

From Melting Pot to Mosaic

Background Information for Teachers

During the mid-20th century, many people considered the United States and Canada to be “melting pots,” where different groups of people blended together and lost their distinct cultural identities. Today, some people think of the United States and Canada as “mosaics,” comprised of many distinct groups and individuals, each with unique cultural traits and traditions.

Because culture is always growing and changing, each person is a blend of many cultural traits and influences. Individuals and groups make conscious choices about which aspects of their culture they wish to perpetuate, those they wish to change to fit their personal situations, and aspects they choose to leave behind. This program focuses on choices individuals and families make to create their own unique cultural identities.

Synopsis

Children in the learning center consider the ways in which each person’s unique cultural identity is influenced by the choices he or she makes every day. The children’s investigation begins in Québec, where they meet a teen who performs traditional folk dances and a family that earns its living by making model ships.

Then, the children reflect on the challenges and rewards of balancing two cultures when they meet Jaidee and Jinda. Jaidee and Jinda’s mother was born in Thailand and practices Buddhism, and their Norwegian-American father is a Christian.

As this program closes, cast members describe cultural elements that influence who they are and how they live. Activities that take place in the learning center include writing poetry and designing mosaics.



Program Goals

Correlations with National Council for the Social Studies (NCSS) curriculum standards appear in italics following each goal.

After viewing Program 9 and engaging in supportive classroom activities, students will

- understand that everyone makes choices about their cultural identity.
Early Grades: 4g, 5a, 5b, 5d
Middle Grades: 4d, 4e, 5a, 5b, 5d
- understand that, although cultural traits can change over time, continuity also is important.
Early Grades: 4a, 5f
Middle Grades: 4a, 5f
- consider their own cultural identity and the choices they have made and can make.
Early Grades: 4a, 4e, 4f, 5a, 5d
Middle Grades: 4a, 4c, 4e, 4f, 5d

Vocabulary

Words preceded by an asterisk () were introduced earlier in the series and are included here for review.*

abuelita — Grandmother, granny

Blackfeet (Blackfoot) Indian — A member of the Blackfeet Nation. The Blackfeet are a confederacy of three independent tribes presently living in Montana and Alberta, Canada.

Buddhism — A religion based on the teachings of Buddha.

Cantonese — A dialect of the Chinese language spoken by people of and from the area of Canton, China.

***culture** — A way of life; something everyone has. It includes the behavior patterns, arts, beliefs, institutions, and all other products of human work and thought. Culture is complex and ever-evolving.

***cultural identity** — A person's unique blend of cultural traits.

***deep culture** — Aspects of culture that have to do with feelings, attitudes, beliefs, etc.

***ethnic** — A group of people sharing a common and distinctive racial, national, religious, linguistic, or cultural heritage.

***express** — To show your feelings or knowledge by writing, saying, or doing something.

***heritage** — The connection people have to the generations of those who lived before them; can pertain to cultural heritage, family heritage, ethnic heritage, etc.

folk art — A traditional art form of common people from a specific area that is handed down from one generation to the next.

inherit — To pass on to you from your parents.

interpreting — Helping others understand something unknown to them. In this case, Mr. Leclerc helps visitors understand Québec's maritime history by making model ships.

legacy — Something shared by or received from an ancestor or from the past

maritime — Relating to the sea.

melting pot — A place where everyone's unique traits disappear, blend, or fade away.

mosaic — A pattern or picture made up of small pieces of colored stone, tile, glass, or paper. In this program, Miss White uses the word as a metaphor to describe a population comprised of a blend of many distinct cultural traits, traditions, and influences.

mosque — A Muslim place of worship

***race** — A group of people having the same ancestry, clan, family, or lineage; a biological division of people distinguished by color and texture of hair, color of skin and eyes, and physical stature.

***surface culture** — Aspects of culture that are tangible and easily observed, such as food, holiday observations, arts, folklore, and clothing.

Tai Chi — A group of Chinese exercises and movements practiced for self-defense and meditation.

Thai — The official language of Thailand in southeastern Asia; of Thailand, its people and culture.

tradition — The ideas, customs, and beliefs handed down from one generation to the next.

***unique** — One of a kind.

vintage — Representative of or dating from the past.

Before-Viewing Activities

To meet the needs of diverse learning styles, be flexible in using these activities. In addition to writing, offer other options for expression.



Focus Questions for Class Discussion

- Why do cultural groups strive to keep their traditions and beliefs alive?
- How do elements of surface culture and deep culture change over time?
- How do groups perpetuate cultural traits, especially if their culture is not the dominant culture?

Focus Question for Students' Culture Journals

- What choices have I and my family made about my cultural identity?

Viewing Activities

Québec Heritage Segment

This segment is composed of two scenarios. The first visits a teen-aged boy who has chosen to perpetuate Québec's traditional dance heritage by participating in a group that teaches and performs. The second visits a family in rural Québec that carries on the occupational folk art of making model ships.

Scene 1: Jean Philippe is a member of *Les Pieds Legers de Laval* ("Light Feet of Laval"; Laval is a city in southwestern Québec, Canada, in the greater Montreal area.) Jean Philippe performs traditional Québec folk dances and helps teach younger children. These dancers have made a conscious decision to learn and perpetuate this aspect of Québec's cultural heritage.

Scene 2: In Québec, the name [Eugène Leclerc](#) evokes a rich tradition of maritime model-making. His meticulously crafted sailboats now are sought by collectors. Eugène Leclerc passed his skills along to his son Honoré, and today, Honoré's son Luc maintains the Leclerc family business, *Bateaux Miniatures* ("Miniature Ships"). Now, Luc's youngest son, Pier-Luc, is learning how to make models. Pier-Luc's mother helps, too, just as his grandmother and great-grandmother did. This occupational folk art is an important part of the Leclerc family's heritage.

It also represents one of Québec's long-standing cultural traditions. In 1675, a bishop brought a shipload of wood artisans from France to Québec to carve crucifixes, madonnas, and other ornamentation for Catholic churches. Cabinetmakers and carvers passed their skills down within the family, and it was common for individual families to be associated with a particular specialty.

This tradition declined in the 19th and 20th centuries as new mass-production techniques replaced the meticulous handiwork of the woodcraftsmen, but a few small woodcraft shops persisted. In the mid-1930s, Québec experienced a craft revival that continues today. Tourists and collectors seek the work of specialized artisans — including the Leclercs. The Leclerc family lives in St. Jean Port-Joli, known as the woodcarving capital of Québec.

Viewing/Observation Points

Pause the tape before this segment begins and ask students to keep the following questions in mind as they watch. At the end of the segment, pause the video and ask the questions again to assess students' observations.

- Why did Jean Phillipe choose to perform folk dances? (Responses might include because he gets to learn about an important part of Québec's cultural heritage, he has fun, he likes teaching the younger children, he thinks it is important to preserve and share the folk dances.)
- By carrying on the Leclerc family's model shipbuilding tradition, what is Pier-Luc learning from his father and grandfather? (Responses might include how to use tools, how to follow designs based on real life-sized ships, patience, creative expression, how to work cooperatively with his family, about his ancestors, about an important part of Québec's history, how to earn a living.)

Two Cultures Segment

The *New York Times* estimated in 2002 that the number of biracial/biethnic children in the United States has jumped 300 percent since the 1970 census. As the country's population continues to grow and change, and as people of different ethnic origins and cultures marry, the number of intercultural families also will increase.

The family featured in this segment provides an example of how people incorporate diverse cultural elements into their everyday lives. Mom came to the United States from Thailand and practices the Buddhist religion; Dad was born in northwestern Wisconsin, is of Norwegian heritage, and practices a Christian religion. Despite their differences, they have many things in common. Their teen-aged children, Jaidee and Jinda, have learned about elements of both parents' cultures — including food, language, and religion — and each child has made unique choices about his and her own cultural identity. As individuals and as a group, this family is finding a balance of cultural traits.

Viewing/Observation Points

Pause the tape before this segment begins and ask students to keep the following questions in mind as they watch. At the conclusion of the segment, pause the video and ask the questions again to assess students' observations.

- What cultural elements are Jinda and Jaidee learning from their mother? (Responses may include Buddhist religion and Thai dance, language, and cooking.)
- What cultural elements are they learning from their father? (Responses may include Christian religion and Norwegian folk music, foods, and language.)
- What do Jinda and Jaidee have in common? (Responses may include their Thai and Norwegian-American heritage, learning about both the Buddhist and Christian religions, being in the same family.)
- What makes each of them unique? (Responses may include Jinda is learning Thai dance, Jaidee can understand Thai but cannot speak it, Jaidee prefers American food.)

Popular Culture Mini-Segments

The cultural identities of young people today are influenced by their ethnic and racial heritage, their families, their friends, and members of other groups with which they are involved. They also are influenced by popular culture (e.g., music, games, current events) and the media (e.g., newspapers, magazines, radio, television, movies, computer software, and the Internet).

In this final segment, several children from the learning center reveal cultural influences in their own lives. Tori, of Puerto Rican and United States heritage, shares different winter activities with her grandmother in Wisconsin than she does with her grandmother in Puerto Rico. Skylar's cultural identity is influenced by his friends and his desire to do well in school. Skylar, who likes pop music, also enjoys listening to and writing Christian rap music, although some of Skylar's other friends don't understand his choice. Kendall feels her that her family influences her cultural identity the most. Her father, of African-American and Cherokee Indian descent, is Baptist. Her mom, a Catholic, is of Irish and German descent. Kendall's family culture embraces this mix. For example, the family celebrates both Kwaanza and Christmas. Friends, female actors, and singers also influence Kendall.

Viewing/Observation Points

Pause the tape before this segment begins and ask students to keep the following questions in mind as they watch. At the conclusion of

the segment, pause the video and ask the questions again to assess students' observations.

- In addition to ethnic heritage and family culture, what things have influenced the cultural identities of the children at the learning center? (Responses may include their friends, music, fashion, actors, geography and climate.)
- Which influences do they share in common? (Responses could include that each is influenced by family members and customs, by their friends, by elements of popular culture such as fashion and music.)
- What influences are unique to each student? (Responses may include aspects of their specific family culture, ethnic heritage, religious traditions.)

After-Viewing Activities



Questions for Class Discussion

- What did students learn from viewing Program 9, “From Melting Pot to Mosaic,” about the influences that affect people and the choices they make about their own unique cultural identity?
- What challenges and opportunities do students face as they create their own unique cultural identity?

Class Activities

- Have students open their Culture Journals to their entries for Program 1, “Everywhere, Everyone,” and Program 2, “Family Kaleidoscope,” and ask them to re-read what they wrote about their own cultural identity. Then, have students cite changes in their identity that have evolved since the time of those writings. Ask them to share these changes in a small-group discussion. Discussions should include identifying influences that brought about the changes and describing how they feel about the choices they have made.
- Lead the class in a conversation about the ways in which students are influenced by their peers. Explore various peer expectations and pressures to be popular, cool, smart, athletic, and so on. Ask students to share their strategies for dealing with these influences. Assist them in identifying similar strategies and techniques for balancing these pressures.
- Ask students to create a collage or other type of artwork depicting the various people, things, and interests that influence the choices they make about their unique cultural identity.

Students' Culture Journals

Ask students to re-read the response they wrote in their Culture Journals to the **Before-Viewing focus question** (page 4). Ask them to update their journals by answering these questions:

- What choices have I and my family made about my cultural identity?
- How have my friends influenced my cultural identity?
- How has popular culture and the media influenced my cultural identity?

Teaching note: These questions are referenced in the assessment activity on page 15 of the **Teacher Summary**.

Technology Link

Building on their responses to the Culture Journal questions, above, have students use a visual learning software program such as Inspiration to create a graphic organizer that specifies primary influences affecting their unique cultural identities. (You may wish to have students review the word webs they created for the Technology Link activity in Chapter 2, “Family Kaleidoscope.”)

By using a Venn diagram, students can identify how these influences overlap. Examples of categories they could compare include ethnic heritage, family culture, friends, popular culture, and the media. Have the class form cooperative groups in which students compare and contrast their organizers.

Student Activity for Assessment

Students work individually to create a mosaic that expresses their own cultural identity. They then come together as a class to create a large mosaic that incorporates all the individual works. Next, they express in writing what they learned about the influences that affect cultural identity and the experience of working together. Details about the activity are provided in the **Teacher Summary** on pages 14 through 17.

Extension Activities

*These activities correlate to video segments cited in **Viewing Activities** (pp. 4-7) and allow for follow-up on particular themes.*

Québec Heritage Segment

- Find out if any students in your class or school are involved in perpetuating an ethnic tradition, such as learning a craft, performing in a dance group, or cooking a special dish. Discuss which activities are

being learned outside the home, such as the folk dancing, or inside the home, such as the model ship building. Invite students to share their traditions with the class.

- Direct students to select and research an ethnic or occupational folk art or activity they can perpetuate. Their presentation or report should include a description of the activity, the reasons why the student has selected it, and why the student thinks the activity is important to carry on. Allow students to choose either an activity from their own ethnic background or one from a cultural group of interest to them.

Two Cultures Segment

- Ask students to create a personal expression of their unique cultural identity. They could create a poem similar to the one recited by Giavanna in the program (reproduced on page 19) or share their identity through music, dance, cooking, craft, ritual, or artwork.

Popular Culture Mini-Segments

- Assist students in analyzing the print media elements that influence their cultural identities today. Working in small groups, have students create a collage using magazine images depicting these elements. Ask the groups to interpret their collage for their classmates. Assist the class in creating a classroom or hallway exhibit of the collages.

Guide Resources

- “And I Am Proud of It” poem (p. 19)

References and Resources

For Teachers

“Are Those Kids Yours?” American Families with Children Adopted from Other Countries, by Cheri Register. Free Press, 1990, ISBN 0029257506 (hardcover). Interviews with adoptive families illustrate the special challenges multicultural families face.

Black, White, or Mixed Race? Race and Racism in the Lives of Young People of Mixed Parentage, by Barbara Tizard. Routledge, 2002, ISBN 0415259827 (paperback). Interviews with teens reveal adolescents’ perception of their mixed racial identity and ways of coping with racism.

Everything You Need to Know about Being a Biracial/Biethnic Child, by Renea D. Nash. Rosen Publishing, 1994, ISBN 0823918718 (hardcover). Describes identity issues experienced by biracial children and ways parents and teachers can help, including family communication and peer group support.

I'm Chocolate, You're Vanilla: Raising Healthy Black and Biracial Children in a Race-Conscious World, A Guide for Parents and Teachers, by Marguerite A. Wright. Jossey-Bass, 2000, ISBN 0787952346 (paperback). How to educate children about race and racism, and help them develop a healthy sense of self.

Immigration and Ethnicity: American Society, "Melting Pot" or "Salad Bowl"? by Michael D'Innocenza. Greenwood Publishing, 1992, ISBN 0313277591 (hardcover). How immigrants to the United States have adapted to a new culture while trying to preserve their ethnic identities, as well as ways acculturation has impacted their lives and changed the cultural profile of society.

Melting Pot or Not? Debating Cultural Identity, by Paula Angle Franklin. Enslow Publishers, 1995, ISBN 0894906445 (hardcover). The histories of various ethnic groups and a range of opinions about immigration and identity. Includes chapter notes for follow up.

Of Many Colors: Portraits of Multiracial Families, by Gigi Kaeser. University of Massachusetts Press, 1997, ISBN 1558491007 (hardcover). Documents the feelings and experiences of 39 multiracial families. Useful to teachers exploring issues of race and identity, as well as to parents showing their children the variety of family life.

Rainbow Effect: Interracial Families, by Kathlyn Gay. Watts Franklin, 1987, ISBN 0531103439 (hardcover). An exploration of the social and emotional experiences of members of natural and adoptive interracial families.

West Meets East: Americans Adopt Chinese Children, by Richard C. Tessler. Greenwood Publishing, 1999, ISBN 0897896580 (paperback). Profiles new families formed by international adoption.

For Students

All but the Right Folks, by Joan Kane Nichols. Stemmer House, 1994, ISBN 0880450657 (hardcover). When Marv meets his white grandmother for the first time, he discovers that their differences are merely skin deep. An honest look at the emotions and problems a dual-heritage child faces, including an uncertain self-image.

All the Colors of the Earth, by Sheila Hamanaka. Mulberry Books, 1999, ISBN 0688170625 (paperback). A celebration of all the rich colors of children and an invitation to peace and acceptance.

The Big Spanish Heritage Activity Book, by Walter D. Yoder. Sunstone Press, 1997, ISBN 0865342393 (paperback). This wide variety of action-packed activities introduces the Hispanic cultural heritage in the southwestern United States.

Black Is Brown Is Tan, by Arnold Adoff. HarperCollins, 1975, ISBN 0060200839 (hardcover). An enjoyable story poem about being

a multiracial family that delights in each family member and in the good things of the earth.

Buddhism, by Anita Ganeri. McGraw-Hill Children's Publishing, 2001, ISBN 0872266850 (hardcover). Answers basic questions about the principles and practices of Buddhism, including information about holy people and places, art, and festivals.

Catch the Spirit of Creativity: Based on Creative Writing, Art, Science, and Heritage, by Amy Ammons Garza. Bright Mountain Books, 1995, ISBN 0914875256 (paperback). Workbook activities for developing self-worth and creativity.

Clover, by Dori Sanders. Random House, 1991, ISBN 0449906248 (paperback). A story of black-white relationships as seen through the eyes of Clover, a 10-year-old girl whose life changes when her father dies and she forges a new relationship with her white step-mother.

Cooking the Thai Way, by Supenn Harrison. Lerner Publishing, 1992, ISBN 0822509172 (hardcover). An introduction to the cooking of Thailand, including recipes for lemon chicken soup, satay, and Thai spring rolls. Also includes information on the history, geography, customs, and people of Thailand.

Folk Art Projects around the World, by Jill Norris. Evan-Moor Educational Publishers, 1999, ISBN 1557996210 (paperback). Twenty-nine art projects based on folk art techniques and styles from Asia, Africa, the Americas, Australia, and Europe, including cultural background and literature references links to the culture or project.

Going Home, by Nicholasa Mohr. Puffin Books, 1999, ISBN 0141306440 (paperback). Eleven-year-old Felita leaves New York to spend the summer with relatives in her parents' homeland of Puerto Rico. By summer's end, she feels at home with herself and her Puerto Rican heritage.

Growing Up Biracial: Trevor's Story, by Bethany Kandel. Lerner Publishing, 1997, ISBN 0822525836 (hardcover). Ten-year-old Trevor describes his life at home and at school, his feelings about having a white mother and a black father, and what he likes and does not like about being biracial.

A Hmong Family, by Nora Murphy. Lerner Publishing, 1997, ISBN 0822534061 (hardcover). Relates the experiences and culture of members of a Hmong family who left Laos to rebuild their lives in Minnesota.

Hope, by Isabell Monk. Lerner Publishing, 1999, ISBN 157505230X (hardcover). A picture book about a girl learning to be proud of her biracial heritage.

How My Parents Learned to Eat, by Ina R. Friedman. Houghton Mifflin, 1987, ISBN 0395442354 (paperback). A girl describes how her American father and her Japanese mother learned about and adjusted to each other's traditions.

I Love Saturdays y Domingos, by Alma Flor Ada. Atheneum, 2002, ISBN 0689318197 (library binding), 0689805918 (paperback). On Saturdays, a girl visits Grandma and Grandpa, who come from a European-American background, and on Sundays — los domingos — she visits *Abuelito y Abuelita*, who are Mexican-American.

Kids' Multicultural Art Book: Art & Craft Experiences from Around the World, by Alexandra M. Terzian. Williamson Publishing, 1993, ISBN 0913589721 (paperback). More than 100 projects from Native American, Hispanic, African, and Asian cultures that children can make safely and inexpensively. Includes maps and background information.

Kindness: A Treasury of Buddhist Wisdom for Children and Parents, by Sara Conover. Eastern Washington University Press, 2000, ISBN 091005567X (paperback). Thirty-two fable-style stories with fine line drawings and wise sayings grounded in Buddhist thought.

Living in Two Worlds, by Maxine B. Rosenberg. HarperCollins Children's Books, 1991, ISBN 0688062784 (hardcover). Photographs and stories of five biracial children and their families who experience the advantages of two different cultures but sometimes face problems and prejudices.

My Name Is Maria Isabel, by Alma Flor Ada. Simon & Schuster Children's Books, 1995, ISBN 068980217X (paperback). The story of how a girl with Puerto Rican heritage adjusts to a new school and establishes her own identity when she meets a classmate also named Maria.

The Norwegians in America, by Percie V. Hillbrand. Lerner Publishing, 1992, ISBN 0822510413 (paperback). This survey of immigration by Norwegians to the United States looks at why they came, where they settled, and their contributions to life and culture.

Poetry Matters: Writing a Poem from the Inside Out, by Ralph J. Fletcher. HarperCollins Children's Books, 2002, ISBN 0380797038 (paperback). How to write poems from the idea stage to putting words on the page so they sound the way they're intended. Includes experiments with wordplay.

Tai Chi for Kids: Move with the Animals, by Stuart Alve. Bear & Company, 2001, ISBN 1879181657 (hardcover). Teaches eight basic exercises of the ancient Chinese Tai Chi for health, learning, and social benefits.

Tea with Milk, by Alan Say. Houghton Mifflin, 1999, ISBN 0395904951 (hardcover). A young Japanese-American woman moves with her parents to their native Japan, where she feels culturally connected but also out of place.

Thai Tales: Folktales of Thailand, by Supaporn Vathanaprida. Libraries Unlimited, 1994, ISBN 1563080966 (hardcover). These 28 stories show many aspects of the Buddhist worldview in action. It includes humorous stories, animal tales, teaching tales of Buddhist monks, and tales of magical events, as well as comments to foster understanding of Thai folklore and culture.

The Window, by Michael Dorris. Hyperion, 1999, ISBN 0786813172 (paperback). Eleven-year-old Rayona, who is of American Indian, African-American, and Irish heritage, meets some of her relatives for the first time.

The World of Daughter McGuire, by Sharon Dennis Wyeth. Bantam Books, 1995, ISBN 0440411149 (paperback). Eleven-year-old Daughter, called a “zebra” by a boy at school because she is part black and part white, wonders exactly who and what she is. Since she comes from a multiracial and multicultural family, is she black, white, Russian, Irish, Italian, or Jewish?

From Melting Pot to Mosaic assessment activity

Learning Goal

Students will consider their own cultural identity and the choices they have made and can make.

Correlations with NCSS Curriculum Standards

Individual Development and Identity

- *Early Grades:* 4a — describe personal changes over time, such as those related to physical development and personal interests.
4e — identify and describe ways family, groups, and community influence the individual's daily life and personal choices.
4f — explore factors that contribute to one's personal identity such as interests, capabilities, and perceptions.
- *Middle Grades:* 4a — relate personal changes to social, cultural, and historical contexts.
4c — describe the ways family, gender, ethnicity, nationality, and institutional affiliations contribute to personal identity.
4d — relate such factors as physical endowment and capabilities, learning, motivation, personality, perception, and behavior to individual development.
4f — identify and describe the influence of perception, attitudes, values, and beliefs on personal identity.

Activity Overview

By considering their own cultural identities and the choices they have made and can make, students will understand and express the influence of factors such as family, neighborhood, personal interests, language, likes and dislikes, and accomplishments on individual identity and development.

Based on what they've learned from viewing and discussing Program 9, each student works independently to create a mosaic that expresses her or his own unique cultural identity and the choices that she or he has made. The class then collaborates to create one large mosaic that makes use of all student mosaics, is aesthetically pleasing, and expresses the class' cultural identity as a group. The activity concludes with reflective writing by students describing the things they learned about the many influences affecting cultural identity and their experience in working collaboratively.

Materials Needed

- Students' Culture Journals
- Student copies of the **From Melting Pot to Mosaic assessment rubric** (page 180)
- Examples of mosaics
- Art supplies for the class mosaic:
 - 8 1/2" x 11" or 10" x 12" sheets of white paper for each student
 - various colors of paper, tiles, stone, glass, noodles, or beads
 - glue
 - scissors
 - a large white surface (paper, fabric, or wall) on which to display the mosaic
 - wall space to display the mosaic

Teacher Instructions

The Assessment Rubric

At the beginning of the assessment activity, distribute the rubric to students and explain how you will use it to measure their achievement. Since there are several components to this assessment, it's best to review pertinent sections of the rubric with students as you move through the activity. Be sure that they understand the relevance of the criteria before proceeding with each part of the assessment.

1. Review

To help students focus on their own cultural identities and the choices they make, ask them to re-read the responses they wrote in their Culture Journals to the **After-Viewing questions** on page 8:

- What choices have I and my family made about my cultural identity?
- How have my friends influenced my cultural identity?
- How has popular culture and the media influenced my cultural identity?

Ask students to review the responses in their Culture Journals to questions from previous chapters:

- Chapter 1: What does culture have to do with me?
- Chapter 2: What everyday activities are important in my family? What special traditions does my family share? What beliefs and values are important to my family?
- Chapter 3: Where is my favorite place? Why is it my favorite place? What do I do when I'm there? How do I feel when I'm there?
- Chapter 4: If I had to move to another country, what would I take to help others learn about me?

Teacher Summary

- Chapter 5: What have I learned about communications and the ways I express my cultural identity?
- Chapter 6: What annual rituals are important to me and my family?
- Chapter 8: How would I feel if I had to leave my home to go on a long trip?

Replay the segment of Program 9, “From Melting Pot to Mosaic,” that addresses cultural identity and making choices. This segment begins at 10 minutes, nine seconds into the program. To replay it, reset the tape counter at 00:00:00 when the program begins and then fast-forward the tape until the counter reads 00:10:09.

You can focus students’ thinking in the following ways:

- Review the definition of mosaic. (A mosaic is a pattern or picture made up of small pieces of colored stone, tile, glass, or paper, with white space between the small pieces.)
- Show some examples of mosaics.
- Have students watch the portion of Program 9 that deals with making mosaics. This segment begins at 13 minutes, one second (00:13:01) into the program.

Explain that some people view the United States and Canada as being mosaics, comprised of many distinct groups and individuals, each with unique cultural traits and traditions. Because culture is always growing and changing, each person is a blend of many cultural traits and influences.



2. Making Individual Mosaics

Have students work individually to create a mosaic that expresses her or his own cultural identity and the choices she or he has made. It is important that all students make the same size mosaic. Remind students to leave some white space between the individual components of their mosaics.

Each student should consider the ways in which family, neighborhood, language, likes and dislikes, personal interests, and accomplishments have influenced her or his cultural identity. These considerations should be reflected in the mosaic.

3. Making a Class Mosaic

When students complete their individual mosaics, explain that they now will work together as a class to design and create one mosaic. This large mosaic will include all individual mosaics, be aesthetically pleasing, and express the class’ cultural identity as a group. If you prefer, have students work in small groups of four or five, rather than as one large group.

To help students focus, lead a discussion on getting along and working together. Have students make a list of characteristics or activities that describe the cultural identity of the class. This list may help students begin working together to agree on a process by which they design their class mosaic.

Encourage them to sketch a rough draft or make an outline of the things they want to express through their mosaic. Remind students to leave some white space between the individual components of their mosaic. Help students to assemble the pieces and have the completed mosaic displayed. Make arrangements to share the mosaic with other students, staff, and families.

4. Culture Journal Writing

Ask students to record in their Culture Journals their responses to these questions:

- What more did I learn during the mosaic project about my cultural identity and the choices I've made?
- In what ways did my classmates and I work together to complete the large mosaic?
- What did I learn about working with others?
- How has working with my classmates influenced my cultural identity?

From Melting Pot to Mosaic assessment rubric

Name _____
Date _____ ID# _____

Explore how the choices you have made and will make affect your own cultural identity.

ACTIVITY	RESULTS			
	Just Beginning 1 point	On My Way 2 points	Almost There 3 points	Well Done 4 points
ON MY OWN: Making an Individual Mosaic	My mosaic expressed 1 influence on my cultural identity.	My mosaic expressed 2 influences on my cultural identity.	My mosaic expressed 3 influences on my cultural identity.	My mosaic expressed 4 influences on cultural identity.
AS A GROUP: Making the Class Mosaic	Completed a rough draft. Draft did not use all individual mosaics. Colors and pattern were not pleasing. Draft did not express the cultural identity of the class.	Completed a rough draft. Draft used all the individual mosaics. Colors and pattern were not pleasing. Draft did not express the cultural identity of the class.	Completed a rough draft. Draft used all the individual mosaics. Colors and pattern were pleasing. Draft did not express the cultural identity of the class.	Completed a rough draft. Draft used all the individual mosaics. Colors and pattern were pleasing. Draft expressed the cultural identity of the class.
ON MY OWN: Culture Journal Writing	Answered 1 question. Examples were unclear.	Answered 2 questions. Examples were vague.	Answered 3 questions. Examples were understandable.	Answered 4 questions. Examples were well stated.

Correlations with NCSS Curriculum Standards — *Individual Development and Identity*

- Early Grades: 4a, 4e, and 4f (Please see page 14 for descriptions of these standards.)
- Middle Grades: 4a, 4c, 4d, and 4f (Please see page 14 for descriptions of these standards.)

“And I Am Proud of It”

By Giavanna

I am Black,
With a swirl of cream.
Guess that makes me mixed
And I am proud of it.

In the world’s eyes, I am Black,
and that’s just fine with me.
People at school used to call me
Black olive, but so what.
Black olives taste Mmmm, Mmmm, good.

I am strong.
I am smart.
I can run real fast
And sing real good.

I am beautifully black
And I am proud of it.

If I had one wish, I’d wish for
A whole bunch of other wishes.
And one of those wishes would be
Peace among all.

That is my wish
And I am proud of it.