

 **Suggested Guide**

**For**

 **Culture Box**

**Use in the Classroom**

**World Affairs Council of Oregon, K-12 Global Classroom Program**

**Global & Multicultural Resource Center, 1200 SW Park Avenue, Third Floor**

**Portland, Oregon, 97205 \* 503-306-5270 \*** [**www.worldoregon.org**](http://www.worldoregon.org)

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 **What are Culture Boxes?**

Culture Boxes are multi-media, interdisciplinary collections of realia, artifacts and resource material designed to familiarize students with the traditions and cultures of countries around the world and the multicultural nature of American society.

**Culture Boxes can be borrowed by:**

Students (individually or as a group)

 Classroom teachers (individually or as a grade level)

 Entire schools as the centerpiece of a school-wide experience

Community & youth organizations (i.e. the Scouts, Campfire, etc.)

Faith groups

 Families or individuals

 **Culture Box Sets address the following categories:**

 **General Information**

Local & Regional

 Geography

 Governance

 History

 Indigenous Peoples

 **The Arts**

Architecture

Arts &Crafts

Folktales & Literature

Music & Dance

Theater

**Daily Life**

 Festivals & Food

 Language

 Medicine

 Money & Stamps

 Plants & Animals

 Sports

Toys & Games

 Traditional Belief Systems

 Traditional Dress

 Women & Family

**\*Culture Box Sets can contain:**

Activities

 Books (general and folktale)

 CD’s and DVD’s

Current Culture Grams (4 page country overviews, updated bi-yearly)

 Files (categories, general info, activities)

Flags

 Lesson Plans

 Magazines & Newspapers

 Maps

Pictures & Posters

Realia (sample arts, crafts, clothing, food, utensils, games, housing, musical instruments, toys, etc.)

***\*Culture Boxes Sets are always in various stages of development, ranging in size from one to four boxes. Therefore you will not find information or items on every category in every box****.*

**How will Culture Boxes enhance my student’s global and multicultural perspective throughout the year?**

Children learn by doing. Their ego-centric nature makes lectures “out” and a “hands-on” approach imperative to the first level of knowledge building….. AWARENESS!

The “hands-on” materials and activities found in the World Affairs Council’s K-12 Global Classroom Culture Boxes can initiate an awareness of how people in other cultures around the world live on a daily basis. ( i.e. the foods they eat, games they play, toys they have, songs they sing and the community and houses they live in)

This information becomes easier to learn because it relates to knowledge that children already possess about them self and they can see how much they are alike as well as different from children in other cultures. According to the Children’s museum in Boston, “An understanding of objects and artifacts acts as a link to the people, the culture and the time period that produced them.”

The Council’s Culture Boxes readily fit into teaching plans and can easily help to satisfy school curriculum guidelines. Culture Box materials can be used to amplify a text, stimulate questions and engage children in the learning process by bringing “something real” into the classroom for them to understand and remember.

In addition, by providing children with special artifacts and objects representative of the world around us, culture kits appeal to all types of learners to promote understanding as well as stimulate curiosity. Using Culture Box materials as a springboard, teachers and students both can discover, collect and creatively use artifacts in the classroom setting and become culturally aware together.

**How can I avoid reinforcing stereotypes and incorporate an anti-bias attitude?**

**Examine Your Own Values……**

A good place to begin is to examine your own values before making an effort to help children understand other people. Most adults are so accustomed to stereotypes that they don’t even recognize them as such (see attached **Stereotype Worksheet** for some examples).

**Develop Your Own Cultural Awareness…..**

Do some reading and enter into discussions with others to increase your own knowledge and understanding of various cultures.

**Address The Concept of Stereotyping…..**

Use Culture Box realia as an opportunity to talk about ways that cultural groups are stereotyped and what words and actions are hurtful. ( i.e. all Mexicans wear sombreros or all Hawaiians wear grass skirts)

**Teach “Anti-Bias” Behavior……**

It is our job as educators to teach children to become “anti-biased”. Use Culture Box materials to teach anti-bias, culturally sensitive behavior, i.e. review books for bias and make a collection of “fair and unfair” pictures. Please refer to the copies in our library of Louise Derman-Sparks “Anti-Bias Curriculum” for some excellent ideas.

**Put Traditional Items In Perspective……**

Stress that traditional items are an important part of a cultural heritage and are used on special occasions. For example, most children from other cultures wear ordinary clothing on a daily basis, perhaps even blue jeans and sneakers!

**Avoid “Once Over Lightly”……**

Borrow Culture Boxes throughout the year to avoid token recognition of holidays, etc. Make linkages between the cultures you have studied whenever possible referring to what you have learned previously about the same or a different culture.

**Point Out “Commonalities”……**

Emphasize items and use activities that children have in common with children of other cultures, i.e. food preparation, clothing, musical instruments, toys and games, counting systems, housing, greetings, etc. This way they can relate new information to knowledge they already have and see similarities as well as differences.

**Develop “Critical Thinking” Skills……**

When using objects and artifacts, leave it up to the students to learn from them. The attached “Playing Archeologist – A Beginning Probe” is an excellent way to introduce children to learning about an “unknown” culture through its realia. If you are unsure of the background of an article, research it, or refer it to the center to obtain the correct “story” before passing on erroneous information.

**Emphasize That Everyone Has A Culture…..**

Culture is “shared human experiences”. It is not rigid or static. It does not lend itself to a display nor can it be shared on demand. It is the part of culture that cannot be seen, tasted, smelled or heard but is equally important to impart. It is the full vitality of real people. It is important to keep this in mind when sharing the more superficial aspects of a culture with children.

**Each Culture Has Its Own Diversity……**

There is as much diversity within each culture as there is between cultures. Keep this thought in mind as you try to teach about a cultural group with accuracy and without succumbing to over generalizations.

Sources:

A Closer Look at Culture, Mako Nakagawa, Your Public Schools/Nov. 1986

Anti-Bias Curriculum, Tools for Empowering Young Children, Louise Derman Sparks.

Multicultural Education, A Pathway to Global Harmony, Verna Hildebrand, Michigan State University.

**Stereotypes Worksheet**

**From “Guidelines for Selecting Bias-Free Textbooks and Storybooks’**

***Council on Interracial Books for Children***

**Gender Stereotypes**

**Male Stereotypes Female Stereotypes**

**Active Passive**

**Brave Frightened**

**Strong Weak**

**Rough Gentle**

**Competitive Giving up easily**

**Inventive Unoriginal**

**Quiet, Easygoing Silly, Illogical**

**Decisive, Problem-solving Confused**

**Messy Neat**

**Tall Short**

**Mechanical Inept**

**Independent Dependent**

**Leader, Innovator Follower, Conformer**

**Expressing anger Controlling anger**

**Unemotional Emotional**

**Playing or working outdoors Playing or working indoors**

**Unconcerned about appearance Concerned about appearance**

**As parent, playing with children As parent, nurturing children**

**Having innate need for adventure Having innate need for marriage & motherhood**

**Stereotypes of Asian Americans**

**Male Stereotypes Female Stereotypes**

**Smiling, polite & small Sweet, well-behaved girl**

**Servile, bowing Sexy, sweet “China Doll”**

**Bucktoothed and squinty-eyed Sexy, evil “Dragon Lady”**

**Mystical, inscrutable and wise Overbearing, old-fashioned**

**Expert in martial arts grandmother**

**Exotic foreigner**

**Sinister, sly**

**Places no value on human life**

**Model minority who has worked hard and “made it”**

**Super-student**

**Stereotypes of African Americans**

**Male Stereotypes Female Stereotypes**

**Shuffling, eye-rolling, fearful, Big-bosomed “mammy”, loyal to whites**

**superstitious comic**

**Gentle, self-sacrificing older man Big, Bossy mother or maid – commander**

 **of the household**

**Athletic super-jock Sexy Temptress**

**Smooth-talking con man Stupid but sweet, little girl**

**Super-stud Tragic mulatto**

**Stupid, but comical little boy**

**Dangerous criminal**

**Happy-go-lucky buffoon**

**Stereotypes of Hispanic Americans**

**Male Stereotypes Female Stereotypes**

**Sombrero-wearing, serape-clad, Hard-working, poor, submissive, self- sandled man or boy sacrificing religious mother of many**

**Man taking a siesta near a cactus Sweet, small, shy, gentle girl**

**Ignorant, cheerful, lazy peon Sexy, loud, fiery, young woman**

**Sneaky, knife-wielding, mustached bandit Undereducated, submissive, nice girl with**

**Humble, big-eyed, poor-but-honest boy with marriage as a life goal**

**Impoverished migrant workers**

**Unemployed barrio dwellers**

**Stereotypes of Native Americans**

**Male Stereotypes Female Stereotypes**

**Savage, bloodthirsty “native” Heavyset, workhorse “squaw”**

**Stoic, loyal follower “Indian princess” with European features**

**Drunken, mean thief**

**Drunken comic**

**Hunter, tracker**

**Noble child of nature**

**Wise old chief**

**Evil Medicine man**

**Brave boy, endowed by nature with special “Indian” qualities**

**Hunters**

**Cattle thieves**

**Warriors**

**Unemployed loafers**

**Craftspeople**

**Stereotypes of Differently Abled People**

**Male Stereotypes Female Stereotypes**

**Evil blind man with unnatural powers “Hunchbacked” old crone**

**Village “idiot” Blind witch**

**Evil “peg-leg” or “hook-arm” Pitiful blink girl**

**Pitiful Paraplegic Pitiful little “cripple”**

**Ugly “hunchback” Sexless sad creature**

**Happy “moron” Victim of violence**

**Deaf and “dumb” sad character Evil witch with a cane**

**Super “cripple” Self-pitying whiner**

**Childlike dwarf**

**“Insane” criminal**

**One-eyed Pirate**

**“Hard of hearing” crank**

**Ten Quick Ways to Analyze Children's Books for Racism and Sexism**

Reprinted from Rethinking Our Classrooms, published by Rethinking Schools  ([http://www.rethinkingschools.org/](http://www.rethinkingschools.org/%22%20%5Ct%20%22_top)), 1994. Adapted from a longer article that appeared in the Bulletin of the Council on Interracial Books for Children, which is no longer published.

Both in school and out, young children are exposed to racist and sexist attitudes. These attitudes - expressed over and over in books and in other media-gradually distort their perceptions until stereotypes and myths about minorities and women are accepted as reality. It is difficult for a librarian or teacher to convince children to question society's attitudes. But if a child can be shown how to detect racism and sexism in a book, the child can proceed to transfer the perception to wider areas. The following ten guidelines are offered as a starting point in evaluating children's books from this perspective.

**1. Check the illustrations**

Look for Stereotypes. A stereotype is an oversimplified generalization about a particular group, race, or sex, which usually carries derogatory implications. In addition to blatant stereotypes, look for variations which in anyway demean or ridicule characters because of their race or sex. Look for Tokenism. If there are non-white characters in the illustrations, do they look just like whites except for being tinted or colored in? Do all minority faces look stereotypically alike, or are they depicted as genuine individuals with distinctive features?

Who's Doing What? Do the illustrations depict minorities in subservient and passive roles or in leadership and action roles? Are males the active "doers" and females the inactive observers.

**2. Check the Story Line**

The Civil Rights Movement led publishers to weed out many insulting passages, particularly from stories with Black themes, but the attitudes still find expression in less obvious ways. The following checklist suggests some of the subtle (covert) forms of bias to watch for.

Standard for Success. Does it take "white" behavior standards for a person of color to "get ahead"? Is "making it" in the dominant white society projected as the only ideal? To gain acceptance and approval, do people of color have to exhibit extraordinary qualities-excel in sports, get A's, etc.? In friendships between white children and children of color, is it the child of color who does most of the understanding and forgiving?

Resolution of Problems. Now are problems presented, conceived, and resolved in the story? Are people of color considered to be "the problcm? "Are the oppressions faced by people of color and women represented as causally related to an unjust society? Are the reasons for poverty and oppression explained, or are they just accepted as inevitable? Does the story line encourage passive acceptance or active resistance? Is a particular problem that is faced by a person of color resolved through the benevolent intervention of a white person?

Role of Women. Are the achievements of girls and women based on their own initiative and intelligence, or are they due to their good looks or to their relationship with boys? Are sex roles incidental or critical to characterization and plot? Could the same story be told if the sex roles were reversed?

**3. Look at the Lifestyles**

Are people of color and their setting depicted in such a way that they contrast unfavorably with the unstated norm of white middle-class suburbia? If the non-white group is depicted as "different," are negative value judgments implied? Are people of color depicted exclusively in ghettos, barrios, or migrant camps? If the illustrations and text attempt to depict another culture, do they go beyond oversimplifications and offer genuine insights into another lifestyle? Look for inaccuracy and inappropriateness in the depiction of other cultures. Watch for instances of the "quaint-natives-in-costume" syndrome (most noticeable in areas like costume and custom, but extending to behavior and personality traits as well).

**4. Weigh the Relationships Between People**

Do the whites in the story possess the power, take the leadership, and make the important decisions? Do people of color and females function in essentially supporting roles? How are family relationships depicted? In African-American families, is the mother always dominant? In Latino families, are there always lots of children? If the family is separated, are societal conditions - unemployment, poverty - cited among the reasons for the separation?

**5. Note the Heroes**

For many years, books showed only "safe" non-white heroes - those who avoided serious conflict with the white establishment of their time. People of color are insisting on the right to define their own heroes (of both sexes), based on their own concepts and struggles for justice. When minority heroes do appear, are they admired for the same qualities that have made white heroes famous for because what they have done has benefited white people? Ask this question: "Whose interest is a particular figure really sewing?"

**6. Consider the Effects on a Child's Self Image**

Are norms established which limit the child's aspirations and self-concepts? What effect can it have on African-American children to be continuously bombarded with images of the color white as the ultimate in beauty, cleanliness, virtue, etc., and the color black as evil, dirty, menacing, etc.? Does the book counteract or reinforce this positive association with the color white and negative association with black?

What happens to a girl's self-esteem when she reads that boys perform all of the brave and important deeds? What about a girl's self-esteem if she is not "fair" of skin and slim of body?

In a particular story, is there one or more person with whom a child of color can readily identify to a positive and constructive end?

**7. Consider the Author or Illustrators Background**

Analyze the biographical material on the jacket flap or the back of the book. If a story deals with a multicultural theme, what qualifies the author or illustrator to deal with the subject? If the author and illustrator are not members of the group being written about, is there anything in their background that would specifically recommend them as the creators of this book? The same criteria apply to a book that deals with the feelings and insights of women or girls.

**8. Check Out the Author's Perspective**

No author can be wholly objective. All authors write out of a cultural as well as personal context. Children's books in the past have traditionally come from white, middle-class authors, with one result being that a single ethnocentric perspective has dominated American children's literature.

With the book in question, look carefully to determine whether the direction of the author's perspective substantially weakens or strengthens the value of his/her written work. Are omissions and distortions central to the overall character or "message" of the book?

**9. Watch for Loaded Words**

A word is loaded when it has insulting overtones. Examples of loaded adjectives (usually racist) are "savage, "primitive, "conniving," "lazy," "superstitious," "treacherous," "wily, "crafty, "inscrutable," "docile," and "backward."

Look for sexist language and adjectives that exclude or ridicule women. Look for use of the male pronoun to refer to both males and females. The following examples show how sexist language can be avoided: "ancestors" instead of "forefathers;" "firefighters" instead of "firemen;" "manufactured" instead of "manmade;" the "human family" instead of the "family of man."

**10. Look at the Copyright Date**

Books on "minority" themes – usually hastily conceived - suddenly began appearing in the mid-1960s. There followed a growing number of "minority experience" books to meet the new market demand, but most of these were still written by white authors, edited by white editors, and published by white publishers. They therefore reflected a white point of view. Only recently has the children's book world begun to even remotely reflect the realities of a multiracial society or the concerns of feminists.

The copyright dates, therefore, can be a clue as to how likely the book is to be overtly racist or sexist, although a recent copyright date is no guarantee of a book's relevance or sensitivity. The copyright date only means the year the book was published. It usually takes a minimum of a year - and often much more than that-from the time a manuscript is submitted to the publisher to the time it is actually printed and put on the market. This time-lag meant very little in the past, but in a time of rapid change and changing consciousness, when children's book publishing is attempting to be "relevant," it is increasingly significant.



 **Cultural Box Care Guidelines**

# While Culture Boxes are in your care, please…

**USE CULTURAL SENSITIVITY – Please read the Suggested Guide for Box Use in the Classroom for ideas on how to present materials in a culturally sensitive way.**

**INVITE GUEST SPEAKERS – Our boxes are meant to be a catalyst for further exploration, which should include the opportunity to meet people from diverse backgrounds in person and hear their stories. Please contact us to help you make arrangements for an international student or guest to visit your classroom.**

**HANDLE WITH CARE – Many people have lovingly contributed to the evolution of our Culture Boxes. We ask that you share in our appreciation of their efforts by teaching your students to handle the enclosed materials respectfully.**

 **Adult supervision is required for elementary aged children!**

New!!! A VIRTUAL box will be Emailed to you to enhance the hands-on boxes

**PLEASE REPACK the Culture Boxes as you found them!**

1. **TAKE A PICTURE with your phone of how box contents are arranged BEFORE you remove items. This will be a big help when you repack!**
2. **COPY THE INVENTORY LIST found in the lid of the box and check off each item to be sure it is there and in the correct packet.**
* **Packet items are listed in the boxes on bottom half of the inventory list.**
* **Books, files, individual items, posters and AV are listed on the top half.**

**3. RETURN each item to its proper BOX NUMBER and PLASTIC BAG.**

* **Each item is numbered.**
* **Each packet lists what should be inside.**
1. **ORGANIZE according to the red ink arrows on the side of some boxes.**
2. **STAND individual files behind packets, TAB UP PLEASE.**
3. **STAND thinner packets in front of individual files, TAB UP PLEASE.**
4. **LIE BULKY PACKETS in front of thinner packets, standing if possible.**
5. **PLEASE FOLD CLOTHES NEATLY and place carefully in plastic bags!!!!**
6. **OPEN CD & DVD containers to be sure they are actually in there.**
7. **REMOVE tape and sticky clay from back of posters and pictures.**

 ***Please set aside anything you are unsure of and we will replace it for you!***

 **Classroom Ideas for Using Realia**

Realia may be used to make mini-museums, to write stories, or to draw pictures. They may be used as a basis for math lessons on measurement, for lessons introducing and studying other cultures. If the objects are antique they may be used for lessons in history.

**How might a teacher begin a lesson with objects?**

First have students collect objects in the classroom. They might be objects from pockets, objects from student or teacher desks. Rather than making a random collection, give students a definite focus. You might have them choose a favorite object, an object that has a specific use, an object that appears old or one that is new. Once you have a collection, use one of the following suggestions for a class activity:

* Have students write a 2-3 sentence physical description of the objects, or have them write a description that explains use, again in 2-3 sentences.
* Do a lesson in classification. Organize the objects as to use, or size, or shape, by how they were made.
* Design a time capsule to be opened in the year 2109. Decide what should be included. Have students write short explanations for each object so that anyone opening the capsule will learn about life in 2009.
* After you have worked with objects from the classroom expand object experiences by asking students to bring things from home, perhaps objects that they feel are unique to our culture. Use these items as the basis for further lessons using realia.

 **Inquiry Approach to Realia**

Students need to develop their abilities to formulate good questions. Here is another idea for using realia as a means to stimulate interest in a culture and to develop student questioning skills.

 **Purpose:** To develop curiosity about artifacts

 To learn how to ask good questions

 To learn how to use imagination

 To recognize that sometimes we judge the use of certain items

 from another culture based upon how WE use it.

 **Materials:** Arrange a group of artifacts on a table in front of the classroom.

**Directions:** Hold up an object.

Encourage students to ask questions that can be answered by the teacher with only a “yes” or a “no.”

Encourage students to build questions on previous answers.

Periodically, have someone restate what is known about the artifact.

 **How to “Read an Object”**

**What do you know about the object?**

Observe closely. Try to tell something about materials, construction, age, use and culture.

**What would you like to know about the object?**

There are many ways to read an object. The primary purpose is to make one see more clearly and, through this greater perception, understand the work. Fred Schroeder in “Designing Your Exhibits” (Technical Leaflet 91, AASLH, Nashville, Tenn.) discusses seven strategies to be used in interpreting objects.

1. **Study an object for how it was made.**

Read about it.

Look at it in detail.

Recreate a similar object.

1. **Discover the use of the object.**

Learn how it was used in society.

Learn the needs that dictated its existence.

1. **Place the object in context.**

Set the object in its environment.

Relate the object to things that would have been around it.

1. **Place the object in chronology.**

How the idea of the object progressed through time

1. **Place the object in relation to other cultures.**

The object is related to similar ones in other cultures.

Compare and contrast uses in each culture.

1. **Show the historical influences of the object**

How objects of other times contributed to design or decoration

1. **Values of an object**

Evaluate the importance or the need of the object whether it be

functional, sociological or aesthetic.

**Discovery** is the key to finding out about an object. By combining two or more of Schroeder’s techniques, the viewers focus is changed which allows one to see in different ways.

**Teaching Culture Through Inquiry: Using Artifact Boxes**

 Dr. Linda Tamura

What is this object? How is it used? What does it tell about how people live? If you could select three items which best represented your own lifestyle, what would you choose – tennis shoes? A Big Mac wrapper? Tickets to the symphony? A computer disk? If those objects were given to someone who did not know you, how accurately would that person be able to draw some conclusions about you? What other information would be necessary?

Artifacts can be useful in helping students of all ages to understand abstract concepts through hands-on, multisensory activities. By examining common objects used by any person(s), students utilize skills in observing, hypothesizing, data gathering, analyzing and drawing conclusions. When students put these inquiry skills to use in learning about those from another culture, the exercise can also lead to more informed understandings of issues of cultural bias, ethnocentric assumptions and stereotyping.

You might begin by having students select artifacts which represent themselves individually. Exchange objects anonymously with partners in the classroom. Guide them in using the inquiry process to try to identify their partners, making guesses about their likes, dislikes, lifestyles.

Help their partners to suggest other sources of information to guide students to more accurate predictions. What misunderstandings were evident based on limited information? What assumptions did we have based on our own cultural norms? As a class, students might then create an artifact box representing their town or state and exchange it with a class from an unknown state or country.

**Inquiry Process:**

1. **Identify the Problem**

What is this object?

What does it look like?

How would I describe it?

1. **Develop Hypotheses**

What guesses can I make about what the object is and how it is used?

1. **Investigate Resources**

What additional sources of information do I need to check my predictions? (books, pictures, interviews, letters, diaries, newspapers, photos, folklore, children’s literature, etc.)

1. **Analyze Data (Test Predictions)**

After checking other resources, how should I adjust my predictions?

1. **Develop Generalizations**

What generalizations might I make now, based on a variety of sources?

**Other Questions to Ask:**

1. **Details:** How would you describe the object?

 What features are distinctions?

 From what materials was it made?

1. **Context (place and time):**

In what setting would we find this object?

How would that dictate its use?

How old is this object?

How has its use or meaning changed through time?

1. **Value:** Why was the object made?

What was its purpose?

What cultural/societal needs does this object fulfill?

What does this object convey about this culture’s values, beliefs and attitudes?

What other objects convey those same values?

1. **Cross-cultural comparisons:**

Are there parallel objects in our culture? In other cultures?

**Considerations for Discussion\*:**

**\*Diversity** and differences are not “bad” or “wrong.” They can make us each special and interesting. Begin by examining how we are alike, THEN explore our differences. Avoid “us” vs. “them” discussions which reinforce ethnocentristic, self-centered attitudes.

**\*Generalizations** help us to develop understandings but, to avoid stereotyping, we need to understand that there are always individual differences in any culture, e.g., not all Americans love baseball.

**\*Cultures change.** What we observed about people a few years ago may be very different today, e.g., do saddle shoes and bobby sox represent today’s youth in America? Lifestyles change through time.

**\*Cultures are complex.** There is not always a single answer or explanation, and viewpoints can vary. Respect the fact that any statement or hypothesis represents one view, which may change with time and additional experiences. Gain multiple perspectives based on a variety of resources and opinions. Encourage broad understanding.

**\*Distinguish between facts and opinions.** Facts are true; hypotheses are only guesses based on available evidence and require continued and open-minded investigation. Most of us interpret artifacts through our own cultural norms and assumptions. We must be aware of our own biases and ethnic assumptions as we view unfamiliar objects and actions.

**\*Value judgments** impose our personal views on situations. It is important to respect diversity and the freedom of others to make their own choices.

*\*Adapted from “Activities for the Elementary Classroom,” SPICE, Stanford University.*

**Activity: Artifact Bingo…Object, Materials, Use \***

**Goal:** To help students become more aware of the materials, both raw materials and tools, used in producing these cultural artifacts and uses for them. To help students articulate their knowledge of needs common to all human beings and to examine artifacts as expressions of these needs.

**Objectives:** Students will make observations, record data, classify data, and then invent a game using their data bank.

**Time:** One class period

**Materials:** Culture Box, Paper and pencils, attached **BINGO** Game sheets and paper scraps for playing

**Procedures:**

1. Students should divide a piece of paper into thirds and label with the following headings: **Objects, Materials, Uses**
2. Students should be given a set amount of time (7-8 minutes) to give a name to all the objects they see, all the materials used in making these objects (both natural resources as well as tools), and imagined uses for these objects.
3. At the end of this time period, the students should compare lists. The teacher might give commendation for the longest list, the most creative, the most thorough, the most accurate. All answers can be listed either on the chalk board, an overhead projector, or butcher paper. Such lists might include the following data:

**Objects:** A bag to carry seeds, a whistle to soothe a crying child, a gourd which is a “history book”, a carving to honor their llamas, a weaving of the night sky and constellations, a “photograph” of their hat business, a little platter for serving roasted seeds

**Materials:** Wood, clay, llama fur, gourds, cotton, wool, seeds, plant dyes, water looms, carving knives, ideas, hands, eyes, people

**Uses:** Amusing children, making music, carrying vegetables, expressing inner need, creating beauty, reflecting nature, keeping warm, being humorous, dreaming, telling stories, serving food, holding up clothes, communicating, honoring animals household shrines for praying

1. **Bingo Game**: From the collective list, students should choose enough different categories to fill up a 5x5 square BINGO sheet (with a middle Free Space). Students should choose from any of the three categories—objects, materials, uses. The teacher should then ask questions and students can cover up the answer if it appears on their bingo card.

 **Questions might include:**

* Name one raw material used in making this object (choose object).
* Name one activity this object could be used in performing.
* Name one raw material which did NOT go into making this artifact.
* Name a tool which was used in the process of PREPARING this object.
* Name a tool which was used in the process of FINISHING this object.
* Name a raw material which was taken from the ground to make this object.
* Name a raw material which had to be cut to make this object.
1. The above is only a sample list rather than an exhaustive list. The game can be played repeatedly. Perhaps the “winner” of each round could ask the next set of questions.

**Evaluation:** Student participation in this activity can be observed by the teacher. Perhaps the student could submit their BINGO card with a set of questions about the objects, materials, uses of the artifacts

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**Artifact Bingo**

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**Activity: Playing Archeologist…A Beginning Probe \***

**Goal**: To help students form hypotheses about an unspecified culture by examining the objects of the Culture Box.

**Objectives:** Student will be able to simulate an archeologist and to make “findings” about an unknown culture

**Time:** One class period

**Materials:** Culture Box, a safari hat, bandana, magnifying glasses

**Procedures:**

1. Students should be divided into pairs, a Dr. Livingstone and a Stanley; a Louis and a Mary Leakey, for example.
2. The cultural objects should be displayed on a table in front of the room, with magnifying glasses available. Latin America need not be mentioned; kit contents are only presented as the objects of “a culture”
3. Students should come up to the display table 3 pairs at a time. They should be encouraged to examine the objects with the magnifying glasses
4. Students should be encouraged to take notes as they examine the objects
5. As soon as all the students have had their turn, each pair needs to formulate some hypotheses about the culture of the people who made the handicrafts.

**Some ideas which students might consider are:**

What can you hypothesize about the technology of this culture? What can you determine about the people’s tools? What values are important to these culture makers? What kind of family groups of the people of this culture live in? What raw materials are available to this culture? How might people in this culture like to have fun?

**Some examples of possible hypotheses are:**

The people of this culture like color. The people of this culture like to decorate their clothes. The people of this culture live around animals. The people of this culture make things with their hands. The people of this culture probably don’t throw anything away something just because they don’t want it anymore. And so on…

Each student should be responsible for formulating 8-10 hypotheses in written form.

1. Each pair should have the change to share two of their ideas. As each pair reports, the safari hat and/or bandana can be passed around and worn during sharing.
2. The teacher can help to categorize the observations made by the students and help them draw further conclusions about a culture by studying the cultural artifacts.

**Evaluation:** Archeological findings will be collected by the teacher and graded for appropriateness and originality

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**Activity: In Praise of Hands \***

**Goal:** To help the students gain and appreciation for the HAND-crafted objects. To help students express their awareness and appreciation for human beings who use their hands to create; to help students use their own creative powers in realizing this appreciation.

**Objectives:** Students will write poems in praise of hands. Students will use their own artistic and creative abilities to express their appreciation for the work of hands.

**Time:** One-two class periods

**Materials:** Culture Box, books from the school library on crafts and craftsmen, drawing paper, colored pencils/crayons, books by your favorite authors on teaching children to write poetry.

**Background:** The following excerpt is summarized from the book **In Praise of Hands—Contemporary Crafts of the World** published by the World Crafts Council.

*“The craftsmen who make these objects have one thing in common: they work, create, and achieve with their HANDS. Craft comes from the hand and the mind of the maker. Deftness and ingenuity emerge from the doing and re-doing, from seeing, hearing, thinking, over and over again.*

*The craftsman is a MAKER. He or she uses his or her hands to form, to shape, to draw in or out or to draw upon, to press, to weave and sew, to carve, to work with material, and to hold and use tools. No machine can compare with a man’s or woman’s hands. Machinery gives speed, power, complete uniformity, and precision but it cannot give creativity, adaptability, freedom, HETEROGENEITY. These the machine is incapable of spontaneously reproducing*.”

 James S. Plaut

World Crafts Council

**Procedures:**

1. Students should handle all the artifacts. They should be told to feel for the imprints of the artisans’ hands as they handle the objects. They should also imagine, with their minds’ eye, the hands of the people who made these crafts. They should imagine the movements of the makers’ hands as they collected the materials with which to make these objects. They should imagine the artisans’ hands in motion weaving, carving, sewing, molding, and twisting. They should imagine the artisans’ hands holding the object in its raw state, while it was in process of being made, and when it was a finished product. To help set the stage, read the following statement written by the Latin American, Octavio Paz from the introduction to In Praise of Hands:

*“Since it is a thing made by human hands, the craft object preserves the fingerprints - be they real or metaphorical - of the artisan who fashioned it. These imprints are not the signature of the artist; they are not a name. Nor are they a visible, faded scar commemorating the original brotherhood of men and their separation. Being made by human hands, the craft object is made for human hands: we can not only see it but caress it with our finger. The handmade object is a sign that expresses human society in a way all its own: not as work (technology), not as symbol (art, religion), but as a mutually shared physical life.”*

1. Students should be encouraged to share their impressions of this quotation with the class. Students should then be asked to imagine that THEY are the artisan who made one of the objects. They should be directed to write a poem or a paragraph, to their hands, in recognition of their work, dexterity and ability to create.
2. Students can work on writing assignment individually or in small groups

(2-3). Students should be assured that poems are a collection of feelings, images, impressions, statements, and comparisons. Therefore, it is not important that they rhyme. Poem starter books are available in the library.

1. Students should honor their own hands. Using their hands as the subject of a drawing or of a collage, students should create a study of their hand(s) and then filling this outline in with picture, symbols, and words. In a sense this will be their “ode” to their hands.

**Evaluation:** Students should submit their poems. These might be put on display in the media center or a hallway showcase with the artifacts.

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***From Closets, Cupboards and Trunks*........SOURCES OF REALIA\***

***“Tell me, I forget, Show me, I remember, Involve me, I understand.” Ancient Chinese Proverb***

**WHERE TO BEGIN**

Where do we begin a search for realia? Start with yourself. Almost everyone is a collector. We may collect baseball cards, old wind-up toys, glass figurines, old china, door knobs, match boxes, or shells from the beach. These collections, many begun when we were children, are marvelous sources for object lessons in the classroom. These collections and the objects included in them tell stories. Just as they have brought you endless hours of pleasure, they can become a catalyst for lessons in the classroom. Collections not only tell about the people who own them but are a reflection of our society. Students are collectors too. Ask them to bring part of their collections to share.

**BRANCHING OUT**

How long ago did you clean out your attic or a closet at home? Take a look. You may find a new use for the objects gathering dust in that attic. Garage sales are another rich resource. Someone’s junk may be your treasure. Garage sales are another rich resource. Someone’s junk may be your treasure. Garage sales are great places to find inexpensive artifacts from other countries.

**SOURCES OF REALIA IN THE PORTLAND-METRO AREA**

Trips to other countries or other states are not the only resource for realia. The Portland-Metro area has many fine sources for the purchase of objects that represent other cultures, contemporary and historic times. Where can you go to shop?

**MAKE YOUR FINGERS DO THE WALKING**

Begin with the internet or [www.dex.com](http://www.dex.com) . Check out local listings for antique stores, pawn shops, import houses, specialty stores or fair trade stores. Comb the want ads in the Oregonian, Willamette Week or other local papers. Check the internet for fair trade catalogues, such as Ten Thousand Villages. Plan to go to estate sales or to garage sales.

**ANTIQUE STORES AND JUNK SHOPS**

Old Sellwood is a good place to start looking for low cost objects. The second hand/antique stores are full of teachable materials. You can find old kitchen utentils, old campaign buttons, used National Geographic magazines, etc. Antique shows are another source of objects. People who frequent antique shows know that bargaining is expected. Don’t plan to pay full price.

**TRAVEL REALIA**

Personal trips are another source of artifacts. Practically everyone who makes a trip away from home brings back memorabilia. Teachers are travelers and most are collectors as well. As you travel keep an eye open for objects that would intrigue students. Here’s a list of objects from one traveler’s artifact box collected in China:

Pottery tea cup with lid

Match box with advertising on it

Postcard showing money

Coins

City map of Beijing

Kentucky Fried Chicken menu

Children’s picture book

Newspaper

Calendar

CD of folk music

Luggage tag from airlines

Hotel receipt

Small piece of silk embroidery

Bicycle lock

Small folder of postage stamps

As you can see, common everyday objects from other countries are fascinating to children. More important these objects reflect life in another culture. From such collection of objects you can put together your own boxes of realia. Costs for such collections as this one can be minor.

***See the next page for a list of inexpensive or free items that travelers can being back to you. It will add meaning to their trip to see how they can help you bring the world to your classroom.***

*\*Adapted from material created by the Portland Public Schools (used with permission)*

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| **WAC logo 300dpi** | **GLOBAL & MULTICULTURAL RESOURCE CENTER****1200 SW Park, Ave., Third Floor, Portland, OR 503-306-5270**[**www.worldoregon.org**](http://www.worldoregon.org)Our Culture Boxes on over 100 countries are brimming with maps, lessons, and hands-on treasures from musical instruments and traditional clothes to toys, games and easily transportable props. Our resources and programs are available to teachers, students, parents and organizations in both Oregon and SW Washington. We rely on the generosity of our members and friends to help us compile a diverse and exciting array of materials for the Global and Multicultural Resource Center. Please keep our Culture Boxes in mind as you travel and consider enriching them with items that express the unique art and daily life of the countries that you visit. We and the schools that borrow our Culture Boxes throughout the year would be most appreciative!!!  |

 **LIST OF POSSIBLE CULTURE BOX CONTRIBUTIONS**

|  |  |
| --- | --- |
|  **Printed matter and reference materials**Books, magazines, newspaper articles, Fliers, brochuresLesson plans, visual teaching aidsMaps, charts |  **Audio-visual resources**Audio tapes, CD’s, Videos, DVD’s |

 **Hands-on items in the following categories:**

|  |  |
| --- | --- |
| **Daily Life**Traditional clothingToys and gamesCooking utensilsFood samplesFurnishings for the homeExamples of architecture**National**FlagsCurrencyStampsNational celebrations and festivalsLanguageGovernment and politicsSocial StructureEconomic ConditionsHeroes and Heroines | **Culture**Art: pictures of paintings and printsMusic: traditional instruments, Sheet music, audio materialsLiterature: folktales, legends, stories, poetryTheaterArts and craftsSportsReligion and other belief systemsMedicineEducationOccupationsTransportationUse of time**Environment** Animals/ PlantsEcological concernsClimate/ Geography |

**GLOBAL EDUCATION RESOURCES IN YOUR COMMUNITY**

**Developed by David Tremaine, Global REACH Consortium\***

Developing a local directory of organizations, businesses, museums, collections, resource people and materials that can assist you in your global classroom may be as easy as turning to your local phone book or DEX online directory.

The following list of possible resources is valid for any community. Think about the list, then begin to develop your own directory!

**EDUCATION-RELATED**

* Your school library, media centers, resource centers, and public libraries
* The internet and other electronic means that can connect your school to the outside world.
* Educators who have traveled abroad, including retired teachers, administrators and especially those who have participated in the Fulbright and other study programs abroad.
* Students and teachers who have global education knowledge, including teachers at a different grade level.
* Exchange students and exchange student programs, including AFS, Youth for Understanding and others.
* Local community colleges and universities and their multiethnic, global or related programs, including speaker’s bureaus and outreach programs.
* Superintendent of Public Instruction exchange teacher programs.
* Global educators in adjacent school districts or who are affiliated or active with state organizations, including state associations of Foreign Language Teachers, Council’s for the Social Studies, Global REACH, etc.
* Locally-developed teaching resource units on global topics.
* Local film, print and other catalogs available through educational service districts, colleges and organizations.

**CIVIC-RELATED**

* Local chapters of organizations that are “international”, including Rotary Intternational, Soroptimists International, Red Cross, Scouts, etc.
* Your Local United Nations Association UNA, the League of Women Voters, World Affairs Councils and foreign relations groups.
* United Nations Day chair and other city or county appointees.
* Governmental and Non-governmental environmental organizations, including the Audubon Society.
* City “international offices” or contact people at city hall.
* The Chamber of Commerce, unions, professional business groups.

**CULTURE-RELATED**

* Museums – historical, art, ethnic and others, including regional museums with traveling exhibits.
* Members of various ethnic communities who have cross-cultural experiences they can share.
* Performing groups (dance, music, athletics, drama) that have international or intercultural activities or performances.
* Returned Peace Corps volunteers and other international volunteer groups.
* Native American tribal councils and affiliated groups or organizations.

**BUSINESS-RELATED**

* Businesses with international ties (including apple, wheat, berry and other growers: manufacturers: service businesses. See other businesses below).
* Consuls General or foreign representatives living locally.
* Local restaurants and other businesses with an international flavor.
* Travel agencies
* Local port districts and international trade organizations.
* Stores and specialty shops that carry an array of international products, gifts and the like.
* Parents and family members who have worked, lived or traveled abroad.

**RELIGION-RELATED**

* Churches, synagogues, and other religious organizations that have international experiences, including missions, study programs.
* Church-based fund-raising efforts, including Trick or Treat for UNICEF and other projects.

**COMMUNICATIONS-RELATED**

* Newspapers, including printed accounts that are global or in a foreign language, and news magazines, such as Newsweek and World Press.
* Television stations, cable television stations, radio and other local media and their global resources, news programs and networks.
* Local / regional pen pal organizations.
* Ham radio operators; short-wave radio stations, manuals.
* Satellite communications, computer hook-ups (See Education above).
* Your telephone book and yellow pages or local DEX communications – as a quick survey to determine who or what you might be missing!

*\*REACH Center, PO Box 25325, Seattle, WA 98165*