



RESOURCES for FOLK ARTS EDUCATION

These materials are drawn from handbooks and handouts prepared by PFP staff for professional development sessions for educators at the Folk Arts – Cultural Treasures Charter School. This is presented as a draft. Please contact us for more detailed materials. PFP, 735 S. 50th St., Phila., PA 19143. 215.726.1106, pfp@folkloreproject.org

BEGINNINGS....

A word on key terms

We use a number of different terms in this document. **“Folk arts,” “Folklore,”** and **“Folklife”** are all used to refer to the cultural and creative work that people make and do. All three are names for the arts, culture and practices that we shape for ourselves, rather than learn in school or from formal institutions. Here at FACTS – the Folk Arts and Cultural Treasures Charter School – we use **“folk arts”** as a primary term because of its emphasis on active doing and making, and on the skills and knowledge central to living cultural traditions in our communities, and because we aim to integrate (folk) arts-based learning into the school.

All of these terms (“folk arts,” “folklore,” “folklife”) reflect slightly different intellectual traditions in the field of folklore. The term **“folklore”** was coined by British Antiquarian William Thomas in 1846— one of a generation of British scholars/antiquarians interested in documenting the lore— the expressive culture and traditions—of local country people whose ways of life were threatened by industrialization. The American Folklore Society was established here in 1888, and the field has continued to develop means for looking inclusively at culture and creativity. The term **“folklife”** became important in the U.S. in the 1970s, as a means of emphasizing not only oral traditions but also the expressive traditions of everyday life. The American Folklife Preservation Act of 1976, which provided for the establishment of the American Folklife Center at the Library of Congress, articulated reasons why a pluralist notion of culture- and art-making is important to democratic life.

We take a particular approach to folk arts in what follows. We see folk arts as rooted in community traditions, in collective experiences. This means that while individuals make up folklore, new stories, songs, or sayings, these arts endure because they name the experiences of many people. When we share stories at the end of the day, recall a proverb that gets to the heart of a situation, or eat traditional foods at holidays, we are using our own folk arts. Calling these arts "folk" is a way of naming what is collective, community-based, or a peoples' tradition. It is a way of distinguishing arts that represent more than an individual point of view. The term is also used because in this country, the creative expressions of ordinary people are not always seen as art, or as significant, or as part of a tradition. Because mainstream and elite notions of art generally marginalize the majority of world cultural and artistic traditions, the notion of "folk" art is a way of making equal room for all peoples' habits of expression and creativity. See

“What are folk arts” [PFP]

<http://www.folkloreproject.org/programs/education/dancer/folkarts.cfm>

Other terms:

Folk groups: This term helps us focus on the social and cultural contexts in which folk arts are created, that is, on the many different kinds of social groups and communities— named and unnamed— that share in common some kind of identity and expressive culture. This may include ethnic, cultural and tribal groups, kin and peer groups, age sets, friendship circles, teams and “gangs,” groups of fellow workers, people who like, play or do similar things together on a consistent basis. While all of these (and more) may be folk groups, there are wide differences in peoples’ membership in groups, and in the depth of connection, sharing and involvement they may have. That is to say that all folk groups may not be sites of the same kind, depth or significance of culture-making or folk arts and folklife. We like the idea of folk group because it helps students move past ethnicity and/or culture as the only feature of their identity, and as the only source of folklife.

Cultural treasures: This term has come into currency in the last thirty years, as one means of naming, valuing, documenting and preserving significant living intangible cultural heritage: arts and traditions perpetuated by individual people whose roles as custodians of priceless legacies are worth celebrating, especially as distinct local and vernacular traditions seemed increasingly fragile and threatened by inhospitable forces. The annual National Endowment for the Arts Heritage Awards, honoring “American folk artists for their contributions to our national cultural mosaic,” modeled after the Japanese "National Living Treasures" concept, UNESCO’s work on national and cultural heritage, Native cultural repatriation struggles, and the Alaska Native Knowledge Network (and other resources) are a handful of examples of complex attempts to grapple with how best to maintain meaningful and living legacies of cultural diversity and distinctiveness.

Definitions/resources:

➤ **“What is folklife” [The American Folklife Center]**

<http://www.loc.gov/folklife/whatisfolklife.html>

- **“What is folklore” [The American Folklife Center]**
<http://www.afsnet.org/aboutfolklore/aboutFL.cfm>
- And an example: *“Leadbelly’s ‘Old Man’ and the Work Song Tradition.* By Stephen Wade (with Archie Green).
<http://www.npr.org/templates/story/story.php?storyid=5686572>
- **National Heritage Award Winners [National Endowment for the Arts]**
<http://www.nea.gov/honors/heritage/Heritage06/NHFIntro.html> (And by looking at the lives of people who are **“cultural treasures”**)

Lessons / examples

Lesson: Adapted from David Taylor, “Duval County Folklife Program: A Guide for Fourth Grade Teachers” in MacDowell, Marsha, ed. *Folk Arts in Education: A Resource Handbook*. East Lansing, MI: Michigan State University Museum, 1987, pp. 219 –224. His working definition: “Folklore is the vast body of knowledge passed on, shared, informally, usually by word of mouth or observation and imitation, within particular groups of people. “

- Write “folk arts” on the board and ask students what the word means. Urge students to take a guess. Record responses.
- Then pull the two words apart. (You can do the same thing with the word “folklore”). Ask what folk means. Record responses. [It means people: we are all folk. What if we think of it as referring to different groups of people?]
- Ask what different kinds of groups students belong to. [Differences in background, gender, age, neighborhood, classroom, interests/skills may emerge. Probe: Consider differences within these categories of “belonging”: beginner/expert, comfortable/uneasy; and differences in ways of belonging, in attitudes, perspectives, closeness (face-to-face relationships) vs. distance (all 4th graders in city).]
- Ask what “arts” are. Sort out answers: something that is beautiful/meaningful, created/shaped/made/crafted, skilled. Probe for examples: music, song, craft, riddles, proverbs, home-made food, gardening, names and nicknames, greetings, farewells, games (jump-rope rhymes, catch, kite-making). Discuss what seems to count as art, what doesn’t, and why.
- Ask what “traditions” are: list abstract definitions. Probe for examples. [“When I use the word “tradition,” I mean the knowledge about how to do something that is passed on, shared, among members of a community. Can you share examples of traditions?] i.e. Mid-Autumn Festival, birthdays,
- Choose a single example (say Mid-Autumn festival) and ask what people do then? [Probe for specific foodways, customs, clothes, behavior, crafts/ lantern-making, special music or stories, family reunions, gathering with friends/ more freedom and different rules!]

- How do you learn these traditions? [From family, friends, others: person-to-person. By watching, learning, copying— not by books or lessons or TV.]
- Choose samples of audio or video of FACTS residency artists, and ask students to identify what kinds of traditional arts they can identify.

Learning about folk artists

Students can research traditional artists in whom they are interested, create maps and timelines, curate exhibitions, or write reports. They may do a report on artists present at PFP, or other heritage artists on resource lists. We can offer books, audios and videos, as well as web resources. They might want to answer some of the following questions.

- 1) Where were artists born, and when? Where do they live now (and when did they move here?) Can you locate where they were born on a map?
- 2) Can you re-tell their life story, or biography? What were important turning points, challenges or opportunities? Are there parts of their stories that are important to you, that interest you, or that remind you of something?
- 3) How did they learn their art form? (How was it hard or easy? Who were teachers? Who influenced them? How did they get good at what they do?)
- 4) What other skills do they have besides the art for which they are known?
- 5) What were important achievements in their lives? What are they proud of? (How do you know? How can you tell?) Are these common things to be counted as achievements? Why or why not, do you think?
- 6) Compare the lives of two artists. How are they the same and how different? What else do you want to know/ wish you knew about these artists?
- 7) Why do these artists do this art form? What rewards do they get?

Learning about folk arts

- 1) What is the name of the art form(s) that an artist practices? Students can learn to recognize and identify cultural traditions (Nigerian, Liberian), and **genres** (kind) of art, in as particular a way as possible: for example, a Liberian celebration dance from the Kru people, or a Nigerian women’s dance in honor of Oshun (rather than African dance).
- 2) What is the history (or the stories) of a particular example of folk art? How much can they learn and tell about a particular art—without jumping to conclusions for which there are no evidences? (For example, know that one Southern African American folktale, told by Linda Goss is the story of “The frog who wanted to be a singer,” and she learned it from her father in Alcoa, Tennessee in the 1950s; it was one of his favorite stories. “Oshun” is both the name of a Yoruba dance, and a Yoruba deity in whose honor the dance is done; there are particular colors and rhythms associated with the dance. It comes from the Yoruba people of Nigeria, and Teacher Dottie Wilkie first learned it from dancers and drummers here in Philadelphia, and has been studying it her whole life! She dances it every year at ODUNDE.)
- 3) Can students recognize any of the hallmarks or characteristics of a particular folk art? (Call and response, for example, in Linda’s stories).

- 4) Find examples of other artists who work in the same art form, or of two performances, or two versions of the “same” story. How are they the same and how are they different?
- 5) Name all the kinds of genres of folk arts you see, hear and learn about at FACTS. Keep track of different kinds of song traditions, story traditions.

MATERIALS RELATED TO SELECTED PFP RESIDENCY ARTISTS

Entries generally include a brief introduction to the artist, a weblink to a PFP (or other) biography, sometimes links or citations for primary material (song, music, story), background and contextual information, and, when it is available, educational resources: lessons and links. Residency artists at FACTS this year are marked with * below. Other artists may be involved with other public PFP programs this year.

Artist	Cultural tradition	Art form/genre
Kormassa Bobo	Liberian	Dance
Terrence Cameron	Trinidadian	Steel pans – making and playing
Sifu Shu Pui Cheung*	Chinese	Hung gar kung fu / Lion dance
Blanche Epps	African American	Gardening and handcrafts
Fatu Gayflor*	Liberian	Song
Linda Goss*	African American	Storytelling
Germaine Ingram	African American	Tap dance
Kulu Mele African American Dance Ensemble* (Dorothy & John Wilkie, Robert Baba Crowder)	African American	West African and Afro-Cuban dance, African American social dance
Shuyuan Li*	Chinese	Beijing opera
Mogauwane Mahloele	South African	Music – making and playing
Thavro Phim	Cambodian	Dance (classical, lakhon khol)
LaVaughn Robinson	African American	Tap dance
Thelma Shelton Robinson	African American	Storytelling
Joaquin Rivera	Puerto Rican	Plena music
Tito and Anna Rubio	Spanish	Flamenco
Losang Samten*	Tibetan	Sand mandala
Pang Xiong Sirirathasuk Sikoun	Hmong	Needlework, music, gardening
Elaine Watts	Jewish	Klezmer music
Chamroeun Yin*	Cambodian	Costume and mask-making

Cheung, Sifu Shu Pui (Chinese hung gar kung fu)

Growing up in Hong Kong, Sifu Shu Pui Cheung was inspired by seeing a legendary actor/martial artist in a movie about Wong Fei Hung, to study kung fu in order to make a real difference in the world. He began learning at the Ho Lap Tin Martial Arts Academy known for its moral righteousness. He came to Philadelphia to teach kung fu and went on to open his own school here in Chinatown.

Biography: http://www.folkloreproject.org/folkarts/artists/cheung_s/index.cfm

Background:

Wei, Deborah. *Walking on Solid Ground: Understanding the Chinese-American Experience in Philadelphia*. Includes readings, activities and lesson plan, using *Walking*; aims to help teachers and students develop contexts for understanding Chinese American community history and experience. 48 pages. For 7th graders, can be adapted for younger grades.

<http://folkloreproject.org/programs/education/assets/grade7module.pdf>

_____, Shuyuan Li, Aaron Chau and Deborah Wei. *Walking on solid ground*. Phila.: PFP, 2003. About Chinatown and community-based culture; focuses on artists Sifu Cheung (kung fu/lion dance) and Shuyuan Li (Beijing opera) and their student Aaron Chau. 64-pp bilingual (Chinese, English), 48 photographs (from 1911 to the present).

Cheung, Shu Pui, and Wei, Deborah, ed. "Chinatown without lion dancers would be a community filled with regret." *Works in Progress*. 14:1/2 (2001), pp.18-23, 32. Sifu Cheung's history and vision.

_____, Deborah Wei, Debora Kodish and Barry Dornfeld. *Look forward & carry on the past: stories from Chinatown*. Phila.: PFP, 2002. Documentary video about Philadelphia's Chinatown, showing the role of folk arts and community cultural expression in the community's continuing struggles for respect and survival. Touching on community efforts to stop a stadium from being built in the neighborhood (one of many fights over land grabs and 'development'), and on other occasions when the community comes together (including Mid-Autumn Festival and New Year), the documentary attends to the everyday interactions, relationships, and labor— so often overlooked— that build and defend endangered communities. 30 minute. VHS. Sample of the video is at <http://folkloreproject.org/folkarts/resources/media/lookforward/index.cfm>

_____. "Reclaiming a Tradition: Mid-Autumn Festival in Philadelphia's Chinatown." *Works in Progress* 13: 1/2 (2000), 6-7, 26-27. Origins of Philadelphia's Mid-Autumn Festival.

_____. "On Lion Dancing in Chinatown," *Works in Progress* 13:1/2 (2000), 12. The childhood story of Aaron Chau (featured in *Walking on Solid Ground*) and what kung fu meant to him.

Kodish, Debora. "Walking on solid ground and the history of Philadelphia's Chinatown," *Works in Progress*. 17:3 (2004), 4-7, 18-19. Brief overview of local Chinatown history, reprinted in Grade 6 teacher's guide above.

Other educational resources:

Lesson plan: Chinatowns and Chinese Communities in America. (Vivian Wai-Fun Lee, 1967). <http://www.askasia.org/teachers/lessons/plan.php?no=42&era=&grade=&geo=>

Lesson plan: Lions, Dragons and Nian: Animals of the Chinese New Year (K-2) http://edsitement.neh.gov/view_lesson_plan.asp?id=381

Gayflor, Fatu (Liberian song)

Ms. Gayflor began singing in her home village of Kakata, in northwestern Liberia. A member of the Lorma ethnic group, she learned ritual and songs and how to play the *sasa* (*sekere*), as part of the Sande society (a traditional coming of age practice) as a young girl. Recruited to the Liberian National Cultural Troupe, she studied traditional praise songs, wedding songs, laments, and more. She was widely known as the "Golden Voice of Liberia" and made recordings before the wars in Liberia interrupted this life.

Biography: http://www.folkloreproject.org/folkarts/artists/gayflor_f/index.cfm.

Background: A five-minute "video postcard" on Ms. Gayflor, produced by PFP, will be broadcast on WYBE this fall. Stay tuned!

Goss, Linda (African American storytelling)

A noted storyteller. Ms. Goss grew up in a southern small town with a lively oral narrative tradition, and went on to be important in shaping the contemporary African American storytelling movement. Ms. Goss

co-founded National Association of African American storytellers and Philadelphia's Keepers of the Cultures.

Biography: http://www.folkloreproject.org/folkarts/artists/goss_l/index.cfm.

Background:

Goss, Linda. "Waking Up the People," *Works in Progress* 18:1 (2005), pp 10-11, 14-15, 21, 23. Linda Goss tells how she became a storyteller.

_____. *Afro-American Tales and Games*. Washington, D.C.: Smithsonian Folkways. n.d. [Originally New York: Folkway Records. 1980.] FCS 77865. New York: Folkway Records. Linda's first recording, including chants, play-party songs and call and response, including "Rabbit at the waterhole." [2004-44] (Also listen online at <http://www.globalsound.com> (search for Linda Goss) or http://feeds.rhapsody.com/lindagoss/15055819_afroamericantalesandgames/tracks.rss

_____. *It's Storytelling Time*. Washington, D.C.: Smithsonian Folkways 1991. [Originally New York: Folkway Records. 1983.] FC77861. Linda's second recording, with call and response, play party songs, and animal tales, including "Brother Bear, Fox and Rabbit." [2004-44] (Also listen online at <http://www.globalsound.com>, (search for Linda Goss) or <http://www.rhapsody.com/lindagoss/itsstorytellingtime>.)

_____, and Barnes, Marian. (Eds.). *Talk that Talk: An Anthology of African-American Storytelling*. New York: Simon & Schuster, 1989. 523 pp. This collection includes African American "revivalist storytellers who tell stories they have learned through research and collecting, traditional storytellers who tell stories from their family and community backgrounds and experiences, and literary writers whose works reflect the language, rhythm, and other elements of African and African-American storytelling." Some of Linda's stories are included, like: "I cannot tell a lie peach cobbler pie," "the frog who wanted to be a singer," and others.

_____, and Goss, Clay. *Jump Up and Say!* New York: Simon & Schuster, 1995. 301 pp. A second collection of stories from diverse African American storytellers and writers. Included are stories and writing from local people (Linda and Clay Goss, Gloria Tuggle Still, Walter Dallas, Charles Blockson, Charlotte Blake Alston, Janice "Jawara" Bishop, Carliese Frink Reed, Isaac Maefield, Ed Schockley, Vicki Lusk, Sonia Sanchez, and others), something from Linda's mother (Willie Louise Martin McNear), a Br'er Rabbit story from storyteller Jackie Torrence, and a wonderful retelling of Goldilocks from the late great writer and activist Toni Cade Bambara, and an account of how she came into her own voice from activist, scholar and singer Bernice Johnson Reagon), and more. See Linda's story, "The Tree of Love."

_____. *The Frog Who Wanted to Be a Singer*. Illustrated by Cynthia Jabar. New York: Orchard Books, 1996. This is an illustrated children's book based on one of Linda's favorite stories (originally from her father), now told by many others.

Educational resources:

An Educator's Guide: Jubilation! African American Celebrations in the Southeast. Columbia, SC: McKissick Museum, 1993. Includes tips and worksheets on doing oral history interviews with students, readings (See Vennie Deas-Moore's story, and worksheets on life in a southern African American community in the 1950s. May be used to prepare students for Linda Goss.) Also see Wiggins, William H., Jr and Douglas DeNatale. *Jubilation! African American Celebrations in the Southeast*. Columbia, SC: McKissick Museum, 1993. 89 pp. Essays by African American folklorists to accompany an exhibition on traditional celebrations including reunions, Juneteenth, and more.

Beck, Jane. *Journey's End, Memories and Traditions of Daisy Turner and Her Family*. (Cassette Recording, LC 9628). Middlebury: The Vermont Folklife Center., 2007. Hear the voice of Daisy Turner, a master storyteller, "at 102 sharing family stories of her childhood in Grafton, Vermont and the extraordinary tale of her father's journey from slavery to freedom and life on the family farm." Can be used along with two children's book version's of Daisy's stories (Daisy and the Doll, Alec's Primer) which focus on experiences of an African American family in predominantly white New England. Classroom suggestions are at <http://www.vermontfolklifecenter.org/childrens-books/alecs-primer/applications.shtml>

Kulu Mele African American Dance Ensemble (Dorothy Wilkie, John Wilkie, Robert Baba Crowder and others)

Existing for more than 30 years now, Kulu Mele is the longest-lived African Dance company in Philadelphia. A force behind a vital African cultural renaissance in Philadelphia, the Ensemble teaches and performs both new and traditional works. Kulu Mele dancers and drummers have committed themselves to intensive study with master traditional artists in Nigeria, Ghana, Guinea, Senegal, and Cuba. Founder Robert Baba Crowder, Artistic Director Dorothy Wilkie, and Musical Director John Wilkie are leaders of the ensemble of more than 20 people; there is also a youth ensemble.

Biographies: <http://www.kulumele.org/index.cfm> (Kulu Mele)
http://www.folkloreproject.org/folkarts/artists/kulu_mele/kulu_bios.cfm (Kulu Mele)
http://www.folkloreproject.org/folkarts/artists/crowder_r/index.cfm (Baba Crowder)
http://www.folkloreproject.org/folkarts/artists/wilkie_d/index.cfm (Dorothy Wilkie)
http://www.folkloreproject.org/folkarts/artists/wilkie_j/index.cfm (John Wilkie)

Recordings:

"Yemenya," Kulu Mele African American Dance Ensemble, 2002. Recorded at PFP benefit by Barry Dornfeld. <http://www.kulumele.org/kulumele.cfm>

"Yankadi/ Makaru," "Yololi," and other dances. Kulu Mele African American Dance Ensemble, 2003. Recorded at Dance Boom at the Wilma Theater, Philadelphia. 19:33 minutes. DVD. [2004-13, V1C] [About these pieces]

"Procession in honor of Oshun," Kulu Mele African American Dance Ensemble, 2000. Excerpts of traditional annual procession in honor of Oshun, as part of the ODUNDE festival, with music (drumming, singing) and dancing by Kulu Mele members and others. Includes clips from march to the river with dancing and offerings of honey and flowers [2003-21] 6:19 minutes. DVD.

Background:

Bates, Allison. "What happened here? 80 years at 1023 Callowhill Street," 3 pp. mss. About the former use of the FACTS building as a knitting factory, where two Kulu Mele members once worked.

Roberts, John W. *From Huckleback to Hip-Hop: Social Dance in the African American Community in Philadelphia*. Philadelphia: ODUNDE, Inc., 2005. Kulu Mele artists John Wilkie (known for dancing the "slop"), Dottie Wilkie and Baba Crowder were among local dancers interviewed for this book about African American vernacular social dance, showing continuities between social and stage (African) dance forms here. Attention to where, how and what people danced, and to ways that everyone "mixed, mingled, borrowed, observed, appropriated and traditionalized elements of one another's styles and movements." Lists of dance names, and dance spots included.

McGregory, Jerrilyn. "The Drum Preferred," *Works in Progress* 6:2 (1993) pp. 10-13. About hand drumming in Philadelphia, with background on some Kulu Mele members.

Welsh, Kariamau. "African Dance: like this we dance to the limits of the universe," *Works in Progress* 16:1/2 (2002) pp. 16-20, 24. Overview of Welsh's categories for understanding African dance and its underlying values.

Yankah, Kwesi and Katrina Hazzard-Donald. "Learning the rhythms of life." *Works in Progress* 12:1 (1999) pp. 14-17, 21. Conversation between an African folklorist and an African American sociologist/dance scholar about African dance and culture.

Kodish, Debora [curator] *We Shall Not be Moved, Thomas Morton's photographs of 30 years of Odunde*. Phila.: PFP, 2001, 2005 [Exhibition] Photographs from 30 years of this community festival, including images of the ritual procession (and many Kulu Mele members), with performances and other images. Includes quotes from people involved with the festival.

<http://www.folkloreproject.org/programs/exhibits/odunde/index.cfm>

Morton, Thomas, Fernandez, Lois, and Kodish, Debora. "We Shall Not be Moved: Thomas Morton's photographs of 30 years of Odunde," *Works in Progress*. 18:2/3 (2005) 14-17, 27. Includes pictures of Kulu Mele drummers and dancers during Odunde, from the exhibition.

<http://www.folkloreproject.org/folkarts/resources/pubs/wip/summerfall05.pdf>

Shapiro-Phim, Toni, ed. "Making Music: Mogauwane Mahloele, Tito Rubio, John Wilkie," *Works in Progress* 17:3 (2004) 16-17, 21, 23. Three musicians reflect on PFP residencies, and their process of music-making.

Li, Shuyuan (Chinese opera)

A Beijing Opera performing artist for over forty years, Ms. Li is a fourth generation opera artist, skilled in singing, acting, dancing, and martial arts performance. She has a repertoire of over fifty traditional and modern Beijing operas in which she has played the lead role. Here, she helped found the Philadelphia Chinese Opera Society (<http://www.folkloreproject.org/folkarts/artists/pcos/index.cfm>), with which she both teaches and performs.

Biography:

http://www.folkloreproject.org/folkarts/artists/li_s/index.cfm

Background:

Li, Shuyuan. "Walking on solid ground." *Works in Progress* 17:1/2 (2003) 25-27, 41-42. Li's shares her life story, and background in Chinese opera.

Xu, Juan. "The Deep Void in My Heart Has Been Filled: Beijing Opera in Philadelphia," *Works in Progress* 14:1/2 (2001) 24-25, 33-34. About the origins of the Philadelphia Chinese Opera Society.

Samten, Losang (Tibetan sand mandala maker)

A sand mandala artist, teacher of meditation and Spiritual Director of the Tibetan Buddhist Center of Philadelphia, Mr. Samten lives and practices his art as part of a community of Buddhists, both Tibetan and others. Born in 1953, in Chungpa, near Lhasa, in Central Tibet, he escaped in 1959 to Nepal, and later settled in Dharamsala, India, where he learned mandala-making among his other studies at Namgyal Monastery.

Biography:

http://www.folkloreproject.org/folkarts/artists/samten_l/index.cfm

<http://www.losangsamten.com/>

Background:

Shapiro-Phim, Toni. "The witnessing of patience: Losang Samten," *Works in Progress* 19:3 (2006) 9, 26-27. About Tibetan sand mandalas, their making and unmaking, and Losang Samten, including the

“Wheel of Life” design which he created at FACTS in 2007. Comments from Mr. Samten about the values in the art form: “I have seen the power of this mandala to introduce ways for people to start asking questions about where the suffering of our world comes from” and to begin acting “in ways that will change things for the better.”

<http://www.folkloreproject.org/folkarts/resources/pubs/wip/winter06.pdf>

Educational resources:

Korom, Frank. *At Home Away from Home: Tibetan Culture in Exile*.

http://www.moifa.org/exhibitions/past/hah_tibet/index.html. A description of and sampling from a 1998 Tibetan exhibit at the Museum of International Folk Art focusing on Tibetans resettled in New Mexico. Includes one of Losang Samten’s Wheel of Time sand mandalas, children’s paintings of their experiences leaving Tibet and their everyday lives in India and Sante Fe, New Mexico, an interactive Tibet living room in which visitors can listen to Tibetan music and play Tibetan games and puzzles, and a tent area in which children can imagine a Tibetan picnic and experience milking a female yak. The link to “Teacher Resources”

http://www.moifa.org/eventsedu/education/hah_tibet/index.html

provides an education guide for grades K-12, connected to the exhibition.

Yin, Chamroeun (Cambodian crafts)

Mr. Yin learned classical Cambodian dance in Thai refugee camps after surviving the Khmer Rouge regime. Since coming to Philadelphia, he has worked teaching dance, and as a dress-maker and mask-maker.

Biography: http://www.folkloreproject.org/folkarts/artists/yin_c/index.cfm

Background:

Yin, Chamroeun. “I don’t care to hide anything,” *Works in Progress*. 9:1/2 (1996), 12-13, 14-15.

Chamroeun Yin tells about his life in Cambodia during the Khmer Rouge, moving into a refugee camp in Thailand, and learning to dance.

Wei, Deborah and Debora Kodish. *In My Heart I am a Dancer*. Phila.: PFP, 1996. A children's book about a Khmer classical dancer, mask-maker, gardener, friend, and neighbor that shows many sides of this Cambodian man, a survivor of the Khmer Rouge regime, who followed his heart and dream. 32 pp. Illustrated. K-4.

_____. Teacher’s Guide: *In my heart I am a Dancer*. Phila: School District of Philadelphia, 2001. Intended as a tool to raise questions about race, class, gender identity, stereotypes, and immigration issues with students. Includes notes to the teacher, questions for students, extension activities and lesson plans for grades K-4. 49 pp.

<http://www.folkloreproject.org/programs/education/dancer/index.cfm> [Hard copies also available at PFP office]

_____. *Grade 6 Module: Traditional Arts and Culture in the Cambodian Community in Philadelphia*. Phila.: School District of Philadelphia, [2005] Additional resources, built on Teacher’s Guide above. 46 pages.

III. Other local traditional artists involved in PFP programs

Bobo, Kormassa (Liberian dance)

Kormassa Bobo danced from the time she was a child, performed with her father’s dance troupe in Liberia, and at age 14 was selected to be part of the national Liberian dance company. Surviving war in Liberia, she came here, where she performs for Liberian community events. She also teaches young Liberian students in southwest Philadelphia, as one of PFP’s other folk arts education residencies.

Biography: http://www.folkloreproject.org/folkarts/artists/bobo_k/index.cfm

Background:

Thorne, Cory W. "Kormassa Bobo," *Works in Progress* 15:1-2 (2002), pp. 16-17, 22-23.

<http://www.folkloreproject.org/folkarts/resources/pubs/wip/summer02.pdf>

Artists in Exile: Photographs by Thomas B. Morton [PFP on-line photo exhibition, 1998, includes Kormassa and a dozen other African immigrant artists: photos and their own words.

<http://www.folkloreproject.org/programs/exhibits/exile/index.cfm>

Cameron, Terrence (Trinidadian steel drums)

Born in Grenada in 1941, Terrence Cameron grew up in Trinidad where he both performed in steel bands, and learned to make steel pans from noted pan-maker Stanley Warner. Cameron performed regionally with the Steel Kings in the 1980s and 1980s. He made the set of pans that PFP (and FACTS) own.

Biography: http://www.folkloreproject.org/folkarts/artists/cameron_t/index.cfm

Background:

Sayre, Elizabeth, "Caribbean folk artists in Philadelphia [Edwin Arocho, mask maker; Terrence Cameron, steel drum-maker; Confesor Melendez, cuatro-maker], *Works in Progress* 12:2-3 (1999), pp. 3-7 More biographical information and explanations of the materials used for steel drums.

Cameron, Terrence and the Steel Kings. *Hammered Steel*. Harrisburg: Institute for Cultural Partnerships. Cassette OTP -945. Online audio sample (Samba de Orpheus)

<http://www.culturalpartnerships.org/ontour/hammeredsteel.asp>

Epps, Blanche (African American gardening)

Ms. Epps is a heritage gardener, skilled in American and Native American agricultural practices, and in doll-making, quilting, agriculture, horticulture, and many other "survival skills." For more than 60 years, she has taught (formally and informally) traditional African American planting techniques to city dwellers in Philadelphia.

Biography: http://www.folkloreproject.org/folkarts/artists/epps_b/index.cfm

Background:

Blanche Epps: In the Garden of Gethsemane. Phila.: PFP, 1991. Brief video postcard offers Ms. Epps' reflections on urban gardening. Born in North Carolina, Mrs. Epps grew migrated to Philadelphia after World War II. Practicing heritage gardening, seed saving, canning, and teaching history, common sense, African American and Native American heritage, Mrs. Epps aims to "undormacize" peoples' home-grown and handed-down knowledge. 12 minutes.

<http://www.folkloreproject.org/folkarts/resources/media/garden/blanche.cfm>

Kodish, Debora, ed. "Blanche Epps' Memory Dolls," *Works in Progress* 13:1 (1999) pp. 12-13, 20. Focus on Blanche Epps' doll-making.

Ingram, Germaine [and others] (African American tap dance)

Germaine Ingram is on the board of both FACTS and PFP. This year, you can also see her dancing in a PFP dance concert in December. Germaine has also been the main force behind the Folklore Project's efforts to document the experiences of local African American women tap dancers, and to make these women's lives better known. This project is a good example both of how some people can be ignored, written out of official history, and of how community memory can retain a different, fuller and fairer version of the official record. Artists involved this many-faceted project represent a golden age of Philadelphia African American culture— when Black entertainers worked regularly in clubs and on stages around town (as well as nationally and internationally)— as well as a distinctly Philadelphia style of close-to-the-floor rhythm tap dance.

Biographies of artists involved in this project include:

Edith “Baby Edwards” Hunt was born and raised in South Philadelphia; a dynamic tap dancer, and a star by age 5, she continued to dance as an “act” professionally for decades.

http://www.folkloreproject.org/folkarts/artists/hunt_e/index.cfm.

Hortense Allen Jordan, a noted dancer, producer, choreographer and director— and the first African American woman to put a Black chorus line on Broadway.

http://www.folkloreproject.org/folkarts/artists/jordan_h/index.cfm.

Libby Spencer, a great chorus line dancer, and a long-time teacher in Philadelphia rec centers, where she introduced new generations of young dancers to tap dance.

http://www.folkloreproject.org/folkarts/artists/spencer_l/index.cfm.

And **Germaine Ingram** herself, originally learning as a student of **LaVaughn Robinson** (see his separate entry below), and now an accomplished dancer pushing in new directions while remaining grounded in the Philadelphia tap tradition.

http://www.folkloreproject.org/folkarts/artists/ingram_g/index.cfm.

Background:

Ingram, Germaine, Kodish, Debora and Dornfield, Barry. *Plenty of Good Women Dancers: African American Women Hoofers from Philadelphia*. Phila.: PFP, 2004. This documentary spotlights exceptional Philadelphia-area African American women tap dancers active from the 1930s - 1990s. Restricted to few roles, often unnamed, these women have rarely received credit for their artistry and accomplishments. Three featured artists, Edith "Baby Edwards" Hunt, Hortense Allen Jordan and Libby Spencer, reflect on their lives. 53 minutes. DVD. A brief clip is online at

<http://www.folkloreproject.org/folkarts/resources/documentaries/index.cfm>

Kodish, Debora [curator]. *Plenty of Good Women Dancers* [Exhibition]. Phila.: PFP, 1996. The online version of this traveling exhibition includes a sampling of historic and contemporary photographs of the women above, and excerpts of anecdotes from recorded interviews .

<http://www.folkloreproject.org/programs/exhibits/plenty/index.cfm>.

Ingram, Germaine. “Imagining Louise Madison,” *Works in Progress* 18:1 (2005), pp. 4-7, 18-19. Reflections on African American women tap dancers, and the long-running PFP project. [Cite]

Special “Stepping in Time” issue, *Works in Progress* 8:2 (1995) 42pp. Essays from interviews with performers included in the stage production “Stepping in Time” that is the basis of the documentary “Plenty of Good Women Dancers,” bios, overview of issues.

Mahloele, Mogauwane (South African music)

South African (BaPedi) drummer and artist Mahloele has been living in Philadelphia for decades, since his exile from home during the apartheid era.

Biography:

http://www.folkloreproject.org/folkarts/artists/mahloele_m.cfm

Background:

Your Drum is the One You Will Make. Phila.: PFP, 1997. Mahloele talks about his upbringing, and how it shapes his understanding of proper drumming. His life story is interwoven with his own singing and playing. 8:15 minutes. <http://www.folkloreproject.org/folkarts/resources/media/drum/drum.cfm>

Jaynes, Teresa. “‘All these things are linked:’ Mogauwane Mahloele,” *Works in Progress* 8:3 (1995), pp. 6-7

Shapiro-Phim, Toni, ed. “Making Music: Mogauwane Mahloele, Tito Rubio, John Wilkie,” *Works in Progress*. 17:3 (2004) 16-17, 21, 23. Three musicians reflect on PFP residencies, and their process of music-making.

Phim, Thavro (Cambodian dance)

From a long line of prominent Cambodian artists, Phim attended Cambodia's School of Fine Arts and was a faculty member of the dance faculty of the University of Fine Arts in Phnom Penh, after the war. He is one of three professionally-trained Cambodian dancers specializing in the monkey role living in this country.

Biography: http://www.folkloreproject.org/folkarts/artists/phim_t/index.cfm

Background:

Phim, Thavro. "Dancing the Monkey Role," *Works in Progress* 19:1/2 (2006) 9, 24. Phim's own story, and background on classical dance in Cambodia after the Khmer Rouge. He began studying dance at the School of Fine Arts in 1980 and was "one of the first to try to re-create the dance and music repertoires, guided by the elder artists who had survived such great loss," his "way of contributing to the telling of stories that teach about myth, history, and social relations."

Shapiro-Phim, Toni. "Masked Men of Cambodia," *Works in Progress* 19:1/2 (2006), 5-7, 23. Describes Cambodian lakhon khol, all-male masked dance-drama, and how it continues to flourish. Thavro Phim is one of just a handful of Cambodian dancers in the U.S. skilled in this art form.

Dance, the Spirit of Cambodia: A Study Guide About Dance, Ecology, and History" <http://www.asiasource.org/cambodia/studyguide.htm> is part of a larger website *Dance, the Spirit of Cambodia*. <http://www.asiasource.org/cambodia/> with links to essays by Toni Shapiro-Phim (on dance and on the reamker), David Chandler (on Cambodia) and others.

Teacher's Guide, Seasons of Migration (Toni Shapiro-Phim, 2004). http://www.mondaviarts.org/education/education_pdfs/SeasonOfMigration.pdf (Elementary – HS, 15 pp.) Created to accompany a tour of a new dance choreographed by Sophiline Cheam Shapiro, *Seasons of Migration*, and a centuries-old dance-drama, *Moni Mekhala and Ream Eyso*," along with background material, and discussion questions.

****Excerpts from the above two sources are in the appendix**

Robinson, Thelma Shelton (African American storytelling)

A South Philadelphia storyteller talks from her own life experiences, and shares stories that she has heard coming up in Philadelphia in the 1940s-1950s. Grew up in an oral tradition with a storytelling father and a mother who told her stories about her childhood in Virginia. A local store was a haven for her storytelling neighbors. A long-time secretary, she began pursuing storytelling as a performer after she retired.

Biography: http://www.folkloreproject.org/folkarts/artists/robinson_t/index.cfm

Background: Robinson, Thelma Shelton. *Lasting impressions*. Self-produced CD, [2006]. 9 stories, including "Corrine Sykes."

_____. "Telling stories my whole life," *Works in Progress* 18:1 (2005), 13, 16. <http://www.folkloreproject.org/folkarts/resources/pubs/wip/winter05/tellingstories.cfm>

Robinson, LaVaughn (African American tap dance)

Renowned tap dancer, born and raised in South Philadelphia, Robinson first learned from his mother in the shed kitchen of the family home, and on South Philadelphia street corners where he, and other young dancers used to polish their style and technique. He performed nationally, sharing the stage with tap greats in the 1940s and 1950s. For more than 25 years, he taught "Philadelphia-style" tap at the University of the Arts. Mentor to Germaine Ingram, and others, he was central to PFP's documentation of women tap dancers. He passed in January 2008.

Biography: http://www.folkloreproject.org/folkarts/artists/robinson_l/index.cfm

“Artistry in tap: an interview with LaVaughn Robinson” [by Germaine Ingram.]
<http://www.danceadvance.org/03archives/lrobinson/index.html>

LaVaughn E. Robinson, NEA 1989 Heritage Fellowship awardee.
http://www.nea.gov/honors/heritage/fellows/fellow.php?id=1989_10

Dornfeld, Barry. *LaVaughn Robinson: Dancing History*. Phila. 2003. 30 minute documentary.

Rivera, Joaquin (Puerto Rican plena)

Born in Cayey, Puerto Rico in 1946, Mr. Rivera is a self-taught plena musician, who has been important in sustaining Puerto Rican community folk arts since coming here. He founded the group “Los Pleneros del Batey,” which has provided traditional music for community events (including a parranda during Christmas) and for social causes impacting the community.

Biography: http://www.folkloreproject.org/folkarts/artists/rivera_j/index.cfm

Background:

Cubas, Rosemary, et al. *I Choose to Stay Here*. Phila.: PFP/Community Leadership Institute, 2004. This documentary follows a group of people opposing the city of Philadelphia's "takings" of private homes: the little-known downside of the city's "redevelopment" initiative. "I choose to stay here" shows people fighting city hall for the right to define and preserve viable communities, and tracks their struggle for justice. Music by Joaquin Rivera, who composed the title song, “Philadelphia, Philadelphia, I choose to stay in my home.” It is used as soundtrack, and again at the end, alone. 23 minutes. VHS. <http://www.folkloreproject.org/folkarts/resources/documentaries/index.cfm>

Resources:

Puerto Rican Bomba and Plena, Smithsonian Institution Global Sound.

http://www.smithsonianglobalsound.org/archives_03.aspx Link with historical origins of Puerto Rican plena and bomba music as well as video and audio examples of artists performing and demonstrating the different drums used. Can be used with bomba and plena examples on Global Sound site.

Rubio, Tito and Anna, and Antonia Arias (Spanish flamenco)

Flamenco guitarist born in 1954 in Monsagro, Spain, Tito Rubio saw his grandfather playing the tamborin (drum) and flute in town processions and castanets and dancing the jota, a regional traditional dance,” heard brass bands, attended fiestas, played with gypsy children when small; he began playing guitar when he was small. He immigrated to Australia with his family, where he studied flamenco and became an active performer, first in the city’s Spanish community, then in Spain, and finally, here. His wife, Anna, is a skilled flamenco dancer; their daughter Antonia Arias a flamenco singer.

Biography:

http://www.folkloreproject.org/folkarts/artists/rubio_t/index.cfm

Background:

Shapiro-Phim, Toni. “Arabic Song, Flamenco Footwork,” *Works in Progress* 18:2/3 (2005) 18-21. About Philadelphia-based Flamenco del Encuentro, directed by Tito and Anna Rubio; artists have immersed themselves in explorations of flamenco’s Arabic influences, working with local Middle Eastern musicians and dancers.

Rubio, Anna. “On Flamenco,” *Works In Progress* 15:2 (2002), 12-13.

A view on the history and meanings of flamenco.

<http://www.folkloreproject.org/folkarts/resources/pubs/wip/summer02.pdf>

Shapiro-Phim, Toni, ed. "Making Music: Mogauwane Mahloele, Tito Rubio, John Wilkie," *Works in Progress*. 17:3 (2004) 16-17, 21, 23. Three musicians reflect on PFP residencies, and their process of music-making.

Educational resources:

Wan, Samuel. *Learn About Flamenco*. <http://www.si.umich.edu/CHICO/flamenco/> Focus on Flamenco dancing, singing, and music; information on clap rhythms., relations between regions and rhythms, section in which students can compose their own songs.

Sirirathasuk Sikoun, Pang Xiong (Hmong needlework, music, and culture)

Native of Xieng Khouang province in Laos, Hmong needlework artist and cultural worker Pang Xiong came to Philadelphia 1979. Known both for her needlework and her many efforts organizing Hmong cultural activity, Pang Xiong is also skilled at gardening and foodways, music and ritual knowledge.

Biography: http://www.folkloreproject.org/folkarts/artists/sikoun_p/index.cfm

Background:

Peterson, Sally, "We try to be strong: Pang Xiong Sirirathasuk Sikoun," *Works in Progress* 19:1/2 (2007), pp. 4 ff

Wei, Deborah, ed. "Pang Xiong Sirirathasuk Sikoun: 'You only have to worry about bears and tigers,'" *Works in Progress* 11:2/3 (1998), pp. 14-17, 25

Other resources:

Cha, Dia, Mai Zong Vue and Steve Carmen. *Field Guide to Hmong Culture*. Wisconsin: Madison Children's Museum, 2004. 89 pp.

http://arts.state.wi.us/static/folkartsed/HMONG_FIELD_GUIDE_WEB.pdf

Includes background on Hmong history and culture, folk arts and traditions. Questions for study follow each chapter. Bibliography.

Watts, Elaine (Jewish klezmer music)

Born 1932, Elaine Watts is a third-generation Jewish klezmer musician, a link to a particular-style Philadelphia sound, rooted in Ukrainian and Romanian traditions, and associated with her family (the Hoffmans). The first woman percussionist to graduate from Curtis Institute, Watts has performed and taught more than forty years.

Biography: http://www.folkloreproject.org/folkarts/artists/watts_e/index.cfm (Also see her daughter, trumpeter Susan Watts: http://www.folkloreproject.org/folkarts/artists/watts_s/index.cfm)

Background:

Women Play Klezmer (3 minute video postcard):

<http://www.folkloreproject.org/folkarts/resources/media/watts/watts.cfm>

Sample music:

http://www.folkloreproject.org/folkarts/resources/media/fabulous_shpielkehs/index.cfm

Kodish, Debora, ed. "'Girls don't play drums,' Excerpts from interviews with Elaine Hoffman Watts," *Works in Progress* 11:2/3 (1998), pp. 6-7, 24.

A SAMPLING OF FOLK ARTS EDUCATION RESOURCES

A. Standards (National, State, Arts-based)

Alaska Content Standards: <http://www.eed.state.ak.us/ContentStandards/Arts.html>

Alaska Standards for Culturally Responsive Schools. Alaska Native Knowledge Network, 1998.
<http://www.ankn.uaf.edu/publications/standards.html>

Kennedy Center Arts Edge: <http://artsedge.kennedy-center.org/>

- *Dance (demonstrating and understanding dance in various cultures and historical periods):*
http://artsedge.kennedy-center.org/teach/standard.cfm?standard_id=49&view=full
- See binder for other standards, and lessons (generally terrible) on Russian folk dancing, Navajo weaving, Chinese Calligraphy, etc.)
- Also see how-to section (<http://artsedge.kennedy-center.org/teach/hto.cfm>) with resources including a guide to authentic assessments, excerpts from Wiggins and McTeague *Understanding by Design*).

National Association for Music Education: includes resources on national music standards:
<http://menc.org/publication/books/prek12st.html>)

Mid-Continent Research for Education and Learning (standards, lesson plans, activities, background):
<http://www.mcrel.org/compendium/SubjectTopics.asp?SubjectID=10>

Academic Standards for the Arts and Humanities, PA Dept of Education: <http://artsedge.kennedy-center.org/teach/hto.cfm>

B. On-line resources

PFP website Education section (<http://www.folkloreproject.org/programs/education/index.cfm>) (which we'd love to update with your help) includes: Info about FAME (Folk Arts & Multicultural Education) program; Pitfalls and possibilities essay (1996, 1998); *In my heart I am a dancer* teacher's guide (1999); WIP Asian Art Happens Here issue; Folk Arts of Social Change: big shoes to fill exercise/link to *Putting the Movement Back into Civil Rights Teaching*; Teachers' modules on *In my heart* and *Walking on solid ground* by Debbie Wei, and more.

Louisiana Voices: An Educator's Guide to Exploring Our Communities and Traditions.
<http://www.louisianavoices.org> (and other linked pages from their more than 1000+ page *Educator's Guide*, including sections on children's games and naming traditions, with lesson plans.

The Kids' Guide to Local Culture. (<http://arts.state.wi.us/static/folkartsed/resources.htm>) and also the **Teachers' Guide to Local Culture.** Written by Mark Wagler (teacher), folklorist Ruth Olson, and others.

Rita Zorn Moonsammy, Excerpts from *Passing it on* [NJ Folklife and Arts in Ed book; in PFP library]:
<http://www.louisianavoices.org/pdfs/Unit7/Lesson6/PassingItOn.pdf>

American Folklife Center: Heritage projects and Place-Based Education.

<http://www.loc.gov/folklife/edresources/ed-heritage.html>

Also: "Finding the invisible: folklore in sense of place":

<http://memory.loc.gov/learn/educators/workshop/folklore/fiframe.html>

Minto Mapping Project: A curriculum to preserve generations of knowledge.

<http://www.ankn.uaf.edu/curriculum/Athabaskan/menhti/curriculum.html> and

Culturally-based curriculum resources. Alaska Native Knowledge Network.

<http://www.ankn.uaf.edu:8080/resources/course/view.pho?id=7>

StoryCorps. http://www.storycorps.net/participate/question_generator/

StoryCorps survivor's stories: living through Katrina:

<http://www.npr.org/templates/story/story.php?storyid=5704652>

Do it yourself guide: http://www.storycorps.net/participate/do-it-yourself_guide/how_to_interview/

The Tailenders. Documentary about a missionary group's use of low-tech audio to evangelize indigenous people. Aimed at HS and college kids, the includes lesson plans and activities for educators, linked to standards, that address questions about the relationships between language and cultural identity, issues related to translation and communications [inferred issues of inequality?]

<http://www.pbs.org/pov/pov2006/tailenders/for.html>

Ethnomathematical resources: <http://www.easternct.edu/depts/edu/projects/ethnomath.html>

CARTS: Cultural arts resources for teachers and students (from CityLore): <http://www.carts.org/>

CARTS began as an effort from some folklorists involved in K-12 folk arts education to develop resources for educators. Includes a listing of teaching training institutes this summer; links to articles.

C.A.R.T.S.. Difficult to navigate, but follow links: school projects > best practices > Chinese lantern residency (and then look within other residencies for detailed lesson plans). Also see Amanda Dargan's mapmaking exercise: http://www.carts.org/pdfs/family_maps.pdf

Teaching for Change: <http://www.teachingforchange.org/>

A great group: reliable, solid information and resources; politics and practice shape their evaluations and info they share; very accessible in many ways. Check out their links (i.e. to Multicultural Pavilion

<http://www.edchange.org/multicultural/>, Resource Center of the Americas <http://www.americas.org/>

Irby, Decoteau J. *Do The Knowledge: A Standards-Based Hip-Hop Learning Guide*. Phila., PA: Art Sanctuary, 2006. 115 pp.

<http://www.artsanctuary.org/clientimages/39850/Do%20The%20Knowledge.%20A%20Standards%20Based%20Hip-Hop%20Learning%20Guide%20Updated%2011-06.pdf>

Teachers' Guide to *Where the Sunflowers Grow* by Amy Lee-Tai. Illustrated by Felicia Hoshino. San Francisco, CA: Children's Book Press. About Japanese American forced relocation camps, racism and justice, power of arts. 29 pp. <http://www.childrensbookpress.org/guides/SunflowersTG.pdf> (See other books by this publisher, as well, some with guides).

Smithsonian Global Sound <http://www.smithsonianglobalsound.org/> Website allows you to search for music of the world by ethnicity/culture group, instrument, geography, and more. Also links to tools for teachers. For example, on Mongolian music for 4th and 5th graders:

http://media.smithsonianglobalsound.org/docs/lesson_plans/musical_hooves.pdf

And African immigrant musical traditions:

http://www.smithsonianglobalsound.org/images/docs/African_Immigrant_Music_Lesson.pdf for grades 5 and up.

Hunt, Marjorie. *The Smithsonian Folklife and Oral History Interviewing Guide*. Washington, D.C.: Smithsonian Institution/Center for Folklife and Cultural Heritage., 2003. Guidelines for collecting folklife and oral history from family and community members. Sample questions and other resources.

http://www.folklife.si.edu/explore/Resources/InterviewGuide/InterviewGuide_home.html

Williams, Randy, ed. *Utah State University Folklife and Folk Art Education Resource Guide*, 2001. This guide includes information on genres of folklore—artifacts/objects, customs and verbal art forms—likely common in Utah (would need tweaking for Philadelphia). Includes plans and some activities, generally

geared to surveying folk arts in students' own families, at a 4th and 5th grade level. Bibliography.
<http://library.usu.edu/Folklo/edresources/index.html>

The Silk Road, A Musical Caravan. Washington, D.C.: Smithsonian Folkways Recordings. [SFW 40438] 2 CDs, full color booklet, extensive notes including an introduction written by Silk Road Project Artistic Director Yo-Yo Ma. 47 tracks, 146 minutes. Recordings from countries and peoples (Afghanistan, Kyrgyzstan, Uzbekistan; Uyghurs, Turkmens, Kazakhs, and Qaraqalpaks, China, Japan, Mongolia and more) tracing a "sound map" of how musical instruments, ideas, repertoires, and styles migrated along the Silk Roads northern trade routes from Xi'an, in China to the Mediterranean and the Black Sea. Background for each artist and artistic piece provided. Bibliography. Discography. Also see the Silk Road Project website, <http://www.silkroadproject.org/music/index.html> which includes a teachers' guide and curriculum for grades 5-12: <http://www.silkroadproject.org/teachers/index.html>

Lesson plan: Curating an Exhibition: A Student Webquest Project. (Joan Barnatt and Heather Clydesdale, 2005). <http://www.askasia.org/teachers/lessons/plan.php?no=72&era=&grade=&geo=> (But have students work with NEA National Heritage Artists websites and Folklore Project artist websites).

Lesson plan (math and science / arts): Musical innovation along the Silk Roads: Creating a Sheng. A Silk Roads Encounters Activity. (John Mertles, 2005)
<http://www.askasia.org/teachers/lessons/plan.php?no=52&era=&grade=&geo=>

Lesson plan (history, social studies, arts): Musical innovation along the Silk Roads: Tube-la. A Silk Roads Encounters Activity. (John Bertles, 2005)
<http://www.askasia.org/teachers/lessons/plan.php?no=53&era=&grade=&geo=>

"What's your name?" Rhymes and Rhythms from Pennsylvania's Neighborhoods. A Study Guide. Compiled by Amy Davis and Jill Rossiter. Edited by Kate Modic and Amy Skillman. Harrisburg: Institute for Cultural Partnerships, 2001. Excerpts at
<http://www.culturalpartnerships.org/ontour/tableofcontents.asp> [Audiotapes in PFP archive]

Education Resource Guide for Creativity and Resistance: Maroon Cultures in the Americas. (Developed in relation to an exhibition about the history and culture of Maroon communities in Suriname, French Guiana, Jamaica and the Seminole Maroon communities along the US-Meicao border.
http://www.folklife.si.edu/resources/maroon/educational_guide/introduction.htm

Teacher Curriculum Guide for *Our Voices*: Refugee and Immigrant Women Tell Their Stories. Institute for Cultural Partnerships. <http://www.statemuseumpa.org/Assets/pdf-files/edu-pdf/Our%20Voices%20Teachers.pdf>. Student workbook: <http://www.statemuseumpa.org/Assets/pdf-files/edu-pdf/Our%20Voices%20Students.pdf>

C. Other materials in the PFP Resource Library

Belanus, Betty, Emily Botein and Olivia Cadaval. *Borders and Identity: A Resource Guide for Teachers*. Washington, D.C.: Smithsonian Institution, 1996. Bilingual (English/Spanish) teachers' guide, focused on the folklife and culture of the Mexico/US border, including attention to celebrations engaging families on both sides of the border, expressive traditions (ethnic and occupational), changes and pressures (material on maquiladores), and guides for exploring borders and identity in your own community (pp. 138-151).

Belanus, Betty, and Jan Rosenberg. *Discovering our Delta: A Learning Guide for Community Research*. Washington, D.C.: Smithsonian CFCH, 2000. Two 32 page learning guides and a VHS video (3:19

minutes) to help Mississippi 7th and 8th graders do folklife research in their own communities. Includes guides. Video features seven traditional artists (gospel, quilts, Chinese foodways, blues.) Bibliography.

Blubaugh, Donelle, Betty Belanus, Olivia Cadaval et al. *Land and Native American Cultures, A Resource Guide for Teachers, Readings, Activities, and Sources, Grades 9-12*. Washington, D. C. The Smithsonian Institution CFCH, 1996. Learning materials about Hopi and other indigenous peoples (of Alaska, and the Andes) teach about Native American cultures, relationships with the earth and ecosystems, stewardship of the earth; also tools for learning observational and fieldwork skills.

Bowman, Paddy, Betty Carter and Alan. Govenar. *Masters of Traditional Arts Education Guide*. Santa Barbara, CA: ABC CLIO, 2002. 69 pages. Grades 9-12. Lessons about culturally diverse folk artists (NEA Heritage Fellows), around ideas of place, wonder, and fieldwork. Webography and bibliography resources for teachers and students. See *Masters of Traditional Arts DVD* with “jukebox”-like format for reading bios, seeing images/video, and hearing sound about 300+ artists. Also see Don Ball, ed, *National Heritage Fellows 25th Anniversary*. Washington, D.C.: NEA, 2007, a sampling of the Fellows, 1982-2007, with the DVD (above) in a back slip-pocket.

MacDowell, Marsha, ed. *Folk Arts in Education: A Resource Handbook*. East Lansing, MI: Michigan State University Museum, 1987. 350 pp. An early compilation. See David Taylor, “Duval County Folklife Program: A Guide for Fourth Grade Teachers” for an introduction to the ideas of folklore and tradition (pp. 219-224), school-based project documenting traditional games (pp. 240-241), and family folklore guides and handouts by Marsha MacDowell and others (pp. 259-295), excerpts from materials on Heritage Gardening (pp. 296-304), and “Hmong Folk Arts: A Guide to Educators,” 307-313.

D. Issues and approaches/misc.:

Jennifer Klump and Gwen McNeir, eds. *Culturally Responsive Practices for Student Success: A Regional Sampler*. Portland, OR: Northwest Regional Educational Laboratory, 2005.
<http://www.nwrel.org/request/2005june/>

Education with Aloha. Na Lei Na’auao. <http://www.kuaokala.org/downloads/whitepaper.pdf>

Diane Sidener, “Finding Folk Arts in Teachers’ and Students’ Lives,” *CARTS Newsletter*. City Lore (Spring 1997:1) pp. 1-3

Bowman, Paddy. “Common Ground: Folklore and Place-Based Education,” *The Rural School and Community Trust* <http://files.ruraledu.org/roots/rr404d.htm>

Authentic Connections: Interdisciplinary Works in the Arts (Consortium of National Arts Education Associations): www.menc.org/publication/books/INTERart.pd

Creating Creativity: A Framework for Providing Professional Development Opportunities for Teaching Artists. [Kennedy Center; part of the National Conversation on Artist Professional Development & Training)

The Great Empire of China. The Internet Chinese Music Archive. http://www.ibiblio.org/chinese_music/

Voices from the Mountains: Oral Testimonies from Southwest and Northeast China (one of a series: <http://www.panos.org.uk/global/projectdetails.asp?ProjectID=1009&ID=1004>

Oral Testimony: Tales of resettlement

(<http://www.panos.org.uk/global/projectdetails.asp?ProjectID=1010&ID=1004> (including *The Submerged Speak: Oral Testimonies of Tarbela Affectees*)

All from the Panos Institute, London: <http://www.panos.org.uk/index.asp>

APPENDICES

A. Cambodian dance handouts. By Toni Shapiro-Phim

Silent Lotus (Synopsis and questions by Toni Shapiro-Phim)

Silent Lotus, by Jeanne M. Lee (New York: Farrar, Straus and Giroux, 1991), a story of a Cambodian girl who lived and danced by the water, is a wonderful book to read aloud to younger students. Older students will also appreciate the story's themes, and the illustrations. Synopsis follows:

“Long ago in Kampuchea, a man and a woman lived on the edge of a lake. A daughter was born to them. She was beautiful, with a face as round as the moon and eyes as bright as the stars.”

So begins the story of Lotus, a girl of ancient Cambodia. Kampuchea is another word for Cambodia. In fact, in the Cambodian (or Khmer) language, Kampuchea is the way the name of the country is pronounced. Lotus received her name because of her parents' appreciation of the lotus blossoms covering the lake by their house. Years went by without Lotus learning to speak. Her parents realized that she was deaf. They made a gesture with their hands – all fingers stretching to the sky, forming a kind of bowl – as a way of representing the flower, and the name of their daughter. This was the first hand gesture Lotus learned. But it wouldn't be the last.

Lotus' father was a fisherman. While he was out on the lake, casting his net or setting fish traps, his daughter would play along the banks. Often she danced in imitation of the movements of the herons. But though she was happy dancing and playing by the water, she was often lonely. The other children didn't want her to be with them.

One day her parents decided to go to the huge stone temple a distance from their village to pray for some relief for their daughter's sadness. While they were there, they saw magnificent dancers. Lotus, feeling the vibrations of the music, imitated the dancers' movements. At that moment, her parents recognized her calling. Lotus stayed with the dancers, among whom she made many friends, and grew up dancing at the court and the temples. As a dancer she could communicate with all those around her, as well as with the gods.

Suggested discussion questions:

1. With whom did Lotus feel most comfortable as a young child, besides her parents? Why?
2. Look at Lotus's house. Most homes in Cambodia's countryside, even today, are raised just as hers was. Why do you think people build houses up high like this? (It creates a space below the home in which both animals and people can find shade. It may also be used for storage and activities such as weaving or cooking. It can also offer protection from flooding.)
3. What is the gesture her parents made to represent the word, “lotus”? This is also a hand gesture in Cambodian classical dance that means “flower.”
4. Do you know anyone who is deaf? How does he/she communicate?
5. Why did Lotus' parents take her to the big temple in the city? What were they hoping for?
6. How could Lotus dance with others if she couldn't hear?

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"The Reamker" (Synopsis by Toni Shapiro-Phim)

Stone reliefs on Cambodia's temples from as far back as the 10th century depict scenes from the epic narrative of Indian origin, the *Ramayana*. Statues of the poem's heroes were worshipped in temple sanctuaries. While the *Ramayana* has been an important epic in India for at least two thousand years, the literary text of the Khmer adaptation of the *Ramayana*, the *Reamker*, dates to the 16th or 17th century. The story centers on Rama (Preah Ream, in Khmer), a prince who was exiled to the forest, through no fault of his own, for fourteen years. Following many adventures, including the abduction of his wife Sita (Neang Seda) by the evil giant Ravana (Reap), and her eventual rescue with the help of an army of monkeys guided by Hanuman, Rama returns home in triumph and claims his throne. Though the general storyline of the *Ramayana* was conserved in Cambodia, the Khmer text contains episodes and innovations unique to Cambodian and other Southeast Asian cultures.

In the *Reamker*, issues of trust, loyalty, love, and revenge are played out in dramatic encounters between princes and giants, monkeys and mermaids, and a forlorn princess. Indeed, though it is understood that Preah Ream is an incarnation of the Hindu god Vishnu, his characteristics and those of the others in the story are interpreted in Cambodia as those of mere mortals, not of the gods as is the case in India. The complex interplay of strengths (bravery, foresight) and weaknesses (distrust, trickery) --though couched in episodes lined with magic -- nonetheless represents aspects of decidedly human social behavior.

The *Reamker* serves as an inspiration for various genres of performance in Cambodia. Classical dance-drama, all-male masked dance-drama, and shadow puppet plays all include episodes in their repertoire. The *Reamker* is traditionally the only story performed by all-male masked dance-drama and large shadow puppet play troupes, though each focuses on different episodes. Thematically, however, there is, of course, considerable overlap.

B. What happened here? 80 years at 1025 Callowhill Street

By Allison Bates

Kulu Mele performers had been teaching African dance at FACTS from the very first; they had been working in our new building for months. But when the drummers walked in to the third floor lunchroom for the FACTS opening celebration (where they were to contribute a traditional Yoruba rhythm and song to open the way), they stood quizzically, looking around. Drummers John Wilkie and Andrew "Truck" Jones had just realized, standing in the newly renovated FACTS charter school on 1023 Callowhill Street that day in 2004, that they had been in this very place before. Of course, the building looked very different then. In the mid-1960s, the building at 1023 Callowhill functioned as a knitting mill, and both Mr. Wilkie and Mr. Jones worked there— in the same room where they played now, as skilled musicians.

It is worth paying attention both to the changes in the lives of the men, and the history of the building. The warehouse at 1023 Callowhill Street has housed several knitting companies dating back at least until 1924, when the United Knitting Company relocated to Callowhill Street between 10th and 11th from its previous sites on Vine and Market Streets. Jacob Rubin was the proprietor at the Callowhill location; he and family member Louis Rubin are listed as running the business before the move.

Although the motive for the move of United Knitting Company is unknown, the knitting industry in Philadelphia in the 1920s was booming. Looking back in 1929, Albright College economist George William Taylor wrote that, "From 1919 to 1926, the percentage of total mills located in Pennsylvania increased from about 45 per cent to 55.6 per cent." And indeed the city of Brotherly Love was the focal point for this trade given that, "...in 1925, forty per cent of all full-fashioned mills were located in

Philadelphia.” By “full-fashioned” it is meant garments that are knitted in a way that follows closely the lines of the body. United Knitting Company made sweaters and most likely would have been considered a “full-fashioned” knitting mill

In 1928, four years after United Knitting Company moved to Callowhill, the warehouse underwent renovations performed by the Ballinger Company (Architects and Engineers), and the Gem Knitting Mill also came to call 1027 Callowhill home. Perhaps both United Knitting Co. and Gem Knitting Mills both fit comfortably into the same space, or perhaps the renovations allowed for expansion. In any case, the warehouse most likely served as the center of operations for both companies.

Both United Knitting Company and Gem Knitting Mills remained at the Callowhill location until the early 1940s. It is unknown as to whether they went out of business, or were bought out then, 1025 Callowhill was then home to Na-Lor Manufacturing Company, which manufactured similar items to United Knitting Co., including men’s suits and sweaters. Na-Lor Manufacturing Co. was headed by Aaron S. Frank, a businessman in the Philadelphia knitting industry. This is where Mr. Wilkie and Mr. Jones come in.

They found work for about four or five months at the knitting mill in the 1960s, remembering it as “Naylord’s” or “Gaylord’s” (actually “Na-Lor’s”). Both Mr. Wilkie and Mr. Jones recall working the nightshift for minimum wage. John Wilkie remembered that if a person were out of work and looking for a job, suggestions from neighbors and friends would point them in the direction of Na-Lor’s knitting mill because “they’d hire you real quick.” The men were then in their late 20s and didn’t expect to work there for long. As Mr. Jones puts it, “We were just passing through.” Nonetheless, Mr. Jones seems to have enjoyed his time there, citing the mill as a memorable place to work because the foreman “was a nice person.” The workforce were primarily men, and “different types of people.” Mr. Wilkie remembers, “they came from all over [Philadelphia], white and black.”

Mr. Wilkie and Mr. Jones manufactured garments, including sweaters and men’s suits. Mr. Jones explains that he and Mr. Wilkie “pressed sweaters and stuff like that,” but also worked on a standing table in the mill where workers steamed the garments “so the lines were straight.” From here, the material would be sent to the cutters so that the pieces of fabric could then be assembled and tailored.

Neither man recalls the equipment they used at the factory, but “prior to 1946 fully-fashioned knitwear comprising both underwear and outerwear garments was a specialty product made on semi-automatic machines in a limited quantity for a limited market.”⁷ By 1966 when Mr. Wilkie and Mr. Jones worked at Na-Lor, the knitting business was highly mechanized and the production of ready-made clothing had increased exponentially. Mr. Jones remembers that Na-Lor’s knitting mill made both sweaters and suits in the 1960s for various clothing companies, including Botany 500, a Philadelphia-based company located at the Pitcairn Building at 12th and Arch Street until 1945. After that date Botany 500 maintained manufacturing (or a warehouse) at 23rd and Walnut Street, now condos, until the company went bankrupt in 1972.

Botany 500 was founded by the Daroff family in Philadelphia in the late 1800s. This Jewish family business, late entries into the Philadelphia textile trade, continued to rely on a Philadelphia labor force during the 1960s, not just at mills run under the Daroff name, but at several other smaller companies as well, such as Na-Lor, Na-Lor’s knitting mill produced Botany 500 merchandise for well-known Philadelphia retailers including Bank’s Men’s Shop, Lee’s Clothing, and Wigoff’s Men’s Shop.

Na-Lor went out of business by 1972 and after this date, there is little in the public record regarding the history of the building at 1023 Callowhill. The building may have laid dormant, mirroring the fates of Philadelphia manufacturing sector overall. In 2003, the building was purchased by Ho Wong Real Estate Investments. From this company, the Folk Arts-Cultural Treasures Charter School leased the property and opened in 2004.

Notes

¹ There is some variation in the record: the factory was previously recorded at both 1025 and 1027 Callowhill, but we are fairly sure that there is just one building, regardless.

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