# A Better Life for All

## Traditional Arts of Louisiana's Immigrant Communities

Exhibit provided by
Lieutenant Governor Jay Dardenne
and the Department of
Culture, Recreation and Tourism

2014





The Louisiana Division of the Arts Folklife Program is mandated to identify, document, present and preserve Louisiana's folk artists, practitioners, communities and landscapes.

Exhibitor's Kit and Guide for Educators provided by DCRT Education and the Louisiana Folklife Program

Welcome to the exhibitor kit for the traveling exhibit, **A Better Life for All: Traditional Arts of Louisiana's Immigrant Communities**.

The kit provides information for exhibitors, an overview of each of the eight exhibit panels, suggestions for exhibit-based interactive activities and public programs to augment the exhibit, and a guide for K-12 teachers. It also includes URLs and QR codes that provide the viewer with additional information. The activities are appropriate for students in grades three through 12, families and independent learners.

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An expanded online version of A Better Life for All: Traditional Arts of Louisiana's Immigrant Communities can be accessed at <a href="http://www.louisianafolklife.org/LT/Articles\_Essays/new-popsexhibit2.html">http://www.louisianafolklife.org/LT/Articles\_Essays/new-popsexhibit2.html</a>

Download a free QR code reader at <a href="http://reader.kaywa.com/getit">http://reader.kaywa.com/getit</a>



## **EXHIBIT INFORMATION**

#### **SYNOPSIS:**

This traveling exhibit from the Louisiana State Museum and the Louisiana Division of the Arts Folklife Program explores the traditional arts and practices of immigrant cultural communities in the southeastern, central and northern regions of the state.

Louisiana has long been a destination for immigrants seeking educational, professional and economic opportunity, as well as political freedom and safety. Although they may come for a better life, most immigrants stay connected with their culture, often through the traditional foods, dance, music, crafts and celebrations or rituals that they bring to a new home.

A Better Life for All provides a window onto Louisiana's ever-changing cultural landscape through the lens of artistic traditions that illuminate both our cultural uniqueness and universal experiences. The art forms presented include Bosnian pastry, Vietnamese New Year traditions, Garifuna music and dance, Indian rangoli, Greek dance and Muslim wedding traditions, among others.

The traveling exhibit is organized into 8 panels which include:

- o A Better Life for All: Traditional Arts of Louisiana's Immigrant Communities
- Traditional Arts of Louisiana's Immigrant Communities
- Notes to Live By: Musical Traditions
- Culture in Motion: Dance Traditions
- Of Hand and Heart: Crafts and Material Culture Traditions
- A Taste of Home: Cultural Foodways
- Life's Seasons and Rhythms: Community Celebrations and Rituals
- o A Lot to Learn From Each Other

#### **STATISTICS:**

A Better Life for All consists of four 78.5" tall by 47" wide (when fully assembled) free-standing panels, displaying on front and back photographs and text about Louisiana immigrant communities. All panels are interconnecting and are stabilized on aluminum poles. The exhibition travels in two plastic wheeled crates, each 3' wide by 4' long by 1' thick and weighing an estimated 80 pounds each when full and 10 pounds each when empty. Each institution must assemble and disassemble the exhibition in its location according to assembly instructions included in the Exhibitor Kit, which is

provided to each exhibitor in advance of the arrival of the exhibition. A complete press kit and educational materials are also provided to each exhibitor.

#### **REQUIREMENTS:**

The exhibition is intended to travel to libraries, small museums and other cultural institutions throughout Louisiana. There is no fee required to display the exhibition. However, exhibitors are responsible for transporting the exhibition to the subsequent location according to the schedule, which can be done with transportation belonging to the institution, with institution personnel's private transportation, with a rental truck, or in extreme cases, by UPS delivery. The exhibition must be monitored closely while on display to prevent any damage. The crates must be stored in a dry, secure location while the exhibition is on display.

#### **EXHIBIT ARRIVAL EVALUATION**

PLEASE COMPLETE THIS FORM AND RETURN IT TO THE LOUISIANA STATE MUSEUM WITHIN 24 HOURS OF RECEIPT OF THE EXHIBIT IN YOUR LOCATION. This form is necessary so that the gradual wear and tear on the exhibit system caused by travel can be tracked. Complete this form even if the exhibit arrives in perfect condition.

EXHIBIT LOCATION:	
DATE OF RECEIPT:	
CONDITION OF THE CRATES: (note only noticeable minor damage)	
CONDITION OF THE EXHIBIT PANELS, IMAGES, LABELS, ETC. : (note only noticeable minor damage)	
FORM COMPLETED BY:	

IN CASE OF SEVERE DAMAGE, LOSS, THEFT OR VANDALISM, IMMEDIATELY NOTIFY SUSAN MOREAU AT THE LOUISIANA STATE MUSEUM BY EMAIL at SMOREAU@CRT.LA.GOV, 225.219.0725 OR BY FAX AT 225.219.0728. THANK YOU FOR YOUR HELP.

## **FINAL EXHIBIT EVALUATION**

Please assist us in evaluating this exhibit and in preparing future traveling exhibits by completing this form and mailing it to: Susan Moreau, Louisiana State Museum, 660 North Fourth St., Baton Rouge, LA 70802 or faxing it to 225.219.0728.

EXHIBIT LOCATION: EXHIBIT DATES:				
FORM COMPLETED BY:				
PLEASE SEND COPIES OF PRESS COVERAGE (newspaper clippings, etc.) with this evalua Please detail any television or radio coverage on the back of this sheet.	tion.			
10. Are there any specific subjects that you would like to see in an exhibit?				
9. What other suggestions would you offer to make the exhibit better?				
8. Was the size of the exhibit appropriate or was it too large or small?				
7. Please comment on the ease of set-up of the exhibit.				
6. What other components would you like to see with an exhibit of this nature?				
5. Were the comments by the public favorable? Yes No Please note any particularly helpful or memorable comments.				
4. Were the press and educational materials helpful? Yes No If not, what changes would you suggest?				
3. Was the subject matter of the exhibit interesting and relevant? Yes No If not, what changes would you suggest?				
2. What age group was the primary viewer of the exhibit?				
1. How many people would you estimate viewed the exhibit?				
Fourth St., Baton Rouge, LA 70802 of laxing it to 225.219.0728.				

## **ASSEMBLY/PACKING INSTRUCTIONS**

#### **GUIDELINES**

If possible, the exhibit should be displayed in a secure common area where it is in view of staff members. If it is not possible to display the exhibit in such an area, staff members should frequently inspect the exhibit to make sure no damage is occurring to it.

The exhibit must be displayed on a stable, level floor—hardwood, concrete, stone or commercial-grade carpet. The exhibit must not be assembled on plush carpet; this will cause it to be unstable and may cause the exhibit to fall over.

Remember to handle the exhibit with great care. The schedule for the exhibit is very long, and if properly taken care of, it will be in good condition for all exhibitors.

#### **ASSEMBLY INSTRUCTIONS**

Before you get started, be sure to have at least two people to assemble the exhibit. Three people are an even better idea.

- 1. Lay the two plastic wheeled crates flat on the floor (wheels down) and unbuckle the belts. It requires two people to lift the tops off the crates. One person MUST NOT attempt to open the crates; this will damage them. With a person on each side, lift top straight up.
- 2. Two people should carefully remove all poles and panels from the crates. Remove the poles from their plastic sleeves, and return all sleeves, cardboard and bubble wrap separators back to their corresponding crates. Replace the tops on the crates, buckle the belts securely, and store the crates in a safe, dry place while the exhibit is on display.

The two crates will contain the following:

- Eight 3'x4' exhibit panels with text and images on front and back, numbered 1 8 on the front side
- 3 black aluminum poles with wide steel feet
- 2 black aluminum poles with round discs at the bottom
- 5 black aluminum poles with grey fitters at the bottom

Make sure that all pieces are accounted for.

- 3. Be careful when unpacking the panels. DO NOT rest them on the sides with plastic tabs. Lean the panels horizontally against a wall, taking care that no scratches or other damages occur to the panels while handling them or that no weight rests on the plastic tabs.
- 4. Measure or carefully layout the bottom row of panels (#2, #4, #6, #8) to determine placement (you can't move display after it is set up).

5. You should assemble the exhibit in the exact location where it will be shown during your exhibition time, facing the title panel (PANEL #1) so that your visitors will naturally begin viewing the exhibit there (towards the front door, for example). DO NOT attempt to move the exhibit once it has been assembled.

Configuration will be in a zig-zag to create stability (see photo below). Note that on the front, the first two front panels should face each other. On the back, the middle two panels should face each other.

Back

Front

The zig-zag should appear as shown here:

- 6. You will assemble all bottom panels first. Beginning with PANEL #2, insert the two hooks on the left side of the panel into two slots on a pole with a flat steel foot bottom. Make sure that the "foot" on the bottom of the pole is at a perpendicular angle to the panel so that the panel will be properly supported. As one person supports the panel and pole, another person should take another of the poles with a round disc at the bottom and attach it to the right side of the panel in the same manner.
- 7. Attach PANEL #4 to the right side of PANEL #2 at a slight angle so that the two panels DO NOT form a straight line. On the right side of PANEL #4, place one of the poles with a flat steel foot on the bottom on the right side. This configuration should be able to stand by itself.
- 8. Continue by attaching PANEL #6 to the right side of PANEL #4, again at a slight angle to create a zig zag shape. The pole on the right side of PANEL #6 will have a plain round disc at the bottom.
- 9. Continue by attaching PANEL #8 to the right side of PANEL #6, again at a slight angle to create a zig zag shape.
- 10. Finish the bottom row by placing the last pole with a flat steel foot on the bottom on the right side of PANEL #8, again at a perpendicular angle to the panel to ensure stability.

Step back and check your work against the picture. Take your time. The footed posts should be on the outside and one in the center. Make sure the exhibit is oriented properly and the angles are sufficient for stability. If not, now is the time to make adjustments.



- 11. Take the poles with the grey fittings on the bottom and slide them into the tops of the posts that are supporting the bottom panels.
- 12. For the top panels, begin with PANEL #1 and attach it to the poles above PANEL #2. You may need to lift the top pole you just inserted out a bit to work in the hooks. It can be a little tight. Be patient and don't bend or force the plastic hooks.
- 13. Continue with PANEL #3, placing it above PANEL #4.
- 14. Next, PANEL #5 is placed above PANEL #6.
- 15. Guess what? PANEL #7 goes above PANEL #8-you're done!

#### **DISMANTLING AND PACKING INSTRUCTIONS**

Have the crates open and ready nearby so that the panels can be placed directly into the crates as they are removed. When taking the panels down, take all the top panels down first, then the bottom panels. DO NOT REMOVE THE PANELS WITH FORCE—this will bend the hooks out of shape and cause them to have to be replaced.

When putting the panels back into the crates, make sure to put a sheet of bubble wrap between each panel as you place them in the crates. Each of the two large crates will hold three panels.

When packing the poles, make sure to insert each pole into a plastic sleeve for protection against scratches during transport. All of the sleeved poles should be placed in the top of one of the two crates on top of a sheet of bubble wrap.

Replace the tops on both crates and buckle the belts tightly.

#### **TRANSPORTATION**

You may use a vehicle belonging to your institution or to a staff member to transport the crated exhibit to the next exhibitor according to the accompanying Transportation Instructions. The crates are not weatherproof, so you are strongly discouraged from using an open-bed truck for transportation. The crates fit easily into a minivan or other type of recreational hatchback vehicle and can be stacked one of top of another. In order to keep the crates from slipping off one another during transport, it is recommended that you use a rope or similar material to tie them to one another.

If transportation problems arise, do not hesitate to discuss the situation with the exhibitor to whom you are transporting the exhibit. Very often the next exhibitor may agree to meet you at a half-way point between your locations if you find that it is too difficult to transport the exhibit all the way. Only in extreme situations should you consider shipping the exhibit. Before doing this, contact the Travelling Exhibits Curator at the Louisiana State Museum.

## TRANSPORTATION INSTRUCTIONS

FOR:		
AFTER (DATE) PLEASE PACK AND TRANS	AND BEFORE (DATE) PORT EXHIBIT TO:	
STREET ADDRESS:		
MAILING ADDRESS:		
CONTACT:		
PHONE:		
FAX:		

At some point during your exhibit time, please contact the above person to make arrangements to transport the exhibit to his or her location. Make sure to get specific directions if you are not familiar with the location. The exhibit should stay on display in your location through the *first* date note above. The interim leading up to the second date noted above is for your location to dismantle, pack and transport the exhibit to the next location and for that location to unpack and assemble it before their first display day. Please DO NOT transport the exhibit to the next location without contacting the next exhibitor. Good luck with it, and do not hesitate to contact the Louisiana State Museum if problems or questions should arise.

#### **EXHIBIT CONTENTS**

#### **PANEL 1**

# A Better Life for All: Traditional Arts of Louisiana's Immigrant Communities

For centuries, immigrants have been drawn to the Bayou State for its hospitable climate and welcoming feeling. The state map abounds with names like Manila Village and Côte des Allemandes (German Coast), revealing a history and heritage interwoven from many cultures. As new immigrant communities take root, Louisiana blossoms.

People come to Louisiana for diverse reasons, including economic, educational and professional opportunities, or political freedom and safety. Most seek a better life while bringing a love for their native culture, nourished through traditional practices. Time-honored foods, music, crafts and rituals anchor people in a new home, adding to our state's cultural abundance.



When immigrants are away from their homeland, they often cherish their traditions because they are expressions which give them a sense of belonging and link them to their roots.

—Guiyuan Wang, anthropologist, Baton Rouge



## CONTINUITY AND ADAPTATION LANEXANG VILLAGE, NEW IBERIA



Mardi Gras beads adorn Lao Buddhist altar offerings or pod for Songkran, the Lao New Year celebration. Traditionally, pod contain fruit, flowers or prepared dishes. Refugees from Southeast Asia founded Lanexang Village in the early 1980s.

Photo: Maida Owens, 2007

# PANEL 2 Welcome and Good Fortune



#### INDIAN RANGOLI BATON ROUGE

Nisha Valsaraj, Hindu Samaj display at 2006 International Heritage Celebration. Rangoli, Baton Rouge.

Rangoli designs welcome guests and wish them good fortune. They also create a space for prayer. Made from ground stone, chalk, rice powder, flowers or other natural materials, rangoli are created in front of doorways into homes or Hindu temples on special family or religious occasions. Women across India make rangoli, a tradition that continues in Louisiana.

Photo: Maida Owens, 2006



The rangoli is auspicious as an invitation to the goddess [Lakshmi]...
a way to honor and welcome all visitors to the home. The rangoli also is
created for important family occasions such as weddings, for much the
same reason—to attract beauty and luck into the lives of the new couple.
—Jayant Jani, Indian Association of New Orleans leader



## **Notes to Live By: Musical Traditions**

#### **GARIFUNA RHYTHMS OF CHANGE AND CONTINUITY, NEW ORLEANS**

Garifuna music reflects a transnational heritage with Afro-Caribbean and Latin American roots, animated by diverse percussion instruments, vigorous rhythms and call-and-response patterned songs. In the 1960s, political and economic instability and a strong trade relationship led Garifuna from the Honduran island Roatán to seek work in New Orleans. Music and dance remain the pulse of Garifuna celebrations and religious observances, and a way to impart cultural traditions to American-born youth.



Musician Martin "Tingo" Martinez, his wife Zulema, and son Martin Jr.: a Garifuna family.

Photo: Amy Serrano, 2008



WATCH: Here, women enter Blessed Francis X Seelos Catholic Church in New Orleans' Marigny neighborhood for a Garifuna Mass. Video: Amy Serrano, 2008



For many of these Cuban immigrants, the only possession they could bring, like a precious gem, was their culture and music. Tomás Montoya González, sociologist, Santiago de Cuba





#### SITARIST MEERA SETH, BATON ROUGE

Since the 1960s, Indians have come to Louisiana for educational and professional opportunities. The largest communities are in Baton Rouge and Jefferson Parish. For sitarist Meera Seeth of Baton Rouge, "Music is a universal language . . . a way of communicating with other cultures . . . I became like an ambassador, like a bridge."

Photo: Daria Woodside, 2007



LISTEN: Sitarist Meera Seth performs "Bhupali" on sitar, a 25-string lute with a gourd body and wooden neck. Like jazz, Indian classical music is spontaneous, taking a unique shape in each performance.

#### **Culture in Motion: Dance Traditions**

#### **CULTURAL HEARTBEAT: GREEK DANCE, SHREVEPORT**

Shreveport's Greek community emigrated in response to the Greco-Turkish War in the early 1900s, World War II and the Greek Civil War in the mid- to late-1940s, and the invasion of Cyprus in the 1970s. For second-generation community member Georgia Booras, "Greek dance was just something you learned within your family. Whether it was a wedding or a baptism or any kind of family celebration, Greek dancing was just always part of it." The community began sharing their dance traditions at public festivals in the 1970s.



The Greek Feet youth dancers perform at the 2010 Greek and More Cultural Festival St. George Greek Orthodox Church, Shreveport St. George has for generations been the heart of the Greek Community and a place for cultural preservation.

Photo: Courtesy of Georgia Booras, 2010

#### A BALANCE OF GRACE AND STRENGTH: CHINESE FOLK DANCE, BATON ROUGE

New Orleans' Chinatown dates from the 1880s. Following the U.S. ban on Chinese immigration (1882 – 1965), more recent generations have come to Louisiana for educational and professional opportunities. Yang Guang (Sunshine) Chinese Dance Troupe of Baton Rouge performs folk classical and ethnic dances, connecting performers to their roots and promoting intercultural communication and understanding.



The Sunshine Dance Troupe performs "Peach Blossom" Spring Festival Gala, Baton Rouge Based on a classical Chinese poem predating 221 BC, this folk classical dance includes poses and gestures from Han dynasty brick painting images from 200 AD. Peach blossoms symbolize young ladies and their future happiness.

Photo: Fei Wang, 2008





#### Of Hand and Heart: Crafts and Material Culture Traditions



## WRITTEN IN STONE: ARABIC CALLIGRAPHY AND CARVING, BATON ROUGE

In Palestine, calligraphy is in high demand, with many uses, both sacred and secular. In 1990, while still in his home country, Ayman Zaben apprenticed to a calligrapher and stone carver, then combined these skills, carving professionally for mosques and cemeteries. In Baton Rouge, he machine-cuts stone slabs in his factory job. His hand-carving and writing are gifts he shares with his family and mosque.

Calligraphy and stone carving Baton Rouge

Ayman Zaben combines calligraphy and stone carving. Like many immigrants who once made a living from their art form, he adapts his training to life in a new home.

Photos: Jon Donlon, 2007



#### TRANSITION BY DESIGN: MUSLIM HENNA PARTIES

In Louisiana's larger cities, Muslim mosques are spiritual and cultural gathering places for multicultural communities. Islam is practiced broadly around the world, encompassing rich traditions that vary according to nationality or culture. Henna parties are a pre-wedding ritual in diverse Middle Eastern cultures. Amid music, dancing and traditional foods, the bride and female family and friends, often clad in cross-stitch dresses, receive henna decorations for the wedding festivities.

Indian Henna, Monroe and Ruston

Anjum Sadiq of Kashmir, India, demonstrates mendhi for festivals and classes in Monroe and Ruston. An ancient tradition, henna is believed to bring love and good fortune and protect against evil. Although now a mainstream trend, henna retains its ritual meaning among immigrant communities.

Photo: Susan Roach, 2001

Palestinian Thawb, Baton Rouge Inas Nazzal models a cross-stitched thawb, a hallmark of Palestinian identity. Women wear these floor-length dresses to henna parties, weddings and other special occasions.

Photos: Jocelyn Donlon, 2007





#### **A Taste of Home: Cultural Foodways**

#### A RITE OF PASSAGE: BOSNIAN PITA, BATON ROUGE

A staple of Bosnian cooking, pita pastry is among the traditions Emira Stranjac maintains in her Baton Rouge home. The family arrived in 2000 as Bosnian War refugees. In Emira's generation, knowledge of pita-making was a prerequisite for marriage. In contrast, her daughter learned to make this delicacy simply because she enjoys eating it. Although Emira sees her daughter an "American girl," cooking and other cultural traditions remain a connection to their homeland.





Bosnian Pita, Baton Rouge Emira Stranjac stretches paper-thin dough for Bosnian pita pastry. The dough is rolled out on a card table, cut into strips filled with meat or cheese, and coiled for baking.

Photos: Jon Donlon, 2007



She who wants to be married must do pita.

—Hasan Stranjac, husband of Emira Stranjac, Baton Rouge







## EARTHLY FARE: VIETNAMESE BÁNH CHUNG, NEW ORLEANS

One of Louisiana's largest immigrant communities, the Vietnamese began settling in New Orleans soon after the Vietnam War ended in 1975. Têt, the Vietnamese Lunar New Year, is the most important holiday, marking the beginning of spring in a country with strong agricultural roots. In New Orleans, Têt remains a time for family reunions and material and spiritual renewal.

Making Vietnamese bánh chung, Versailles community, New Orleans Mrs. Mat Pham (Mrs. Vien) makes the quintessential Têt dish bánh chung. Chopped pork and mashed beans are rolled into a sticky rice cake, wrapped in banana leaves, and boiled for twelve hours. The nine-square grid recalls the traditional Vietnamese village land rotation system.

Photos: Mark J. Sindler, Louisiana State Museum, 2008

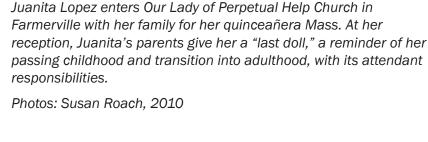
## **Life's Seasons and Rhythms: Community Celebrations and Rituals**



# Since the 1980s, Bernice, a small rural town in Union Parish,

has been home to a growing Latino community, many of whom came from the south central Mexican state of San Luis Potosí for agricultural or poultry processing work. Among their transplanted cultural traditions is the quinceañera, marking a girl's 15th birthday. Ouinceañeras begin with a special Catholic Mass followed by a reception featuring live music, dancing and food.

**PASSAGE INTO WOMANHOOD: MEXICAN QUINCEAÑERA** 



Mexican Quinceañera, Bernice





Often encompassing multiple traditions, celebrations and rituals reflect what is most valued in a culture. -Laura Marcus Green, folklorist





#### **SONGS TO MAKE THE BRIDE CRY: HENNA PARTY MUSIC BOSSIER CITY**

Neslihan Hoover and her American husband moved to Bossier City in 2010 for his work at Barksdale Air Force Base. As a child in Istanbul, Turkey, Neslihan learned "the traditional music of long ago," which she performed at henna parties. Although festive, the Turkish henna party marks the bride's departure to join her husband. Musicians play sad songs to make the bride cry so she can show her sorrow at leaving her family.

Photo: Laura Marcus Green, 2011



LISTEN: Neslihan Hoover of Bossier City sings "Arda Boylari (The Arda River Narrows)," which tells the story of a young woman who drowned herself in the Arda River on the eve of an arranged marriage.

#### A Lot to Learn from Each Other



In New Orleans, Thai community members launch krathongs, or floating lotus, at the Asian Heritage Festival. Made from leaves, flowers, candles and incense, krathongs are floated on rivers during Loy Krathong, the Festival of the Floating Lotus, held at November's full moon. A time of renewal and hope, Loy Krathong marks the end of the rainy season and pays homage to ancestors, life's abundance and the importance of water.

Photos: Christopher Ong, 2007 and Laura Westbrook, 2009







I love the traditions and culture of where I come from. I do not want to lose our traditions, and I want to be able to show people.... I think people have a lot to learn from each other.

—Wimol Harwell, Thai community, New Orleans



#### **ACKNOWLEDGEMENTS**

A traveling exhibit from the Louisiana State Museum in collaboration with the Louisiana Division of the Arts Folklife Program

A Better Life for All draws on documentary folklife fieldwork conducted for the Louisiana Division of the Arts Folklife Program's New Populations Project. From 2005 to 2012, researchers identified and documented our state's immigrant and refugee communities and their traditional arts.

The Louisiana Division of the Arts Folklife Program and the Louisiana State Museum gratefully acknowledge the support of the National Endowment for the Arts for support of the New Populations Project.

Thanks also go to the researchers, photographers and community members who took part in the New Populations Project. Most of all, appreciation is due the traditional artists and community members who so generously shared their knowledge, time, and cultural traditions. Curators: Laura Marcus Green, Guest Curator; Maida Owens, director of the Louisiana Division of the Arts Folklife Program; Exhibition Designer: Nalini Raghavan

#### **EXPLORE**



For an expanded version of this exhibit and in-depth essays on Louisiana's immigrant cultures, visit <a href="www.louisianafolklife.org/newpopulations">www.louisianafolklife.org/newpopulations</a>. The online exhibit includes additional quotations, photos and text relating to the artists and traditions featured in the physical exhibit, which is replicated in the preceding pages. The online exhibit also features German music, Vietnamese New Year, information from the 2000 U.S. Census about Louisiana immigrants, Guatemalan music, Filipino dance, Honduran embroidery and Guatemalan tamales.



# SUGGESTIONS FOR EXHIBIT ACTIVITIES, INTERACTIVES AND PROGRAMMING

Included here are ideas for engaging exhibit visitors and for augmenting the exhibit at each site. Some are on-site activities, while others take place out in the community. These activities have the potential to bring new audiences or visitors to the host site, and to build community and understanding among diverse sectors.

## **⊗** Community Art Piece ⊗

In addition to the exhibit panels themselves, consider creating a space for a community-generated art piece. Since the exhibit will be traveling to diverse sites, there could be a freestanding bulletin board, or one that can be mounted on the wall, that travels with the exhibit. On one side (or on the wall) could be a map of the world on which people put colored pushpins or sewing pins to show where their family roots are. Another take on this would be to invite visitors to write their country(ies) of origin or ancestry on a small slip of paper and pin it to a Louisiana map. This might not be as viable, as it would fill up quickly. Also, seeing the places of origin on the world map has educational value. These two activities could be done in tandem.

On the other side of the bulletin board or on a separate wall space, people could post pieces of colored paper with answers to interpretive questions or other ephemera, including:

- Copies of family photographs or photos of heirlooms, representing immigration and immigration history, or of cultural traditions such as the genres presented in the exhibit (foodways, music, dance, crafts/material culture, celebration/ritual)
- Recipes for special cultural dishes
- What countries people (or their ancestors) came from and when/why
- What cultural traditions people practice that have roots in other countries
- What cultural traditions they would continue in a new place if they moved away from their home country. For example, if you moved to a new country or were living away from your home, what music would be most important to you? What recordings would you bring? What songs would you teach your children or others in your cultural community? What music would you share with others, to teach them about your culture? Why is this particular music important to you? What role does it play in your culture? (This series of questions could equally be applied to foodways, dance, material culture or celebration/ritual).
- Write a letter to your ancestors asking them things you'd like to know about your cultural roots. The questions could be posted in one place, and perhaps other knowledgeable community members could post answers to the questions.
- Or, write a letter to your children or younger members of your cultural community, sharing something precious to you from your culture—a recipe, a belief, a saying, a song, a dance step—some form of cultural knowledge you would want to pass down

to future generations. Do you know the origin of this item? There could even be a "form" with name (optional), culture, "item," where you learned it, why it is important in your culture. This could result in a larger community art piece or installation that could either remain in the host site or travel.

This could also be done through a guest book that travels with the exhibit, but to have a larger community-created piece that complements and personalizes the exhibit, connecting it to the host site and community, could have a powerful impact. Another possibility for a larger display piece is to use a piece of chain link fencing or something along those lines, to which people can tie tags or photos or other memorabilia.

## **Access to New Populations Website at Exhibit**

Where possible, install a dedicated laptop or monitor/keyboard, on which the New Populations website is accessible, for people to learn and explore more, right at the exhibit without needing a smart phone.

## **⊗** Artifact Display/Community Presentations **⊗**

If there is a secure display area, like a closed case, etc., invite community members to loan items or display artifacts and photos of artwork by local immigrant traditional artists. In a library, consider putting out a display of books about or including local immigrant cultures and art forms, especially those presented in the exhibit, where possible. Hold a program in which community members/ community scholars contributing to the display come to talk about their cultural traditions. Consider inviting immigrant community members or their descendants to give presentations about their cultural traditions. Where possible, these presentations could include PowerPoints, a display of artifacts, or performance of a cultural tradition such as music, dance, or story-telling. This could be done during evenings, weekends, or even during a weekday brownbag lunch series. This could also be an opportunity for visitors to engage in some of the activities above, as a planned program.

## **⊗** Traditional Arts Performances or Demonstrations **⊗**

Where funds are available, hire immigrant traditional artists to perform or demonstrate their art form at the exhibit host site. Leave time for a Q&A or talkback session in which visitors can ask questions and take part in a conversation with the artist(s). Where possible or desirable, bring a folklorist to the event to facilitate this type of dialogue. Alternately, one of the folklorist-researchers who conducted New Populations research on which the exhibit is based could present their work about a particular cultural tradition(s). Contact the Louisiana Division of the Arts Folklife Program, folklife@crt.la.gov to locate traditional artists and folklorists in your area.

## **⊗** Community Writing Workshop **⊗**

Hold a creative writing program in which participants focus particularly on themes relating to immigration, the artistic expression of immigrant cultures and experiences, family history, etc. The exhibit could be used as a writing prompt—i.e., the photos or themes could be a springboard for creative

writing. Where possible, create a public forum for people to share their writing, either through a binder displayed with the exhibit, a blog or even a reading to which the public is invited.

#### **⊗** Community Book or Film Club ⊗

Hold a community book club for the duration of the exhibit. Reading selections can include novels or non-fiction publications about the immigrant experience. This activity would be especially appropriate for libraries to host, but it could also be offered at other sites, such as museums or schools. A book club could be facilitated by host site staff, a local scholar or teacher, or a community member. The Louisiana Endowment for the Humanities sponsors several programs that might support or complement this type of activity. Contact the Louisiana Endowment for the Humanities about their RELIC: Readings in Literature and Culture initiative, especially the Becoming American program, or their Prime Time program, <a href="https://www.leh.org">www.leh.org</a>.

## **⊗** Ethnic Cooking Classes ⊗

In tandem with the exhibit, invite local ethnic restaurateurs or chefs or community members to teach cultural cooking classes. This could include a trip to an ethnic grocery store or garden to gather ingredients.

## **Ethnic Community Tour**

Organize a half-day or day-long tour in which participants visit local ethnic businesses and hear presentations by proprietors. Include a meal(s) in a cultural restaurant, bakery, cart, etc. Alternately, in collaboration with local ethnic businesses and restaurants, offer a simple self-guided tour that people can pick up at the exhibit site or download online, so that they can visit these places on their own. This could be a map or list, or both. There may be a local civic organization or college/university program (international students' organization, etc.) that could help to prepare or coordinate these activities as a collaborative partner.

## **⊗** Local Community Calendar of Cultural Events **⊗**

Compile a calendar of local cultural events, festivals and celebrations that are open to the public and have this available at the exhibit as a printout or online as a PDF.

## **⊗** Printed Takeaway/Publicity ⊗

Print a bookmark with the exhibit touring schedule and links to the New Populations website.



#### **ACTIVITIES FOR ELEMENTARY SCHOOL STUDENTS**

Students can interact with the physical or virtual exhibit in multiple ways. Below are activities that can be done with elementary school students in conjunction with a visit to the exhibit. Some of these activities draw on local community resources, while others are based directly on the exhibit. It is helpful to refer regularly to a world map when conducting these activities, so that students have a geographical grounding for these lessons.

## **⊗** Cultural Show and Tell ⊗

Hold a "cultural show and tell." Following a visit to the exhibit, ask students to bring something from home that represents their family's culture(s)—a photograph, a piece of artwork (handwork or woodcarving, etc.), a recipe, a dance costume, a musical recording, a video, etc. and have them tell their classmates about it. If students don't have anything like this from their own family, they could ask a friend or neighbor or "share" a classmate's family/item to help with this project. Take photos of the students and their items and post them in the classroom.

**EDUCATORS:** For ideas and background on this activity, consult Louisiana Voices, an online folk arts in education resources, Unit VII, Lesson 1, on reading artifacts: http://www.louisianavoices.org/Unit7/edu\_unit7\_lesson1.html

Also, consult Louisiana Voices, Unit III, Lesson 3, Activity 2 on working with family photos: http://www.louisianavoices.org/Unit3/edu\_unit3\_lesson3\_act2.html

## Parents as Teachers

Invite parents of immigrant students or other community members to come to class or meet the class at the exhibit site to talk about a particular culture or cultural tradition. Parents could bring special foods to try, photos, traditional clothes or other artifacts as the basis for a presentation on their culture and traditions. This could be an interactive experience, such as a piñata party or other cultural game, or a cultural dance or music lesson in which students learn a dance or song. Leave time for a Q&A session in which students can learn more. Have students draw or write about their impressions of this experience. Where parents don't speak English, consider working with an interpreter.

EDUCATORS: To consult a model of this approach, see "Changing Worlds: Immigrants and Oral History Across Generations" in The Art of Community: Creativity at the Crossroads of Immigrant Cultures and Social Services: http://www.intergroupresources.com/rc/The%20Art%20of%20Community%202006.pdf

Consult Louisiana Voices, Unit II Lesson 3, Inviting a Community Guest. http://www.louisianavoices.org/Unit2/edu\_unit2\_lesson3.html

## Artist in Residence Visit

Where funds are available, bring an immigrant traditional artist to the classroom, to the school for an assembly, or to the exhibit site (where multiple classes could be combined to get more out of such an activity). The artist could perform musical or dance traditions, or demonstrate a visual art form, and explain its cultural context to students. Alternately, where appropriate, the artist could

teach students to make something (as in a handwork activity like embroidery or Indian *rangoli*) to give students a hands-on experience along with interaction with a traditional artist from an immigrant cultural community. This could also be done with music, dance or food. Leave time for Q&A or discussion. Contact the Louisiana Division of Arts Folklife Program, <u>folklife@crt.la.gov</u>, to locate a traditional artist in your community who would be available to do this type of presentation.

## **⊗** Cultural Community Field Trip ⊗

Take students on a field trip to a local ethnic business or a cultural community organization where they can learn about particular foodways or other traditions. Where possible and appropriate, classes might also visit an artist's home or studio, or attend a cultural festival or celebration.

#### Mark In-Class Discussions and Activities Based on Exhibit and Above Ideas

Use any of the above activities or simply a visit to the exhibit as a springboard for in-class exercises. Ask students to reflect on their experience, either through a drawing or writing assignment. Have each student share his/her assignment and hold a classroom discussion. Here are some sample questions:

- Prior to visiting the exhibit, ask students to pick out one photograph or story from the exhibit that is especially interesting, beautiful or meaningful to them. Either at the exhibit site or in the classroom, ask the students: What did you choose and why? What was beautiful or interesting to you about this photo or story? What did you learn about the artist or his or her artwork? Why do you think the artist made or performed this art form? Does this artwork remind you of anything in your home, family, neighborhood or community? What surprised you about the artist or artwork?
- Alternately, ask students to reflect on the cultural traditions in their own family, focusing on the genres in the exhibit: foodways, dance, music, crafts, celebration/ritual. Hold a discussion or have students choose a particular tradition to draw or write about, including special meals or dishes prepared for holidays. Where students don't relate to a particular culture or ethnicity, they can talk about special occasions in their home (birthdays, Thanksgiving, New Years or others), as part of their "family culture," or focus on a friend's or neighbor's family. Holiday traditions that include music, decorations, dance, ritual, beliefs, etc. are a rich resource for this type of discussion. Also, consider asking students to discuss why they do not relate to a particular culture or tradition as a springboard for discussing differences. Have students share their work with the class.

**EDUCATORS:** Consult Louisiana Voices Unit IX, The Seasonal Round and the Cycle of Life. <a href="http://www.louisianavoices.org/Unit9/edu\_unit9.html">http://www.louisianavoices.org/Unit9/edu\_unit9.html</a>

Questions could include: What do you do in your family (or neighborhood or community) on special days like birthdays, New Years or other holidays? (Answers could include special dishes or meals, songs, dance, rituals, etc. or community festivals or celebrations). Are there special things or places in your home that remind you of your culture or of your family? (Answers could include handwork, woodcarvings, altars, etc.)

## 🛞 Looking at Laotian New Year, or Songkran 🛞

Use the worksheet to look at the photograph on the Title panel with the caption, "Continuity and Adaptation: Lanexang Village near New Iberia."



- 1. Describe what you see in this photograph. What do you see in the photograph that is familiar to you? What do you see that is surprising or unusual?
- 2. What is the story of the item made with Mardi Gras beads?

**EDUCATORS:** For background on this exercise, see these online New Populations essays:

**Songkran: Laotian New Year in South Louisiana**<a href="http://www.louisianafolklife.org/LT/Articles\_Essays/laotian.html">http://www.louisianafolklife.org/LT/Articles\_Essays/laotian.html</a>

A Sampling of Laotian Arts and Traditions in Louisiana <a href="http://www.louisianafolklife.org/LT/Articles\_Essays/LaotianArtsSlide-Show.html">http://www.louisianafolklife.org/LT/Articles\_Essays/LaotianArtsSlide-Show.html</a>

#### **⊗** Looking at Indian *Rangoli* ⊗

Use the worksheet to consider the photo of Indian rangoli on the Introduction panel (panel #2).



- 1. What do you see in this photograph? What is Indian rangoli? What is it made from? How is it made? Where do people make it? Why do people make it?
- 2. Is rangoli a permanent art form, meaning, does it last for a long time when you make it? Why is this? What do you think about this aspect of rangoli? Rangoli artists spend many hours making their work. Why do so much work to make something that will not last very long?

**EDUCATORS:** For background on this activity, see the online New Populations essay:

Rangoli - An Indian Custom of Welcome
<a href="http://www.louisianafolklife.org/LT/Articles\_Essays/rangoli.html">http://www.louisianafolklife.org/LT/Articles\_Essays/rangoli.html</a>



## **Looking at Laotian New Year, or Songkran**



that is familiar to you? What do you see that is surprising or unusual?	рп
2. What is the story of the item made with Mardi Gras beads?	

# **Looking at Indian** *Rangoli*



1. What do you see in this photograph? What is Indian <i>rangoli</i> ? What is it made from? How is it made? Where do people make it? Why do people make it?
2. Is rangoli a permanent art form, meaning, does it last for a long time when you make it? Why is this? What do you think about this aspect of <i>rangoli?</i> Rangoli artists spend many hours making their work. Why do so much work to make something that will not last very long?

# ACTIVITIES FOR MIDDLE SCHOOL AND HIGH SCHOOL STUDENTS

Students can interact with the physical or virtual exhibit in multiple ways. Below are activities that can be done with middle school or high school students in conjunction with a visit to the exhibit. Some of these activities draw on the students' own community resources, while others are based directly on the exhibit.

## **⊗** Fieldwork Project **⊗**

Have students do a fieldwork/interview-based research project, featuring an immigrant (or immigrant descendant) classmate or family or community member who practices a cultural tradition (foodways, music, dance, crafts/material culture, celebration/ritual). Students may want to focus on their own cultural roots or use this exercise to learn about a culture that is different from their own. Students can interview this person and where possible, take photos. They can also or alternately find photos of this art form online and read about the culture and tradition as background research. Begin by asking students: Are there things in your culture or another culture you would like to learn more about? Who can teach you, how can you go about learning? Here are some sample questions students could use in their interviews:

- When did you (your family) come to Louisiana/the United States and why?
- What cultural tradition(s) from your home country do you practice?
- How did you/your family member(s) learn this tradition?
- Please describe this tradition. How is it done? Are there special materials, ingredients, musical instruments, clothing and language that go into it? What special knowledge do you have to have? How and when do most people learn to do this art form?
- o If possible, please demonstrate this tradition. For example, prepare a special dish, sing a song, perform a dance or demonstrate a craft, etc. Where possible, the student might attend a special celebration, festival, or performance, or visit a visual artist at work.
- Why do you continue to practice this tradition in Louisiana? Why is it important in your culture? When is it done? Are there only special people who can do it (i.e., men/ women or specialists)?
- o How has living in Louisiana affected your tradition?
- What do you want others to know about your culture and your tradition?

Students can present the results of their research in a written paper and/or in-class presentation.

**EDUCATORS:** Find a wealth of information about doing fieldwork projects with K-12 students at Louisiana Voices Educator's Guide, a web-based resource with many folklife teaching tools.

<u>www.louisianavoices.org</u>. *Fieldwork Basics Overview* provides guidance for community based projects. *Unit II Classroom Applications of Fieldwork Basics* provides in-depth guidance for classroom activities.

## ⊗ Parents as Teachers ⊗

Invite parents of immigrant students or other community members to come to class or meet the class at the exhibit site to talk about a particular culture or cultural tradition. Parents could bring special foods to try, photos, traditional clothes or other artifacts as the basis for a presentation on their culture and traditions. This could be an interactive experience, such as a piñata party or other cultural game, or a cultural dance or music lesson in which students learn a dance or song. Leave time for a Q&A session in which students can learn more. Have students draw or write about their impressions of this experience. Where parents don't speak English, consider working with an interpreter. To consult a model of this approach, see "Changing Worlds: Immigrants and Oral History Across Generations" in *The Art of Community: Creativity at the Crossroads of Immigrant Cultures and Social Services*.

**EDUCATORS:** To consult a model of this approach, see "Changing Worlds: Immigrants and Oral History Across Generations" in The Art of Community: Creativity at the Crossroads of Immigrant Cultures and Social Services: <a href="http://www.intergroupresources.com/rc/The%20Art%20of%20Community%202006.pdf">http://www.intergroupresources.com/rc/The%20Art%20of%20Community%202006.pdf</a>

Also see Louisiana Voices Educator's Guide, Unit II Lesson II: Inviting a Community Guest. <a href="http://www.louisianavoices.org/Unit2/edu\_unit2\_lesson3.html">http://www.louisianavoices.org/Unit2/edu\_unit2\_lesson3.html</a>

#### ⊗ Artist in Residence Visit ⊗

Where funds are available, bring an immigrant traditional artist to the classroom, to the school for an assembly, or to the exhibit site (where multiple classes could be combined to get more out of such an activity). The artist could perform musical or dance traditions, or demonstrate a visual art form, and explain its cultural context to students. Alternately, where appropriate, the artist could teach students to make something (as in a handwork activity like embroidery or Indian *rangoli*) to give students a hands-on experience along with interaction with a traditional artist from an immigrant cultural community. This could also be done with music, dance or food. Leave time for Q&A or discussion. (Contact the Louisiana Division of Arts Folklife Program, folklife@crt.la.gov, to locate a traditional artist in your community who would be available to do this type of presentation).

## **⊗** Cultural Community Field Trip ⊗

Take students on a field trip to a local ethnic business or a cultural community organization where they can learn about particular foodways or other traditions. Where possible and appropriate, classes might also visit an artist's home or studio, or attend a cultural festival or celebration.

#### **⊗** Who in the World Lives in Louisiana? Census Research Project ⊗

Have students research online Census reports to learn about the cultural communities living in Louisiana.

 As a class, create a large map of the state and have students mark the map to show where diverse cultural communities live. Explore the Census website to see what information is there. Look at earlier Census reports and note the changes that have taken place over time. What historical events or factors have led new immigrants to move to Louisiana? What signs of immigrant cultural groups do you see in your own community (ethnic restaurants, stores, houses of worship, celebrations or festivals, etc.)? This exercise could provide motivation for students to visit some of these sites, as well as the basis for the fieldwork activity described above.

Demographics and Census Geography Louisiana State Census Data Center <a href="http://louisiana.gov/Explore/Demographics">http://louisiana.gov/Explore/Demographics</a> and Geography

#### 

Use any of the above activities or simply a visit to the exhibit as a springboard for in-class exercises. Ask students to reflect on their experience, either through a drawing or writing assignment. Have each student share his/her assignment and hold a classroom discussion. Here are some sample questions:

- Prior to visiting the exhibit, ask students to pick out one photograph or story that is especially interesting, beautiful or meaningful to them. Either at the exhibit site or in the classroom, hold a discussion where students can talk about their selection. This could be done in smaller breakout groups so that all students have an opportunity to talk and share. Consider a round robin format in which each student has a few minutes to answer these questions, one by one. Ask the students (or have them ask each other), what did you choose and why? What was beautiful, interesting or meaningful to you about this piece? What did you learn about the artist or his or her artwork? What was the artist's intention in making or performing this artwork? Does this artwork remind you of anything in your home, family, neighborhood or community? What surprised you about the artist or artwork?
- Alternately, ask students to reflect on the cultural traditions in their own family, focusing on the genres in the exhibit: foodways, dance, music, crafts, celebration/ritual. Hold a discussion or have students choose a particular tradition to draw or write about, including special meals or dishes prepared for holidays. Where students don't relate to a particular culture or ethnicity, they can talk about special occasions in their homes (birthdays, Thanksgiving, New Years or others), as part of their "family culture," or focus on a friend's or neighbor's family. Holiday traditions that include music, decorations, dance, ritual, beliefs, etc. are rich resources for this exercise. Also, consider asking students to discuss why they do not relate to a particular culture or tradition as a springboard for discussing differences. Have students share their work with the class.

Questions could include: What do you do in your family (or neighborhood or community) on special days like birthdays, New Years or other holidays? (Answers could include special dishes or meals, songs, dance, rituals, etc. or community festivals or celebrations). Are there special things or places in your home that remind you of your culture or of your family? (Answers could include handwork, woodcarvings, altars, etc.). This exercise could also simply be done as a discussion, in small groups or as a class. Consider a round robin format, in which each student has a few minutes to answer these questions, one by one.

## **⊗** The Many Faces of the Bayou State ⊗

http://www.louisianafolklife.org/LT/Articles\_Essays/newpops.html
Read the online article, *The Many Faces of the Bayou State*. This article and the other online essays that link to it are the basis for the *Better Life* exhibit.

#### **Discussion Questions**

- 1. What does it mean to be an immigrant? Why have immigrants come to Louisiana? Where in Louisiana do they live? Who are some of the largest immigrant communities in Louisiana?
- 2. What types of cultural traditions have people brought to Louisiana? (Five genres are presented in article and exhibit: foodways or culinary traditions, music, dance, crafts/material culture, celebration and ritual.) What cultural traditions and art forms are the easiest to bring to a new country? Why? What art forms are more difficult to continue in a new country? Why? What role do these art forms play in people's lives? Why are these art forms important to members of immigrant communities? Pick an example and talk about it.
- 3. What immigrant or cultural groups do you notice in your community? Do you know why they are here? What cultural traditions have they brought to your community, or what signs do you see that they are here (ethnic businesses, restaurants, foreign-language media, new foods in the grocery store, people wearing particular types of clothing, hearing diverse languages spoken, booths at local markets, etc.)? Have you visited or experienced any of the cultural businesses or activities in your community? Why or why not? If you have, please describe your experience. If you have not, are there places in your community that you would especially like to visit, or about which you would like to learn more?

#### **Activity**

- 1. Have students choose an essay from the New Populations website, <a href="www.louisianafolklife.org/new-populations">www.louisianafolklife.org/new-populations</a>. Have them write an essay or do an in-class presentation on their chosen essay. Alternately, ask students to bring discussion questions to class and have them help facilitate a broader discussion about immigrant cultures in Louisiana, in which each student can speak from his/her essay. Here are some questions to use as guidelines:
  - What is the cultural community and/or individual(s) you chose to read about?
  - o If the information is presented, where in Louisiana do these people live and why did they come?
  - What cultural tradition(s) have they brought to our state?
  - Describe the art form—foodways tradition, music, dance, crafts or celebration/ ritual.
  - Why is this art form done?
  - Why is important to this individual or cultural community?
  - What other questions do you have about this art form, tradition or cultural community?
     (This last question can be a springboard for further class discussion.)

## 🛞 Rites of Passage, Life Transitions Discussion 🛞

From panel #7, "Life's Seasons and Rhythms: Community Celebrations and Rituals," we know that in many Mexican families, the *quinceañeara* is a special celebration of a girl's fifteenth birthday, marking her passage into adulthood. During this celebration, which includes both spiritual and social rituals and customs, a girl receives a "last doll," intended to remind her of her childhood gone by and to help her think about a new chapter in her life when she will take on new responsibilities.

Is there a similar ritual, ceremony or observance in your culture, community or family? If so, how do you mark this passage? What symbols or traditions are used to indicate change? What responsibilities will/did you take on as you become an adult? If you are not from a culture in which people mark this transformation, what symbols might you use to help yourself think about your childhood and your passage into adulthood? What important milestones do you see in your life? How do you imagine your life changing as you grow older?

## **⊗** Creative Writing Exercise: What Would You Take With You? ⊗

Consider this quote from a woman who moved to Louisiana from another country:

When immigrants are away from their homeland, they often cherish their traditions because they are expressions that give them a sense of belonging and link them to their roots.

—Guiyuan Wang, Chinese folk dancer, Baton Rouge

Imagine leaving your home to live in a new place where the language, foods and customs are different from your own. Write a story about this experience in the form of a letter home or a diary entry. What will you take with you? What from your own culture will make you feel at home in a new place? What cultural traditions or pieces of your life will you continue in your new home? What do you want your neighbors in your new country to know about you and your culture?

**NOTE:** For some students this exercise will be based on their own or their ancestors' experience as immigrants. For others, it will be an exploration based on projecting an imaginary experience.

## **Exhibit Scavenger Hunt**

Use the worksheet below with students during a visit to the exhibit to help them find traditions and cultures featured in the exhibit.

## 

To help students understand their own traditions and those of others in their community, use the Folklife Bingo game. Go to Louisiana Voices Educator's Guide Unit I Lesson 3 Defining Terms for instructions on using this activity. The North Louisiana, South Louisiana or New Orleans Folklife Bingo sheets are ready to use, or make your own using the Blank Bingo form with suggested traditions. <a href="http://www.louisianavoices.org/Unit1/edu\_unit1\_lesson3.html">http://www.louisianavoices.org/Unit1/edu\_unit1\_lesson3.html</a>.



## **Scavenger Hunt**

#### Locate the following traditions in the exhibit:

Vietnamese New Year	Calligraphy (Palestinian)
Laotian New Year Celebration	Stone carving (Palestinian)
Chinese New Year	Henna pre-wedding party
Rangoli (Asian Indian)	(Turkish, Asian Indian)
Drumming (Garifuna) Call-and-response (Garifuna)	Mendhi/Henna (Indian, Palestinian, Turkish)
Chinese Dance performances	Cross-stitched dress (Palestinian)
Greek Dance performances	Quinceanera/15th birthday (Mexican)
Cooking bread (Bosnian)	,
Cooking with banana leaves (Vietnamese)	Last doll presentation (Mexican)
Têt (Vietnamese)	Henna party songs (Turkish)
Sitar music (Indian)	Krathongs/floating lotuses (Thai)

## **Scavenger Hunt**

Locate the following cultures discussed in the exhibit:

Laotian
Asian Indian
Garifuna
Greek
Chinese
Bosnian
Vietnamese
Palestinian
Mexican
Turkish
Thai

## **Match the Tradition with the Culture**

#### Locate the following traditions depicted in the exhibit:

Sitar music	
New Year Celebration	
Henna pre-wedding party	
Call-and-response	1. Asian Indian
Cooking with banana leaves	2. Bosnian
Calligraphy	3. Chinese
Drumming	4. Garifuna
Rangoli	5. Greek
Cross-stitched dress	6. Laotian
Quinceañera/15th birthday	7. Mexican
Dance performances	8. Palestinian
Stone carving	9. Thai
Têt	10. Turkish
Cooking bread	11. Vietnamese
Last doll presentation	
Henna party songs	
Dancing at a wedding	
Krathongs/floating lotuses	

# Match the Tradition with the Culture KEY

#### Locate the following traditions depicted in the exhibit:

Sitar music (Asian Indian)

New Year Celebration (Vietnamese, Laotian, Chinese)

Rangoli (Asian Indian)

Drumming (Garifuna)

Call-and-response (Garifuna)

Dancing at a wedding (Greek)

Dance performances (Chinese, Greek)

Cooking bread (Bosnian)

Cooking with banana leaves (Vietnamese)

Têt (Vietnamese)

Calligraphy (Palestinian)

Stone carving (Palestinian)

Henna pre-wedding party (Turkish, Asian Indian)

Mendhi/Henna (Indian, Turkish)

Cross-stitched dress (Palestinian)

Quinceañera/15th birthday (Mexican)

Last doll presentation (Mexican)

Henna party songs (Turkish)

Krathongs/floating lotuses (Thai)

# What's the Art Form or Symbol Mean? WORKSHEET

Art Form		Art Form	
or Symbol	What does it mean?	or Symbol	What does it mean?
W DOVO CONT			
V			

# What's the Art Form or Symbol Mean? KEY



altar offering



pre wedding party



welcoming



Têt/New Year



Indian Classical Music



leaving childhood



wedding festivities



sorrow about leaving your family



Spring Festival Gala



symbol of renewal/ hope



family life

# Folklife Bingo WORKSHEET

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#### **INTERNET LINKS**

New Populations Initiative, Louisiana Division of the Arts Folklife Program
An overview of immigrant cultures and traditions in Louisiana and essays on particular cultural communities and their traditions. Link to article, The Many Faces of the Bayou State: New Populations in Louisiana, an overview essay about immigrant cultures in Louisiana.

http://www.louisianafolklife.org/NewPopulations/

Folklife in Louisiana, Louisiana Division of the Arts Folklife Program
An overview of all web-based materials from the state folklife program, a wealth of materials for learning, teaching and planning projects about Louisiana folklife.

<a href="http://www.louisianafolklife.org">http://www.louisianafolklife.org</a>

Louisiana Voices Folklife in Education Project, Louisiana Division of the Arts Folklife Program A wealth of tools and resources for exploring Louisiana communities and traditions in the classroom, for teachers and students.

http://www.louisianavoices.org

Local Learning, The National Network for Folk Arts and Education A compendium of information and resources on folk arts and education. <a href="http://locallearningnetwork.org/">http://locallearningnetwork.org/</a>

Folklore and Education Resources, American Folklore Society A webography of folklore and education resources. <a href="http://www.afsnet.org/?FolkloreEdResources">http://www.afsnet.org/?FolkloreEdResources</a>

Making It Better: Folk Art in Pennsylvania Today

Online exhibit about traditional arts from diverse cultures, many of which are immigrant communities living in Pennsylvania; the content is applicable for general educational use. The site includes resources for educators, including activity guides, artist biographies, thematic essays and additional resources.

http://folkartpa.org

Masters of Traditional Arts Education Guide, National Endowment for the Arts. This guide presents meaningful instruction for learning about a diverse array of traditional artists and art forms for students in grades 4 through 12. The many interdisciplinary curriculum suggestions in the guide are adaptable for any traditional artists, helping students better connect to their communities and cultures. Download a PDF online.

www.mastersoftraditionalarts.org

Our Voices: Refugee and Immigrant Women Tell Their Stories, Institute for Cultural Partnerships. A virtual exhibit filled with the stories and portraits that give a face and a voice to our new neighbors; neighbors with the same dreams of safety, freedom and prosperity we all share. Listen to their voices and look into their faces of courage and hope through excerpts drawn from interviews conducted from 2002 through 2005. See also: Student workbook and teacher guide based on the exhibit. These resources present strategies and tools for educators to explore cultural heritage in the classroom and community. Download workbooks as a PDF.

Our Voices exhibit: <a href="http://tinyurl.com/d735t3j">http://tinyurl.com/d735t3j</a>

Student Study Guide: http://tinyurl.com/d26tnjj Teacher's Guide: http://tinyurl.com/d575p5j

Teacher's Guide to In My Heart I am a Dancer, Philadelphia Folklife Project An excellent introduction to folk arts in education. http://www.folkloreproject.org/programs/education/dancer/folkarts.php

The Art of Community: Creativity at the Crossroads of Immigrant Cultures and Social Services Institute for Cultural Partnerships & Grantmakers Concerned with Immigrants and Refugees. Models of national projects featuring immigrant traditional arts. <a href="http://www.intergroupresources.com/rc/The%20Art%20of%20Community%202006.pdf">http://www.intergroupresources.com/rc/The%20Art%20of%20Community%202006.pdf</a>

Newcomer Arts and Culture Directory: A Collection of Profiles Featuring Refugee and Immigrant Arts and Heritage Projects, Institute for Cultural Partnerships

Models of national projects featuring immigrant traditional arts.

<a href="http://wayback.archive-it.org/2077/20110218182559/http://www.culturalpartnerships.org/programs-immigrant-services.php">http://www.culturalpartnerships.org/programs-immigrant-services.php</a>

# NEW POPULATIONS ESSAYS ON THE FOLKLIFE IN LOUISIANA WEBSITE

The New Populations Project produced the following essays about Louisiana's immigrant and refugee communities. The URLs are provided below or search for articles here: <a href="http://www.louisianafolklife.org/LT/creole\_articles.html">http://www.louisianafolklife.org/LT/creole\_articles.html</a>. To get a list of links to all of the articles, search for "New Populations".

The Many Faces of the Bayou State: New Populations in Louisiana - Maida Owens and Laura Marcus Green

http://www.louisianafolklife.org/LT/Articles\_Essays/newpops.html

Balance of Grace and Strength: Chinese Folk Dancing in South Louisiana - Guiyuan Wang <a href="http://www.louisianafolklife.org/LT/Articles\_Essays/chinesedance.html">http://www.louisianafolklife.org/LT/Articles\_Essays/chinesedance.html</a>

A Better Life for All: Traditional Arts of Louisiana's Immigrant Communities - Laura Marcus Green and Maida Owens

http://www.louisianafolklife.org/LT/Articles Essays/newpopsexhibit2.html

Carnival, Feast Days, and House Parties: Cuban Celebrations in Louisiana after 1960 - Tomás Montoya González with T. Ariana Hall

http://www.louisianafolklife.org/LT/Articles\_Essays/cubancelebrations.html

Dancing in the Light: The Nine-Day Festival of Navaratri in South Louisiana - Daria Woodside <a href="http://www.louisianafolklife.org/LT/Articles\_Essays/Navaratri.html">http://www.louisianafolklife.org/LT/Articles\_Essays/Navaratri.html</a>

The Navaratri Story: The Origins and Religious Texts- Daria Woodside <a href="http://www.louisianafolklife.org/LT/Articles\_Essays/NavaratriStory.html">http://www.louisianafolklife.org/LT/Articles\_Essays/NavaratriStory.html</a>

The Difference Between a House and a Home: Latino Experiences in Baton Rouge - Dominic Bordelon <a href="http://www.louisianafolklife.org/LT/Articles\_Essays/lfmlatino.html">http://www.louisianafolklife.org/LT/Articles\_Essays/lfmlatino.html</a>

Domestic Customs Among Muslim Women in the Greater New Orleans Area - Denese Neu <a href="http://www.louisianafolklife.org/LT/Articles\_Essays/Muslimsno1.html">http://www.louisianafolklife.org/LT/Articles\_Essays/Muslimsno1.html</a>

From Punta to Chumba: Garifuna Music and Dance in New Orleans - Amy Serrano <a href="http://www.louisianafolklife.org/LT/Articles\_Essays/garifuna.html">http://www.louisianafolklife.org/LT/Articles\_Essays/garifuna.html</a>

The Filipino Community in the Ark-La-Tex Region: Coming Together for Culture and Community - Laura Marcus Green

http://www.louisianafolklife.org/LT/Articles\_Essays/ShrFilipino.html

The Hispanic Population of Rural Central Louisiana and their Traditions - William Manger <a href="http://www.louisianafolklife.org/LT/Articles\_Essays/TheHispanicPopulation.html">http://www.louisianafolklife.org/LT/Articles\_Essays/TheHispanicPopulation.html</a>

Honduran Identity within South Louisiana Culture - Denese Neu <a href="http://www.louisianafolklife.org/LT/Articles\_Essays/hondurans1.html">http://www.louisianafolklife.org/LT/Articles\_Essays/hondurans1.html</a>

A Hurricane is Nothing - Kathleen Carlin <a href="http://www.louisianafolklife.org/LT/Articles\_Essays/lfmhurricanenothing.html">http://www.louisianafolklife.org/LT/Articles\_Essays/lfmhurricanenothing.html</a>

Indian Classical Music in South Louisiana - Andrew McLean <a href="http://www.louisianafolklife.org/LT/Articles\_Essays/IndianClassicalMusicInSouthLouisiana.html">http://www.louisianafolklife.org/LT/Articles\_Essays/IndianClassicalMusicInSouthLouisiana.html</a>

Japanese Culture and Dance in Southeast Louisiana - Laura Westbrook <a href="http://www.louisianafolklife.org/LT/Articles\_Essays/japanese.html">http://www.louisianafolklife.org/LT/Articles\_Essays/japanese.html</a>

"Looks Very Simple, But Takes a Lot of Time": Diana Gay's GuaTamales - Guatemalan Tamales - Mandy McClain with Susan Roach <a href="http://www.louisianafolklife.org/LT/Articles">http://www.louisianafolklife.org/LT/Articles</a> Essays/guatemalans.html

Luck, Peace, and Prosperity: Celebrating Chinese New Year in Shreveport - Sheila Richmond <a href="http://www.louisianafolklife.org/LT/Articles\_Essays/chinesenewyear.html">http://www.louisianafolklife.org/LT/Articles\_Essays/chinesenewyear.html</a>

Mabuhay Pilipino!: Filipino Culture and Dance in Southeast Louisiana- Laura Westbrook <a href="http://www.louisianafolklife.org/LT/Articles\_Essays/pilipino1.html">http://www.louisianafolklife.org/LT/Articles\_Essays/pilipino1.html</a>

Making Piñatas: Celebration Mexican-Style in North Louisiana - Barbara Chumley and Susan Roach <a href="http://www.louisianafolklife.org/LT/Articles\_Essays/makingpinatas.html">http://www.louisianafolklife.org/LT/Articles\_Essays/makingpinatas.html</a>

Mexican Home Altars and Día de los Muertos Traditions: Finding the Way Home Through Art and Heritage - Laura Marcus Green <a href="http://www.louisianafolklife.org/LT/Articles\_Essays/ShrMexicanAltars.html">http://www.louisianafolklife.org/LT/Articles\_Essays/ShrMexicanAltars.html</a>

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The Mexican Community of Forest Hill, Louisiana - William Manger <a href="http://winhttp.nsula.edu/regionalfolklife/ForestHill/default.htm">http://winhttp.nsula.edu/regionalfolklife/ForestHill/default.htm</a>

Moon Cakes, Knotting, and Feng Shui: A Peek at Chinese Culture in Baton Rouge, Louisiana - Jun Zou <a href="http://www.louisianafolklife.org/LT/Articles\_Essays/chinese.html">http://www.louisianafolklife.org/LT/Articles\_Essays/chinese.html</a>

Music and Dance in South Louisiana's Cuban Community - Tomás Montoya González with T. Ariana Hall <a href="http://www.louisianafolklife.org/LT/Articles">http://www.louisianafolklife.org/LT/Articles</a> Essays/cubanMusicDance.html

Musicians in the Guatemalan Community of New Orleans - Devon Robbie <a href="http://www.louisianafolklife.org/LT/Articles\_Essays/guatemalansno.html">http://www.louisianafolklife.org/LT/Articles\_Essays/guatemalansno.html</a>

"My Way To Show Baton Rouge I'm Here": Latino Music and Dance in Baton Rouge - Dominic Bordelon <a href="http://www.louisianafolklife.org/LT/Articles\_Essays/latinosbr1.html">http://www.louisianafolklife.org/LT/Articles\_Essays/latinosbr1.html</a>

Offerings to Kings and Buddha: Vietnamese Ritual Activities at Chua Bo De: the Vietnamese Buddhist Community in New Orleans Area - Allison Truitt <a href="http://www.louisianafolklife.org/LT/Articles\_Essays/offeringskingsbuddha.html">http://www.louisianafolklife.org/LT/Articles\_Essays/offeringskingsbuddha.html</a>

Palestinian and Mexican Handwork Traditions in Shreveport - Laura Marcus Green <a href="http://www.louisianafolklife.org/LT/Articles\_Essays/Shrhandwork.html">http://www.louisianafolklife.org/LT/Articles\_Essays/Shrhandwork.html</a>

Places Called Home: Folk Traditions Among Muslim Immigrants in Baton Rouge, Louisiana - Jocelyn Donlon

http://www.louisianafolklife.org/LT/Articles\_Essays/Muslims.html

Preserving Vietnamese Culture and Language in Southern Louisiana: Altars as Symbols of Identity - Emma Tomingas-Hatch

http://www.louisianafolklife.org/LT/Articles\_Essays/Vietnamesealtars.html

Rangoli—An Indian Custom of Welcome - Laura Westbrook <a href="http://www.louisianafolklife.org/LT/Articles\_Essays/rangoli.html">http://www.louisianafolklife.org/LT/Articles\_Essays/rangoli.html</a>

Ritual Traditions of Maria Lopez: From Mexico to Louisiana - Susan Roach <a href="http://www.louisianafolklife.org/LT/Articles\_Essays/MexicanNCLA1.html">http://www.louisianafolklife.org/LT/Articles\_Essays/MexicanNCLA1.html</a>

Sabor Latino: Central American Folk Traditions in New Orleans - Shana Walton <a href="http://www.louisianafolklife.org/LT/Articles\_Essays/latinos.html">http://www.louisianafolklife.org/LT/Articles\_Essays/latinos.html</a>

A Sampling of Indian Arts and Traditions in Louisiana - Maida Owens, ed. <a href="http://www.louisianafolklife.org/LT/Articles\_Essays/IndianArtsslideshow.html">http://www.louisianafolklife.org/LT/Articles\_Essays/IndianArtsslideshow.html</a>

A Sampling of Laotian Arts and Traditions in Louisiana - Maida Owens, ed. <a href="http://www.louisianafolklife.org/LT/Articles\_Essays/LaotianArtsSlideShow.html">http://www.louisianafolklife.org/LT/Articles\_Essays/LaotianArtsSlideShow.html</a>

A Sampling of Vietnamese Arts and Traditions in Louisiana - Maida Owens, ed. <a href="http://www.louisianafolklife.org/LT/Articles\_Essays/VietArtsSlideShow.html">http://www.louisianafolklife.org/LT/Articles\_Essays/VietArtsSlideShow.html</a>

Satyanarayana Puja: A Hindu Prayer Service in South Louisiana - Daria Woodside <a href="http://www.louisianafolklife.org/LT/Articles\_Essays/Puja.html">http://www.louisianafolklife.org/LT/Articles\_Essays/Puja.html</a>

Sri Satyanarayana Puja Folktales - Daria Woodside <a href="http://www.louisianafolklife.org/LT/Articles\_Essays/Pujafolktales.html">http://www.louisianafolklife.org/LT/Articles\_Essays/Pujafolktales.html</a>

Shreveport's Greek Community: Cultural Treasure Spanning Generations and an Ocean - Laura Marcus Green

http://www.louisianafolklife.org/LT/Articles\_Essays/ShrGreeks.html

Shreveport's Indian Community: Three Organizations, Shared Visions, Treasured Cultural Traditions - Laura Marcus Green

http://www.louisianafolklife.org/LT/Articles\_Essays/ShrIndians.html

Songkran: Laotian New Year in South Louisiana - Hardy Jones Jr. <a href="http://www.louisianafolklife.org/LT/Articles\_Essays/laotian.html">http://www.louisianafolklife.org/LT/Articles\_Essays/laotian.html</a>

Songs to Make the Bride Cry: Turkish Traditional Music - Laura Marcus Green <a href="http://www.louisianafolklife.org/LT/Articles\_Essays/ShrTurk.html">http://www.louisianafolklife.org/LT/Articles\_Essays/ShrTurk.html</a>

The Story of La Purisima and La Griteria: A Unique Nicaraguan Sacred Tradition Adapted to Louisiana - Denese Neu

http://www.louisianafolklife.org/LT/Articles\_Essays/nicaraguans.html

Tet, the Vietnamese New Year, in the New Orleans Vietnamese Community - Kathleen Carlin and Cam-Thanh Tran

http://www.louisianafolklife.org/LT/Articles\_Essays/VietnameseNewYear.html

Thai Customs of Loy Krathong: Festival of the Floating Lotus - Laura Westbrook <a href="http://www.louisianafolklife.org/LT/Articles\_Essays/VietnameseNewYear.html">http://www.louisianafolklife.org/LT/Articles\_Essays/VietnameseNewYear.html</a>

Traditional Arts: A Window onto Northwest Louisiana's Multicultural Landscape - Laura Marcus Green <a href="http://www.louisianafolklife.org/LT/Articles">http://www.louisianafolklife.org/LT/Articles</a> Essays/shrintro.html

Vietnamese Folklife in New Orleans - Kathy Kilbourne <a href="http://www.louisianafolklife.org/LT/Articles\_Essays/creole\_art\_vietnamese\_folk.html">http://www.louisianafolklife.org/LT/Articles\_Essays/creole\_art\_vietnamese\_folk.html</a>

Vietnamese Lion/Dragon Dance: Excerpts from a Conversation between Laura Westbrook and Johnny Huynh - Laura Westbrook <a href="http://www.louisianafolklife.org/LT/Articles\_Essays/vietliondance.html">http://www.louisianafolklife.org/LT/Articles\_Essays/vietliondance.html</a>

XV Años Celebration - Martha Brown http://www.louisianafolklife.org/LT/Articles Essays/XVanos.html

