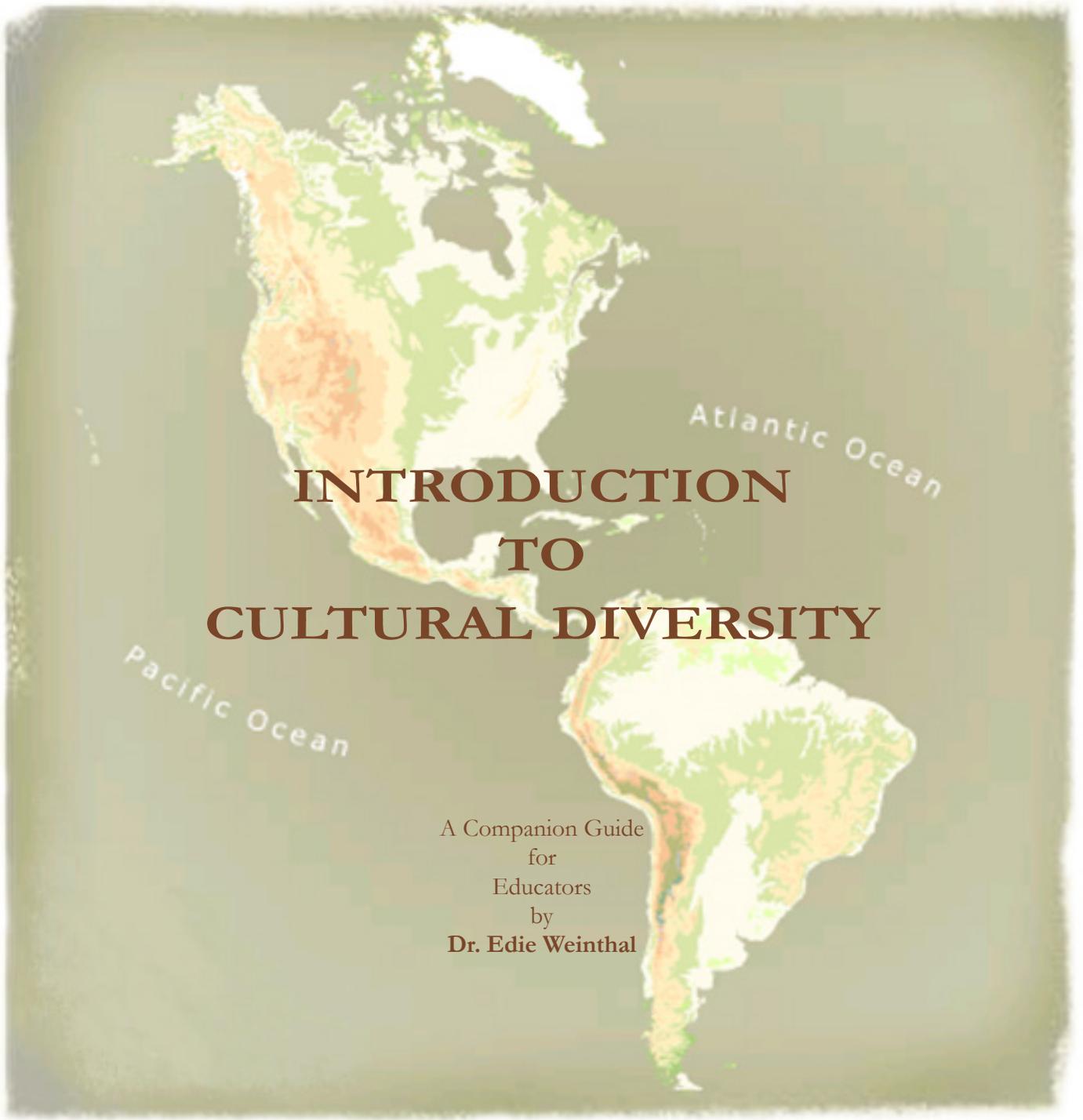


INDIGENOUS GEOGRAPHY

NATIONAL MUSEUM OF THE AMERICAN INDIAN



INTRODUCTION TO CULTURAL DIVERSITY

A Companion Guide
for
Educators
by
Dr. Edie Weinthal

TABLE OF CONTENTS

Educator Information *page 4*

Overview *page 4*

What You Will Find *page 4*

What's in Each Exercise *page 5*

How You Can Help *page 5*

Exercises

1. The Many Faces of “Me” *page 6*

2. Braiding Exercise *page 10*

3. Learning with Pictures *page 12*

Lesson 1: Photos: Using All One's Senses *page 13*

Lesson 2: Photo Album Fun *page 15*

4. Creating Dialog Poems in the Classroom *page 18*

EDUCATOR INFORMATION

Overview

This pre-lesson plan has been prepared as an educational tool to accompany the Smithsonian Institution National Museum of the American Indian's Internet-based **Indigenous Geography Project**. *Introduction to Cultural Diversity: A Companion Guide For Educators* has been designed to help educators teach about understanding diversity and individuality today.

A total of four exercises have been developed that more deeply explore the array of diversity found within the Indigenous Geography Project. As students examine the website, they will encounter cultures and ideas that differ significantly from their own experiences. Students will also encounter multiple similarities that can connect them with other cultures and aid them in understanding the connections among all peoples in the world.

While preparing these exercises, efforts were made to reveal the complexity and interdependency of these various topics and to target particular National English Language Arts Standards. These standards provide direction for helping students become culturally literate and globally informed, furthering their understanding and appreciation of the complex web of relationships between people, places, and the environment through time.

These wonderful exercises can be utilized as an impetus for journal writing, creative writing, or when discussing issues of diversity, individuality, or students' roles as citizens in the 21st century. *The exercises as written are for high school students. They may be adapted for younger students.*

What You Will Find

This Guide contains four exercises.

Exercise 1

The Many Faces of "Me" explores the multiple multicultural aspects of each student.

This exercise will promote students' understanding and appreciation of cultural differences and similarities they encounter throughout the website.

Exercise 2

Braiding Exercise introduces students to the concept of diversity through the exploration and consideration of close relationships that exist between interdependence and individuality.

Exercise 3

Learning with Pictures uses two lessons to encourage students' skills in understanding and using photographs. The first lesson uses images from the Indigenous Geography website, challenging students to use all five senses when viewing the images they encounter throughout the site. Through the examination of images, students improve their ability to use spoken, written and visual language to communicate their observations.

Exercise 4

Creating Dialog Poems in the Classroom challenges students' individual perspectives and experiences. The students work in pairs to develop a poem that explores these ideas and present the finished work to the classroom.

What's In Each Exercise

Each exercise consists of six to eight sections. **Exercise Objective** highlights what the lesson is designed to achieve. **Estimated Time** provides an average estimate of lesson length. **Exercise Resources** offers the educator additional sources of material to support the lesson. **Materials Required** lists the materials that will be needed to carry out the lesson. **Connections to the Curriculum** lists which curriculum areas the lesson touches on, for example, social sciences, geography, history, language arts, and/or language. **Connections to the National Language Arts Standards** points out what standards this lesson examines. **Setting the Stage** serves as an icebreaker to introduce students to different themes. The **Student Assessment** activities allow students to integrate what they have learned and communicate it to others. They also provide educators with ways to evaluate students' understandings of the topic. Finally, **Extending the Exercise** suggests ways students can explore a similar topic in their own community.

How You Can Help

Let us hear from you! Email your comments to NMAI-IndGeog@si.edu.

Indigenous Geography website:
www.IndigenousGeography.si.edu

EXERCISE 1

THE MANY FACES OF “ME”

Adapted from an exercise first created in the NJ S.E.E.D. (Seeking Educational Equity and Diversity) program

Exercise Objective

At the completion of this exercise, students will be able to:

- Understand that the term “multicultural” encompasses far more than just race, religion, or culture.
- Realize that although they may perceive “differences” among classmates, there are also many things that connect them with one another and with people all over the world.

Notes to the teacher:

This is a wonderful opening activity which teachers might utilize as a preliminary exercise prior to exploring this website with students. The activity is meant to show students that they are all “multicultural,” and that they all have multiple identifications. This will aid students in understanding and appreciating the cultural differences and similarities they will encounter as they search this site.

Estimated Time

One class period (40-60 minutes)

Materials Required

- “The Many Faces of Me” handout
- Pens or pencils
- Writing paper or journals

Connections to the Curriculum

- Language Arts

Connections To National English Language Arts Standards

Standard #4: Students adjust their use of spoken, written, and visual language (e.g., conventions, style, vocabulary) to communicate effectively with a variety of audiences and for different purposes.

Standard #9: Students develop an understanding of and respect for diversity in language use, patterns, and dialects across cultures, ethnic groups, geographic regions, and social roles.

Standard #12: Students use spoken, written, and visual language to accomplish their own purposes (e.g., for learning, enjoyment, persuasion, and the exchange of information).

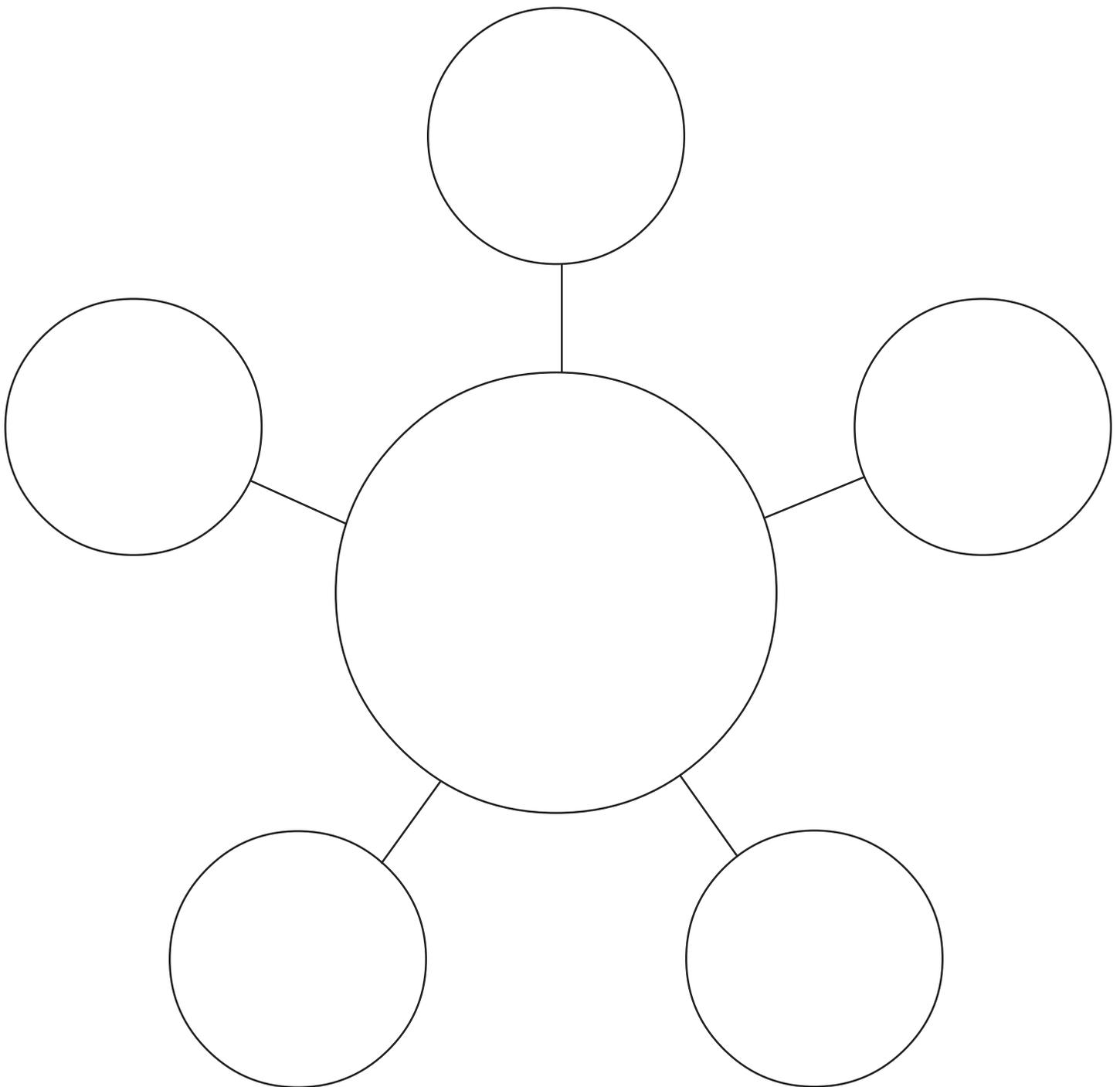
Procedure

1. On their own, have students write the name they are called in the center circle.
2. Next, in the smaller circles, have students write down the names of five groups with which they identify. These groups can be related to religion, race, physical appearance, gender, age, hobbies, geographic location, neighborhood, home language, sports preferences, or any one of hundreds of others which students may decide on their own.
3. After students have finished filling in the circles, it is fun to have them share their “circles” with one another. Students will find out that many of their classmates have interests/hobbies/ethnic ties etc., which are the same or similar to their own! They may be surprised at the “circles” with which their friends identify.
4. After sharing, students should take out paper or journals and record the answers to the following. This should be done on their own and sharing of these answers should be voluntary:
 - a. Pick one of your groups and write a few sentences describing a time when you felt very proud to be a member of this group.
 - b. Now, pick one of your groups and write a few sentences describing a time when it felt painful to be a member of this group.
 - c. Choose one of your groups and write down one thing you wish people would never say or think about your group.

Teachers will find that the sharing brings out a rich discussion of diversity and can empower many student voices in the classroom.

The Many Faces of “Me” diagram handout to aid students is provided on the following page.

THE MANY FACES OF “ME”



EXERCISE 2

BRAIDING EXERCISE

Adapted from an exercise first created in the NJ S.E.E.D. (Seeking Educational Equity and Diversity) program

Exercise Objective

At the completion of this exercise, students will be able to:

- Understand the braiding metaphor as it relates to cultural diversity, independence, and interdependence of people everywhere.
- Realize that cooperation and collaboration with others can create an intricate and wonderfully textured “fabric” that can enrich their own lives.

Estimated Time

One class period (40-60 minutes)

Materials Required

- 3 pieces of yarn per student, each approximately 12-inches [30 cm] long
- Pens and pencils
- Writing paper or journals

Connections to the Curriculum

- Social Studies
- Art
- Language Arts

Connections to National English Language Arts Standards

Standard #5: Students employ a wide range of strategies as they write and use different writing process elements appropriately to communicate with different audiences for a variety of purposes.

Standard #9: Students develop an understanding of and respect for diversity in language use, patterns, and dialects across cultures, ethnic groups, geographic regions, and social roles.

Standard #11: Students use spoken, written, and visual language to accomplish their own purposes (e.g. for learning, enjoyment, persuasion, and the exchange of information).

Procedure

On a table at the front of the room, put out multiple strands of colored yarn. Have students come to the front of the room and select three strands of yarn each. They should select any color or colors that appeal to them. Ask them to return to their seats and listen carefully as you read the following narrative to them.

Narrate:

All of you have three strands of yarn. If you know how to do simple braiding, model that skill as you think about what I am saying. If you've never done this, sit with someone who knows how to braid.

Begin to braid your strands.

Consider the braid you hold in your hands. Literally, the braid is a strong cord that draws its strength from its twined members, each strand with individual definition and with clear purpose in the cord. Continue to think about the braid's symbol as you think about the strength of individual strands and the strength of the braided cord. What lessons do you see here about interdependence, or about individuality and work for the common good, or about the various strands that give strength to the individual life? How are they separate? How are they linked?

For this exercise, focus on the individual strands that comprise your life: one strand might represent family, another a philosophy, another a passionate pursuit, a person, an ideal. How do these strands give strength to your life?

Now let's widen the scope of your thinking. Think about your community, think about your country, and think about your world. How does your strand, which represents you, the individual, relate to the other two strands? Is the braid stronger than any one strand? Can the braid exist without each of the strands? How do you see yourself with regard to the strand?

Ancient cultures understood the power inherent in braiding and weaving: how strands reinforced and then interwoven could yield a product which was both strong and beautiful. It is important to make connections with other important strands in your own life and with strands connected to the world that surrounds you.

Take a few moments to record in your journal thoughts that occurred to you as a result of this exercise.

EXERCISE 3

LEARNING WITH PICTURES

Exercise Objective

At the completion of this exercise, students will be able to:

- Learn strategies for comprehending, interpreting, evaluating, and appreciating non-print media.

Notes to the teacher:

The National Standards for the English Language Arts calls for students to “read a wide range of print and non-print texts” (Standard # 1) and to “use spoken, written, and visual language” for a variety of purposes (Standard # 12). In addition, more and more of the mandated high school state-wide assessments call for students to respond to a photograph or other visual prompt.

This Indigenous Geography website is rich with photographs which should be used to help students respond to different cultures, acquire new information and generate new ideas, reflect on similarities and differences amongst all peoples, and develop an understanding and respect for diversity in the world. However, before they can do this, students need to be taught how to “read” a picture. The two lessons which follow offer strategies to aid students in comprehending, interpreting, evaluating, and appreciating the non-print media on these pages.

Estimated Time

One to two class periods (45 minutes each) for each of the two lessons listed below

Connections to the Curriculum

- Geography
- Social Studies
- Art
- Language Arts

Connections to National English Language Arts Standards

Standard #1: Students read a wide range of print and non-print texts to build an understanding of texts, of themselves, and of the cultures of the United States and the world; to acquire new information; to respond to the needs and demands of society and the workplace; and for personal fulfillment. Among these texts are fiction and nonfiction, classic and contemporary works.

Standard #5: Students employ a wide range of strategies as they write and use different writing process elements appropriately to communicate with different audiences for a variety of purposes.

Standard #6: Students apply knowledge of language structure, language conventions (e.g., spelling and punctuation), media techniques, figurative language, and genre to create, critique, and discuss print and non-print texts.

Standard #12: Students use spoken, written, and visual language to accomplish their own purposes (e.g., for learning, enjoyment, persuasion, and the exchange of information).

Exercise Resources

Access to the Indigenous Geography website/the Internet

LESSON 1

PHOTOS: USING ALL ONE'S SENSES

Materials Required

- A printer (color printer would be ideal but not essential)
- Pens and pencils
- Paper
- Writing journals, if used

Setting the Stage

Discuss the following with students:

What is Photography?

Definition: Photography, literally, means “writing with light” or “drawing with light.” Light is fundamental to photography. Without light, one can neither see nor take a photograph because it is light reflected from the world that makes the world visible both to the human eye and to the camera.

Setting the Stage (continued)

Seeing and Perception

When a person glances at a scene, he or she often sees only the major images. However, a photograph records all the minute details of an image. A photograph allows a person to study and understand every small detail and element of a particular image.

What else do photographs do?

- A photograph preserves a “moment in time” never again to be duplicated.
- A photograph allows us to share with others an accurate view of the same scene, even many years later.
- A photograph allows a photographer to share his or her personal vision with others.
- A photograph, no matter the subject, technique, or composition, is an “emotional” reality.
- A photograph communicates something about the photographer’s perceptions and draws a particular response from a viewer.
- A photograph defines a moment and sets a mood, tells a story, portrays an emotion, or witnesses an event.

Procedure

1. Have each student select a photograph on this website.
2. Have the student examine the photograph carefully for a few moments.
3. Next, have students take five minutes to choose one of the following roles as related to the picture they have chosen: the photographer, the subject, or someone observing the photograph being taken. Once they have chosen a role, have students write a response to the following: “Where are you in relation to this photograph? Describe how you feel, what you are thinking, what you are observing from your unique vantage point.”
4. Students can share their observations after a few minutes. Make them aware that viewing a photograph can call upon more senses than just those of sight. Now, have them list words which relate to their other senses as they reexamine their photographs.
 - In your role as photographer/subject/observer what do you hear? (list the words below)
 - In your role as photographer/subject/observer what do you see? (list the words below)
 - In your role as photographer/subject/observer what do you smell? (list the words below)
 - In your role as photographer/subject/observer what do you taste? (list the words below)
 - In your role as photographer/subject/observer what do you touch? (list the words below)

Suggested Student Assessment

You can now have students write a descriptive piece of writing about their chosen picture using the words from the list above. This will build vocabulary as students learn to analyze a photograph.

Extending the Exercise

As a concluding exercise, have students write a brief statement regarding what they think was the photographer's intended purpose/message as conveyed by this photograph.

LESSON 2 *PHOTO ALBUM FUN*

Materials Required

Have students bring to class any number of used magazines—preferably those with an abundance of advertising and pictures.

- Blank paper
- Tape or glue
- Pens, pencils, markers or crayons
- Scissors
- Tape
- “List of Statements” handout

Setting the Stage

Divide students into groups of four or five and give each group blank paper, pens, pencils, markers or crayons, scissors, and tape.

Procedure

Each group, **BY THE END OF THE PERIOD, MUST CREATE A PICTURE ALBUM.** Have each group look through their magazines and find pictures to go with as many of the following statements as possible. There are no “rights” or “wrongs” and students should be encouraged to be as creative as possible. Students should cut out an appropriate picture, place one per page, and write the corresponding statement under the picture.

Leave time at the end of the class period or the next day for students to share their albums with the rest of the class. You will be amazed at the creativity and imagination of your students as well as their ability to think metaphorically!

List of Photo Statements for student albums to aid students is provided on the following page.

LIST OF PHOTO STATEMENTS FOR STUDENT ALBUMS

1. Something that is small but appears to be gigantic
2. A face that does not look like a face
3. An object that is standing still, but appears to be moving!
4. It looks like a landscape, but it isn't a landscape
5. Trapped—with no escape!
6. A subject with no background and no foreground
7. An expanse of space that seems to go on forever
8. Three or more intertwined figures—that do not look like figures at all
9. A light in the dark
10. A view through my window
11. Standing on the outside looking in
12. A view from ground level
13. Floating in space
14. All stacked up
15. A view from below the surface
16. It all seems like a blur!
17. The height is so great, it makes me dizzy
18. A reflection that doesn't look like a reflection
19. It is not what it appears to be
20. If I got any closer, it would bite!

EXERCISE 4

CREATING DIALOG POEMS IN THE CLASSROOM

Exercise Objective

At the conclusion of this exercise, students will be able to:

- Understand that there are multiple perspectives and experiences which can connect them with one another and with others throughout the world.
- Learn to respect the diversity and cultural reality of others, while becoming empowered by validating their own experiences.

Notes to the teacher:

Dialog poems involve students in collaborative writing and performing as they structure poems that reflect multiple voices and diverse perspectives. The writing and performing of these poems allow students to verbalize, examine, and confront different viewpoints while providing avenues for creative written and oral expression.

Estimated Time

Two or three class periods (45 minute each)— can be longer if desired

Materials Required

- “Sample Dialog Poem” handouts
- Writing paper
- Pens and pencils
- Word processing materials

Connections to the Curriculum

- Language Arts

Connections to National English Language Arts Standards

Standard #1: Students read a wide range of print and non-print texts to build an understanding of texts, of themselves, and of the cultures of the United States and the world; to acquire new information; to respond to the needs and demands of society and the workplace; and for personal fulfillment. Among these texts are fiction and nonfiction, classic and contemporary works.

Standard #4: Students adjust their use of spoken, written, and visual language (e.g., conventions, style, vocabulary) to communicate effectively with a variety of audiences and for different purposes.

Standard #5: Students employ a wide range of strategies as they write and use different writing process elements appropriately to communicate with different audiences for a variety of purposes.

Standard #6: Students apply knowledge of language structure, language conventions (e.g., spelling and punctuation), media techniques, figurative language, and genre to create, critique, and discuss print and non-print texts.

Standard #8: Students use a variety of technological and information resources (e.g., libraries, databases, computer networks, video) to gather and synthesize information and to create and communicate knowledge.

Standard #9: Students develop an understanding of and respect for diversity in language use, patterns, and dialects across cultures, ethnic groups, geographic regions, and social roles.

Standard #11: Students participate as knowledgeable, reflective, creative, and critical members of a variety of literacy communities.

Standard #12: Students use spoken, written, and visual language to accomplish their own purposes (e.g., for learning, enjoyment, persuasion, and the exchange of information).

Setting the Stage

1. It is helpful to explain to students that dialog poems are poems for two (or more) voices; first one voice speaks and then another. The voices relate a similar experience, but do so with different perspectives.
2. First, model a dialog poem with students. Call on a volunteer to help you read one of the poems. Remember, the first person reads, then the next person, and so on until the poem is complete. Note that the poems usually start with the same or similar opening lines, and end with similar, although ironic, closing lines. These poems, with two voices, are particularly powerful when read by two people. Once you read the poem aloud, students will understand the nature of a dialog poem.

Procedure

1. Next, have students divide into pairs. Ask each pair to generate an introductory line, “I am a ...” (high school student? athlete? dancer? etc..) The next student should repeat the line. This sets up the “commonality.” Pairs should then work on creating a dialog poem about a similar experience...with two different perspectives.
2. I have had students use their own voices, the voices of imaginary people, the voices of literary figures, or even the voices of their relatives or friends.
3. As students examine these web pages, they should list things they notice that are similar and things that are different from their own culture or experience. Consider having them turn this observation into a “dialog poem” between themselves and someone from an indigenous culture.

Suggested Student Assessment

Student pairs usually love to “perform” their poems for the class. After performance, teachers can discuss poems with the class or collect and comment on poems individually.

Extending the Exercise

As a follow-up activity, students can be videotaped reading their original poetry. The poems might be bound into poetry booklets and distributed to class members. You will find students to be very proud of their original efforts.

Dialog Poems to aid students are provided on the following pages.

SAMPLE DIALOG POEM #1

I am a high school student.

I am a high school student.

I go to school and then hang out with my friends.

I go to school and then have to rush to my job.

I can't wait to go to college.

I hope I will be able to afford college.

I hope this part of my life never changes.

I can't wait for this part of my life to be over.

SAMPLE DIALOG POEM #2

I am the oldest son of the oldest son of my grandfather.

I am the youngest daughter of the oldest daughter of my grandfather.

Upon me is thrust the pride of my family.

I am nothing. He is everything.

On my shoulders lays the weight of my ancestors.

On my shoulders lays the weight of his dirty laundry.

Nothing I do is ever good enough for my parents. They push me too hard.

Nothing I ever do is good enough for my parents. They make him do nothing.

My sister says I'm lazy and spoiled and I do no work.

He says I have it too easy and that I should be grateful.

Lazy? Spoiled?

Grateful for what?

All this pressure because I am male.

All this work because I am female.

I want to change my life.

I want to change my life.