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# Global Education Handbook: Modules for Teaching Pre-School to Secondary School

Jennifer Ladd

Valerie Haugen

Elisabeth Allen

George Botelho

Ruth Collado

*See next page for additional authors*

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**Authors**

Jennifer Ladd, Valerie Haugen, Elisabeth Allen, George Botelho, Ruth Collado, Attilio A. D'Amico, Gina Fusco, Frances Hitchens, Sandra Kartono, Mahnaz Mondanipour, David Raker, Elaine Reardon, Bobbie L. Rennix, Linea Swanquist, George Urch, and Terri Wells

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# GLOBAL EDUCATION HANDBOOK

MODULES FOR TEACHING PRE-SCHOOL TO SECONDARY SCHOOL

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**Early Ideas from**

Jennifer Ladd  
Valerie Haugen

**Written by**

Elisabeth Allen  
George Botelho  
Ruth Collado  
Attilio A. D'Amico  
Gina Fusco  
Frances Hitchens  
Sandra Kartono  
Mahnaz Mondanipour  
David Raker  
Elaine Reardon  
Bobbie L. Rennix  
Linea Swanquist  
George Urch  
Terri Wells

**Editorial Assistance from**

Malisa Hafner Blessington  
Antonieta Bolomey  
Karen Campbell-Nelson  
Sally Habana-Hafner  
Karen Jones  
Renuka Pillay  
David Raker  
Sherry Russell  
JoDe Walp

**Cover Design by**

Michael Marzolla

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Center for International Education  
School of Education  
University of Massachusetts  
Amherst, Massachusetts 01003  
Phone: 413-545-0465  
Fax: 413-545-1263  
E-mail: [cie@educ.umass.edu](mailto:cie@educ.umass.edu)**

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## PREFACE AND ACKNOWLEDGEMENTS

Many educators are aware of the need to add a global dimension to the school curriculum. Teachers recognize the importance of preparing the next generation to live in an interdependent world community that faces serious global issues. The difficulty is to find appropriate classroom material that can assist teachers in their efforts. The HANDBOOK is designed to help.

The material for the HANDBOOK was developed by classroom teachers who wanted to share their ideas with other teachers. Their experience and imagination blended with their interest in adding a global dimension to the curriculum. The substance grew out of courses, seminars, interactive workshops, study circles, and summer institutes sponsored by the University of Massachusetts' Global Horizons Program located in the School of Education's Center for International Education. Financial support for the Program comes from the Bay State Skills Corporation in Boston.

Producing a HANDBOOK of this kind requires collaborative planning and participation. Early ideas came from Jennifer Ladd and Valerie Haugen. Antonieta Bolomey and Karen Jones began the initial organization and compilation of the material. Under the guidance of Sally Habana-Hafner, a team of Global Horizons Program staff composed of Renuka Pillay, Sherry Russell, and JoDe Walp polished and edited much of the material. Malisa Hafner Blessington helped to organize the units. The HANDBOOK's final form is due to the sound judgment, careful editing, and organizational ability of Karen Campbell-Nelson, David Raker, and JoDe Walp. Without their efforts the draft would still be sitting on my desk. Thanks also go to Michael Marzolla for his assistance with the cover design.

A HANDBOOK of this kind is never intended to be complete. It will constantly evolve as new ideas continue to emerge from teachers that are committed to help their students better understand the world around them. It is hoped that this material will kindle interest in helping students to prepare for the world of today and tomorrow.

George E. Urch  
General Editor  
Global Horizons Program  
Center for International Education  
School of Education  
University of Massachusetts, Amherst

# INTRODUCTION

This GLOBAL EDUCATION HANDBOOK offers support to educators who are interested in global education. The emphasis of this HANDBOOK is on the study of world cultures which provides a foundation for studies of global issues and the interconnectedness of the systems of the world.

This HANDBOOK has been compiled with appreciation for the challenges which can confront global educators, novice and veteran alike. There is little time or budgetary support for developing new lessons and units, and new units must fit within the curricular constraints imposed by the scope and sequence of the school curriculum. Sometimes there are difficulties with finding materials or knowing how to use them. Educators are sometimes pioneers in introducing a global perspective and occasionally encounter resistance within the school community.

Even when there is only one educator in the school who is promoting a global perspective, educators who are interested in global education are not alone. They are part of a global community of professionals who recognize the ever-increasing need for cultural understanding and for appreciation of global interconnectedness. There exists within this community a wealth of materials which can be used by global educators and a great deal of wisdom about how to use it.

It is the purpose of the GLOBAL EDUCATION HANDBOOK to contribute to networking within the community of educators, locally and globally. The HANDBOOK provides examples of lesson plans and units with a global perspective for use at the pre-school, elementary, middle, and secondary grade levels. It identifies a global network of resources which is available to educators who want to bring the world into their classrooms. Included is an account of an early childhood educator in a rural elementary school in Western Massachusetts who is attempting to instill a global perspective in her curriculum. Her experiences bring to light many of the challenges which confront new and veteran educators who wish to globalize their classrooms and their schools.

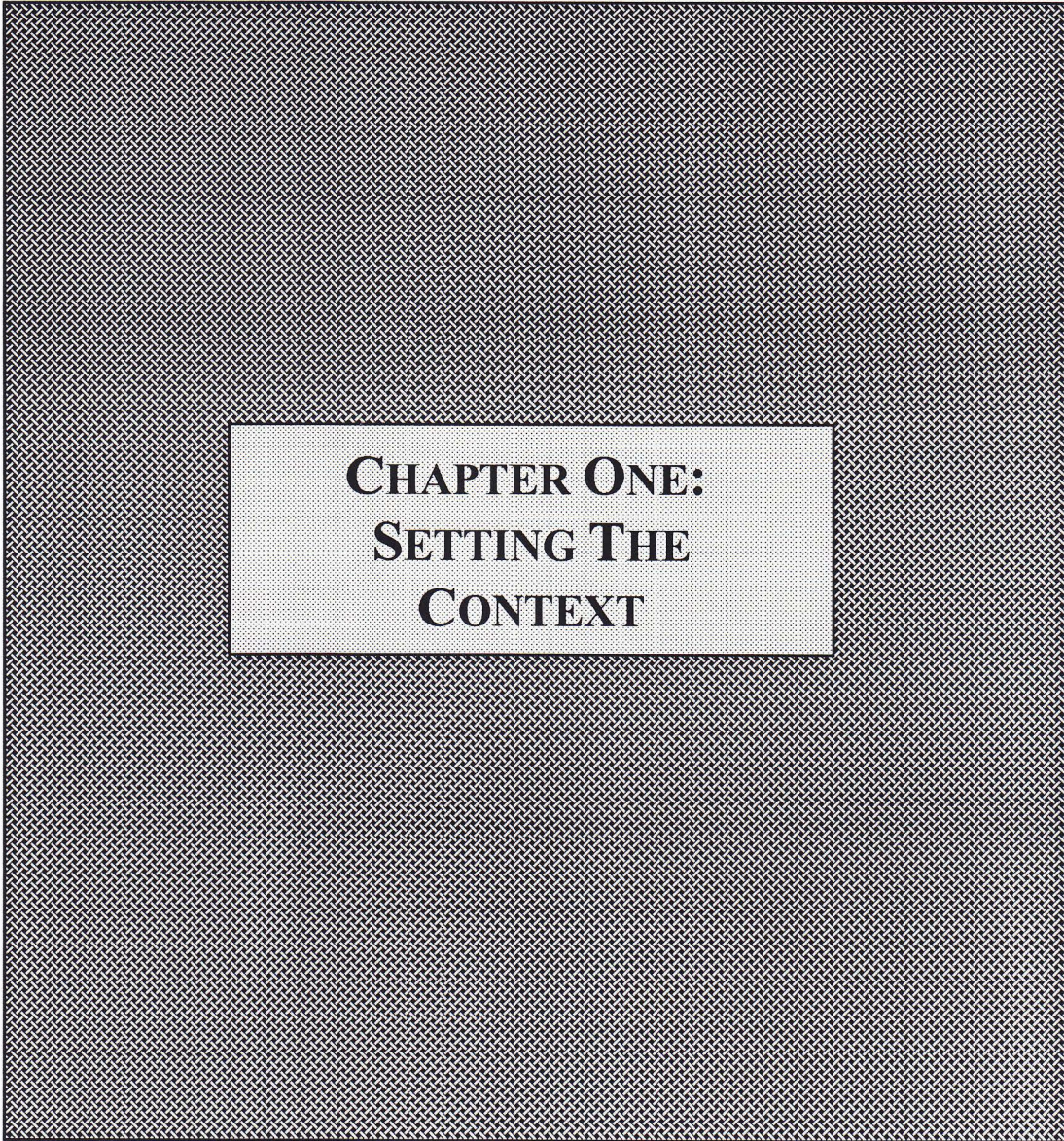
The HANDBOOK is organized into chapters according to grade level: pre-school, elementary, middle, and secondary. The material within each of these chapters was developed by teachers who implemented these global education units in their classrooms. Each unit is comprised of several lessons that have either a geographic, cultural, or issue-based focus. These resources can be used directly from the HANDBOOK and it is hoped that they will inspire the development of other lessons and units particular to the unique needs of each educator.

There is no formula for bringing a global perspective to the classroom. There are, though, several issues which must be considered. Educators must first decide how much time and

energy they are willing to devote to global education. Educators must consider what degree of changes or enhancements to the curriculum their schools will tolerate. Educators also must think about what level of involvement they will expect from colleagues and school officials, and what degree of participation and understanding they will expect of students. The answers to these questions will depend upon the unique characteristics and circumstances of each situation. They will determine each approach to global education. Some professionals choose to supplement the school curriculum with activities that promote a global perspective. These activities range from occasional lessons to interdisciplinary units which last a day, weeks, or months. Other educators infuse a global perspective into all areas of instruction throughout the year. Each approach makes an important contribution to the overall picture of global education and there is always room for improvement as we learn about its process.

It is hoped that this HANDBOOK will inspire the development of other units and lessons particular to the context and unique needs of educators aiming to globalize their curriculum.





**CHAPTER ONE:  
SETTING THE  
CONTEXT**

# BACKGROUND TO GLOBAL EDUCATION

George Urch

Few nations in the world promote an educational system that helps to prepare students for the realities of global conditions, events, and issues. The world is rapidly changing and fundamental global forces challenge all of us. During the past few decades world events have coincided with wide-spread environmental pollution, the disappearance of the world's natural resources, an explosion in population growth, and issues of global survival brought on by war and the proliferation of nuclear power. These issues are more compelling today than yesterday. International forces and issues are transforming our globe and make an agenda for action both urgent and challenging.

In the U.S., national leaders recognized the need to respond to these global issues and saw in education an instrument to help with that response. That response has been supported by the government, business, and education and has helped to move global education from the periphery to the mainstream of educational thought.

Some of the impetus for this shift came from business leaders who recognized their inability to compete with a growing global economy. Through the influence of the business community, a U. S. Commission on Global Education was formed in 1987. Their report, entitled *The United States Prepares for Its Future: Global Perspectives in Education*, focused on the connection between citizenship education and global education. It also led to the passage of the "International Education for a Competitive America Act of 1987" as well as an amended "Higher Education Act" to develop Centers for International Business Education. The public schools and the rest of higher education were not forgotten. The Global Education Opportunities Act of 1991 provided support for model elementary and secondary teacher preparation programs, the development of instructional materials, demonstration grants to assist consortia of schools and colleges, and increased opportunities for study abroad. In addition, the Higher Education Act of 1992 was re-authorized to strengthen the overall internationalization of higher education, especially at the undergraduate level.

Professional education organizations also have been active in emphasizing global education. In 1989 the Association for Supervision and Curriculum Development established a Global/ International Education Commission composed of members from each of the 50 states and six foreign countries. Their work led to the publication of the Association's 1991 Yearbook entitled, *Global Education: From Thought to Action*. The National Council for the Social Studies was not far behind. In cooperation with historians the Council formed a commission to chart a course for the twenty-first century. In 1989 the Commission issued a report in which world geography and world history were given

greater attention. This new international thrust also spawned a new professional association. In 1987 The Alliance for Education in Global and International Studies was formed. Its annual meetings now attract over 2,000 educators from public schools and higher education who come together to explore ways to add a global dimension to their institutions.

It is nice to know that business, government, and professional educational associations are developing an overall direction for national efforts in global education. However, their efforts only tangentially influence school districts and their teachers. While most teachers are aware of the importance of global education, few see their classroom as an arena for adding a global dimension to an already crowded curriculum; and even fewer have a sense of how to approach the topic. This is slowly changing. Teachers are beginning to recognize that global events are with us every day and can no longer be ignored - and students of all ages are beginning to ask about how the world works and how this relates to their future. Both teachers and students now recognize that competence in dealing with a pluralistic, interdependent world will be essential in the twenty-first century.

Fortunately there is a growing band of global educators who have given thought and direction to these concerns. For the past two decades they have been grappling with ways in which complex global issues can best be addressed in the classroom. Most agree that education about these issues should be a school-wide movement that promotes knowledge, skills, and attitudes that permeate the entire curriculum. It should not be a separate course in competition with other subjects, but rather a perspective that can be infused into all subjects. What becomes necessary is for these global educators to first convince teachers of the crucial importance of integrating a global perspective and then helping them explore ways in which to do this.

Global educators view the world and its inhabitants as interacting and interdependent. They recognize the need for education to reflect more adequately on the diversity of humankind, the interdependence of nations and people, the need for international cooperation, and the role of teachers and schools in helping to shape the future. They are concerned with the global dynamics that occur in a culturally pluralistic world with finite natural resources.

For the classroom teacher these concerns can be translated into three basic dimensions in global education. The first includes the study of world cultures in enough depth so that students can begin to view another culture through the eyes of people of that culture. The second includes a study of major global issues and how they can be approached. Thinking globally and acting locally is part of this dimension. The third includes the study of our planet as an interdependent global system whose physical and social environment should concern students throughout the world.

The process of introducing these three dimensions into the classroom requires the development of clear goals and a conceptual framework to put those goals into practice.

The establishment of such a framework can be a time-consuming and difficult task for teachers, but it is an important step. Listed below are a few examples of frameworks that can be applied to each of the three basic dimensions. The frameworks can be altered and revised depending upon the age and ability of the students.

## **The Study of World Cultures**

James Banks is a highly respected academic whose work focuses on multi-culturalism and ethnicity. Through his research he has identified key concepts and themes that can be utilized as a framework for the study of a particular world culture (Banks, 1991).

They are:

1. Origins and Immigration - the need to discover the origins and immigration patterns of an ethnic group
2. Shared Culture, Values, and Symbols - most cultural groups have unique values that result from an interaction of their original culture with that of a host culture
3. Ethnic Identity and a Sense of Peoplehood - this shared sense is one of the most important characteristics of any ethnic group. It is the result of a common history and current experiences
4. Perspectives, World Views, and Frames of Reference - members of the same cultural group often view reality in a similar way
5. Ethnic Institutions and Self-Determinism - often these institutions help ethnic groups to satisfy unique social, cultural and educational needs
6. Demographic, Social, Political, and Economic Status - the status of these indicators needs to be determined for the past as well as the present
7. Prejudice, Discrimination, and Racism - these are often issues in the history of cultural groups and need to be explored from within and outside those groups
8. Intraethnic Diversity - while ethnic groups share a common set of values, there are tremendous differences within a group that need to be examined
9. Assimilation or Acculturation - the assimilation of ethnic groups into the mainstream culture should be examined as well as the influence of specific groups upon mainstream culture.

A group of educators at Global Learning Inc., located in New Jersey, focused on the international issues of sustainable development in their very practical book, *A Sustainable Curriculum Framework for World History and Cultures* (Brown, 1991). In the book, Linda Murchio identifies nine themes that can be infused into the studies of history, geography, and cultures. They are:

1. Awareness - the need for students to discover systems of international activities that affect them personally and then compare the diversity of these linkages
2. Communication - the need for students to understand the importance of communication for understanding on a global level; and helping students

- understand how communication links are established
3. Economic - students explore options for economic development in an international community and examine options for sustainable growth within schemes of economic development
  4. Development: Physical Quality of Life - students clarify development terms and explore the effects of development on the quality of life
  5. Distribution of Resources - students understand where natural resources are located and determine how and why they are distributed throughout the world
  6. Environment/Biosphere - students understand the ecosystem and explore such issues as economic value, environmental stability, and international cooperation
  7. Energy - students are encouraged to consider the cultural relativity of certain types of energy sources. Also explored is the relationship between energy sources and changes in society
  8. Equity/Social Groupings - students explore rich and poor, and power and powerless relations as well as inequality of traditional and changing roles for men and women.
  9. International Economy - students explore trade relationships, the role of multinational corporations, and draw conclusions about the wants and needs of specific cultures.

Another framework for the study of world cultures emphasizes five basic principles that should be considered in order to offer students a realistic view of the world (Urch, 1992).

1. All cultures should be discussed on their own terms, preferably in their own words and through their own eyes. Books and materials written by someone from the culture being studied should be utilized when possible.
2. Cultures should not be considered bad or good, better or worse than other cultures by virtue of quick judgments and a specific value orientation. Each culture is organized around a set of attitudes, values, and beliefs, and needs to be viewed within the context of these principles. In this way a "we-they" syndrome can be avoided.
3. Students should be taught to view a culture or an event within a culture from more than one point of view. Different perspectives on the same issue challenge students to think beyond their own value system.
4. An examination of any culture should be interdisciplinary in approach. Students need to observe the interrelatedness of academic disciplines and understand that the world is not divided into subject matter areas, but into cultural groupings.
5. Cultures should be examined in enough depth to emphasize their complexity. The treatment of cultures in a superficial manner leads to stereotypic thinking.

## **The Study of Global Issues**

The four most commonly taught global issues in this dimension are: (1) environmental

pollution; (2) natural resource depletion; (3) population distribution; and (4) cross-cultural conflict. A fifth issue beginning to appear in the curriculum is the global economy. There are few organized frameworks to assist teachers in teaching about these complex issues and unfortunately few educators have a strong knowledge base in all of these subject matter areas.

Most teachers realize there is a level of comfort in teaching what they know. To approach the unknown requires the use of a discovery approach in which both teachers and students learn together through a process of inquiry. This process begins with the teacher giving the students a basic fundamental understanding of the issue and then applying a three step brainstorming process. This process helps students to organize their thoughts, to begin to use logical structures, and to recognize methods of reasoning. The three steps are:

1. Storming - students raise questions about a global issue through discussion; no judgment is made; the teacher lists all the questions on the chalkboard;
2. Forming - after the questions are listed, the teacher and students work together to organize the questions into groups or categories
3. Norming - the categories are then prioritized based on interest and importance as determined by the teacher and students working together.

The teacher then organizes the students into inquiry groups to explore the questions. Once a knowledge base is established through this process a framework is applied that also uses a three step process. The steps are:

1. Knowledge - what do the students now know about the issue and what is the level of learning that has occurred? To help students determine this the teacher asks students to define common terms, identify specific facts, and describe basic concepts.
2. Understanding - the second step is to help students determine whether they understand the meaning behind what they know. To help students in this process the teacher asks students to explain what they know, to give illustrative examples, and to interpret the facts and common terms.
3. Application - this step helps students to utilize what they know and understand by applying their new knowledge to a given situation. The concept of "thinking globally and acting locally" now occurs. With the help of the teacher, students identify areas of application. Some typical areas are identified by such questions as: How can the students help reduce local environmental pollution? How can they help to recycle to prevent natural resource depletion? How can they further their understanding of other cultures?

## **The Study of An Interdependent Global System**

There are several frameworks already established for exploring this dimension of global

education. The two most common models are listed below.

Robert Hanvey in a short essay entitled *An Attainable Global Perspective* (1976) promotes five dimensions to his framework. They are:

1. Perspective Consciousness - an awareness of and an appreciation for other images of the world
2. State of the Planet's Awareness - an in-depth understanding of global issues and events
3. Cross-Cultural Awareness - a general understanding of the defining characteristics of world cultures with an emphasis on understanding similarities and differences
4. Systematic Awareness - a familiarity with the nature of systems and an introduction to the complex international system in which the state and non-state actors are linked in patterns of interdependence and dependence in a variety of issue areas
5. Options for Participation - a review of strategies for participating in issues that effect local, national, and international settings.

Willard Kniep in his book, *Next Steps in Global Education: A Handbook for Curriculum Development* (1987), identifies four dimensions to his framework for an interdependent global system. They are:

1. Human Values and Cultures
  - Universals: standards for what it means to be human
  - Diverse Human Values: cultural differences
2. Global Systems
  - Economic Systems
  - Political Systems
  - Technological Systems
  - Ecological Systems
3. Persistent Global Problems and Issues
  - Peace and Security Issues
  - Development Problems and Issues
  - Environmental Problems and Issues
  - Human Rights Issues
4. Global History
  - Contact and Borrowing among Cultures and Societies
  - Origins and Development of Cultures and Values
  - Evolution of Global Systems
  - Historical Antecedents to Problems and Issues

A normal sequential program for elementary and secondary schools is also noted by Kniep in the same book. He recognizes the need for the entire school system to develop a building process.

## ELEMENTARY YEARS (K-6)

1. Developing Conceptual Foundations
  - for systems thinking
  - for cultural understanding
  - for historical perspective
2. Developing Basic Skills
  - for inquiry and scientific method
  - for problem solving
  - for critical thinking
  - for social participation
  - for literacy and communication

## SECONDARY YEARS (7-12)

1. Depth of Understanding (particularly 7-9)
  - of systems through science, social science
  - of human values and cultures
  - of persistent global problems
  - in historical perspective
2. Opportunities for Specialization (particularly 10-12)
  - in foreign languages
  - in contemporary systems and technology
  - in area studies, cultures, non-western perspectives
  - in global problems and issues
  - in academic disciplines

These frameworks produced by educators might be of some help in organizing the addition of a global perspective to the classroom. All of the approaches have some merit. However, classroom teachers must select and modify any of these approaches so they become relevant to their students. The marriage between teachers and the "best" approach for their students is an important part of the entire process.



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# GLOBAL EDUCATION IN THE CLASSROOM: A CASE STUDY

**Terri Wells**

As an early childhood teacher, I have always been interested in building a sense of community and in celebrating the diversity of each child in my classroom. Each year I have provided a forum for every member of the class to share information about the similarities and differences in ourselves and our families. I have also focused on the larger picture and selected one or two countries to concentrate on in depth during the school year.

Early on, I developed a unit on Japan for a second grade classroom. The students and I had lots of fun making a tea room in one section of the classroom, having a tea ceremony, making carp out of paper, and celebrating Children's Day as children do in Japan. My students wore kimonos, read Japanese folklore, and cooked and ate with chopsticks. The enthusiasm and involvement of the children were exciting and on the outside it looked like a successful unit.

Over the years, I began to realize that my students were getting only a characterized sense of the peoples we studied. They were learning mostly about differences. For instance, after completing the unit on Japan, my students seemed to have the impression that Japanese children walked around formally dressed in kimonos all the time. They seemed to have no sense that Japanese children were fun-loving children with interests like their own.

I, much like a tourist guide, had encouraged the children to focus only on the differences of each country. I stimulated their interest and helped them to have fun, but I was not helping my students to see what they had in common with the children of other countries and to get a sense of them as real people.

Based on my experiences and observations, I have decided to develop a unit on Children Around the World that will help my students to relate personally to the experiences of children around the world. I am developing five mini-units that focus on topics which touch the lives of children in all countries, such as beads, jewelry, games, dolls, and homes. I feel that this focus will allow us to consider commonalities, as well as differences, across cultures. This unit will work well with the scope and sequence of the curriculum of the school and it will complement what is being covered in other first and second grade classrooms.

Each interdisciplinary mini-unit will last two to three weeks. Students will work

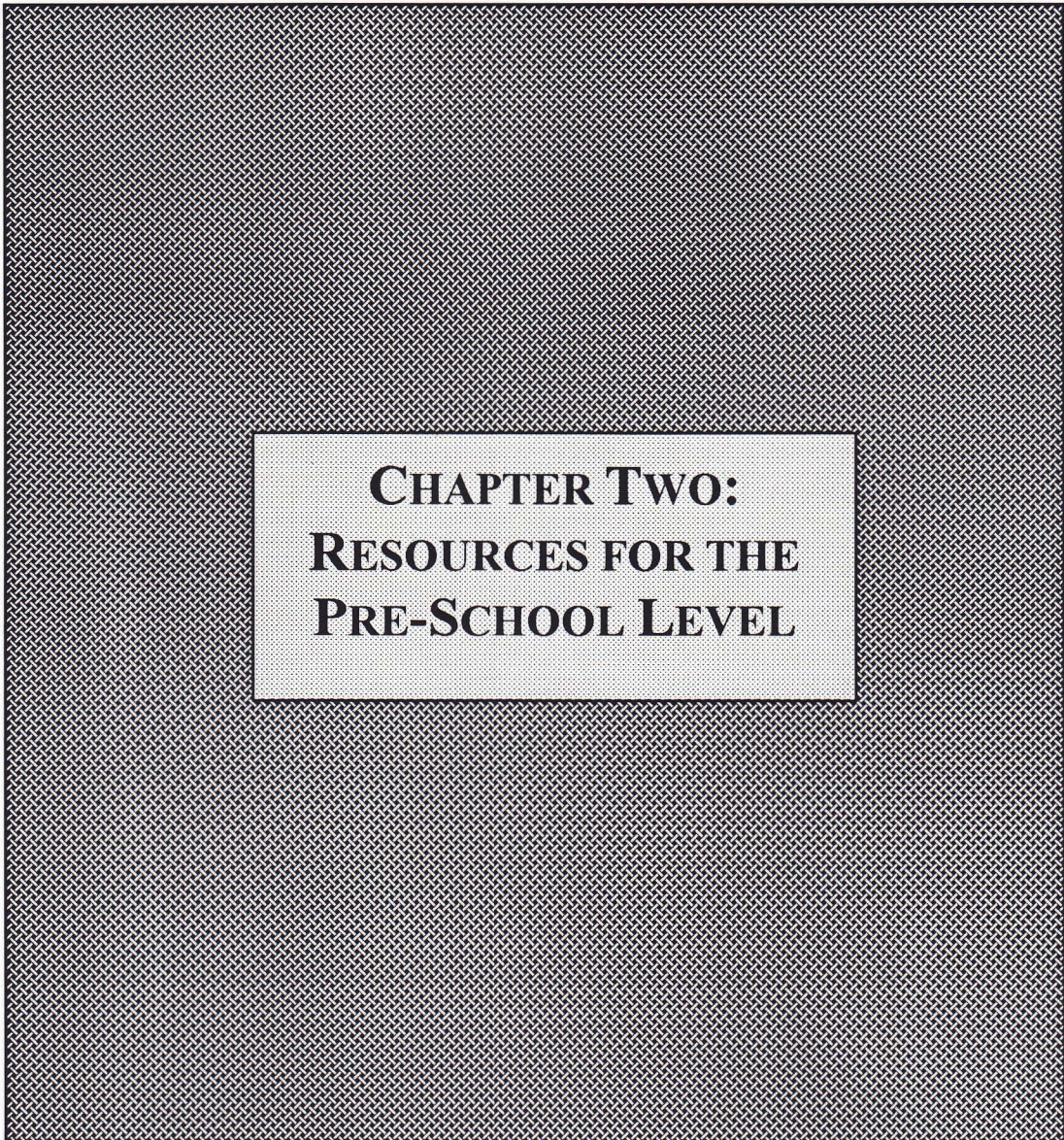
cooperatively or independently on many multi-modular activities. They will complete hands-on cooking and art projects, learn about early math and number systems, read folklore, and write autobiographies. They will discuss relevant facts at morning meetings. Parents will be actively involved throughout the unit. The unit will end with a multicultural potluck dinner and display of artifacts made by the first and second graders.

Much of what happens will be determined by the responses and interests of the students. I have developed several learning centers and gathered tons of materials and I have a general sense of what will happen, but I haven't written any lesson plans. I am leaving room for my students to be actively involved in deciding what we will do with the material. I have found that children this young are capable of insightful discussions and eagerly engage in active learning when given the opportunity. I want to provide them with that opportunity and join them in their process of discovery. My lack of specific plans is a problem for one of my team teachers with whom I would like to present the unit. She prefers a written plan for each lesson and is not as comfortable as I am with actively involving children in decision making. Our different approaches have made it challenging to plan for this unit together.

I have been working on this unit for many months. Although the principal of my school has been supportive, he was unable to provide funding or release time for me to develop the unit. I am able to justify the enormous investment of time and resources by the fact that I have a new grade assignment which necessitates the development of new materials anyway.

This unit will help my students to develop important skills, such as reading and writing and the ability to appreciate different perspectives. It will also help me to build a sense of community among my students and an understanding of community that extends far beyond our classroom.





**CHAPTER TWO:  
RESOURCES FOR THE  
PRE-SCHOOL LEVEL**

# **SELF-ESTEEM HANDBOOK:**

## **AWARENESS OF CULTURAL AND PHYSICAL DIFFERENCES FOR TEACHERS AND STUDENTS**

**Bobbie L. Rennix**

**Concept/Main Idea:** This unit was developed specifically for Chapter One students in order to develop a positive self-image through the discovery of one's own culture. These activities will expose children to other cultures and offer an opportunity to explore likenesses and differences among children around the world through literature, writing, and discussion.

**Grade:** Kindergarten -1

**Global Topic:** World Culture

**Region/Culture:** Any

**Teacher Rationale:** *The Chapter One Staff Development Handbook contains numerous activities designed to assist teachers in working with children at risk. These activities will help teachers guide children towards developing a positive sense of self-worth that is necessary in the acceptance of others. It also will help pupils to gain an awareness of our likenesses as members of the human race together along with an appreciation that it is our differences that make each person special and unique. The three lessons presented here in this summary of the handbook will expose students to cultural and physical differences of people. This exposure will create a respect for people of other ethnic and cultural backgrounds.*

### **LESSON ONE:**

#### **CULTURAL AWARENESS - LIKENESSES AND DIFFERENCES**

**Objective:**

Students will be able to identify their own ethnicity, its characteristics, and compare likenesses and differences with other students in the class.

**Materials:**

Handouts entitled, "All About Me," "Ethnic Study," and "Sharing Our Feelings"

### ***Activities:***

[NOTE: Prior to teaching this lesson, background on ancestors should be introduced.]  
One day a week for about ten minutes, the teacher will engage students in a discussion and/or writing activity based on the following topics:

1. Ethnic Groups:
  - \* What is an ethnic group?
  - \* Who wants to share their group?
  - \* Can you bring something from home or from your parents or grandparents that symbolizes your group?
  
2. Likenesses/Differences of People:
  - \* Skin color
  - \* Freckles
  - \* Eyes
  - \* Sizes
  - \* Hair (color, length, texture)
  - \* Neighborhoods
  - \* Houses, condos, apartments, etc.
  
3. Contributions of Different Ethnic Groups:
  - \* Traffic lights
  - \* Telephone
  - \* Telegraph
  - \* + and - signs
  
4. Stories, Poems, Biographies
  - \* Find those related to different ethnic groups
  - \* [NOTE: A list of stories is provided for your use in the resources listed at the end of Lesson Three. Others may be chosen by the teacher.]

## **LESSON TWO: CULTURAL AND PHYSICAL DIFFERENCES**

### ***Objective:***

Students will be able to discuss the communication systems of different ethnic groups and identify linguistic differences.

### ***Materials:***

- \* This lesson was designed around the book, *Aekyung's Dream* by Min Paek.
- \* Handouts entitled, "All About Me," "Ethnic Study," and "Sharing Our Feelings"

### **Activities:**

1. Teacher will read a story, for example, *Aekyung's Dream*.
2. Students are introduced to different languages, customs, feelings, and physical traits through exercises in which they learn the value of differences and form an appreciation and knowledge of the communication system of other ethnic groups.
3. By using the book *Aekyung's Dream*, such themes as stereotyping, differences, respect of others, language, culture, and the sense of "not belonging" will be explored. After reading the book, *Aekyung's Dream* (preferably in parts with discussion after each reading), the following questions can be asked:

- \* How do you think Aekyung felt?
- \* Have you ever felt that way?
- \* Do you know someone who has felt like Aekyung?
- \* Have you ever been teased before?
- \* What have you been teased about?
- \* What is stereotyping?
- \* Why is it ridiculous to be teased about how you look? (Bring out the fact that we do not have control over how we look. We can't order ourselves.)
- \* Do you know of another group of people who are teased because they look different like Aekyung?
- \* List the negative differences that people tease about that many people face or have in common, such as: fat, skinny, short, tall, freckles, eyes, teeth, skin

### **Options:**

Teach children to say hello in other languages after the introduction to hello in Korean:

Korean	On-yung
Polish	Dzien Dobry
French	Bon Jour
Swahili	Jambo
Spanish	Hola

These words for hello can be introduced and used daily for one week (one at a time) until they are mastered. Others can be used if children are from other ethnic groups. This exercise can be used throughout the year for ethnic awareness and a sense of hello being used in the area of being alike.

- \* After introducing the alphabet in Korean, compare it to the American alphabet and others.
- \* Discuss the traditional homes in Korea (kiwi houses) and compare them to homes in our country.

- \* What are some other places that are modern and not living in ways we expect them to? Africa?
- \* Other books may be used focusing on subject matter such as *Aekyung's Dream*.

## **LESSON THREE: MAKING VEGETABLE SOUP**

### ***Objective:***

Students will develop an understanding of the uniqueness of all individuals and the value of their contributions to our society.

### ***Materials:***

- \* Poem by Sandi Veranos entitled "Differences"
- \* Recipe for a good soup, vegetables needed for soup, large electric pot or crock pot, utensils needed to prepare vegetables in class, plastic bowls, and spoons for the children to eat.

### ***Time:***

Morning hours will be needed to prepare soup. Children will be able to eat the soup in the afternoon or even the next day.

### ***Activities:***

1. Read the poem to the children. Discuss the content of the poem and its overall meaning. Record specific statements on the board or on experience chart paper for later comparison. Discuss the idea of making vegetable soup as a classroom activity.
2. Children should go home and discuss what we will be doing in class and what led to this activity. A permission slip should go home with each child with an explanation of the up-coming activity with a line for a parent's or guardian's signature of approval.
3. Write the recipe on the board and allow time for the children to copy it. Having the recipe written on the board will allow the students easy access for following the steps.
4. Divide the children into groups according to vegetables. Allow each group to prepare a different vegetable. The teacher and any parents able to participate should assist with the cutting of the vegetables. Follow the steps as written on the board.

### ***Evaluation:***

- \* Children should write stories about their experience and share them with the class.
- \* Children can also share some of their own oral tales of preparation for a family dinner. [NOTE: This activity can be taught in stages at the discretion of the teacher.]



### **Options:**

- \* The teacher can bring to class pictures from magazines and books showing different children from countries around the world. These may be shared and discussed.
- \* The teacher can bring in a prepared can of soup and display in a clear container for easy viewing and discussion. Questions can be asked, such as: What do you see? Why is it called vegetable soup? How many different vegetables do you see? Are they all important to the soup? Other questions can be given by teacher and/or students.

### **Resources:**

- \* Information for this unit was gathered from the following sources:

Pack, Min (1988). *Aekyung's Dream*. Children's Book Press.

- \* Suggested supplementary multicultural literature for this unit:

#### **Africa:**

Aardema, Verna (1983). *Bringing the Rain to Kapiti Plain*. NY: Dial Press.

Step toe, John (1987). *Mufaro's Beautiful Daughters*. NY: Lothrop, Lee & Shepard Books.

#### **African-American:**

Brenner, Barbara (1978). *Wagon Wheels*. NY: Harper & Row.

Hamilton, Virginia (1985). *The People Could Fly*. NY: Knopf, distributed by Random House.

Keats, Ezra Jack (1967). *Pet Show*. NY: Macmillan.

#### **Cambodia:**

Roland, Donna (1984). *Grandfather's Stories From Cambodia*. Open My World Publishing.

Roland, Donna (1984). *More of Grandfather's Stories From Cambodia*. Open My World Publishing.

#### **Caribbean:**

Lessac, Frane (1984). *My Little Island*. NY: Lippincott.

#### **China:**

Wallace, Ian (1984). *Chin Chiang & the Dragon's Dance*. NY: Atheneum.

**Hispanic:**

Freeman, Don (1968). *Corduroy*. NY: Viking Press.

Freeman, Don (1978). *A Pocket for Corduroy*. NY: Viking Press.

**India:**

Bonnici, Peter (1985). *The Festival*. Minneapolis: Carolrhoda Books.

**Italy:**

De Paola, Tomie (1975). *Strega Nona*. Englewood Cliffs, NJ: Prentice-Hall.

**Japan:**

Yashima, Taro (1958). *Umbrella*. NY: Viking Press.

**Mexican-American:**

Brown, Tricia (1986). *Hello, Amigos!* NY: Holt.

**Minority:**

Keats, Ezra Jack (1967). *Peter's Chair*. NY: Harper & Row.

Walter, Mildred Pitts (1980). *Ty's One-Man Band*. NY: Four Winds Press.

Williams, Vera B. (1982). *A Chair For My Mother*. NY: Greenwillow Books.

**Multicultural:**

Simon, Norma (1976). *All Kinds of Families*. Chicago: Albert Whitman & Co.

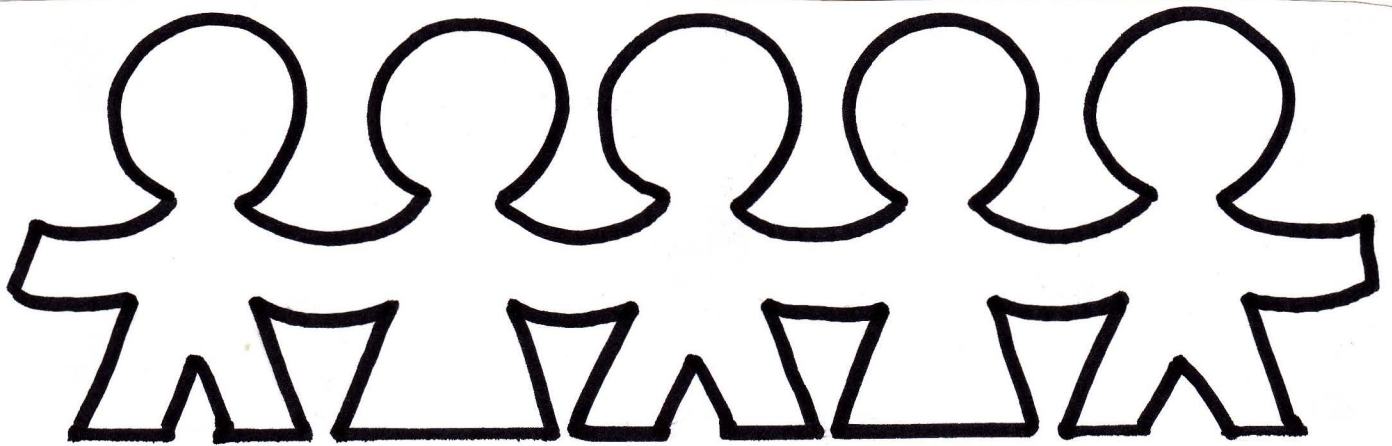
**Navajo:**

Blood, Charles L. (1976). *The Goat in the Rug*. NY: Parents' Magazine Press.

**Vietnam:**

Boholm-Olsson, Eva (1988). *Tuan*. NY: R & S Books.

# All About Me



## UNITY

1. My name is \_\_\_\_\_
2. I am a \_\_\_\_\_.(boy - girl)
3. I am \_\_\_\_\_ years old.
4. My skin color is \_\_\_\_\_
5. My hair color is \_\_\_\_\_
6. My eyes are \_\_\_\_\_
7. My ethnic background is  
\_\_\_\_\_
8. My favorite food is \_\_\_\_\_
9. My favorite holiday is  
\_\_\_\_\_
10. I belong to the \_\_\_\_\_ race.

# ***Ethnic Study***

1. My name is \_\_\_\_\_.

2. My school is \_\_\_\_\_.

3. I am in the \_\_\_\_\_ grade.

4. I live in \_\_\_\_\_.

5. My ethnic group is \_\_\_\_\_.

6. List two or more facts you know about your ethnic group.

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7. List something you would like to learn about your ethnic group.

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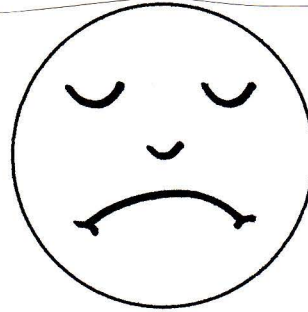
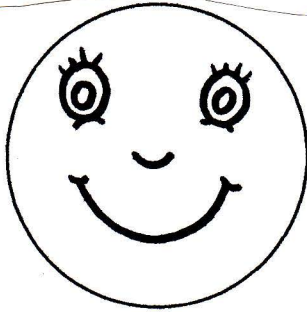
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# SHARING OUR FEELINGS



## USEFUL DEFINITIONS !

**Multicultural:** Many lifestyles and customs.

**Ethnic Group:** A group of people with many things in common, such as language, culture, history, race, celebrations, food, or national origin.

**Ancestors:** Family members from long ago such as great-grandparent.

1. My name is \_\_\_\_\_.

2. My ancestors came from \_\_\_\_\_.

3. Why I'm happy about my ethnic group...

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4. List two or more unkind remarks you have heard someone say about your ethnic group or any ethnic group...

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## ***DIFFERENCES***

“What kind of a stew,  
Would beef stew be,  
If every vegetable,  
Were like a pea?”

“It wouldn’t be great,”  
Said a carrot. “You see,  
The people would miss  
The color in me.”

“Nothing has strings,  
Yet chops up so right,”  
Said celery. “You’d miss me  
With every bite.”

Said onion, “I flavor,  
With just the right touch.  
If onions were peas,  
Stew wouldn’t be much.”

“It wouldn’t fee many!”  
Said potatoes, with ease.  
“We’re bigger; we fill up  
The pot quicker than peas.”

“It’d be disaster,”  
They were quick to agree.  
“For every vegetable  
To be like a pea!”

“What kind of a world,  
Would our world be,  
If every person,  
Were just like me?”

by Sandi Veranos

# ANTI-BIAS CURRICULUM: A MULTICULTURAL PERSPECTIVE

**Mahnaz Mondanipour**

**Concept/Main Idea:** This unit was developed to foster children's knowledge and pride in their own racial identity and to develop an awareness of and sensitivity to cultural differences and similarities through a variety of suggested activities.

**Grade:** Kindergarten

**Global Topic:** World Culture

**Region/Culture:** Any

**Teacher Rationale:** *Children are aware very young that color, language, gender, and physical ability differences are connected with privilege and power. They learn by observing the differences and similarities among people and by absorbing the spoken and unspoken message about those differences. Racism, sexism, and handicapism have a profound influence on their developing sense of self and others. Early childhood educators have a serious responsibility to find ways to prevent and counter the damage before it becomes too deep.*

*The crucial first step for teaching from a multicultural perspective is to examine and analyze teacher's values and perspectives, intergroup relationships in the community, parental attitudes, and children's awareness and social patterns. As in every aspect of education, the teacher is the critical variable. With the curriculum, the teacher provides opportunities for children to expand their understanding of the social world. As a person, the teacher provides a model and the inspiration for children to adopt a pluralistic point of view. This role requires constant self-scrutiny because teachers, like everyone else in this society, have grown up with their own share of biases and prejudices.*

*It is not always easy to implement anti-bias curriculum on a regular basis, whenever the appropriate moment pops up. Few early childhood educators have been prepared to talk with children about race, ethnicity, and disabilities. Like children, grown-ups must learn by doing, by making mistakes, and thinking about it, and trying again. Anti-bias teaching requires critical thinking and problem solving by both children and adults. And, because at heart, anti-bias curriculum is about social change, it may meet with resistance from other teachers, from parents, from administrators, and from one's own ambivalence and discomforts. Nevertheless, it is worth the hard work. Through anti-bias*

*curriculum, teachers enable every child to achieve the ultimate goal of early childhood education, the development of each child to her or his fullest potential.*

## **LESSON ONE: LEARNING ABOUT RACIAL DIFFERENCES AND SIMILARITIES**

### ***Objective:***

Students will be able to identify their own and others' physical characteristics.

### ***Materials:***

Refer to each of the activities for recommended materials.

### ***Activities:***

1. Make a book, "We All Look Special," about the physical characteristics of each child and staff member. Take color photos of each child, paste each on its own page; ask children to describe themselves and write what they say under the photo. Include skin color, hair, and eyes among the characteristics. With darker skinned children, be careful about having sufficient lighting when photographing them so their features are clear.
2. Get paint chips from a paint store. In small groups identify the ones closest to each child's skin tone, hair color, and eye color. Make a poster with the paint chips and names of children. With four year olds, you can also make a simple chart stating the range of color and how many children have which color. Talk about how everyone has skin and the functions it serves for everyone.
3. With three year olds, provide skin-colored crayons. Help them choose the one closest to their skin color and then draw pictures of themselves. In addition, with four year olds, mix paints so that each child has her or his individualized color for painting pictures of her or himself. Be creative in talking about the beauty of each shade.
4. Make a life-size cutout of each child with butcher paper and use mirrors to help each child select the crayons and paints that most closely look like her or him to color in skin, eyes, and hair. Children can take turns at circle time telling about their cutouts. Mount the cutouts around the room.
5. Cut a tiny bunch of hair from each child, paste each one on a 3" x 5" index card, put them in the box, and then ask children to identify each child's face and make a collage about different hair styles. Bring in different combs and hair materials that children use and have them tell each other about how their hair is fixed. Talk about how everyone has hair and what function it serves.



6. Make a collage about different eye shapes and colors. Include photos of your own children and then add other pictures as part of the activities for broadening their awareness about diversity.

7. Make a bulletin board of color photos of each child and his or her mom, dad, grandparents, aunts, uncles, brother, sisters, and cousins. Take photos of family members, and ask for extra photos from them. Talk about ways in which each child looks and does not look like family members. Highlight the point that we get our looks from our parents, but we never look exactly the same as they.

8. Encourage positive feelings about black and brown colors. This is important for darker skinned children to counter the negative attitudes toward these colors created by racism. It is also important for white children to counter their learning that brown and black are inferior. Make sure children regularly use different shades of black and brown in their play dough, paint, and paper. Collect black and brown cloth, yarn, and paper of different textures and shades, and make all black or all brown collages.

9. Present the children with photographs of people who represent a wide range of culture, racial, and income groups. Tell the children to "put the ones together that go together," to see what criteria they use in grouping people.

***Caution:***

When children ask questions about racial physical characteristics:

- Do not ignore.
- Do not change the subject.
- Do not answer indirectly.

## **LESSON TWO: LEARNING ABOUT CULTURAL DIFFERENCES AND SIMILARITIES**

***Objective:***

Students will be able to identify elements of culture within their own families and begin to develop awareness of their own cultural identity and an understanding of the cultural differences and similarities among others within the class.

***Materials:***

Refer to each of the activities for recommended materials.

***Background:*** *Cultural diversity is about the myriad ways people solve the daily challenges of being human. First through experiences in their families, and then in*

*ever-widening circles of influence - neighborhood, school, church, temple, and media - children construct their cultural or ethnic identity and way of being in the world. Activities for teaching cultural diversity are the basis of most multicultural curriculum. Learning the cultural attributes of one's own ethnic identity takes time. Even more so does learning about someone else's culture. Young children are just beginning their journey. Centering curriculum in children's families and expanding diversity through learning about other children's families provides sufficient material and issues to last a whole school year. Teachers have been exposed to or have been using multicultural approaches with children since early childhood. It is particularly important to keep in mind the traps of being a "tourist" when planning anti-bias activities about cultural differences and similarities.*

### **Activities:**

1. Borrow and take photographs of all the people who live with each child and staff member. Make a bulletin board of "The People in Our Families." Label each photo with the names and family relationships of each person. Talk with children about the similarities and differences in who lives together as a family.
2. Make a class book about "Our Families" with a page for each child and staff member, telling who lives with each child, and what work family members do outside the home. Focus on what they do, not on where they work. Let children take these stories home to read to their families.
3. If your children or staff speak different languages, make a poster and a book about "The Ways We Speak," illustrating with four or five words children commonly use such as words for family members and pets, thank you, water, milk, and so forth. Use the book at circle time and with individual children.
4. Read children's books about families reflective of the ethnic groups in your class. Always read more than one book about each group. Talk about the differences and similarities between the children's lives in the book and the children from that ethnic group in your class. Include books about interracial and intercultural families.
5. Tell stories with persona dolls. Doll's stories can both reinforce a specific family's way of living and add new variations on a group's cultural patterns. Use three or four persona dolls who are parts of the racial and ethnic groups you chose to introduce. Each doll's family background should reflect differences within the group.
6. Take neighborhood photographs, no matter how poor the area may be, of local attractive buildings, shops, gardens, and other places where children's families go. Find people doing work and recreational activities. Ask permission to photograph them for a bulletin board display and for a picture book. Enlarge and duplicate the best photographs; mount one set with labels of names of specific places and people.

7. Cooking is a frequently used activity for learning about cultural diversity. Cook what children regularly eat at home. Include foods eaten by every child's family.
8. Teach songs that are really sung by an ethnic group, not songs made up by an outsider. Choose songs that reflect concrete aspects of life in a culture that interests preschoolers.
9. Use music from various cultures for movement and dance activities, for relaxing children at rest and nap times, and as background music at eating time.

### ***Caution:***

"Tourist curriculum" is hazardous to the development of your children. Avoid the following:

- **Trivializing:** Organizing activities only around holiday or only around food. Involving parents only for holiday and cooking activities.
- **Tokenism:** One black doll amidst many white dolls; a bulletin board of "ethnic" images as the only diversity in the room; only one book about any culture group.
- **Disconnecting cultural diversity from daily classroom life:** Reading books about children of color only on special occasions. Teaching a unit on a different culture and then never seeing or discussing that culture again.
- **Stereotyping:** Images of Native Americans all come from the past; people of color always shown as poor; people from cultures outside the U.S. only shown in traditional dress and in rural settings.

## **LESSON THREE: LEARNING ABOUT GENDER IDENTITY**

### ***Objective:***

Students will be able to identify the relationship between biological identity and gender roles by exploring and challenging stereotypes of gender roles, behaviors, and work tasks.

### ***Materials:***

Refer to each of the activities for recommended materials.

### ***Activities:***

1. Make copies of an outline of a body as drawn by a preschooler, and in small groups ask children to fill in all the body parts, and to show if the person is a girl or a boy.
2. Have anatomically correct dolls available for the children in the dramatic play area and

to be used for specific activities with the teacher. For example, tell a persona doll story where a few of the dolls ask questions about what makes them a boy or a girl.

3. Create a display of photos and pictures of women and men doing the same kinds of tasks in the world of work. Use this to talk about the different tasks the children's family members do, and talk about what kinds of tasks the children do and would like to do when they grow up.
4. Make a picture display of different kinds of families called "Beautiful Families Come in Many Different Ways." Help children understand that all families serve the same functions to provide a home, to take care of children and adults in the family, and so on.
5. Invite members of the children's families who do non-traditional jobs to visit and talk with your class.
6. Support children's dramatic play in non-traditional roles and play about different kinds of families.
7. Tell stories about the persona dolls that support non-traditional behaviors and describe the conflicts they sometimes feel when acting in ways that challenge stereotypic gender roles.
8. Read books about adoption as another way that women and men become mothers and fathers. If you have adopted children in your class, be sure to find out how their parents are explaining adoption to the child.
9. Tell persona doll stories about girl and boy dolls challenging a stereotype about gender behavior.

***Evaluation:***

Teachers can, from time to time, measure children's understanding of and effective reactions to various aspects of diversity. By recording their children's initial responses and comparing them to later responses, teachers can see more concretely how children's thinking and effective reactions are changing.



# THE INNUIT: A CROSS CULTURAL PERSPECTIVE

**Elaine Reardon**

**Concept/Main Idea:** This unit aims to introduce students to the Inuit tribe and Eskimo Culture by exploring literature about their way of life.

**Grade:** Kindergarten

**Global Topic:** World Culture

**Region/Culture:** Arctic/Inuit Eskimos

**Teacher Rationale:** *I chose to focus this unit on the Inuit culture because it is a culture that often is overlooked and ignored. Unlike many other Native American cultures in the lower 49 states, the Inuit remember, and often still practice, their traditional way of life. In addition to the native culture, the tundra and Arctic region is one of the most vulnerable and sensitive environmental areas of the whole world, easily disturbed by development and exploitation. Therefore, I believe by teaching not only about the land, but also about the domain of all living things, we may contribute to its preservation, and a deeper understanding of what being a caretaker of the earth in a global sense is all about.*

## LESSON ONE: INNUIT CULTURE

### **Objective:**

Students will be able to define what Inuit and Eskimo mean, and explain the way of life for various tribes in this region.

### **Materials:**

This lesson was designed around articles from the following magazines:

\* *Big Backyard*, December 1983

\* *Ranger Rick*, January 1985

[NOTE: Or resources of your choice]

### **Activities:**

1. Ask students to sit in a circle and explain that today we will begin learning about the lives of the people who are called Eskimos or Inuits. Explain that we will be looking at

some ways we are the same and different.

2. Read the article from *Big Backyard* (or resources of your choice) about Eskimo dogs and their importance to the culture, showing accompanying photographs. Ask for questions and comments. If none are brought up, ask some of these possible questions:

- \* Did you find out anything that you didn't know?
- \* How is life changing for the Innuits?
- \* Do they all live in igloos?
- \* Does anyone in class have a ski-mobile? Is it used for fun, hunting or for gathering food?
- \* Does anyone have a dog at home? Does their dog have any responsibilities or training?

3. Read from *Ranger Rick*, showing photographs of igloos, and how they are made, along with the hunting story. With the students, examine the drawing of the inside of the igloo and compare how that family lives to how our families live.

### ***Conclusion:***

- \* What is nice or interesting about the Inuit lifestyle?
- \* Ask for questions and comments on the reading and photographs.

## **LESSON TWO: THE LAPLANDERS/WINTER FESTIVAL IN LAPLAND**

### ***Objective:***

Students will be able to explain basic similarities between the way of life in a very old Scandinavian culture and that of the Native American Culture.

### ***Materials:***

This lesson was designed around articles from the following magazines:

*Big Backyard*, December 1983

*Ranger Rick*, January 1985

World globe.

[NOTE: Or resources of your choice]

### ***Activities:***

1. Have children sit in a circle. First show them pictures, then show them on the globe how close to the north pole Lapland is.
2. Read the story, showing pictures, and stopping for questions and comments. Focus on the importance of the reindeer and migration as a way of life. Do the children think this

will change? Why? Although this is still the Arctic, how far are they from the Inuit tribe? Mark these places on the globe.

***Evaluation:***

Questions and comments

***Option:***

Finger-paint frosty designs on foil making snowy landscapes with Ivory Soap.

## LESSON THREE: WOLVES & DOGS

***Objectives:***

Students will be able to explain the wolf's relationship to the canine family.  
Students will create a graph representing local wildlife.

***Materials:***

This lesson was designed around articles from the following books:

*The Wolfman* by Sallie Luther

*Atuk* by Mischa Damjan

***Activities:***

1. Ask the class to sit together in a circle and have the students share stories and information they have heard about wolves.
2. Read the story, *The Wolfman* and show the photographs. Then identify the areas referred to on the map.
3. Talk about the local habitat, and make a list of animals common to your area. Do you have wolves? Talk about how houses and people may be encroaching on the territory of different wildlife (for example: fox, mink, otter, beaver, deer, coyote, bear, moose, raccoon, porcupine, owl, weasel).
4. Make a graph representing each animal you have seen in your own habitat.

***Conclusion:***

Read *Atuk* to the class.

## LESSON FOUR: WHAT BEAR GOES WHERE?

### ***Objective:***

Students will be able to identify three species of bear and their habitats, and to generalize that animals adapt in order to live where they do.

### ***Materials:***

Pictures of three bear species: Polar Bears, Grizzly Bears, and Black Bears  
Three sheets of large butcher paper with the outline of one bear species on each, labeled.  
Construction paper, pencils, scissors, and glue.

### ***Definitions:***

**Polar Bears** - Long neck, slender head, and white fur. They live along the Arctic coasts, mostly on the polar ice. They feed mainly on fish and seals. Their thick fur keeps them warm, and the webbing between their toes makes them good swimmers.

**Grizzly Bears** - Wide head and 'dish-shaped' face. They have a distinctive hump between their shoulders. They dig up most of their food with their long claws. They eat roots, tubers, gophers, marmots, and smaller rodents as well as carrion. They occasionally eat larger animals for food. They often live at the edge of forests.

**Black Bears** - Smaller than grizzlies and polar bears, they have more pointed heads. They may be black, auburn, or cinnamon. They are quiet and shy. They live in a variety of habitats from forests to brush or chaparral. They eat mostly nuts, berries, and fruits.

### ***Activities:***

1. Show students pictures of the three different species of bears. Ask them to talk about what things are alike and different.
2. Ask students to imagine where each bear lives. Talk about what is different about where each bear lives. Think about how each bear looks, and whether that helps it to live where it does. Talk about adaptation.
3. Divide the class into three groups. Give each group a bear species and have them cut out or draw elements of the habitat of their group's bear to glue around the picture (for example: trees, meadows, rocks, blocks of ice, snow, fish, forest berries, fruits, etc.).

### ***Conclusion:***

Display the finished posters and ask the class what they have learned about bears and where they live. Discuss how each environment has particular life forms and available foods, and how all animals adapt to survive. Could a polar bear live in your area easily? Could the black bear live in the Arctic region? Children can bring in their own teddy bears



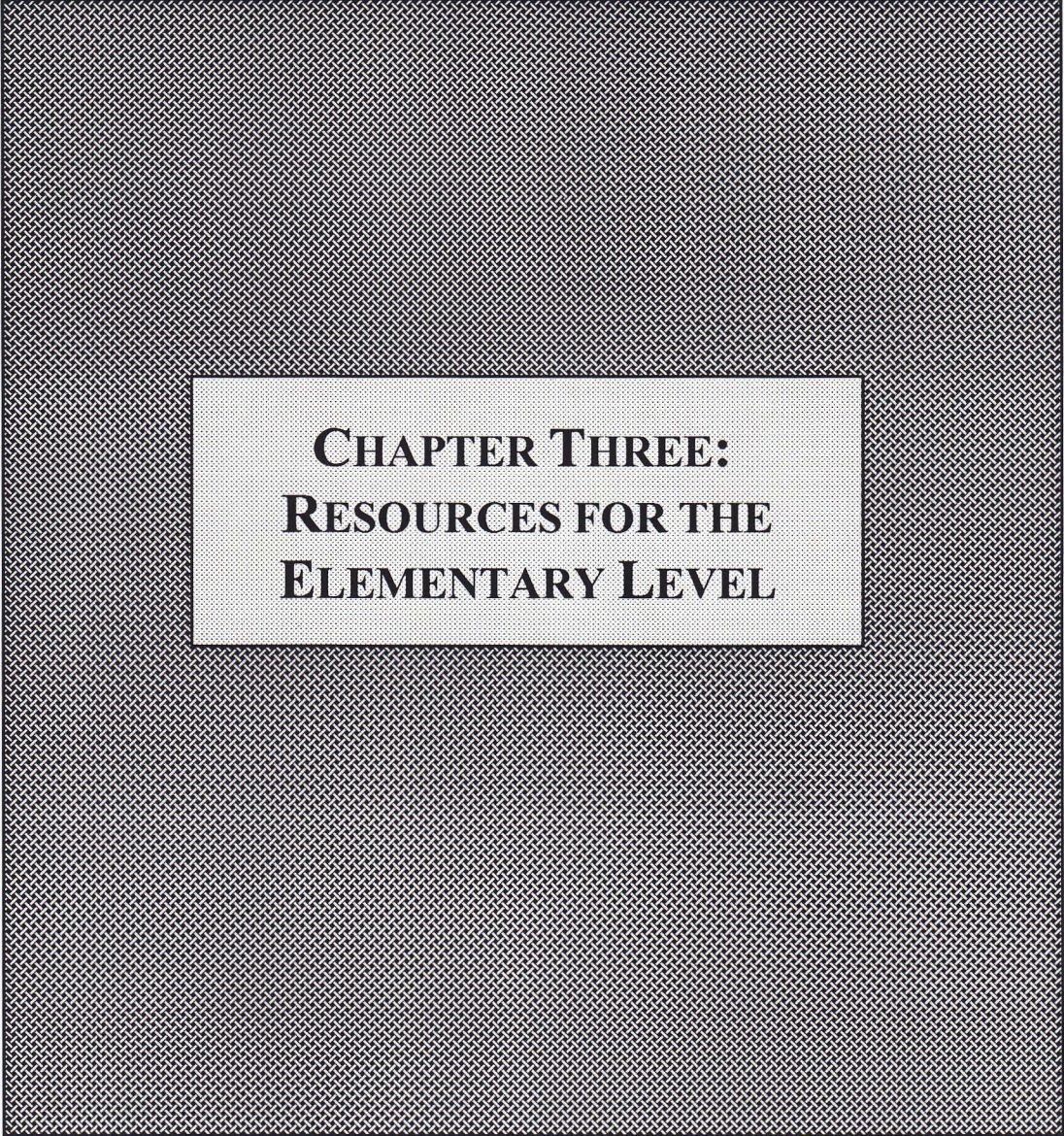
and place them under the appropriate bear species poster.

***Resources:***

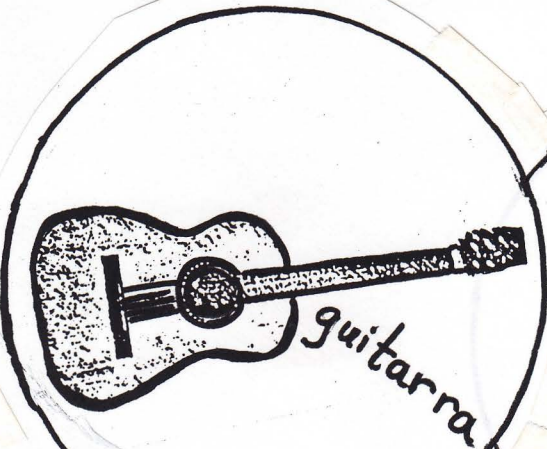
Information for this unit was gathered from the following sources:

- \* *Big Backyard*, December 1983
- \* *Ranger Rick*, January 1985
- \* *The Wolfman* by Sallie Luther
- \* *Atuk* by Mischa Damjan





**CHAPTER THREE:  
RESOURCES FOR THE  
ELEMENTARY LEVEL**



guitarra



flauta

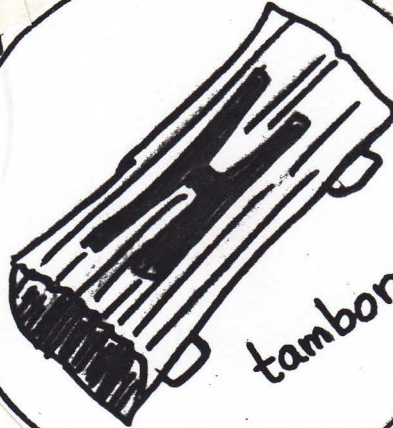


bomba



maracas

güiro



tambor

# AFRICAN INFLUENCE IN PUERTO RICAN MUSIC

**Ruth Collado**

**Concept/Main Idea:** Music and musical instruments are used to show how Puerto Rican culture has been influenced by Spanish and African cultures.

**Grades:** 1 through 3 - Spanish Language Proficiency

**Global Topic:** World Culture

**Region/Culture:** Europe, Spain, Africa, South America, and Puerto Rico

**Teacher Rationale:** *A large number of the Puerto Rican students who have been entering the Holyoke, Massachusetts Public Schools during the last few years have been born in the United States. They have not been exposed directly to their cultural background. Other students have moved to the United States from Puerto Rico at an early age and have not had an opportunity to learn about their culture and traditions. They listen to Puerto Rican music, but they can not associate these new rhythms with the influence the African people brought to Puerto Rico as slaves. Through this unit, I would like to introduce students to the history and culture of Puerto Rico through music. I would also like to help them develop an awareness of the African influence in Puerto Rico.*

## LESSON ONE: BEFORE THE DISCOVERY

### **Objectives:**

Students will be able to describe the people who lived in Puerto Rico before the discovery. Students will practice alphabetical ordering, map skills, and using adjectives.

### **Materials:**

- \* Large manila envelope, pattern of the map of Puerto Rico, blank flash cards, markers or crayons
- \* *Atariba y Niguayona* by Rohmer

### **Activities:**

1. Read the story *Atariba y Niguayona*.
2. Discuss with the students: What is a legend? Where did the story come from?

3. Locate Puerto Rico on the map.
4. Study the Taíno Indians: characteristics, where they lived.
5. Make a list with the students of the characteristics of the Taíno Indians.
6. Students will prepare flash cards with these adjectives and organize them in alphabetical order.
7. Each student will have a large manila envelope and a pattern of the map of Puerto Rico (see Resources at the end of this unit) to trace on the manila envelope. After tracing the pattern the students will put their cards inside the envelope.

***Evaluation:***

Students will write five adjectives that describe the Taíno Indians (see Worksheet #1).

## LESSON TWO: THE DISCOVERY

***Objective:***

Students will be able to locate Spain on the map and list characteristics of the Spanish colonists.

***Materials:***

- \* Blank flash cards, markers or crayons
- \* *Dia del Descubrimiento de Puerto Rico Como Eran los Espanoles*

***Activities:***

1. Read *Dia del Descubrimiento de Puerto Rico Como Eran los Espanoles*. As a cooperative learning activity, divide the class into two small groups. Have each group read and study one of the readings for the day. The groups will get together and report to each other about their readings.
2. Locate Spain on the map.
3. Help the students prepare a list of the characteristics of the Spanish colonists.
4. Students will prepare flash cards with the new words and organize the cards in alphabetical order.
5. Add the cards to the manila envelopes prepared in Lesson One.

***Evaluation:***

Students will write five adjectives that describe the Spanish colonists, and organize them in alphabetical order (See Worksheet #2).

## LESSON THREE: THE SLAVES

***Objective:***

Students will be able to locate Africa on the map and make a list of the characteristics of the people that came from Africa.

***Materials:***

- \* Blank flash cards, markers or crayons
- \* *Como Eran los Esclavos Africanos*

***Activities:***

1. Read *Como Eran los Esclavos Africanos*.
2. Discuss with the students:
  - \* Where did the slaves come from?
  - \* Who brought them to Puerto Rico?
  - \* When were they allowed to be free?
3. Locate Africa on the map.
4. Help the students prepare a list of the characteristics of the people that were brought to Puerto Rico as slaves.
5. Students will prepare flash cards with the new words, organize the cards in alphabetical order and put the cards in the envelope. At this point all the cards will be put together to represent the Puerto Rican people.

[NOTE: If appropriate to the students' reading level all the cards can be organized in alphabetical order.]

***Evaluation:***

Students will write five adjectives that describe the African people (see Worksheet #3). Students will locate Puerto Rico, Spain, and the African continent on the map (use a wall map).

## LESSON FOUR: WHO CONTRIBUTED TO PUERTO RICAN MUSIC?

### ***Objective:***

Students will be able to identify three cultures that influenced Puerto Rican music.

### ***Materials:***

- \* *Un Sueño Musical* by Eduardo Guardarrama.
- \* Large nut shells (for the maracas), toothpicks, clay, paper towel rolls, fabric, and paper cups.

### ***Activities:***

1. Using the manila envelope of Puerto Rico from the previous lessons (Lessons 1, 2, 3) students will review the formation of the Puerto Rican people.
2. Read *Un Sueño Musical*
3. Help the students summarize the story using the following questions:
  - \* What is the title of the story?
  - \* Who is the author?
  - \* What happened at the beginning of the story?
  - \* What happened next?
  - \* What happened at the end of the story?
4. Help the students identify the contributions that the Taínos, Spanish, and Africans made to the Puerto Rican music that are mentioned in the story *Un Sueño Musical*.
5. Listen to music (see Resource List at the end of this unit) from Puerto Rico. Help the students identify the influence from the Taínos, the Spanish, and the Africans in the music.
6. The students will have the opportunity to draw or create the instruments from the Taínos, the Spanish, and the Africans that are used to play the Puerto Rican music.

### ***Evaluation:***

- \* Complete the summary (See worksheet #4)
- \* Cut and paste activity (See worksheet #5 - 3 pages)

## LESSON FIVE: FROM AFRICA TO PUERTO RICO - THE INSTRUMENTS

### ***Objective:***

Students will be able to identify the instruments of African origin that are used in Puerto Rico: bomba drums, conga drums, bongo drums, timbales, cencerro, clave, tambora and pandereta.

### ***Materials:***

- \* Paper towel rolls, paper cups, toothpicks, fabric, glue, 1/4" dowel, yarn, paint, flattened metal bottle caps, and African music (see Resource List)
- \* *Un Sueño Musical* by Eduardo Guardarrama
- \* *The Music of Puerto Rico: Classroom Music Handbook*, by The Connecticut Department of Education.

### ***Activities:***

1. Read *Un Sueño Musical*.
2. Review with the students what the story tells us about the African influence in Puerto Rican music.
3. Study the instruments of African origin using the book, *The Music of Puerto Rico: Classroom Music Handbook*.
4. Listen to African music (see Resource List).
5. Ask the students to choose one instrument they would like to draw or create (use materials).

### ***Evaluation:***

- \* Match the word with the instrument (see Worksheet #6).
- \* Complete the words with the missing vowel (see Worksheet #7).

### ***Option:***

Invite parents, relatives, or other resource people students know to bring instruments of African origin to the classroom.

## **LESSON SIX: FROM AFRICA TO PUERTO RICO - THE MUSIC**

### ***Objectives:***

Students will be able to identify music from Puerto Rico that contains an African influence.

Students will be able to find similarities in the rhythms of Puerto Rican music and African



music.

Students will be able to recognize the influence of the African music in the modern popular music: salsa.

### ***Materials:***

- \* Manila paper, crayons or paint, selected Puerto Rican and African music (see Resource List)
- \* *Mi Musica, Un Libro Para Mis Niños* by Wenceslao Serra Deliz
- \* *The Music of Puerto Rico: Classroom Music Handbook*, by The Connecticut State Department of Education

### ***Activities:***

1. Listen to African music. Students should pay attention to the rhythms and the instruments.
2. Listen to music from Puerto Rico: bomba and plena.
3. Study the history of the development of the bomba and plena dances in Puerto Rico. Refer to *Mi Musica, Un Libro Para Mis Niños*, pages 10-14 and pages 19-21; *The Music of Puerto Rico: Classroom Music Handbook*, pages 42-48.
4. Listen to music from Africa and Puerto Rico. Have students pay attention to the similarities in the rhythm of the music and the instruments used to play the music.
5. Listen to salsa music. Assist the students to find the African influence in the music and help them write their ideas.

### ***Unit Evaluation:***

Group poster or mural that will include what the students have learned about the influence from Africa to the Puerto Rican music.

### ***Resources:***

Information for this unit was gathered from the following sources:

#### **LITERATURE**

Rohmer. (1988). *Atariba Y Niguayona*. San Francisco: Children's Book Press.

(1990). *Building Bridges Of Learning And Understanding, A Collection of Classroom Activities on Puerto Rican Culture*. Massachusetts: The National Laboratory for Educational Improvement of the Northeast and Islands.

(1990). *Caribbean Connections, Puerto Rico*. Washington, D.C.: Classroom Resources

for Secondary Schools, Ecumenical Program on Central America and the Caribbean.

*Como Eran los Esclavos Africanos.*

*Cuadernos De Poesia 3, Luis Palés Matos.* Instituto de Cultura Puertorriquena.

*Dia del Descubrimiento de Puerto Rico Como Eran los Espanoles.*

(1983) *Dime Como Es Puerto Rico*, Volumen 2. Editorial Argos Vergara, Espana.

(1989). *Historia Y Cultura De Puerto Rico.* Holyoke, MA: Grades 3, 5, 6, Holyoke Public Schools.

(1975). *Mi Musica, Un Libro Para Mis Niños.* Puerto Rico: Wenceslao Serra Deliz, Editorial Edil.

(1987). *Puerto Rico Es Mi Pals*, Book 4. San Juan, Puerto Rico: A. Vizcarrondo, Cultural Puertorriquena.

(1987). *Puerto Rico: Mi Gran Comunidad.* San Juan, Puerto Rico: A. Vizcarrondo, Cultural Puertorriquena.

*The Music Of Puerto Rico: Classroom Music Handbook.* Hartford, Connecticut: Connecticut State Department of Education.

Guardarrama, Eduardo. *Un Sueño Musical.* Fall River, MA: National Assessment and Dissemination Center For Bilingual/Bicultural Education.

### **AFRICAN MUSIC**

Ismael Isaac

King Sunny Ade and His African Beats - "Live, Live Juju" & "Synchro System"

Talking Drums, Some Day Catch, Some Day Down

Salif Keita - "Mango"

Video: "Beats of the Hearts"

### **PUERTO RICAN MUSIC**

Machito and His Salsa Big Band

Arturo Somohano - "*En El Viejo San Juan*"

Joe Valle - "*Plenas de Puerto Rico*"

**Note:** The music listed above is often available at your local library.



Lesson 1  
Activity #7

Nombre: \_\_\_\_\_

Fecha: \_\_\_\_\_

Antes del descubrimiento

Escribe cinco características que la raza taína aportó a la formación del pueblo puertorriqueño.



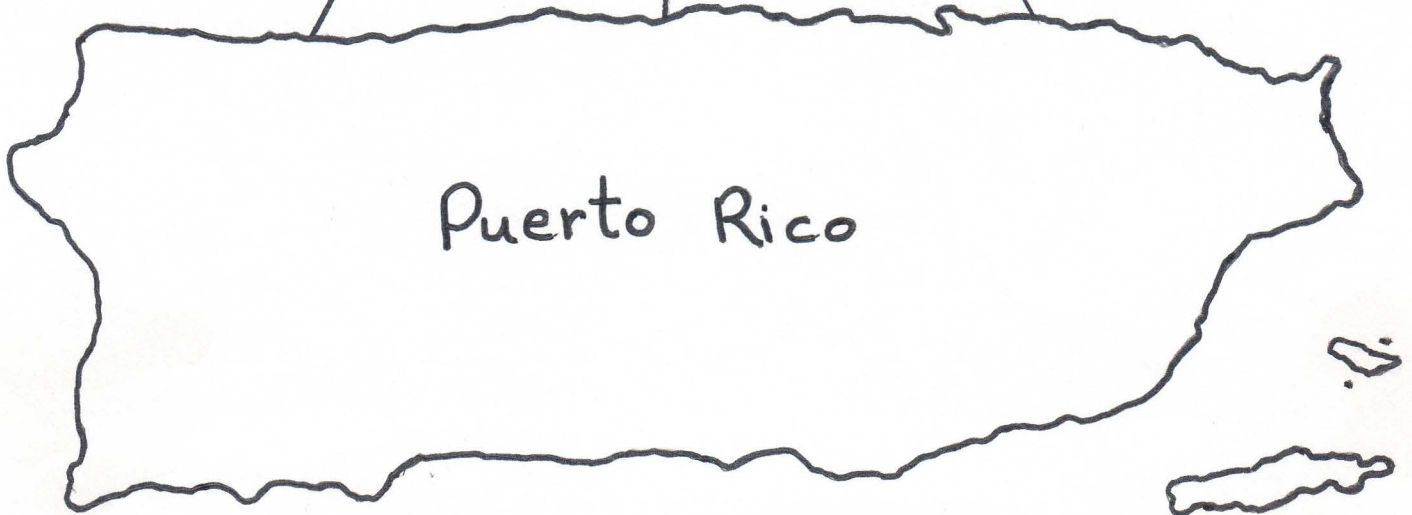
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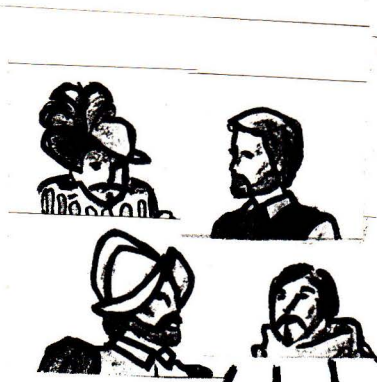
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Nombre: \_\_\_\_\_

Fecha: \_\_\_\_\_

Escribe cinco características que los españoles aportaron a la formación del pueblo puertorriqueño, luego organiza las palabras en orden alfabético en el espacio que se provee al lado.



Características

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

Características en orden alfabético.

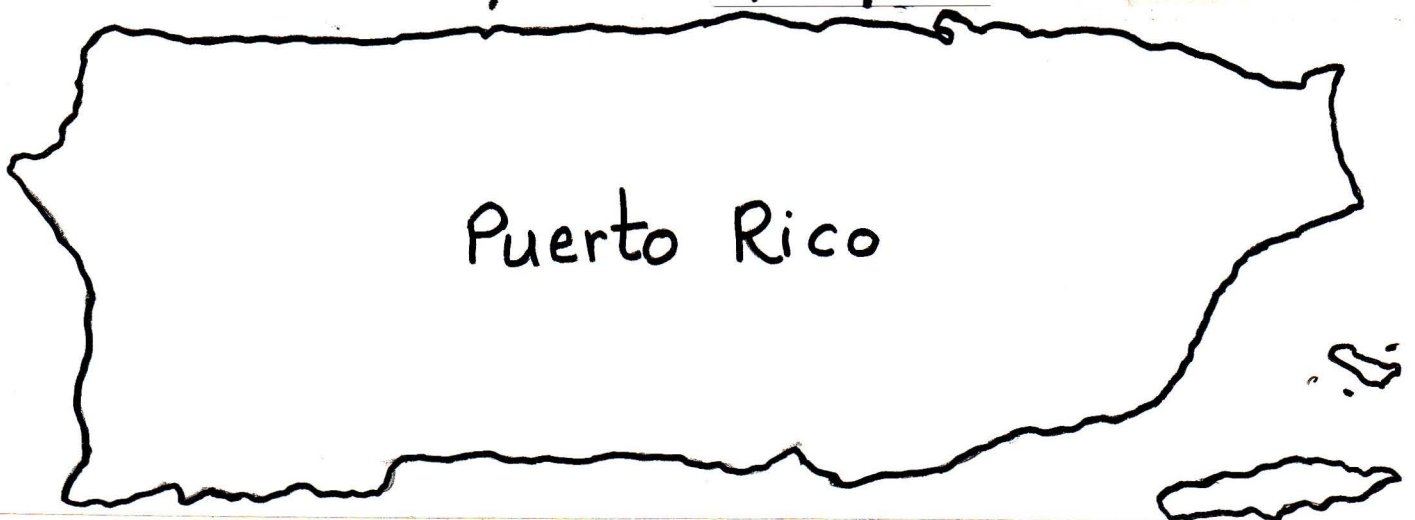
1. \_\_\_\_\_

2. \_\_\_\_\_

3. \_\_\_\_\_

4. \_\_\_\_\_

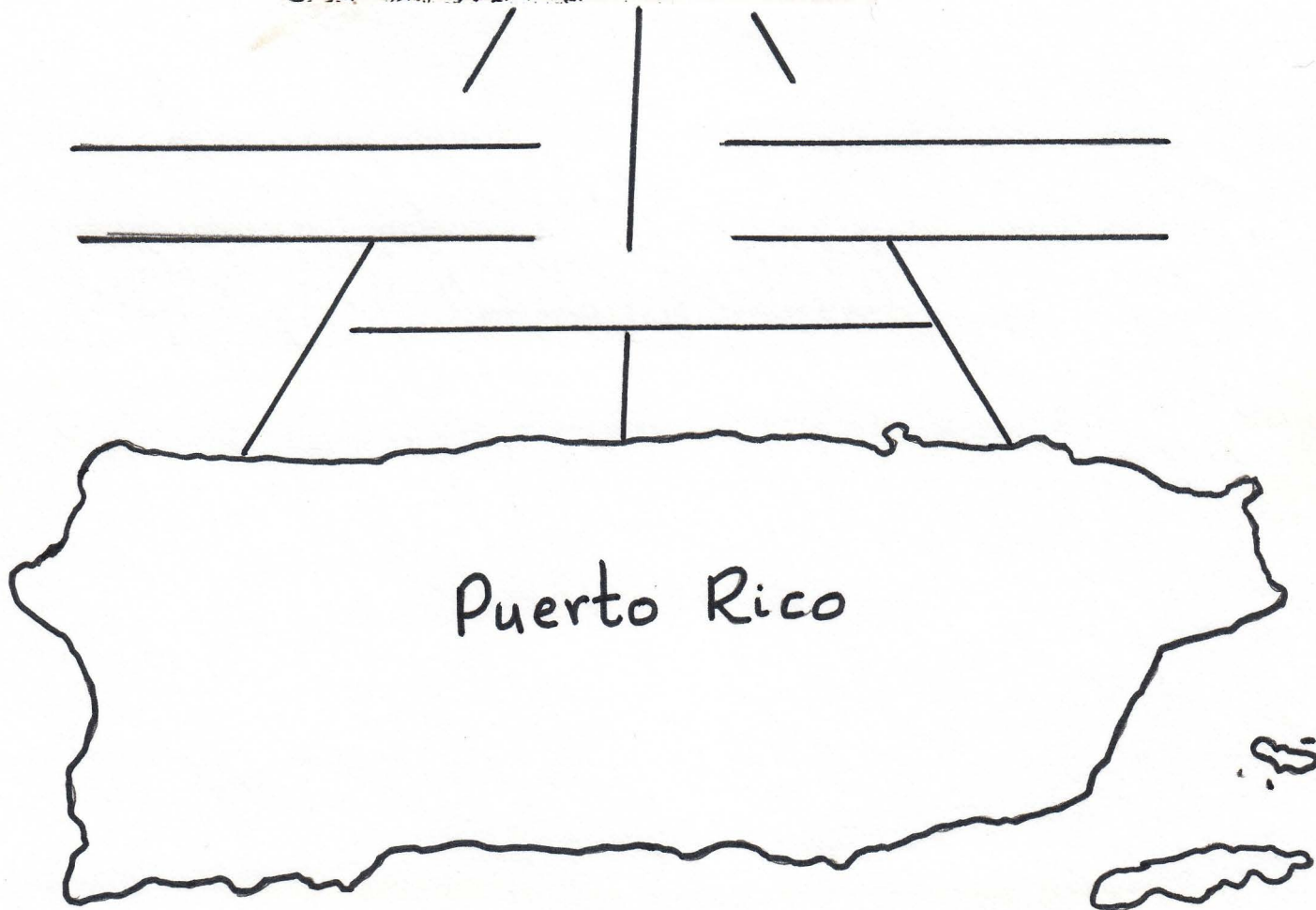
5. \_\_\_\_\_



A B C CH D E F G H I J K L L M N Ñ O P Q R Rr S T U V W X Y Z

Nombre: \_\_\_\_\_ Fecha: \_\_\_\_\_

Escribe cinco características que la raza africana aportó a la formación del pueblo puertorriqueño.



Nombre: \_\_\_\_\_ Fecha: \_\_\_\_\_

Contesta las preguntas para hacer un resumen del cuento.

1. Escribe el título del cuento: \_\_\_\_\_

2. Escribe el nombre del autor: \_\_\_\_\_

3. ¿Qué pasó al principio del cuento? Haz un dibujo.

4. ¿Qué pasó después? Haz un dibujo.

5. ¿Qué pasó al final del cuento? Haz un dibujo.

**Instrucciones para la Hoja De Trabajo #5:**

1. Pega la hoja con el mapa de Puerto Rico en un papel de construcción grande (14 x 18).
2. Recorta los instrumentos y pégalos en el lugar que le corresponde de acuerdo a la cultura de dónde los heredamos.

**Instructions for Worksheet #5:**

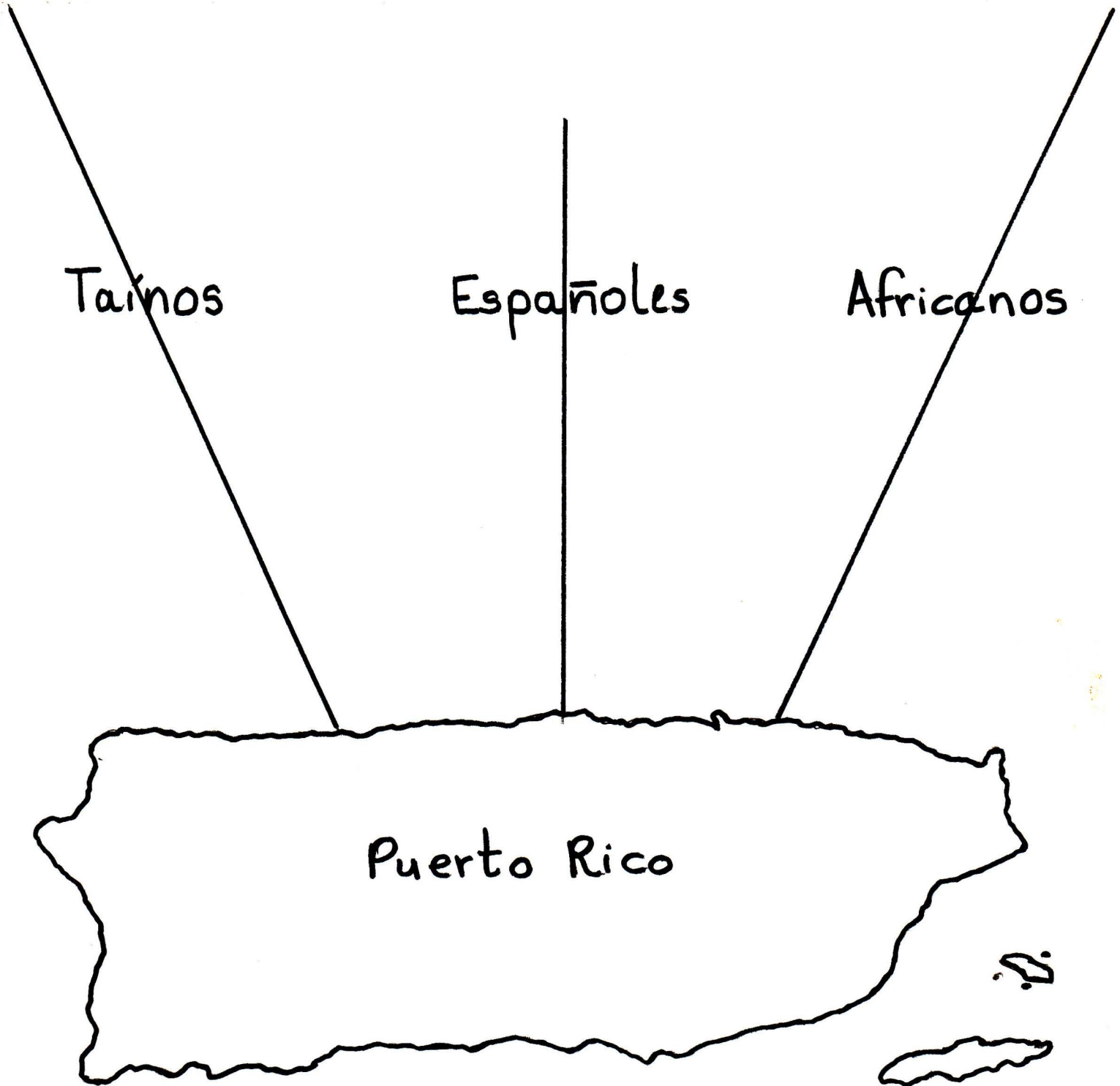
1. Paste the sheet with the map of Puerto Rico on a large piece of construction paper (14 x 18).
2. Cut and paste the instruments in accordance with their culture.



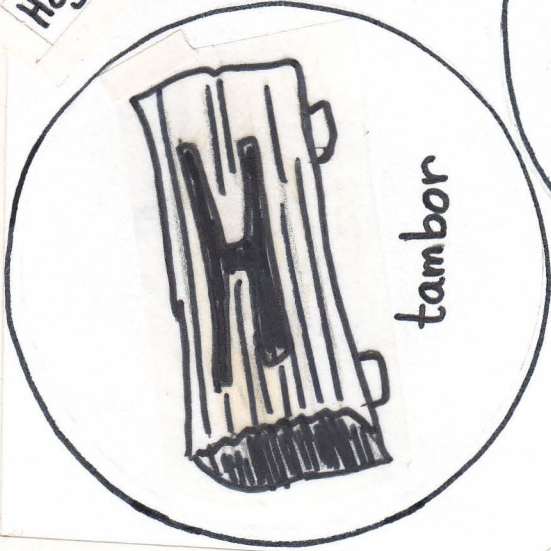
Nombre: \_\_\_\_\_

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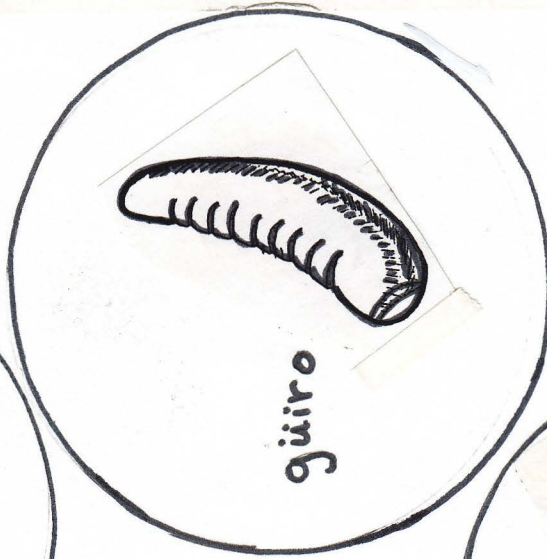
Instrumentos que heredamos de los Taínos, Españoles y Africanos.



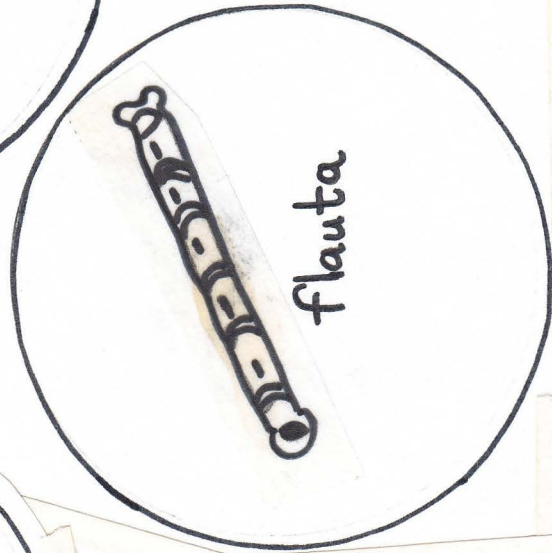
Hoja de trabajo # 5



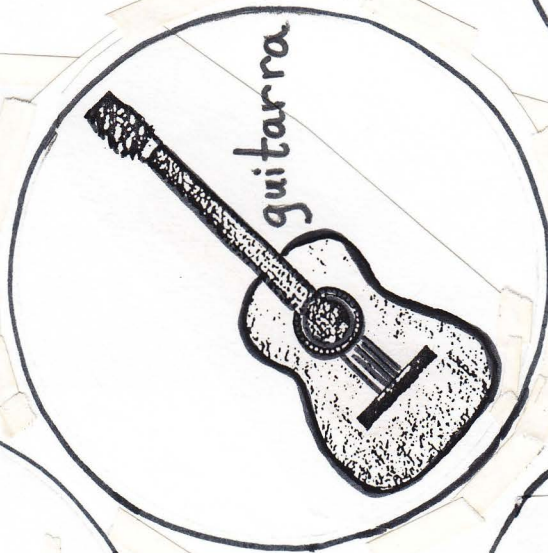
tambor



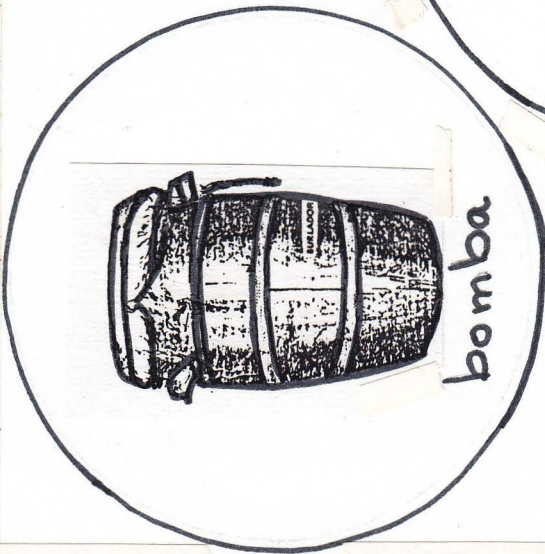
güiro



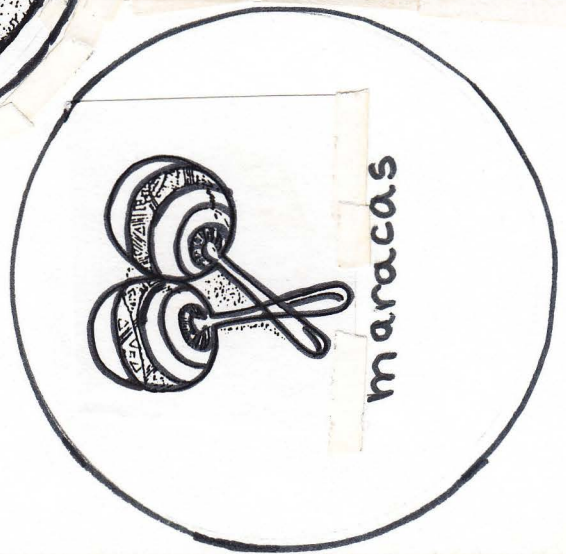
flauta



guitarra



bomba



maracas

Nombre: \_\_\_\_\_

Fecha: \_\_\_\_\_

Traza una línea entre el instrumento y su nombre.



tambores de bomba

bongó

congas

clave o palitos

tambora

pandereta

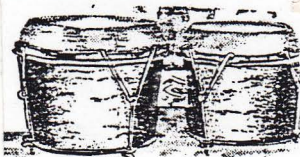
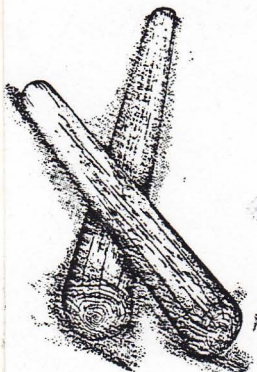
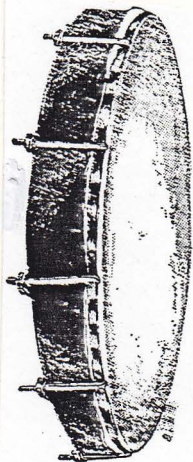
timbales

cencerro

Nombre: \_\_\_\_\_

Fecha: \_\_\_\_\_

Coloca las vocales.



c \_ n c \_ r r \_

p \_ n d \_ r \_ t \_

t \_ m b \_ r

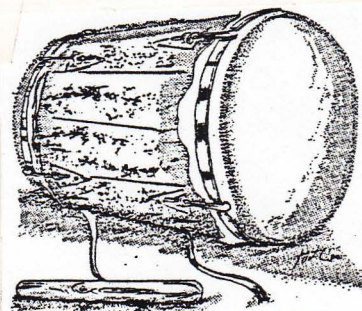
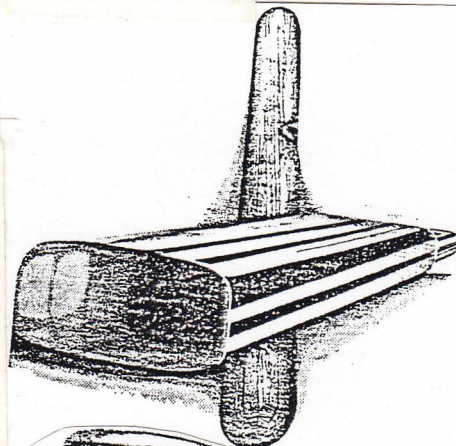
c l \_ v \_ o p \_ l \_ l \_ s

t \_ m b \_ r \_

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t \_ m b \_ l \_ s



# EXPLORING CHINA: GOING BEYOND THE EXOTIC

Gina Fusco

**Concept/Main Idea:** A comparison of Chinese and American cultures through the exploration of food, art, games, history, and day to day living experiences.

**Grade:** 2

**Global Topic:** World Culture

**Region/Culture:** Asia/China

**Teacher Rationale:** *I have chosen to study the culture of China because of the large Chinese population at my school and in Amherst, Massachusetts. I think this unit will help the Chinese students in my class gain self-esteem as they try to adjust to the American culture, and it will provide more of an opportunity for all the students to study a different culture when people from that actual culture are a part of their daily lives. I am hoping to involve the families of my Chinese students as much as possible, and to draw upon the large wealth of community and school resources.*

*This unit will be part of a year-long theme called "Perspectives". Throughout the year we will be discussing, experimenting, and exploring the concept that we all see, feel, and do things based upon our perspective. Children will discover that there are many ways to solve a math problem, resolve a conflict, write a story, etc. The underlying message here is that our individual ways of doing things may not always be the only (or right) way of doing something. This theme is relevant to the study of cultures. Although we are all humans, we don't always agree. The basis of any disagreement is that one person is not being heard. In this ever-changing and growing world, I think it is crucial for children to be able to listen to one another and see ideas from different perspectives.*

## LESSON ONE: KNOW, THINK, & WONDER

**Objective:**

Children will create statements of what they know, think, and wonder about China and the United States.

**Materials:**

Paper for each team of children.

***Activity:***

1. Working in pairs, children will each write a statement about what they know about China and what they know about the U.S. These statements should be facts. They will then write statements of what they think about China and the U.S. Statements may or may not be true. Statements will then be written of what they wonder about China and the U.S.
2. Come together and share each groups' statements of what they know, think, and wonder. These statements will be rewritten on chart paper by the teacher while facilitating the discussion.

**Discussion notes:**

Contrast and compare how easy it was to do this activity with the U.S. Use this discussion to create new lessons. Take this time to talk about how old China is compared to the U.S. China is 4,000 years old; the U.S. is only just over 200 years old. Discuss why that's an important fact to know while we study about China.

***Options:***

Each pair will look at children's books about China. Arranging for pen pals with a class in China would be ideal. If this is not possible, a pen pal arrangement with older Chinese students in your school system might work successfully. The content of these letters would vary depending on who the students correspond with.

***Evaluation:***

Children will be "fact finders" at home to find one fact about the U.S. and one fact about China at home. Facts may or may not be related. For example, children may bring in a population fact on each country. Fact-finders' facts will be displayed on a bulletin board.

## LESSON TWO: MAPS

***Objective:***

Children will identify and label China, U.S., oceans, the equator, and continents on a map.

***Materials:***

Large flat map of the world, a globe, world map handout.

***Activity:***

1. Using the flat world map and a globe, ask various children to come up and label North

America, South America, Africa, Antarctica, Australia, Europe, and Asia. Label and identify the Atlantic Ocean, the Pacific Ocean, the Indian Ocean, the Antarctic Ocean, the Arctic Ocean, and the equator. Then locate China and the U.S. Children will take turns "flying" around the world to various locations using a small toy plane.

2. Locate the equator and its relationship to the U.S. and China, then make some predictions about China's climate. Which continents are China and the U.S. a part of?

***Options:***

Each child will be given an unlabeled world map handout. Children will have prior knowledge and experience of reading maps using keys. Working in teams or individually, children will color code and create a key of a map of the world which identifies the countries, continents, and oceans previously discussed. Brainstorm how to color code and identify the U.S. and China within the boundaries of their continents. This could be done on an overhead. Simply point out the problem and let them figure out a solution.

## LESSON THREE: FLAGS

***Objectives:***

Children will compare the meanings of the symbols on the U.S. flag and the Chinese flag.

***Materials:***

Photos or actual flags from the U.S. and China, assorted pieces of colored oaktag (9 x 11), symbol handout.

***Activity:***

1. Display the two flags and discuss what the symbols on each flag mean. Ask children what they think the colors and shapes could mean before telling them their actual meanings.

U.S. flag:

blue: symbolizes the sky

red: symbolizes the people who died protecting the country

white: symbolizes purity

stars: represent the states

stripes: represent the original 13 states

Chinese flag:

Five stars: the number five is very important in China, it stands for wholeness and perfection

Four small stars: represent the four classes of workers - agricultural, industrial, white



collar and managerial  
red: symbolizes good luck and happiness

2. Help guide discussion with the following questions:

- \* What are the different perceptions that each country has about the color red?
- \* In China the color red is worn at weddings for good luck. In China the color white is a sign of sadness and mourning. What color represents those feelings in the U.S.?

3. Discuss and brainstorm the symbols that would be important to the children if they were creating a new country (example: acceptance of all people would be important in MY country so I might want to represent that with many faces or all the colors in a rainbow). Children will use their symbols to create flags for their newly invented countries. Flags will be displayed around the room. Attach the symbol handout to each flag. Display the U.S. and Chinese flag and a symbol sheet for those flags as well.

## LESSON FOUR: EVERYDAY LIFE

### ***Objective:***

Children will compare and contrast everyday life in the U.S. and everyday life in China.

### ***Materials:***

- \* *Step Into China* by Neil Johnson
- \* A large version of the attached chart
- \* One or two guest speakers from China

### ***Activities:***

1. Using the large version of the chart, discuss with the children some of the ways of filling it in under the U.S. Discuss and add any new topics the children would like to add to the chart. It is important to note that this chart will be used throughout the entire unit on China. Children will be given an opportunity to add to it everyday during the calendar time. Currently the topics address the differences in everyday life. Eventually the chart should start to make note of the similarities in each culture.

2. Read the book, *Step into China* to the children, stopping along the way to fill in any topics on the chart. Guest speakers could also talk to the children about everyday life in China. The speakers should be provided with a copy of the chart before speaking to the class so that they can prepare appropriate materials and/or photos. (It is suggested the teacher talk with, and prepare the speakers before they come to the class.) It's important for the children to see as many perspectives about China as possible. Many generalizations can be made, but there are a lot of gray areas within each generalization.

**Options:**

Children can ask the speakers to elaborate on other aspects of everyday life in China. Prior to this lesson children will have brain stormed questions from the know, think, and wonder lesson.

## LESSON FIVE: SPROUTS!

**Objective:**

Students will grow bean sprouts which are an important part of the Chinese diet.

**Materials:**

Dried lentils, a pan for each team of children, paper towels, and several varieties of pre-grown bean sprouts.

**Activity:**

1. Discuss with the children how bean sprouts are an ingredient in many Chinese recipes. The Chinese word for bean sprout is *do-yah*. Pass out several varieties of the bean sprouts for children to try.
2. Teacher initiates class discussion with the following questions:
  - \* Who has eaten bean sprouts before?
  - \* What do they taste like?
  - \* Do you know of any dishes that have bean sprouts in them?
  - \* What other kinds of foods do bean sprouts remind you of?
  - \* Do you think they are a vegetable or a fruit?
  - \* Can you think of a recipe where bean sprouts would be a good addition?
3. In groups, have the children prepare their dried lentils to grow sprouts. Put a paper towel in the bottom of a pan. Cover the paper towel with lentils. Keep a moist paper towel on top of the lentils. The lentils should sprout in about a week. Provide an observation book so that the children can write about the growth progress.
4. After the lentils have sprouted, have each child prepare a small bean sprout salad for themselves. A mixture of half water, half soy sauce, a dash of fresh ginger, and some garlic makes a tasty dressing. A spoonful over each salad is sufficient. Give a demonstration of how to use chopsticks, then let the children use them to eat their salad.

## LESSON SIX: CHINESE FOOD

### **Objective:**

Children will get an opportunity to cook and taste Chinese food.

### **Materials:**

Recipe for any dim-sum (for example: won ton), wok, and the needed cooking utensils.

### **Activity:**

1. Make fried won ton. Fried won ton is an example of *deem sum*. *Deem sum* means "touch the heart" or "dot heart" and implies a snack or appetizer.

Ingredients (per child): 2 Tbsp. chopped pork, 1/4 tsp minced parsley, 1/4 tsp. chopped green onion, 1/4 tsp. chopped water chestnuts, pinch of fresh ginger, 1/2 tsp. soy sauce, 2 won ton skins.

2. Put enough ingredients for the entire class in large bowls. Each child will have a small cup and will put the appropriate amount of each ingredient into their cup and mix it. At the end of this "assembly line", help each child make their won ton. The children may watch (from a distance) while the won tons cook.

### **Options:**

1. Tangrams are puzzles that originated in China. Children can improve their problem-solving and perceptual skills as well as their math and geometry by using tangrams.

2. The art of paper folding is popular in China. Although the Japanese made origami popular, the ancient inventors of paper (the Chinese!) were probably the first to experiment with it. The book, *The Paper Crane*, is a good reference.

3. Make paper using recycled materials.

4. Can you find anyone to help you teach your students the ancient Chinese ribbon dance?

5. Teach about the history of the Great Wall of China - construction, purpose, dimensions - then have the students make a mock wall of cardboard inside the classroom. Use the book *The Great Wall of China* as a resource.

6. Teach your children how to count to ten in Chinese, then have them create their own counting books using Chinese characters.

7. Utilize Earlden McNeill's, *Chinese Folktales*  
Chops - Chinese artist's signatures

Clothing  
Calligraphy/Chinese Character Drawing  
Scrolls  
Lanterns  
Kites  
Paper cutting  
Dragons  
Chinese house  
Panda

***Resources:***

Information for this unit was gathered from the following sources:

Fisher, Leonard Everett (1986). *The Great Wall of China*. NY: Macmillan.

Haskins, Jim (1987). *Count Your Way Through China*. Minneapolis: Carolrhoda Books.

Johnson, Neil (1988). *Step into China*. NY: J. Messner.

Keeler, Stephen (1987). *Passport to China*. NY: F. Watts.

Pitkanen, Matti A. (1990). *The Children of China*. Minneapolis: Carolrhoda Books.

Takahama, Toshie (1985). *The Joy of Origami*. Tokyo: Shufunotomo/Japan Pub.

Thomson, Peggy (1988). *City Kids in China*. NY: Harper & Collins.

Waters, Kate (1990). *Lion Dancer, Ernie Wan's Chinese New Year*. NY: Scholastic, Inc.

Wood, Frances (1981). *Through the Year in China*. London: Batsford Academic & Ed. Ltd.

Zaslavsky, Claudia (1982). *Tic Tac Toe and Other Three-in-a-row Games from Egypt to the Modern Computer*. NY: Crowell.



**KEY:**

- |                                        |                                          |
|----------------------------------------|------------------------------------------|
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| <input type="checkbox"/> South America | <input type="checkbox"/> China           |
| <input type="checkbox"/> Asia          | <input type="checkbox"/> Atlantic Ocean  |
| <input type="checkbox"/> Africa        | <input type="checkbox"/> Pacific Ocean   |
| <input type="checkbox"/> Australia     | <input type="checkbox"/> Indian Ocean    |
| <input type="checkbox"/> Europe        | <input type="checkbox"/> Arctic Ocean    |
| <input type="checkbox"/> Antarctica    | <input type="checkbox"/> Antarctic Ocean |
| <input type="checkbox"/> Equator       |                                          |

Name \_\_\_\_\_



	CHINA	UNITED STATES
<b>School</b>	6 days per week	5 days per week
<b>Age of Country</b>	4,000	200 + years
<b>Inventions</b>	paper, silk, rockets	electricity, airplane, telephone
<b>Language</b>	characters	letters
<b>Pets</b>	small goldfish, rabbits, birds, silkworms	dogs, cats
<b>Main form of Transportation</b>	bicycle	car
<b>Form of Government</b>	People's Republic of China, Republic of China (Taiwan) Communism	Democracy
<b>Celebrations</b>	Children's Day, Chinese New Year, Lantern Festival, Dragon Boat Festival (and more)	Hannakuh, Christmas, New Year, Halloween, Valentine's Day (and more)
<b>Colors</b>	red - good luck white - sadness, mourning	red - anger white - purity, clean

# THE RAINFOREST: CHILDREN'S LITERATURE IN GLOBAL EDUCATION

Frances Hitchens

**Concept/Main Idea:** Using literature as a springboard into a global issue, lessons focus on rainforests around the world.

**Grades:** 3-6

**Global Topic:** World Cultures

**Region/Culture:** Africa

**Teacher Rationale:** *To focus on the rainforests around the world by using literature as a springboard into a global issue (such as the devastation of the rainforests) that opens the children's minds in a variety of ways. The literature not only aims to teach them a true appreciation for the natural world, but tackles the harder issues of developing in each child a notion of how they as individuals can help affect change in today's world.*

## LESSON ONE: WHERE TO BEGIN? HOW THE STORY STARTS

### **Objectives:**

Students will be able to analyze the beginning of a story. They will begin thinking about their existing knowledge of rainforests, and share this knowledge with a small group. Students will also create a written and pictorial collage of this knowledge in a small group, which will then be used as a needs assessment as well as a class discussion starter.

### **Materials:**

- \* *Panther Dream: A Story of the African Rainforest* (see reference list); extract from *Panther Dream* (photocopies and a large chart version)
- \* Web sheet, a large manila folder for each child, butcher paper, scrap materials, pens, pencils, paints, and writing paper

### **Activities:**

1. The following quote is to be read to the class. It is the beginning of *Panther Dream: A Story of the African Rainforest*. This book will be the focal point of study for this thematic unit of study. Each child will get a copy of the quote later.



*It is midafternoon in the African rainforest. There is no breeze. The air is hot and humid. The mass of shaded green is broken only by shafts of light filtering down through the trees to the forest floor. The whir of cicadas and buzz and scrape of insects penetrate the stillness...*

2. The teacher will initiate a brainstorming session focused on the quote. The large copy should be displayed so that the teacher and class can refer to it during their discussion. The following questions could be used as starters. The teacher should create a web of ideas springing from the quote. As children come up with thoughts, they should be recorded. This can then be referred to by the class, both for the follow-up activity, as well as an on-going evaluation of the children's growing understanding. New facts, thoughts, and questions will be added to this list throughout the theme.

- \* What time of day is it?
- \* What would this rainforest look like?
- \* What are cicadas? What other creatures might you see?
- \* Would there be people?
- \* How would you feel if you were in this rainforest?
- \* What sounds, sights, and smells might you encounter in the rainforest?
- \* What creates the 'mass of green'?

3. After this class brainstorming session the children will move into small groups and work cooperatively to create a written and pictorial collage of their shared knowledge about rainforests. They can refer to the quote to find facts (e.g., The rainforest is hot and humid. The rainforest is very green.) as well as using the information from the class brainstorm. They should create their impression of a rainforest through art and writing.

4. The groups will then share their collages with the class. After they have been shared they will be displayed in the classroom.

5. Each child will be given a copy of the quote. They can decorate this with a tropical border design. They will also get the quote web sheet. On this they will record the information given at the beginning of the story, e.g.: cicadas and insects live in the rainforest, and in the afternoon there is no breeze in the rainforest. These individual sheets will go into a folder that each child will receive. At this point the folders are not decorated.

## **LESSON TWO: THE INHABITANTS OF THE RAINFOREST: PLANTS, CREATURES, AND PEOPLES**

### ***Objective:***

Students will be able to develop specific knowledge about the inhabitants of the rainforest - plants, creatures, and peoples - through the use of research skills and group discussion.

They will be able to better understand the ways in which the inhabitants of the rainforest co-exist as well as begin to see the links between the world of the rainforest and our own environment.

### ***Materials:***

Resource sheets, reference books, art materials, large strips of butcher paper, people focus cards (written out from the story), food for rainforest snacks.

### ***Preparation:***

The teacher can use a variety of resources from both the story itself as well as other references and resources. This group of activities will recreate the rainforest in the classroom. There will be creatures hanging from vines, ants crawling along the forest (or classroom!) floor, tropical birds spreading their wings, and maybe a giant Rafflesia will be feeding on flies (a simple replica of this largest flower in the world can be made using chicken wire and red crepe paper). This part of the module allows the children to research, investigate, identify, classify, and value the inhabitants of the rainforest. There will be a progression from plants to creatures to people.

### ***Activities:*** (based on plants and the uses of plants)

1. The teacher should discuss the fact that the rainforest consists of several layers, with each layer having specific features. The children should be split up into groups and given different levels of the rainforest to focus on. They will need to use books, magazines, etc. to collect as much information as possible. This information then needs to be recorded on a large sheet of paper entitled 'things we discovered'. This will be displayed on the wall, next to the pictorial collage of the level of rainforest life. The level of research will clearly depend on the grade level. However, it will be important for the teacher to guide the investigations by helping the children focus on their topic. If teachers wanted to take this idea further the children could then make a comparison to another habitat.
2. On a wide strip of butcher paper the children need to use their information to recreate an accurate picture of their level. They can use paints and any other art materials available. The presentations should be in order: forest floor, understory, and canopy. As each group finishes their presentation they will put it up on the wall, building the rainforest from the floor to the canopy.
3. The children will then explore in more detail the uses of some of the rainforest plants. Use the resource information as well as ideas in resource books to look at this theme. The following areas could be covered:
  - \* the way the plant life and animals co-exist, e.g., the number of creatures that can fly and swing in the vines
  - \* foods that come from the rainforests; this would be a good time to take a field trip to a local supermarket to get a direct sense of how many foods come from the rainforest.
  - \* the importance of plants as a source of medicine; the plants that the people eat

The children could create various rainforest snacks or a school menu using only natural foods from the rainforest (see resource sheets).

4. Similar activities should be developed for creatures and peoples of the rainforest to complete their own special re-creation of the rainforest.

### **Resources:**

Information for this unit was gathered from the following sources:

Baker, Jeannie (1987). *Where The Forest Meets the Sea*. NY: Greenwillow Books.

Cowcher, Helen (1988). *Rain Forest*. NY: Farrar, Straus, and Giroux.

Dorros, Arthur (1990). *Rain Forest Secrets*. NY: Scholastic.

George, Jean Craighead (1990). *One Day in the Tropical Rainforest*. NY: Crowell.

Jordan, Tanis (1992). *Journey of the Red-Eyed Tree Frog*. NY: Green Tiger Press.

Weir, Bob (1991). *Panther Dream: A Story of the African Rainforest*. NY: Hyperion Books.

Yolen, Jane (1993). *Welcome to the Green House*. NY: G. P. Putnam.

Zak, Monica (1992). *Save My Rainforest*. Volcano Press.

### **Reference Books:**

Aldis, Rodney (1991). *Rainforests - Ecology Watch Series*. NY: Silver Burdett Press.

Dixon, Dougal (1984). *Forests - Picture Atlas*. NY: F. Watts.

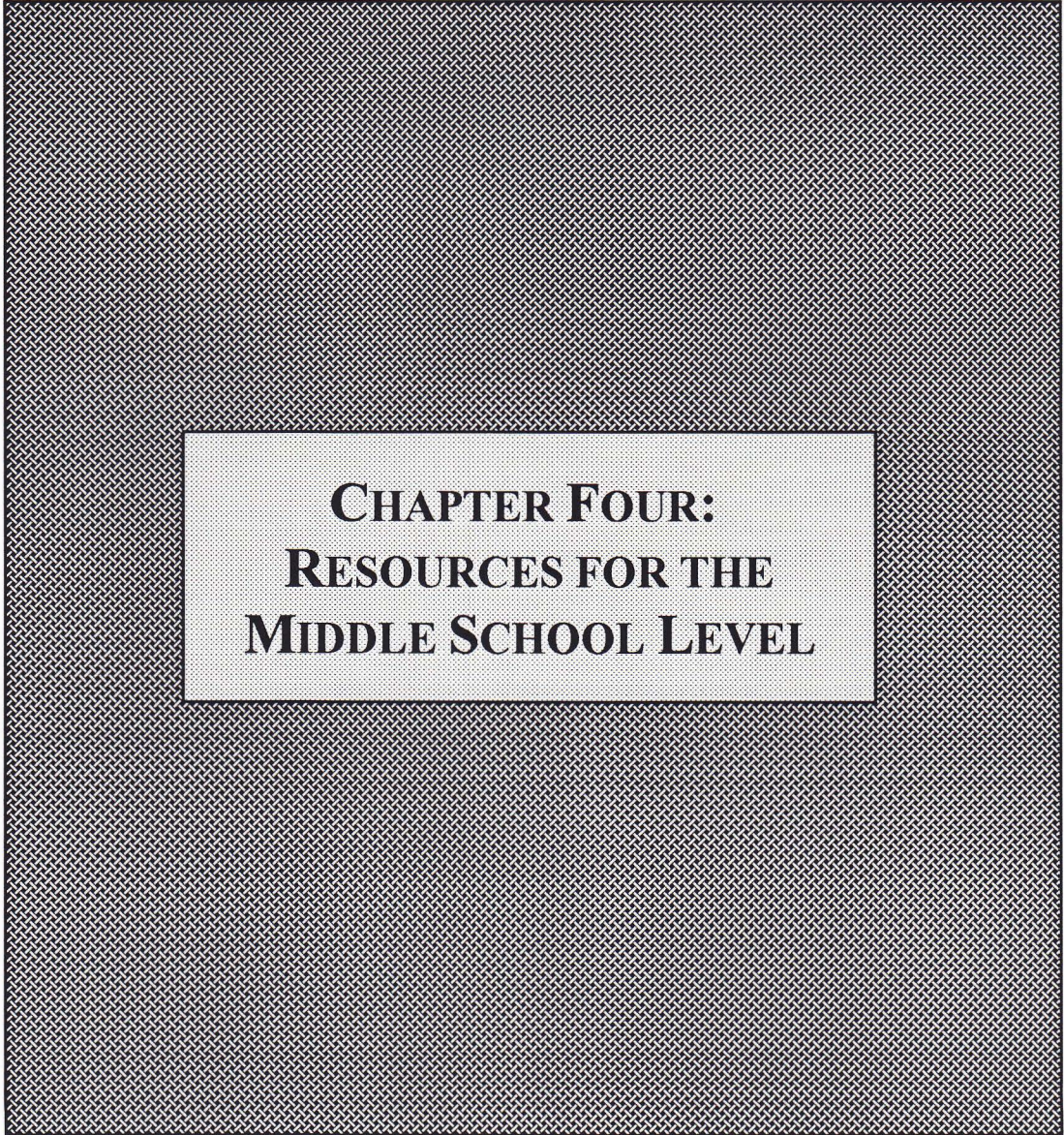
Hacker, Randi and Jackie Kaufman (1992). *Habitats: Where the Wild Things Live*. John Muir Publications.

Hogan, Paula (1991). *Vanishing Rainforests - Environmental Alert Series*. Gareth Stevens, Inc.

Landau, Elaine (1990). *Tropical Rainforests Around the World*. NY: F. Watts.

Silver, Donald (1993). *Why Save the Rain Forest?* NY: Simon & Schuster.

Wood, John (1987). *Nature Hide and Seek: Jungles*. NY: Alfred A. Knopf Books for Young Readers.



**CHAPTER FOUR:  
RESOURCES FOR THE  
MIDDLE SCHOOL LEVEL**

# GLOBAL HUNGER

**Elisabeth Allen**

**Concept/Main Idea:** This is a thematic, integrated curriculum aimed at educating students about poverty, malnutrition, and the world food system. A sense of self-empowerment is introduced through the exploration of possible solutions to the hunger problem.

**Grades:** 6-8

**Global Topic:** World Hunger

**Region/Culture:** Various Regions

**Lesson Time Frame:** 1 week

**Teacher Rationale:** *The importance of a curriculum based on world hunger derives from the growing number of people who suffer from malnutrition and the misconceptions many people have concerning hunger. In the Third World, 20 million people per year (mostly children) die from hunger and hunger related diseases. Problems of malnutrition are highly prevalent in our own country as well. Despite these sobering facts, many people in the United States are not educated about the growing numbers of starving people, and they remain ignorant of the root causes of this world food crisis. The curriculum does not try to instill guilt in children by showing them how much they have as compared to people who are malnourished. Rather, the curriculum aims to educate children about poverty, malnutrition, and the world food system, as well as teach them about their own nutritional states and basic nutritional needs.*

## LESSON ONE: BRAINSTORMING ABOUT FOOD AND HUNGER

### **Objectives:**

Students will be able to evaluate various issues related to food and hunger.

Students will be able to identify the number of hungry people there are in the world.

Students will be able to formulate hypotheses about why there is hunger and to evaluate these hypotheses.

Students will be able to recognize differences in perceptions people have about hunger.

### **Materials:**

\* Map of world, thumbtacks or little pieces of paper with tape to serve as markers for the map, large sheet of paper (newsprint or butcher paper), books of paper that will serve

as journals for the students throughout the hunger curriculum.

\* World Map indicating daily calorie consumption (source: Ruth Leger Sivard, ed. *World Military and Social Expenditures 1985*. Washington: World Priorities, 1985).

### ***Activities:***

1. Ask students what they think it means to be chronically hungry. Explain that chronic hunger refers to people who are sick and risk death because they continually cannot get enough food, and that we are not discussing occasional hunger pains.
2. Ask students how many people they think are hungry. Explain that the actual number is approximately 1 billion.
3. Have them put markers on a map where they think people may be suffering from chronic hunger. Then, use calorie consumption map to show them where chronically hungry people actually are. In addition, explain that this handout shows where the average of the entire population falls below the standard for good health and that individual people suffering from chronic hunger live all over the world, including in our own country.
4. Tell students that you want them to come up with as many answers as possible to the question, "Why are people starving?" Write these answers down as they say them on a large piece of paper.
5. Explain the word hypothesis. Then, tell the students that their explanations for hunger are hypotheses and that they are going to evaluate these hypotheses as they learn more about the root causes of hunger. Save their reasons on the piece of paper and periodically refer to it, asking the students as they learn more if there is anything they want to add, delete, or change about their "hunger hypotheses".
6. Pass out journals to students. Have each student pick out the hypothesis that he/she thinks best explains why people are starving and explain in their journals why they chose this hypothesis.

### ***Evaluation:***

The journal entry in which the students choose their own hypothesis will evaluate how well they grasped the concepts of this first lesson. These journals will be the basis for on-going self evaluations and reflection.

The explanations for hunger written on the large sheet of paper will also be the basis for on-going evaluation as the students will show the progress of their learning by adding, deleting, or changing these explanations as they learn more.

## LESSON TWO: DISTRIBUTION OF RESOURCES

### ***Objectives:***

Students will be able to get a visual idea and feeling about the existence of hunger in our world.

Students will be able to understand that scarcity of resources is not the cause of hunger.

Students will be able to become familiar with the inequality of distribution of resources.

Students will be able to provide and demonstrate one explanation for world hunger.

### ***Materials:***

\* World map, graham crackers (or other snack food)

### ***Activities:***

1. Divide the graham crackers up so that when given to the students roughly one quarter will receive crumbs or nothing, one quarter will receive a very small portion, one quarter will receive a moderate portion, and one quarter will receive a very large portion. The last group could be subdivided so that one or two students get an even larger portion than the others.

2. Explain to the class that you are serving a snack which will represent the distribution of food around the world.

3. Tell the class not to eat until all of the crackers are passed out. Distribute the snack randomly so that children receiving large portions are next to children receiving very little or none.

4. Explain how this exercise is representative of food distribution around the world. "In some countries, such as the U.S., there are a few very rich persons, many middle-income persons, and a smaller number of poor persons who often go hungry. In some countries, such as Sweden, almost everyone has a middle-income level and no one goes hungry. In some countries, such as India, most of the people are poor and often hungry, but there are a few rich persons and a few middle income...persons. In some countries, such as China, almost all of the people have low to middle incomes, but almost no one goes hungry." Explain also that "the world produces enough to feed every child, woman, and man the equivalent in calories to what the average person in the U.S. eats every day. Inequalities in food distribution exist throughout the world. There are people in the United States who go hungry as well as in other parts of the world" (source: *Food First Curriculum* by Laurie Rubin).

5. Allow the students to eat if they choose to and react to the situation. They may redistribute the food more fairly if they like. Discuss how the children with the biggest portions felt, how the children with the smallest portions felt. Ask them how they would

redistribute the food if they were a food policy maker or someone with political power.

***Evaluation:***

Have the students write in their journals about their reaction to the exercise. How did they personally feel about the amount of food they received as compared to the others, and how do they feel about hunger in a world with plenty of resources?

## **LESSON THREE: DISTRIBUTION OF SCARCE RESOURCES WITHIN A COUNTRY**

***Objectives:***

Students will be able to reach consensus on a method of distribution of scarce resources. Students will be able to recognize that personal and cultural values play a significant role in determining which system of distribution is chosen.

Students will be able to discuss different distribution systems throughout the world.

Students will be able to recognize how difficult it is to decide which kind of distribution system is "best" for a group of people.

Students will be able to feel what it might be like to be a political leader who must make decisions for a whole group of people and wants to "sell his ideas."

***Materials:***

\* Five graham crackers (or other snack), marking pens, seven pieces of poster board

***Preparation:***

Before the lesson, draw a face on each of the seven pieces of poster board. Make the faces very distinct from one another.

Print one of the following statements underneath each of the faces:

- #1 "I would give the graham crackers to the five people in the class who worked hardest during the year."
  - #2 "I would get some more graham crackers until we have enough for a party."
  - #3 "I would sell the graham crackers to the highest bidder."
  - #4 "I would divide the crackers equally so that everyone in the class gets an equal amount."
  - #5 "I would save the crackers until we really need them."
  - #6 "I would give the graham crackers to the five hungriest people in the class."
- The seventh "candidate" will not have a platform, so the children may create their own idea.

Write these "platforms" on a piece of paper and make enough copies for the class.



### ***Activities:***

1. Explain to the class that now that you've discussed how food is distributed throughout the world, you are going to discuss how food is distributed within a country and how the political leaders of the country have to decide a fair system of distribution that will appeal to the majority of the people.
2. Tell the class that they are representing the population of country X (use an actual country, or a made-up name). Country X has had an unlucky year in terms of food production. There was a severe drought this year that destroyed many crops. Many of the crops that did survive have to be sold to other countries to help pay Country X's debt. (The teacher may take this time to explain the concept of Third World debt.) Country X is left with very little food to distribute to all the people in the country. Explain that the five graham crackers represent all the food for the country.
3. Tell the class that the seven faces on the poster board represent candidates for president of the country who have seven different ideas about how to distribute the food. Tell them that they are going to decide what is the best distribution system for the whole group.
4. Have a student hold up the "candidates" one at a time, while you introduce them to the class and read their "platforms".
5. Divide the class into groups of four. Pass out copies of the candidates' platforms so they can refer to these ideas. Tell them that each group must reach a consensus on which candidate they will choose. They may create a platform for the seventh candidate if they do not like the other ideas. One student from each group will explain why they chose their candidate. Tell them that their explanations should be as convincing as possible.
7. Take a class vote on the candidates (by secret ballot so they don't influence each other).
8. Distribute the graham crackers according to how they voted.
9. Have a discussion about how difficult it is to make a decision about food distribution that affects an entire country. Discuss the effects of the distribution system that the class voted on. How will this system leave people hungry now, or in the long run?

### ***Evaluation:***

Have students reflect on how they felt about this exercise in their journals. What system would they personally choose and why? How did they feel about having to make this decision? Ask them if they have anything to add, change, or delete about why people are hungry based on the last two lessons.

## LESSON FOUR: DIETARY SURVEYS

### ***Objectives:***

Students will be able to compare how much we eat to how much people in other countries eat.

Students will be able to grasp the concept "calories" and realize how calories are related to energy for work and play.

Students will be able to test arithmetic skills by adding calories.

Students will be able to distinguish dietary wants from needs.

### ***Materials:***

- \* Calorie counting book (found in most book stores or supermarkets)

### ***Activities:***

1. Have students write down all the foods and drinks they have consumed in the last 24 hours. When they have finished their lists, pass out calorie counting book and tell them to write down the appropriate calories next to each food and drink item they have listed. Have the students add up the total of all the calorie amounts.

**Note:** Before passing out the book, the teacher may want to give a brief lesson on what calories are and how calories are a measurement of food energy, explaining that the less calories one consumes, the less energy one will have to do work or play. In addition, each person's food requirements are directly related to body weight, sex, age, level of physical activity, and ability to absorb the food. Each person has a specific metabolic rate per pound of body weight. The rate also determines the amount of food energy that person needs to grow and develop properly. Therefore, proper amount of calories needed varies from person to person.

2. List on the chalkboard the number of students in the class that fall into each of the corresponding categories:

- \* 1500 calories or less per day
- \* 1500 to 2000 calories per day
- \* 2000 to 2500 calories per day
- \* 2500 to 3000 calories per day
- \* 3000 to 3500 calories per day
- \* more than 3500 calories per day

3. Compare the amount of calories most of the students consumed to the amount that people in a certain Third World country typically consume. For example, in rural parts of Latin America, a typical lunch or dinner might be a small portion of beans with a tortilla and a cup of tea. Have the students calculate the calories of this diet if it is eaten twice a day.

4. Have the students look over their list again and try to determine which foods are purely "junk foods" and have little nutritional value. Have them calculate their calorie consumption without these foods. How much difference is there?
5. Discuss what it would feel like to have to live on a diet of 500 calories per day. How would this effect their ability to go about their daily routine?

### ***Evaluation:***

Have the students write a paragraph about what they learned about their eating habits. How many calories does each student consume as compared to others in the class and to the example taken from a Third World country? How much "junk food do they eat? How would their lives be different if they only ate twice a day and did not have snacks?

### ***Options:***

Visit a grocery store. Have someone such as the manager explain where the food comes from. How much of the food is locally grown and produced, and how much is imported from other states or countries?

Visit a family or commercial farm. Have someone explain the process of growth, cultivation, and production. Find out where this particular farm's food goes.

Help serve and/or cook a meal at a local soup kitchen. Find out how many hungry and homeless people there are in the local community.

Have students agree to skip breakfast and only have a bowl of rice for lunch. Have them reflect on what hunger feels like based on this experience. **Note:** Get parent's permission before doing this activity.

Give students a budget of \$10 (or less) to get groceries for a family of five for a week. Take them to the grocery store and have them write down what they decide to buy with this budget. Have them reflect on this experience. Have them find out what they can and cannot buy with food stamps.

Get involved in an organization that helps fight hunger. Have a lesson about the pros and cons of charity agencies and then write to an organization that the teacher finds to be particularly altruistic (suggestions: Oxfam, Institute for Food and Development Policy). Find out what the class can do to help the organization.

### ***Resources:***

Information for this unit was gathered from the following sources:

Hursh, Heidi and Simmons, Diane (1986). *World Food Day Curriculum*. Denver: Center for Teaching International Relations, Publications.

Otero, George and Smith, Gary (1989). *Teaching About Food and Hunger*. Denver: Center for Teaching International Relations, Publications.

Rosen, Michael, ed. (1992). *The Oxfam Book of Children's Stories*. Cambridge: Candlewick Press.

Rubin, Laurie (1984). *Food First Curriculum*. San Francisco: Institute for Food and Development Policy.



# A CULTURAL ODYSSEY: A JOURNEY TO INDONESIA

**Sandra Kartono**

**Concept/Main Idea:** Identification and cultural awareness are stressed in this unit as students embark upon an "imaginary" trip to Indonesia. As foreign exchange students, they experience changes in language, education, food, religion, customs, the arts, and daily life.

**Grades:** 6-9

**Global Topic:** World Cultures

**Region/Culture:** Southeast Asia, Indonesia

**Lesson Time Frame:** 3 days -1 week

## LESSON ONE: THE ODYSSEY BEGINS

### **Objective:**

Students will be able to present their reactions to the new Indonesian culture they have been introduced to.

### **Materials:**

- \* "Passports", large sheets of paper and markers, world map, pins and yarn
- \* Slides and video of Indonesia and viewing equipment

### **Activities:**

1. Students are told they will be making an imaginary journey to Indonesia. As exchange students, they will live with Javanese families for two weeks, experiencing Indonesian life from the "inside out". After being issued passports, their trip begins with a 24 hour plane ride, an overnight stay in Jakarta, followed by a 16 hour train trip to Solo, Central Java. Orientation begins on the plane.
2. After being issued passports, students take seats (chairs set up to resemble an airplane). The teacher serves as flight attendant, welcoming student passengers on board in Indonesian, and giving the usual orientation.
3. A few slides of daily life on Java are shown, which students view with no explanations

given of what they are seeing.

4. Students then give their reaction to the pictures, commenting on what they saw, how they felt about it, and what they would like to find out more about. The teacher writes the comments down, to be hung up later.
5. Using a world map, the teacher marks with yarn the route their plane will follow.
6. The teacher makes it clear that what the students will be seeing is only one aspect of a culturally heterogeneous nation. She points out that there are very different lifestyles on the other islands, and that while 60 percent of the population of Indonesia lives on Java, even within the island there are 3 distinct cultural groups. Within each group, lifestyles vary depending on family income and whether one lives in the city or country.
7. The In - Flight Movie is then shown, a video on Indonesia.
8. The next morning a trip around Jakarta takes them past national monuments, Parliament, and into a modern department store and craft shopping village.
9. That afternoon the trip inland by train begins, and they eventually arrive in Solo, where they are greeted by their hosts after a becak ride to the home.

***Evaluation:***

The students share their reactions on clothing, transportation, and stores, comparing city life in Indonesia to that in the United States.

They are asked to compare the slides they saw on Javanese in traditional clothing with those people in the video.

## LESSON TWO: LANGUAGE AND COMMUNICATION

***Objectives:***

Students will be able to highlight the importance of a national language in unifying a country of diverse ethnic groups.

Students will be able to explain why a country would make a second language (English in this case) mandatory in school.

***Materials:***

- \* "Language Lesson" and song sheet

***Background:***

The need for a national language to help unify a country is becoming a bit more obvious to Americans as they encounter increasing numbers of immigrants in their daily lives for whom English is far from mastered. For Indonesia, the adoption of Bahasa Indonesia in 1928 was a significant step toward unifying the diverse island cultures into one nation.

***Activities:***

1. As students enter, they will be greeted in Indonesian by the teacher and told how to respond.
2. The teacher explains this is in "Bahasa Indonesia", the national language, and that there are about three hundred languages and dialects spoken in Indonesia by 360 ethnic groups. She asks students to imagine going to Boston, and not being able to communicate!
3. The requirement of studying English as a second language in school is described. Students are asked why they think this is so.
4. The "Language Lesson" is distributed to students, and they practice pronunciation with the teacher, and then in pairs with each other.

Language Lesson:

<u>English</u>	<u>Bahasa Indonesian</u>
Hello.	Halo.
How are you?	Apa kabar?
Fine, thank you.	Baik, terima kasih.
What is your name?	Siapa nama Anda?
My name is...	Nama saya...
Where are you from?	Dari mana asal Anda?
I am from...	Saya dari...
Thank you.	Terima kasih.
See you later.	Sampai ketemu lagi.
I like your country very much.	Saya senang negara Anda.

**LESSON THREE: DAILY LIFE**

***Objective:***

Students will be able to describe various lifestyles in Indonesia and compare those with the lifestyles of the U.S.

### ***Background:***

What constitutes a typical day will vary as greatly in Indonesia as in the U.S., depending on where one lives and what his work involves. These factors will also determine to some extent his housing and manner of dress.

### ***Materials:***

\* Handout "Indonesians At Work"

### ***Activities:***

1. Teacher asks students to brainstorm about what jobs they think they have in Indonesia, and these are listed on the board. Beside each, students list the type of clothing they think would be worn to each job (traditional or modern).
2. The handout is distributed, and students read it, taking turns.
3. New jobs not already mentioned are listed on the board, and students guess what type of clothing might be worn for each.
4. Students describe what they would wear to school in Indonesia (school uniform in a modern style - shorts for boys, skirts for girls).
5. Students discuss why they think Indonesians are wearing Western-style clothing at times, and why they wear traditional clothing as well.

### ***Resources:***

Information for this unit was gathered from the following sources:

*Guide To Java*, published by APA Productions (Pte) Ltd, Singapore, with Indonesia Consolidated Ltd, 1976. Distributed in Indonesia by P.T. Indira, 37 Jln Dr Sam Ratulangi, Jakarta Pusat.

Consulate General of Indonesia, Information Section, 5 East 68th St., New York, NY 10021. Tel. (212)879-0600. This office provided several informative booklets, free of charge, such as: *Indonesia in Brief*, *Discover Indonesia Dance*, *Explore Indonesia*, *Indonesia, A Land of 13,677 Islands*.



# KUWAIT: A CULTURAL AND ECOLOGICAL EXPLORATION

Linea Swanquist

**Concept/Main Idea:** Through social studies, art and science, students will better understand the various cultures of Kuwait and learn about the delicate eco-system that was so devastated by the Persian Gulf War.

**Grades:** 6-8

**Global Topic:** Culture and Ecology

**Region/Culture:** Kuwait, Middle East

**Lesson Time Frame:** 1-2 weeks

**Teacher Rationale:** *As a teacher, I have my own needs that I'd like students to meet. I want students to know where Kuwait is located in the Middle East. Second, I'm interested in having students develop an appreciation of the cultures and people. Third, I would like for students to have some knowledge about the ecology in Kuwait.*

## LESSON ONE: LOCATION

### **Objectives:**

Students will be able to identify where the Middle East is on a global map, and where Kuwait is located in the Middle East.

Students will be able to create three different maps that indicate the geographical local of Kuwait and the Middle East.

### **Materials:**

- \* Map of the world, Middle East, and Kuwait
- \* Work-sheets with blank maps of the world, poster board, crayons, markers, color pencils, rulers, three black markers for labeling

### **Activities:**

1. The teacher will pass out a worksheet that has a map on it, but nothing on it will be identified; no continents, countries, cities, or rivers. It will have only boundaries. The students will be asked to label on that blank map where they think the Middle East is located and where Kuwait is positioned in the Middle East. This will provide insight into

the geographic knowledge of the students.

2. Students will be broken up into three groups. The first group will make a map of the world on a poster-board, labeling the continents, major bodies of water, and the Middle East. The second group will make a map of the Middle East. It will include the countries, Persian Gulf, Caspian Sea, Black Sea, Mediterranean Sea, Red Sea, and Arabian Sea. The third group will draw a map of Kuwait, labeling the towns, as well as The Persian Gulf.

***Evaluation:***

During the last ten minutes of class, the teacher will pass out the same blank world map as was used previously. Students will be asked again to label where they now think the Middle East is and where Kuwait is located in that region.

## LESSON TWO: ECONOMY

***Objective:***

Students will be able to report their findings on Kuwait's economy in group presentations that will last for five to ten minutes.

***Materials:***

\* Pencils, index cards

***Activities:***

1. The teacher will explain to the students the objective for lesson #2. The teacher will pre-arrange a class visit with the school librarian. The class will have 25-30 minutes to gather any information on Kuwait's economy. The teacher will arrange for the school librarian to set some information aside (encyclopedias, magazine articles, books about Kuwait, etc.). Before the visit to the library, the teacher will split the class up into four groups. Students will work in the group they've been assigned to in the library. Each student will have one index card for documenting information.

***Evaluation:***

The group as a whole will be asked to comment on what they thought was the most interesting aspect of Kuwait's economy. Each student will individually report what they learned about Kuwait's economy.

## LESSON THREE: THE PEOPLE

***Objectives:***

Students will be able to understand the population distribution of Kuwait through their

creation of a clay model of the Persian Gulf.

Students will be able to demonstrate their understanding of the immigrant population distribution in Kuwait.

### ***Materials:***

- \* Poster board, clay, pens, crayons, colored pencils, strips of colored cloth, magic markers, paint, paint brushes
- \* Several maps of the Middle East and a map of Kuwait

### ***Activities:***

1. The teacher will explain to the students the objectives for the lesson. The whole class will be divided into several groups. One group will be showing the amount of people in each town in Kuwait, and the rest of the class will be divided into various groups depicting the immigrant populations.
2. One group will make a clay model of Kuwait on a poster board. The teacher will provide a sheet that has statistical information on it about how many people live in each town throughout Kuwait. They will also be given a map of Kuwait, so that they can represent each town on their clay model accurately. Students may decide for themselves how to make the model. They can write the name of the town, then roll a piece of clay into a ball and put it next to the town (so it looks like a dot - similar to a map). Students could also choose to make some kind of building, animal, or figure. These are placed next to the name of the town. Students then place a clay figure of a person in each town. One clay figure may represent 100 Kuwaitis, or 1000. Students need to include a scale to identify the chosen ratio.
3. The rest of the class will represent the different cultures in Kuwait. Each student will be given a colored strip of cloth. These colors will represent the country that these students come from. For example, every student that has a red cloth will be in the group whose country of origin is Iran, or every student with a blue cloth, will be in the group whose country of origin is Pakistan, and so on. A large group will be made up of Palestinians, since a majority of immigrants in Kuwait are Palestinians. The other groups (countries) will be relatively small and equal in size (3-5). The countries are Pakistan, India, Iran, and Iraq.
4. These different groups will make a map of the country they represent. All they have to do is draw the country on a poster board and label what country it is. Then they can either paint the map, or color it with crayons, magic markers, or colored pencils. The country has to be in the same color as their strips of cloth. Each immigrant group will then share their map with the class and describe its location in the Middle East.

### ***Evaluation:***

The group who created the clay model will share with the class the process of making the

model and identify to the class the scale and what it represents. They will explain the population distribution and give a total figure of how many people live in Kuwait, the largest city, and the capital.

Students representing the immigrant populations of Kuwait will also provide information about who they are and where they live in Kuwait.

## LESSON FOUR: LAND AND WATER

### ***Objectives:***

Students will be able to demonstrate their understanding of how Kuwait's water supply is obtained in an experiment they will complete.

Students will be able to start a small hydroponic farm and record results over the growing period.

### ***Background:***

The Kuwaiti government is attempting to produce crops through hydroponic farming since most of the land is desert and not conducive for vegetation growth. Hydroponic farming is an attempt to grow crops in trays of sand that are fed with water and plant food.

### ***Materials:***

#### **Distillation Process**

- \* For every student: 4 small plastic spoons, goggles, aprons
- \* For each group: 3 cups, 1 bowl, 1 Bunsen burner, 1 set of tongs, 1 distillation apparatus, teaspoon, salt, 4 strips of masking tape for labeling

#### **Hydroponics**

- \* Sand, potting trays, white garden sticks for labeling crops
- \* Different kinds of crop packets, plant food

### ***Activities:***

#### **Distillation Process**

1. The teacher will explain that most of Kuwait's drinking water was of poor quality and it wasn't until the 1950s that something was done about it. The process that is used to purify the water so that it's drinkable is called distillation. Engineers take sea water, distill it, and mix it with the well water to provide drinkable water. That's what the students are going to do.

2. Students will label each cup, using the masking tape. For example, one cup will be labeled sea water, another well water, and the third distilled water. The bowl will be labeled fresh water. Students will be split up into groups of 3 or 4. A member of each

group will get a cup of water from the faucet, then the group will add 1-2 teaspoons of salt. This will represent sea water. All will be asked to take a small sip of this water, using one of their teaspoons.

3. Another member from each group will get a separate cup of water from the faucet and add 1-2 pinches of salt. This will represent the well water. Once again students will be asked to try this water with their second teaspoon.

4. Students will then boil the sea water, using the Bunsen burner. Before boiling, they will hook up the distillation apparatus (which looks like a funnel) to the cup, only the tube part is bent downward into another cup. This process will take 20-25 minutes. Goggles should be used here.

**Note:** What's happening here is the distillation apparatus is capturing the steam that's rising from the boiling cup of sea water. As it goes through the tube, it cools and condenses and what comes out of the tube into another cup is distilled droplets of water. This will be explained to the students while the process is happening. After the process is complete, students will be asked to try this fresh water with the third spoon.

5. A member from each group will pour the well water into a bowl and add the new distilled water to the well water. They will use their fourth spoon to taste this new water. These steps are the same steps that Kuwaiti engineers undergo to provide fresh water to the people of Kuwait.

### ***Evaluation:***

Students will be required to do a lab report that entails what they did to make sea water, well water, distilled water, and fresh water. They will also explain in their own terms why this process is needed and what they thought of the different "tastes" of the different kinds of water they made.

### **Hydroponics**

1. The students will create an experimental hydroponic farm. Each student will get to choose what crop they want to farm. The students will plant their crops in the sand-filled trays. They will put their name, date, and crop on the white garden sticks. Throughout the year students will be responsible for that crop. Plant food should be provided for the crops throughout the growing process.

### ***Evaluation:***

Students will keep a log detailing the number of times they watered and fed their crop over the growing period.

## LESSON FIVE: CLEAN-UP PROCESS

### ***Objectives:***

Students will be able to conduct and describe in a lab report an experiment of a simulated oil spill.

Students will be able to understand how oil spills and fires can affect the wildlife water and land.

Students will be able to create a collage that includes pictures of how the burning oil wells and spills have had an impact on Kuwait.

### ***Materials:***

#### **Simulated Oil Spill**

\* Non-flammable container (aluminum pie plates), used motor oil, plastic spoons, sand, straw, cotton balls, pieces of styrofoam, cardboard, nylon stockings, water, empty milk cartons, eye dropper for oil

#### **Kuwait Clean-Up**

\* Poster board, magazine articles about the Gulf War, tape, paste, glue, scissors

### ***Activities:***

#### **Simulated Oil Spill**

1. Students will be split up into groups. The teacher will explain that there are many different ways to clean up oil spills. What's being used most in the Persian Gulf are booms, skimmers, and vacuums. The teacher will explain that the class will try a form of clean-up called absorption.

2. Students will make their own oil spill. Each group will fill their aluminum pie pan with water until it's 1 inch from the top. This will represent the Persian Gulf. Students will then add 5-7 drops of oil to the surface of the water, simulating an oil spill.

3. Utilizing the noted materials, the students will experiment with each and identify which materials absorbed the most oil.

4. The leftover oil should be poured into a milk carton. These cartons represent the designated dump.

**Note:** The teacher will take these to a gas station so they can recycle the oil properly.

### ***Evaluation:***

Students will be required to fill out a lab report that has them list the materials they tried as absorbents and describe which materials absorbed the most oil, but not water. Ask the students to decide if they would or would not utilize this process if they were members of

the Persian Gulf clean-up crew.

**Note:** For teacher's own reference, it has been estimated that straw is the best absorbent of oil.

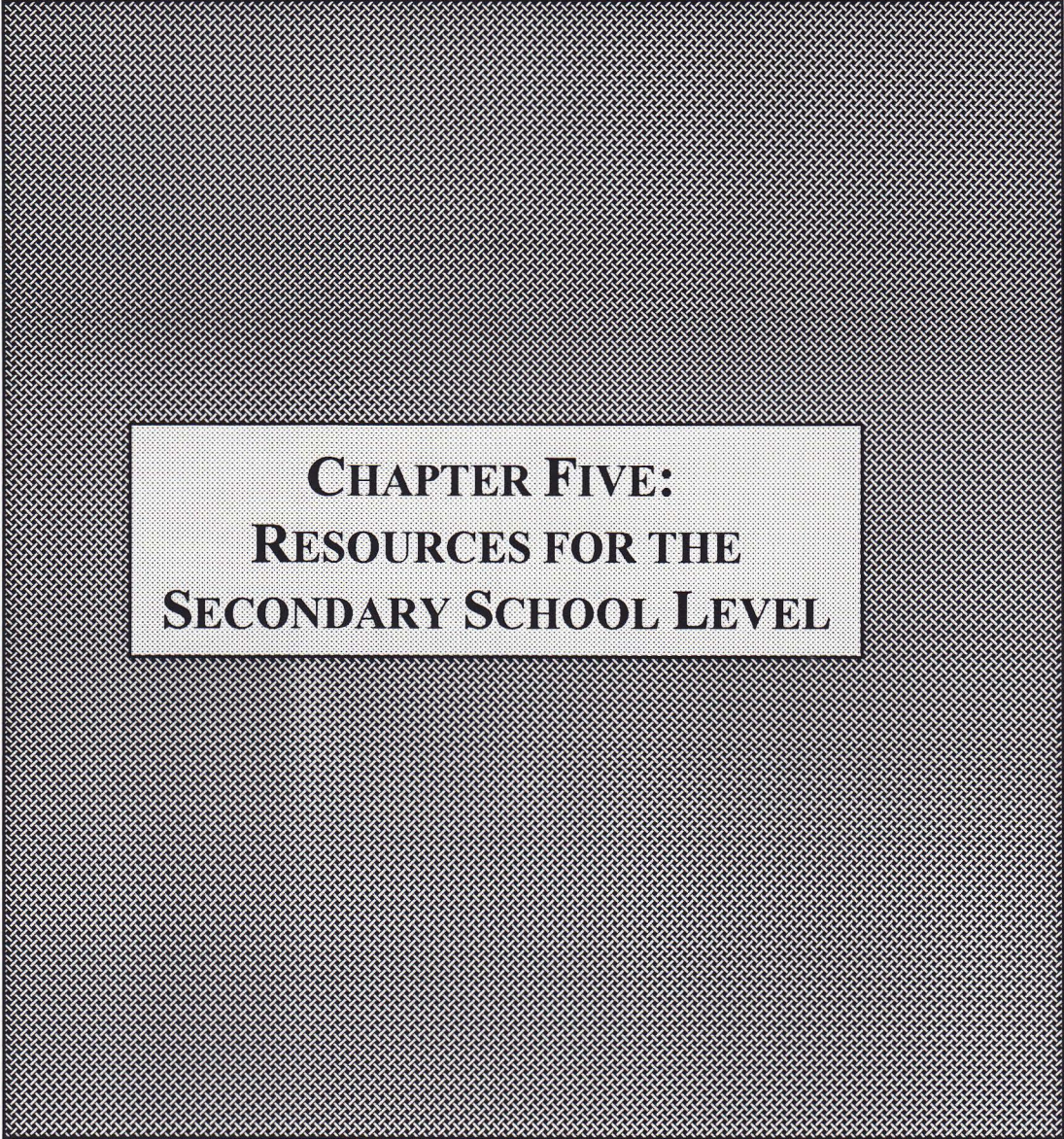
### **Kuwait Clean-Up**

1. Students will be split up into groups of 4 or 5. Students and teacher will have collected magazines and newspapers dealing with Gulf War Clean-Up. Students are asked to cut out any picture that shows destruction due to the oil spills and burning oil wells. They will also skim through the articles for companies that have helped with the clean-up, as well as countries that have sent people into Kuwait to help out. They can cut out the names and paste them onto their collage, or write them on the poster board.

### ***Evaluation:***

- \* Each group will share with the class their collage.
- \* Each student will also pick one picture from their collage and write a short story about it.  
Students will present their report in the next class.





**CHAPTER FIVE:  
RESOURCES FOR THE  
SECONDARY SCHOOL LEVEL**



# TEENAGE ISSUES: VIEWS FROM VARIOUS PERSPECTIVES

**David Raker**

**Concept/Main Idea:** Utilizing modern music, teenage issues are identified and explored through class discussion and creative problem solving.

**Grades:** 9-12

**Global Topic:** Teenage Issues

**Region/Culture:** U.S., South Africa, and Australia

**Lesson Time Frame:** 1-2 weeks

**Teacher Rationale:** *In exploring teenage issues I have tried to cover a number of objectives incorporating a variety of information and skills. In doing so I have also tried to implement lessons that reflect my interpretation of global education. Because of this, I chose to look at teenage issues from three different perspectives.*

*I began with the premise that students learn best when their own experiences are utilized as the foundation for new knowledge and skills. This can help in bridging the gap between what the student already knows and where the instructor would like the learner to be when the lesson is over. With this in mind my initial lessons focus on such issues as drugs and racism as they relate to the United States. To orient the lesson, I utilize contemporary music and lyrics which reflect societal values and concerns. Lessons include the discussion of student experiences as they relate to these issues, the creation of their own lyrics with a focus on an area of concern, and the exploration of possible solutions. Mostly the lessons are student driven as the issues represent their concerns.*

## LESSON ONE: MEDIA SOURCES

### **Objectives:**

Students will be able to identify five different media sources that can be used to address social issues and concerns.

Students will be able to find at least two different social issues in the media materials in class and explain why they believe it is a social issue.

Students will be able to explain how different media sources can be used to explore social issues.

**Materials:**

Newspapers, magazines, radio, blackboard, definition of media

**Activities:**

1. The teacher will show the students a newspaper and a radio and ask what these two objects have in common.
2. The teacher will have the students break into small groups and have each group create a list of at least five media sources. Each group will place this list on the blackboard where the class will compare and contrast the lists. Still in groups the students will then create a list of possible subjects or issues that might be found through these media sources. Again have the students place these on the blackboard and compare and contrast the answers. (Most likely the answers will be issues or concerns of others, such as concerns of their parents or from a different class). The teacher will then ask the students where they might look for discussion or answers to issues that they are concerned with. With some probing the teacher should be able to elicit comments about contemporary music and its lyrics. If there is time, have each of the students make a list of five or more of the most important issues that concern them. If time has run out have them do this for homework.

**Evaluation:**

Evaluation should be based on student contribution. In addition, the individual list of issues could be handed in for a grade.

## LESSON TWO: TEEN ISSUES (U.S.)

**Objectives:**

Students will be able to create their own song lyrics that explore an issue of social concern.

Students will be able to identify social problems presented in the contemporary music played in class.

Students will be able to discuss reasons why they feel the lyrics do explore these topics.

**Materials:**

- \* Tape deck
- \* Tape recording of two songs with social content (I have successfully used *Wildside* by Marky Mark and The Funky Bunch and *Hey Young World* by Slick Rick; ask your students for suggestions of more up to date music)
- \* Handouts of song lyrics

**Activities:**

1. The teacher will play a song from a tape which presents many of today's social problems and some solutions. The students should be able to read along to get a better understanding.
2. The class will then discuss some of the issues presented and why they think this artist thought it important to do this. (Both song examples mentioned illustrate multiple issues. Teacher and students should choose to concentrated on only a couple of them.)
3. The class will then discuss other lyrics and recorded songs.
4. The students will then break up into small groups, pick a social issue from the list they compiled the previous day, and come up with a few song lines. (Have students create lyrics to go with their favorite music.)
5. Each group will present their lyrics to the class in any manner they wish.

***Evaluation:***

By way of questions during the lesson, the teacher should be able to get a good idea of whether or not the students are understanding the material.

By way of a closure presented by the students, the teacher will be able to get additional information.

If each group is able to come up with their own lyrics and present it to the class, then the main points will have been received by the students.

## **LESSON THREE: DRUG PROBLEM (U.S.)**

***Objective:***

Students will be able to create a policy of their own to deal with the drug problem and present this to the class for further discussion.

***Background:***

The teacher and students should choose one topic in particular to focus on for the next lesson. In this case the focus is on the drug problem in the United States and beyond.

***Materials:***

Fake memo from Principal, handouts of Fourth Amendment

***Activities:***

1. The class will begin with the teacher asking if anybody has heard about the imposed

random drug testing policy being implemented at school later this year. The teacher will then field questions and ask for opinions based on this. In the course of this discussion the reality of the Fourth Amendment rights of the individual will be injected into the drug-testing equation and once again the teacher will ask for responses. This idea will be taken a step further by incorporating discussion of drug testing in other fields, such as air traffic controllers, to see if this will change any of the students' minds.

2. The teacher will then ask the students about the problem of drug abuse among teens and how they think the drug problem can be attacked on a local level, both in the school and the community. The discussion will then move to a national and international level with the students' opinions directing the course of the lesson.

3. The students will then break into small groups and be assigned the job of designing a drug policy on a local, national, or international level.

### ***Evaluation:***

The teacher will know if the lesson was effective if the students are enthusiastic about taking part in both the class and small group activities. This will especially be true if there seems to be an effort to come up with a well thought-out plan for drug interdiction. There may be too much material to go over in one 50 minute class session.

## **LESSON FOUR: TEEN ISSUES (AUSTRALIA)**

### ***Objectives:***

Students will be able to locate Australia on a map.

Students will be able to explain a brief history of Australia.

Students will be able to identify two issues of concern for Australia's teens.

### ***Materials:***

\* Tape deck

\* Tape recording of two songs with social content (In the past I have used *River Runs Red* and *Blue Sky Mine*, both by Midnight Oil)

\* Handouts with lyrics of songs

### ***Activities:***

1. The teacher will begin by asking students where the number one tourist area is in the world at the present time. After finding the answer, ask for information related to Australia. Where is it located? What is it like there? What do you think people of your age are like? What are their concerns and hopes? Why?

2. The teacher will give a brief background on Australia such as information on

population, geography, history, etc. This can be a lot or little, depending on the teacher.

3. The teacher will ask what type of music Australian teenagers listen to. The teacher will then play a song with a social message from Australia.

4. The teacher will discuss the lyrics with students to help them get a better understanding of what they mean, why the issues that emerge in the lyrics are important to Australian teens, and how closely these issues might relate to their own concerns discussed the previous days.

### ***Evaluation:***

Participation in class discussion will be the basis for evaluation.

## **LESSON FIVE: ENVIRONMENT (AUSTRALIA)**

### ***Objectives:***

Students will be able to understand why the environmental issue is of such concern to Australian youth.

Students will be able to describe what the greenhouse effect is.

Students will be able to develop strategies to work towards a solution to the environmental problems in Australia.

### ***Background:***

The teacher and students should choose one topic in particular to focus on for the next lesson. In this case the focus is on the environment in Australia.

### ***Materials:***

\* Computer

\* Computer software program called SIM-EARTH by Maxis Software

### ***Activities:***

1. Utilizing the Software program SIM-EARTH, the teacher will display the Australian continent as it is today. Students will be able to see the multitude of life that exists as well as the basic geographic layout. The teacher will then manipulate the program by destroying trees and increasing the amount of carbon dioxide in the atmosphere. The effect will be to slowly overheat the region and eventually bake the entire continent; i.e., the Greenhouse effect.

2. The teacher will have students break into small groups to identify as many different ways as they can that we contribute to the carbon dioxide content of the atmosphere. Students are asked to brainstorm on ideas as to how we could deal with this particular

environmental problem as well as others. The teacher will tell students of the Australian effort to plant large numbers of trees around the country.

3. Utilizing the same program, the teacher will begin to decrease levels of carbon dioxide and increase the number of trees on the continent to show the effect on Australia.

***Evaluation:***

Students in small groups will use the SIM-EARTH program to do the same experiment, but to the United States instead of Australia. Each group will write a page describing the experiment.

## LESSON SIX: TEEN ISSUES (SOUTH AFRICA)

***Objectives:***

Students will be able to identify concerns of teens in South Africa.  
Students will be able to utilize contemporary music to locate these concerns.  
Students will be able to locate South Africa on a map.  
Students will be able to describe the basic ideas behind apartheid.

***Materials:***

- \* Tape player
- \* South African Music (in the past I have used *Third World Child* and by Johnny Clegg & Savuka)
- \* Printed lyrics to go along with the music

***Activities:***

1. The teacher will play one of the songs from South Africa and ask the students to try and identify where this music might have come from.
2. The teacher and students will discuss the significance of the lyrics.
3. The teacher will give a brief background on the history of South Africa and the political system of apartheid.
4. Students will then be placed in small groups and asked to answer one question. How do you think it would feel to be a black African in South Africa? Students should be prepared to elaborate on their answers the following day.

***Evaluation:***

Students will be evaluated by their involvement in class as well as their group's elaboration on how it would feel to be a black South African.

## LESSON SEVEN: STUDENT EMPATHY (SOUTH AFRICA)

### ***Objectives:***

Students will be able to put their own words to music to show how they think it might feel to be a black South African.

Students will begin to identify solutions to apartheid and include these in their lyrics.

### ***Materials:***

- \* Tape player
- \* South African Music (another song by Johnny Clegg & Savuka, *I never Betrayed The Revolution*)
- \* Printed lyrics to go along with the music
- \* If possible, a video recorder to play back after the lesson is completed

### ***Activities:***

1. To get the class started, the teacher will have students present what they had worked on the previous day in regards to the question of being a black South African.
2. The teacher will play the other song and give time for the students to discuss the meaning and its possible impact on black South Africans.
3. Students in small groups will begin to create song lyrics which puts into words how treatment under the apartheid system might make one feel. In addition possible solutions to the problem will be expressed in the lyrics. Presentations should follow at the end of class or the next day.

### ***Evaluation:***

Contribution to the class as well as to the group work on the lyrics will form the basis of evaluation.

# MULTICULTURAL EDUCATION: AN APPROACH THROUGH BEAUTY, FASHION, AND ART

Attilio A. D'Amico

**Concept/Main Idea:** These ten short lessons introduce students to historical and various cultural perspectives on beauty, fashion, and art.

**Grades:** 9-12

**Global Topic:** A Multicultural Exploration of Beauty, Fashion, and Art

**Region/Culture:** Various

**Lesson Time Frame:** 1-2 weeks

**Teacher Rationale:** *Observing the present cultural conflict existing between the soldiers from America and the soldiers from Saudi Arabia, and having taught students the subject of cosmetology in a vocational technical high school for many years, it disturbs this author to discover how unaware the general public and students are of other cultures.*

*Being unaware is one thing, but when this unawareness leads people to insulting name calling, because others are different, it becomes a matter of ignorance and intolerance.*

*It was decided, recently, at least in the case of students, to remedy this situation by introducing a multicultural concept into the teaching of cosmetology, both for the growth of the students and to promote more understanding. The problem was how to introduce this type of concept to the students without it becoming a sermon and how to make it fun, interesting, and entertaining.*

*It became apparent that the many seeds needed to develop a multicultural course were already in existence within the field of cosmetology. If cultures, by their very concepts, are relative to time, place, and members involved, so is the cosmetology concept of beauty. For that matter, so are fashion and art. What is beauty? What makes something fashionable or artistic? These are very relative concepts, indeed!*

## LESSON ONE: CHOOSING A FLOWER ARRANGEMENT

### **Objective:**

Students will be able to express themselves verbally as to why they prefer one flower



arrangement over another.

### ***Background:***

Ikebana is an old Japanese art form of flower arrangements. Photo 1, an example of Ikebana, is called "Movement" whereby natural materials are put together to give the impression of branches and flowers swaying in the wind.

Photo 2, an example of a non-Ikebana style, is a formal arrangement of different colors and shapes of flowers.

### ***Materials:***

Photos from the following resources:

Allen, O. E. *Decorating With Plants*. Alexandria, Virginia: Time-Life Books, 1978. Photo #2 (front cover).

Teshigawara, K. *Flower Arrangements From Japan*. N.Y.: Harper & Row, 1974. Photo #1 (p. 55).

### ***Activities:***

1. The teacher will distribute photos 1 and 2 for students to observe.
2. Students will be asked to respond as to which flower arrangement they prefer and why.
3. The teacher will explain the difference between Ikebana and non-Ikebana arrangements.

## **LESSON TWO: WEARING JEWELRY**

### ***Objective:***

Students will be able to recognize that the concept of "what is jewelry" is relative.

### ***Background:***

All kinds of materials have been used by people for jewelry such as glass, rocks, seeds, tree branches, feathers, and bones. In some societies, gold is looked upon as an inferior substance. Members of these societies would rather wear jewelry of iron or copper.

### ***Materials:***

Photos from the following resources:

Fisher, A. *Africa Adorned*. N.Y.: Harry N. Abrams, Inc., 1984. Photos # 5 (p. 173), #6 (p. 185), #7 (p. 35), #8 (p. 43).

Meilach, D. Z. *Ethnic Jewelry*. N.Y.: Crown Publishers, Inc., 1981. Photos #3 (back cover), #4 (p. 145), #9 (p. 55).

**Activities:**

1. Teacher distributes photos 3 to 9.
2. Teacher initiates class discussion by asking the following questions:
  - Do you consider old coins to be jewelry (photos 5 and 6)?
  - Do you believe Samburu men are correct in their opinion on necklaces for women (photo 7)?
  - Should men wear large pieces of jewelry (photo 4)?
  - Do you believe that wearing more than one pierced earring is a new fashion (photo 8)?Would you divide your nose into two with a tattoo, and wear a nose ring (photo 9)?

### LESSON THREE: UNDERSTANDING PAINTING

**Objective:**

Students will be able to show an awareness of how each painting style examines humanity from a different viewpoint.

**Background:**

Creative artists see humanity from a different perspective. Many art works, when first displayed, are disliked and condemned by the public, yet admired years later. Some artists believe that no rules should be followed when creating art.

**Materials:**

Photos from the following resources:

Geldzahler, H. (ed.). *Museum Art Cards*. (Metropolitan Museum of Art) N.Y.: Crown Publishers, undated. Photos #10 to #17.

**Activities:**

1. The teacher will distribute photos 10 to 17.
2. The teacher initiates class discussion by asking the following questions:
  - Would you hang these paintings (photos 12, 13, and 14) in your home? Why or why not?
  - Do you like Matisse's use of colors (photos 10 and 11)?
  - In the past, Dutch nobility considered the colors black and white very fashionable (photo 17). Do you agree?
  - What do you think of the dress fashions in photo 16?

## LESSON FOUR: GETTING TATTOOED

### **Objective:**

Students will be able to show an awareness of the role tattooing has played in beautifying the human body.

### **Background:**

A tattoo is made by inserting dyes in the skin. Some states allow tattooing while in others it is against the law. The use of unsterilized needles can cause disease. Tattoos are permanent.

### **Materials:**

Photos from the following resources:

Fisher, A. *Africa Adorned*. N.Y.: Harry N. Abrams, Inc., 1984. Photos #18 (p. 165).

Liggett, J. *The Human Face*. N.Y.: Stein and Day, 1974. Photos #19, (p. 57), #20 (p. 58).

### **Activities:**

1. The teacher will distribute photos 18 to 20.
2. The teacher initiates class discussion by asking the following questions:  
Some men think that being tattooed makes them more masculine. Do you agree?  
Today, some women are being tattooed. How do you feel about it?  
If you were to be tattooed, on which part of the body would you want it?

## LESSON FIVE: CHOOSING A HAIRSTYLE

### **Objective:**

Students will be able to explain how each culture and time period experimented with and wore what was considered to be the "in" look.

### **Background:**

Trying to preserve their natural body oils, people, years ago, washed their hair and took a bath only once a year. In the past, people's bodies and hair were filled with lice. Hair spray is a thin wall paint. Gels and mousses are a form of glue. Some men and women wore hairstyles so tall that hairdressers had to stand on ladders to style them, and coaches had to have roofs that could be raised (photo 24). Animal urine was used to bleach hair. Dung (manure) was used as a gel and conditioner for hair.

### ***Materials:***

Photos from the following resources:

Fisher, A. *Africa Adorned*. N.Y.: Harry N. Abrams, Inc., 1984. Photos #23 (p. 146), #27 (p. 42), #28 (p. 34), #29 (p. 33).

Glynn, P. *Skin To Skin: Eroticism In Dress*. N.Y.: Oxford University Press, 1982. Photos #25 (top, p. 50; bottom, p. 51).

Liggett, J. *The Human Face*. N.Y.: Stein and Day, 1974. Photos #24 (p. 89), #26 (p. 83).

### ***Activities:***

1. The teacher will distribute photos 21 to 29.
2. Teacher initiates class discussion by asking the following questions:
  - If you did not like a current fashionable hairstyle, would you wear it?
  - If your peers made fun of you for not wearing a fashionable hairstyle, how would you feel?
  - Would you put wall paint in your hair?
  - Could you live with bugs on your body and in your hair?
  - Would you put glue in your hair?
  - Would you use clay to style your hair (photos 27, 28, and 29)?
  - Would you wear goat stomach and snake bone jewelry (photo 27, bottom)?

## **LESSON SIX: LET'S SCAR OUR BODIES**

### ***Objective:***

Students will be able to explain how various cultures strive for their own concept of beauty.

### ***Background:***

When being embalmed, the brains of the Egyptian pharaohs were removed through the nose in order not to disfigure the face.

Africans and Egyptians use to force their heads into a football shape because they considered this head shape beautiful (photo 30; photo 31, bottom, shows how this is done to very young infants).

The feet of Chinese females were bound and crushed so that they could not be longer than four inches. This created the "Lotus Blossom" look, which was highly admired (photo 31, top).

Africans extended their lips (photo 32) and began piercing their ears many years ago (photo 33).

It was fashionable for women, during the Middle Ages, to shave off their eyebrows and one to two inches of their hairlines to achieve the intelligent "high brow" look (photo 34, top).

Women in England created the white face look in make-up by covering their faces with powdered lead. Each day, without removing the make-up, they would re-apply another layer. Weeks were to pass before they would wash the make-up off (photo 36, bottom).

During the Middle Ages, men wore garments similar to today's panty hose, the toes of which were sometimes two to three feet long (photo 35).

Even today, some Arab women do not leave their homes unless their bodies are fully covered from head to toe (photo 36).

Some Africans used to stretch their ear lobes down to their neck (photo 37) and file their teeth into points (photo 38) and scar faces (photo 39) all for the sake of beauty.

### ***Materials:***

Photos from the following resources:

Dorner, J. *Fashion: The Changing Shape Of Fashion Through The Years*. N.Y.: Crown Publishers (Crescent Books), 1974. Photos # 35 (p. 10).

Fisher, A. *Africa Adorned*. N.Y.: Harry N. Abrams, Inc., 1984. Photos , #31 (bottom photo, p. 68), #32 (p. 136), #33 (p. 137).

Glynn, P. *Skin To Skin: Eroticism In Dress*. N.Y.: Oxford University Press, 1982. Photos #31 (top, p. 34).

Liggett, J. *The Human Face*. N.Y.: Stein and Day, 1974. Photos #30 (p. 45), #34 (p. 66), #36 (p. 115), #37 (p. 49), #38 (p. 50), #39 (p. 53).

### ***Activities:***

1. The teacher will distribute photos 30 to 39.
2. The teacher initiates class discussion by asking the following questions:
  - Would you mutilate or misshape your body for the sake fashion?
  - Are Americans following any strange custom today for the sake of fashion?
  - Do you think it was right for the Christian missionaries to stop the Chinese practice of foot binding?
  - How do you feel about piercing the nose to wear jewelry?

If you lived in a land that mutilated the body to look beautiful, would you follow the custom?

## LESSON SEVEN: ELIMINATING CHILDHOOD

### ***Objective:***

Students will be able to explain how children are often made to conform to custom.

### ***Background:***

Years ago, children were thought of as little adults. There was no concept of "childhood" as we have today. Whatever idea there was of childhood, adults felt it was a time to be gotten over quickly. At a very early age (11 to 13) children were married off to start their own families.

### ***Materials:***

Photos from the following resources:

Batterberry, M.& A. *Mirror, Mirror: A Social History of Fashion*. N.Y.: Holt, Rinehart and Winston (A Chanticleer Press Edition), 1977. Photos # 40 (p. 176), #41 (p. 177).

Dorner, J. *Fashion: The Changing Shape Of Fashion Through The Years*. N.Y.: Crown Publishers (Crescent Books), 1974. Photos # 42 (p. 23).

### ***Activities:***

1. The teacher will distribute photos 40 to 42.
2. The teacher initiates class discussion by asking the following questions:
  - Do you believe that childhood is different than adulthood?
  - Should children be dressed as adults?
  - How do you feel about the fashions worn by children today?
  - If it were the custom, would you dress your children the way you dress yourself?

## LESSON EIGHT: BEING UNCOMFORTABLE

### ***Objective:***

Students will be able to describe many of the inconveniences humans have accepted in order to be "fashionable".

## ***Background:***

Not all cultures accept the custom of the shaving of legs and under the arms by women to be more "feminine and clean". This implies that the natural growth of hair on females after puberty makes them unfeminine, and that men who do not shave these parts of their bodies must be "dirty."

Years ago, in order to have a thin waist for a fashionable look both women and men wore corsets so tightly bound, they almost could not breathe. Some women had their lower ribs removed to achieve the look (photos 43, 44 and 45).

The Japanese made pants so long, they had to be held by the hand in order to walk (photo 46), while men had capes so full and lengthily they literally swept the floor when walking (photo 47).

Collars were so tight and wide that the wearers could not move their necks (photos 48 and 49).

## ***Materials:***

Photos from the following resources:

Batterberry, M. & A. *Mirror, Mirror: A Social History of Fashion*. N.Y.: Holt, Rinehart and Winston (A Chanticleer Press Edition), 1977. Photos #44 (p. 254), #45 (p. 255), #47 (p. 213), #48 (p. 125), #49 (p. 137).

Dorner, J. *Fashion: The Changing Shape Of Fashion Through The Years*. N.Y.: Crown Publishers (Crescent Books), 1974. Photos # 43 (back cover), #46 (p. 11).

## ***Activities:***

1. The teacher will distribute photos 43 to 49.
2. The teacher initiates class discussion by asking the following questions:
  - Would you practically starve yourself to be thin?
  - To be elegantly dressed, would you wear high heeled shoes, no matter how uncomfortable?
  - Would you subject your skin to possible cancer from the sun in order to have a rich, dark tan?
  - Do you believe that girls look more feminine by shaving their legs and under their arms?
  - Are you willing to spend a long time to get your hair "just right."
  - Do you sometimes sleep with your make-up on?

## LESSON NINE: SWAPPING CLOTHES

### **Objective:**

Students will be able to explain that gender does not have to relate to styles of clothing or hair.

### **Background:**

In the past, English and French men wore curlier and longer wigs and more make-up than women. Males are more colorful than females in the animal kingdom. In the theater, there are many men who impersonate women but few women who impersonate men.

### **Materials:**

Photos from the following resources:

Batterberry, M.& A. *Mirror, Mirror: A Social History of Fashion*. N.Y.: Holt, Rinehart and Winston (A Chanticleer Press Edition), 1977. Photos # 50 (p. 143).

Glynn, P. *Skin To Skin: Eroticism In Dress*. N.Y.: Oxford University Press, 1982. Photos #51 (p. 69)

### **Activities:**

1. The teacher will distribute photos 50 to 51.
2. The teacher initiates class discussion by asking the following questions:
  - If women can wear pants, can men wear skirts and dresses?
  - Can a woman who wears a very short hair style and mannish clothes still look feminine?
  - Would you allow a male doctor to treat you if he were wearing a dress?
  - Do clothes make you more of a woman or man?
  - Today, cosmetic companies are trying to revive the fashion of men wearing make-up. How do you feel about this trend?

## LESSON TEN: LET'S ROLL IN THE DIRT

### **Objective:**

Students will be able to describe how members of various cultures strive to satisfy their desire for artistic expression.

### **Background:**

The members of the African Dinka tribe are very tall, some almost seven feet. Not only do they cake their naked or almost naked bodies with ashes, but they also bleach their hair



with cow urine and ashes. An English 19th century traveler claimed that the Dinkas were the most unearthly looking devils he had ever seen.

### ***Materials:***

Photos from the following resources:

Fisher, A. *Africa Adorned*. N.Y.: Harry N. Abrams, Inc., 1984. Photos #52 (p. 61), #53 (p. 60).

### ***Activities:***

1. The teacher will distribute photos 52 to 53.
2. The teacher initiates class discussion by asking the following questions:  
Can you think of reasons why these men would cake their bodies with ashes?  
If this custom were acceptable in your city or town, would you do it?

### ***Resources:***

Information for this unit was gathered from the following sources:

Allen, O. E. (1978). *Decorating With Plants*. Alexandria, Virginia: Time-Life Books. Photo #2 (front cover).

Batterberry, M. & A. (1977). *Mirror, Mirror: A Social History of Fashion*. N.Y.: Holt, Rinehart and Winston (A Chanticleer Press Edition). Photos # 40 (p. 176), #41 (p. 177), #44 (p. 254), #45 (p. 255), #47 (p. 213), #48 (p. 125), #49 (p. 137), #50 (p. 143).

Charles, A. & DeAnfrasio, R. (1970). *The History Of Hair*. New York: Bonanza Books.

Cobe, P. (1984). *Instructors Resource Manual to the Prentice-Hall Textbook of Cosmetology*. New Jersey: Prentice-Hall.

Corson, R. (1966). *Fashions In Hair: The First Five Thousand Years*. London: Peter Owen Limited.

Dorner, J. (1974). *Fashion: The Changing Shape Of Fashion Through The Years*. N.Y.: Crown Publishers (Crescent Books). Photos # 35 (p. 10), #42 (p. 23), #43 back cover), #46 (p. 11).

Fisher, A. (1984). *Africa Adorned*. N.Y.: Harry N. Abrams, Inc. Photos # 5 (p. 173), #6 (p. 185), #7 (p. 35), #8 (p. 43), #18 (p. 165), #23 (p. 146), #27 (p. 42), #28 (p. 34), #29 (p. 33), #31 (bottom photo, p. 68), #32 (p. 136), #33 (p. 137), #52 (p. 61), #53 (p. 60).

Geldzahler, H. (ed.) (undated). *Museum Art Cards*. (Metropolitan Museum of Art) N.Y.: Crown Publishers. Photos #10 to #17.

- Gerson, J. (1983). *Standard Textbook for Professional Estheticians*. N.Y.: Milady Publishing Corp.
- Glynn, P. (1982). *Skin To Skin: Eroticism In Dress*. N.Y.: Oxford University Press. Photos #25 (top, p. 50; bottom, p. 51), #31 (top, p. 34), #51 (p. 69).
- Harris, J. E. & Weeks, K. R. (1973). *X-Raying The Pharoahs*. N.Y.: Charles Scribner's Sons.
- Krathwohl, D. R., Bloom, B.S., and Mafia, B. (1964). *Taxonomy of Educational Objectives, Handbook II: Affective Domain*. N.Y.: David Mckay Co., Inc..
- Liggett, J. (1974). *The Human Face*. N.Y.: Stein and Day. Photos #19, (p. 57), #20 (p. 58), #24 (p. 89), #26 (p. 83), #30 (p. 45), #34 (p. 66), #36 (p. 115), #37 (p. 49), #38 (p. 50), #39 (p. 53).
- Lurie, A. (1983). *The Language of Clothes*. N.Y.: Vintage Books (Random House).
- Meilach, D. Z. (1981). *Ethnic Jewelry*. N.Y.: Crown Publishers, Inc. Photos #3 (back cover), #4 (p. 145), #9 (p. 55).
- Nickerson, C. (Nov. 11, 1990). "Marines Tread Warily In Cultural Minefield" *The Boston Sunday Globe*; pp. 1, 18.
- Teshigawara, K. (1974). *Flower Arrangements From Japan*. N.Y.: Harper & Row. Photo #1 (p. 55).

# MYTH, LEGEND, AND CULTURAL CONFLICT IN SOUTH PACIFIC LITERATURE

**George Botelho**

**Concept/Main Idea:** Students will be exposed to issues of cultural conflict, divided into six areas of study, by means of myths and legends of the South Pacific.

**Grades:** 10-12

**Global Topic:**

**Region/Culture:** South Pacific

**Lesson Time Frame:** 1-4 weeks

*Teacher Rationale: I have worked successfully with most of the material contained in this unit, in Grades 10, 11, and 12 in Papua New Guinea high schools. Some of it was also covered during my years as a teacher in Australia. Thus, the material is topical and deals largely with such ideas as the relationships between whites and Aborigines in Australia, as well as with the post-colonial legacy in countries like Papua New Guinea and Western Samoa. Naturally, since all students at the secondary level in the South Pacific are aware of these issues and in our treatment of them not much time needed to be spent on background details. If components of this unit were to be taught in American classrooms, a significant degree of background knowledge would need to be supplied. There are also possibilities for variation and local application; for example, the materials on the white Australian attitude towards Aborigines might be incorporated into a unit dealing with the white American attitude towards Native Americans (or towards minority groups in general). It cannot be denied that there are meaningful comparisons to be made.*

## LESSON ONE: MYTHS AND LEGENDS

### **Objective:**

Students will be able to understand the concept that different cultures have different ways of explaining the creation of the world.

### **Background:**

A myth is concerned with universal or epic proportions: the creation of the world, the creation of the first humans. The main characters in a myth are usually the gods or other

supernatural beings. A legend, on the other hand, deals with more mundane aspects of life, and generally has the purpose of teaching some sort of moral lesson. The main characters are humans and sometimes animals.

### ***Materials:***

A set of stories to illustrate some common themes in the literature of myths and legends of the South Pacific:

- \* *The Rainbow Snake*
- \* *Taipan*
- \* *The Rainbow Snake and the Orphan*
- \* *Julunggul*
- \* *The Pursuit of Purra*
- \* *The First Humans are Given Their Sex*
- \* *The Birth of the First Children*
- \* *Kipang's Crab and Karak's Taro*
- \* *Karak's Pig, Mir*
- \* *Lumakaka and the Thirsty Boy*
- \* *Five Strange Plants*
- \* *The First Rain*
- \* *Why There is Death*

### ***Activities:***

1. The teacher will explain the difference between a myth and a legend.
2. Students could be divided into pairs or small groups of three, each pair or group to be given one story illustrating myths and legends. Students will read it and decide whether it is a myth or a legend.
3. Each student will then get together with a student from another group and they can retell their stories to each other. This could be done several times until each student gets to hear several different stories.

**Note:** Some pairs or groups might like to act out the stories.

4. Students could try to relate some of these stories to myths and legends with which they are familiar; for example, stories from the Bible, or stories with a uniquely American character such as Paul Bunyan. Other examples may be given by students who come from other cultural or religious backgrounds.

### ***Evaluation:***

Students could try writing their own myth or legend and then reading it to the class. Here the teacher would be able to emphasize that these stories have usually been handed down through history, and thus are part of an "oral tradition" and were written down only

comparatively recently.

Alternatively, a student may conceptualize a myth or legend in his head, then get up and tell it to the class. The students in the class could write it down after the telling (as they remember it) and then compare their versions afterward. This would hopefully lead to some interesting variations and would illustrate how different cultures often have their own versions of the same myth, for example, the Great Flood.

## LESSON TWO: POETRY

### ***Objective:***

Students will be able to illustrate the changing social attitudes in the Third World as a result of colonial, post-colonial, and modern situations.

### ***Background:***

The six poems in this section illustrate conflicts between traditional Pacific (Melanesian and Polynesian) values and modern Western attitudes which are causing a rapid deterioration in these traditions.

### ***Materials:***

Six poems:

- \* *The Bush Kanaka Speaks* by Kumalau Tawali
- \* *Dancing Yet to the Dim Dim's Beat* by Vincent Warakai
- \* *Hohola in the Night* by Kama Kerpi
- \* *Yupela Meri I senis Hariap pinis* by Baluwe Umetrifo
- \* *Traders* by Albert Wendt
- \* *Where the Mind Is, or, A Conversation with my Mind* by Albert Wendt

### ***Activities:***

1. Students will read poems aloud in class, accompanied by class discussion.
2. The teacher will introduce key literary terms:
  - \* Rhetoric
  - \* Onomatopoeia
  - \* Stanza
  - \* Image
  - \* Simile
  - \* Metaphor
  - \* Allusion
  - \* Personification

3. The class will discuss key ideas extracted from each poem.
4. Students will try writing their own poems illustrating the ways in which their lives in school (and, by extension, in the towns) differ from the ways in which characters in the poems experience life in their villages.

***Evaluation:***

Students will also create their own examples of the literary terms noted above for this exercise.

## LESSON THREE: THE SHORT STORY

***Objectives:***

Students will be able to explain the concept of the short story as being a complete piece of writing concerned with a specific theme and which is organized into a beginning, a middle, and an end.

Students will be able to explain the concept of "sequence" and relate the author's sequencing of events contained in the stories as being representative of the author's intent.

***Materials:***

Five short stories:

- \* *The Old Man in the Balus* by John Waiko
- \* *Betel-nut is Bad Magic for Aeroplanes* by John Kasaipwalova
- \* *A Talent* by Albert Wendt
- \* *We Look After Our Own* by Kath Walker
- \* *Arigato* by Trevor Shearston

***Activities:***

1. The teacher will introduce the literary terms:

- \* Irony
- \* Style
- \* Humor
- \* Idiom
- \* Point of View

The teacher will then review literary terms presented in the Poetry section in order to apply them to the stories.

2. Students will read the short stories aloud in class.

**Note:** This is particularly important to capture the full essence referred to by the literary

terms outlined above.

3. The teacher and students will engage in question and answer sessions and small group work focusing on the points at the end of each story.

***Evaluation:***

Students write a short reaction paper to each story.

## LESSON FOUR: THE ESSAY

***Objective:***

Students will be able to identify how ideas are developed in the essay form, using evidence and examples in a sequence, to support a main point.

***Materials:***

Bernard Narokobi's essay, *Art and Nationalism*

***Activities:***

1. Students will read Bernard Narokobi's essay, *Art and Nationalism*.

**Note:** This should give students the opportunity to begin thinking about how art relates to one's own cultural identity and how one's cultural identity, then, relates to a greater national identity.

2. Brainstorming: Students will be asked to say out loud whatever comes into their mind when they hear a word related to this topic. Suggested words might be "art", "culture", "nation", etc. There may be many more appropriate words which can be used as vehicles for this exercise.

3. Small group discussions will focus on basic concepts, such as nation, nationality, nationalist, nationalism, and nationhood.

***Evaluation:***

Students will develop an essay based on the following quote from Narokobi's essay:

*There is nothing more devastating in a nation's life than having its finest works of art on trial. There is nothing more harmful to a nation and its people than having its men and women of creative talent condemned by ignorance and omission, or not recognized for the spirit they inject into their nation.*

**Options:**

A class debate could be held on the role of an artist in society and whether or not a government has the right (or the responsibility?) to control what an artist does. Is the role of an artist to protect the government, or to "protect" the people?

## LESSON FIVE: DRAMA

**Objective:**

Students will be able to explain the conflicts that exist between traditional and modern ways of life.

**Materials:**

Student copies of the play *Which Way, Big Man?* by Nora Vagi Brash.

**Activities:**

1. The teacher will introduce the following literary terms to the class:

- \* Satire
- \* Scene
- \* Pun
- \* Character

2. The teacher will have students volunteer to read parts for the different characters, and read the play *Which Way, Big Man?* aloud in class.

**Note:** It will be useful for the students' understanding if the teacher explains the concept of "puns" in relation to the names of some of the characters in the play.

For example:

*Gou Haia* = (go higher) in the public service

*Sinob* = (snob)

*Hegame* = (Hey, gimme!) the "poor relation"

*Braggin-Crowe* = (bragging and "crowing")

*Saga* = (self-discovery) university student

*Professor Noual* = (know-all)

*Ilai Kamap* = (wants to "get ahead", to "come up")

3. The teacher will lead a class discussion by presenting the following statement and questions.

- \* Most of the characters in this play represent the "new elite" in any developing nation. What is the irony in this situation?
- \* Has a distinct new class with a new identity developed, or are the characters



merely acting like their former colonial masters? What evidence do you have for your answer?

- \* What form might Gou's Policy for National Identity take?
- \* If you were in his position, what important elements would you include in your policy?
- \* What sorts of cultural or "class" conflicts arise during the action of the play?
- \* How are these handled?

### ***Evaluation:***

Students will rewrite the particular scene in which the conflict occurs and handle it in their own way.

## **LESSON SIX: NOVEL/FILM STUDY**

### ***Objective:***

Students will be able to identify examples of cultural conflict in one of the lesson's novels or films.

### ***Materials:***

*The Birth of White Australia* (suggested possible comparison with *Birth of a Nation*)

*Walkabout*

*Storm Boy*

*The Last Wave*

*The Chant of Jimmie Blacksmith*

### ***Activities:***

1. The teacher and students will read/view selections from books/movies listed in the materials section.

**Note:** If both the novel and the film are to be used, class discussions could focus on the similarities and dissimilarities between them. Obviously, there are aspects in the films which contribute to the mood viewers will perceive: music, scenery, cinematography, etc. In reading the novels, students should be aware of character development, plot, themes, setting, etc.

**Note:** Earlier aspects of this unit dealt with myths, legends, and traditions coming into conflict with modern ways. At this stage, the ideas considered in previous lessons should be familiar enough to the students that they are able to discuss them fairly easily.

2. The teacher will pose the following questions for a class discussion:

- \* What conflicts were they able to identify?

- \* How would they have handled the conflict?
- \* What do they find of value in other cultures which they might like to adopt into their own value system?
- \* Do they like these new-found beliefs strongly enough to stand up and defend them if challenged?

**Note:** The above questions could form the basis for a discussion group to conclude the unit, and the teacher should emphasize that only a small segment of creative work from the South Pacific was considered here. However, cultural conflict exists in every country in the world. Hopefully, the students will now be more aware of conflicts that exist in society, and realize that there are positive ways to deal with them.

### ***Resources:***

Information for this unit was gathered from the following sources:

Beier, Ulli (1980). *Voices of Independence: New Black Writing from Papua New Guinea*. St. Lucia: University of Queensland Press.

Brash, Elton (ed.) (1973). *Tianq Kuspini: New Guinea Folklore Series #2*. Port Moresby: Niugini Press.

Enos, Apisai (ed.) (November 1973). *Kovave: A Journal of New Guinea Literature*, Vol. 4, #2. Port Moresby: Jacaranda Press.

Keneally, Thomas (1972). *The Chant of Jimmie Blacksmith*. Melbourne: Angus & Robinson.

McKenzie, J. A. & J. K. (eds.) (1978). *Stories from Three Worlds*. Richmond: Heinemann Educational Australia.

Pekoro, Morea (1973). *Orokolo Genesis*. Port Moresby: Niugini Press.

Pike, A. & R. Cooper (1981). *Australian Film, 1900-1977*. Melbourne: Oxford University Press.

Powell, Ganga (1987). *Through Melanesian Eyes: An Anthology of Papua New Guinean Writing*. South Melbourne: Macmillian.

Reed, A. W. (1978). *Aboriginal Myths: Tales of the Dreamtime*. Sydney: Reed Publishers.

Shearston, Trevor (1979). *Something in the Blood*. St. Lucia: University of Queensland Press.

Stokes, Donald S. (ed.) (1978). *The Turtle and the Island: Folk Tales from Papua New Guinea*. Sydney Hodder & Stoughton.

Stratton, David (1980). *The Last New Wave: Australian Film Revival*. Sydney: Angus & Robinson.

Wendt, Albert (1987). *Shaman of Visions*. Auckland University Press.





# **GLOBAL EDUCATION HANDBOOK**

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TO SECONDARY SCHOOL***



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