



Sons of Norway
HERITAGE PROGRAMS



IdeaBank#9

CULTURAL AND HERTIAGE CLASSES

Prepared by: Ardyce Feggstad
Mandt Lodge 314

Stoughton, WI 53589

Contributors:

Nancy Gunderson, Liv Dahl, Jan Vatsaas Schubert,
Steve Carley, Bill Satterness,
Liv Nordem Lyons, Bitten Norvoll,
Krista Lauritzen, Anne Marie Taylor

Revised: March 1993

Table of Contents

	PAGE NO.
I. TIPS FOR COURSE ORGANIZERS:	
Preliminary Arrangements	1
Finding an Instructor	1
Scheduling and Pricing	2
Publicity	3
The Registration Process.....	4
Evaluation	4
II. NORWEGIAN LANGUAGE AND CULTURE COURSES:	
Tips for Language Instructors	5
On Adult Education	5
The First Session	5
Conversational Method.....	6
Presentation	6
Practice.....	7
Culture Presentations	7
Equipment and Materials	8
III. TRAVEL CLASS:	
Course Topics.....	9
Travel Information for Norway.....	10
Tips for Travel Instructors.....	10
Norwegian Language Lessons for Travelers	12
IV. ROSEMALING	
Tips for Rosemaling Instructors	13
Ahead of Time	13
Supplies Needed	13
The First Meeting	14
Course Content	14
V. HARDANGER EMBROIDERY:	
Tips for Hardanger Embroidery Instructors	16
Ahead of Time	16
Supplies Needed	16
The First Meeting	16
Course Outline	17
Beginning Hardanger Sample Course Outline	18

VI. TRADITIONAL NORWEGIAN FOODS:	
Tips for Cooking Instructors.....	19
Ahead of Time	19
At the Class.....	20
Course Descriptions	20
Norwegian Sandwiches Outline	21
<i>Rullepølse</i> Outline	22
<i>Kransekake</i> Outline	22

VII. APPENDIX

- Sample Course Evaluation Form
- Sample Heritage and Culture Classes Survey
- History of *Rosemaling*
- History of *Hardanger*

I. Tips for Course Organizers

The organizer plays a critical role in the success of heritage and culture classes. It is your time, effort, and enthusiasm that will enable the classes to run. As a catalyst for these classes, your responsibilities include setting up the logistics of classes (the who/what/where/when details), contacting potential students, and acting as a liaison between lodge members, instructors and perhaps the Sons of Norway Heritage Department. By doing this, you will be serving the best interests of your lodge and community and, in return, the Heritage Department will help serve your needs. Please keep in touch with us. We would like to hear of your progress and find out how we can help you.

Much of the following information is common sense, but much has been learned through classes held at Sons of Norway International Headquarters in Minneapolis. We hope that our hindsight will improve your foresight! This information should help you identify and keep track of the many tasks involved in holding heritage and culture classes.

PRELIMINARY ARRANGEMENTS

In order for you to hold a particular class, you will need enough people who can meet at a certain time and day. How many are needed? Generally, we suggest that 7–10 people should be a minimum. Each person brings unique knowledge, insight, and prior learning to the class. Therefore, an extremely small group is not as rich as a larger group. But perhaps for a craft or a cooking class in a limited space, a smaller group would be more appropriate. You must consider how many students it would take at “X” dollars to cover the cost of an instructor. The section on pricing will help you identify exact numbers and costs.

If there aren’t enough interested people in your lodge, you may consider opening the class to non-members. They may have to pay a higher fee to join the class, or you may use your class as a membership recruitment tool. You may want to consider asking an import, travel, craft, or cooking store to help you sponsor the class. It could give them extra publicity, be of interest to their customers, and perhaps be held in the store to attract publicity.

If your lodge does not have a place to hold classes, consider using facilities at the local schools, churches, libraries, or the instructor’s home. By holding classes in an area other than where lodge meets, you might be able to attract Sons of Norway publicity in the community, or even recruit new members.

By now you may have some general ideas of the things you are looking for: a convenient time, a certain number of participants, a good location. These things will be covered in more detail in the following paragraphs. Keeping all of these details in mind, you can begin to look for an instructor (or instructors) for the class (or classes).

FINDING AN INSTRUCTOR

The instructor will have the most contact with participants and be the most visible element of your classes. A terrific instructor will attract more students and keep classes going. A mediocre instructor may make people disinterested in taking more classes. Therefore, choosing an instructor may be the most important task facing you.

Not only must the instructor know the subject matter thoroughly, but she or he must be able to communicate that knowledge effectively and interact well with participants. The excellent reputation of an instructor may be the best advertising for a class.

Perhaps one person comes to mind immediately as being a wonderful instructor, but if not, how do you find a qualified person? Several phone calls to local schools, colleges, or universities may yield some names. Lodge members may have suggestions, or even your local library may be able to help. Word of mouth should bring names of several candidates to you. If the candidates have taught before and are well-known for their expertise, you might still ask them for references. You may not be aware of all of the person's qualifications, even though you are acquainted with him or her. These credentials can be used to attract people to the class, and the instructor can be proud of his or her excellent reputation.

There may be more than one qualified candidate to teach a particular class. This is good! You may be able to offer classes at two different times, or you will then have a substitute in case of illness. Team-teaching may be another possibility.

When considering a language instructor, a native Norwegian may come to mind. But remember: just because a person can speak Norwegian doesn't mean that they would be the best person to teach the language. Sometimes an American fluent in the language with prior teaching experience would be the better choice.

Finally, choosing an instructor should not rest on your shoulders alone. It should be done with the consideration of lodge officers, and in consultation with individuals who know about the subject, and could judge the qualifications of the candidate. Once you have an instructor, you can begin to set up the time, place, and cost of the course and begin the registration process.

SCHEDULING AND PRICING

The following details must be dealt with simultaneously: date and time, location, cost to students, and the instructor's fee. These factors are interactive with one another. In order to schedule the course, the organizer must juggle these factors and come up with the best possible combination.

SCHEDULING: If interest surveys are sent out, you may have an indication of the best

time to hold a class from the participants' point of view. Keeping their preference (day or evening) in mind, try to find an instructor. The instructor may have a best day in mind, as well as a second choice. If your list of potential participants is short, you may want to ask them which of the two times they would prefer. Or perhaps you could take a vote at a lodge meeting when many interested people would be present. Perhaps not everyone who is interested in that particular class can come at the time it is offered. This gives the lodge more reason to try to hold another class at a later date. Sometimes scheduling is the most complicated venture, requiring patience and an occasional compromise.

If you are going to open the class to the community, you will want to keep members' preferences in mind. After consulting the instructor for a best date and time, you can begin to advertise the course in the community. This way you can accommodate most members and give community members the opportunity to register also. (Many older members prefer daytime classes since they don't like to drive at night.) The section on publicity will give you ideas on how to let people know where the class is to be held.

The location of the class is also important. General characteristics of the space need to be considered, as well as specific requirements for each class. Any location should be easily accessible, have adequate parking, and, in a city, be on a bus line. A first floor location may be best for older participants and for instructors who have to carry in supplies.

For language classes, the area should be free from noise (even a fan or a furnace can detract from listening), have comfortable chairs, include a chalk board or AV equipment for showing slides, films, and playing tapes and records.

For cooking classes, the kitchen must be large enough to accommodate a class, have adequate work space and utensils, and allow participants to watch the instructor with an unobstructed view.

For craft classes, you must have good lighting, work-space, and good ventilation and clean-up facilities especially for painting. Many less than ideal locations have been used for classes, but one should always look for the best possible accommodations before settling for less.

PRICING: We suggest a minimum of ten people for most classes. In small communities, the turnout may be smaller. It all depends on how many people are interested and what each one is able to contribute to the instructor's salary. Students are expected to reimburse the teacher directly for additional materials, supplies, and hand-outs that they receive in class.

For example, in the Twin Cities area, community education teachers are generally paid \$12-\$15 per hour (1993). You will want to compare this fee with what local community education instructors are paid and discuss a reasonable fee with the instructor.

If there are no overhead costs (rental fees, mailing costs, or other costs of advertising), then an extremely low cost can be maintained. If there are overhead costs, these should be

taken into consideration when setting the price for the course.

A student may pay from \$1 to \$5 for each hour of class in most community or extension programs. The fee per hour varies widely with the program and the related overhead costs. If we look at an example of 10 students, each paying \$1 per hour for a 10-hour class:

10 students @ \$1 x 10 hours = \$100

This class has an income of \$100. If the instructor is paid \$10.00 per hour, the cost is \$100 for holding the course. The lodge will have taken in exactly enough income from the class to pay the instructor.

But what if, for this same class, the lodge had sent a special mailing to local organizations, and had printed posters to display at local stores, and had spent \$50 on these expenses? The total cost for the 10-hour course is \$150 (teacher's fee of \$100, plus \$50 advertising expenses) and there are still 10 students who will take the class:

Total cost of \$150 ÷ 10 students = \$15 per student.

If another student were to join the class and contribute \$15 the lodge would have an extra \$15 income from the class. The lodge would then have to decide whether the participants should all receive a rebate, whether the money will be saved for publicizing future classes, or be put into a scholarship or other fund.

The organizer should cooperate with the lodge financial secretary in collecting and depositing class income, and in requesting appropriate payment for the instructor upon the completion of the class.

At the Sons of Norway classes in Minneapolis, members pay a lower price for classes than non-members. This is a membership benefit which can be extended to all members. Non-member prices are about 15% higher.

PUBLICITY

There are three direct means of communicating with interested lodge members: contact anyone who returned a survey sheet indicating interest, announce it at the lodge meeting, and print the information in the lodge newsletter. Sounds easy enough, but it will take time and effort to get it all done.

In arranging the date and time of the class, you may already have been in contact with those who completed survey sheets. These people are very interested. But all lodge members should be given ample opportunity to register, and should be encouraged to take a class. An announcement at a lodge meeting will reach many members. An announcement in the newsletter should reach all lodge members.

Two inexpensive ways of attracting non-members to classes are 1) informing the local media (i.e., newspapers, radio, etc.) and 2) posting announcements in public places. You may want to use your talents or those of the newsletter editor, or of other lodge members, to help you with either of these methods. Perhaps there is a member who enjoys drawing and would be happy to design a poster and distribute it to local merchants, schools, churches, and other organizations. Many people might appreciate having their talents noticed and used for such an effort. The community section of the paper is usually free.

THE REGISTRATION PROCESS

Through contacts with lodge members, you may have an idea of the turnout for a class. For a small number of students within a small lodge, it may be easier to circulate a sign-up list and accept payments during the course of a lodge meeting. The enclosed class list form may be used as a registration sheet.

For a class which is publicized through the lodge newsletter or other community-wide announcement, you might want to accept mail-in registrations. A registration form is included in the materials from the newsletter service (see section on publicity for further details), if you have decided to use the special supplement. Otherwise, you can make a registration form which includes the name, address, phone number, and Sons of Norway membership (if any), as well as the class the student is registering for. If you accept mail-in registrations, it is best to set a registration deadline which falls several days before the class. This allows a count of participants before the class actually starts, and will help the instructor be prepared for the first class.

There may be a brief lull between the time when announcements have been made and sent out and the time when registrations and questions about the class begin to arrive. This is a time when people may be considering taking the class, but have concerns about missing a class or what will be expected of them, etc. The organizer and the instructor will want to be available to answer these questions and share their enthusiasm for the class.

The organizer will want to discuss how to collect payments and depositing them into the lodge treasury. The class list form provides a summary of participants and has a space to keep track of payments.

The instructor should be given a copy of the class list, and one should be kept by the organizer. This may be useful in the future for planning other classes or special events. For example, members of a rosemaking class could demonstrate their art, and non-members can be contacted with information about upcoming events.

EVALUATION

Every student who has taken a class here in the Twin Cities has been asked to complete an evaluation form at the end of the last session. These have been important in many ways:

- To indicate who is taking classes (by age, sex, neighborhood).
- To identify changes which could be made to improve the course (a room might have inadequate lighting, the course description may need revision, the class may need to be lengthened, and so on).
- To indicate the quality of instruction (not only is it pleasant for an instructor to be complimented by students, it is nice to have that compliment in writing, and it is good to have a record of their performance if the instructor would like to have a reference or recommendation from this experience).
- To indicate any problem areas which then may be corrected at an early stage.
- To get ideas about the best time and topics for classes, and to have suggestions for potential instructors.
- To get students' reactions to textbook, tapes, films, slide shows and other materials.
- To know and have a record of how the class went.

For these reasons, it can be important to ask for and keep evaluations from students. Without students, there wouldn't be classes, so it is helpful to be aware of what the students would like. In order to fill any need, one must know that the need exists and be able to define it. Surveys and evaluations are tools for this. (You will find a sample course evaluation in the back of this pamphlet.)

II. Norwegian Language and Culture Courses

TIPS FOR LANGUAGE INSTRUCTORS

Teaching a foreign language to adults can be a very rewarding experience. The adults who enter your class are highly motivated, have interests in common with you and bring with them insight, experience and knowledge which contribute greatly to the quality of the class. Unlike many other kinds of classes, a language class may continue through several quarters or years, allowing a closeness to develop within the group.

Adults have joined a language class both for learning and for enjoyment. As an instructor, you have to be aware of these needs. Not only do you need a thorough knowledge of the subject matter, but the ability to communicate well and an enthusiasm or love for the topic. As with all instructors, the more familiar you are with adult learning, the more effective your teaching will be. Just because something is said by the instructor does not mean that it has been learned by the student. Your enthusiasm for the subject will be transmitted to the students and help motivate them and sustain their interest in the topic. To facilitate the learning process, the use of an oral or conversational teaching method is suggested. This method has successfully guided other instructors and we hope that the following comments and suggestions will be useful in your teaching.

ON ADULT EDUCATION

The students who attend adult classes come from all walks of life. They arrive with different expectations. They have different levels of prior education, different outlooks on life. Their ages may range from 20 to 75, or even higher.

These facts make it necessary for our programs and teachers to be flexible, yet always keeping quality in mind.

We know that you as the teacher are qualified in your area of expertise. Keep in mind, also, that it is important to create an atmosphere which makes each person feel welcome, relaxed, and eager to learn as well as to give of himself or herself. Each individual will have some quality and area of expertise to contribute to the class. It is up to you to discover what they are. If you can bring out these feelings and qualities in your students, the teaching of the actual subject matter will be much easier and more successful.

THE FIRST SESSION

In opening the class, it is important to outline what will be happening in the coming sessions, how much material is to be covered, what the goals of the course are, and what is expected of the students. They will have their own goals and reasons for participating and

should be asked what they expect to get out of the class, as well as what they expect to put into the class.

It is important to create a pleasant, supportive atmosphere conducive to learning. Some suggestions for establishing this rapport are:

- Become acquainted with each student and allow each one to introduce himself or herself to the group. Introduce yourself as well, and state your qualifications for teaching. (You may be able to do this again in Norwegian in a few minutes and it is a good review to open the next class with Norwegian introductions.)
- Be receptive to the needs, interests, and goals of each individual, trying to accommodate their concerns. Is the student planning a trip to Norway in the near future? Is the student studying the language for genealogy purposes? This may mean more written exercises for one member, more time to create dialogues and present them to the class, culture programs on specific topics, and so on.
- Play upon the strengths of the individual rather than upon the weaknesses. Rather than ask a difficult question of someone who obviously hasn't had time to prepare for the class (and thus embarrass the student), ask the person who is most likely to give the correct answer. Have the class repeat the answer after him or her. It will make the respondent feel confident of his or her ability and give the others more chance to practice.
- Encourage and praise individuals. Many adults believe that language-learning is difficult, that their knowledge of grammar is inadequate and that they don't know how to study any more. Point out their progress, reinforce their accomplishments, build their confidence and help them learn!
- **Use Norwegian whenever possible—from Day 1!** Simple cues (*gjenta-svar-les*) and directions will soon be understood, and will attune them to the sound of the language. Avoid English as much as possible.

CONVERSATIONAL METHOD

The oral approach to language learning, with preliminary emphasis on pronunciation and conversation, is a widely used method. Based on the natural acquisition of language skills observed in humans and with its major goal being the ability to communicate effectively, this method is favored in most adult education settings. It stands in sharp contrast to tales of classes held a generation ago, in which tedious translations and recitations of grammatical forms were the focus.

The oral approach is effective because it introduces the language in a natural progression, from listening and speaking to acquiring reading and writing skills, and because the learning becomes its own reward. That is the way children learn. Each piece of material learned directly improves the student's ability to communicate. Because Norwegian is used extensively in the classroom, students learn to associate Norwegian words directly with the objects or actions meant and can avoid word-by-word translations from one language to another. Language retention is improved through actions—not only through repetition, but through mime, gesture, and visual clues.

PRESENTATION

The conversational method begins with listening and repeating. When presented with written materials, students tend to fall into American pronunciation, unless they are thoroughly familiar with the Norwegian sound set. Students first hear, then recognize and then repeat the unfamiliar sounds. As they learn to recognize these sounds, they are presented with the symbol for that sound and begin to associate the sound with the appropriate symbol. Flash-cards are especially helpful for this. Introduction of vowels can take place early during the first class, be repeated at intervals throughout the session and during subsequent classes. Other sounds not found in English can be introduced as they occur in dialogues or lessons.

At the same time, students will be hearing and learning short dialogues. They should be encouraged to rely on their ears at first, and open their textbooks later. Dialogues can be presented by the instructor while students listen. (Later they may open their books and follow along.) The dialogue should be acted out and may be given at a normal speed as well as at slow speed, with clear—or even exaggerated—pronunciation. A little over-acting will help make the meaning clear and can add a little humor to the class if the teacher is a bit of a ham.

Students may have the general idea, and then it helps to go through the dialogue line-by-line. Say each sentence clearly, and they can repeat it in chorus. Listen to hear that they speak it correctly or make mistakes. Then repeat the line, adding additional emphasis on the portions which give the class difficulty. Each line can be repeated several times, making sure that students feel comfortable with the new sounds and are repeating them correctly. This is a time when students should be encouraged to ask questions about any portions they don't understand.

When explanations are necessary, try giving them in Norwegian with gestures before falling back into English. Using Norwegian may not seem like the easiest route, but using English often short-changes the students of further language learning. It also assumes that they are not capable of rising to the challenge. Even if the vocabulary is too difficult for them to understand fully, allow them to try. This bit of intellectual stretching will improve their passive knowledge of the language. Then, if some English finally needs to be used, one can juxtapose the English with the Norwegian words just spoken, and key words in

Norwegian can be repeated until students understand fully.

Use actions and props whenever possible. Flash-cards are helpful, as are objects such as a cardboard clock and magazines. Having students point, manipulate objects, handle them, act out and gesture will help them retain their new knowledge. It also enlivens the class.

PRACTICE

There are many variations on listening and repeating that keep “drills” from becoming repetitive or stale. Each textbook will have its own practice passages to be read, but your imagination can create endless spontaneous variations.

In presenting the dialogues, students can repeat in chorus or individually. Individual practice allows you to hear each student. A less-visible method of checking individual pronunciation is to divide the group into pairs and have them practice the dialogue. The instructor can listen in on any conversation, stopping to talk with any pair. Often, people feel less inhibited in speaking with one other person than in reciting in front of the group.

Along with speaking correctly and clearly, encourage them to put appropriate inflection and tone into their voices. You may discover a few dramatists in the group and they can also encourage others to speak with “oomph” or “life.”

In repeating anything, one can use flash-cards, break the sentence into shorter units, emphasize different syllables with each repetition, repeat backwards, alter the rhythms of the phrase, etc. It is important that these practice sessions hold the students’ attention and allow them to repeat many times.

Many will want to practice outside of class, and this should be encouraged. Many will not have time to be diligent students outside of class. Language tapes should be made available and homework will benefit those who take the time to complete it. Class members may meet together during the week, or maybe someone has a Norwegian-speaking friend who can help them during the week. Some students may regret that they are unable to find more time to study during the week, and the instructor should be aware of these concerns and help them get the maximum benefit from class sessions. You may have to adjust the amount of review time, the amount of practice time, or the length of the culture programs to accommodate the needs of the class members.

Props, skits, and games should be used to activate the class and involve them in the learning process. The more carefully they focus their attention upon you, the longer you can hold that interest—and the more chance they have to practice, the more progress they can make.

CULTURE PRESENTATIONS

During each class session, you will want to allow time for a culture presentation,

presenting information which is not in the text material, or which elaborates on the subject of the text. In a two-hour session, perhaps 15 or 20 minutes can be devoted to a topic such as the painting of Edvard Munch, Norway's geography, or folk music. These curious adults in your class will have many interests and questions that you can help them with.

During the first class session, it would be nice to ask them what they would like to learn more about, and perhaps there are a few with a special knowledge they would be willing to share. An interest in folk art, slides of Norway, an ability to play guitar and sing folksongs, a collection of grandfather's letters—all these could be the beginning of a culture program. Feel free to share your talents as well as draw upon the expertise of the participants.

The Heritage Department can provide slide shows and video programs and has a list of other resources. A copy of this list is available through the Sons of Norway Headquarters.

EQUIPMENT AND MATERIALS

Access to a record-player, tape-recorder, slide projector or VCR is good, especially for culture presentations. Likewise, you may want to use a chalkboard, oversized tablet and easel, or other equipment. Access to Norwegian books, magazine, newspapers, maps, records and tapes would be ideal. Many materials can be obtained from the Heritage Department.

There are several textbooks available and all may be used with the method described above. Whichever text you select, keep in mind what extra materials will be available for students (such as workbooks and tapes). As the vocabulary and presentation will vary from text to text, a thorough reading of the notes to the instructor contained in the book will familiarize you with the best way to use that particular text.

For any book, it is helpful to have extra materials, vowel and number flash-cards, flash-cards with pictures cut from magazines illustrating the vocabulary, a cardboard clock, or any other props the students might find helpful.

SUGGESTED TEXT

Norsk, Nordmenn og Norge by Kathleen Stokker and Odd Haddal, University of Wisconsin Press, 1981. Hardcover text: \$22.50 (members) \$25 (nonmembers); Teacher's Manual (soft cover): \$17.50 (members) \$19.25 (nonmembers); Workbook (soft cover): \$12.95 (members) \$14.50 (nonmembers); cassette tapes (two chapters per tape): \$4 each, set of 16 (last two tapes accompany pronunciation exercises in the back of the workbook) for \$35. All available from Heritage Books(1993). Maps, dictionaries, and other books and textbooks are also available from Heritage Books.

LEVELS 1–8

The following schedule has been arranged for a quarter system, with eight, two-hour classes per quarter. It would take eight quarters to finish the text using this suggested schedule.

Level I.	Chapters 1–6; pages 3–65
Level II:	Chapters 7–10; pages 66–123
Level III:	Chapters 11–13; pages 124–177
Level IV:	Chapters 14–16; pages 178–248
Level V:	Chapters 17–19; pages 249–320
Level VI:	Chapters 20–22; pages 321–374
Level VII:	Chapters 23–25; pages 375–436
Level VIII:	Chapters 26–28; pages 437–48

III. Travel Class

The following is a list of topics useful in a Norwegian travel class:

A. OVERVIEW OF COUNTRY AND CULTURE: (Materials on these topics may be ordered through Heritage Programs.)

Geography and Climate (maps, statistics)

History/Pre-history (Vikings)

Political (Union with Denmark to present)

Cultural (art, music, literature)

Norwegians in America (historical facts)

Economy and Trade (resources, industry, technology)

Government, Social Welfare, Education, Religion and Minorities (current trends)

Language (history and basic language)

B. OVERVIEW OF TRAVEL ARRANGEMENTS: (U.S. Customs Office will provide useful information, including a brochure, "Know Before You Go.")

PRE-DEPARTURE:

Passport/Visa

Transportation/Charter Flights

Money

Luggage/Clothing

Maps/Preliminary Travel Plans

Basic Understanding of language

IN NORWAY:

Getting from the airport

Lodgings

Traveling within Norway/Car/Train/Boat/Bus/Maps

Food/Liquor

Things to See/Tours

Photography/Film

Buying Gifts

Medical Aid/Other Emergencies

Customs/Traditions

TRAVEL INFORMATION FOR NORWAY

Norwegian language/travel instructors and class participants may have a number of general and specific questions about travel to Norway and travel in Norway.

The Norwegian Tourist Board is the best place to start for general information about the land, people, attractions, and special events in Norway, as well as the rest of Scandinavia. The Tourist Office produces a colorful and concise booklet about Norway, available to individuals at no charge. This includes information on such topics as store and banking hours, climate, and the midnight sun. The Tourist Board in New York also can provide you with the addresses of local tourist associations to whom you may write for travel information concerning a particular city or region—such as recommended sights, hotel rates, and a local tourist map.

Norwegian Tourist Board

655 Third Avenue

New York, NY 10017

212-983-5260

Norwegian Information Service

825 Third Avenue

New York, NY 10022

212-421-7333

TIPS FOR TRAVEL INSTRUCTORS

For a short travel class, such as one two-hour presentation, organization is the key to providing the maximum amount of information to the class. Most people will have specific needs and questions, and these must be addressed while at the same time provide an overview that is adequate for all travelers. Furthermore, you can direct participants to other sources of information so that they may continue planning and learning on their own. There are three major objectives for a class such as this:

- 1) To provide an overview which familiarizes travelers with the country and culture they will visit. A wealth of information may be presented and supported by maps, slides, and printed materials. Language is an integral part of culture and the participants should be encouraged to at least learn a few phrases prior to visiting Norway. Tapes and textbooks are available from Sons of Norway's Heritage Books.
- 2) To provide detailed, current and practical information and insights which are applicable to all, as well as answering specific requests. Individual questions are an important part of any learning experience and one in which all can benefit. Both time and care should be given to insure that those questions are answered.
- 3) To provide the means through which travelers can get further information and build upon their knowledge of Norway and Norwegian culture.

As the “expert” leading this session, you will need to be aware of the students’ reasons for participation and their expectations. Anyone who is about to take a trip to a foreign country, especially a first trip, is going to experience some apprehension. They are going to have many questions and concerns and the more answers they get, the more at ease they will feel. Travelers who are not prepared, or who know little or nothing about the country to which they are going, may have misconceptions and stereotypes about the culture they are about to visit. Without some knowledge of the culture, they may return with these same misconceptions they left with, and not find travel to be the enriching, rewarding experience that it can be. By contrast, travelers who have prepared themselves and become familiar with a foreign country and its culture will have much better experiences. Educated travelers will get a picture of the culture which is both clear and correct. They will be able to ask intelligent questions and get definitive answers. Also, the prepared traveler will be able to present foreigners with a better picture of their own culture. This cultural-sharing is an experience that both traveler and native will always remember.

The program could also be enhanced by a brief slide or video presentation. Such programs are available through the Heritage Department along with a listing of other cultural resources.

Audio-visual materials and equipment often have to be arranged several days, even weeks ahead of time. Hand-outs to participants would be welcome and the brochure, “Norway,” available from the Norwegian Tourist Board, is especially good. These need to be requested several weeks before the class. Large maps, books, and other printed materials can also be collected ahead of time for class use. Current charter prices, exchange rates, etc., should be investigated shortly before the session is held.

Norwegian Lessons for Travelers

TEXT: *Norwegian in 10 Minutes a Day*

COURSE LENGTH: Eight, two-hour sessions

SESSION 1: Step 0– Alphabet
Step 1– Interrogatives
Step 2– Indefinite and definite nouns
Step 3– Indefinite and definite nouns, rooms in the house
Information: Introduction on geography, climate, etc. Passport information

SESSION 2: Step 4– Numbers
Step 5– Colors
Step 6– Money
Information: Money, banks, travelers' checks, credit cards, vouchers

SESSION 3: Step 7– Days, expressions of times
Step 8– Prepositions
Step 9– Months, weather
Information: Housing accommodations and tours, hotels, pensions, hostels, private homes, etc.

SESSION 4: Step 10– Family, kitchen, church
Step 11– Pronouns, present tense verbs
Information: Packing, luggage, what to bring, presents, customs

SESSION 5:

Step 12– Clock

Step 13– Directions

Step 14– House/rooms

Questions and answers

SESSION 6:

Step 15– Postal information

Step 16– Bills, adjectives

Step 17– Traveling

Information: Travel by train, bus, air, boat, car

SESSION 7:

Step 18– Menus/food

Step 19– Telephone

Step 20– Transportation in Oslo

Information: Oslo tips, include restaurants, transportation, hotels, stores, etc.

SESSION 8:

Step 21– Oslo, stores

Step 22– Department stores, clothes

Step 23– Road signs

Information: Stores, hours, where to buy things, what to buy, clothing sizes, mailing purchases home

Questions

IV. Rosemaling

TIPS FOR ROSEMALING INSTRUCTORS

Those who have registered for your class will all be motivated adults, people who have an interest in the folk arts and in Norway or who perhaps want to develop a relaxing hobby. They may have a particular project, such as next year's Christmas presents, in mind. Whatever the reason, they want to acquire the skills you have, and they share your enthusiasm for the folk art.

It is important to share with them the fundamental skills of rosemaling, so that they may continue to work on their own or to continue improving their skills. The style you teach, be it Hallingdal, Telemark, or Rogaland, will depend on your skills. The style may not be a real concern at a beginning level when basic skills are taught, but it becomes increasingly important as the class progresses to more advanced levels.

AHEAD OF TIME

Before the first class, it is necessary to either purchase supplies for the class, or to have given each student a list of the supplies they will need to purchase. If getting these materials involves a trip to a neighboring town, or a special order, it may be easier to get supplies as a group. How you handle getting supplies will depend on the shops in your community. Patterns, directions, or books will need to be ordered (or duplicated) beforehand.

SUPPLIES NEEDED

- newspapers, plastic, other table coverings
- container for paints/supplies
- brush holder
- palette
- palette knife
- boiled linseed oil
- turpentine or thinner
- containers for oil and turpentine while in use
- paints
- brushes
- paper towels
- lint free rags

vaseline
masking tape
pencils
chalk
tracing paper
designs/patterns
background on which to paint (wood, cardboard, prepared)
books and completed pieces

Aside from purchasing supplies, collecting old newspapers, and jars, the instructor will want to visit the classroom to make sure there is adequate space, light, ventilation, and clean-up facilities. It might be convenient if table coverings and other supplies could be kept in the classroom between classes.

Any examples of your work, or books on rosemaling which you could bring, would provide additional inspiration for the students. Samples which the students can examine and discuss with you would stimulate their interest.

The instructor should also have a few patterns suited to the beginning student, and materials (painted cardboard, a butter paddle, or a small box) most suitable for the beginners to practice on. Since the students are initially limited in their abilities, you will want to confine the patterns to those including the basic strokes and those which can be completed in a short time. You may want to prepare the background ahead of time, so that students can begin painting right away. You can select several patterns which incorporate the elements students will be practicing, so that they may choose which design they prefer.

THE FIRST MEETING

At the beginning of any class, it is important to meet and greet the participants, and get the class started on time. At the beginning, read through the course description, and let the students know what you plan to cover each week. Set up a timetable and try to stick to it, so that students can get the most out of the class. Ask participants about their interest in the art and what they hope to put into the class, as well as what they expect to get out of it. Have participants introduce themselves to each other, and say a little about themselves for the group.

An explanation of the folk art and its development should be provided from the outset. The enclosed information sheet located in the back of this pamphlet as well as books (many available from Heritage Books) and your expertise can be combined to give an overview of the topic. An introduction to the history and background of rosemaling would probably not take more than the first half hour, and more information can be given informally

throughout the class sessions.

First, you will need to acquaint students with their supplies and equipment, and help them set up their work space. Hints for cleanup and safety should be included. You may want to first show them what to do, then allow time for students to try it themselves. As you demonstrate, make sure each student is able to see you. It is good to have them help you whenever possible—let them squeeze out the paint, blend a color, try a stroke.

The three-hour sessions are designed to allow adequate time for set-up and clean-up procedures and still allow ample time for painting. You may have your own way of alternating between demonstrations and student practice time. As they practice, circulate among them, offering help and advice and answering questions. Try to encourage them with positive comments, rather than pointing out mistakes and criticizing in a negative manner. By offering examples for students to strive for, and demonstrating the correct way patiently, students are encouraged to continue until they can meet those standards. It is easy to become frustrated while learning a new skill, so patience and practice need to be emphasized.

COURSE CONTENT

An introductory class would cover the basics in rosemaling, and give general information about the folk art. The emphasis of one instructor or one style will make each course different. The following things may be included in a basic course, but can be rearranged to suit the talent of the instructor.

The instructor should give some thought on how much material can be covered in each class, how much practice time is adequate between demonstrations, and how much time students will be expected to practice at home. These things will vary with the number of students, their pace, and the instructor's focus. It is important to arrange a schedule and try to stick to it, so that all will have covered the expected amount of material. To help everyone go by this timetable, you might want to announce that there will be 15 minutes of practice time, and then remind the class that in a few minutes you will demonstrate something new. This will help keep everyone on track.

The following progression is suggested:

History/background

Introduction to materials/supplies

Colors

Surface preparation/backgrounds

Teardrop

C stroke

S stroke

Transfer of patterns

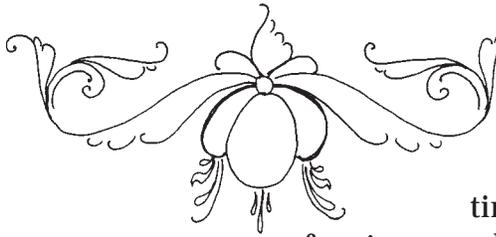
Practice of one design

Evaluation

With this information as a minimum, the student would have the necessary background for continuing to improve their strokes, color blending, hatching, and adding other elements to their repertoire. They may then want to continue by painting on a wooden surface “for keeps”.

At the end of the course, you may want to arrange a small exhibit for the lodge, or make some sort of display of the group’s efforts. The participants may want to continue with classes, and should be encouraged to sign up for another session, or to form an informal painting group which meets periodically.

Rosemaling



ROSEMALING, or rose painting, is the most recent of the Norwegian folk arts. The term covers the wide variety of decorative painting found in the Norwegian countryside from the 1700s. From this time on, rosemaling can be found on walls, ceilings, furniture and household items like ale bowls, caskets, jugs, and chests. Churches were also decorated in this manner.

ROSEMALING is a blend of several European styles. Sometimes one is prevailing over the others, especially baroque or rococo, but the foreign influence is molded to fit the Norwegian temperament and ways of expression. The baroque vine is almost always a main element, although earlier decorative styles are also found, and the final result is uniquely Norwegian.

ROSEMALING is found mainly in a belt running across southern Norway from Østerdalen in the east, via Hallingdal, Numedal, Telemark, Aust-Agder with Setesdal, Vest-Agder, and Rogaland. But rosemaling is far from limited to the mentioned areas. Gudbrandsdalen fostered fine individual artist and characteristic styles, and so did Trøndelag, along with several other districts. However, among all the rosemaling centers of Norway, two stand out: Hallingdal and Telemark. A large number of rose painters made the art reach its finest expression. Artists from these areas also worked in neighboring districts, influencing other local styles.

TELEMARK is recognized by its graceful, elongated leaf forms and its dainty flowers. The pattern consists of root, main stem, broad, C-shaped central form and flowers on long, graceful stems. Leaves and stem swirl and curve out in any direction from the root in the center. White and/or black outlines accent the clean shapes and organic design so typical of the Telemark area. The works display a fine craftsmanship and a love for detail. In its most developed form the Telemark style is clearly rococo-influenced, but has at the same time a marked touch of baroque, especially in the vine decor.

HALLINGDAL ROSEMALING is framed for its colors. Red and yellow blaze in contrast; unconventional shades are matched in clashing, but exciting combinations, showing a great artistry and imagination. Real roses bloom in the Halling painting, bold and vigorous, with no need for outlining or other detail work.

There is hardly a color or a combination of colors that has not been used at some time somewhere in Norway. However, the most common background colors are dull blues or blue-greens and dull reds and red-oranges. Designs are usually in reds or yellows, greens, whites or blues. Often painters would take more than one color on their brush at once and then execute a long stroke which semi-blended these colors, adding spontaneity and

liveliness to the design. Black and/or white and sometimes yellow lines and accents are used to set off colors and designs. Rosemaling artists are often judged by their adeptness at accenting their work in this manner. The proficiency of their brush stroke, their skill of blending and matching colors, and the balance and overall impression of their designs are other factors that clearly testify to the level of skill and artistry that the various artists have reached.

The old rose painters did not only paint flower and vine designs. Many tried their hand at people, animals, sceneries, and biblical motifs. Even exotic creatures like elephants, lions, and peacocks occur in their art. Today's rose painters mainly build on the floral and vine motifs of Telemark and Hallingdal. North-American rosemaling is also mostly based on these two styles. Descendants of Norwegian immigrants have brought the art to perfection—too much perfection, some of them say. There is no doubt that resembling has been an extraordinarily successful way for Americans and Canadians of Norwegian descent to demonstrate their heritage. Many of them rank among the finest rose painters of modern time.

V. Hardanger Embroidery

TIPS FOR HARDANGER EMBROIDERY INSTRUCTORS

Those who have registered for your class will all be motivated adults, people who have an interest in the folk arts and in Norway, and who perhaps want to develop a relaxing hobby. Often they will have tried many kinds of needlework, and will be able to pick up new techniques quickly. Whatever their reasons and background, they have come to your class to acquire the skills you have, and they share your enthusiasm for needlework.

It is important to share with them the fundamentals of Hardanger embroidery, so that they may continue to work on projects, whether in another class or independently. They have come to class for many reasons: an introduction to the art; to begin groundwork in Hardanger embroidery so they may be able to advance to larger projects; because they get greater pleasure from working in a group; to solve problems on projects that they have already begun; or for other reasons. You are the one who can provide them with the information to get them and their project under way.

AHEAD OF TIME

Before the first class, it is necessary to either purchase supplies for the class, or to have given each student a list of the supplies they will need to purchase. If getting materials involves placing a special order in advance, it may be easier to order supplies as a group. It is an advantage if students can buy their own materials, and choose their own colors. A more traditional approach, using only white on white, may be preferred. Patterns, directions, or books may need to be ordered (or duplicated) beforehand. Heritage Books offers a variety of pattern books, so you might want to look through the latest catalog as you look for class materials.

If you have purchased materials for the class, you may want to make kits for each student. Materials can be conveniently stored in zip-lock bags, and distributed to the students at the beginning of the class.

Aside from getting supplies, you will want to check on the room which will be used for classes. It is especially important that there be good lighting, that seating is comfortable, and that there is a table or space to spread supplies on.

SUPPLIES NEEDED

Students should bring a pair of sharp, pointed embroidery scissors to class. If they choose, they may also bring an embroidery hoop or a magnifying glass. This should be stated in the course description.

Each student's typical kit may contain:

Hardanger fabric (22 threads per inch), project needn't be larger than 9" x 9"

Tapestry needle (blunt-point, size 22 or 24)

Bag or container

Pattern

THE FIRST MEETING

At the beginning of any class, it is important to meet and greet the participants, and get the class started on time. Read through the course description and let the students know what you plan to do each week. Set up a timetable and try to stick to it so that students get what they expect out of the class. Have students introduce themselves to the group, and say a little about themselves, including how they became interested in Hardanger embroidery, and possibly what they hope to get out of the class. If they are expected to complete portions of their project outside of class, let them know from the start.

An explanation of the folk art and its history should be provided from the outset. The enclosed information sheet located in the back of this pamphlet, as well as information from books and your own expertise, can be combined to give an overview of the topic. An introduction to the development and history of Hardanger embroidery would probably not take more than the first 15 minutes, and more information could be given informally throughout the course.

With a general picture of the history and use of the embroidery, students will be excited about starting. Students will need a brief introduction to their materials, where to get them, how to identify quality materials, and what kind of materials to avoid. Show them a sample of the first project, and discuss what they can expect to complete during class. At a later time, you will want to tell them how to clean their pieces, and how to finish, hang, or frame their work.

Each stitch may be demonstrated for the group, and may need to be demonstrated again for individuals or pairs. It is important that the students can get close and watch carefully as you demonstrate. There will be a balance between demonstrating each step and allowing participants time to try the step on their own. As they practice, circulate among them, offer help and advice, and answer questions. Their work will need to be checked, and if a mistake has been made, the sooner it is pointed out, the better. Removing incorrect stitches is frustrating and time consuming, and can be avoided through constant checking and re-checking of work in progress.

Try to encourage with positive comments. By offering examples for students to look at, and demonstrating the correct way patiently, students are encouraged to continue practicing until they can meet those standards. A small piece of practice cloth may help teach difficult

stitches, especially if a brightly colored thread is used against a white background. Such a contrast makes stitches easier to see, and individual threads can be seen and counted. It is easy to become frustrated while learning a new skill, especially one with such exacting standards as Hardanger embroidery. Patience and practice need to be emphasized, and it is important to point out progress in completing a piece.

COURSE CONTENT

Especially for those who have never tried Hardanger embroidery, a project involving a number of common stitches is appropriate. Some sort of easy sampler is suggested, and it is assumed that each instructor will want to follow their own particular pattern. A sampler including the following techniques is recommended.

Satin Stitch	Webbing
Cutting Threads	Eyelets
Pulling Threads	Stars/Other Satin Stitch Variation
Wrapping	Cable Stitch
Edge or Finishing stitch of any kind (buttonhole, hemstitch, fringe)	

A finished piece of about 9" x 9" is suitable and depending on how elaborate the pattern is, the piece may be smaller. Students should be able to finish the project during the course, so it is important to do something fairly simple. If progress is faster than anticipated, they can always begin a second project, or add a fancier stitch to their sampler.

With this information as a minimum, the students would have the necessary background to continue with other projects. The participants may want to continue with classes, or to organize a sewing circle. Many people like to do needlework, but don't find time for it unless they take a class or join a group. Taking a class provides them with motivation, is a pleasant way to meet others of the same interest, and allows them to receive help if they encounter difficulties or misunderstand written instructions.

At the end of the class, you may want to arrange a small exhibit for the lodge, or make some sort of display of the groups' efforts. Both you and the students can be proud of your accomplishments.

Hardangersøm

SOME FACTS ABOUT HARDANGERSØM

Just as the early stitchwork artists of the Hardanger area took the Italian reticella and translated into hardangersøm, so have their creative descendants taken the liberty of combining different colored threads with different colored cloth, thus giving us contemporary Hardangersøm.

Today's Hardangersøm artists have found that both traditional and contemporary Hardangersøm can be turned into quickly-completed products by working single small designs that lend themselves to holiday decorations, unique bookmarks, or projects suitable for framing. But when time allows, today's artist might also adorn curtain pillows, wall hangings, skirts, and blouses, along with such traditional items as tablecloths and pillow slips with Hardangersøm.

Hardangersøm, like most other ethnic folk arts, traveled across the Atlantic with the early immigrants. The Hardangersøm renaissance is in good part due to the interest and promotion of this art by descendants of these immigrants. This is vividly demonstrated by the fact that much of the literature on Hardangersøm to be found in Norwegian craft and needlework shops has been written by American artists. These 2nd and 3rd generation Norwegians are playing an important role in preserving this art form in Norway as well as in America.

Finally, we salute the women of Hardanger, both past and present, who have for the benefit of us all continued the excellence of this very elegant embroidery. And we welcome and appreciate the interest in Hardangersøm by all, no matter what their heritage.

SOME FACTS ABOUT HARDANGERSØM

Most people familiar with Hardangersøm think of it as a traditional cutwork embroidery, developed in the beautiful Hardanger area of Norway. This, of course, is true, but there is more...

In the Hardanger area, it is not known as Hardangersøm at all, but as *utskurdssøm*. This means "cut-out-seam," and was so named because originally the threads were cut out with a sharp blade rather than clipped out, as they are now, with scissors.

The oldest known sample of Hardangersøm dates back to the early 1700s. This is on an apron owned by Gunbjørg Midtbø from Hovland. It has been passed on to her through many generations or owners, all by the name Gunbjørg.

Gunbjørg's apron shows how the patterning of an Italian reticella (little net) embroidery, found on an Italian choir robe dating back to the 1600s, had been used as a pattern for the

design. A closer look, however, shows that it had been totally recreated to become a unique and distinct form of cutwork embroidery, one which has since come to be known the world over as Hardangersøm.

Much of the old Hardangersøm can be traced back to Holmejomfruene, three unmarried daughters of the theologian, Kristen Kolle, Katrine Kolle, who was especially well-traveled and studious, brought back many ideas from Germany, Denmark, Italy, and France. She and her sister developed these ideas further to embellish clothing which they sewed for people in the area of Ulvik.

SOME TRADITIONS

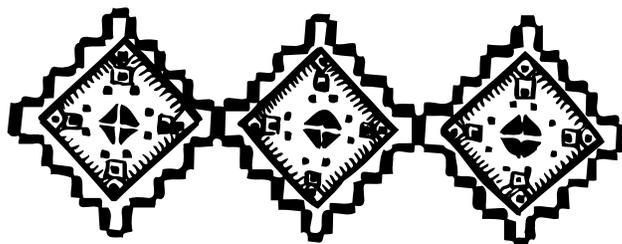
To begin with, Hardangersøm was mainly used on apron borders and shirt collars. But as table cloths and napkins came into common usage, it became a favorite embellishment for them and other household items as well. Then, as each area in Hardanger developed its own bunad (folk costume), Hardangersøm was used on some of the headdresses, breast cloths, and hand covers (used to cover the hands in church).

All young girls were expected to learn to do Hardangersøm well enough to be able to embroider their own masjonsforkle (confirmation apron).

An old Hardanger wedding tradition requires that on her second wedding day, the bride be skauta inn. For this occasion it is only proper that she wear her best koneskaut (wife headdress) and ungekoneforkle (apron) to properly serve her husband his first meal as his wife. The headdress and apron for this occasion often featured Hardangersøm.

Traditionally, Hardangersøm is always worked with white linen thread on white even-count linen cloth or with white pearl cotton thread on white even-count cotton cloth. The latter is often referred to as Hardanger cloth.

Copyright 1982 by Audrey Robertson for the Norwegian-American Cultural Institute, made possible by a grant from the Minnesota Humanities Commission.



Beginning Hardanger Embroidery

- 12-hour class
- Each student will make a 9"x 9" piece of hardanger embroidery which will have the basic beginning stitches

MATERIALS NEEDED

(Provided by instructor for a fee)

1. 12-inch square of hardanger fabric
2. Pearl cotton—size five and size eight
3. Tapestry needle—size 22 (provided by student):
4. Sharp pointed embroidery scissors
5. Five-inch adjustable embroidery hoop (optional)

COURSE OUTLINE

Lesson #1:

1. Get names, addresses, and phone numbers of students
2. Collect fees for material
3. Give information and some history of Hardanger
4. Show samples
5. Show how to do kloster blocks or pillows
6. Begin outline of piece

Homework: Have outline of piece completed by next class

Lesson #2:

1. Discuss “straight” and “bias”
2. Show how to do inside pillows
3. Show how to do stars

Homework: Have inside pillows completed by next class

Lesson #3:

1. Show how to begin a piece from patterns in books
2. Discuss adjusting patterns
3. Discuss various edges
4. Show how to do buttonholes
5. Show how to do eyelets.

Homework: Have four inside corners of pillows completed by next class

Lesson #4:

1. Show how to do double cable
2. Explain cutting
3. Cut corner pillows and pull threads
4. Show how to wrap and do filler stitch
5. Show outside cutting and cutting inside squares
6. Explain how to finish edge
7. Give information on care of piece
8. Have evaluation forms filled out by students

VI. Traditional Norwegian Foods

TIPS FOR COOKING INSTRUCTORS

There are many foods associated with Norway and Norwegian-America. Your class will be filled with people who want to carry on family traditions, or who want to start new ones. The time you take to explain the background and traditions surrounding these foods will add to the participants' interest in them, and will give them knowledge beyond what is available from most cookbooks.

There are many other traditional foods which have not been included in this packet. Based on the number of torsk/lutefisk dinners held in the lodges, these specialties are already made by many members on a fairly regular basis. For diversity, the three foods chosen for these materials are: open-face sandwiches, rullepølse, and kransekake. Together they represent a variety of foods and seasons. The open-face sandwich classes have been most popular in the fall, when people entertain; rullepølse is suggested for the winter, and kransekake for the spring wedding season. Of course, any class can be offered at any time, but there may be more interest in a given topic during a particular season. A course outline for each of these topics has been enclosed.

Some participants may be familiar with these specialties, and will want pointers, tips, and new recipes. Others will be learning something totally new and different, and for them, these foods may be "exotic." Whatever their background, they will be eager to try their hand at making these foods. The hands-on experience of preparing the food will help them remember what you have demonstrated, and will increase their confidence as they prepare these foods at home.

Often, it is just more fun to do things as a group, and to meet people with similar tastes. Attending a class can be a preface to preparing a lodge dinner, making food for any special lodge event, or for home entertaining.

AHEAD OF TIME

Each cook seems to have his or her own preferred recipe for each item to be prepared. Heritage Books carries several cookbooks, for those who might want to compare recipes or don't want to use a recipe from home. Those recipes chosen should be duplicated for the class. Ingredients will need to be purchased according to the recipe and the number in the class. Enough food should be purchased so that students get an ample taste in class and can take some samples home with them. All receipts for purchases should be kept so that the cost of ingredients per student can be calculated.

You might want to visit the kitchen where the class will be held, to check on the following:

What pieces of equipment and utensils are available, and where they are stored.

What the demonstration area is like. Make sure there is:

- A good view of the demonstration area for the students seated or standing nearby
- Enough seating
- Adequate workspace for the demonstration as well as for student participation
- A table or counter with room enough for sampling and discussion
- A coffee maker, cups, and so on
- A rolling cart, or even a person who would help you load and unload supplies

These are a few of the things you will want to keep in mind. Along with finding out what is available at the facility, you will want to know what the students can bring. It is often convenient to have students list what they can bring on the registration form (apron, kransekake rings, cheese grater, and so on).

Several examples of the product can be made before the class, so students know what the finished product looks like.

The supplies needed will be listed on the outline for each class.

AT THE CLASS

It is best if you can arrive 15–20 minutes early and arrange the work area and utensils for maximum efficiency. Some advance preparations may have to be made before the class arrives.

As people arrive, it is nice to meet and greet each one. When the class starts, have them introduce themselves to the group, and tell a little about their interest in Norwegian foods and about why they chose to take this class. Remember to introduce yourself, and give your background in cooking and teaching. Read the course description to them and briefly outline the steps that will be followed during the class. By making students feel at home and letting them know what is expected, it will be more pleasant and easier for them to work together and accomplish each step at the appropriate time.

At this point, you may also want to distribute the recipes or other handouts. The back of the sheet may be kept blank so that participants can use it for taking notes. Discuss the ethnicity of the food, where it comes from, when it is served and what variations can be made. This sort of information can be taken from cookbooks, your own expertise, and other sources. This introduction should probably not take more than the first quarter hour.

Initially, you will want to demonstrate how to do each procedure. As you demonstrate,

continue explaining what you are doing, other ways the same thing can be done, what things might go wrong and how to correct them. After you have shown them the process, ask for a volunteer to give it a try. As the class watches, review the process as the volunteer demonstrates, giving assistance as needed. After everyone has seen the procedure twice, let the group try.

Breaking the class into two smaller groups with two different functions is often more efficient than waiting for each person in a large group to have a turn. Let each person try the procedure, and after everyone in the group has tried, let the groups switch work stations and try the other task. Alternate between the two groups, giving help, pointers, and advice as needed. Make sure each person is getting a chance to try, and that everyone's questions are being answered. This active participation in the making of the foods will increase students' retention of this new knowledge.

While the groups are working, you may want to start the coffee, and set the table in an attractive manner (unless this was done before the class started). Perhaps you would want to bring a table cloth or some flowers or candles to brighten the table. The table would then look very inviting for the later sampling and critiquing of the finished product.

After the food is done, arrange it nicely on the platter, and have everyone join you at the table. As coffee is poured and the product is sampled, discuss what has been made. Have students comment on the texture, appearance, and flavor. This is also a good time to review the process, answer questions, give further information on where to buy supplies and ingredients, on recipe variations, and so on. Allow time for students to savor the results and to compare notes.

Students should be encouraged to fill out evaluations, and to help with the clean-up before they leave. The samples should be divided among students and packed to take home. Remember to collect for the cost of ingredients from the students before they leave.

TRADITIONAL NORWEGIAN FOODS

Course Description:

- 1) RULLEPØLSE—Learn to make homemade lunch meat. Like everything else that is homemade, it is economical and better tasting. Cost of ingredients will be collected in class.

One session, two hours

Suggested class limit: 15 maximum

- 2) OPEN-FACE SANDWICHES (SMØRBRØD)—Norwegians use these artfully arranged sandwiches as a main course for brunch, lunch, or late evenings. They are not only

delicious, nutritious, and beautiful, they are enough for a light meal. Cost of ingredients will be collected in class.

One session, two hours

3) KRANSEKAKE—Make and sample this almond wreath cake. Made for special occasions, it is often served at weddings, but may be served at any festive event.

One session, two and one-half hours

Suggested class limit: 15 maximum

NORWEGIAN SANDWICHES OUTLINE

SUPPLIES

- large serving plate or platter
- large and small knives
- teaspoons
- table knives
- large spoon
- dishwashing soap and dish towels
- coffee maker or pot
- Norwegian cheese knife and egg slicer
- paper cups, plates, namkins, plastic bags
- instant coffee, tea bags, cream, sugar
- centerpiece for table/candle/flowers
- pictures of open-face sandwiches
- class list, evaluation forms, handouts
- bread—loaf French bread and loaves of rye bread (depending on size of class)
- cold meats—turkey white meat, ham, or pork roast, sausage, Braunschweiger
- cheeses—gjeitost, Jarlsberg, or any American cheeses
- tins of fish—sardines, anchovies
- hardboiled eggs
- butter and mayonnaise
- raw vegetables—lettuce tomatoes, cucumber, green peppers, radishes, green onions
- fruites—apple, lemon, orange
- green olives and beets
- dill pickles or sweet pickles

Arrive early to get room set up. Put out cookbooks with pictures for students to look at. Prepare foods for demonstrating the making of several different sandwiches at the beginning of the class. Students sign in on class list as they come, and pick up a sheet of recipes.

- 0:00– 0:15 Introductions of yourself and class members. Have people sign in on class list. Read course description and explain how you plan to proceed with the class goals and objectives. Description of sandwiches, when used in Norway. Suggestions of occasions to use them in America.
- 0:15–0:30 Discuss the shopping list - what ingredients are needed. Discuss the kind of bread used, the organization of the food and the arrangement of the sandwiches. Various combination. the teacher will make various kinds of sandwiches while he or she discusses these things with the class.
- 0:30–1:00 Students are now ready to work. They wash their hands. They prepare the foods: slice bread, meats and cheese; open cans of fish; wash raw vegetables and cut them up. These are all laid out in the manner of a buffet.
- 1:00–1:30 Students now make their own open-faced sandwiches - some for the class coffee hour and a few to take home. Coffee and tea are prepared. The table is set.
- 1:30–2:00 Class has coffee and tea with the sandwiches which they've made. Teacher collects money for class expenses and distributes evaluation forms. Clean up.

OUTLINE FOR RULLEPØLSE

SUPPLIES

- | | |
|---|--|
| <ul style="list-style-type: none"> carving knife knife mixing bowl serving plate measuring spoons needle and heavy thread scissors and string sandwich bags sandwich tongs | <ul style="list-style-type: none"> ingredients for rulle pølse instant coffee and cream, sugar tea bags lettuce and beets for decoration 1 rullepølse (made ahead of time) 1 loaf of bread, butter foil paper cups, plates and napkins tablecloth and candle/flowers/centerpiece |
| <ul style="list-style-type: none"> recipes, class list, evaluation forms | |

- 0:00 - 0:15 Introductions of yourself and class members. Have people sign in on class list. Read course description and explain how you plan to proceed with the class goals and objectives.
- 0:15 - 0:30 Some remarks around the traditions of rullepølse. Discuss recipe and other options for stuffing (e.g. beef and veal, lamb and veal.)
- 0:30 - 1:00 Students sew casing (each student participates). Season meat, sew up roll,

wrap rullepølse and tie it.

- 1:00–1:30 Students make sandwiches from the rullepølse, (which was prepared ahead of time), lettuce, beets, and bread. Coffee is made and table set.
- 1:30–2:00 Sample sandwiches and critique. Collect for ingredients. Fill out evaluations. Clean up.

KRANSEKAKE OUTLINE

SUPPLIES

4 cookie sheets	1 almond grinder
2 ovens	2 sets of Kransekake rings
2 mixing bowls	ingredients for cake
1 flour sifter	ingredients for icing
1 small double boiler	1 unassembled Kransekake (or several rings)
Stirring utensils	instant coffee, tea bags, cream, sugar
2 serving plates	2 cake decorators
dishwashing liquid, towels, dish cloth	paper towels
tablecloth or candles/flowers/centerpiece	paper cups, plates, napkins, plastic bags
flags or party favors to decorate cake	evaluation forms, class list, recipes

0:00–0:45 Introductions of yourself and class members. Circulate class list to sign in on. Read course description and explain exactly how you plan to proceed with the class goals and objectives. Distribute handouts. Make some remarks around the history of kransekake, when it is served, how, etc. Divide the students into two work groups: discuss recipes. It is possible to have each group use a different recipe.

- a. Use the already ground almonds and proceed from there.
 - b. Make cake from unblanched almonds, starting with almond grinder.
 - c. Use almond paste, or combination of paste/almonds.
-
- a. Use the already ground almonds and proceed from there.
 - b. Make cake from unblanched almonds, starting with almond grinder.
 - c. Use almond paste, or combination of paste/almonds.

- 0:45–1:00 Group A oven ready, cleans off their area of kitchen.
- 1:00–1:20 Group B oven ready. Instructor assembles and decorates cake. One cake can be baked at home beforehand (put on coffee/tea water.)
- 1:20–2:00 Students assemble and decorate cake - clean up kitchen.
- 2:00– 2:30 Coffee and tasting. Discuss problems and alternate ways of assembling cake (say for Easter: basket). Compare cakes made from blanched vs. unblanched almonds, or almond paste. Evaluation and collection of money for ingredients.

Instructor divides student cakes evenly among students. If there is a third cake (pre-baked) it is not included in student cost, and returns home with instructor.

Evaluation Form

Sons of Norway Heritage Programs Department

PURPOSE OF EVALUATION: We would appreciate your comments and advice, so that we may provide the type of Norwegian language, travel, crafts, and food classes which best meet your needs. Please complete and return this form to your instructor, but do not sign your name to the survey.

I. Class Title _____ Instructor _____
 Building _____ Room _____ Date _____
 City _____ State _____

Your age: Under 18 18-24 25-39 40-54
 55-64 65 & over

Sex: Female Male

Sons of Norway Member? Yes (Lodge No. _____) No

II. Please check your response on the following scale:

	<u>Very Satisfied</u>	<u>Satisfied</u>	<u>Medium</u>	<u>Dissatisfied</u>	<u>Very Dissatisfied</u>
1. In general, how well did the class meet your expectations?	<input type="checkbox"/>				
2. Was the instructor:					
a) punctual in starting and dismissing the class?	<input type="checkbox"/>				
b) well-prepared?	<input type="checkbox"/>				
c) helpful?	<input type="checkbox"/>				
3. How satisfied were you with the following:					
a) the description of the class?	<input type="checkbox"/>				
b) the cost of the course?	<input type="checkbox"/>				
c) the meeting room?	<input type="checkbox"/>				

Very Satisfied Satisfied Medium Dissatisfied Very Dissatisfied

4. (Not applicable to all classes)
 What is your reaction to:

- | | | | | | |
|--|--------------------------|--------------------------|--------------------------|--------------------------|--------------------------|
| a) the textbook or written materials used? | <input type="checkbox"/> |
| b) the language tapes? | <input type="checkbox"/> |
| c) the films and other audio-visuals? | <input type="checkbox"/> |

- III. 1. What recommendations, if any, do you have for improving this course? _____

2. What was your reason for taking this class? _____

3. Do you have any suggestions for new courses, or activities, or possible instructors in the area of Norwegian language and culture? _____

4. How did you find out about this course? _____

5. Additional comments, if any: _____

Please return this form to your instructor.

Heritage and Culture Classes Survey

*Would you like to know more about your Norwegian heritage and culture?
Would you like to be able to pass it on to your children and grandchildren?*

We would like to offer the following classes at _____ Lodge if there is enough interest shown by our members. Please let us know what your interests are:

- Norwegian Language
- Rosemaling
- Hardanger Embroidery
- Traditional Norwegian Foods
- Travel in Norway
- Other (please specify) _____

Preference: Day class Evening class

Your name _____

Address _____

Home phone _____

Work phone _____

Please return this sheet to: (Organizer's Name)
(Lodge Name)
(Address)
(Telephone)