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ABSTRACT

A guide for infusing global perspectives on communication into the elementary social studies curriculum is designed to be used selectively by teachers. The four major objectives are to help students: (1) understand how the world's system can influence the individual's life; (2) recognize different viewpoints; (3) develop an ability to make judgments about world influence on one's personal life; and (4) recognize that personal actions can influence world interrelatedness. Section I presents ideas for developing ten communication activities. The activities involve message-sending skills, body language, animal language, sign observation, vocabulary building, and family and stranger communication skills. For each topic, areas of study are specified, objectives are listed, and teaching techniques are suggested. Section II presents lessons which demonstrate how global perspectives fit in with the existing curriculum. The four lessons stress verbal and nonverbal communication, body language, and exploration of human commonalities and differences. Four activities, such as mime, charades, using makeup, creating bulletin boards, communication games, art work, and field trips, are suggested for each lesson, along with a description of areas of study, objectives, suggested time, and required materials. A subject index is included. Teacher and reviewer comments are solicited. (Author/DB)

GLOBAL PERSPECTIVES:

A TRANSDISCIPLINARY INTELLIGENCE ON THE CURRICULUM

COMMUNICATION

Number Three in a Series of K-12 Guides

Part A, K-5

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GLOBAL PERSPECTIVES:
A HUMANISTIC INFLUENCE ON THE CURRICULUM

SUGGESTIONS FOR CURRICULUM DEVELOPMENT ON COMMUNICATION
Part A, K-3

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GLOBAL PERSPECTIVES:

A HUMANISTIC INFLUENCE ON THE CURRICULUM

INTRODUCTION TO THE SERIES

ABOUT THE PROGRAM

GLOBAL PERSPECTIVES: A HUMANISTIC INFLUENCE ON THE CURRICULUM is a program in development. Its over-all purpose is to identify and implement viewpoints and approaches which can help provide the kind of schooling today's students need -- an education which can help them understand the nature of our changing world and their relationship to that world. We can do this, not by adding new courses, but by infusing the existing curriculum with what we call global perspectives.

The materials in this booklet -- one in a series of four -- are a step in the development process. On the following pages you will find a background discussion of the program and then two separate, but related, approaches. Book I contains ideas for developing your own lessons and activities, using concepts as a means of achieving program goals. Book II has complete sample lessons to demonstrate how global perspectives fit readily into your existing courses and teaching practices.

While separate pieces of the program can easily be inserted into curriculum plans with little advance preparation, we think a careful reading of the introduction to the series will give you a better idea of what we are trying to achieve and why we have placed such a heavy emphasis on both concept learning and multidisciplinary activities.

This nationwide program, supported by a grant from the National Endowment for the Humanities, has major testing sites in California, Colorado, Connecticut, Minnesota, Maryland, and North Carolina. Criticisms and comments from teachers and students at those testing locations -- as well as all others who read and use the materials -- will make a major contribution to the refinement and reshaping of the ideas and learning activities. Consequently, in whatever way you review or try out the material, we urge you to send us your thoughts and suggestions.

David C. King, Larry E. Condon,
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THE GOALS OF EDUCATION WITH A GLOBAL PERSPECTIVE

In the decade of the 1970s, new responsibilities have been placed on those responsible for the formal education of our young people. During the 1960s, demands were for a sort of band-aid job of teaching about burning social issues -- civil rights, urban problems, poverty, environmental protection. The tide now seems to be shifting, and the schools are being called to account for the apparently dismal showing of students in basic skills and basic civic literacy.

Education with a global perspective is not intended to detract from these important areas. On the contrary, we are convinced that this global perspectives program can be a valuable aid in improving reading and writing skills, and in achieving a better understanding of American history and government.

That may sound like a rather bold contention, and we will deal with it below in our discussion of concepts and basic skills. First, though, let's consider the central question of why global perspectives are so important to education today.

As a beginning, it's important for us to recognize that we are training students for a world far different from the one their teachers grew up in. Today's kindergarten students, who will be young adults when we enter the 21st century, must be able to adapt to life on a planet which is rapidly assuming the proportions of a global village. Each day the world becomes more tightly interrelated -- an event or decision in some distant place has far-reaching and often surprising consequences on people in other parts of the planet. The kinds of careers our students will be able to choose among and where and how they will work and live -- their living standards and lifestyles -- will all be influenced in countless ways by the systemness of our interrelated planet.

This global interdependence is not an unqualified trend toward peace and international cooperation, nor is it necessarily a purely negative force, that threatens traditional loyalities and institutions. It is simply a fact of existence and offers both opportunities and challenges. Learning to cope with an interrelated world which continues to change at a dizzying pace is a lifelong task for each individual.

This need for new kinds of learning has been well dramatized by the general response of Americans to the issue of energy. Energy, in fact, provided us with the first widespread warning of the implications of global interrelatedness. When we found ourselves waiting in gasoline lines in 1973, while crude

oil prices were doubling and doubling again, we had a vivid demonstration of how our living patterns could be dislocated by events halfway around the world.

We responded to that crisis more with a sense of urgency than of foresight. Our government announced the start of "Project Independence" -- designed to free Americans from the tangled webs of worldwide energy systems. In our eagerness to return to "normalcy," we rather easily discarded some of our just acquired concerns about environmental protection; we approved and expedited both the Alaska Pipeline and a renewal of off-shore oil drilling.

Those gasoline lines are almost forgotten now, and so are many of the promises we made about conserving energy. By mid-1976, we were consuming more oil than ever before. And in the meantime, the interrelated networks that contributed to the 1973 crisis have become larger and more complex. We now import more Arab oil than we did then, and by 1980, more than half our supplies will come from foreign sources. In other words, despite the rhetoric for conservation and energy independence, we have become more susceptible to disruptions in these worldwide systems.

We've discussed this case at some length because it provides such a striking foreshadowing of the kind of world our students will be living in. There will be future energy crises, and there will also be shortages of other goods and natural resources. The implications of our growing interrelatedness can lead to both gloom and optimism.

On the one hand, for example, it is now painfully clear that the devastation to our biosphere can be reversed only on a global scale -- the potential ruin of the world's oceans cannot be halted by the actions of any single nation. The same is true for pollution of the air, land, and fresh water.

On the more positive side, living as closer neighbors with our four billion fellow humans, offers new opportunities to share the richness and wisdom of strikingly diverse cultures. Many of our present students will soon be living and working in other countries -- as employees of global companies, or as representatives of national and international agencies. Others will travel the globe freely, and all will be exposed to various kinds of cross-cultural communication.

To take advantage of these potentials, we must learn to deal with the complexities and the problems. Our future citizens will need to understand and respond creatively to disruptions like the energy crisis. They will need to perceive and adjust to the ways global interrelatedness impinges on their daily lives. And they will have to deal with local concerns within a global setting -- recognizing, for example, that a local landfill controversy can have consequences for neighboring communities, for the entire nation, and for the health of worldwide environmental systems.

Education with a global perspective, therefore, means equipping this generation of students with the understandings and skills needed for dealing effectively with life on a shrinking and rapidly changing planet. In general, it requires developing attitudes and approaches adequate to encompass the interrelatedness or systemness of the planet. In somewhat more detail, the

goals of global perspectives education can be stated as:

1. an understanding of the world's systemness and how it can influence one's own life;

2. a recognition that others may have viewpoints about the interrelated world that differ from one's own;

3. an ability to make judgments and decisions about ways in which world systemness impinges on one's own life or community or nation.

4. a recognition that one's actions can have on influence on some effects of world interrelatedness and a determination to exercise that influence.

It is not a simple task to help young people achieve the needed perceptions, awarenesses, understandings, skills, and abilities to act constructively. When there is inadequate understanding and limited perception, it is all too easy to ignore the complexities of global interrelatedness or to become overwhelmed by the magnitude of the issues. The result then is likely to be apathy, deriving from the feeling that one's actions don't make a difference. A Scholastic Magazine on-going survey of teen-age attitudes revealed that fewer students planned to take on active part in the 1976 presidential election campaign than was the case in previous years. This is precisely the kind of trend our democracy cannot afford.

If we are to develop the kinds of viewpoints and willingness to act we've spoken of, we must involve all aspects of the curriculum at all grade levels. As long as "global studies" are considered a special element of schooling, involving only such courses as world studies or international relations, we will make little progress toward improving the quality of education for a changing world. It is essential that we recognize the vital role that must also be played by the humanities, by career education, by industrial arts -- in a word, by all subject areas.

This importance of all elements of the curriculum will become more evident when you read through the suggestions for activities and the demonstration lessons. As an introduction, the following case studies will illustrate this emphasis of the program and also the value of beginning to provide education with a global perspective at the earliest grade levels.

EXAMPLES OF THE PROGRAM IN ACTION

One of the program's testing sites is an inner city elementary school in San Francisco. The children in a K-3 class had first learned some basic ideas about the concept of *change*. They measured changes in their physical growth and constructed murals illustrating such facets of personal change as pictures of themselves as infants. They observed physical education in classes of older children to identify the kinds of skills which would soon be within their range. They measured changes in plants and experimented with changes in the physical arrangement of their classroom.

The teachers next turned the children's attention to *systems* -- a basic element in the concept of interdependence. By manipulating toys and other familiar objects, they developed a mental image of the concept: that a system is made up of parts that depend on each other; if one part is missing or broken or not functioning properly, the whole system is affected. The class then explored such systems as their own bodies, their families, their classroom; they discovered and told about other kinds of systems and role played real and imagined machine systems.

On a field trip to discover systemness in their neighborhood, they found that the traffic control system at a street corner did not achieve the desired results and represented a serious danger to pedestrians. With the help of their teachers, they drew up a petition to the San Francisco city government and were granted a hearing by the Traffic Control Division. Accompanied by the teachers and a few parents they went to the hearing and some of the older children presented their case. They explained what they had learned about systems and what was wrong with this particular system.

Then came three weeks of waiting -- a lesson in itself -- and finally the decision. Their petition was approved. A new traffic signal was installed along with clearer sidewalk markings -- vivid and constant reminders of their first success in citizenship participation. In describing the incident, one third grader wrote: "It made me feel like Martin Luther King the third."

On the surface, this experience seems to have little direct bearing on the goals of global perspectives education as we described these earlier. But actually these children were acquiring essential building blocks for the kinds of perceptions and awarenesses, and the willingness to participate in the democratic process, which will be so valuable to them as adults. When in later grades, such concepts as change, interdependence, and communication are applied to the ways in which global interrelatedness touches our lives, learning will be much more successful if the beginning models are developed in the primary grades.

A high school in the rural school district of San Ramon, California, illustrates the program at work in upper grade levels. There, a class worked on an environmental unit developed from the project. The core of the unit, titled "On Your Own," is a simulation in which each student has to plan survival strategies for a year in a Walden Pond setting, i.e., outside materials are available but little outside assistance. The goals of the unit are to come to a clearer understanding of: interdependence between humans and their environment; how people alter natural systems and what the possible consequences are; and what kinds of things people need for survival, including companionship.

The unit involved reading about survival in other settings and comparison of the students' lifestyles with the kinds of tasks facing pioneers on any frontier. Each student kept a journal of his or her progress; they used mathematics skills to arrange their budgets and calculate the benefits of alternative purchases; in the concluding lesson, they investigated the aesthetic urges of people, the need to create beauty in the design of even the most functional items -- storage jars, plates, weathervanes, and so on.

The San Ramon teachers found that the students really "got into" the effort; "they asked advice of everyone they could think of -- math and science teachers, the owner of the local hardward store, and farmers." Art, literature, earth science, ecology, mathematics, and history all combined to provide insights into the basic needs of all humans and into some alternative ways of meeting those needs. Such understandings are an important step in perceiving culture as an amazing achievement of the human specie, rather than the particular living patterns and oddities of one society or another.

These are sketchy examples, but we hope they are sufficient to indicate that the kind of learning we are concerned with can and should emerge from all courses and at all grade levels. In this way, by the time students reach the upper high school grades, they should be able to deal more effectively with the complexities of global interrelatedness in such topics as: food-population pressures; the uses and control of the seas; the spread of nuclear and conventional arms; the interlocking of economic systems; and the role of global corporations.

CONCEPT LEARNING AND BASIC SKILLS

Concept learning has been with us for some time, but frequently has not offered the kind of assistance to learning that was hoped for. GLOBAL PERSPECTIVES: A HUMANISTIC INFLUENCE ON THE CURRICULUM is based on the assumption that concept learning can do the job. In fact, it is vital in developing the students' ability to process and make sense out of vast amounts of information and stimuli.

Specialists in this field of learning point out that there are at least five ways in which the term *concept* is used. In this program we have focused on just two of these possible applications:

1. *Concepts are tools for helping students create order out of seemingly unrelated experiences and data.* In this sense, they provide what James M. Becker refers to when he wrote:

> "What students need is a framework for sifting, sorting, categorizing, classifying, evaluating, and choosing among many messages received from the world environment. Content then becomes a means of reaching a more basic objective -- developing a conceptual scheme broad enough to yield insights and hypotheses which can help students understand and participate intelligently in society."*

Concepts can provide the kind of framework Becker refers to. But to achieve this the learner must be able to build on a sound beginning model of what is meant by *change*, *conflict*, or any other concept. This is what we have tried to achieve in this program.

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* James M. Becker, "Organizing the Social Studies Program," *Social Studies Curriculum Development: Prospects and Problems*, 39th Yearbook of the National Council for the Social Studies, 1969, p. 97.

At the same time, concepts are not ends in themselves. Our purpose is not to teach students all that can be learned about any of the four concepts dealt with in this project: *interdependence, conflict, communication,* and *change*. When applied to specific content, they are useful as tools for organizing information. Thus, the primary-grade class which learned about systems had acquired a tool which could be applied to new experiences and information. At this grade level, and through succeeding ones, the idea of systems (or, eventually, of interdependence) becomes *one* of the links that help the student see relationships between, say, the systemness of street and traffic patterns and the interrelatedness of life in a community, or the ecology of a pond and the delicate balances of the biosphere.

As students proceed through the pre-college grades, their mental image of each concept will change and grow, enabling them to deal with increasingly complex subject matter. These organizing tools then, while not providing miraculous solutions to basic skills problems, do offer students the means of "sifting, sorting, categorizing, classifying," and so on. We are convinced that such abilities will give students valuable assistance in mastering the skills of reading, writing, and computation.

Basic skills acquisition should also be enhanced by the second way in which concepts are used in the program:

2. *The four concepts chosen for the program represent broad topics or themes that are essential for understanding the nature of the world we live in.* We have emphasized the idea of increasing *interdependence* on a worldwide scale. *Change* is also a major characteristic of our world and all signs point to an accelerating pace of both technological and social change. And change also creates *conflict* -- conflict between groups that come into closer contact or conflict which serves to resolve issues created by change. Finally, as we find our lives more closely intertwined with others, we are in need of clear *communication* across cultural boundaries; we also must find ways to make wiser use of the miracles of the new electronic age of communication.

In a sense, therefore, education with a global perspective involves focusing on the major realities of modern life. This gives us some clues to content selection and helps us choose content that deals with the questions already in young people's minds: Who am I? Why am I here? What do I want from life? What is the good life? Can I do something to achieve it, or am I the helpless victim of gigantic forces over which I have no control?

In building some of our course content around these four major concepts, we do not always have to focus on global matters. Instead, content should offer students experience with these themes at all social levels -- the individual, the group, the community, the nation, and the world. Here is an example:

In a prototype which led to this project -- a multimedia package titled *Patterns of Human Conflict* (Prentice-Hall Media, 1974), students begin the unit by developing their own definitions of conflict. Through short stories, drama, poetry, journalism, and social science, they refine their definitions, recognize ways in which some conflicts can be healthy or functional, and analyze various ways of resolving conflicts. In one filmstrip, they examine

case studies of the theme involving a youth trapped by personal and group conflict over drug use; the civil rights march on Selma which involved large groups and eventually engulfed the entire nation; and conflict over sharing the resources of the world's oceans.

It is essential to deal with the theme in this multilevel fashion if global perspectives are to be more than the analysis of international events. The concept provides a unifying thread which enables the student to understand how the elements of a global perspective relate to his or her own life. In this way, both process and content combine to increase student motivation. The study of the American Civil War becomes something other than a remote historical event; instead, it becomes a case study in how people become caught up in conflict and why some conflicts spiral into violence. The understandings that emerge contribute to self-awareness and to a better comprehension of the world around us.

One final point needs to be made. A major responsibility of schooling is to provide adequate citizenship training for the emerging generation. Our democratic society can not afford a citizenry ignorant of the ways in which our daily lives, our local issues, and our national policies are interconnected with all other parts of the planet. When a town finds that its major industry is shifting operations to Mexico or Taiwan, a reaction of helpless frustration does not help those involved. If, however, they understand the forces that created such a situation, at the very least the event makes sense to them, and may lead to a search for alternative solutions. Or it may lead to the conclusion that this is one of those events -- like the energy crisis -- over which the individual has no control once it is allowed to happen. The task is to find ways to adapt to the situation -- and to work to prevent such events.

Our future citizens will also be participating in decisions that influence the nature and quality of life in our own nation and in the world. We are faced with such urgent questions as: What can we do to alleviate the suffering of those who live in abject poverty and hunger? How can we make the wisest use of our dwindling supplies of natural resources? Is the accelerating scale of arms and nuclear technology necessary? How can we learn to get along with people whose cultures or ideologies are markedly different from our own? What kinds of policies will make our built environment healthier and protect our threatened natural environment?

These questions and countless more will face our students in their adult years. All these issues affect our individual lives as well as the lives of all other inhabitants of the planet. Only a citizenry that understands the complexities of global interrelatedness -- and can weigh the consequences of various alternatives -- will be in a position to confront these issues in constructive and creative ways.

To sum up, we can say that improving the quality of education in general is closely associated with global perspectives education. Skills in reading, writing, and computation will improve when skill development involves meaningful content -- exploring the world around us and our relationship to it. Our democratic society needs citizens willing to participate in the decision-making process. And this commitment depends on our young people recognizing how their actions -- and those of the groups to which they belong -- influence, and are influenced by, events and actions in other parts of our interrelated world.

USING THESE MATERIALS

The remainder of this concept guide is divided into two parts: Book I contains ideas for developing your own lessons and activities; Book II consists of usable lessons which demonstrate how global [illegible] fit in with what you are already teaching.

To make the best use of both the ideas and the [illegible] advance planning will be needed. This is particularly true when developing multidisciplinary activities. For the elementary grades, the planning may require involving teachers of special areas such as art and music. It will also mean using activities which combine reading and social studies, writing and science, or any number of combinations. Teachers who have experimented with these approaches find that the extra planning is well rewarded by student interest and achievement.

At upper grade levels, planning becomes more difficult because we have become so used to teaching in isolated subject areas. However, more and more schools are developing channels for coordinating efforts across disciplinary lines. The materials in this guide are flexible and adaptable to local needs. If no cooperation between departments is possible, individual teachers can still make use of most activities. And, if you are already involved in or planning cross-disciplinary approaches, these ideas and lessons should fit into many different kinds of coordinated activity.

Two possible ways of fitting the materials into existing teaching plans are:

1. After reading through the booklet, simply select those topics or activities that seem best suited to your needs;

2. Use the subject index on p.30 to locate themes you plan to cover in your courses.

A word of caution: Since we have divided the materials according to grade clusters rather than into each of the 13 grades, you are bound to find some lessons that are above or below your students' ability level. In such cases, you may be able to make adjustments and use the material, but there may be a few activities that simply won't work. This is particularly true at the primary grade level where the leap from pre-reader to reader may pose obstacles.

COMMUNICATION IN THE K-12 CURRICULUM

We will be using the term *communication* in its broadest sense -- it encompasses the many ways of sending and receiving messages between people, as well as learning to deal more effectively with the various forms of mass media. The latter, for example, would include distinguishing fact from opinion, identifying hidden messages, and analyzing the influence of the media on lifestyles and personal decisions.

The following is a list of some of the goals developed in this set of guides. The list is not definitive or final. You will probably discover that other goals are also being met and, of course, you may not be working toward all of these at a given grade level. It is important to keep in mind that our basic aim is to provide students with a beginning mental image of what is involved in the word communication. Only in this way can we avoid the all-too-common situation in which students create their own mental image which turns out to be distorted or inadequate and thus fails to aid in processing information.

Through experience, the student will gradually add to and modify his or her idea of communication. This will be achieved by applying the concept in increasingly sophisticated ways to a wide variety of subject matter. Thus, the overarching goal is to learn to use this concept as one more tool for making sense out of the world around one.

GOALS OF LESSONS FOCUSING ON COMMUNICATION

Students will

1. recognize that communication includes not only language and artistic expression, but also appearances and behavior;

2. understand that clear communication involves quality as well as quantity -- i.e., we can talk with friends or family members at great length and still miscommunicate;

3. perceive that the increased quantity of communication across national or cultural boundaries does not necessarily lead to understanding and acceptance;

4. gain experience in coping with such barriers to clear communication as
   - cultural differences in behavior and values,
   - misperception,
   - language differences,
   - ethnocentrism,
   - stereotyping;

5. improve skills in writing, speaking, listening, and interpreting non-verbal forms of communication;

6. experiment with various forms of self-expression in writing and art forms;

7. understand that good communication depends on language and thinking skills -- including logic and the ability to recognize and analyze alternatives;

8. gain appreciation for the rich spectrum of ways in which humans convey messages to each other;

9. compare human and animal means of communication and cultural similarities and differences in communicating.

BOOK I: IDEAS FOR DEVELOPING ACTIVITIES FOCUSING ON COMMUNICATION

The primary grades classroom, with its c ructure, flexibility, and multi-subject approach, is an ideal envir ent xploring the nature of communication. Body language, the arts, a ent kinds of behavior can be examined as children develop skills in ora d written communication.

Children at these age levels can also begin to deal with barriers to communication. They will come to understand, for example, that:

- words don't always tell what we mean;
- behavior can be misunderstood;
- careless listening habits can lead to misunderstandings.

And they can begin discovering the ways animals communicate and how signs and symbols give us messages without words. The primary grades should be a time for exploring, experimenting, discovering, and learning by trial-and-error. These experiences can provide a beginning sense of the many facets of communication, and how these are related to reading and writing.

The subject matter will usually seem far removed from what we normally conceive of as global perspectives. It's important to remember that this is not so. Your students will be acquiring vital building blocks for understanding the concept and learning to deal with it more effectively. The more solid this initial base, the better they will be able to deal later with such aspects of the concept as cross-cultural communication, learning other languages, and appreciating unfamiliar forms of artistic expression.

Specific topics are listed in the Subject Area Index.

IDEAS FOR DEVELOPING LESSONS AND ACTIVITIES

TOPIC 1: GETTING THE MESSAGE

The accurate sending and receiving of messages is basic good communication. Practice with these skills should be ongoing in the primary grades. Here are some beginning ideas which can help children understand why some messages don't get through clearly and why care must be used in sending messages and in listening or observing.

AREAS OF STUDY

Language Arts (listening, speaking, analyzing stories)
Art (drawing, from verbal instruction)

OBJECTIVES

Students will

1. identify at least two reasons why messages become confused;
2. through playing "T[illegible]," recognize the value [illegible] confirming a messa[illegible]
3. demonstrate improved listening skills in drawing a picture from oral instruction;
4. choose among alternative ways of sending a message.

TEACHING SUGGESTIONS

A. Accurate communication begins with careful listening and observation. Children's skills in this area can be sharpened through games and exercises in every area of learning. These include remembering elements of pictures or live situations; counting, or finding special things, in pictures or films; listening for special words or sounds; compari[illegible] different tones of voice for the same statement; and drawing pict[illegible] or writing accounts of heard messages. Combine such exercises wit[illegible] stories about how messages can be confused through poor listening observation. The stories of Lazy Jack* and Amelia Bedelia** are examples of many stories which hinge on misinterpretation of messages -- and they approach the subject with humor.

B. Even when we listen carefully, we can't always get the exact meanin[illegible] that is in another person's mind. Demonstrate this by having children draw a "monster" according to your description. Provide specific features, such as "fat brown legs" or "pink claws." The children's drawings will look quite different, even though they may be accurate representations of what you said. Discuss with the class how we can't always express what we mean. Ask: Why should we be extra careful to understand what people are *trying* to say? Repeat the activity and point out examples of improvement in listening for detail.

C. The old "rumor game" [illegible] be used to teach the value of checking back for confirmation. [illegible] a message containing "who, where, what, when" elements, such as "[illegible]onday Sally's frog ate all the guppies in her fishbowl at home." [illegible] this message by whispers from student to

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* *Lazy Jack*, an English tale by Joseph Jacobs, rewritten by Barry Wilkinson. American Edition. New York: World Publishing Co., 1970.

** *Amelia Bedelia*, by Peggy Parish, New York: Harper and Row, 1963.

student around the class, then discuss the warped message that emerges at the end. Try the game a second time with another message but require everyone to repeat the message back to the sender for confirmation before sending it on. Students should quickly see how accuracy is improved.

D. Of course messages can be sent in a variety of ways; some are better for certain situations than others. List on the board a variety of ways to tell a message, or use simple pictures to show: saying it; writing a note; making a phone call; showing an object or picture; and acting it out. Then suggest a variety of situations and ask class members which method of telling is most appropriate.

Situations might include:

- tying a shoe;
- telling a salesman you want new shoes just like your old ones;
- inviting a friend to dinner;
- showing how happy you feel;
- telling what your house looks like.

Have different pairs of students decide what method they would use to send one of these messages. Practice with paper telephones (with students facing away from each other) will demonstrate that talking on the telephone is often not as clear as face-to-face conversation. Some children might be able to give reasons for this, noting use of hands and facial expressions.

The students will see advantages of both telling and drawing something like the appearance of a house. Acting it out will be most clearly valuable in telling someone how to tie a shoe. For fun, have some children try giving instructions with other children following those instructions carefully -- it's just about impossible. Conclude by emphasizing that some ways of sending messages are better than others depending on the kind of message you are sending.

TOPIC 2: "TALKING" WITH DANCE AND MIME

Rather early, children recognize that people communicate through movements and facial expressions. They should understand that these are universal forms of expression, common to all cultures. Sometimes the body-language messages used in another culture are easily understood; at other times we have difficulty, even though the people of that culture would have no trouble. These activities will develop the understanding that there are similarities and differences in the way people around the world use body movement and facial expressions.

AREAS OF STUDY

Dance, Mime (body movement)
Music
Social Studies (other cultures)

OBJECTIVES

Students will

1. use movement and facial expressions to illustrate a story;
2. recognize that different movements can express the same idea or feeling;
3. observe and interpret body movement and facial expressions;
4. identify cultural variations in the use of body language;
5. understand that body movement can be used to tell a story or aid in telling a story.

TEACHING SUGGESTIONS

A. Begin by demonstrating the possible variety in simple imitations. Sing a song which uses finger play, such as "The Eensy Weensy Spider." Then use another song and have the children try to illustrate it with hand movements or finger puppets. Encourage individual children to demonstrate their variations. Point out two or three cases where different movements conveyed the same message.

The same procedure can be used with stories or poems.

B. To demonstrate how important hand signals are, you might ask volunteers to try to convey a message *only* by speaking -- with no use of their hands. Examples: How to get from the classroom to the auditorium. An activity they learned during the summer, like how to paddle a canoe.

A variation, would be to have two or three observers keep track of how hands were used to communicate during a single day. The students will quickly grasp how much we depend on our hands when we "talk."

C. Invite a dance or mime artist to give a demonstration to the class. Have the students try to guess what messages are being conveyed. Then your guest can explain each. Point out ways in which different parts of the body were used -- face, hands, arms, etc.

Rent or borrow a film of Marcel Marceau. Explain that he is French and if the class has had no experience with the French language, let them hear samples of it before you proceed. Then show the film and have the students interpret the message. They should have little trouble and will be able to identify the importance of such features as facial expression, body posture, and so on.

A good addition would be to try to get one of Danny Kaye's films of the actor telling stories (usually Hans Christian Anderson) to children. Here, the students will see how body language combines with spoken language to emphasize meaning.

D. Use films or pictures of dancers or ceremonial performances from other parts of the world. Ask the class to point out movements that look familiar. Do they express the same or a different meaning from the way they are used in our society. (The film narration should explain this; an option is to use still pictures from sources like *National Geographic*, which also could be used for a bulletin board display.)

E. Different cultures use dance to tell stories or for social and religious ceremonies. American Indian tribes, for example, used different dances for war, rain, illness, crops, and so on. Using films or a source book, teach the class a simplified version of one or two such dances. See if the students can figure out any of the meanings; explain others to them. This will reinforce the basic idea that all people use body movement to send messages; some of these can be understood only by people of the culture or who know the culture -- other movements are common to many societies.

As a conclusion, you might have groups invent their own dances or mime activities which the class can then try to interpret.

TOPIC 3: ANIMAL LANGUAGE AND HUMAN LANGUAGE

One of the basic understandings involved in global perspectives is the recognition that we are linked to all other humans in the world through our biological and cultural heritages. Human/other animal comparisons provide an excellent way to help children perceive some of the many ways we are linked to all members of the human species.

AREAS OF STUDY

Nature (animal behavior)
Language Arts (writing, interpreting messages)
Safety

OBJECTIVES

Students will

1. observe and list ways animals send messages;
2. through a cooperative activity, draw inferences about the difficulty of communicating without words;
3. on the basis of stories classify animal messages of different species;
4. compare animal and human responses to danger signals.

TEACHING SUGGESTIONS

A. Begin with the close observation of pets -- at home or in the classroom. Ask the children to tell about ways the animal gives messages. How does it tell you when it's hungry? playful? sleepy? angry? frightened?

Make a butcher paper chart of how different pets communicate. Include ways they communicate with each other.

B. To emphasize the intricacies of animal communication, use films, stories, or narrations that provide some detail on how specific species communicate. [illegible], and other birds have been studied at some length. The children will find this fascinating, including some of the mysteries we can't yet answer about animal communication. The NOVA public television series produced an excellent pair of programs on the varieties of communications among birds.

Depending on the kinds of materials used, you might reinforce the lesson by having volunteers imitate some animal communication through behavior and have the class guess what animal is being shown.

Throughout this activity, point out any similarities in animal and human communication.

C. Any number of activities can be used to demonstrate and dramatize the special case of human language. You might begin by pointing out the limits of animal communication -- the relatively small number of messages they can send. Also, they cannot write down the symbols of their language, and this means that what is not inherent must be learned by observation. This limits the information which can be transferred to each generation.

To indicate the importance of human language, have the class (or groups) try a cooperative task, such as a kitchen or art project, *without* speaking. Allow them to use facial expressions, hand signals, and so on -- but no words. After a few minutes of this, ask such questions as:

- How did it feel to be without language?
- What were some of the mistakes made in sending or receiving messages?
- What funny things happened?
- How would the project have been easier if words could be used?

D. Another way to explore differences in animal and human communication is through danger signals. Both animals and humans send messages that call for quick action. But humans can be much more *exact* in giving warnings, and they can think about what the safest thing to do would be.

Ask students to write or tell stories about some "what if" situations -- first using animals as the subject and then humans. Examples:

- You (first a cat, then a person) and a friend come to a busy intersection.

- You and some friends are in a forest and you hear a gun shot.

- You are in a building and you smell smoke.

- You hear someone calling for help.

TOPIC 4: SYMBOLS AND SIGNS

As cross-cultural contacts increase at an ever-faster pace, people have discovered that symbols can help overcome some language barriers. This set of activities introduces the class to various kinds of symbols both in the local community and on the international level. The topic might best be used at grades two or three after the children have had some introduction to the idea of "Spaceship Earth" or our "shrinking globe," but it is also useful in any study involving either safety or cross-cultural contacts.

AREAS OF STUDY

Social Studies (the global system; international understanding)
Art (drawing, potato printing)
Safety

OBJECTIVES

Students will

1. observe and interpret symbol signs in their neighborhood;

2. name some reasons for using symbols instead of words in certain situations;.

3. demonstrate understanding of the nature of logotypes by charting areas where some are understood, and by making and using their own;

4. recognize and use some international symbols;

5. understand that our symbols are not natural but arbitrary.

TEACHING SUGGESTIONS

A. On a neighborhood field trip, have the children observe signs. Help students distinguish between the signs that primarily use words and those that depend on symbols. Ask: Why should we use symbols when we could use words? Students should recognize the value of symbols for nonreaders (like some of them, perhaps), and for the quick sending of a message that might take too long in writing. In the classroom, have children draw some symbols they saw. Discuss the importance of *colors* and *shapes* of signs, and what they tell you. For example, what colors mean warning or danger? What is the shape of a stop sign.

B. Children enjoy manipulating *logotype* [illegible] symbols. Introduce children to the logotype idea by showing examples such as cattle brands or familiar automobile trademarks. Discuss the reasons for these symbols (easy recognition; they can be understood by people who don't read; they advertise). Have the children cut out logotypes they find in newspapers or magazines. Use some of these to make a simple graph showing how broadly each logotype is known.

The graph might look like this:

Logotype	Region	Understood by people in: U.S.	World
Cattle brand	X		
Volkswagen	X	X	X
Union Gasoline	X	X	X

Have children create their own logotypes with potato-prints. They can use these stamps to sign artwork (as some Asian artists do), or even to identify written assignments.

C. Bring some international symbols to show the class, such as the United Nations symbol, the Olympics linked circles, national flags, international traffic signs (use the encyclopedia and your state highway department as sources). See now many the class can identify. Compare if possible some international traffic signs with equivalent American ones. Lead children toward the understanding that no symbol has an absolute meaning (our familiar hexagonal stop sign, for instance, isn't used in other countries). We simply agree on certain meanings. Ask the class why we are switching many of our signs to international symbols. For example, how would this help foreign visitors? How would it help when the Olympic games are held in an American city?

Ask the children to choose some appropriate international signs to put up around the school or in the classroom.

D. Nonprinted symbols are another important aspect of human communication. Introduce the class to trailmarking as done by pioneers and Indians. Children can practice their own trailmarking on the playground using boy and girl scout methods. Over the course of the school year, introduce other "object-symbols" to the class as they fit in. Distress signals, for instance, are good to know. Stress the reasons for using such signals instead of words; but emphasize too that almost all our signals are not "natural," but agreed upon. Many people, for instance, may think that

black is the "natural" color for mourning, whereas many people wear white for that purpose. The same is true of traffic signs and other kinds of symbols.

Note: You can easily use these activities as a way of introducing the topic of the U.S. undergoing the change to the metric system of weights and measures.

TOPIC 5: NEW WAYS TO SAY IT

While building vocabulary in new and different ways, these ongoing activities work toward a long-range goal of education with a global perspective: the students will encounter words or phrases that have special significance to particular cultures. This experience, in turn, is a first step in perceiving culture (with language being one component of culture) as a uniquely human way of meeting needs -- rather than thinking of culture as the traits or oddities associated with one group of humans.

AREAS OF STUDY

Language Arts (vocabulary building)
Foreign Language
Social Studies (human culture)

OBJECTIVES

Students will

1. select and use alternative words and phrases;
2. experiment with new ways of expressing familiar ideas;
3. explain why certain words have special importance to particular cultures.

TEACHING SUGGESTIONS

A. To develop awareness of vocabulary alternatives, try using substitutes for standard classroom greetings or instructions. Introduce one or two alternatives yourself to give them ideas. On some days, you might use slang phrases or special phrases the children use at home. On other days, specific foreign phrases might be used -- making sure that they know that the words are Spanish or French rather than just "foreign." It's best to spend as much time as possible with one language, relying on the help of foreign language teachers when possible. Ask a travel agent for posters showing scenes of the country you're dealing with, place these around the room, and tell the children a little about the society.

B. An enjoyable way to encourage children in different means of expression is to play with a much-repeated name or action in a fairy tale or favorite story. Examples are "Sleeping Beauty," "the crafty fox," "he blew

and he blew and he blew the house down." Divide the class into 4-5 groups. Help each group in working out an alternate way to "say" the phrase. They may just put it in other words or another dialect; or act it out; or play the rhythm of the phrase on a drum or tambourine, perhaps with other sound effects; or make a picture or sculpture reflecting the phrase; or put it in another language. When all groups are ready, gather the class in a circle to read the story. Each time you come to the phrase, point to one of the groups to "perform" its version.

C. Work as a class at "word collecting." Almost any excuse will do for this sort of exercise: the point is *not* to confine it to reading or language arts periods. A word collection is a group of words that fit under one category or are synonymous. The class, or groups of students, can "brainstorm" collections; they may be put in a notebook to be added to later if anyone so wishes. Collections may center around favorite classroom objects: things to eat, places found on field trips, feelings about recess, and seasons. Choices may come from hearing or reading striking descriptions of familiar things; others may be more fanciful -- without being silly. As children "collect" words that go together and discuss which they like, which "work better," etc., they should feel more of a sense of ownership and mastery, as a group, of their own growing vocabulary.

D. People of other cultures often have "special" collections of words that they use in their particular environment. The Eskimos, for instance, have many words for different kinds of snow. Ask the class why this might be important for Arctic societies. After they have made some guesses, explain the importance of knowing exactly what the snow conditions are, especially if you are traveling or hunting. The Greeks have wonderful words for the sea. Hunt up some collections (consult district foreign language teachers -- or try writing to consulates). Introduce the words to the children; practice pronouncing and using them. Talk about the small but important differences in meaning that languages can distinguish. Explain that Americans too have certain specially rich collections of words. One example is all the words we have to describe automobiles. Ask the students to begin a list of car terms and complete it with suggestions from parents and siblings. Names from different periods of history (tin-lizzie, etc.) would also be fun.

TOPIC 6: COMMUNICATION IN FAMILIES

Students explore different ways family members communicate with one another -- in American families and in other families in different times and places. They will discover that in all cultures children learn from family members; and in all families there can be breakdowns in communication.

AREAS OF STUDY

Social Studies (family life, other cultures)
Language Arts (interpreting pictures, stories, television programs)
Art (interpreting photographs and drawings)

OBJECTIVES

Students will

1. infer from pictures the kinds of messages family members give and receive through their behavior;

2. identify cases of children learning from family members through stories and pictures;

3. draw inferences about how mistakes in family communication can cause problems;

4. compare family communications in different cultural settings.

TEACHING SUGGESTIONS

A. To begin exploring the wealth of ways in which family members communicate, it might be best to focus on how children learn from other family members. Use social studies texts for pictures of family life and ask the students to explain what kind of communication is going on. Use photographs and drawings that show parents or other family members showing children how to do things -- ride a bike, fix a broken toy, mow the lawn, and so on.

Ask volunteers to imagine the kind of things the people in the pictures might be saying to each other. Point out how much of what is being learned comes from both language and being shown how.

The universailty of this theme will emerge if you begin showing similar family pictures in American colonial times and also in other cultures. Many social studies texts will provide ample pictures for this kind of picture analysis. You can also borrow texts from upper grade levels which will provide photographs and artistic representations of families in other cultures and in other time periods.

B. Use families in television stories to emphasize the importance of clear communications in families. Many of your students' favorite situation comedies hinge on some breakdown of communication. Choose episodes that a number of children have seen and ask them to tell what the communication failure was and what troubles it created.

Without prying into family privacy, you can also ask students to relate stories in their own families where a problem in communication led to mixed up or humorous consequences. For example, on a family trip, what happens if someone gives the wrong directions?

C. If your readers contain stories from other lands, have students volunteer to act out different family roles. Point out the similarities and differences in the way these families interact. For example, a story in a Chinese setting might reveal different relationships between children and various members of their family -- and some of these members would be considered quite distant relatives in American culture. In any such stories, try to explore with the children the feelings that lie behind the behavior --

respect, a desire to please, affection, duty, and so on. Where possible relate these to situations and feelings familiar to the class.

TOPIC 7: ART AS LANGUAGE

These activities will introduce students to the idea that art is another form of communication. Some examples of art are easily understood by just about everyone -- although not everyone may like the way the message is formed. In other cases, it helps to know what the artist was trying to do, why particular materials were used, what the reason for the message was or is.

AREAS OF STUDY

Social Studies (other cultures, American history)
Art (crafts, drawing)

OBJECTIVES

Students will

1. explain three different reasons for creating art works;
2. create their own examples of art in three different mediums;
3. recognize that many art forms are ways of sending a message.

TEACHING SUGGESTIONS

A. Bring in photographs or slides of prehistoric cave paintings. Describe what is known about these paintings, e.g., that they were probably done for us by hunters who wanted to capture "the spirit" of the animals by painting them. Ask the students what they notice most about the pictures. Allow any answers but stress those that mention the strength or power of the animals. Ask what words the artist might have used to describe the animals.

Let each student choose an animal he or she feels close to or would like to see one day. Then, have them do their own "cave" paintings. Use wash-off chalk on a rock if possible, or butcher paper. Encourage the children to emphasize what they think is "important" about their animal.

B. Show the class some sewn alphabet samplers done by American children in the 18th and 19th centuries. The real thing is best, but detailed photographs from any of the many collections will do. Note how young the children were and how intricate their work was (the Whitman "chase" sampler is especially impressive).

Explain the reason for the samplers. (They were made partly to learn the alphabet, but more important to master a variety of stiches.) Ask why this would be important in an age before machine-made clothes were available. Show a number of samplers and ask what each child did to make her sampler special.

Try making a class sampler assigning portions to individual students -- boys and girls. Use some easy-to-handle method, such as gunny-sack material, yarn, and large blunt needles. Encourage and help the students to make their portion special. Subjects can be the school, something in the local community, a class picnic, or just about anything meaningful to them. A crewel supply shop may be able to supply you with an instructor to demonstrate different kinds of stiches.

C. Use slides or photographs of *molas*, made by various Indian tribes of Central America. The nonrepresentational aspects of this art -- which is becoming very popular in this country -- may strike the students as strange or ugly. Encourage them to express their feelings, which may be simple statements like "I don't like it," of "the colors are pretty but the people look funny."

Point out that in all cultures or societies there are art forms special to the people. They develop their own "language of art" which they enjoy and appreciate. This may become clear to the children if you show them molas created in the past few years which show such scenes as the Apollo moon landings and jet airplanes -- the tribes have used their own art language to describe something new.

You can have the class try molas, too, a reverse form of appliqué. The Erica Wilson Company has books of instructions -- the technique is quite simple.

A variation would be to use African tribal art and have the students try making ceremonial masks of paper maché. Whichever subject is used, discuss with the class the results of their artwork, emphasizing the things that make each child's work special. You can explain this as an important part of the language of art -- the artist creating his or her special message.

TOPIC 8: GETTING TO KNOW STRANGERS

We communicate most easily with people we know best; some of us never overcome barriers in talking with complete strangers. Particularly at the beginning of the year, you might find it useful to work with your students on getting to feel more comfortable with each other. In contacts across cultural boundaries -- as well as within the limits of a classroom -- working on cooperative projects can often help bring people closer.

AREAS OF STUDY

Social Studies (interpersonal and group relationships)
Language Arts (speaking, greeting, interviewing, writing letters)

OBJECTIVES

Students will

1. identify some problems in meeting strangers;

2. become better acquainted by working together in small groups;

3. gain experience in meeting children from other classrooms or schools.

TEACHING SUGGESTIONS

A. Use reader stories, folktales, or pictures as take-off points to talk about strangers: How do we feel about strangers? What is it like to be a stranger? Why is it hard to understand strangers? Why must we often be careful in dealing with them? Make a board list of reasons why it is sometimes hard to talk with strangers. The list might include:

- Language or accent different

- Unusual looks

- Doesn't know where anything is

- Wants to do things you don't know about

- Doesn't know about your interests

Help the students build the list by having an aide or older child role play being a stranger in your school. Ask: Which items on the board might soon disappear, or not matter? Which can we help change?

B. Try out a variety of ways of getting acquainted. Even if your children already know one another, they will enjoy the process. The idea to emphasize here is that doing something together -- or working toward the same goal -- is a good way to get to know someone.

Divide the class into pairs or small groups. Tell children in each group they are "strangers of the day" and will be getting to know one another better. Some exercises for groups to try:

1. Have group members interview one another, using 3-4 questions decided on by the class. You can create a game of "getting-to-know-you Bingo" having each child interview others to find those who can fill in one of these squares with their name:

	Has a Pet	Rides a 2-wheeler	Likes Sports
Was in your class last year			
A new student this year			
Lives within 2 blocks of you			

The first to fill in a Bingo column is the winner. More elaborate vairations can be built to suit the ability-level of your class.

2. Play a game together; play a game as a team against another group.

3. Eat a meal or snack together.

4. Write a round-robin letter to another group, or draw a composite picture and send it to another group.

5. Clean up a messy area of the classroom together.

6. Go on an errand together.

Ask the children which activities they liked best; which helped them feel more like friends. Did it become easier and easier to work together? Why?

C. Extend your acquaintance to another class in your school, if this is practical. Plan a joint project, such as cleaning up the school yard or decorating the hall. Before you begin, assign students to "joint" groups (each with members from both classes). Let each group do some of the more popular exercises from Part B. Then set all groups to work on the main project.

D. Get in touch with a class at another school (or more distant school). Build on common interests and goals. You might exchange artwork and results of similar projects, exchange classroom plants or animals, make phone calls and write letters, even send "exchange students." The second classroom can provide a good "laboratory" for students at both ends to practice communication skills. At the end of term, plan a get-together with both classes. Allow time to talk about what you have in common, how expectations of "what the other class is like" were filled, and any miscommunication that may have happened.

: 9: MISPERCEPTION

ese exer ises show chil n hat our sen s ' ways relie
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T

ence (the senses)
ruage ts (fables)

: IVES

Students will

1. infer through water and mirror experiments that the sense of sight can be fooled;

2. recognize that the senses of touch and sight work best together;

3. compare perceptions of an ink blot to see how people find different patterns in the same thing;

4. use fables and personal stories to identify examples of misperception.

TEACHING SUGGESTIONS

A. Simple water experiments can be used to show how our most relied upon sense -- that of sight -- can give us false information. A finger in a glass of water looks fatter viewed from the side. A pencil put partway in a pan of water will seem to bend at the waterline. Have children use their sense of touch to disprove what their eyes tell them here.

B. Mirrors can be used similarly. Have the children look at themselves, and at the classroom, reflected in a mirror. Let them try to touch their left and right shoulder and toes by watching their reflections. Ask whether they can tell you if an object is on the right or left side of the room by looking at the mirror image. The children should discover that the mirror image is a reversed reflection of everything, and one can be easily fooled.

C. Use a grab bag to show that the sens of touch alone is not always reliable. Blindfold children and let them try to identify objects by touch alone; then let them use sight also.

In conjunction with this, tell the class the fable of the five blind men and the elephant (in which each man, touching a different part of the elephant, had a different idea of what the animal was like). Ask: Did you ever make a mistake about someone or something because you "saw" only part of the situation? Many classical fables also involve faulty perception.

B. Young children can begin to [illegible] nds make "sense" out [illegible] n-dom patterns, according to [illegible] personalities and cult[illegible] training. Use an ink blot t[illegible] across. Simply fold a p[illegible]ce of paper over a drop of ink [illegible] blot. Ask everyone to [illegible]aw a picture of what is in the bl[illegible] talking. Then share cla[illegible] ideas. Talk about other places [illegible]ere [illegible]ferent people see differe[illegible]t patterns: in the clouds, the m[illegible], a [illegible]p fire. Suggest that sometimes we "see" patterns in life [illegible]at [illegible] fit the facts, but come from familiar ideas in our heads. F[illegible] instance, we may think two kittens are fighting when they [illegible] playing. Draw analogies as appropriate to stories or folkt[illegible] your class knows (for example, Chicken Little's perception tha[illegible] was falling).

TOPIC 10: HEARING AND USING [illegible]HM

These activities are intended t[illegible]e children to the existence of rhythms in their lives, and to s[illegible] the range of human use of rhythms as part of the many ways we send and [illegible]e messages.

AREAS OF STUDY

Music (rhythm, chants, songs, in[illegible]ents)
Social Studies (other cultures)
Science (body rhythms)
Physical Education (traditional games)

OBJECTIVES

Students will

1. feel and record their own body rhythms;
2. distinguish between voluntary and involuntary rhythms;
3. record chant rhythms and explain why they are important;
4. use a rhythmic pattern as a "frame" for composing new words in a song or poem;
5. identify percussion as a means of sending a message.

TEACHING SUGGESTIONS

A. A starting place for studying rhythm is with the children's own bodies. Ask children to shut their eyes and feel their own heart and lung rhythms. They can beat them out on desk-t[illegible] or count the number of beats or breaths in 30 seconds. Ask the [illegible]ass to run around the playground once or jump up and down, then recheck [illegible]ir rhythms. This introduces the idea of a fast or slow tempo. Explore other body rhythms the children have. Individuals can act out wal[illegible]ng, running, dancing, work, or play rhythms (stirring a pot, hammering a nail). Make a board list of plants, animals, and people. Ask what rhythms these living things share with

class members. A fanciful list can be fun. Examples:

- A rhinoceros
- A pine tree
- A Chinese girl
- A "dancing" bear
- A mosquito

Follow-up discussion should focus on the difference between *involuntary* rhythms our bodies follow and *voluntary* use of rhythms by humans.

B. Bring out ways your children use rhythms in their own lives. Play chants for seesaw, jump rope, and other games are good examples. Have some children recite a chant while others beat out the rhythm with hands or feet. Record different rhythms, using strong (/) and weak (⌣) beat symbols. Ask: Why is each rhythm important to each game? Do the words of the chants always make sense? Why is that not always as important as the rhythm?

Work and play chants from other ethnic groups or countries can show the variety of rhythms people use to help them "keep the step." The Lomax book, *American Ballads and Folksongs,** includes work chants sung by different American groups. An excellent resource in this area for young children is Beatrice Landeck's book on poetry and prose from Afro-rooted sources.**

C. Children can begin to see the potential of rhythm as a form for self-expression, and as an integral part of speech. Clap out the rhythms in children's names and other words; let the children listen for and record strong and weak beats. Landeck suggests using the African "talking drum" idea: write three short proverbs or phrases on the board. Assign a "drummer" to interpret one of them, and let the class guess which it is.

Emphasize how rhythm joins with rhyme and repetition to provide an easy to remember pattern. Pick a simple song or poem with a strong rhythm and refrain. Ask children to substitute words or phrases of their own where appropriate. "Old MacDonald Had a Farm" is an easy one. Children should see how the pattern makes "original" composition easier.

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* John A. Lomax and Alan Lomax, *American Ballads and Folksongs*, New York: Macmillan, 1934.

**Beatrice Landeck, *Learn to Read, Read to Learn: Poetry and Prose from Afro-Rooted Sources*, New York: David McKay Co., Inc., 1975 (paperback, $4.95).

D. Percussion instruments are powerful means of expression for many groups. Ideally, the class might hear different sorts of drummers in person, and ask the drummers about their feelings in playing. Library records, museum exhibits, or pictures of percussion instruments are other resources. Check school films and social studies texts for uses of percussion in various cultures. According to the information you can gather, have children themselves try out some options, such as:

- Japanese Kabuki-type percussion to illustrate feelings in a brief pantomime;
- drumming for a march;
- "talking" between two drums (native American or African type).

BOOK II: PATTERNS FOR TEACHING ABOUT COMMUNICATION

LESSON 1: TALKING WITHOUT WORDS

PURPOSE

To build a conceptual definition of communication as an organized system for the sharing or interchange of feelings and ideas with messages (verbal and/or non-verbal) being *both sent and received*.

AREAS OF STUDY

Social Studies (communication)
Language Arts (creative storytelling without words
Drama (pantomime)

OBJECTIVES

To learn that many familiar messages are communicated non-verbally, students will

1. interpret non-verbal messages by explaining their meaning(s);

2. send non-verbal messages in role-play situations.

SUGGESTED TIME: 2 class periods

MATERIALS NEEDED

2 suggested books: *Talking Without Words* by Mavis Hall Ets. New York: The Viking Press, 1968; and *The Marcel Marceau Alphabet Book* by George Mendoza. New York: Doubleday & Company, Inc., 1970.

SUGGESTIONS TO THE TEACHER

Be willing to try a lesson or two in which much or even all of the teacher-child and or child-child communication is non-verbal. Use any or all of the following suggested activities and games to make the concept of non-verbal communication real and familiar. As the children participate in a variety of introductory activities, begin to label for them (with their help) just what communication functions and forms have been experienced. Discuss the word "communication" itself and encourage the children to give their own examples of ways they communicate to see if the term is really being understood.

ACTIVITY 1: To interest the class in the storybook *Talking Without Words*, prepare the children without any spoken directions. Indicate without words where and how they should sit for the story, and also accomplish any necessary reinforcement of your directions non-verbally. Then ask the children

how they knew what to do. (Obviously, you shouldn't arrange your students in positions they are long accustomed to. That won't prove anything.) Tell them that the story will be about what just happened -- talking *without* words. As you read, encourage the children to show or mime in their own ways the various messages in the book; by accepting a variety of gestures for any given message, you will be encouraging a beginning awareness of human commonalities and diversity. Discuss how we all communicate with and without words; and that each of us may have his/her own particular way of communicating certain messages. Introduce the term "communication," if it seems appropriate at this point, and discuss how "talking without words" is just one way of communicating.

ACTIVITY 2: As a follow-up, ask volunteers to stand up and send a wordless message to another student or the entire class. Encourage the senders to think of familiar messages they send all the time to family and friends, including the ones suggested in the book. Have the class convert each message into words to demonstrate how the same message can also be sent and received verbally as another way of communicating. (Be alert for conflicting interpretations and capitalize on them constructively. Conflict is in some respects the antithesis of communication, and students will be able to comment on how wrong readings of intended messages can be harmful or downright dangerous. Suppose, for instance, we misunderstood the non-verbal message of a crossing guard or traffic policeman.)

ACTIVITY 3: To prepare the class for another story, mime what you want them to do in order to get ready. Show each page of *The Marcel Marceau Alphabet Book* and have the children explain the message that is being mimed for each letter of the alphabet. Then have each child choose his/her own letter (perhaps the letter that starts their first name) and mime or show something that starts with that letter for the rest of the class to interpret. Help each child to mime some key clue of his alphabet word so that his/her message communicates itself as clearly as possible to others.

ACTIVITY 4: As a follow-up, play the game "Table Talk," a simplified version of charades. Have the children sit in groups of three to six around tables or on a rug. Choose a representative from each group who will mime words from a list prepared by the teacher. When each group has sent its representative to the teacher, the teacher gives each a word or words to mime, and each representative rushes back to his/her group to act out the word(s). The representative may not talk at any time but must do all his/her communicating without words. The rest of the group may talk as they try to guess the word(s) and the first group to get the exact word or message wins a point. Since the representative cannot talk at any time, he/she can use some form of non-verbal communication (example: raise a hand or wave hands together) to signal the teacher that his/her group has guessed the right message. (Representatives may rotate until everyone has had a turn.)

LESSON 2: WE ALL SPEAK THE SAME LANGUAGE -- BODY LANGUAGE THAT IS!

PURPOSE

To develop awareness of the global universality of human emotions expressed as gestures in body language communication.

AREAS OF STUDY

Social Studies (cultures)
Language Arts (body language)
Drama (pantomime; makeup)
Art (interpreting photographs)

OBJECTIVES

To understand that many human emotions/gestures are common to all of us, the students will

1. show in mime different emotions or moods using different parts of their bodies;

2. interpret emotions from pictures of peoples of varied cultures.

SUGGESTED TIME 1-2 class periods

MATERIALS NEEDED

- Book: *Frances Face-Maker* by William Cole and Tomi Ungerer (Cleveland: Collins World Publishing Co., Inc., 1963);
- Mirrors;
- Makeup (optional);
- Large paper grocery bags;
- Pictures of peoples of various cultures showing various emotions. (An excellent source is *The National Geographic*.)

SUGGESTIONS TO THE TEACHER

Tell the children that they are going to do more talking without words but that this time they will be communicating more of their emotions or feelings as opposed to instructions or words via body language. (Make sure that students understand the basic distinction between feelings and actual messages; e.g., between "I'm unhappy" and "Close the door.") Observe and identify with them some of the types of body language messages you're receiving from individual children as they listen to you talk. (Examples: bored, excited, angry, restless, etc.) Tell them that they're going to hear a story and play a face-making game. Have them state in body language how they feel about hearing stories and playing games. After the story of *Frances Face-Maker*, choose any or all of the suggested follow-up

activities to help children recognize that we all have similar ways of communicating our feelings via body language, and also that our own distinctive features play a part in shaping them.

Activity 1: People communicate their emotions or feelings through facial expressions as well as movement. Children, by playing this face-making game, will enjoy making this discovery for themselves. Each child or children in pairs should have a mirror. A small hand mirror will do. Have the students practice making various faces in the mirror -- happy, sad, angry or frightened. Read the book *Frances Face-Maker* in conjunction with the game, and have the children make their own facial expressions as you read. Show the students the kinds of faces Frances makes in the book, and have the children compare those with their own facial expressions. What faces are similar? Which ones are different? (A Polaroid camera is a useful and delightful adjunct to this activity.)

Activity 2: Use the following instructions to introduce this follow-up activity:

Now let's play our own game. You have a choice of how you want to show the rest of the class how you're feeling. Like Frances, you can just use your face to communicate your feelings, and have your classmates try to tell what your facial message is. Or use other parts of your body such as your arms and hands or legs and feet to communicate your mood. Try covering the top part of your body with a grocery bag so that no one can see your face or arms. Do you think the class can guess how you are feeling from just your legs and feet? Let them try. You can also choose to get your message across by using all of your body from your face down to your feet.

Activity 3: Throughout history different peoples have used facial makeup to emphasize their feelings. We sometimes use makeup on Halloween to make our faces look jolly or scary, or just different. Circus clowns paint on smiles or drooping mouths. People in other cultures also use makeup to show their feelings during different celebrations. Some American Indian tribes decorate their faces for happy, festive occasions and used war paint to terrify the enemy. (Show pictures if available.) Various societies around the world paint their faces and bodies to show both the joys and sadnesses of life. Japanese actors in Kabuki plays paint their faces to stand for various feelings. (Again, show pictures if available.) Actors and actresses all over the world use makeup to exaggerate the feelings of the characters they are portraying.

Face-painting is a helpful teaching tool for freeing many children to express their feelings when they are afraid to do so otherwise. Children may bring left-over makeup from home, or use what samples there are at the school. (Theatrical makeup is far better.) Discuss with the class the ways to paint one's face to show an emotion -- such as a mouth turned down for unhappiness. Let the children paint their faces

and see if the class can guess what feelings are being expressed. (An ample supply of facial tissues and cold cream is suggested.)

Activity 4: People everywhere communicate through facial and body movements. However, these movements vary from culture to culture and people to people. Show the children pictures of people with different facial expressions and varying body positions. Let them guess what feeling or emotion is being expressed. Encourage different interpretations from the students.

Next, show the pictures in categories such as how people communicate friendliness. Examples of friendship might be found in pictures of someone smiling, shaking hands, or bowing. Point out the variety of ways people can communicate the same feelings through body language. Discuss with the class what expressions and gestures are similar to ours and which ones are different.

Children may also be asked to organize a bulletin board display of newspaper and magazine photos showing different facial and bodily expressions. *Happiness, anger, sadness, fear* and *surprise* are suggested headings.

LESSON 3: SENDING AND RECEIVING

PURPOSE

Clarity, precision and careful listening are the skills developed in this lesson on verbal communication.

AREAS OF STUDY

Social Studies (social skills of group communication)
Language Arts (speaking and listening)
Drama (trust games)

OBJECTIVES

To increase precision in verbal communication, students will

1. repeat exactly what the previous response was before making their own response;

2. state oral directions clearly enough to be followed accurately by a classmate(s).

SUGGESTED TIME 2-4 class periods

MATERIALS NEEDED

- Assorted classroom objects, such as boxes, chairs, wastebaskets, etc., to be used for an obstacle course (the students themselves can also serve as obstacles);
- Tinker toy set(s);
- Small pieces of drawing paper;
- Crayons.

SUGGESTIONS TO THE TEACHER

Before beginning this lesson, consider how clearly your own directions are for students to follow. Try giving both clear and confusing verbal directions to see how students react, and have them discuss how messages can get crossed between sender and receiver. Fuzzy directions might involve having students try to find some object hidden in the room, armed with little information about what the object is, in which part of the room it is hidden, and what they are to do when they find it. Discuss why the search proved frustrating or even impossible.

Activity 1: Prepare a list of easily answerable questions. (Examples: "What color is your house?" "What is your favorite food?" "How old are you?" etc.) Tell the class that you will be asking some very easy questions that everyone will be expected to answer aloud. Explain that each of them will have to repeat the exact answer of the person who answered just before them before they can give their own answer. For the first few questions, you can work in some order based on seating arrangements, but after that skip around the room in random order. Remind them that the two aspects of communication -- sending and receiving, or talking and listening -- are equally important. This kind of activity provides immediate feedback for children: they hear their own messages repeated and learn either that their messages were clearly received or that there were breakdowns between sending and receiving. As they hear errors in the messages they may then work to clarify and correct the original communication.

Activity 2: Another communication game is called "Air Traffic Control." As a starter for this activity, give confusing or conflicting directions about how students are to get to a designated area. Then discuss with the class what happens as a result of unclear instructions. Certainly, time will be wasted; confusion and even conflict will result. Similar problems can result on highways or in airports if the communication of directions is not clear. Introduce the game "Air Traffic Control" which will help the class realize how important clear directions are on an airport runway. The object of the game is for an airport control tower to give directions to guide a pilot safely through an obstacle course serving as the runway. Have the class divide in half and stand in two parallel lines facing each other with enough room between rows to serve as the runway. Let the class decide what they will use for

obstacles on the runway; classroom furniture, their own shoes and other belongings may serve as obstacles. Choose a pilot to stand at one end of the runway and another student to give directions from the air traffic control tower at the opposite end. Tell the traffic director that giving accurate and clear instructions will be absolutely necessary to the pilot. (Examples: "Go-slow-stop," "Over-under," "Big steps-little steps," "Right-left," etc.) Now blindfold the pilot and let the control tower begin giving the directions with the game continuing as long as the pilot can travel safely down the runway without touching any of the obstacles. When the pilot runs into an obstacle, remove the blindfold and have the class discuss how the faulty direction could be corrected. Write the unclear direction on the board and next to it the corrected ones suggested by the class. Continue the game with new pilots and control tower personnel until the instructions become clear enough for a pilot to make it safely down the entire length of the runway. Have both the pilots and control tower personnel discuss their problems as well as feelings in sending and receiving clear communication.

Activity 3: Another game which depends on clear directions between senders and receivers is called "Designers and Builders." In this game, a group of designers will make a simple structure out of tinker toys or blocks. A group of builders, who have not seen the structure being designed will cover their eyes or wait in another part of the room, and then try to build the exact design from the designers' verbal directions *only*. Remind the two groups of students, designers and builders, of the rules. Only the designers may talk, and talking is the only way they can give building directions for their design; they may not show the model structure to the builders. The builders may only follow directions. They are not allowed to talk to each other or ask questions of the designers. Once the designers have agreed upon and completed one model structure to be hidden where the builders cannot see it, the builders are then given access to the tinker toys or blocks and can only do what the designers direct them to do.

The designers will get immediate feedback on how clear their directions are by seeing how closely the builders' structure resembles their original model. Encourage the designers to rephrase an instruction if they see the builders make structural mistakes. For further practice on an individual basis, have children choose partners and decide who will be the designer and who will be the builder. Follow the same procedures as with the group lesson above. Have each set of partners discuss how successful they were in communicating careful and clear construction messages. Then reverse the partners so that each builder has a chance to experience being the designer. Again let each set of partners discuss their successes and problems.

Activity 4: Drawing instead of building can substitute for or supplement the activity in the "Designers and Builders" game. In this exercise one student makes a simple geometric drawing which only he or she sees.

Then the artist describes his illustrated design to the rest of the class, who in turn try to reproduce the exact drawing on their own papers. Again, only the artist/designer may talk and the rest of the class can only draw when given a direction. The artist/designer will have to be specific about the colors, shapes and sizes used in the original and the class will have to listen carefully in order to receive the needed information to complete the design. The immediate feedback of seeing how well one's directions came across and how closely the original design was duplicated indicates whether or not the communication was clear. Debrief by discussing both successes and problems and have the students consider how better directions would have corrected communication problems.

LESSON 4: DIAL-A-LIKENESS, DIAL-A-DIFFERENCE

PURPOSE

To develop awareness of human commonalities and diversity via structured verbal communication; and to provide positive incentives for exploring them.

AREAS OF STUDY

Social Studies (culture, interpersonal and group relations)
Language Arts (greeting, interviewing, comparing and contrasting)

OBJECTIVES

To recognize that we all have many commonalities as well as differences, students will

1. talk with each other to identify commonalities and differences;
2. identify commonalities and differences they have with people of other cultures.

SUGGESTED TIME 1 class period; 1 field trip

MATERIALS NEEDED

- Pictures of people of other cultures, preferably children of the same age group as the students in the class.
- Bus or some form of transportation to bring two schools of different ethnic representation together. (This is a highly desirable option, which may not be feasible, depending on the ethnic mix of your community or area.)

SUGGESTIONS TO THE TEACHER

Once the concept of verbal communication has been taught, it can be extended globally as children use verbal communication to explore human commonalities and differences. Encourage children to talk with each other and to share their common likes, experiences, feelings. At the same time, encourage open communication about their differences to build toward understanding of, and respect for, these differences.

If possible, after the children have communicated likenesses and differences with their own classmates, extend the communication to include others with whom the children are less familiar, including other ethnic groups. Helping children to recognize that they have many qualities in common as well as cultural differences is an important step toward improved cultural understanding.

Activity 1: The communication game, "Dial-a-Likeness, Dial-a-Difference," will give children a chance to talk to others and find out about their likenesses and differences. Form two circles. Half of the class will be the outside circle and the other half the inside circle, with the two circles facing each other. Each person will be across from a partner and the partners will rotate frequently. In a minute or two, see how many likenesses and/or differences can be communicated between partners. (Note: the activity can be simplified to begin with by limiting the sharing to just likenesses first and differences later; or by asking each set of partners to communicate just one likeness and one difference.) When the teacher calls time, each set of partners is asked to share one likeness and/or difference they found out about. Then "dial" or rotate the inside circle so that each person has a new partner, and start them sharing likenesses/differences again. Continue until each person has met many partners and is beginning to see that *all* people have similarities as well as differences. Make sure you have each set of partners share orally with the whole group at least one thing they found out about each other. Encourage higher-level communication as they continue, going beyond obvious physical likenesses and differences to personal opinions, preferences and tastes. Help the children to verbalize any global generalizations acquired through this communication activity.

Activity 2: A more group-oriented form of the above likenesses/differences game is called "The Group Game." At intervals around the room tape up blank sheets of lined paper, above each of which is a different heading. Each child signs his/her name to those group lists to which he or she belongs. Examples of possible headings are: Black Hair, Blue Eyes, Likes Animals, Loves to Sing, Hates Cabbage. When each child has had the chance to sign all the lists to which he or she belongs, collect the lists. Without showing the children the title of a particular list, call all the names on the list and have that group talk with each other, until they find out the way(s) they are all alike. (While the rest of the class should be watching and listening.) In the process of communicating,

they will probably find other likenesses as well. Continue with the lists until a workable generalization about human commonalities and diversity is understood and can be verbalized in the children's own words.

Activity 3: Extend these likenesses/differences games to encompass learning about other cultures. Give each child a picture of a person from another culture or ethnic group. Ask each child to find out all the ways he is alike and different from the person in the picture. Encourage the children to go beyond physical similarities and differences; some of the pictures should show people expressing common feelings and engaging in common activities in different ways. For example, mothers from different cultures hold their babies in a variety of ways, but maternal love and protection are expressed in all. Then have the children exchange pictures and do the same with another picture.

Activity 4: Arrange a field trip to bring two classrooms of different ethnic background together (or two classrooms of different compositions in the same school can be brought together). Have the two groups plan and play "Dial-a-Likeness, Dial-a-Difference" and "The Group Game" together as an introductory activity. Then let the two groups exchange ideas about common activities they might enjoy doing together such as a group picnic or a party.

SUBJECT AREA INDEX