

Folklore and Education

Spring 2001

Newsletter of the Folklore and Education Section of the American Folklore Society

Instructional Materials

by Gregory Hansen

Leila Childs of the Oregon Folklife Program announces two new resources for K-12 educators. The Folklife Education Roster is a new resource of traditional artists and traditional arts resources in Oregon for schools statewide. Artists are available to do residencies, performances, teacher workshops, and other programs. The roster will eventually be available on the Oregon Historical Society Web site at www.ohs.org.

Traditional Arts of the Oregon Country is a new addition to the Oregon Folklife Series instructional materials for grades 3-6. The unit includes a 28-page student magazine, 15 items by Oregon traditional artists, and biographical information on each artists. A teacher's guide is forthcoming. The unit is an overview of Oregon's regional folklore and the role of traditional arts in communities statewide. Excerpts from this and other Oregon Folklife Series units are available on-line at <http://www.open.k12.or.us/start/visual/basics/folk/index.html>.

For a copy of the roster or the new student magazine, contact Leila Childs, Oregon Folklife Program, Oregon Historical Society, 1200 SW Park Avenue, Portland, OR 97205. (503) 306-5292 or leilac@ohs.org.

Amy Skillman announces that the Institute for Cultural Partnership has recently published *What's Your Name?* This is a study guide with an accompanying recording of twenty-two traditional dance tunes, songs, and instrumentals from eleven ethnic communities throughout Pennsylvania.

The guide book includes lesson plans that are designed to teach language arts, communications, physics, Spanish, journalism, geography, and social studies as well as classes on music. Among the

sixty-five activities are lesson plans that are coded by ethnic communities, curricular areas, and grade level for easy reference. The publication includes lessons for classroom instruction about the music on the accompanying audio tape or CD as well as guides for completing oral history and folklife collecting in students' communities. The materials cost \$35.00 with a compact disk recording or \$30.00

with an audiocassette tape. Send orders for "What's Your Name?" to Institute for Cultural Partnerships, 3211 North Front Street, Suite 104, Harrisburg PA 17110. There is a 6% sales tax for Pennsylvania residents, and shipping and handling is \$5.00 for the first unit and \$1.50 for each additional item. For more information, contact the Institute for Cultural Partnerships at 717-238-1770, or visit their Web site at www.culturalpartnerships.org

Anne Pryor announces that the Wisconsin Arts Board is developing Wisconsin Folks, an on-line curriculum and directory of traditional and ethnic artists in Wisconsin. Over seventy artists will be featured in this product. The format combines instruction about Wisconsin folk artists with a directory of those who would like to be hired for public programs. The directory will be aimed at teachers, museum educators, and other professionals interested in hiring traditional artists for public programs. The instructional materials will be written for 4th and 5th grade students because that is the level when study of Wisconsin is emphasized. Artists will be represented

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by photos, audio clips from interviews, and short video clips of performers. Text will explain the personal history of the artist and contextual information about the art form and its place in Wisconsin culture. The resource will include Web pages for additional information on artists, folklife, instructional resources, and curriculum links to state curricula standards.

To see the prototype design and pages on two artists, the Queens of Harmony and Pat Farrell, visit <http://www.arts.state.wi.us/static/folkdir/index.htm>

Anne is asking for any feedback on this work-in-progress. Please contact her with any reactions and suggestions at anne.pryor@arts.state.wi.us.

If you wish to announce a new educational resource in this column, please contact me at the Florida Folklife Program, Bureau of Historic Preservation, R. A. Gray Building, 4th Floor, 500 S. Bronough Street, Tallahassee, FL 32399-0250. E-mail is ghansen@mail.dos.state.fl.us

The Conveners' Corner

by Anne Pryor

Anne Pryor and Robin Cogburn are the new conveners for the Folklore and Education Section. Anne is a folklorist at the Wisconsin Arts Board, coordinating the folk arts in education programs there. She is also a dissertator at the University of Wisconsin in cultural anthropology, planning to graduate in 2001. She served as junior convener of the section last year. Robin is currently a dissertator in foreign language education/folklore at the Ohio State University. She's also a former Spanish teacher, as well as Home and Family Life teacher who brings classroom experience to her interest in folklore and education. You can contact Anne at anne.pryor@arts.state.wi.us and Robin at cogburn.2@osu.edu.

Anne and Robin have agreed to take on a number of tasks this year, the first of which is to expand the section's Web site. Each AFS section has a page that one

connects to through the AFS site, www.afsnet.org. From there, click on "Sections" at the bottom of the second column of options, then click on "Folklore and Education." Right now, basic information about the section is posted. We plan to redesign the page and add additional info, such as the current issue of the newsletter, the winners of the Dorothy Howard Prize, and links to section members' own Web sites. If you have a Web site that deals with folklore and education, and would like to have a link from the section's page to that site, please send the title, the url address, and a brief description of the site to Robin.

Another project we're undertaking will focus on assessment efforts that exist within folklore and education projects. A committee will start conversations on the topic in January. We want to develop a project that will allow us to have national

data on the success and strengths of folklore education projects and curricula, information that will help prove the worth of our work. If you're interested in this topic and want to stay informed on the committee's progress, or join the committee, let Anne know.

We'll also be attending to continuing responsibilities, such as coordinating with Paddy Bowman of the National Network for Folk Arts in Education to plan the annual workshop for teachers at the AFS meeting, and to coordinate Section sponsorship of panels and forums at the conference. In addition, Robin will be exploring possible funding options for support of Section members to attend the Anchorage meeting.

Many, many thanks to Sue Eleuterio for her great work over the past few years as convener. We appreciate your time and talent, Sue!

National Task Force on Folk Arts and Education News

by Paddy Bowman

SUMMER INSTITUTES

The Spring 2001 CARTS Newsletter will be published earlier than usual so that teachers attending City Lore's People's Poetry Gathering March 30-April 1 may use it. Hence, I must compile the roster of summer training opportunities earlier. Please let me know right away if you are considering institutes, workshops, or courses even if you do not have all the details down pat and proposed dates if possible. I can fill in the blanks later. I know there are new possibilities in New England. What else is going on? Amanda Dargan is editing this issue, which focuses on poetry traditions. If you have ideas for stories or resources, email her at adargan@rcn.com. She hopes to go to press by the end of January.

DAN SHEEHY MOVES

In case you haven't heard, our longtime friend Dan Sheehy has left NEA to head up Folkways Recordings in the wake of Tony Seeger's departure to teach at UCLA. Both guys have exciting new jobs in store. Many thanks, Dan, for all your support over the years, and best of luck to you both.

CARTS

City Lore's four Web sites (City Lore, CARTS, People's Poetry Gathering, and Place Matters) are still under construction, but the new CARTS site should be up and running by February. Likewise, the Local Learning Fellows Web discussion board and distance learning project is delayed, but Fellows from Toledo, Louisiana, and Mississippi are ready to go once we have the technology in place. Makale Faber will manage the Web sites for City Lore. I'd like to include annotated lists of folk arts and folklife resources that teachers, students, and parents could use in the new Regional Resources section of the Web site. If you know of good resources or field trip sites, please send me short descriptions with relevant information (for example, price, contact or ordering info, museum hours, grade level, subject matter, ideas for classroom use). When the new site is up, I'd appreciate people looking at existing Regional Resources to check for errors and additions.

Looking ahead to AFS in Anchorage Oct. 17-21, Anne Pryor and Robin Cogburn are the AFS Ed Section conveners. The three of us will be conferring this January to start developing the 8th annual Saturday education workshop and we'd appreciate hearing your ideas or needs. I know that Alaska educators have a lot to teach us about

content, technology, distance learning, and authentic curriculum and resources related to Native peoples. I'd like to explore how we can learn from people in Alaska schools, museums, and community-based organizations. Reach Anne at anne.pryor@arts.state.wi.us, Robin at cogburn.2@osu.edu, and me at pbowman@ix.netcom.com

NATIONAL SCENE

We await the January 20 inauguration uncertain of how the Endowments and Department of Education will fare. Watching Bill Ivey and Bill Ferris on stage with President Clinton and now Senator Hillary Clinton during the awarding of the National Medal of Arts and the Frankel Prize for Humanities Dec. 6, I thought that seeing folklorists as heads of both Endowments was pretty amazing. The Arts Education Partnership meets in Pasadena Feb. 18-19 and continues to work hard nationwide. The last session of Congress created an act to recognize excellence in arts education and the Partnership will work with other advocates in coming months to shape the language and shape this act will take.

Jan Rosenberg pointed out to me how many education-related initiatives were mentioned in a posting Elaine Thatcher made on Publore summarizing folklorists'

presentations at the NASAA meeting this fall. Once CARTS is operational, I'd really like to see an ongoing dialogue on our new listserve about your work and matters you find interesting and essential. Start with the list I made below for the Task Force meeting in Columbus, and think about how a listserve can indeed serve us.

Handout developed for Task Force Meeting in Columbus
ISSUES AND TRENDS IN FOLK ARTS IN EDUCATION, AFS 2000 NATIONAL TASK FORCE ON FOLK ARTS IN EDUCATION
Friday, October 27, 6:30 - 7:30 p.m., Grant/Harding Executive Board Room, Report by Paddy Bowman, Coordinator

After 7 years of NEA funding, momentum in the field continues, and challenges are shifting. Briefly, here are some highlights I've encountered this year and a short list of challenges to consider. My apologies to people and projects I've overlooked in my haste to prepare for AFS. Please let me know about other projects, publications, trends—and challenges:

pbowman@ix.netcom.com These highlights are in no particular order!

HIGHLIGHTS

Dan Sheehy worked his magic at NEA to make the Task Force a contractor to the agency for services to the field to develop and support a national network, relieving us of the burden of applying for grants annually and securing our position for a couple of years at any rate as the administration changes.

With the support of Peter Bartis, the Task Force won an AFS International Scholar Stipend for Dr. Kitty Cohen to travel to Columbus for the workshop for educators, folklorists, and folklore graduate students. Try to spend some time with Kitty during the meeting. Despite the turmoil in Israel, her work will go on, and she has had wonderful projects with Palestinian, Arab, and Jewish teachers, parents, and students.

Unprecedented support from the local AFS planning committee will make our 7th annual workshop, done in collaboration with the AFS Education Section, a day-long, dual-track event.

Maida Owens continues to widen and to deepen the network for Louisiana Voices, which is integrated into 12 state education technology centers and has captured the attention of the state French immersion program, Acadiana Writing Project, state department of education, University of Louisiana at Lafayette, and countless teachers and curriculum supervisors.

Participation in the Millennium Trails Green Ribbon Panel of the White House Millennium Council helped secure two folklore trails: the International Express in NYC, which began as a school fieldtrip, and the 1,000 Unicoi Trail of the Cherokee in Tennessee and North Carolina. Less success came with the state Legacy Trails, which were nominated by governors, but there's still time (until January) to nominate Community Trails, including cultural, historical, and physical trails. The "Boudin Trail," which Caroline Ancelet helped launch by organizing high school French students to survey boudin sausage makers in Lafayette Parish should by now be a Community Millennium Trail. Go to

<http://www.millenniumtrails.org>. These trails make great classroom projects. Linda Deafenbaugh of Steel Industry Heritage Center was last heard talking about a "Pirogi Path."

The first folk arts in education program received a 2000 Coming Up Taller Award from the President's Committee on the Arts and Humanities—Mississippi Cultural Crossroads of Port Gibson, Mississippi, directed by Patty Crosby. This is the group who drove to the NALAA meeting to quilt in the lobby in St. Louis a few years ago.

Bonnie Sunstein, co-author of *FieldWorking: Reading and Writing Research*, received a Woodrow Wilson National Fellowship Foundation grant of \$5,000 for "FieldWorking Online: A Web-Community Archive for Cultural Conservation." The Task Force is a partner.

Kristin Congdon and Doug Blandy published the first of their two-volume collection of articles on visual arts education that involves regional and local cultural contexts: *Remembering Others: Making Invisible Histories of Art Education Visible*, Paul E. Bolin, Doug Blandy, Kristin G. Clongdon, ed.,

National Art Education Association, Reston, VA, 2000. Kristin says that the second volume will be of particular interests to folklorists working in education.

Gregory Hansen returned to Florida to work as a statewide folklife coordinator. Hayden Roberts became arts in ed coordinator in Tennessee and has adapted several units of Louisiana Voices for the state and crafted this year's statewide AIE teacher training into folk arts education experiences.

Paula Endo, founder and director of the Teen Photo Club of Arlington, VA, whose students' work was featured in the spring CARTS newsletter, received a recent \$10,000 NEA grant for after-school programs.

The first folk artists were invited to national arts education leadership training at the Kennedy Center this past summer. The Mississippi Whole Schools Institute included folk arts for the first time.

The Smithsonian Delta Program film that Jan Rosenberg worked on is in the final stages of production and will be of help to educators in the Delta and elsewhere. It follows students as they plan, conduct, and present their fieldwork.

More institutes than ever were organized this summer. Tim Kloberdanz and Troyd Geist celebrated the 10th annual North Dakota teacher's institute. A New England regional institute is in the works for the coming summer.

Peter Bartis's team of Local Legacies workers have archived and made available on the Web local events and traditions from almost every congressional district in the nation. Such examples provide excellent models for teachers who are looking for ways to document local culture and history.

Cathy Kerst and Peter Bartis have received initial funding to develop and publish a poster for libraries and schools across the country: "Explore Your Community."

North Carolina's consortium of the UNC School of Ed, UNC Curriculum in Folklore, and the state arts council has expanded its folklife ed pilot project to

five counties. The pilot uses local traditional music as its starting point.

Twenty-one of 60 people responded to my Task Force survey last January. Top priorities for the CARTS Web site were for lesson plans, thumbnail sketches, and longer descriptions of best practices. A “reader” of existing folklife education essays, lessons, teacher training, and model artist work was by far what most respondents were interested in for the future. And, the ongoing name change conversations brought many different suggestions. “CARTS Network didn’t express education or folklore.” I would like to propose the following: National Network for Folk Arts in Education, thereby keeping some of our “brand identity” but expressing a permanency and the concept of a dynamic network. Some excellent questions raised were: How well are teachers “using our stuff and our perspectives?” How about getting editors of education association journals to devote issues to folklore? How can we increase academic and more popular articles? What about research? What about regional network building?

CHALLENGES

The standards movement has gone places people didn’t expect and has such political cachet few politicians will work

to dismantle standards, yet many state’s standards are regressive. And, many states have adapted high stakes testing, forcing teachers not only to “teach to the test” but to teach “the basics.” Thirty-eight states now have such tests.

The election—where are we in a new administration?

Research, as always. How can we get data on how studying folklife improves learning? Arts in education is way ahead, but even AIE is behind and is taking a hit from high stakes testing and the standards movement.

Bringing new people into the field to work with teachers, write curriculum, work with state arts agencies and other entities—and supporting, perhaps mentoring them.

The CARTS Web site remains under construction with a promise that a new launch date may be possible in November. Likewise, the NEH-funded Local Learning project is lagging, and the online community and distance learning project is still under construction as well. This past summer the University of Toledo and Louisiana Division of the Arts were summer institute partners.

Anchorage—how can the Task Force and Education Section take best advantage of the excellent resources and models in Alaska, and perhaps try something new? The AFS Planning Committee has asked members to look at our joint workshops as a model for ways to “breaking the Anchorage meeting out of the box.” We must do the same.

How can we take advantage of all the Web has to offer? Excellent examples of high-quality content of Web sites such as the Oregon Folklife Program’s Masters of Ceremony, Montana Heritage Project, Louisiana Voices, American Memory Page, and the new FieldWorking site provide great models. How can we steer educators to these sites? How can we conduct effective online conversations? Gail Matthews-DeNatale asks people to do the easy login to get a username and password for a Web dialogue she’s hosting in her new job at TERC/Lesley University. Go to WebCT Cultural Diversity Forum <http://webct.com/education/forum/browse> She’s moderating some excellent discussions. Distance learning is a trend, how can we contribute and benefit using our knowledge of community and cultural dynamics? We’ve got great content and methodology, but how do we market them?

Linking Community and Education: a Summer Folklore Institute for Secondary School Teachers in New England

by Michael Hoberman

“No problem defines contemporary America so much as the search for community, and at the same time, education repeatedly tops the list of political concerns most Americans have. The two issues are intimately related.”

--Michael Umphrey, Director, Montana Heritage Project

Imagine a classroom that really doesn’t have walls—a learning environment in which both students and teachers can not only apply and hone their school-based knowledge and skills, but also give something substantial back to their communities. The work which students do in that classroom is highly interactive, and the materials they study are rooted in locale, in the folk practices of their neighbors, family members and friends. As Michael Umphrey and so many others have observed, contemporary Americans express a desire to pull closer together and to educate their children more effectively. Endeavors to

link community and education would seem, on this basis, to be not only practical and inspiring from an educational standpoint, but a vital means of improving the national climate and the sense of civility in our neighborhoods and towns.

Locale-oriented learning yields multiple practical advantages. Students and teachers alike have a consistent stake in the subject matter; they *live* in it. A focus on the folklife of place and community also provides a ready laboratory for the study and experience of cultural diversity; it brings our rich heritage of difference *home*, and—far from promoting provinciality—it reminds us all of the weave of interconnectedness that links our communities to others, both at home and abroad. Moreover, immersion in community life and culture makes a demonstrable difference in students’ acquisition of crucial academic skills, such as reading, writing and critical thinking. When students *care*

about the subject matter and see themselves and their communities reflected in it, they work harder and more effectively. There is ample precedent that suggests the viability of such an approach both within and beyond New England. Much of it comes from programs in urban schools that involve students in ethnic cultural studies, focusing some of their work on their local cultural setting. School officials credit such a program at a Boston elementary school for a dramatic achievement in statewide exams, placing the school among the top three scorers in the city.

Elsewhere around the nation, several projects are already taking place in the community classroom, and all of them are yielding laudable results. The Montana Heritage Project, a statewide project directed by Michael Umphrey and put into practice by dozens of committed public high school teachers, involves students in folklife research, oral history fieldwork, museum curating and media

production, among other activities. The key to its success has been its simultaneous rootedness in actual communities and its broad applicability to the quest for new knowledge and ways of thinking. Similarly conceived projects are underway in every region of the United States, from the Louisiana Voices program in elementary and middle school folklife education to the Preserving Community/Cuentos del Varrio oral history initiative in southern New Mexico. These projects are inspiring because they work; they breathe life into the educational experience, and they help to overcome the conditions of alienation—from both school and community—which are so obviously in need of addressing in contemporary society.

Linking Community and Education is a summer institute for secondary school teachers from all six New England states, and will be built around the notion that a curriculum is most effective when all the participants have an obvious stake in the process. The institute will offer both hands-on experience and broader perspectives on fashioning a serviceable and engaging secondary school curriculum rooted in the exploration, documentation and presentation of local

culture, including workplace and occupational traditions and trends, family life and community holiday and heritage observances. Our staff includes professional folklorists, oral historians, humanists, educators and documentarians, all of whom offer both experience and innovation in their presentations, as well as a deep-seated commitment to the enterprise of immersing students in the cultural life of their own neighborhoods and towns.

The institute, which will take place over a five-day period from June 28 through July 2 at the University of New Hampshire, Durham, is divided into a three-part curriculum, with the greater emphasis on hands-on activities, including the application of field techniques; participants will conduct their own fieldwork during the course of the five day period. Institute workshops will blend informal presentations on the part of staff with focused discussion and question-and-answer periods. The days themselves will include morning and afternoon sessions, meals, time for independent work and ample social opportunities as well. Because we are bringing educators from throughout the region together, the institute will be a fine opportunity for region-wide networking

and lesson-swapping. Attending teachers will receive 4 CEU's through the University of New Hampshire's Division of Continuing Education (3 for the institute itself, the 4th for completion of a final project and attendance at a follow-up retreat to be held in the winter of 2002). In addition, the institute provides housing, meals and a stipend of \$500.

Our institute is staffed by educators, scholars and media specialists from all over New England and beyond. The University of New Hampshire, Durham's Center for the Humanities is hosting the institute, and is directed by folklorist Burt Feintuch, a former editor of the *Journal of American Folklore*. Bonnie Sunstein, co-author of the innovative textbook *Fieldworking* and a professor of English at the University of Iowa, is a primary curriculum consultant for the institute. The coordinator of the institute is Michael Hoberman, research assistant professor at the Center for the Humanities, as well an English faculty member at Boston University and author of *Yankee Moderns*, a recent study of oral traditions in western Massachusetts.

Interested parties should contact Michael Hoberman by email at hoberman@cisunix.unh.edu or by telephone at 413 625 6230.

Folk Arts in Education: Public/Academic Sector Collaborations in Colorado from K-College

by Rosemary Hathaway

Participants:

Kathleen Figgen, State Folklorist for Southern Colorado
Rosemary V. Hathaway, Assistant Professor, University of Northern Colorado (co-chair)
Bea Roeder, Folklorist, Colorado Council on the Arts and Four Mile Historic Park
Georgia Wier, State Folklorist for Northeastern Colorado (co-chair)

Our forum from the AFS 2000 meeting sought to break down the artificial barrier between public and academic sector folklorists by highlighting a number of successful collaborations between Colorado state folklorists and educators at all levels, from kindergarten through college. Since we ran very short on time and didn't get the opportunity for discussion that we'd hoped for, we've included our individual contact information below, and would like to invite anyone who's interested to please contact us with any comments, questions, or other discussion.

Kathi Figgen, southern Colorado state folklorist, started out our presentation by introducing participants to the Colorado Council on the Arts' folk arts teaching kit, "Ties That Bind." She also presented a slide show highlighting the diversity of folklife in Colorado by way of explaining how many different kinds of "ties" there are for educators to tap into in the classroom. Kathi, who teaches folklore and anthropology through a partnership between the Colorado Council on the Arts and two campuses of Trinidad State Junior College, has oriented educators to the kit and introduced them to the wealth of Colorado folklife through a variety of forums: classroom presentations, conference workshops, aesthetic education institutes with teachers and artists, and hands-on short-term residencies in K-12 schools. In her presentation, Kathi demonstrated how she employs visual examples of the "familiar" to integrate the study of folklore and folk art with statewide history and geography standards. Kathi can be reached by e-mail at Kathleen.Figgen@tsjc.cccoes.edu.

Georgia Wier, state folklorist for northeastern Colorado and for the City of Greeley, presented a video documenting a folklore residency at Lone Star School, a small K-12 school on the Colorado plains. During the residency, Georgia worked in



Photo by Tory Read. A Lone Star School student works with material he collected during an interview with a fellow student or a local folk artist. partnership with Tory Read, a documentary photographer from Denver. Tory led

students in experimenting with new ideas in photography and Georgia introduced skills for conducting oral history interviews. Also participating in the residency were folk artists from the students' communities. They demonstrated, explained, or taught their art forms and permitted the students to interview them. Several quilters, the school cooks, musicians, a cowboy poet, a batik artist, and a wheat weaver were involved in the month-long project.

Tory Read documented the residency along with participating fully in the teaching. Her black and white photos and recorded voices and sounds are combined with the students' color images in the 16-minute video.

The residency and the video were co-sponsored by Young Audiences, the Colorado Council on the Arts, and the City of Greeley Museums. The video is not available commercially, but you may purchase one of a few copies by contacting Georgia Wier at 970-350-9249 or wierg@ci.greeley.co.us.

Bea Roeder, state folklorist, reported on her residency--also with photographer Tory Read--at Columbine High School. The Colorado Council on the Arts had received a "Healing Arts" grant from the NEA to have artists who had had earlier residencies at Columbine (and who were therefore familiar to the traumatized students) return to work with them. The photography teacher had seen a presentation on Tory and Georgia's documentary work and invited Bea to provide a folklorist's perspective for her six photography classes.

Columbine students had a very strong sense of identity ("We are Columbine!"), but in the wake of all the negative publicity about cliques, they were denying and attempting to repress normal folk groups. A pre-planning meeting with teachers also revealed that they had little or no sense of belonging to any community beyond the school grounds. As a result, we devised a pair of photo/writing assignments that we called "Looking Within and Looking Out," to deal with stereotyping and to encourage students to get better acquainted with their larger community. Bea and Tory asked students to identify at least one folk group that they belonged to and characterize it in words and photos. An initial in-class listing of groups within Columbine made it very obvious that students used rather objective language to describe their own groups, but very loaded, derogatory

language to talk about others' groups. Encouraging the use of objective descriptors became a major focus alongside photographic techniques.

This assignment flew in the face of students' earlier denials of cliques and a general sense that they weren't supposed to belong to exclusive cliques. It was difficult for them to admit that they each did belong to a number of "folk groups," and there were many vehement denials of any acts of exclusivity. The exercise stimulated healthy discussion, recognition, and reevaluation of their own behavior; they also began to see that a group can have positive aspects and out-comes as well as negative, and that it is up to each of us to help set the tone of the groups we participate in. This was particularly difficult; they tended to blame exclusive behaviors on the rest of the group: "Maria is my friend, but my other friends tease her if she comes over while we're eating lunch." After students had documented one of their own groups, they were asked to select and study a folk group from the larger community to which they did not belong. The original plan had been for them to interview someone they did not know at all, but the seemingly endless string of tragedies that continued to haunt Columbine while we were there made it seem more prudent to avoid strangers. The groups they chose included an Easter extended family reunion (a young man actually listened to his grandfather's war stories and found them fascinating), occupational groups such as firemen and car salesmen, younger siblings' play groups, the homeless, a mother's book club, a friend's father's car club, a powwow, etc. Students in all six classes exclaimed repeatedly "It didn't turn out to be at all like I expected it to be," or, "When I pay attention, I see more." We talked a great deal about stereotypes and loaded language, as well as camera angles and whose perspective was presented.

Their exhibit of photos and words (reasonably objective) went up in a high school hall for all to see. Psychologist Clarissa Pinkola-Estes reminded us that, just as what gives depth in photography is the shadow, so it is in interviews and life. If you know your own shadow, she added,



Photo by Tory Read. A group of Lone Star School eighth graders assemble a paper "quilt" using quotations and photos they took during interviews.

you're less critical of others. The shadow of the shootings seemed visible in some photos and many texts, as students revealed how their grappling with issues of life was suddenly brought into focus by the presence of death. Students found great comfort in portraying the love of family, friends, church groups, and beautiful solitary places. Bea remarked that she had never noticed high school students use the word "love" so often, with such depth of feeling, nor to describe as many different relationships: parent/child, friends, punk rock music, siblings, horse, teammates, co-workers, the beloved, a special place, grandparent....

For more information about Bea's residency, contact her at (303) 623-1527, or by e-mail at bearoeder@yahoo.com.

Rosemary Hathaway, assistant professor of English at the University of Northern Colorado, discussed a project she worked on with Georgia Wier which allowed students in her introduction to folklore class to help carry out a small state folk-arts grant awarded to local folk artist Bill Swets. Swets has spent the last 15 years welding together fantastic creatures out of scrap metal and discarded mechanical parts and then carefully arranging them in a space on his farm called "The Swetsville Zoo." Students in the class interviewed Swets and wrote articles based on their fieldwork which were published in a newspaper-like guide to the Zoo. Sheryl Kippen, an employee of the City of Greeley Museums, devised a number of kids' games for the newspaper based on objects in the zoo, and the local newspaper, the *Greeley Tribune*, printed it. The newspaper is now available for the Zoo's 10,000 annual visitors to pick up at the entrance. Rosemary talked about the fact that concepts about "folk arts in education" are often limited to grades K-12, when in fact they can be very productively integrated into the college curriculum as well. She speculated that with the current focus on "service learning" in

higher education, such college/ community collaborations could become an even larger and more significant part of folklore programs, and yield benefits far beyond the

boundaries of the campus. If you've successfully coordinated folklore-related service learning opportunities for college students, Rosemary would love to hear about

your process and experiences; her e-mail address is rvhatha@unco.edu

National Association for Multicultural Education Reflections on 10th Annual Meeting

by Gregory Hansen

I recently attended the annual meeting of the National Association for Multicultural Education. This was the fourth time that I attended a NAME meeting, and I have seen the organization grow and develop over the past ten years. I became interested in NAME because I saw the organization as providing opportunities for folklorists to discover ways to integrate folklife into multicultural education. I recognized how folklorists can offer interesting and unique perspectives on the study and presentation of culture within instructional programs designed for multicultural education, and I have found that members of NAME are open and interested in what folklorists can offer educators. This year, I gained a greater appreciation for unique perspectives that multiculturalists can offer folklorists.

The NAME meetings feature a variety of keynote speakers and a number of breakout sessions that include workshops, forums, panels, and paper sessions. There is also an annual awards banquet, and the Smithsonian's folklife program has been honored by NAME for their educational work. This year's conference was well-organized and there was an essential unity in focus and orientation. Despite different approaches and agendas, a common ground for multicultural education has clearly

emerged that pulls together the teachers, professors, and community activists who attend the meeting. This year, I found that what unites multicultural educators is less a focus on integrating culturally diverse content into their courses of instruction. Rather, multicultural education is presented as a process in which educators are committed to reforming schools, schooling, and the ways in which culture and history are represented in scholarship.

Although the quality of the presentations in any conference is uneven, I attended sessions with excellent presentations. Teachers who work with "Limited English Proficiency" students have excellent resources for expanding ways in which folklorists teach. Their use of kinesthetic and visual modes of instruction provides important resources for complementing the ways that folklorists offer instructional programs. I was fortunate to see the video "That's a Family" produced by the Women's Educational Media. This thirty-minute video shows children from a range of families sharing their experiences living within the new realities of American social life. Some children explain that their family consists of Mom, Dad, sisters and brothers, while another child explains that she has two fathers because her family consists of two men who love each other. The video is an

essential resource for teachers as it shows how children, themselves, think of their family life, and it could be used by folklorists to expand our own ideas about family folklife.

The highlight of the conference was a performance and presentation by Tou Ger Xiong, of St. Paul, Minnesota. Tou Ger has worked as a consultant on Hmong family and youth issues, and he is also a story-teller, comedian, and rap artist. He is described as the first Hmong Eddie Murphy, and his stories, jokes, and raps provided both funny and poignant reflections on the anguish and the joys of acculturation.

Next year's NAME meeting will be held in Las Vegas, Nevada, and the 2002 meeting will be in Washington, DC. I would encourage folklorists to consider not only making presentations on folklife at each of these meetings, but I would also encourage folklorists to attend a NAME meeting to find ways in which the process and ethos of multicultural education can enhance our work in folklife in education. For more information on the National Association for Multicultural Education, write NAME at 733 15th Street, NW, Suite 430, Washington, DC 20005. E-mail: nameorg@erols.com and www.umd.edu/NAME.

SELECTED FOLKLIFE AND ORAL HISTORY IN EDUCATION WEBOGRAPHY AFS 2000, Columbus Ohio

Some selected Web sites particularly useful to those engaged in K-12 folklife and oral history education.

American Folklife Center of the Library of Congress
<http://lcweb.loc.gov/folklife>
American Folklore Society
<http://www.afsnet.org>
American Memory Learning Page
<http://memory.loc.gov/ammem/ndlpedu/index.html>
CARTS: Cultural Arts Resources for Teachers and Students
<http://www.carts.org>
Cityfolk City Lore
<http://www.cityfolk.org> <http://www.citylore.org>
FieldWorking
<http://www.fieldworking.com>
LitSite: The Literary Community of Alaska
<http://litsite.alaska.edu/uua>
Louisiana Voices: An Educator's Guide
http://www.crt.state.la.us/folklife/edu_home.html
My Story Is America's Story
<http://www.myhistory.org>
NEH Edsitement
<http://edsitement.neh.gov>
Montana Heritage Project
<http://www.edheritage.org>

Oral History Association
<http://omega.dickinson.edu/organizations/oha>
Oregon Folklife Program "Masters of Ceremony"
<http://www.ohs.org/exhibitions/moc/shell.htm>
Public Broadcasting System
<http://www.pbs.org>
Smithsonian Center for Folklife and Cultural Heritage
<http://www.folklife.si.edu>
WebCT Cultural Diversity Forum
<http://webct.com/education/forum/browse>
Other links recommended by Douglas Day and Lisa Higgins
Traditional Arts Program Network
<http://www.tapnet.org/>
"The Nation" directory
<http://www.thenation.com/directory/>
Southern Council for Folk Culture
<http://personal.cfw.com/~dday/index.html>
Missouri Arts Council Missouri Folk Arts Program
<http://www.missouriartscouncil.org> <http://orcs.missouri.edu/mfp>
Museum of Art & Archaeology
<http://www.research.missouri.edu/museum>

National Endowment for the Arts

Challenge America Fast Track Grants

Developing the arts and integrating them more fully into the life of communities nationwide is at the heart of the Endowment's Challenge America initiative. This new program is designed to strengthen families, communities, and our nation through the arts. It challenges America's communities to build partnerships and expand understanding about the vital role of the arts in enhancing national creativity, community spirit, and the preservation of our living artistic cultural heritage. Its goals are:

1. To foster arts education and community-wide public outreach initiatives in rural or underserved areas.
2. To engage artists, arts organizations, and American communities in partnership to make the arts central to community life.

For the purposes of these guidelines, an underserved area is defined by geographic isolation and/or limited access to quality arts resources and programs.

Within this definition, applicants are asked to identify their own underserved areas.

In the FY 2001 funding cycle, Challenge America Fast Track Grants will address the priority areas of Positive Alternatives for Youth: Creative Links and Community Arts Development: ArtsREACH. In subsequent years, the Endowment plans to include other priority areas in Challenge America Fast Track Grants.

The Arts Endowment will award approximately 400 grants of \$5,000 or \$10,000 in rural or underserved areas to address the priority areas of Positive Alternatives for Youth: Creative Links and Community Arts Development: ArtsREACH. All grants must be matched 1-to-1 (see below for further information). The Arts Endowment will use a simplified application and expedited application review to make its resources more accessible to a wide range of organizations. Organizations will be notified whether they

are receiving a grant approximately four months after they apply; projects may start shortly thereafter.

Guidelines and application forms for Challenge America Fast Track Grants are now on the web site in Guidelines & Applications: <http://www.arts.gov/guide>

The printed version will be available in mid-December. There is a form on the Web site to request printed guidelines.

One can also call 202-682-5700 to request printed versions as well as leave specific questions for staff person. In the case of Positive Alternatives for Youth, that would be me. I look forward to hearing from you and those you send our way.

The specialist managing Challenge America/Community Arts Development is Dinah Walls.

Terry Liu
Challenge America / Positive Alternatives for Youth Partnership Division Specialist
National Endowment for the Arts

Attention Teachers!!!

- ✓ Looking for new lesson plans to engage your students in learning about themselves?
- ✓ Wishing you had innovative ways to teach your students to appreciate others?

The Institute for Cultural Partnerships announces the publication of *What's Your Name?* an exciting new study guide with an accompanying recording of 22 traditional dance tunes, songs and instrumentals from 11 ethnic communities throughout Pennsylvania.

But don't be fooled. This is not only a study guide for music teachers. The 15 innovative lesson plans can also be used to teach Language Arts, Communications, Physics, Spanish, Journalism, Geography and Social Studies. *What's Your Name* includes a Student Fieldwork Guide to encourage oral history and folklife collecting in the community and useful tips for teachers interested in identifying and inviting traditional artists into the classroom to work directly with students. The lesson plans are packed with activities (65 in all) that are coded by ethnic community, curricular area and grade level for easy reference. A Glossary of Key Words and a Pronunciation Key make this study guide accessible and easy to use.

Each lesson plan includes a Teacher's Page with background information about the music and the culture of the performers, definitions of key terms used, at least three activities for use in the classroom, suggested assessment tools and strategies, follow-

up activities for further learning, additional resources and Student's Page that can be copied and distributed. Selected topics include:

Metaphors of Emotion and Nature	Our Home Town
Pitch and the Physics of Sound	Songs and Work
Interaction Between Cultures	Everyday Heroes
Censorship of Communication	Musical Stories

To order your copy, send the following information with your check made out to Institute for Cultural Partnerships, 3211 North Front Street, Suite104, Harrisburg, PA 17110. For more information on additional recordings available, call us at 717-238-1770 or visit our Web site at www.culturalpartnerships.org.

Title, Unit Cost, Quantity, Total Cost
(Study Guide with CD-\$35.00,
Study Guide with cassette tape-\$30.00)
Subtotal
Tax (6% in Pennsylvania)
Shipping and Handling - \$5 for first unit, \$1.50 for each additional unit

Total, Your Name, Shipping Address, Phone Number, School District

Thank-you for your order!!

Folklore and Education Section Meeting Minutes and Report Annual AFS Meeting, October, 2000 Columbus Ohio

Senior Convener: Sue Eleuterio

Junior Convener: Anne Pryor

The 2000 Dorothy Howard Prize was awarded to *Louisiana Voices*, a Web site and set of curriculum materials developed by Maida Owens and Paddy Bowman. The Web site can be accessed at www.louisianavoices.org

A listserve for the section was discussed, and members suggested using the CARTS (Cultural Arts Resources for Teachers and Students) listserve. This listserve is not currently working, so Anne Pryor has requested email addresses of current section members from AFS and will be putting together an informal folk and ed listserve. Please email her at anne.pryor@arts.state.wi.us if you'd like to receive information about the section via email.

The Section co-sponsored a Saturday teacher's workshop at AFS again this year. The workshop was attended by a mixture of local school teachers and AFS attendees and offered a variety of speakers including Jim Carnes, the editor of *Teaching Tolerance*, Kitty Cohen, the Director of Folklore of the Other, from Tel Aviv, Israel; Jan Rosenberg, who spoke on issues of violence in schools; Elizabeth

Chiseri-Strater and Bonnie Sunstein, who spoke on folklore fieldwork and improving literacy; Phyllis May-Machunda and Colleen McDonald Morken who did a workshop on weaving folklore

materials into curricular transformation; Marjorie McClellan who did workshop on oral history and writing; and Lucy Long, Barb Khuns and Paul Tyler who presented a workshop on fiddle traditions in Ohio.

Anne Pryor suggested that we begin an ongoing assessment of folklore and education programs. The following people volunteered to be on this committee: Lynne Hamer; Margie McClellan; Peter Bartis; Hayden Roberts; and Anne. The section may seek funding for this study.

The junior convener for 2001, Robin Cogburn was elected. Her email is cogburn.2@osu.edu

Polly Stewart presented an opportunity for the section to be involved in a publication series on Folklore for high school and college libraries by ABC-CLIO Press. An RFP has been issued by the AFS Publications Committee. The Education Section will serve as a reviewer of the series and receive a small percentage of the publication income. Check www.publore.com for a copy of the RFP from the Publications Committee.

Paddy Bowman and Rebecca Morse volunteered to serve on the committee for folklore and education sessions at AFS in Anchorage, October of 2001. Contact Paddy Bowman at pbowman@ix.netcom if you would like to serve on this committee.

The 2001 Committee for the Dorothy Howard Prize is LuAnne Korzma, Anne Pryor, and Lynne Hamer.

In addition to the Saturday workshop, two folklore and education sessions were sponsored by the section at AFS this year: Teaching Belief and Religion which included papers by Thomas Barden, Lynne Hamer, and Eileen Condon's Ways to Learn: Folklore Education in Multiple Settings; which included presentations by Karen Heege on libraries; Mark Waglerr on cultural dialogue in the classroom, and Anne Pryor on an on-line directory of Wisconsin Folk Artists.

Other Folk and Ed sessions included Folklore and the Culture of the Classroom; with papers by Michael Glassman; Jacqueline Thursby, Theresa Vaughan, and David Stanley; and a forum on Folk Arts in Education: Public/Academic Sector Collaborations in Colorado from K-College with presentations by Kathleen Figgen, Georgia Wier, Bea Boeder, and Rosemary Hathaway.

If you are interested in obtaining copies of papers or information from any of these sessions; you can contact the folklorists by looking them up on www.tapnet.org, the Web site maintained by NEA or by checking the AFS Web site membership directory at www.afsnet.org

It's been a pleasure to serve as one of the section convener (junior and senior) for 2 years. Best wishes for the New Year from Susan Eleuterio

Teaching Teaching Belief: a panel from AFS 2000

The presenters of this panel, Dr. Tom Barden (English, University of Toledo), Dr. Eileen Condon (Religious Studies, University of Toledo) and Dr. Lynne Hamer (Education, Bowling Green State University) were delighted to discover that despite their concern about an 8:30 a.m. slot on day one of AFS, about 15 people attended the panel and offered useful comments between and after the three papers, based on their own experiences with methods of incorporating multicultural spiritualities into classroom and public sector endeavors. This panel enabled the three presenters to share what we learned through co-teaching the Folklore and Education Summer Institute and International Speakers/Performance Series "Belief and Meaning: The

Humanities in Everyday Life" at the University of Toledo in June 2000.

Dr. Hamer began by weaving provocative overheads of religious xeroxlore and e-mail lore into her presentation of denominational insider/outsider dynamics in the debate about how/whether to incorporate teaching about religion into K-12 and other levels of education. Her theoretical outline of covert, overt, and implicit agendas work to incorporate and/or eliminate comparative religious values and experience in classrooms seemed to strike a resonant chord with the educators in the audience who have struggled to teach religious tolerance and pluralism while simultaneously preserving the integrity of the traditions taught.

Next, Dr. Barden shared with our audience copies of the "belief auto-collection" assignment used in the Folklore and Education seminar. This assignment primed our morning discussions with K-12 educators in the seminar, producing dozens of juicy examples of belief genres-dites, memorates, legends, and examples of religious and "sacred" material culture the students had encountered within daily life and their own ethnic backgrounds. The assignment helped students (and teachers!) wrestle again with notions of text, context, genre, and two-and three-tiered models of cultural communication (e.g. Redfield, Brunvand) in relation to our own religious/spiritual traditions and those taught in K-12 settings.

Finally, Dr. Condon described and analyzed the initial language problems she

encountered in calling together a female Cantor from Toledo's Reform Jewish community, a male Roman Catholic cantor/music director from the Diocese of Toledo, and a female Muslim teacher/reciter of the Holy Qur'an to perform and historicize their roles, together, for an evening event entitled

"Voices of Belief" within the Summer Institute.

Kitty Cohen approached us at the panel's end to remind us that, in view of the obstacles preventing such an interfaith exchange in the Holy Land today, "we had achieved the impossible" by creating such a dialogue/performance within the Folklore

and Education Summer Institute. Kitty then asked us whether we might not be able to convene the interfaith participants again in order to repeat the presentation in Israel, whether live or perhaps via videotape, if funding were made available. All things are possible with...folklore! We shall see!

7th Annual Teacher Workshop Schedule

October 2000

sponsored by AFS Education Section and National Task Force on Folk Arts in Education

STEPPING OUT, LOOKING IN: CROSSING CULTURAL CONCEPTS IN EDUCATION

Saturday 8 a.m.-3:30 p.m

8:00 AM WELCOME AND INTRODUCTIONS

AFS Education Section Conveners: Susan Eleuterio, Program Manager, Ethnic and Folk Arts, Literature, and Presenters Programs for the Illinois Arts Council, and Anne Pryor, Folk Arts in Education Coordinator, Wisconsin Arts Board

National Task Force on Folk Arts in Education: Paddy Bowman, Coordinator

8:45 AM Choose one of two tracks:

1. TEACHING TOLERANCE

Jim Carnes, Editor, Teaching Tolerance, Southern Poverty Law Center, Montgomery

Kitty Cohen, Director, The Folklore of the Other, Tel Aviv

Jan Rosenberg, President, Heritage Education Resources, Oklahoma City

The "Teaching Tolerance" session focused on ways of broadening conceptions of Diversity. Jim Carnes, director of the Teaching Tolerance project of the Southern Poverty Law Center, led a discussion about using names as an entry point into explorations of identity. Participants cited numerous experiences in which responses toward unfamiliar or "culturally distant" names served as lightning rods for deeper attitudes. AFS International Scholar Kitty O. Cohen presented The Folklore of the Other, an Israeli-Palestinian peace-oriented educational project, which she has founded and chairs. Starting with a folktale, she demonstrated folklore's potential for bridging between different communities by pointing out commonalities with the other while cherishing the heritage unique to each culture. Cohen then shared a video documenting the program in Jerusalem, in which educators are successfully forging cooperation and friendships among schoolchildren in joint activities and dramatization of folktales. To round out the session, independent folklorist Jan Rosenberg described her fieldwork among students in communities torn by high-profile violence, such as Oklahoma City and Paducah, Ky. Jan's stories provided a stark reminder of the ultimate consequences of intolerance, as well as a sense of the healing that can occur when silenced voices are given an opportunity to be heard.

2. FOLKLORE FIELDWORK AND IMPROVING LITERACY

Elizabeth Chiseri-Strater, University of North Carolina-Greensboro, Greensboro

Bonnie Sunstein, University of Iowa, Iowa City

The presenters used National Writing Project training techniques and distributed several free copies of their book, *FieldWorking: Reading and Writing Research*.

11:30 AM LUNCH (on your own)

12:15 PM Choose one of two tracks:

1. WEAVING FOLKLORE MATERIALS INTO CURRICULAR TRANSFORMATION

Phyllis May-Machunda, Moorhead State University, Moorhead, MN

Colleen McDonald Morken, Moorhead Public Schools, Moorhead, MN

Phyllis May-Machunda and Colleen McDonald Morken collaborated in presenting a mini-workshop that picked up themes discussed in the morning session by exploring how folklore materials could be incorporated into the Seeking Educational Equity and Diversity (SEED) workshop process. The session was a condensed glimpse of concepts the presenters would normally take an intensive week or even 9 monthly 3-hour sessions to explore during an academic year. May-Machunda and Morken took teachers through some of the basic exercises used in SEED trainings drawing primarily on folkloric materials such as material culture, belief, oral history, oral tradition and musical traditions. In line with SEED's focus on curricular transformation and equity in schools, the activities were ones designed to help raise the consciousness of inequity in the classroom and offer some insights into what work teachers might do personally and in their classrooms to make positive change in their schools. There was some time for discussion in small groups as well as in the larger group. May-Machunda and Morken provided a hefty packet of handouts with the materials used in the session and a bibliography. In addition, they handed out a book of articles by teachers called SEEDING THE PROCESS, thanks to a generous donation by the National SEED Project, co-directed by Dr. Peggy McIntosh and Emily Styles. About 25 people attended portions of the session.

2. ORAL HISTORY AND WRITING

Marjorie McLellan, Wright State University, Dayton

The presenter used activities from her handouts to help participants design effective student projects that improve literacy. Participants did a reader's theater piece from oral histories about the labor movement and wrote poetry based on a personal experience narrative. They learned about oral history resources and projects.

2:30 PM FIDDLE TRADITIONS IN OHIO

Lucy Long, Bowling Green State University, Bowling Green

Barb Kuhns, fiddler, Dayton

Paul Tyler, folklorist and fiddler, Chicago

Lucy Long developed this workshop with three goals in mind: 1) introduce educators to the idea that there are fiddle traditions in Ohio and suggest some of the ways those traditions can be used in the classroom; 2) introduce educators to the concept of variation as a key to understanding the nature of folklore as expressing regional, personal, and contextual identity; 3) expose educators to some of the issues folklorists address in studying seemingly trivial aspects of culture, i.e. fiddle traditions. Old-time Ohio fiddler Barbara Kuhns illustrated concepts that Long discussed, nicely demonstrating that folk music is not simple "music from the heart" but can be studied systematically and treated as seriously as art/classical music. Folklorist Paul Tyler spoke about his collecting in eastern Indiana and played examples on the fiddle, nicely meeting the third goal. This workshop was something of an experiment in blending audiences (folklorists and educators) and resulted in interesting discussion among some of the attending folklorists regarding how to present folkloric content to non-specialists.

Cultural Roots: A Model for Integrating Folklife in the Classroom

Albertson College of Idaho, Caldwell, Idaho — July 8 – 14, 2001

How can you identify and recognize the diverse cultures represented in your classroom or in your community?

This six-day teacher institute will explore how the traditions of different cultures can be integrated and celebrated in the classroom using resources in your own community. Using the Latino population as a model, *Cultural Roots* will consist of lectures, panel discussions, fieldwork, and special evening presentations by local, regional, and national folklorists, historians, and anthropologists.

The institute, offered through a partnership of the Idaho Humanities Council, the Idaho State Historical Museum, and the Idaho Commission on the Arts, will provide up to thirty Idaho elementary and secondary teachers interested in folk culture the opportunity to work with outstanding local, regional, and national scholars. Those teachers chosen to attend will receive room, board, class materials, and a modest stipend to help defray travel costs or the cost of course credit. Two optional graduate-level credits will be available for those attending the institute.

To apply to attend *Cultural Roots*, please prepare an application that includes the following information:

- 1) name, address, telephone number, and e-mail address;
- 2) the name, address, and telephone number of your school;
- 3) your current teaching assignment and grade level;
- 4) the degrees you hold, the dates they were granted, and the institution granting them;
- 5) briefly discuss why you want to take this institute, what you hope to gain from the experience, and how you would use the information from the institute in your classroom.

Mail this information to Kris Major, Idaho State Historical Society, 610 N. Julia Davis Drive, Boise, ID 83702, by March 15, 2001. Application can also be faxed to Kris at 208-334-4059, or e-mailed to her at kmajor@ishs.state.id.us

For more information, call Kris at 208-334-2120 or Terri Schorzman toll-free at 1-888-345-5346, ext. 204.

TEACHER TRAINING IN FOLK ARTS, FOLKLIFE, AND ORAL HISTORY --SUMMER 2001

The National Network for Folk Arts in Education, funded by the National Endowment for the Arts, advocates the full inclusion of folk and traditional arts and culture in the nation's education. Find Summer 2001 training opportunities for K-12 educators in folk arts, folklife, and oral history below. For a complete listing by state, see Folk Arts in Education at www.tapnet.org

June 4-8, Folklore of Celebrations, 25th Annual Fife Folklore Conference, Utah State University, Logan, UT directed by Barre Toelken and Randy Williams. Discover how folk celebrations give insights into a community's worldview. Nationally recognized faculty includes folklorists and folk artists. An educators' track is part of the NEH-funded Local Learning Project of City Lore and the National Network for Folk Arts in Education and includes curriculum building, fieldwork, conference lectures, and performances. Contact Randy Williams, 435/797-3493, RanWil@ngw.lib.usu.edu.

June 25-30, Montana Heritage Project Summer Institute, Libby, MT directed by Michael Umphrey. Open to teachers from around the nation, the 7th annual institute is organized as a field school, with intensive research in primary documents followed by oral interviews focusing on the logging culture in northwest Montana. Teachers create Web pages featuring interviews and digital photographs of residents, placed in the historical context of the community. Contact Katherine Mitchell, 406/745-2600, katherine@edheritage.org, Web site www.edheritage.org.

June 26-30, Smithsonian Folklife Festival Seminar, National Mall, Washington, DC, directed by Betty Belanus and Olivia Cadaval. The 8th annual event allows teachers behind the scenes of the festival, this year featuring New York City, Bermuda, and the building arts. Teachers from Bermuda and New York City will join local teachers. Contact Betty Belanus, 202/275-1436, ettyb@folklife.si.edu, Web site www.folklife.si.edu.

June 28-July 2, The New England Community Heritage Project: Using Folklife, Oral History, and Cultural Documentation in Secondary Schools, Center for the Humanities at the University of New Hampshire, Durham, NH directed by Michael Hoberman, sponsored by the American Folklore Society and the state humanities councils of

Connecticut, Maine, New Hampshire, Rhode Island, and Vermont. Middle and high school teachers from throughout New England work with leading regional folklorists, community heritage educators from around the nation, and technology educators. Participants collaborate on developing lessons and building a regional network. Contact Michael Hoberman, 413/625 6230, hoberman@alberti.unh.edu.

July 15-20 or July 22-27, American Memory Fellows Institute, Library of Congress, Washington, DC, directed by Susan Vecchia. Teams of grade 4-12 educators work with Library of Congress staff and consultants; examine actual and virtual primary source artifacts such as photographs, maps, graphic arts, video, and documents; plus learn strategies for working with electronic primary source materials to develop teaching materials that draw upon the American Memory online collections. After the institute, fellows refine their teaching materials and participate in online discussions. Materials are then edited for the American Memory Learning Page, <http://learning.loc.gov/learn>. Contact Susan Vecchia, 202/707-6151, svec@loc.gov.

July 15-20, Heritage Arts for Teachers, Augusta Heritage Center, Davis and Elkins College, Elkins, WV, directed by Linda Deafenbaugh. Learn how culture "works" and folklife education projects can meet curricular goals. Participants experience cultural processes through hands-on activities with a variety of artists, including NEA Heritage Fellows. K-12 teachers develop lesson plans and strategies to present folk artists in the classroom. All summer the Center presents week-long workshops devoted to various forms of traditional music, dance, and crafts, from Cajun to Irish, blues to bluegrass. Teachers' families can enjoy other events during this week. Contact Augusta Heritage Center, 304/637 1209, augusta@augustaheritage.com, Web site www.augustaheritage.com.

Dear friends:

Please note that as of 2001, I no longer serve in the capacity of Executive Secretary-Treasurer of the American Folklore Society. Please update your address files and direct all future AFS correspondence and inquiries to Timothy Lloyd.

I will be happy to assist in any way to create a smooth transition to Tim's tenure as Executive Director. If there is any question, please do not hesitate to contact me.

Thank you,
Shalom Staub

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Survey Results

by Anne Pryor

Last winter, Folklore and Education section members completed a survey about their interests and needs. Here, briefly, are the results.

The survey was a place for you to volunteer to help the section in various ways. The task that drew the greatest interest was serving on the Dorothy Howard Prize committee (16 volunteers). As far as I know, recruitment for that committee has always taken place during the section meeting but due to the enthusiastic response via the survey, we'll recruit for next year's committee from the survey volunteers as well.

The next three most popular jobs for which people volunteered were: serving as a mentor (12 volunteers), compiling and disseminating curriculum materials/lesson plans (10 volunteers), and compiling and sharing research/bibliographic information (10 volunteers). Of these, the latter two ranked in the top half of needs members said they wanted the section to address. Consequently, I'll contact those volunteers interested in these two tasks to ask them to organize a good process for collecting information and disseminating it on curricula & lesson plans (25 respondents identified this topic as a top need), research trends & issues (31) and bibliographies (23).

The other top needs members would like the section to address are: sessions at AFS (30), education-related Web sites (27), and section meeting at AFS (22). The conveners already address the AFS sessions and meeting, and Greg Hansen currently features education-related Web sites in his newsletter column, so those topics are taken care of.

The rest of the survey provided information on the membership. Of the fifty-one people who responded, 31 are involved in K-12 education, 30 in college education, 27 in research and 27 in publications. 23 are involved in museum or non-profit education, 20 in education at the graduate level, and 17 in adult/post-graduate education. 19 write grants, 15 do freelance education work, 14 are administrators and 11 are parents. 7 are

involved in folklorist-in-residence work and 7 with pre-K education. One person does curriculum writing and one person is a principal.

The greatest interests for section members are: folk arts in education (43), multicultural education (41), the humanities (37), interdisciplinary work (34), teacher education (34), curriculum development (29), museum education (25), cultural tourism (22), assessment and evaluation (18), environment (16), adult education (13), technology (11), residency programs (10), standards and goals (10), and one each for disability studies, intercultural education, partnerships with community organizations, folklore in education, youth leader training and media.

Many of the respondents belong to the Public Programs section of AFS (20). The other sections to which Folklore and Ed members belong are: Womens's (7), Children's Folklore (6), History and Folklore (4), Folk Belief and Religion (3), Archives and Libraries (3), Music and Song (2), Politics, Folklore and Social Justice (2), Folk Arts (2) & Storytelling (2). Other sections named by one respondent each are: Gay and Lesbian, African, European, Chicano and Chicana, Latino, Nordic, Graduate Students, Foodways, and Folklore & Literature.

Many respondents also described a folklore and education project of which they are especially proud. What follows is just a few of the more detailed responses, all excellent examples of work done in our field. From Daniel Franklin Ward: "We did a project with high school students in the Hmong community where we trained the students in interviewing and videography and sent them to interview their grandparents. They then produced a half-hour video documentary on Hmong folklife and intergenerational problems. The video is still being used in Syracuse schools." Joyce Miller described this accomplishment: "Our folklife festival, held each September, draws more than 8,000 students to the state's capital (Frankfort, KY). In recent years, we have

been able to broadcast festival activities to classrooms unable to attend." From Amy Davis: "Fall of 1995—did a play with 4th graders called 'Memories of Union County' based on stories that emerged from interviews the students did. Big fun!" Marcia de Chadenedes described this museum outreach program: "taking historical photographs and artifacts of four of the largest ranches in NE New Mexico to small towns all through the NE, gathering local ranchers by coordinating with local organizations, gathering brands and oral history." From Joyce Ice: "La Casa Colonial, a hands-on, interactive exhibit for school groups with bilingual interpreters and hand-outs on adobe architecture, foodways, and the El Camino Real trade between Santa Fe and Mexico City." Leila Childs wrote: "I think our statewide Folklife Education Roster – still in development – which will include over 30 traditional artists who can do residencies, performances, teacher workshops, and other programs with schools. The roster is quite diverse, representing a range of traditions and ethnicities in the state. Each listing contains a short bio on the artist, a detailed description of each program offered, regions served, costs, and connections to state content standards." And from Lynne Williamson: "This summer my program offered five workshops for adults in Hartford to learn an art form with five masters from Puerto Rico. Art forms were: cake decorating; mundillo lace; pandero-making; cuatro-building; Taino pottery. Participants loved it, workshops were over-subscribed, and masters were terrific teachers. This was done in conjunction with an exhibit of Puerto Rican traditional arts."

Thanks to those of you who responded, and to Sue Eleuterio for conducting the survey. Because the information provided is so helpful and informative, I recommend that the section conveners continue to survey the members once every five years.

Folklore and Education Editor, Jacqueline Thursby
Corresponding Editor, Gregory Hansen
Technical Assistant, Jennifer Griffith