



you have enough time to plan and carry out your celebration.

Form “committees” to plan different parts of the celebration. Depending on what type of celebration it is, you may wish to form a food committee, a costume committee, a music committee, etc. Each committee is responsible for their part of the celebration. All committees should report to the class as a whole, and get ideas and suggestions, on a regular basis.

Don’t forget publicity! If you are inviting other classes, parents or other community members to your celebration, have someone in the class design a flyer or make posters, and put them up around the school and community.



Diola festive occasions such as naming ceremonies, initiations and weddings include the dancing of *bugur*.

Appendix A: Vocabulary

Appendix B: Resources

Appendix C: Checklist of Kit Contents

Appendix D: Narration of Videotape



Children from the family of Manding griot, Kemo Diabate, come from a long line of distinguished *kora* players and oral historians. From an early age, they become familiar with their inherited profession by playing child-sized versions of this many-stringed musical instrument.

VOCABULARY

The following vocabulary words will help define things you learned about in the videotape. Reviewing the meanings of these terms will give you a better understanding of the videotape. If you noticed other unfamiliar terms while watching the videotape, look them up in a dictionary and discuss their meanings with your teacher.

Carnival — A festive celebration which takes place in the Caribbean as well as in other parts of the world, lasting several days, featuring elaborate costumes, masquerade, music and dance, presented in a street parade.

Celebration — A special time that marks a particular occasion, like a holiday, when traditional musics and dances may be performed, foods eaten and stories told. Carnival is a good example of a large celebration that has become traditional in the U.S. Virgin Islands. Smaller, more private celebrations that take place on the family level can include weddings, baptisms, or birthdays.

Custom — A tradition habitually carried out among a group of people. For instance, the tradition of serving a particular food or wearing special clothes on a holiday.

Documentation — The act of gathering and recording information about traditional culture. This can be done by taking written notes or photographs, or by making audio or video recordings. Documentation is usually done through a combination of observation and interview techniques.

Domestic Folklife — A tradition carried on in or around the home, and used in the home, such as needlework, basketmaking, herbal healing, cooking.

Ethnic Group — A group of people who have shared traditions and customs, and often a shared religion and language.

Folklife — The part of everyone's lives that is passed on by informal learning (observation and imitation in the home and community), and is usually passed on over several generations.

Fieldwork — The process of collecting information for the purpose of preserving knowledge. Folklorists do fieldwork by going "into the field," where traditions exist in their home setting. Examples

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of fieldwork are the documentation of fishing techniques in a coastal village, or musical traditions at Carnival on St. Thomas.

Folklife Festival — A celebration of traditional culture, usually including musical and narrative performances and demonstrations of traditional crafts and skills.

Folklorist — A researcher trained in recognizing and documenting traditional culture. Also called folklife researcher.

Foodways — Traditional foods and their settings, such as a holiday meal or a recipe passed down over the generations.

Home Setting/Festival Setting — The original setting (also referred to by folklorists as “natural context”) for traditional culture vs. the constructed setting of a folklife festival. Folklorists often document traditions in the home context, and then translate them to a festival setting in a way that gives the festival visitors an idea of the home without recreating the whole setting. Items and photographs from the “home” setting, where they are normally found, help visitors understand what the tradition is like.

Interview — A means of obtaining folklife information by asking questions and writing down or tape recording the answers.

Lambe — A traditional Senegalese wrestling match, accompanied by music and dance.

Log — A list of the contents of an audio or video tape collected as part of a folklife fieldwork project. This list helps the folklorist remember what is on the tape, in order to use the information.

Masquerade — In the Virgin Islands, masquerading means dressing up in costumes portraying different characters and parading through the streets during festive occasions. Masquerade groups design their costumes around a theme. In earlier times, masquerading was done during special times like Christmas. Today, the tradition of masquerading has become part of Carnival.

Mocko Jumbie — A costumed stiltwalker who performs during Carnival in the Virgin Islands and other parts of the Caribbean. The origin of the tradition is West African stilt-dancing.

Muslim — A person who practices the religion of Islam. Ninety-two percent (92%) of all Senegalese citizens are Muslims.

Observation — The practice of carefully watching while a tradition is carried out in its home setting, noting important information for documentary purposes.

Occupational Folklife — Folklife shared by members of groups who have skills, knowledge, and experience in a specific line of work, such as fishing, charcoal making or boat building. These types of skills may sometimes be carried out as hobbies or pastimes as well as ways of earning a living.

Presenter — A folklorist or other person familiar with traditional culture who helps visitors to a folklife festival better understand another culture. This is done by verbal explanations, short interviews of festival participants, and pointing out interesting details about traditions.

Sabaar — A traditional Senegalese dance party, often part of the celebration of a life passage such as a baptism or a wedding.

Senegal — A country on the West African coast. The country's eight million people live in large cities as well as rural villages. The official language is French, but many other languages are spoken there, reflecting the many ethnic groups who live there such as Wolof, Toucouleur, Serer and Manding. During the slave trade of the 1600s-1800s, many people were taken forcibly from Senegal and brought to the Virgin Islands and other Caribbean areas to work as slaves.

Survey — To collect information about a tradition from several people in a particular area, all of whom may carry out that tradition slightly (or very) differently, to allow for the comparison of information. An example would be collecting information about a traditional recipe from three different cooks.

Tradition — Information passed down among people within a community, often over several generations. Traditions may include songs, dances, crafts, foods, holiday celebrations, healing practices, beliefs, storytelling and occupational skills.

Traditional Crafts — Useful and/or decorative items made in a traditional manner, often by hand. Examples include wood carvings, baskets, woven cloth and needlework.

Transcript — A written document made by listening to audio or

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video tapes and writing down all the words as they are spoken.

U.S. Virgin Islands — The islands of St. Croix, St. John and St. Thomas, located in the Caribbean region, which form a territory of the United States.

Vernacular Architecture — Buildings constructed using traditional methods and materials native to a particular cultural area.



St. Croix Heritage Dancers dance a quadrille at the 1990 Festival of American Folklife.

RESOURCES

The *Handbook of American Folklore*, edited by Richard M. Dorson (Bloomington: Indiana University Press, 1983) provides an excellent source of information about almost any kind of traditional folk culture, folk music, and folk art imaginable. The volume is organized into numerous short essays on topics as varied as family folklore, religious folklore, ethnic folklore, folk healers, foodways, crafts, vernacular architecture, children's folklore, the varieties of folklore research, and the presentation and preservation of folklore.

The *Smithsonian Folklife Cookbook*, edited by Katherine S. and Thomas M. Kirlin (Washington D.C.: Smithsonian Institution Press, 1991) presents a collection of recipes and stories drawn from the family traditions and local lore of the many people from the United States and its territories who have participated in the Smithsonian's annual Festival of American Folklife.

The Arts of Black Folk: Presenting African-American Folk Arts, edited by Dierdre Bibby and Diana Baird N'Diaye (New York: New York Public Library Schomburg Center for Research in Black Culture, 1991) presents perspectives, definitions, approaches and case studies of community folklife documentation projects focusing on African American folklife.

Preserving Traditional Arts: A Toolkit for Native American Communities, by Susan Dyal (Los Angeles: U.C.L.A. American Indian Studies Center, 1988) provides guidelines and practical suggestions for beginning a folklife project. Although developed for Native American communities, this book contains much material helpful to any group.

A Celebration of American Family Folklore: Tales and Traditions from the Smithsonian Collection, by Holly Cutting Baker, Amy Kotkin and Steven Zeitlin (New York: Pantheon Books, 1982) provides examples and practical tips on collecting the kind of folklore found in families of all kinds. It includes folklore stories from many families, divided into different categories, such as immigration stories and stories about fami-

GENERAL RESOURCES FOR THE STUDY OF FOLKLORE/ FOLKLIFE

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ly characters. It also discusses the importance of family photographs and includes a guide to collecting your own family stories.

For additional reference sources for folklore studies in general, fieldwork and how to do it, and also archival and preservation issues, see the bibliography on pp. 24-6 of the American Folklife Center's *Folklife and Fieldwork*, included in this kit. Additional copies of *Folklife and Fieldwork* are available for the cost of postage (an invoice will be enclosed with shipment). Another American Folklife Center publication, Mary Hufford's *American Folklife: A Commonwealth of Cultures*, included in this kit, offers a history of folklife studies and a definition of folklife as exemplified by a discussion of American cultural diversity and its traditional forms. This publication is available for \$2 per copy for the first 25 copies, and \$1 per copy for additional copies thereafter. The price includes postage and handling. Both *Folklife and Fieldwork* and *American Folklife: A Commonwealth of Cultures* can be ordered from:

American Folklife Center
Library of Congress
Washington, D.C. 20540

For information on obtaining films and videos about American folklore, see the *Center for Southern Folklore's American Folklore Films and Videotapes: An Index*. This catalog contains over 1800 titles with a subject index, film and video annotations, locations of special collections, and titles listings with addresses of distributors. For a free catalog, write to:

Center for Southern Folklore
152 Beale Street
P.O. Box 226
Memphis, TN 38101-0226

For information about ordering maps of the U.S. Virgin Islands:

The National Geographic has published a fine map of the U.S. Virgin Islands in its Caribbean context, with valuable historical and socio-cul-

tural background information attached. It is entitled *Tourist Islands of the West Indies* (1986) and has a political map of the West Indies on the front and insets of the individual islands on the back. The map is available for \$7.95 (excluding postage and handling) (order number 02841) and can be ordered from National Geographic Society, P.O. Box 1640, Washington, D.C. 20013 or call (800)638-4077.

For a good detailed map of the U.S. Virgin Islands alone with cultural and natural points of interest, map inserts for area population centers, and an index to place names, you may order *The United States Virgin Islands: A Full Color Shaded Relief Map* (2nd edition, 1992) from Phillip A. Schneider, Cartographer, 2109 Plymouth Dr., Champaign, Illinois 61820 for \$7.95. This includes postage and handling.

A handy source for a variety of folklore curriculum ideas and project descriptions that have been planned and carried out in schools around the country is Marsha McDowell's edited loose-leaf resource guide, *Folk Arts in Education: A Resource Handbook*, published in 1987. It can be ordered for \$15 from:

Michigan State University Museum
Michigan State University
East Lansing, MI 48824-1045

For another fine loose-leaf collection of articles that gives an introduction to folklore and folk art ideas that work well in the school curriculum see the workbook edited by Betty Belanus entitled *Folklore In The Classroom* (1985). It can be ordered for \$5 from:

Indiana Historical Bureau
140 North Senate
Indianapolis, IN 46204

In addition, Jan Rosenberg has compiled "A Bibliography of Works in Folklore and Education Published Between 1929 and 1990" for the

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Folklore and Education Section of the American Folklore Society. A photocopy (25 pp.) or floppy disk (on WordPerfect 4.2) of the bibliography can be obtained for \$3 (hard copy) or \$5 (floppy copy) from:

Jan Rosenberg
TRAHC
P.O. Box 1171
Texarkana, AZ/TX 75504-1171

FOLKLIFE/ CULTURAL HISTORY OF THE U.S. VIRGIN ISLANDS

Be sure to refer to the articles in the program book of the *1990 Festival of American Folklife* pertaining to Virgin Islands folklife and also the references they cite.

See also the excellent volumes coordinated by Ruth Moolenaar and prepared and produced for *Project Introspection* by the U.S. Virgin Islands' Department of Education during the 1970s. Of special interest in this series is *European and African Influences on the Culture of the Virgin Islands* which was published in 1972. It explores cultural influences such as foodways, religion, folk beliefs, folk tales, dance and music on the traditional culture of the U.S. Virgin Islands.

Copies of many of the *Project Introspection* volumes, now out of print, as well as other valuable curriculum materials pertaining to Virgin Islands folk culture are available in the Ruth Moolenaar Room at the Curriculum Center on St. Thomas.

Another source for the study of African American folklore is John F. Szwed and Roger Abrahams' two-volume *Afro-American Folk Culture; An Annotated Bibliography of Materials from North, Central and South America and the West Indies*, published in 1978 by the Institute for the Study of Human Issues as vols. 31-32 of the Publications of the American Folklore Society, Bibliographical and Special Series.

Additional works to consult:

Benjamin, Guy H., *Me and My Beloved Virgin* (St. John, U.S.V.I., 1981).

Jarvis, Antonio, *The Virgin Islands and Their People* (Philadelphia: Dorrance & Company, 1944).

Lewisohn, Florence, *Diverse Information on The Romantic History of St. Croix - From The Time of Columbus Until Today* (Boston: St. Croix Landmarks Society, 1964).

Paiewonsky, Isidor, *Eyewitness Accounts of Slavery in the Danish West Indies Also Graphic Tales of Other Slave Happenings on Ships and Plantations* (St. Thomas, U.S.V.I., 1987).

Peterson, Arona, *Herbs and Proverbs* (St. Thomas, U.S.V.I., 1974, 1975, 1982, 1987).

Richardson, Evelyn, *Seven Streets by Seven Streets* (New York: Edward W. Blyden Press, 1984).

Rivera, Eulalie C., *Growing Up on St. Croix* (St. Croix, U.S.V.I., 1987).

Schrader Sr., Richard A., *Notes of a Crucian Son* (St. Croix, U.S.V.I., 1989).

Valls, Lito, *What a Pistarkle!* (St. John, U.S.V.I., 1981).

Suggested listening:

Zoop, Zoop, Zoop. Recording produced by Mary Jane Soule. Available for \$10.00 from Petras Studios, P.O. Box 1458, East Arlington, MA 02174.

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FOLKLIFE/ CULTURAL HISTORY OF SENEGAL

Be sure to refer to the articles in the program book of the *1990 Festival of American Folklife* pertaining to Senegalese folklife and also the references they cite, such as the suggested Smithsonian/Folkways Recordings of Senegalese music, listed on p. 47. A catalog of Smithsonian/Folkways Recordings can be obtained, free of charge, from:

Smithsonian/Folkways Recordings
416 Hungerford Dr.
Suite 320
Rockville, MD 20850

For a good general history of Senegal, see Sheldon Gellar's *Senegal: An African Nation Between Islam and the West* (Boulder: Westview Press, Inc., 1982).

Additional works to consult:

Literature

Kane, Cheikh Hamidou, *Ambiguous Adventure* (Massachusetts: Colonial Press, 1963, orig. published 1962).

Sembène, Ousmane, *God's Bits of Wood* (London: Heineman Educational Books, 1981, orig. published 1960).

Senghor, Leopold Sédar and Abdoulaye Sadi, *La Belle Histoire de Leukle-Lièvre* (Paris: Classique Hachette, 1953).

Senegalese Folklife

Les Naissances Extraordinaire. Special issue of *Demb ak Tey: cahiers du mythe* (no. 6) (Dakar: Ministère de la Culture du Sénégal, Centre d'Etudes des Civilisations, 1980).

Education et initiation. Special issue of *Demb ak Tey: cahiers du mythe* (no. 7) (Dakar: Ministère de la Culture du Sénégal, Centre

d'Etudes des Civilizations, 1982).

Colvin, Lucie Gallistel, *Historical Dictionary of Senegal* (Metuchen, New Jersey: The Scarecrow Press., Inc., 1981).

Diagne, Léon Sobel, *Contes Sérères du Sine: Sénégal* (Dakar: Université Cheikh Anta Diop, IFAN-Ch. A. Diop, 1989).

Hesseling, Gerti, *Histoire politique du Sénégal, Institutions, droit et société* (Paris: Éditions Karthala, 1985).

Kesteloot, Lilyan and Chérif M'Bodj, *Contes de mythes Wolof* (Dakar: Les Nouvelles Éditions Africaines, 1983).

Magel, Emil A., *Hare and Hyena: Symbols of Honor and Shame in Oral Narratives of the Wolof of the Senegambia* (Ann Arbor: University Micro International, 1977).

N'Diaye, Abdou and others, *La Place de la femme dans les rites au Sénégal* (Dakar: Les Nouvelles Éditions Africaines, 1986).

Sembène, Ousmane, *The Money - Order* (London: Heinemann Educational Books, African Writers Series, 1972).

Sylla, Abdou, *Création et imitation dans l'art africain* (Dakar: Institut Fondamental de l'Afrique Noire, 1988).

Thiam, Iba Der and Nadior N'Diaye, *Histoire de Sénégal et de l'Afrique* (Dakar: Les Nouvelles Éditions Africaines, 1976).

Wright, Donald R., *Oral Traditions From the Gambia, Vol. 1: Mandinka Griots* (Athens, Ohio: Center for International Studies, Ohio University, 1979).

WRITTEN MATERIALS:

**CHECKLIST
OF KIT
CONTENTS**

FOLDER 1

*Introduction: Learning About Folklife:
The U.S. Virgin Islands & Senegal*

Introduction

How to Use the Guide

Unit Descriptions

Appendices

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Resources

General Resources for the Study of Folklore/Folklife

Folklore/Folklife in the Classroom

Folklife/Cultural History of the U.S. Virgin Islands

Folklife/Cultural History of Senegal

Checklist of Kit Contents

Narration of Videotape

Evaluation Form

FOLDER 2

UNIT 1: Introduction to Folklife

Teacher Preparation

Learning Objectives

Lesson One: What is Folklife?

Student Explanation

Discussion Questions

Student Activity Sheet #1: What is Folklife?

Lesson Two: Folklife in Photographs

Student Explanation

Discussion Questions: General

Discussion Questions: Related Photos

Student Activity Sheet #2: Costume in the Virgin
Islands & Senegal: The Head Tie

Lesson Three: Folklife in Your World

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Student Activity Sheet #3: Folklife in Your World

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FOLDER 3

UNIT 2: *Geography & Cultural History*

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U.S. Virgin Islands

Senegal

Maps

1. Atlantic Ocean showing position of Virgin Islands and Senegal
2. Caribbean
3. Virgin Islands
4. Senegal showing cultural groups
5. Virgin Islands showing cultural influences since 1945

Lesson One: Map Study

Student Explanation

Discussion Questions

Student Activity Sheet #4: Put Yourself in Their Place

Lesson Two: Traditional Foodways

Student Explanation

Discussion Questions

Background Information: Foodways

Virgin Islands Foodways

Senegalese Foodways and Teranga — The Arts of Hospitality

Student Activity Sheet #5: Now You're Cooking!

Recipes

Kallaloo

Fungi with Okra

Agua Pirringa (Sweet Coconut Water)

Thiebou-Dienne (Stewed Fish with Rice)

Poulet Yassa (Chicken with Onions and Lemon)

Lesson Three: Cooking Up Your Own Cultural Heritage

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Student Activity Sheet #6: Cooking Up Your Own Cultural Heritage

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UNIT 3: *Music & Storytelling*

- Teacher Preparation
- Learning Objectives
- Lesson One: Storytelling
 - Student Explanation
 - Discussion Questions
- Background Information: Storytelling
 - U.S. Virgin Islands Storytelling
 - Bru Nansi, Bru Tukuma and the Butter
 - The Dance Given by the Horned Animals
 - Senegalese Storytelling
 - The Two Coumbas, A Senegalese Folktale
- Student Activity Sheet #7: Story Characters
- Lesson Two: Music
 - Student Explanation
 - Discussion Questions
- Background Information: Music
 - Music of the Virgin Islands
 - Music of Senegal
- Student Activity Sheet #8: Instruments at Hand
- Lesson Three: The Stories in the Music and the Music in the Stories
 - Student Explanation
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- Student Activity Sheet #9: Create Your Own Cariso or Calypso

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UNIT 4: *Folklife Celebrations*

- Teacher Preparation
- Learning Objectives
- Lesson One: Comparing Two Celebrations
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- Student Activity Sheet #10: Celebration Photo Detective

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Lesson Two: Moko Jumbie and Serignou Mbeur
Student Explanation
Discussion Questions
Student Activity Sheet #11: Moko Jumbie and
Serignou Mbeur
Lesson Three: Plan Your Own Celebration
Student Explanation
Discussion Questions
Student Activity Sheet #12: Let's Celebrate

Festival of American Folklife Program Book

Folklife and Fieldwork (booklet)

Commonwealth of Cultures (booklet)

AUDIO-VISUAL MATERIALS:

1 VIDEOTAPE

Introduction
Traditional Foodways
Storytelling Examples
Folklife Celebrations

2 AUDIO TAPES

Senegal Stories and Music
U.S. Virgin Islands Music

14 8"x10" photos with captions on back

NARRATION OF VIDEOTAPE

Every summer in Washington, D.C., people from different parts of the United States and the world come to the Smithsonian Institution's Festival of American Folklife to teach each other about the part of their cultural heritage called "folklife."

What is folklife?

Folklife is the ways people and communities express themselves in everyday life and at holiday times. These expressions include music, stories, domestic and occupational crafts, cooking and celebrations. Folklife is passed on through borrowing, imitating, and learning within families or groups, and it takes place everywhere around the world.

In 1990, people from the United States Virgin Islands and the country of Senegal brought their folklife traditions to Washington, D.C., helping more than one million people understand the cultural heritage of these two areas of the world a little better through performances and demonstrations of folklife.

Learning more about the cultural heritage of these two areas of the world will help you understand more about folklife. You will find that you also have many examples of folklife to share with others, no matter what your background is.

The territory of the U.S. Virgin Islands is located in the Caribbean region, south of the state of Florida and east of Puerto Rico, and consists of the main islands of St. Croix, St. John and St. Thomas and over 50 smaller islands.

Traditions of the Virgin Islands show an influence of the cultures that were part of its history — African, Spanish, Danish, French, Dutch, German, English and the Caribbean itself.

Senegal is a country in West Africa. Because of its location at the westernmost tip of the African continent, Senegal has been a major crossroads for intercontinental and cultural exchange. It was once the capital

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of French West Africa. Its citizens come from many different cultural groups, such as Wolof, Toucouleur, Serer, Soninke and Diola. There are also immigrants from France and from other countries in Africa, Europe and the Americas.

Similarly to the Virgin Islands, many different influences important to Senegal's history have shaped this country's cultural heritage, blending with native Senegalese traditions to become something new.

The traditions of these two places also have been affected by their environments.

The two places are both in the tropical region, so they grow some of the same plants and crops. Also, they both have a large area of seacoast, so fishing is an important occupation and food source.

The histories of the two areas have a connection as well.

Beginning in the 1600s, people from West African areas, including what is now Senegal, were enslaved and brought to places in the New World like the Virgin Islands. These people brought many traditions with them from Africa — so, we can see similar traditions in the folklife of Senegal and in the Virgin Islands.

Drummers from the Virgin Islands and Senegal at the Festival of American Folklife played together, recognizing common musical traditions and possibly inventing new ones during this encounter.

Both of these areas have a rich tradition of crafts such as basketmaking, fabric arts, traditional building methods and woodworking. Many of these traditions have been passed down over generations.

Sometimes, these traditions are learned through formal apprenticeships. For example, at the Festival, a Senegalese weaver demonstrated traditional techniques of weaving cloth using a strip loom. Along with the master weaver came his young apprentice, who is learning to produce the intricate patterns.

Children also grow up learning to do things from family and communi-

ty members in an informal method, by simply watching and imitating.

Craftspeople from the Virgin Islands at the Festival in Washington explained to visitors how they learned their traditions. Let's watch and listen.

“My parents...my mother could do all of this. And she taught us from young. We had to be busy.

(in background) “When I was going to school, I went to school in Coral Bay, St. John. My school was Benjamin Franklin School. And there is where I learned to make baskets by a man named Horace Sewer. I've been making baskets from nine years old.”

“When I was a young fellow, about 17, they encouraged me to learn this trade.”

“This is one of the tricks we used to do — we call it saving. This is called saving.”

The Smithsonian Institution and the people of the Virgin Islands and Senegal think that their folklife is worth saving. This is one of the reasons they organized the 1990 programs at the Festival of American Folklife.

In preparation for the Festival, and to preserve a record of many of the traditions of the two places for future generations, researchers in the Virgin Islands and Senegal collected information.

In Senegal, traditions were researched in both large cities and in rural areas. One of the examples of traditional folklife recorded was the construction of a traditional house in a small farming village. As the building took shape under the skilled hands of the traditional craftsmen, the researchers used photographs and videotapes to record a traditional house, which is not built in the cities, but continues to be important in rural life.

The researchers recorded “the whole story” about this traditional prac-

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tice: how the raw materials were gathered, how the house's framework was fashioned from wood, how the walls were woven from grass or millet stalks, and how straw can be twined together to make a strong, rain-proof roof. From this documentation, we can learn a great deal about Senegalese village culture in general — such as, what types of homes are preferred, what types of native materials are available, what traditional skills are needed to build a home, and how homes fit in the village design.

At the Festival, this information was used to construct a small-scale “village compound” for presenting Senegalese traditions.

In the Virgin Islands, one of the many subjects researchers gathered information about was traditional fishing practises.

At the Festival, this information was passed on to visitors through the demonstrations of fishing crafts such as netmaking, and through presentations by some of the same people who did the research.

At the Festival, the people presenting the folklife of their home settings of Senegal and the U.S. Virgin Islands had a chance to share their traditions with one another. For instance, during a re-creation of a traditional masquerade “tramp” in Washington, Senegalese musicians and dancers joined in this tradition, trading styles of playing and dancing with the Virgin Islanders. Who knows? This may have helped create some new traditions in both Senegal and the Virgin Islands!

Now you have a better idea of what folklife is all about. It is a part of everyone's cultural heritage, even your own.... It is learned by observing and imitating within a family or a community.... It can be anything from a very special celebration to an everyday task.... And, it can change and grow over time and through contact with other people and groups.... Visiting the Folklife Festival in Washington, D.C. helped people from all over the United States and the world learn about the traditions of Senegal and the U.S. Virgin Islands. But, it is just as important to learn more about the traditions in your own life.... Talk to your parents, grandparents, friends and neighbors. Look around — people have many ways of expressing their culture in everything they do.

FOODWAYS

Food is an important part of everyone's life and everyone's cultural heritage.

How we learn to buy, gather, grow, prepare, serve and celebrate with food tells much about our backgrounds and upbringing.

"Oh yeah, you can't have a meal in the U.S. Virgin Islands without rice and beans, and Arroz con Pollo, chicken and rice. You can't have a meal in the whole Caribbean without rice and beans."

There are no stronger exponents of Virgin Islands culture, as you will soon see and hear, than those of the French tradition.

"Well, most of my people was farmers and fishermen, ...the north side. The reason why we're farmers and fishermen, you get six months of the year calm water, the other six months we got calm in between, but we got rough, rough seas. We're in the Atlantic side of the island."

At the Festival of American Folklife in Washington, D.C., participants from Senegal and the Virgin Islands prepared traditional foods that they make at home. The foods that they chose to cook reflect the rich bounty of the sea and land in these two parts of the world, and the cultural heritage of the two places.

Two of the dishes, kallaloo from the Virgin Islands, and *thiebou-dienne* from Senegal, use ingredients gathered, grown, or bought fresh at the marketplace. The recipes have been handed down by word of mouth for generations.

"Kallaloo uses native fish, a special bush, and other ingredients."

"Kallaloo is made of the local sea food. Crab, which you see here. We have a local land crab; it is a little different than the other crab that we see around. Then we have conch — that comes from the sea. We also have ham, which is smoked ham or you also could use ham knuckle. We have fish, that I usually fry it and bone it. And you use the other portion of it. We have here another salted meat, known as the pig snout and the pig tail. And these is all the meats that we use in it. Then we

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have here some spinach, okra, and a local kallaloo bush, grown together. That is what really gives the flavor. We have here some eggplant, and this is some of all that go into kallaloo.”

Thiebou-dienne has some similar ingredients, as you see here.

“Then you put the onions as the first step. Then you put your tomato in it. Then you mix it, and you make sure that your tomato paste is real thick, and then you wait for about 20 minutes, then you add some water in it. Of course you have cleaned your big fish previously and you have taken all the scales out and the inside has been cleaned. And you make some stuffing. The stuffing is made out of parsley, onions, hot pepper, peppers, salt and garlic, of course. Once you have stuffed your fish, you put the fish in it and you wait until it boils and cooks very well. Then you clean the vegetables and you put the vegetables — the vegetables are eggplant, they are okra, cabbage, hot pepper, yucca, carrots and yams. Of course, on the other side, you have rice because “*thiebou*,” that means rice and “*dienne*,” that means fish. So it’s a rice and fish dish. The fish is inside, of course, and once all the vegetables and the fish are cooked you take them out and you put the rice in it. Then you’re going to put another seasoning with the garlic, onion and salt and pepper and hot pepper. Once all the vegetables and the fish are taken out of the pot then you’re going to put the onions in it and you just cover it, and you make it boil. The rice is in. It has to cook and take all the flavor of the different vegetables and the fish that were previously cooked in this gravy. You wait for a good half hour until it boils and then you mix the rice and make sure it’s evenly cooked because it has to be nice and tender, just so. Then you’re going to put the lid on it, cover it just the way she does. You wait another half hour, then it is ready to be eaten.”

To gather the ingredients for dishes like kallaloo and *thiebou-dienne*, traditional cooks may begin by growing some of the vegetables themselves.

In the Virgin Islands, growing some of the food eaten by the family has always been important.

“Well, in the days when I was young, when working with my father, they used to plant sweet potato, sugar cane, bananas, tania, sweet cassava, pumpkin, corn, okras, and peas, those are the gardens that they use to garden in those days. The way they plant the sweet potato in my days, they plant them by the moon. There are certain times of the moon you plant sweet potato of which you get a good crop. But if you don’t plant them on that special time then you get nothing at all.”

Fishing is a major industry in the Virgin Islands and Senegal, and a great deal of fish is eaten in the two cultures. Fishermen use many methods to catch the different kinds of fish found in these two parts of the world.

“Making what we call a fish pot and what some people call a fish trap, represents one of maybe three major ventures into fisheries in the Virgin Islands. The fry net is used primarily to get the bait that is used for hand-line fishing, which is maybe the most conservative of the fishing industries in the Virgin Islands, the one that has gone through the least change. Then of course you have a seining tradition, which, you’ll find out that that’s of the tradition in West Africa.”

In order to use the freshest ingredients in their traditional dishes, cooks in the Virgin Islands and Senegal also may gather foods at the marketplace. The marketplace has many foods to offer, and also serves as a place for people to meet and socialize.

In both Senegal and the USVI, there is a strong tradition of cooking over open fires using wood or charcoal.

Young cooks learn their methods from older cooks passing the tradition on to the next generation.

“Growing up as a small child I learned from my grandmother and my mother, Mrs. Evadne Petersen. She’s a public health nurse, retired now, but she also did cooking and baking.”

Traditional food is used in everyday cooking, such as making kallaloo or *thiebou-dienne*, but it is also important on special occasions, like the

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Day of the Cross in the Puerto Rican community of St. Croix, USVI.

So we can see, all over the world, food is much more than something we eat to stay alive and well. It is part of our cultural heritage, every day, and at special times of the year.

CELEBRATIONS

All over the world, people celebrate at special times of the year with music and dance, games, food, costume-making and storytelling. Many of these celebrations have been taking place for centuries, although they have changed over the years — adding new elements. These celebrations are an important part of the folklife of the people who participate in them.

Two such celebrations, the U.S. Virgin Islands Carnival and the Senegalese *lambe*, were re-created at the 1990 Festival of American Folklife in Washington, D.C. The participants brought the costumes, musical instruments and other elements of their traditions with them to Washington, D.C., to help visitors learn how they celebrate.

The Senegalese *lambe* is an annual harvest-time celebration featuring traditional wrestling matches in local farming communities. The wrestlers, many of whom are farmers, have a chance to show off their strength and stamina in the matches.

The *lambe* originated in the Sine region of Senegal. Over the years, it became a popular tournament game all over Senegal, as exciting as the Superbowl or World Series in the United States.

Today in Senegal, the *lambe* takes place in village centers or large public arenas. Although the wrestling match is the central focus of the celebration, drumming, singing, and displays of magic are important parts as well.

In Washington, D.C., as wrestlers warmed up in preparation and dancing and singing began, a researcher familiar with the tradition explained it to an audience who might otherwise have found elements

of the celebration strange. Visitors watched the participants, and listened to the researcher's explanation.

“Welcome to the *lambe*! *Lambe* being the national sport, that is, the indigenous, national sport in Senegal. And it is usually one of those occasions to show skill and strength. Also a special combination of skill because the two wrestlers try to out-do each other physically and added through direct confrontation or with the assistance of any mystical, if not medical strengths that there can be. And in such a way that you will hardly ever see a real wrestler, a good wrestler respecting himself and respecting the tradition, who would confront his challenger without the assistance of his own people. Because the wrestler is usually followed by junior wrestlers who — just to learn the trick and the trade, follow the master. Also, a juju man [keeper of spiritual powers] is always in the luggage of the champion. But the juju man is the one who should first try and out-do the juju man of the other wrestler so that his own wrestler can also out-do the wrestler of the opposite camp.”

In Washington, D.C., a large audience watched with interest, joining into the spirit of the match. All of the elements of a traditional *lambe* — music, dance, costumes and displays of magic — conveyed an idea of the richness of the event as celebrated in Senegal.

In the Virgin Islands, Carnival is the season when everybody comes together as one. People return home from hundreds and even thousands of miles away to celebrate with family and friends. The festivities include a parade with music and elaborately costumed dancers.

The tradition of Carnival evolved from masquerading traditions of the past.

In Washington, D.C., visitors learned more about this earlier tradition from one of the presenters at the festival.

“Carnival took the place of masquerading from, like the 1950s on. And, prior to that, the masquerading tradition was one that was not organized in sense that it was an organized parade. Today, we have an organized parade that is supposed to start at a certain time and end at a cer-

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tain time. The masquerading tradition, it's like, all day, all night, depending upon the group that comes out. Most times it was done during the festival, a festive time, for example, Christmas. And on the estates, that, if you visit the U.S. Virgin Islands, you will find the old estate names. And on each one of these estates, you would have bands of masqueraders coming out of the estate areas, coming into town, and groups from town meeting masqueraders."

In the masquerade, musicians accompanied paraders, who wore disguises representing characters. Their bands were often called "scratch bands." The instruments they played were usually a flute, a hollow gourd called a squash, the drums, and a triangle called a steel.

More recently, contemporary brass and steel bands have become popular in the Virgin Islands during Carnival.

In St. Thomas in the U.S. Virgin Islands, an important element of the Carnival celebration is the Moko Jumbies, or stilt-dancers. They parade through the middle of town with other Carnival participants from their community.

Like the scratch band, the Moko Jumbies were an indispensable part of the older masquerade tradition.

The origins of the Moko Jumbies can be traced to West Africa.

"Yes, it certainly is a West African tradition and that is where we got it from in the Caribbean."

Today, stilt-dancers such as this one, performing at a street party in Senegal, are still practicing their tradition in West Africa.

In the Virgin Islands, the Moko Jumbies originally had a religious function for the people who were brought from West Africa to the Caribbean to become slaves on large plantations.

"This whole concept of Moko Jumbies and masquerading was an integral part of the religious ceremony. It was a way of giving thanks and

praise to God. And when they brought slaves from West Africa to the Caribbean, the slave masters did not allow the slaves to practice their indigenous religions as they knew it. Therefore, this whole concept of Moko Jumbie changed from religious in nature to festive in nature. The emphasis was not longer on the religious aspects, or I should say the obvious or superficial emphasis, because to the people that actually performed on the stilts and did the masquerading, it was still religious. But, they had to masquerade it, or they had to hide it, so that the slave masters did not know that they were, in fact, practicing their religions.”

At the re-creation of the Carnival at the Festival in Washington, Moko Jumbies and other masqueraders displayed their traditional form of artistry for thousands of people, providing them with a “taste” of the celebration in the Virgin Islands.

The celebrations of the *lambe* and Carnival that visitors experienced at the Festival of American Folklife contain elements that have evolved over centuries of tradition. From its origins as a local match of strength and skill, the *lambe* in its modern form has become a national pastime in Senegal. And, from the original tradition of masquerading in the Virgin Islands, Carnival has grown to a huge, festive occasion with some of its roots still apparent in the West Africa of today. And, finally, the two celebrations were brought together in Washington, D.C., to help a large audience understand the traditions of these two parts of the world a little better, and perhaps learn to appreciate the traditions of their own communities that much more.

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On the cover: Left, Cecil "Dallars" George from St. John, U.S. Virgin Islands, and Abdou N'Diaye from Dakar, Senegal, exchange drumming techniques at the 1990 Festival of American Folklife.

Learning About Folklife

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