

5/13/08

## Content Standards for Folk Arts at FACTS

1. Understanding who I am and who is around me.
2. Learning how I can explore Folklife and Folk Culture, and sharing what I know.
3. Recognizing Folk Arts as an active force in our society and the world around us.
4. Becoming an active, respectful culture-maker.

# Folk Arts at FACTS

## Content Standard 1.

### **Understanding who I am and who is around me.**

Students are able to identify and appreciate who they are – both in terms of cultural traditions and folk groups or communities, and in terms of their own gifts, skills, choices and interests.

Students come to know more about who they are in the world, through the arts, beliefs and practices that express and shape their identity and those of others.

### **PERFORMANCE STANDARD 1A – Identify and appreciate who they are and their place in the world.**

#### 1A Benchmarks

- 1A.1 Name and describe folk groups to which they belong.
- 1A.2 Inventory and describe folk arts (traditions, beliefs, practices) of their own folk groups and those of others.
- 1A.3 Recount a genealogy and family history (their own or that of someone else), or a history of a folk tradition.
- 1A.4 Use the term “folk groups” appropriately to define their own membership in one or more folk group.
- 1A.5 Describe their relationship to on one of their folk groups, or the influence of one of their folk groups on them.

### **PERFORMANCE STANDARD 1B – Understand what communities and folk groups do and how do they work**

#### 1B Benchmarks

- 1B.1 Identify cultural treasures and demonstrate understanding that all people have objects and practices made special by the stories and experiences behind them.
- 1B.2 Explore the role that language plays in fostering a sense of who they are.
- 1B.3 Analyze the values underlying various folk life traditions and distinguish between those values that they share and those that they question or reject.

## **PERFORMANCE STANDARD 1C – Learn about the group memberships of those around us and in the world**

### 1C Benchmarks

- 1C.1 Identify and describe other folk groups around them
- 1C.2 Place their cultural communities within larger contexts.
- 1C.3 Demonstrate understanding that there are surface cultural markers and there are deeper meanings and beliefs
- 1C.4 Students will be able to analyze the various ways folklife traditions are practiced and perceived.

#### Draft Indicators:

Students engage on the topics:

What's the difference between copying folk artists and practices to learn and copying to mock or make fun?

Describing the range of ways folklife traditions are practiced and perceived: making invisible, discounting, shallow mimicry, appreciation, affirming and critically honoring,

## **Content Standard 2.**

### **Learning how I can explore folk arts and folklife and sharing what I know.**

Students are able to find, recognize, respect, and study folklife and folk traditions around them.

#### **PERFORMANCE STANDARD 2A:**

Students recognize that valuable knowledge can be found within their local communities.

2A Benchmarks:

- 2A.1 Students can recognize and name people around them who are cultural resources and understand that important knowledge does not come only from books or museums but can be found within our own communities.

*(e.g. I recognize that my mother the gardener knows valuable things. There is a person in my community who knows how to prepare for important celebrations. I see folk artists at FACTS who have special skills that are valued in their communities.)*

- 2A.2 Students are able to figure out what people know that is valuable (to them and to their community), to recognize elements of traditional and folk arts exist within mass culture as well as in everyday life.

#### **PERFORMANCE STANDARD 2B:**

Students are able to identify and use appropriate tools for answering their community-based research questions.

2B Benchmarks:

- 2B.1 Students understand that different tools are appropriate for gaining different kinds of knowledge. *(There are things you can learn from oral history that you cannot learn from the internet. There are times to read a book and times to observe things first hand.)*

- 2B.2 Students are able to use appropriately one or more community research tools (oral history, ethnography, survey, direct participation, etc.)

- 2b.3 Students develop documentation skills and ability to use recording tools (audio, video, writing) to document folk arts.

**PERFORMANCE STANDARD 2C:**

Students preserve and pass on local knowledge they gain by sharing what they learn with others.

2C Benchmarks:

2C.1 Students pass on or act on knowledge gained from community elders, artists and other community members. Every student gains genuine experience at least one time before they graduate from FACTS in identifying, researching and sharing some aspect of local community heritage knowledge.

### **Content Standard 3.**

#### **Recognizing Folklife as an active force in our society and the world around us.**

Students recognize the range of folk art expression and the range of human experience encompassed by folklife; understand how folk arts are created, transmitted and transformed, and how folklife can be a sustaining and enriching force in communities.

#### **PERFORMANCE STANDARD 3A:**

Students discuss and document examples from the spectrum of folklife traditions (e.g., verbal, belief, dance, music, art...)

##### 3A Performance Benchmarks:

- 3A.1 Describe different types of folklife from one folk group.
- 3A.2 Investigate and identify key types of folklife within a folk group.
- 3A.3 Recognize a wide range of musical/ artistic traditions
- 3A.4 Know one artist's "voice" / style from others' (and know something about their artistic family tree)

#### **PERFORMANCE STANDARD 3B:**

Students explain the functions of folklife and the relationships between folk artists and their communities.

##### 3B Benchmarks:

- 3B.1 Reflect on the social responsibility of artists.
- 3B.2 Recognize how and when pressing needs and issues have been addressed and made visible through cultural practices.
- 3B.3 Analyze how folk art can be a way to take a stand, recognizing how upholding cultural expression is standing up for our selves and others.
- 3B.4 Demonstrate an understanding of the ways in which communities and folk groups nurture and sustain artists and the ways artists nurture and sustain communities.
- 3B.5 Distinguish between mass commercial culture and folk arts, exploring questions of; Who is creating the message?, What is its purpose?, How is it transmitted?, What power and resources lie behind it?

- 3B.6 Analyze the values reflected in and underlying specific folk arts practices, and contrast with those of mass media messages.
- 3B.7 Be able to express opinions on the question of how particular traditions support or hurt the practice of fairness, equity, empathy and peace.

### **PERFORMANCE STANDARD 3C:**

Students identify people and groups who carry on traditional arts and culture. Students explain the processes by which specific traditions are created, maintained, altered, lost and revived. Students understand how traditional art forms are shaped by and respond to social, political, economic, and natural conditions.

#### **3C Benchmarks**

- 3C.1 Record and present the folklife of a group in our school and describe how traditions in that group are shared, stay the same and change over time.
- 3C.2 Tell or write about a folk artist or folklife practitioner, including how they learned their art or practice and the value of that art or practice means to their communities.
- 3C.3 Research and discuss the role that a folk artist plays in creating, maintaining, reviving, or changing an art or practice.

## **CONTENT STANDARD 4.**

### **Becoming an active, respectful culture-maker.**

Students know that everyone has creative power and that this power can help make our communities healthier. Students possess the capacity and courage to be artists and culture makers.

#### **PERFORMANCE STANDARD 4A:**

Students express themselves appropriately within a wide range of culturally meaningful artistic traditions

4A Benchmarks:

- 4A.1 Participate actively and appropriately in a range of folk art and expressive genres.
- Have the opportunity to travel from introduction to a degree of competence within a folk art form [age appropriate].\*
- 4A.2 Able to articulate criteria for excellence in the folk art forms they study.
- 4A.3 Develop their own creative voice and vision.
- 4A.4 Work in ensemble and collaboratively.
- 4A.5 Respectfully engage with elders and others, within and across communities.

#### **PERFORMANCE STANDARD 4B:**

Students will have a sense of their capacity as active agents and learners and their ability to impact the world.

4B Benchmarks:

- 4B.1 Students perform multiple roles as participants in folk arts: performer, helper, hearer, ally, teacher, etc
- 4B.2 Students demonstrate use of learner tools: discipline, patience, persistence, perseverance, engagement, and humility
- 4B.3 Display a sense of their own responsibility as culture makers and show awareness of the impact of their work.

Not to be lost:

## Materials on Oral / Documentation

### Indicators:

- Starting with wanting to know and understand something
- Thinking through who would be good sources and why
- Employing strategies for useful listening and recording
- Keeping interviews conversational
- Coming up with good questions based on good listening
- Paying attention and noticing details
- Learning note taking while someone is speaking. Documenting the person's words with fidelity.
- Checking with their source to make sure that they are understanding and that their notes are accurate

e.g. Documentation Skills: Ability to use recording tools (audio, video, writing) to document folk arts

### Indicators:

- Documenting in various media (sound, images, video, writing: connection to technology),
- Synthesizing and reporting on folk arts and community knowledge with evidence of real attention and care (transcription and reporting skills, sense of fidelity, good questions for real purposes)