

Inclusive Arts for Educational Impact

Principal Pheng Lim

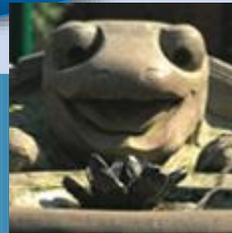
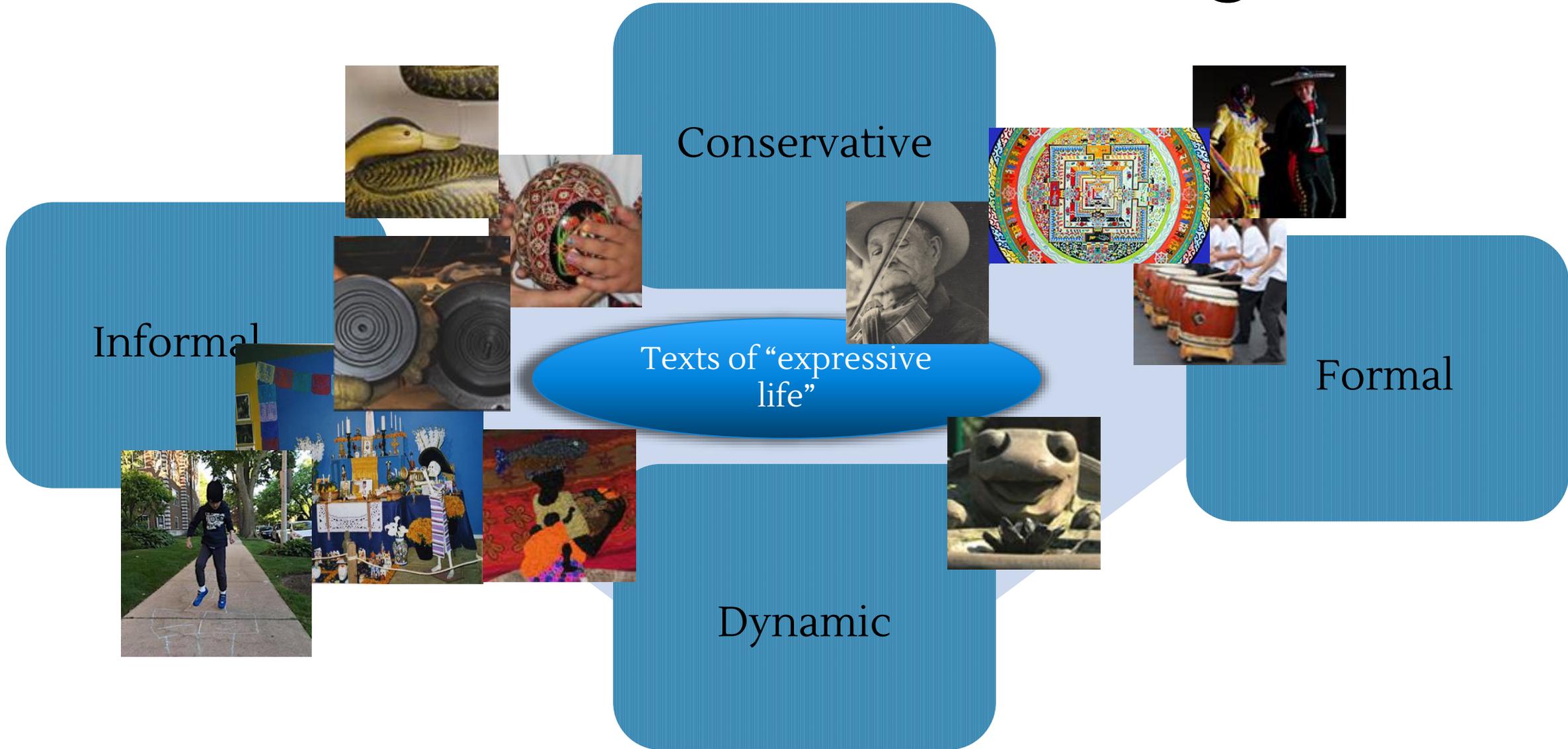
Folk Arts-Cultural Treasures Charter School

Lisa Rathje, Executive Director

Local Learning: The National Network for Folk Arts in Education



Folklore and Learning





What are Folklife and Folk Arts?

- What surprised you?
- What did it make you think about in your own community?

Culturally Responsive Teaching (CRT)

"An educator's ability to recognize students' cultural displays of learning and meaning making and respond positively and constructively with teaching moves that use cultural knowledge as a scaffold to connect what the student knows to new concepts and and content in order to promote effective informational processing. All the while, the educator understands the importance of being in relationship and having a socio-emotional connection to the student in order to create a safe space for learning" (15).

- Zarretta Hammond, [Culturally Responsive Teaching and the Brain: Promoting Authentic Engagement and Rigor Among Culturally and Linguistically Diverse Students](#)
- What does this mean for arts education?
- Do you have tools to begin to “recognize” a student’s culture?
- What does a “safe space” look like for diverse classrooms?

Core Philosophies of Folk Arts in Education

- We all have culture.
 - Regional culture, family culture, school culture...
- Folk Arts provide a path for inquiry around self identity as well as concepts of “group.”
 - Examining equity and agency through core vocabulary and tools of folk arts creates productive links between “me,” “you,” and “we.”
 - Helping young people to recognize the lenses through which they view the world, including stereotypes and prejudices, and to consider multiple points of view improves tolerance, imparts invaluable lifelong skills, and makes them better citizens *and* better researchers.
- Folk Arts bridge informal and formal learning practices.
 - Folk art’s relevance to K-12 educators is interdisciplinary and twofold. Young people respond not only to the content of folklore—sharing their own and discovering others’ traditions—but also to collecting folklore through various fieldwork methods, which can include observation, notetaking, mapping, interviewing, audio or video recording, archiving, and presenting findings in any variety of ways.
- Art practice is explicitly linked to cultural knowledge.
 - By searching for the context of people’s cultural expressions, students learn to look for multiple points of view. Studying culture allows us to find underlying values, which give life meaning, and to operate more consciously in a culturally diverse, changing society.

Why folk arts and placed-based learning?

Maxine Green, reflecting on
Paulo Freire's writing, notes that there are

“surprising ways in which the ‘culture of silence’ can be broken when people begin analyzing the realities nearest at hand and move from there to national realities. Involved, trying to say everything that is on their minds, [students] find that their critical discourse on their own world is itself a way of remaking that world” (2000).

Looking to Learn, Listening to Learn, Writing to Learn

- Find a partner
- Take 1 minute to observe an object that they want to share more about and that they have with them.
- Take 2 minutes to interview your partner about their object.
 - Take notes during your interview. Ask follow up questions.
- Write a reflection. A paragraph to describe your findings.
- Share what you learned and wrote with your partner.

(find this activity with additional prompts for classroom use in Journal of Folklore and Education, Volume 3. <https://www.locallearningnetwork.org/journal-of-folklore-and-education-volume-3-2016>)

What does Folk
Arts Education
look like in our
School?

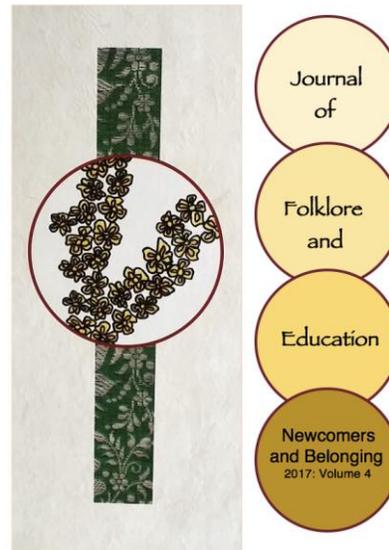
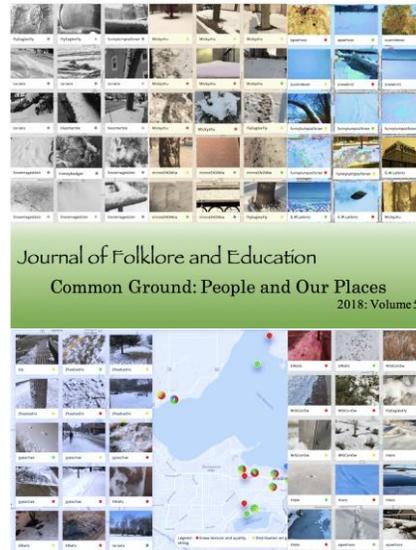


(<https://www.youtube.com/watch?v=PuGN820toUs>)

Discussion

- Good leaders ask good questions. How can our inquiry correlate to school goals?
- How can we address teacher concerns that the arts aren't addressing their need for educational rigor?
- Lessons learned when implementing folk arts at FACTS.
- Understanding cultural tensions through narrative lens.
- Addressing stereotype threat and cultural appropriation.
- What is good reflection practices in folk arts? Making reflection a core school practice through finding the right questions.

Resources



The *Journal of Folklore and Education* (JEF) is a peer-reviewed, multimedia, open-access journal that publishes work representing ethnographic approaches that tap the knowledge and life experience of students, their families, community members, and educators in K-16, higher education, museum, and community education.

www.locallearningnetwork.org

[Heritage Repatriation and Educational Sovereignty at an Ojibwe Public School](#) (pdf here) by B. Marcus Cederström,

Thomas A. DuBois, Tim Frandy, and Colin Gioia Connors
The authors conclude that cultural projects involving Native American and non-Native educators are more effective when they embrace Native pedagogies that enact rather than describe culture. “There is a difference between teaching the culture, and teaching culturally.”

[Dismantling Racism in Museum Education](#) by Marit Dewhurst and Keonna Hendrick

Two museum educators seek to create an opportunity for museum educators to think critically about how to dismantle racist practices in their professional lives. Revising our view of objects as sites for multiple narratives, personal connections, and historical/social interrogations, offers lively ways to talk about power and privilege.

[Folklife Education: A Warm Welcome Schools Extend to Communities](#) by Linda Deafenbaugh

Increasing student participation in school by tapping into their community knowledge supports students’ cultural competency and can positively affect academic achievement.

Find worksheets, research guides, our hand-book for Folk Arts Integration, and more at the Local Learning Website.

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Questions and
Comments