

AFS Folklore & Education Section Newsletter

Spring 2013

Contents

New resources

Gregory Hansen rounds up the latest books, websites, and other resources in folklore and education, **page 2**

Smithsonian news

Updates about resources, partnerships, and opportunities at the Smithsonian Center for Folklife and Cultural Heritage, **page 4**

AFS workshop 2012

Paddy Bowman tells us about the annual Saturday-morning workshop at the AFS in New Orleans, **page 5**

Rachel Davis DuBois

Jan Rosenberg describes her research into the life of this remarkable educator and her anti-prejudice curriculum, **page 9**

Section-meeting minutes

From the annual business meeting at the American Folklore Society meeting in New Orleans, **page 10**

Heritage studies at AFS 2012

by Gregory Hansen

Heritage Studies is a new movement in academe that blends scholarship from folklore, anthropology, history, literary/cultural studies, museum studies, and other disciplines into an interdisciplinary field. This new approach focuses less on heritage as an element of the past and more on heritage's relation to the present.

Scholars like Mary Hufford, David Whisnant, and Barbara Kirshenblatt-Gimblett have laid important foundations for studying heritage within the field of folklore. These scholars show how institutions place an array of cultural and historical resources before the public as "heritage" in order to serve a variety of political and economic ends. Their discussion of ways that folklife is re-constituted as "heritage" is particularly relevant to the enterprise of public folklore, including Folklife in Education movements. Work in Heritage Studies is also relevant to the Heritage Education movement that serves to integrate social history with a range of approaches, including folklife studies.

During the 2012 meeting of the American Folklore Society, Gregory Hansen and Robert Baron organized a forum on Heritage Studies and Public Folklore that had relevance to education.

The AFS forum examined heritage studies in relation to public folklore by considering the critical and celebratory orientations within various analyses of heritage. Presenters first outlined central interests and approaches to Heritage Studies in American universities.

Gregory Hansen outlined an overview of Heritage Studies as an interdisciplinary approach that is complicit with ideas in folklore.

Robert Baron showed connections between international heritage initiatives such as UNESCO and ways that they are connected to public folklore.

Hiroyuki Hashimoto of Otemon Gakuin University gave an overview of how heritage is conceptualized in Japanese cultural protection policy.

Clyde Milner of Arkansas State University provided an overview of ways that the study of folklore in general, and the practice of public folklore in particular, is integral to Heritage Studies within the Heritage Studies Program that he directs.

Diana N'Diaye focused on the intersection between her work at the Smithsonian and wider ideas within the public presentation of heritage resources. She emphasized ways that different ideas of heritage within international contexts influences how folklife is represented through a range of educational programs at the Smithsonian.

Michelle Stefano of the Maryland State Arts Council concluded the opening remarks by providing the forum participants with an overview of her educational training in Heritage Studies in the United Kingdom. She explained how her degree in Heritage Studies from the Newcastle University provided her with resources that she could adapt into her work as a folklorist in Maryland.

Following these prepared remarks, panelists and audience members explored ways that Heritage Studies can be connected to public folklore. The discussion focused on ways that folklorists conceptualize heritage and how the presentation of folklore is connected to a wide range of issues in policy and practice.

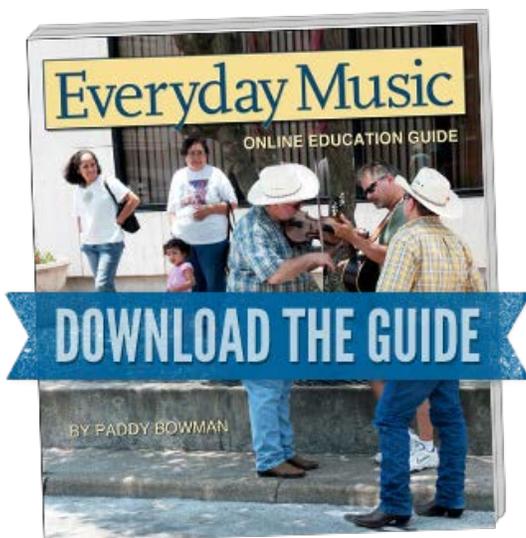
Opportunities for including public folklore into discussions of "intangible cultural heritage," especially within UNESCO programs and policies provide important opportunities for folklorists. These initiatives involve more than developing heritage sites as they frequently create opportunities for educators to use folklore in classrooms and museum education programs.

The forum was a first step toward providing ways that Folklife in Education can be linked directly to a broader Heritage Studies movement. ❁

New resources

by Gregory Hansen

Paddy Bowman submitted two new entries from the Local Learning Project. *Adding Folk Arts to Arts Integration Projects* is a new resource for Folk Arts in Education. As schools nationwide adopt arts integration, which pairs teaching artists and teachers to develop units of study combining an arts discipline and a subject area, folk artists may be left out of the equation. To help address this issue, Local Learning announces publication of a handbook for incorporating folk arts and artists into arts-integration approaches. Link to download the 24-page PDF from the home page of locallearningnetwork.org. The guide includes how-to's, key definitions, and worksheets. Based on Local Learning in Lafayette, an NEA-funded pilot to develop folk arts-integrated residencies in Lafayette, Louisiana, the handbook offers strategies for adapting this model, inspired by City Lore's guest artist residency program, in any community.



A new free online guide, *Everyday Music*, by Paddy Bowman, accompanies the young reader's book, *Everyday Music*, by Alan Govenar, Texas A&M Press, 2012. Although focusing on traditional musicians across Texas, the strategies and lessons are universal because local music and traditional music communities contribute to the sense of place in every region. Featured artists include National Heritage Fellows as well as musicians known only in their hometowns. The guide provides tools to integrate *Everyday Music* into social studies, English language arts, music, visual art, and technology curricula and to help students meet education standards. The guide features a unit on each artist profiled in the book and a variety of worksheets that provide scaffolding for an array of approaches for applying the content. Find it at everydaymusiconline.org.

The 2012 *CARTS Newsletter* is available for download as a color PDF in the Library section of the Local Learning web site locallearningnetwork.org/library/articles.

The theme "Artists as Educators" highlights the vital importance of community artists and traditional artists teaching in K-12 classrooms and a variety of out-of-school settings. Diverse art forms and artists range from Hawaiian weavers to Mongolian dancers, *capoeira* to mandalas. Featured artists include a number of National Heritage Fellows.

This is the last print edition of *CARTS*, which began in 1996, co-edited by Paddy Bowman and Amanda Dargan as a joint endeavor by Local Learning and City Lore to showcase folk arts in education models and resources and provide practical, classroom-ready applications that educators can adapt in diverse settings. Excerpts of back issues and full editions of the 2010 and 2012 editions may be found in the Library. Local Learning plans to develop and launch an electronic journal in 2014.



Kristin Congdon wrote to announce that ChinaVine recently received grants from the National Endowment for the Arts and the National Art Education Foundation to develop and launch an educational curriculum for grades K-12.

Referred to as EduVine, the curriculum is currently being pilot tested in eight schools in Baltimore under the direction of Diane Kuthy, Towson University Lecturer in Foundations and Art Education. Teachers and museum studies majors taking classes at the University of Arizona and Rollins College are also testing the curriculum.

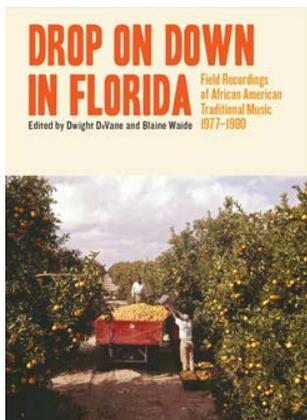
EduVine is a self-guided, interactive educational folk art curriculum based on the idea that you learn about yourself as you learn about others. The cultural explorations and challenges presented ask participants to explore new ways of creating visual and text-based responses as it utilizes ChinaVine's open source materials. Participants are asked to learn about China's cultural heritage as they learn about their own identities.

EduVine can be found at chinavine.org/participate/eduvine/. ChinaVine, now in its seventh year, is directed by Kristin Congdon and Doug Blandly.



New resources, continued

The Florida Folklife Program has partnered with Dust-to-Digital and the State Archives of Florida on an expanded reissue of *Drop on Down in Florida: Field Recordings of African American Traditional Music, 1977-1980*.



Originally released as a double-LP in 1981 after four years of fieldwork in African American communities statewide, *Drop on Down* presents diverse black American music traditions recorded in varied social contexts—blues, gospel-blues, one-string instrument playing, singing from Sanctified and Primitive Baptist congregations, and four- and seven-shape-note singing.

The expanded reissue features 28 previously unreleased tracks on 2 CDs, packaged in a 224-page book with edited/revised essays from the double-LP, as well as extensive new textual analysis, reflective essays, and 60 black-and-white photos.

Edited by Dwight DeVane and Blaine Waide, contributors include Peggy Bulger, Doris Dyen, and David Evans. The book/CD set is written in a rigorous but widely accessible style. To order or learn more: flheritage.com/preservation/folklife/radio/drop.cfm and dust-digital.com.



Guinevere Barlow of the Carmichael Watson Project announces a new project on a folklore compilation from Scotland.

For over fifty years Alexander Carmichael (1832–1912) collected folklore from throughout the Scottish Highlands, especially from the islands of the southern Outer Hebrides. Teeming with charms, prayers, stories, songs, historical notes, and sketches, reflecting the lives and beliefs of his informants and the communities in which they lived, Carmichael's field notebooks have been transcribed, tagged,

catalogued, and indexed, and are available, with images, via the project's online catalogue. Towards the end of April a second phase of the catalogue, funded by the Leverhulme Trust, will be launched, incorporating material culture.

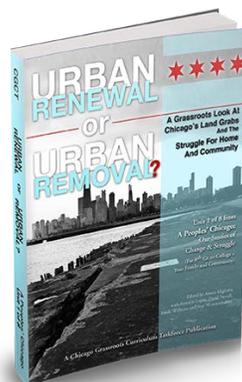
Carmichael accumulated over 300 objects that are now housed in the West Highland Museum, Fort William, and the National Museums of Scotland in Edinburgh. The collection is vast, ranging from brooches to tartan, swords to charms, offering valuable insights into the material context of traditional island life. The new catalogue will be an indispensable resource for all those interested in the folklore and ethnography of the Scottish Highlands. See carmichaelwatson.lib.ed.ac.uk for more information.



Sue Eleuterio announces the availability of the Chicago Grassroots Curriculum Taskforce's new curriculum *Urban Renewal or Urban Removal? A Grassroots Look at Chicago's Land Grabs and the Struggle for Home and Community*.

This resource is created along with an accompanying *Student Learning and Action Journal*, and it provides an opportunity to teach and learn about the more troubling side of urban growth, development and gentrification.

The book's core texts offer a locally based look at Chicago's land grabs and the struggle for home and community through first-person accounts by affected residents. Materials include explorations of more than 15 Chicago communities through sections tied to *Literacy, Social Science, Mathematics and Science, Media Arts, Games and Role Playing*.



Both publications along with a social justice toolkit can be ordered on-line at grassrootscurriculum.org. For more information about classroom set pricing or to learn more about CGCT, please contact Anton Miglietta at 773.275.2428 or 773.387.1844 or by email chicagotaskforce@gmail.com. ❄

News from the Smithsonian

Cultural Research and Education at the Smithsonian Center for Folklife and Cultural Heritage encompasses scholarly and collaborative research, the development of resources for schools and educators, professional training, and the production of books, documentaries, recordings, and multimedia materials. Center staff members provide workshops to encourage the integration of cultural education into K-12 curriculum and to train students to become cultural researchers. They also work with university, community, and other specialized audiences.

2012 highlights

The Center had over four million unique web visits in 2012. More than 304,000 documents were downloaded, including lesson plans, recording liner notes, and the [Smithsonian Folklife and Oral History Interviewing Guide](#), which itself was downloaded 19,901 times.

Our holdings of 395 videos were viewed 745,607 times and our audio holdings were accessed 1.6 million times. New content is being created and published to our sites throughout the year. In 2012, the Center published 802 documents, including videos, recordings, Web pages, blog posts, newsletters, and other articles.

One of those Web sites is a new [Facebook page](#), Smithsonian Folklife Education Resources, launched in September 2012. The page was designed by two of our interns, Lynn Gayno and Hailey Chenevert, and is administered by Betty Belanus. Please visit the page and “like” us!

Another new Web site, [Assembling the Smithsonian Folklife Festival: A Journey into the 2011 Colombia Program](#), launched in December 2012, culminating three years of collaborative research and program development to create the program, Colombia: The Nature of Culture, at the 2011 Smithsonian Folklife Festival.

Available in English and Spanish, the site consists of more than 300 pages, 564 images, 54 videos, 8 interactive maps, and 2 interactive timelines. It shares field notes, photos, and videos, as well as downloadable PDFs of training materials used at the fieldwork workshops. It also features 60 portfolios for the individual artists and ensembles who participated in the Festival, each of which includes written profiles, photographs, and in some cases, video of performances and demonstrations. The site also illustrates the work, philosophy, and collaborative

processes that inform the production of all Smithsonian Folklife Festival programs.

The [Smithsonian Folkways](#) site currently contains 94 published lesson plans which apply music pedagogy to the collection's vast music resources from around the world. In 2012, 43,457 lesson plans were downloaded, up 56 percent from 2011 and nearly 300 percent from 2010. Several of these lesson plans were developed during Smithsonian Folkways' annual music pedagogy workshop, which is a partnership with Patricia Shehan Campbell of the University of Washington. For the fifth year in a row, the week-long workshop—held in June at the University of Washington, Seattle—brought together over 24 music educators from around the country to explore the integration of diverse music traditions into the development of music curriculum.



In 2012, [Smithsonian Folkways Magazine](#)—the Web-based, quarterly, multimedia publication of Smithsonian Folkways—solidified a new educational partnership with the Society for Ethnomusicology. The partnership will feature peer-reviewed audio-visual recordings from ethnomusicological fieldwork in three of the 2013 issues of Smithsonian Folkways Magazine.

With the generous support of the National Endowment for the Arts, this new partnership will further enable the dissemination of international musical traditions while generating dialog about fieldwork processes and strengthening Smithsonian Folkways' ties to the ethnomusicological academic community. With more than 20 contributions during the first round of applications, we are very encouraged by the substantial interest that this partnership has garnered among fieldwork participants.

Cultural Research and Education hosts interns year-round, providing opportunities for students and emerging scholars to gain valuable experience in research, program development, production, and collections management. Visit

folklife.si.edu/join_us/internships.aspx for more details. ❄️

AFS 2012 workshop: *Folk Arts in the Classroom: An Arts Integration Model*

As schools nationwide adopt arts integration, which pairs teaching artists with teachers to develop units of study combining an arts discipline and a subject area, folk artists may be left out of the equation.

To help counter this trend, the 19th annual Local Learning/Education Section workshop at the 2013 AFS meeting at the Hotel Monteleone in New Orleans featured two models that successfully incorporate folk arts and folk artists into arts integration projects and residencies. A number of educators and artists from the region attended in addition to AFS attendees.

The first presentation featured Amanda Dargan, City Lore Education Director, and Jenna Bonistalli, formerly a City Lore teaching artist now at the New Orleans nonprofit KIDsmART (kidsmart.org). City Lore's tools, strategies, and lessons learned from artist residency programs illustrated how artist collaborations and community guest artist visits can be effectively integrated with English language arts and social studies curricula.

Amanda shared her process to help folk artists develop artist statements that introduce them to teachers and students (see "Developing an Artist Statement" in the Local Learning handbook described below). Jenna described how traditional artists resonate with students because "they sense folk artists' devotion to their art and to their cultural heritage."

As a group we brainstormed themes that K-12 teachers could use in teaching a folk art genre to help plan a folk arts-integrated unit. Then we looked at the five questions City Lore uses for planning: What's the big idea? What is the primary arts/cultural connection? What is the core curricular connection: What will students understand and know how to do? What will students create?

In conclusion, Amanda screened "Artists in the Urban Classroom," a video illustrating City Lore artists at work in NYC classrooms, which may be viewed at citylore.org/education/videos.

Local Learning in Lafayette was next with Paddy Bowman, Local Learning Director; Renée

Roberts, arts education consultant; Sandy LaBry, education consultant; Lauren Hensgens, Teaching Artist, Connie Boustany, Folk Artist (French egg dyeing); and Brian Tarrant, L.J. Alleman Middle School World History Teacher, Lafayette, LA.

Local Learning in Lafayette, inspired by the City Lore model, teamed folk artists, teachers, and teaching artists in classroom residencies. This three-year pilot was funded by NEA and inspired deep student creativity in arts-integrated projects by incorporating the study of local culture and family folklore as well as folk artists' mastery in classroom residencies.

Artists and teachers shared their different perspectives, student artwork, and observations on how adding folk artists and interviewing to a residency had a profound impact on teachers as well as students because the artists connected them to their personal traditions so powerfully.

Paddy screened a slideshow of students at work with folk artists and teaching artists and introduced the Local Learning Folk Arts Integration Handbook, which outlines the process used in Lafayette for adaptation in any community (download the PDF at locallearningnetwork.org).

Renée and Lauren led a culminating art activity that wove together reflections written on cloth strips on lighted forms to make a small sculpture. Lisa Higgins facilitated a group discussion that addressed assessment, reflection, and adaption. She asked, "What are you going to borrow from this morning's presentations? What are you going to share?" ❄️



Local Learning AFS Fieldtrip

On Thursday, October 25, Local Learning organized a fieldtrip to the Roots of Music, an out-of-school, year-round music education program housed at the Louisiana State Museum in the Cabildo at Jackson Square.

Historically, neighborhood school music programs in New Orleans fed into the city's vibrant neighborhood marching bands that play for parades throughout the year but music programs were not reinstated after Hurricane Katrina.

Founded by Derrick Tabb of the Rebirth Brass Band and Allison Reinhardt, Roots of Music serves young people in grades 1-8. We learned that students arrive after school from all over New Orleans and after a snack they're tutored by Tulane students. Next they study music theory and then practice in an enclosed courtyard. Students eat dinner before boarding buses home and also attend half a day on Saturdays.



We thrilled to the deafening sound of 140 young musicians playing brass instruments and drums while marching in place! The Roots of Music band members are learning from local traditional musicians and proudly perform for tourists in Jackson Square, local parades, and the 2013 Rose Bowl Parade. Check out the videos at therootsofmusic.com. ❄️

AFS 2012 Education Roundup

by Paddy Bowman

A variety of education sessions during the 2012 American Folklore Society meeting in New Orleans traced an impressive arc, illuminating the past and the present, and thus they can inform the future. During seven forums and two Local Learning

planning sessions, folklore and education practitioners shared history, definitions, landmarks, philosophies, projects, technologies, and questions. Excited by the breadth and depth of these sessions, I offer a quick review since few people got to attend the sessions. I hope this overview will be useful as we look toward the 20th anniversary of Local Learning and the jointly sponsored Local Learning/Folklore and Education section Saturday morning workshops at AFS.

Although I've been discouraged by a number of issues such as the diminishing opportunities to engage with educators in professional development institutes and workshops, the number of arts agencies without folk arts coordinators; the arts integration trend that reduces participation of folk artists in schools, and the high-stakes testing environment of education, these AFS sessions demonstrate that our field is vigorous. Themes that resonate across the sessions include technology, documentation, assessment, collaboration, theory, community, deep learning, and creativity.

Note: This review is based on my notes, which don't do justice to the fullness of each session and may not correctly convey what presenters intended. Any errors are mine.

Thursday, October 25, 10:15 AM—12:15 PM:
From Whence We Came: Touchstones and Creativity in Folklore and Education,
Sponsored by the Folklore and Education Section

Jan Rosenberg (Heritage Education Resources, Inc.), chair

Linda Deafenbaugh (University of Pittsburgh)

Linda Buki Robinson

Diane Sidener (Pennsylvania Alliance for Arts Education)

Early on Day 1 of AFS, Jan Rosenberg began by noting that the past is prologue and described her vision of the field as an oak tree with a rich root system and many branches. In her earlier research and writing, our unofficial historian has situated the field in the context of the Progressive Education movement, reaching back to Jane Addams at Hull House.

This year she shared her newest research, which focuses on Alan Lomax and his 1939-41 CBS radio show "American School of the Air," the first education project created by a folklorist. Jan described how Lomax augmented his broadcasts to students in schools nationwide with teacher guides

and steady correspondence with students and teachers.

It was exciting that Jan tracked down Linda Buki Robinson and invited her to AFS. Linda added to our history by relaying how she came to start a folk arts residency in New Jersey and eventually hired Mary Hufford. She went on to hold a unique position as Folk Arts in Education Coordinator at the National Endowment for the Arts in the early 1980s. This position was funded by both the Folk Arts and the Arts Education programs to help state and local arts agencies and schools create folk artist residencies and folk arts in education programming. In addition to offering technical assistance for program planning, Linda edited *Roots and Wings*, a guide for creating folk arts in education programs and residencies. Excerpts were reproduced in *Folk Arts in Education: A Handbook*, edited by Marsha MacDowell and published by Michigan State University in 1987.

Diane Sidener grounded the development of the groundbreaking Pennsylvania Folklife Education Standards in her work with folk artist residencies at the International House in Philadelphia.

Linda Deafenbaugh began working with Diane over a decade ago and is now completing her dissertation for a PhD in the anthropology of education at the University of Pittsburgh. Inspired by Harvard Project Zero to “make learning visible,” she grounds her work in folklife as well as anthropology and examines how people acquire new capacities and habits of mind through learning and applying ethnography.

Thursday, October 25, 1:30--3:30 PM: *Media Technology + Folklife Education + K-12 Schools = Creative Innovations*, Sponsored by the Folklore and Education Section

Linda Deafenbaugh (University of Pittsburgh), chair
Jan Rosenberg (Heritage Education Resources, Inc.), Alan Lomax and the American School of the Air: Folklore and Education and the Creative Impulse
Ruth Olson (University of Wisconsin), Playful Learning: Mobile Technology and Place-Based Education
Linda Deafenbaugh (University of Pittsburgh), High School Digital Natives + Technology = (Deeper Insights into Culture's Working) Visible
Lynne Hamer (University of Toledo), discussant

Again, Jan opened and detailed Alan Lomax's radio program and education project more fully, calling it an “electronic Chautauqua” that took important advantage of new technology to reach millions of students. She showed publicity stills of Lomax and played a recording of a show on party game songs broadcast January 16, 1940. The “American School of the Air” project was also the subject of assessment by Ohio State University evaluators. There is a lot to be learned as Jan continues to share her interesting research.

Ruth Olson brought us into 21st-century technology by presenting projects in which she, Mark Wagler, and others in Madison, Wisconsin, are meshing place-based folklife education with the newest mobile technology. She noted that pleasurable learning empowers learning in new contexts and surprised us by concluding that it was technological design as much as content that excited intense learning for students, who helped design games based on ethnographic neighborhood tours. Themes of time, place, roles, artifacts, and challenges underpinned their work. Ruth described new game technology and showed samples of students' work that deepens their response to place.

Linda Deafenbaugh profiled her eight-week high school course on documenting culture and provided examples of the metadata she is mining from her extensive documentation of student learning. She asks how students tell us they are learning and researches “hot spots” where learning is visible.

Friday, October 26, 8:00--10:00 AM: *Core Concepts, Key Terms: A Folkloristics of “Local” Learning and Practice*, Sponsored by the Folklore and Education Section

Miriam Camitta (University of Pennsylvania) and Nancy Watterson (Cabrini College), chairs
Trevor J. Blank (Potsdam, The State University of New York)
John Dorst (University of Wyoming)
Mary Hufford (Virginia Tech)
Simon Lichman (Director, Centre for Creativity in Education and Cultural Heritage)
William Westerman (Goucher College)
Tim Tangherlini (UCLA)

This stimulating re-examination of “local” added conceptual depth to “local learning” that paid attention to time, nature, technology, boundaries, and invisibility as well as place, space, and pedagogy.

John Dorst began by examining the way local is “naturalized” as an implicitly understood value, and thus abstracted and commodified in popular usage.

Bill Westerman reminded us that as folklorists we begin our study of the local with silenced voices, counteracting, through narrative, the dominant understanding of the local.

Mary Hufford used the analogy of the rhizosphere to describe the relationship of ecology and culture, looking particularly at an unseen community and “locale” defined through inter-species communication.

Trevor Blank, who studies how people use technology, noted that digital technology problematizes “local” since locality is now so portable.

Tim Tangherlini described the way the understanding of local changes across time as well as cultural groups who use a space, suggesting that local is a contingent construct that folklorists often constitute in our minds even before we do fieldwork. Some senses of the local are stable; others are dynamic.

Simon Lichman said that it was Mary Hufford’s work as a folklorist in schools that inspired him to establish a program in Israel that brings together children of different, often conflicting, cultural groups. He noted that conflicted situations create multiple perceptions of local, rendering invisible the perception of others. By sharing home cultures, he works to make students’ daily worlds visible to one another since invisibility is so dehumanizing, giving students access to each other’s localness.

Friday, October 26, 1:30--3:30 PM:
Community Engagements: Six Ways to Commit to a Community through Folklore, Sponsored by the Folklore and Education and the Public Programs Sections

Anne Pryor (Wisconsin Arts Board), chair
Lisa Rathje (Company of Folk), *Liberatory Folklore Practice in Class and Community*
Lisa L. Higgins (Missouri Folk Arts Program), *Telling Stories; Telling Lives*
Amanda Dargan (City Lore, Inc.), *Making Connections: Community Investigations and Art Making*
Lynne Hamer (University of Toledo), *Kwanzaa Park: Reclaiming the Cultural Commons*
Anne Pryor (Wisconsin Arts Board), *Cultural Tours for Cultural Transformation:*

Assessing Seven Years of Teacher Engagement

Gwen Meister (Nebraska Folklife Program), *Engagement by Design and Serendipity: The Nebraska Folklife Network Cultural Trunk Series*

This Diamond session brought together authors of the anthology *Through the Schoolhouse Door: Folklore, Community, Curriculum* to spotlight diverse FAIE approaches that engage with various communities. Timed slideshows were a creative medium that allowed presenters to tell their stories succinctly and vividly.

Lisa Rathje’s “Art of Many Voices” project with at-risk teens in Harrisburg, Pennsylvania illustrated the impact of multiple narratives on identity and the power of ethnography to inspire artistic creativity. Lisa Higgins showed images of a renowned Missouri storyteller engaged with students in intensive residencies.

Amanda Dargan shared a City Lore approach to neighborhood inquiry as a basis for arts integration.

Lynne Hamer’s work to embed higher education in community in Toledo has significant positive impact on low-income neighborhoods and their residents.

Gwen Meister described the successful traveling cultural trunks for students that the Nebraska Folklife Network creates for long-term as well as recent ethnic groups, noting, “We provide passage through real and imagined barriers.”



Slide from [Lisa Rathje’s Diamond Session presentation](#)

Friday, October 26, 3:45—5:45 PM:
Ethnography and Place-Based Education

Andy Kolovos, chair, Aylie Baker, Ned Castle, and Scott Miller (Vermont Folklife Center)

Vermont Folklife Center staff fielded questions from several people new to folklore and education from the

U.S. and Europe. For example, how do digital storytelling and folklife education dovetail and what are the ethics of representation? Grounded by training in digital media and folklife, Vermont teachers stay connected with VFC staff and one another year-round in their development and implementation of units of study that help students discover community and tell the story of a community or an individual through photography, video, audio, and writing. This process differs from the more performative aspect of the digital storytelling movement.

Saturday, October 27, 1:30—3:30 PM: *Folklore and Service-Learning in Higher Education, Sponsored by the Folklore and Education Section and Social Justice Section*

Nadia DeLeon (Western Kentucky University), chair

Anna Beresin (The University of the Arts), Molly Bolick (Western Kentucky University), Sandra Dolby (Indiana University), Tim Evans (Western Kentucky University), Jennifer Jameson (Western Kentucky University)

Sadly, I had to dash home to beat Hurricane Sandy so missed this session, so the information below was gleaned from the AFS program. I've long been curious about service learning and finding ways to deepen cultural ties and ethnographic tools for young people engaged in service learning at all ages. WKU folklore undergraduates are engaged in two service-learning programs that give them experience developing and delivering applied learning activities. The multicultural program partners groups of students with local immigrant or refugee families for cultural exchange. Students conduct a project to help the families' needs. Recess Access at the University of the Arts seeks to guarantee that every child has daily recess and donates urban play materials to impoverished schools and uses a variety of methods to collect children's folklore.

Sunday, October 28, 9 am-12:30 PM: *Local Learning Working Groups*

Rita and I plus a number of others who wanted to be involved in a half day of planning and working together left Saturday afternoon because of Hurricane Sandy. A stalwart group of five met and had very substantive conversations about Local Learning, folk arts in education, the Education Section, and the roles and goals of the LL Working Groups. The rich conversation underscores how productive it can be to be in the same room and has contributed to establishing next steps for the Working Groups, setting goals, building some

scaffolding, and planning how to commemorate Local Learning's 20th anniversary. ❄️

AFS Forum: *From Whence We Came: The Creation of Folklore and Education*

This session presented three touchstones that mark the evolution of folklore and education programming: the use of radio instruction, the role of the National Endowment for the Arts in creating Folk Artists in the Schools programs, and the development of Folklife Education Standards.

The forum wanted to (1) provide folklorists with a brief history of the field, thereby suggesting a genealogy to draw on in sharing our work with others in folklore and education; (2) present these touchstones in a manner that would suggest program choice and/or design, programs that engage the *creativity* of folklorists working in education; and (3) engender creativity in students as they learn about traditional cultural expressions in the lives of others and in themselves.

The forum addressed select developments in K-12 education beginning with Alan Lomax's School of the Air radio broadcasts for classroom education between 1939 and 1941. Although there was a significant gap in time, the group was able to see how, in 1976, the National Endowment for the Arts handled folk artists in the schools programs, of which Alan Lomax, and his sister Bess Lomax Hawes played a significant role. The idea of bringing understanding of folklife as a part of everyone's life into K-12 curriculum gave rise to the Folklife Standards, in 2000, and how these Standards are used and being re-designed for use today. ❄️

Rachel Davis DuBois, folklore and education pioneer

By Jan Rosenberg

Between 2 and 17 August 2012, I went to the Immigration History Research Center (IHRC) at the University of Minnesota to explore the papers of the educator Rachel Davis DuBois (1892-1993), whose creation of anti-prejudice curriculum starting in 1924 forms the basis of much of the work we do in folklore and education today.

DuBois was reared in southern New Jersey, and was what is called a "birth-right Quaker," someone who was born into the faith and practice of the Society of Friends. Following the Quaker belief that one

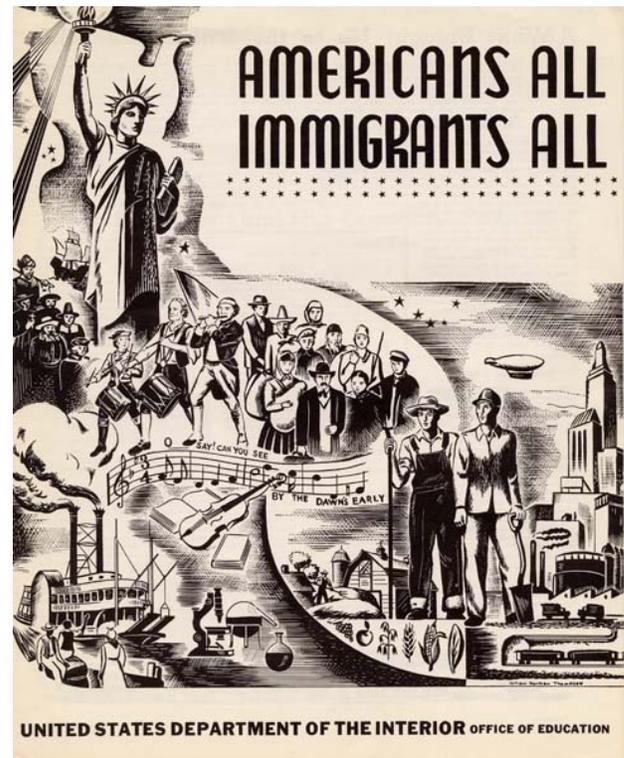
required a “Concern,” a special interest to work in, DuBois discovered her Concern in the early 1920s while on an inspection program for the Society of Friends in the Deep South. Experiencing Jim Crow, she proceeded to work on reducing intolerance of America’s with White and African-American tensions. As a high school teacher in Woodbury, New Jersey public schools, she noted that there was more tension than met the eye, that there was tension within many different ethnic groups. Reducing that tension among the whole of people became her ultimate Concern.

To begin, she created an assembly program which was already required in the school, focusing on various ethnic groups’ contributions to American life, consisting of a school-wide visit from a representative of an ethnic group, research on the ethnic group featured, another assembly on the ethnic group, this time given by a group of students, and a social visit with the representative. From this, the assembly approach, also called “The Woodbury Plan,” spread in popularity and was practiced by schools across the US, and it reflects the first efforts on Folk Artists in the Schools programs created through the National Endowment for the Arts in the mid-1970s.

In 1929 DuBois moved to New York City to study educational sociology at New York University. She was influenced by the works of Harold Rugg, Franz Boas, Margaret Mead, and Ruth Benedict, and her programs had the hands-on approach to learning about ethnic groups where interaction with people of differing cultures was encouraged, and in a sense required. She gave workshops on classroom work, and she created two other programs for adults, Group Conversation and the Neighborhood-Home Festival, that involved participant involvement in learning about oneself as an ethnic being and sharing it with others in such a way that called forth a desire and practice for and of respect.

Between 1929 and the 1970s, DuBois developed these two programs, all of which were coordinated by the Service Bureau on Intercultural Relations and the Workshop for Cultural Equality. In 1938-39 she worked with CBS radio to produce the program Americans All – Immigrants All, a series of dramatic programs on ethnic groups’ contributions to American life, from the Asian to the Jewish. These recordings are a part of the DuBois collection at the IHRC, and it has a stereo that can be used to listen to the well-preserved recordings.

Thus the DuBois collection at the IHRC documents DuBois’ work in the classroom, the community, and the nation. The staff at the Center is more than willing to help locate items, most of which have been printed on an inventory that is available on line (IHRC@umn.edu).



There are typical archive rules, like you must use a pencil and wear white cotton gloves when handling documents, but the Center also allows support digital copying with a camera. They will also photocopy items at \$.25/page. By the end of my visit, I had amassed some 400+ pages for copying that included postage for mailing the photocopies home to Bloomington.

I hope to create a reader of DuBois’ work in which I will re-print some of her promotional material, workshop and classroom, and school work. I hope to approach this reader focusing on her Concern and the creative solutions for dealing with it. ❄️

Folklore and Education Section meeting minutes October 26, 2012 New Orleans, LA

The conveners sent an agenda to members the week prior to the annual meeting that included written reports from committees.

I. Call to order

II. Approval of 2011 minutes [action item]

The meeting was called to order at 12:15 by Conveners Lisa Higgins and Lisa Rathje. Sean Galvin moved to approve the minutes from the 2011; Paddy Bowman seconded. The motion carried unanimously.

III. Financial Report

FY2011 End of Year Balance: \$2,720.00
FY2012 Revenue: \$420.00
FY2012 Expenses: \$752.19
(A mistake of \$467 in added expenses was reported in original agenda. It was discovered by conveners, and AFS staff will correct the error.)
FY2012 Net Income: -\$332.19
FY2012 End of Year Balance: \$2,387.81

IV. Old Business

Newsletter report

Gregory Hansen and Rosemary Hathaway submitted the following written report:

Our shift into a different format for our newsletter seems to be successful. At the 2011 meeting, we discussed different options and have settled on the current format.

The 2012 Newsletter continues to present items relevant to Folklore & Education. Articles include news of the publication of Bowman and Hamer's *Through the Schoolhouse Door*, a summary of the Saturday workshop at the 2011 AFS meeting, news from the Smithsonian, and a feature about recess lore.

We also are continuing to ask for entries for new instructional resources. This column provides increased awareness of different projects, and this feature, along with the entire newsletter, become part of the permanent archive from AFS.

Local Learning report

Robinson-Roeder-Ward (R-R-W) award [action item]

The committee submitted a proposal for future applications. Anne Pryor moved to accept the amendment, and Jan Rosenberg seconded. Discussion ensued and friendly amendments were added during the discussion. A vote was called to pass the motion, as revised. It passed unanimously and is included below.

Overview:
AFS Education Section members are encouraged to coordinate AFS sessions that include K-12 teachers and related educators. The R-R-W award can support this effort by offering an award of \$250 for a selected teacher attending AFS who have been nominated by an Education Section member.

Criteria:

The nomination will consist of a letter written by the teacher to the R-R-W committee. One additional letter of support from the AFS education section member may be included with the nomination. The criteria that will be assigned to decide the award winner will include the teacher's demonstrated interest in engaging with folk and traditional arts and the proposed impact of attending the AFS annual meetings for both the teacher's home school and/or AFS members who will have an opportunity to meet this teacher.

Timeline:

After AFS proposals are submitted, section members should then nominate teachers for the fellowship. Committee members will work with AFS leadership to request a waiver of AFS meeting fees and one year complimentary Ed Section membership. Committee members are encouraged to be proactive in identifying a teacher and panel for a proposal submission to AFS. The timeline for nominations is somewhat flexible, and the deadline can be established by the R-R-W committee after AFS sends out acceptance letters for session proposals in June. Recipient will be notified by September.

Dorothy Howard Folklore and Education prize

This year's Dorothy Howard Award committee consisted of Lisa Higgins, Linda Deafenbaugh, Gregory Hansen, Nancy Michael and Sue Eleuterio. Four nominations were received for the 2012 award. The committee was impressed with the excellence of projects nominated, as well as the diversity of work being done in the field. In order to avoid conflicts of interest, another member was added to the committee, and members with conflicts abstained from voting or commenting on those entries. This year's co-winners were announced at the section meeting:

Through the Schoolhouse Door: Folklore, Community, Curriculum, a collection of essays edited by Paddy Bowman and Lynne Hamer and published by Utah State University Press

Here at Home, A Wisconsin Cultural Tour for K-12 Teachers, a project of the Wisconsin Teachers of Local Culture, the Wisconsin Arts Board, and the Center for the Study for Upper Midwestern Cultures.

[Lisa Higgins has since submitted a request for award payments, as specified by awardees, to Lorraine Cashman.]

V. New business

2013 conveners [action item]

Nelda Ault was nominated to serve as the incoming co-convenor for a 3-year term. Sean Gavin moved in favor; Anne Pryor seconded. The motion carried unanimously. Lisa Rathje will serve her third and final year in 2013. Lisa Higgins concluded her 3-year term in New Orleans.

2013 Robinson-Roeder- Ward (R-R-W) committee

The section voted unanimously to install Betty Belanus, Paddy Bowman, and Anne Pryor as the 2013 Fellowship committee. (Linda Deafenbaugh moved; seconded by Amanda Dargan).

2013 Dorothy Howard Prize committee

The section voted unanimously to install Linda Deafenbaugh, Gregory Hansen, Lisa Rathje, and Ruth Olsen as the 2013 Prize committee. (Sean Gavin moved; Betty Belanus seconded.)

20th anniversary Local Learning committee

Paddy Bowman asked for a committee to help plan and coordinate the 20th Annual Local Learning workshop. Sue Eleuterio, Amanda Dargan, Lisa Rathje, and Gwen Meister volunteered. Lisa Higgins moved to accept the volunteers as the committee; Ruth Olsen seconded. The motion passed unanimously.

Paddy Bowman noted that Local Learning's National Endowment for the Arts proposal includes funding to bring Dr. Dennie Palmer Wolf to the 20th Annual Local Learning workshop. Dr. Wolf, a principal with the Wolf Brown, has published widely on issues of assessment, evaluation, artistic, and imaginative development.

VI. Announcements

- A pdf of Diane Sidener's Standards for Folklife Education is located on Diane Sidener's American Folklore Society profile page.
- Lisa Rathje encouraged members to remember to officially join (i.e., pay dues) the section via the American Folklore Society's website. Co-conveners also reported that AFS staff will examine trends in membership in AFS and sections due to the economic downturn and changes to the AFS website.
- *Journal of American Folklore* article. A committee volunteered last year to investigate the guidelines and deadline for submitting an essay on the Folklore and Education Section for consideration to *JAF* for publication in a special issue commemorating the Journal's 125th anniversary. Anne Pryor has created a Literature Review of articles published in *JAF* and finds that only 1% include Folklore & Education content. She encourages members to look at the review and provide feedback.

- Anne Pryor, Ruth Olsen, and Gwen Meister exchanged emails and conversed with *JAF* editors Jim Leary and Tom DuBois. The committee will continue to serve and will lead section members in determining the appropriate author(s), theme and content for the essay.
- Betty Belanus reports that a Smithsonian intern has created a Facebook page for Smithsonian Education [Ed: see link on page 4.]
- Paddy Bowman brought copies of Masters of Traditional Arts DVDs to share with section members. She also reported positive responses from users of Through the Schoolhouse Door.

VII. Call to adjourn

Anne Pryor moved to adjourn the meeting; Gwen Meister seconded. The meeting adjourned at 1:10 p.m.



"Folklore and Education" is the newsletter of the Folklore and Education section of the American Folklore Society.

Individuals may join the Folklore and Education Section without joining the American Folklore Society. Annual dues are \$10. Join online by [clicking here](#).

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