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ABSTRACT

This curriculum unit evolves from a 5-week study program to the Caribbean by cultural arts teachers from North Carolina. The program was designed: (1) to enhance educators' knowledge of the Caribbean influence on Western culture; (2) to understand the history of the Caribbean and its impact on the arts; and (3) to infuse this information into the current arts programs of public school and higher education. Fourteen participants, including classroom teachers and university arts professors, visited the island countries of Jamaica, the Republic of Trinidad, and Tobago. The unit offers 20 sample lesson plans that demonstrate the use of the cultural arts as a vehicle for promoting intercultural and global understanding, as well as a mechanism to enhance learning in other academic disciplines. The lessons are organized according to three themes that reflect collective impressions of the Caribbean arts. An overview lesson for the elementary level is "Introducing the Caribbean" (Susan M. Beall). The theme, "Caribbean Celebrations," includes the lessons: (1) "Carnival Characters" (middle, high school) (Susan Van Wyk; Michael Helton); (2) "Hosay Assemblage" (high school) (Susan Van Wyk); (3) "Jonkonnu Costumes and Musical Instruments" (grades 4-6) (Carole L. Huelsberg); and (4) "Jonkonnu: The North Carolina Connection--Teaching the Jonkonnu Dances" (grades 3-8) (Meleah Hodges-Moss). The theme, "From Oppression to Expression," contains the lessons: (1) "An Introduction to the Caribbean Theatre and Literature" (elementary, middle, high school) (Linda Kerr Norflett); (2) "Building Plays Jamaican Style" (middle, high school) (Linda Kerr Norflett); (3) "Calabash Bags" (elementary and middle) (Julie Tester); (4) "Making Pop Music Connections" (middle and high school) (Jean Raabe); (5) "Masking Resistance" (middle and high school) (Roscoe McNair, Jr.); (6) "Religions of Jamaica" (elementary and middle) (Lee M. Beall); and (7) "Rastafarians" (middle and high school) (Lee M. Beall). The theme, "Rhythms," includes the lessons: (1) "Nora and the Ackee--A Caribbean Folktale" (elementary, middle, and high school) (Susan M. Beall); (2) "Storytelling, West Indian Folktales" (high school) (Doris Helton); (3) "Caribbean Folktales" (elementary) (Carole L. Huelsberg); (4) "Rhythms in Caribbean Arts" (high school) (Julie Tester); (5) "Reggae Rhythms" (high school) (Jean Raabe); (6) "Waiting in Vain, Musical Comparisons" (high school) (Lana Henderson); (7) "Kumina Dance" (high school) (Meleah Hodges-Moss); and (8) "Batik: Rhythms of Celebration" (high school) (Nila Chamberlain). An annotated bibliography is included. (EH)

BALANCING THE CURRICULA IN THE ARTS:

THE CARIBBEAN CONNECTION

COMPILED BY

FRAN R. JACKSON, PH.D.

LANA T. HENDERSON, PH.D.

SPONSORED BY
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BALANCING THE ARTS CURRICULUM:

THE CARIBBEAN CONNECTION

Introduction

This curriculum unit evolves from a five-week study abroad program sponsored by the Fulbright-Hays Foundation and the North Carolina Central University College of Arts and Sciences and School of Education. The importance of travel is widely recognized as a mechanism to further educators' knowledge. In recognition of this fact, the Fulbright Foundation has historically contributed toward increasing travel experiences for university faculty. A subsidiary of the Fulbright Foundation, the Fulbright-Hays, directs its attention towards supporting travel for classroom teachers. Based on a competitive review process, the Fulbright-Hays Foundation awarded a grant to project directors, Drs. Henderson and Jackson, to support a five-week study tour of Jamaica and the Republic of Trinidad and Tobago. The grant was designed specifically to support travel for cultural arts teachers from North Carolina.

The primary goal of the project was to increase educators' appreciation for and knowledge of the Caribbean arts. The program was designed to enhance educators' knowledge of the Caribbean influence on western culture; to understand the history of the Caribbean and its impact on the arts; and to infuse this information into the current arts programs of public schools and higher education. The cultural arts educators participating in this project teach at the elementary, secondary, undergraduate and graduate levels. They also teach a range of subjects covering the

visual arts, music, and theater.

This project is the outgrowth of a study examining the representation of cultural and global diversity in the North Carolina public school and university arts curricula. This examination revealed a need to infuse a multicultural perspective and global understanding into the arts programs. An in-depth coverage of current curricular materials indicates that information about one of our closest neighbors, the Caribbean, is generally excluded from arts curriculums in North Carolina. These findings can be generalized to arts curricular across the country. This curriculum unit, therefore, is designed as one small step to remedy this dearth of diverse arts information. We have chosen the Caribbean as our example. This unit demonstrates how multiculturism can become a part of our curricular offerings in arts education.

To complete this project, 14 participants including classroom teachers and university arts professors visited the island countries of Jamaica and the Republic of Trinidad and Tobago. Our visit included lectures from leading scholars, seminars, and field trips. Program planners were guided by the theme that the arts reflect the life and culture of a people and our purpose was to become immersed in the culture to enable us to learn about the people and their arts. Thor Hansen illustrates this guiding principle of our research by stating "...Culture is something that evolves out of the simple, enduring elements of everyday life, elements most truthfully expressed in the folk arts and crafts of the nation" (Mello-Go-Roun', 1993).

Rationale

As our educational system moves toward internationalizing the curriculum and infusing a multicultural perspective, we have a special need to acknowledge our closest neighbors in the Caribbean, not only because of their close geographical proximity, but also because many island inhabitants model peaceful coexistence among diverse cultural groups.

Although participants were interested in exploring the arts found on each of the islands, time limitations and monetary constraints compelled program organizers to limit the study to two islands - - Jamaica and the Republic of Trinidad and Tobago. Both countries represent the Caribbean flavor found in all of the islands; yet, each also retains those elements that make it unique. The arts found on both islands are vibrant and dynamic, and reflect the cultural context of their heritage. Jamaicans were among the first to acknowledge their African roots and to portray this heritage through the arts. Through Carnival, Trinidadians demonstrate the interrelationship of the arts and the integral role that the arts play in their society.

The Design of the Unit

This unit is designed to be examined, dissected and shared with teachers for classroom use. Although the primary audience for the unit will be K-12 public school cultural arts teachers and cultural arts methods professors, all teachers are invited to review the unit for possible use in their particular discipline areas.

This unit offers 20 sample lesson plans that demonstrate the use of the cultural arts as a vehicle for promoting intercultural and global understanding as well as a mechanism to enhance learning

in other academic disciplines. We believe that other advantages of this unit are its flexibility, adaptability, use of a student-centered approach, and promotion of higher-order thinking. This unit also provides an excellent example of teachers writing for teachers. Because participating teachers have developed these lessons and tested them in the classroom setting, many practical concerns are addressed.

Themes

This unit includes sample lesson plans organized according to three themes that reflect our collective impressions of the Caribbean arts. The themes are: "Celebrations," "From Oppression to Expression," and "Rhythms." Following an overview of the Caribbean Culture with a special feature on Jamaica and the Republic of Trinidad and Tobago, we introduce each theme with pertinent background information. We encourage teachers to use this information as a backdrop for the lessons that follow. Each sample lesson includes additional content information, instructional strategies, resource materials, and assessment procedures. Even though lessons will be somewhat specific to insure ease of replication, they will also be flexible enough to enable teachers to adapt information for their student populations at the level of available resources. The unit ends with an annotated bibliography.

Four Strands

In developing this unit, we broadened the approach. From simply viewing art as social commentary, we have envisioned art as

encompassing four strands: discipline-based arts education, an interdisciplinary approach, learning theory and a multiculturual perspective.

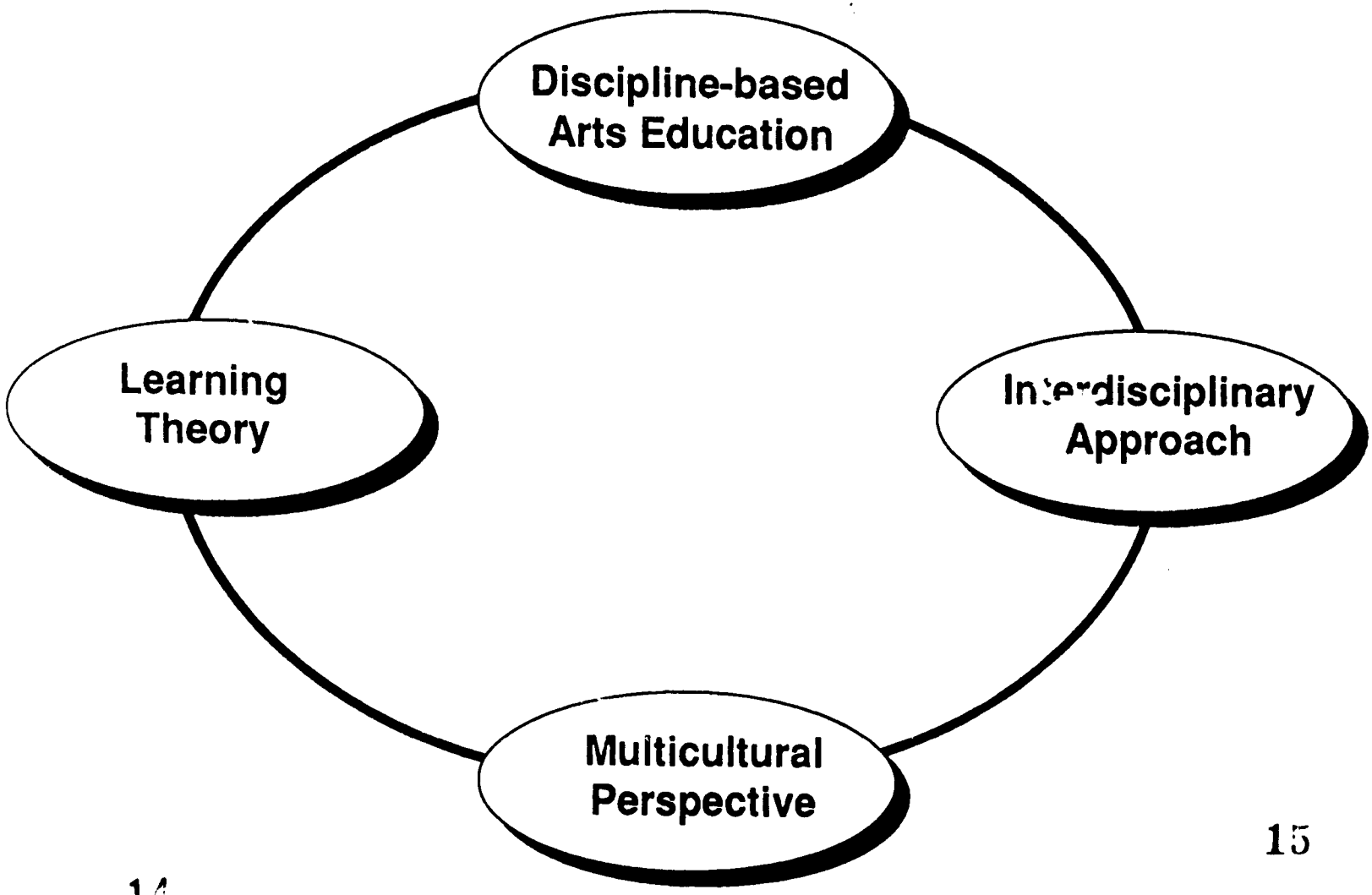
These strands seldom occur as discrete segments and are not mutually exclusive. Rather, they occur simultaneously and are totally integrated, representing our collective thinking, of what we believe is sound educational practice. The typography is helpful because it provides a means of organizing and thinking about the unit in ways that expand the principles and make it more accessible for educators to use. Following is a brief discussion of each strand.

Insert Curriculum Strands Chart Here

Discipline-based arts education. Proponents of the discipline-based arts education approach suggest that the content be derived from four arts disciplines: aesthetics, arts criticism, arts history and arts production. Insert Discipline-based arts education chart here. The curriculum writers attempted to include each of the four foundational disciplines of art where appropriate.

Interdisciplinary approach. Many authors suggest that one characteristic of a quality arts education program is its relationship to other areas of the curriculum, and further, that the arts provide a vehicle for learning concepts that are traditionally thought of as the domain of other subject matter (Task Force Report, 1991). Arts education promotes the development of critical thinking, problem solving and a holistic approach to learning. Integrated learning should be an outcome of a well

CURRICULUM STRANDS



DISCIPLINE -BASED ARTS EDUCATION

	SELECTION	DESCRIPTION, ANALYSIS AND CLASSIFICATION	INTERPRETATION	EVALUATION
ART HISTORY	HISTORICAL SELECTION What am I going to choose to study?	STYLISTIC ANALYSIS How can we think about style: general, historical, personal?	MEANING AND HISTORICAL CONTEXT What did it mean at its time?	HISTORICAL SIGNIFICANCE Why is this still important for us?
ART CRITICISM	CRITICAL SELECTION Is this interesting to me?	VISUAL ANALYSIS How can we think about style: general, historical, personal?	INTERPRETATION AND CRITICAL PERSPECTIVE How am I reacting to this and why?	EVALUATION How good do I think this is?
AESTHETICS	ART /NON ART Is this art?	AESTHETIC PERSPECTIVE What are the main approaches to art?	AESTHETIC CONTEXT How does art relate to life?	APPROACHES TO VALUE Is this good?
ART MAKING	PROCESS What decisions am I making?	FORM What am I making?	EXPRESSION What am I trying to say?	INTEGRITY Does this work?

designed arts program. Accompanying each lesson plan is relevant background information that the discerning teacher can use to teach historical concepts, literature, mathematics and science.

Multicultural perspective. This unit provides a model of globalizing the curriculum. It reflects a multicultural perspective not only in terms of infusing content, but also in its conceptual framework. In addition to including ethnic content, James Banks (1994) suggests that a curriculum reflecting a multicultural perspective also provides students an opportunity to view information from different perspectives, and to evaluate information using nonmainstream criteria. A multicultural perspective encourages the use of a variety of instructional strategies to appeal to the diverse learners in the class and encourages teachers to design experiences that foster an appreciation for democratic values and that enhance students' decision-making skills.

Arts writer and consultant, Charles Fowler (1994), states that "the arts are one of the main ways that humans define who they are." In this regard the arts teach respect and offers opportunities for students to acquire inter and intra-cultural understanding.

Learning theory. A leading learning theorist, David Ausubel, tell us that students learn based on what they already know. Therefore, sample lesson plans suggest methods to tap students' interests, skills, and knowledge for use as a bridge for teaching new information. Appropriate background information as well as

motivational activities are used to introduce each lesson plan.

Annotated Bibliography

Program participants have reviewed numerous books, videotapes, and other curricular materials that focused on the Caribbean generally and on Jamaica and the Republic of Trinidad and Tobago, specifically. A critiqued list of these materials is included at the end of the unit. Most of the materials are geared for a wide audience ranging from upper elementary (grade 5) through adults and are available in the Office of School Services in the School of Education at North Carolina Central University.

Conclusion

This curriculum unit reflects our collective efforts to use the arts to expand students' understanding of and appreciation for the Caribbean. It is our sincere belief that this unit addresses some of Charles Fowler's (1994) notions that the study of the arts teaches divergent, rather than convergent, thinking; it allows students to expand their perceptions and understandings; and it facilitates human communication within and across cultures. Finally, Fowler suggests that strong arts programs reflect strong school programs. It is our hope that this unit will be used to strengthen the arts program to reflect greater inclusiveness and in turn strengthen the entire school program.

Because we believe that our work is always in progress, we invite you to send your comments and/or suggestions to Drs. Lana Henderson and Fran Jackson at North Carolina Central University, College of Arts and Sciences, or the School of Education, 1801

Fayetteville St., Durham, North Carolina 27707.

References

Banks, J.A. (1994). An introduction to multicultural education. Boston: Allyn and Bacon.

Fowler, C. (1994). Strong arts, strong schools. Educational Leadership, 52, (3) 4-9.

Task force Report

CARIBBEAN CULTURE: AN OVERVIEW

The Caribbean islands form a long, 2,000 mile arc from the tip of Mexico to the coast of Venezuela. These countries range in size from less than 10 square miles to 350,00; their populations are from 1,000 to nearly 20 million. The larger islands, known as the Greater Antilles, are closest to the Gulf of Mexico and the Florida peninsula. These islands are Cuba, Jamaica, Hispaniola, and Puerto Rico. Beyond Puerto Rico, the smaller islands are scattered in a long curve southward; the Virgin Island, the Leeward Islands, and the Windward Islands ending with Trinidad and Tobago just off the South American coast. The islands themselves are either the tips of long, submerged mountain ranges, or low, dry, coral islands.

Christopher Columbus is credited with the early European exploration of nearly all of the Caribbean islands. He travelled to the islands on four occasions between 1492 and 1502. Historically, for hundreds of years, European powers have fought over, traded, treatied away, swapped and sold the Caribbean islands. This history accounts for the cultural and political diversity found in the Caribbean. For example, some of the islands have been independent for 150 years or more, others remain as dependencies of Britain, the United States, France or Holland.

The official languages of the various islands reflect their former colonial past. The dominant language may be English, Spanish, French or Dutch. Most islanders are bilingual in that they speak the official language and a local creole language that combines the European and the West African languages.

The majority of people in the Caribbean are of West African descent, forcibly brought over as slaves; others are descendants of Europeans, or of indentured servants from India, China or the Mediterranean. Additionally, descendants from the original Amerindian people continue to live in the Caribbean, although their numbers are very small.

Tourism provides a major source of income for many of the islands. The islands also export various agricultural products and oil, as is the case in Trinidad. Each of these countries has its own individual character, but they share a common identity and culture, a strong democratic tradition, and an extraordinary beauty. Following is a lesson plan that introduces the Caribbean to young children.

References

Taylor, J. (1988). BIWIA'S Caribbean. Republic of Trinidad and Tobago: BWIA International.

Lesson Plan - - Introducing the Caribbean

An Introductory Lesson for Early Elementary Students

Susan M. Beall

Grade Level: Elementary grades (K - 5)

Time: One (30 minute) lesson

Objectives: Students will:

1. locate and name the major Caribbean islands
2. dance rhythmically to Calypso music

Multicultural Focus:

"People who cannot see beyond the confines of their own lives are ill-equipped to face the future" (Ernest Boyer). The multicultural focus of this lesson is to use dance, music and song to introduce young children to the Caribbean. Students will learn about the geography as well as the culture of these islands.

Vocabulary:

-Caribbean Sea

-Cuba

-Jamaica

-Puerto Rico

-Trinidad and Tobago

-West Indies (add enough islands so that each child has one, if there are not enough islands to go around, create student pairs or small student groups to assign to an island.)

-Calypso (a type of music played in the West Indies, particularly Trinidad)

Materials:

-tape or record of Calypso music and tape player

-large paper or plastic cutouts of the islands discussed

-name signs for the islands to be identified

-large globe or wall map of the world

-masking tape

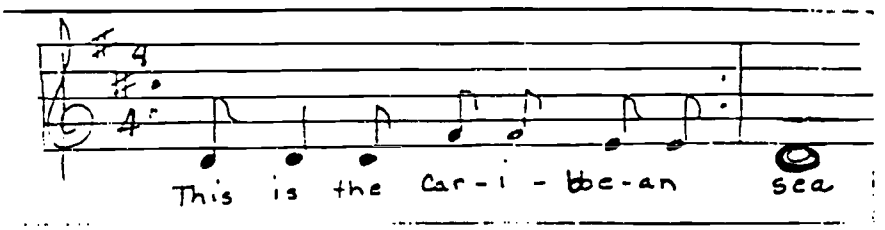
Planning and Preparation:

Before the class convenes, secure the island outlines, in correct geographical locations, on the floor with masking tape. Have the music ready to play as the class enters or regroups in a circle around the arrangement. Observe children's movements as they position themselves. Share a few informal steps to encourage movement.

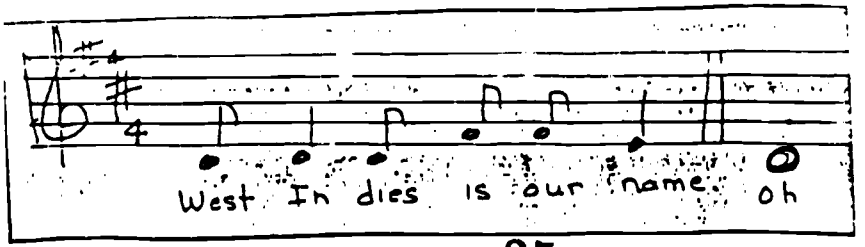
When all are seated and the music has stopped, ask: "Did you like the music? How did it make you feel?" Write students' responses on board or overhead. Tell students that the music they were listening to is called Calypso. "Today we will take a trip to the place where the music comes from."

"Have any of you gone on a long trip? Where? How did you get there?" (Explore for a moment as children respond.) Have any of you ever travelled out of the United States? Do you have relatives that have travelled outside our country? If yes, where did they go? We will leave the United States today to visit neighbors in the Western Hemisphere--Let's look at our map." Point to the North And South American continents. Tell students these continents comprise what is known as the Western Hemisphere.

Let's focus on the North American continent. Who can identify the United States? Now, who will find North Carolina? Can anyone find Florida? Trace a line slowly from North Carolina to Miami, Florida. What direction are you traveling? (Refer to compass, if feasible.) What would be the best way to get to Miami? (Conclude that an airplane would be the fastest way.) Now let's keep going south. (Have a child point south on the map.) Now where are we? (Response should be "in the ocean.") Locate the name of the ocean and assist students with the correct pronunciation. Lead a tour around the islands chanting: "This is the Caribbean. This is the Caribbean. This is the Caribbean Sea."



Locate specific islands on the world map. Pronounce name clearly and have students repeat your pronunciations. Tell students that it is time to locate their specific island and give each child a sign with the island name and show him/her where to stand on his/her island. Explain that all of the islands together are known as the West Indies. Tell students that it is called the West Indies because, the first European explorer, Columbus, was searching for the Indies in Asia when he travelled to these islands. Sing the chant "West Indies is our name" and have students call their island name and repeat the chant.



When all islands have been assigned, and children can pronounce their names, have children play a game. Play the calypso music and have children dance around the room. When the music stops, they must return to their island. When this becomes easy, have children trade signs during the dance around. Can they find a new place and say a new name?

Have children dance to their seats and ask them to bring the signs up, locate their island on the large map or globe.

Conclude with the following statement. "Today we learned the names and locations of some of the Caribbean Islands, sometimes called the West Indies."

Evaluation:

The teacher will note students' level of participation in the activity. Check for children's correct pronunciation and location of islands as positioned on the floor. If appropriate for students' developmental level, have them fill in an outline map at the conclusion of the activity.

Teachers will need to make modifications for students in the upper grades. For example, teachers can have upper level students research information about the islands and teach a small group of students or have small groups research an island and report back to the class.

Jamaica

Background

Situated 700 miles south of Miami, Jamaica is the third largest island in the Caribbean. Only Cuba and Hispaniola are larger. Jamaica is 146 miles long from east to west and it is 51 miles wide at its widest north-south point. The island has a diverse terrain with forested mountains, velvet beaches and bustling cities with busy ports. Kingston, the capital city, rivals any large city for art, commerce, diversity, bazaars, street vendors, shopping centers, mystery, and excitement. It is the largest English speaking city south of Miami, Florida and is known for the important part it plays in the transhipment of goods. Kingston Harbour is the 7th largest natural harbour in the world.

The name Jamaica comes from the ancient Arawak word, "Xaymaca," which means "land of wood and water" because of the abundance of waterfalls, springs, streams and rivers that flow from the forest-covered mountains to the fertile topical plains.

The main economic activities include tourism, mining and horticulture. Historically, the main agricultural crops have been sugar, bananas, citrus, coconuts and coffee, but today Jamaicans export exotic flowers, shrubs, pimento and herbs as well as tropical fruits and vegetables.

The original inhabitants of Jamaica were the Arawak Indians who arrived from South America in 600 B.C. These early settlers depended on fishing and agriculture. Columbus' arrival at Discovery Bay in 1494 signaled the demise of the Arawak people;

Spanish attempts to enslave the Arawaks failed, but they died out due to exposure to European diseases and Spanish cruelty. Because the Arawaks made poor slaves, as early as 1517 Africans were imported to provide labor. By the time of the English Invasion in 1665, the Arawaks were gone. Since the Spanish found no gold or silver and turned instead to the Central and South American Continent, Jamaica became easy plunder for the English.

In a feeble attempt to avert the impending British invasion of the island, the Spanish freed the slaves who went into the mountains and remained as free Africans known as Maroons. From these remote mountainous areas, the Maroons continued, for many years, to raid settlements and plantations. By 1739, the British were forced to grant the Maroons autonomy.

Port Royal became famous during the 17th century as the headquarters for buccaneers, who gave the city the reputation of the world's wickedest city. It was destroyed in 1692 by an earthquake that killed 2,00 people and sank most of the buildings into the sea. Kingston, Jamaica's capital city, came into existence after Port Royal was destroyed.

The next century saw the rise of "cash crops" such as sugar and cotton. Thousands of slaves were imported to work on these prosperous plantations. Not only did Jamaica absorb over one million slaves, but also it became a major transhipment point of slaves for other colonies. It was in Jamaica and other West Indian islands that many American slaves were "seasoned," or introduced, to the life of slavery. Along with Maroon attacks, discontent

amongst slaves resulted in frequent rebellions leading up to Sam Sharpe's rebellion in 1831. This rebellion, along with other factors, prompted the abolishment of slavery in 1834. Many of the newly-freed slaves deserted the plantations and established themselves in the hills. Descendants of these former slaves are the backbone of Jamaica's population today.

Following 25 years of social unrest, Jamaica achieved Independence in August 1962. Today, Jamaica is a democracy in the British tradition, a member of the British Commonwealth of Nations. The government is similar to that of Great Britain, the queen being represented by a governor-general appointed on the advice of the prime minister of Jamaica, who is elected. A national identity and racial pride resulted from the labor movement led by Marcus Garvey and former Prime Minister Norman Manley who established the Peoples National Party.

While English is the official language, any visitor will hear "Jamaica talk," which is a creolozied form of the language. The islanders are mostly of African or Afro-European descent, with a minority of British, Chinese, Indians, Portuguese, Germans, and people from other West Indian islands, all intermarried to create one people. This racial diversity is acknowledged in the nation's motto, "Out of Many, One People."

Out of this diversity has come the unique and universally-acclaimed sound of reggae music and athletes who have garnered international acclaim for their performances.

Foods in Jamaica are varied and spicy. Ackee and saltfish is the national dish of Jamaica. It is made from the lobes of the ackee tree, cooked in oil with onions, tomatoes, and peppers. The prepared ackee looks like scrambled eggs. Other foods include the daily staple of boiled rice and red beans, stews and various types of fish. Jerk pork (a favorite of the Maroons) and jerk chicken are traditional island favorites. Jerk food is marinated in spices and cooked over pimento wood. Curries are also popular.

Other Jamaican foods include curried goat, bammy (a bread made from cassava), boiled green bananas, fried plantains, yams, festival, fried dumplings, escoveitch fish and pepperpot soup.

Jamaican Arts

In contrast to the beautiful tropical landscapes and beaches, there is much poverty in Jamaica. The arts are used frequently to reflect the attitudes and conditions of the people whose creativity has been recognized worldwide. According to a leading Jamaican scholar, Rex Nettleford (1978), one unifying force in the Caribbean heritage is the African Presence. This presence is best exemplified by Jamaican artists who acknowledge their African roots through their work. Stebich () describes this ability as the Jamaican artists' unique ability to blend "aesthetic and cultural certainty." It is important to note that this Afrocentric approach in the arts is a recent phenomenon.

In fact, acceptance of Jamaican arts had its beginnings in 1922 with Edna Manley's arrival in Jamaica and the establishment of the Institute of Jamaica. Together Edna Manley and her husband,

Prime Minister Norman Manley promoted the arts as a vehicle for cultural expression and for national unity. Another Prime Minister, Edward Seaga further promoted the popular and traditional arts as a means to further the cause of national unity.

Both prime ministers were no doubt strongly influenced by the Jamaican national hero, Marcus Garvey, who during the 1920s and 1930s popularized the importance of recognizing and glorifying the African influence in Caribbean culture. Garvey remains a hero today as numerous statues and paintings attest to his continued popularity.

This curriculum unit includes a lesson plan entitled "Noah and the Ackee." The lesson uses a traditional folktale to teach about Jamaica's national dish - ackee and saltfish, as well as life's lessons about generosity and selfishness.

Trinidad and Tobago

Background

Trinidad and Tobago, often called T&T, is a twin-island republic just off the coast of Venezuela. T&T are the most southerly of the Caribbean islands. The two islands, just 21 miles apart, are a study in contrast; Trinidad has the vitality, pace and excitement (and the major environmental sites), Tobago has the calm, peace and serenity (the best beaches and extensive offshore reefs).

Trinidad has been described as "a great genetic experiment." There are few places in the world where so many different kinds of people have mixed and mingled their blood, their ways, and their cultures. This diversity is one of the main features that sets Trinidad apart from other Caribbean islands. Rich in oil and natural gas, Trinidad is the larger island, about 50 miles by 37. Tobago is the smaller of the two islands, contributing only about 40,000 of the 1.2 million population. Unlike Trinidad, Tobago has a homogeneous racial makeup. Most Tobagoians are of African descent.

Trinidad's historical past. The two islands have had very different histories. Trinidad, which rests on the southern most tip of the Caribbean Islands, was inhabited by Arawak and Carib Indians when Christopher Columbus passed by the island on his third voyage in 1498. He named it "the Trinity" after a trio of mountains he spotted on the south coast. He did not explore Tobago. For the next 300 years Trinidad remained the most neglected and least known

corner of the Spanish empire. At best it was a staging post for explorers on their way to South America in search of gold. During this time the Spanish managed to kill off the native inhabitants and establish a rough outpost where the capital city, Port of Spain, now stands, but it never developed into more than a settlement.

Other European powers, especially the British, lurked on the sidelines. By this time, most of the other Caribbean island had developed as prosperous slave colonies and the Spanish wanted to develop Trinidad before it was lost to another European power. Thus, the Spanish began to recruit foreign settlers. The French, because they were allied with Spain and because they were Roman Catholic, were recruited to settle in Trinidad. The French were also encouraged to bring their slaves to the settlement. The early racial composition of Trinidad helps to explain its current diversity. The racial composition of the early Trinidad consisted of Arawaks, Caribs, and Whites: and well over half the total were African slaves. There also were "free coloureds," a property-owning coloured class, something unknown in the other islands.

In 1797, the British seized Trinidad from Spain. Slavery in Trinidad was very different from the experience of the other Caribbean colonies. It was on a smaller scale, it did not last as long, and the black-white divisions were complicated by the "free coloured" class some of whom were slave owners themselves.

After slavery was abolished, the British attempted to recruit indentured servants to work the land. Indentured people included the Irish, Scots, Chinese, other West Indians, and freed slaves from Sierra Leone and the United States. Some of these people returned to their homes; others stayed and intermarried with native Trinidadians. The largest group of indentured servants came from India. Many of the East Indians remained and today comprise about half of the island's population.

This difficult past has, for the most part, made for harmony rather than discord. There appears to be a greater acceptance of cultural diversity as people of different races are fully integrated into every aspect of the society. The cultures have blended and adapted to each other while still retaining their unique cultural features.

Tobago's historical past. Tobago also had a turbulent past; historians claimed that it changed hands more than 31 times as British, French and Dutch fought for control. During this time, Tobago also became a haven for pirates and buccaneers. Tobago became a British colony in 1814 and remained one until its independence in 1962. In the early 19th century, Tobago was one of the wealthiest of the Caribbean islands because of its large production of sugar. The collapse of the world sugar market in 1888 led the British to link Trinidad and Tobago into one state. Today, tourism is a major industry in Tobago.

Trinidad and Tobago's shared history. Trinidad and Tobago have a democratic government with elections being held every five years.

The President is the Head of State and executive power lies with the Prime Minister and the Cabinet. The legislature consists of an elected House of Representatives and an appointed Senate. Tobago has a separate House of Assembly controlling some of the island's domestic affairs.

Trinidad and Tobago are recognized internationally as the birthplace of Calypso, the steel band, the limbo, and West Indian-style Carnival. It is also the adopted home of Nobel Prize laureate, playwright and poet, Derek Walcott. The twin island's shared history is illustrated on the country's shield with the quote "Together we aspire. Together we achieve."

INSERT PICTURE HERE

Michael Helton, a curriculum writer, wrote the following poem to describe his impressions of Trinidad and Tobago.

T&T

This small black speck of dirt
holds more than it is capable.
How do you put so much in such a small space?
Be three things at once?
Large, gentle hearts in a structured flow
Layer on layer of richness
much larger than you propose to be.
Rich differences, from the near, from the far
produce great art, artists, and laureates.

Helton, 1993

Reference

Taylor, J. (1991). Trinidad and Tobago: An introduction and guide. London: Macmillan Education Ltd.

Trinidad and Tobago's shield and motto

picture by Jean Raab

C E L E B R A T I O N S !

"Art. . . reacts to or reflects the culture it springs from."

Sonia Sanchez, "Ruminations/Reflections," in Evans, ed., Black Women Writers, 1984

THEME: CARIBBEAN CELEBRATIONS

An Overview

Often called "the greatest shows on earth," the festivals of the Caribbean embrace and utilize all of the arts: dance, music, drama and design. A feast for the senses, these religious, national and cultural festivals have one common denominator - - C E L E B R A T I O N !

Some of the festivals began as religious ritual, some grew from pride of independence and nationalism, and others developed from emerging cultures in which many people have intermingled to produce a new society influenced by, but not imitations of their separate origins.

The different cultures imported to the Caribbean include: the Europeans, Africans, East Indians, and Mediterraneans. These people brought with them their religions and rituals, some of which became secularized enough to draw spectators and eventually to be recognized as entertainment. Notable religious festivals evolved from the Christian, Hindu, Shiite Islam and African rituals.

The African slaves of the Caribbean suffered two deep psychic wounds: (a) being violently removed from their ancestral homes, thereby being deprived of the revitalizing effect of their own culture; (b) experiencing the denial of the worthiness of the African heritage. As a result, the oppressed African cultural expression attempted to deflate the oppressors and their culture through ridicule and satire. The festivals, which evolved from these conditions, eventually interwove African mythology and

ritual.

Today these festivals, especially the Trinidadian Carnival, receive international recognition and draw craftsmen, performers and spectators from all cultures. They allow - - even demand -- creative expressiveness from each participant. Some believe that these opportunities for creativity and self-expression assist in maintaining a level of peaceful tolerance in a racially, religiously, and culturally diverse society.

Some of the famous festivals on the various islands include the following that will be described and for which we have provided lesson plans:

(a) Carnival in Trinidad

(b) Hosay Festival in Trinidad

(c) Jonkonnu Festival in Jamaica

Because these festivals have found a significant place in the dramatic writing as well as theatrical performances of the Caribbean Islands, they are said to constitute a national theatre for the Caribbean. The movement, music, instruments and costumes of these celebrations, though influenced by diverse cultural traditions and religions, have evolved into unique expressions of a new culture belonging exclusively to the people who proudly call themselves West Indians.

Following are lesson plans designed to convey the universality of celebrating and the uniqueness of the Caribbean festivals.

Carnival in Trinidad

Background. It would be hard for us to imagine one event that combines Christmas, New Year's, the Rose Bowl Parade, Independence Day and almost any other holiday we can think of. Picture an entire country, irrespective of race, class, or gender, turning out to socialize, dance, sing, and parade. That is what the Trinidadian Carnival is all about. It is billed as the most down-to-earth, the most participatory Carnival in the world. Part of its international acclaim is due to the fact that it is the one Carnival that has stayed closest to the people and that embodies all the cultural traditions of the country's diverse populations. Today, Carnival is credited with the promotion of the arts in Trinidad.

The Trinidadian Carnival, usually held in mid-February, is now 210 years old. Since the preparation for carnival is a year-round activity, it is always possible for visitors to go to the pan yards, where the bands practice and to the Mas Camps, where the elaborate costumes are always under construction.

Carnival consists of masquerade (mas') bands parading, steel bands playing, Calypso singing and general partying two days before Ash Wednesday. Carnival really encompasses more than two days, it is a season that begins in January. Most of the action takes place on the Savannah in Port of Spain. Today's carnival is marked by intense competition for the best costume, song, pan band and calypsonian.

Carnival's Origins. Carnival's origin started with the French. Wealthy French would dress up in masquerade, visit different houses and attend balls. Because blacks were excluded from these festivities, they created their own celebratory rituals that included stick fighting, kalinda dancing, drumming, electing Kings and Queens. These traditions and characters are used in today's Carnival. In addition to providing entertainment, the early Afro-Trinidadian street festival was used as a vehicle for satirizing and ridiculing the colonial whites. After emancipation, Carnival continued to be a flashpoint for the newly freed slaves to make a political statement. The enduring quality of Carnival traditions attest to the government's failure to suppress Carnival activity during the early days.

Masquerade (mas'). Carnival would not be carnival without the elaborate masquerade bands; some of the larger bands include as many as three to four thousand members. Masquerades give participants the opportunity to display values as the masques symbolize spirituality and artistry. Leading band designers such as Peter Minshall and Wayne Berkeley have gained international reputations as costume designers.

A competition is held to select the King and Queen of Carnival. Victory goes to those individuals with the most elaborate costumes. These large costumes pose a technical challenge, as they must conform to the criteria of combining size, color, lightness and mobility. Worn by one person, costumes, often equipped with wheels, fill the stage and may stand as much as 30

feet tall. These costumes must be manually operated by one person. Actual competition is limited to approximately 20 to 40 of the most elaborate and expensive costumes. Elaborate costumes may cost as much as $5,000.00 (U.S. dollars). Rank and file band members purchase costumes ranging in price from $25 to $100.

Each band adopts a theme for the year. History, fantasy, mythology, nature or something drawn from local cultural tradition provide themes for the bands. Animals and birds are also frequently used as themes. Regardless of the themes chosen, traditional characters such as the Midnight Robber, or the Sailor Man appear in every Carnival. Costumes reflect the cultural diversity as some bands select themes from Indian or Chinese cultures.

Calypsonians and steelbands. Universally known, Calypso and steelbands are integral features of Carnival. While traditional African elements clearly influenced what evolved, the music is uniquely Trinidadian. These musical art forms were born in reaction to ordinances prohibiting drumming. The early ban on drumming, an African cultural expression, laid the groundwork for experimentation with other musical forms. Two of the art forms that developed were Calypso and steelbands, locally known as "pan." These forms continue to evolve and to influence the international music markets.

During the Carnival season, Calypsonians and steelbands practice in tents for the upcoming event. It is during these times that the hit tunes of the upcoming Carnival become imprinted on the public consciousness.

Calypso is a rhythmic song often used to make social commentary as well as to entertain. Calypsonians are the people's poets who verbalize popular concerns. Well known calypsonians, such as Lord Kitchener and the Mighty Sparrow, are folk heroes.

Some important elements of Calypso are the clever use of language. One language device is "picong" which is an ingenious and subtle form of insult. Effective picong assumes a level of shared knowledge, humor, and the ability to give and take. Calypsonians also use a West African tradition known as call-and-response when singing. In this instance, the singer sings a well known line and invites the audience to respond by singing the chorus.

Another offshoot of Carnival, the steel band (or pan) is the only acoustical instrument invented in the 20th century. Internationally acclaimed, the pan is the national instrument for T&T. What we know as the pan today actually came into being during the 1940s. Oil drums were hammered out to create the unique pan sound. The Trinidadian scholar, Meryn Williams (1993), describes the development of the pan as "the will to express ourselves according to our own aesthetic."

The pan's early history is also marked by physical confrontation between pan bands and a fight for official recognition. The older band names such as Desperadoes, Invaders, Renegades conjure up those early struggles. Today the highly regarded annual Panorama is held for pan competitions. Although most pannists do not read music and play by memory, they now play

everything from classics to soul. In particular, pan Jazz is growing in popularity.

Lee (as cited in Norton, 1990) indicates that Carnival is a major industry that extols the virtues of the creative energies of the society of T&T. The masqueraders in costumes, calypso and steelbands make the Trinidadian Carnival what it is - - the best in the world!

References

Norton, N. (1990). Noel Norton's 20 years of Trinidad carnival. Trinidad and Tobago Insurance Limited: Trinidad and Tobago.

INSERT PICTURES OF BANDS AND INDIVIDUALS IN ELABORATE COSTUMES

INSERT PICTUES OF PANS, PAN BANDS, AND CALYPSO SINGERS

Lesson Plan - - Carnival Characters

Susan Van Wyk and Michael Helton

Grade Level: Middle and High School

Time: 1 - 2 weeks (based on 50 minute class periods)

Objectives: Students will:

1. design a mask based on a traditional character found in the Trinidadian Carnival or create a new character
2. create the mask using paper mache techniques
3. reenact the carnival processional
4. describe historical and cultural events that led to the development of different Carnival characters and traditions.

Multicultural Focus:

"Democracy cannot be achieved without understanding power itself, how it is exerted, and where it lies" (Anthony Arblaster). The multicultural focus of this lesson is to provide an opportunity for students to examine social inequality and how it historically affects the development of cultural traditions. In this instance, students will explore cultural events that occurred in Trinidad and their impact on the development of the masquerade tradition that is a prominent feature of the Trinidadian Carnival.

Vocabulary:

The extent of the vocabulary will depend on the students' levels and the depth of information the teacher will cover. However, the following recommended list covers the basic vocabulary.

-bands

-Calypso

-J'Ouvert (official beginning of Carnival at 2 a.m. on Monday pronounced Joovay)

-Midnight Robber and Sailor Man.

-pan

Materials:

newspaper

cardboard tubes

fabric

wire and other found objects

Planning and Preparation:

1. Show slides or video production of Carnival. After introducing the topic using background information provided, focus students' attention on the masqueraders and their costumes. Discuss how themes are used to develop Carnival characters and how traditional characters are used to convey specific ideas. Many of these characters come from legends and myths. (e.g., Midnight Robber or Sailor man). It is also important to mention that these characters have histories that go beyond the Caribbean. For example, the masking traditions have European as well as African roots.
2. Discuss how the masking gave a sense of power and self-confidence, especially to the slaves.

3. Discuss the role of Carnival to the general society and to the slaves in particular. Not only was it a means of entertainment, but it was also a vehicle to achieve political goals.
4. Discuss possible parallels with American society. Also discuss why similar institutions may not have developed here. One reason could stem from the dominance of English rather than French colonists who settled in the United States. Discuss role of Carnival in New Orleans and point to French influence there.
5. Read Trinidadian folktales that describe some of the traditional Carnival characters. See the annotated bibliography for suggested readings.

Procedure and Production Activity:

Using a teacher-made mask, the instructor will model the mask making procedure. The teacher will instruct students to:

1. Think about the character they plan to recreate. Write a description of the character and explain their choice. Draw sketches of the mask. Include in the description a discussion about the character's emotions (e.g., scary, funny sad). The teacher will discuss how exaggeration of features improves the visual effect of the mask.
2. Build the foundation for the mask using newspaper, cardboard tubes, wire and other found objects.
3. Cover the foundation with papier mache several layers.

4. When dry, paint masks and add other decorative aspects (e.g., beads, stones, bones, feathers, fabric shells). Make the mask an assemblage of many different materials from the environment, either natural or synthetic.
5. At this point, other lessons could follow. Have students create musical instruments, costumes and dance. The integration of all these areas could move students toward creating their own carnival processional.

Evaluation:

Student Evaluation. Ask students to give to fellow classmates a verbal review of the written assignment. Include in the discussion an explanation for the materials used to construct the mask. Solicit comments regarding the mask's aesthetic qualities. If suggestions are given to alter the mask in any way, the person making the suggestion must explain why he/she is recommending the changes, using the vocabulary of the elements of design.

Teacher Evaluation. The teacher will determine if students have met the objectives by assessing the written explanation for completeness and depth of discussion; analyzing the mask produced; and analyzing the students' verbal explanation to fellow classmates.

Related Activities:

1. Have a group of students create myths or legends based on classroom characters or events that have occurred in their schools or neighborhoods. Encourage these students to read their stories to fellow classmates who will then create masks based on one of the

characterizations. The author of the story will then determine if the mask is an accurate depiction of the story character.

2. Have students create costumes, draw costumes, or create scale models to represent Carnival characters. Ask high level students to write an analysis to compare and contrast traditional carnival characters with American characters (e.g., Uncle Sam, the elephant and the donkey to represent political parties).

References

Bessen, G. (1989). Trinidad and Tobago. Port-of-Spain, Trinidad: Paria Publishing Co., Ltd.

Sherlock, P. (1966). West Indian folk-tales. United Kingdom: Oxford Univ. Press.

Taylor, J. (1991). Trinidad and Tobago: An introduction and guide. London: Macmillian Education Ltd.

The Hosay Festival

Overview. One result of so much cultural diversity is the vast schedule of holidays and festivals throughout the year. Another result is that Trinidadians demonstrate greater acceptance of each other's culture as evidenced by their willingness to participate in these various celebrations, regardless of ethnic or religious affiliation. Just as East Indian cultural elements are infused into Carnival traditions so also are African traditions part of East Indian festivals. The large East Indian community offers a variety of traditional festivals. For example, the Hindu community celebrates Phagwa or Holi and the festival of lights, Divali.

The smaller Moslem community celebrates two major festivals: Eid-ul-Fitr and Hosay. The Hosay festival commemorates the death of the Holy Prophet Mohammed's grandsons, Hussain and Hassan who were murdered during a battle. The Muslims believe that during Hosay, the two brothers return to earth.

The festival's carnival-like atmosphere draws people from all religious affiliations. Part of the celebration includes a street processional of tadjahs -- beautifully decorated replicas of the grandsons' tombs. Tassa drums are played throughout the celebration, often by African drummers. This procession is led by dancers with enormous effigies of the moon. The two moons are paraded through the streets. They finally meet and kiss to symbolize the reuniting of the two brothers. At the end of the festival the tadjahs and costumes are cast into the sea and

immersed. The purpose of immersion is to send the spirit of the dead to the Euphrates. At the end of the parade. The Muslims return to their community to feed the poor in their districts.

INSERT PICTURES OF TADJAHS AND HOSAY PROCESSIONAL

Lesson Plan - - Hosay Assemblage

Susan Van Wyk

Grade Level: High School

Time: 3 (50 minute) lessons

Objectives: Students will:

1. write a brief paper describing one spiritual figure found in the Hosay festival; second, students will describe the figure they have chosen to commemorate in their tadjah, and explain why particular materials were used and their meaning
2. discuss how these figures are embodied in the cultural arts expressions
3. create a festival based on Hosay traditions (The festival should be based on mythology, religion or personal events, and is to include an assemblage made of both found objects and art materials, incorporate music, stage lighting etc.)
4. review the architectural features of the tadjabs and compare with the Taj Mahal.

Multicultural Focus:

"Multicultural education is less about knowing about others and MORE about knowing about self" (Locke, D, 1993). The two-fold multicultural focus of this lesson is for students to examine: the universality of the human experience; and how we commemorate those experiences as individuals and within the cultural context of our lives. Students will learn how another community commemorates a

historical event and describe how they may personally commemorate an event in their lives.

Vocabulary:

tadjahs

assemb.age

Materials:

cardboard boxes	glue
construction paper	scissors
paint	glitter
markers	styrofoam balls
fabric	wire

Planning and Preparation:

The teacher will show slides and discuss the Hosay Festival, beliefs of the Shiah Muslims and East Indian architecture. The teacher will discuss the art term "assemblage" and show several examples from American culture. The teacher will ask students to describe a tragic event they would like to commemorate by building a tadjah. The source of this event could be from mythology, religion or personal experiences. The written assignment is described in the first objective.

Procedure and Production Activity:

The teacher will demonstrate how to make a replica of a tadjah using a box. Ample materials will be available for student selections. The teacher will encourage them to consider textures, colors, patterns when making their selections. They must also consider other elements and principles of art such as form,

symbolic imagery, etc. The assemblage will be created by gluing, nailing, wiring pieces in place. Additional decorative or visual images will be painted or drawn or made on the assemblage. Music and lighting will be selected and put into place to add to the dramatic effect of the tadjahs.

Evaluation:

The teacher will determine if students have met the objectives by examining the tadjah and reviewing the written description. If time allows, students may critique one another's projects and offer suggestions.

Related Activities:

Students can create an entire festival based on Hosay traditions. This means the inclusion of dance, costumes and rituals. Of course with each activity, tudents must explain their selections.

The Jonhonnu Festival

Background. Jonkonuu, Junkonnu, or John Canoe, all refer to a cultural festival held in Jamaica during Christmas and during National Festival competitions in August. The different names reflect the varied cultural traditions that have influenced the development of this festival. Although little is known about the festival's origins, one thing is certain and that is the presence of a strong African influence in the rituals and festival characters. European traditions can also be found.

One theory suggests that the character of Jonkonnu was introduced by an African King around 1720. According to legend, the Jonkonnu character appeared at Christmas wearing a headdress with horns and carrying a wooden sword. He is usually accompanied by men and women who ply him with drink as he calls at different homes to display his acrobatic capabilities. As time went on, many variations on this character appeared. For example, a dancer may wear a horsehead or a cowhead. "Jack in de Green," another character, traditionally wears a costume of green leaves and foliage. Examples can be seen at vendor stands along Fern Gully. Some scholars speculate that the "Jack in de Green" character has evolved into what we know today as Pitchy Patchy. The Pitchy Patchy is made from layers and layers of scraps of imported cloth. Other costumes are assemblages of natural and synthetic materials such as bones, beads, raffia, shells and cloth.

This festival provided an outlet for slaves to deflate the importance of their oppressive masters' control through satire and

ridicule. In addition, it provided slaves an emotional anchor because they could inflate their level of societal control through masquerading.

Another character, Papa Diable or Papa Jaor, is sometimes known as the Devil at Christmas. Papa Diable would be dressed in costume and usually carried tar or molasses with which he covered anyone who refused him or dared him. During the day he was especially known to tar those who were prosperous and well dressed. A band of children would follow at a safe distance, teasing and taunting, then running away when he tried to catch them. Sometimes this role would be played by the same man for a considerable length of time.

Today, fancy dress Jonkonnu is celebrated in conjunction with Independence Day on August 6. The festival still entertains with a procession of masked characters, singing, dancing with the fife and drum. The Jamaican's love for fancy dress is not limited to festivals. Fancy dress can be seen on urban streets, in dance halls, at funerals and other official occasions. The traditional festival characters such as Pitch Patchy and the fancy dress have influenced fashion designers. We may be able to see elements of these designs even in our ready to wear clothing.

During the processional, the masqueraders dance to fit their particular role. It is an attempt to play their role, as determined by the type of costume worn.

Most Jonkonnu musical ensembles consist of a bass drum, a rattling drum, and a grater. Other instruments include wooden

knockers, shakers, stamping bamboo, garden fork, bottle, and calabash; even the wheel base of a car has been used.

Lesson Plan - - Jonkonnu Costumes and Musical Instruments

Carole L. Hueslsberg

Grade Level: grades 4-6

Time: 5 (30 minute) lessons

Objectives: Students will:

1. describe the origins and historical significance of Jonkonnu
2. describe some of the Jonkonnu characters and the significance of their costumes
3. describe some of the Jonkonnu musical instruments and explain how they are used
4. create a facsimile of a Jonkonnu costume or a musical instrument.

Multicultural Focus:

Brown (1990) defines a cultural value system as rules for living that a group of people develop based upon who they are, where they are, and the perceived resources available. This lesson is designed for students to explore cultural value systems through an examination and analysis of traditions associated with the Jonkonnu Festival in Jamaica.

Vocabulary:

Boxer Day

Jonkonnu

secular

spiritual

Characters: Jack in de Green, Pitchy-Patchy, Actor Boy, cowhead, horsehead, (Since there are over 30 characters, the teacher can add on depending on the number of students and the amount of information available.)

Gumba	King and Queen	ragman
Goombay drums	Set Girls	
fife	cowbell	

Planning and Preparation:

As a motivational device the teacher will prepare a bulletin board featuring pictures of Jonkonnu costumes and musical instruments and a map of the Caribbean, with special attention to Jamaica. The teacher may also want to model a costume and play traditional music during the initial lecture. Next, the teacher will give an overview of the festival, who participates and the significance of the various events. When showing pictures of Jonkonnu characters, the teacher will ask students to share what they observe in these costumes and to describe what they think the characters mean. Ask students to describe parallel characters in American society. Students will analyze why the characters developed as they did in Jamaican society.

Procedure and Production Activity:

Materials for Costumes:

a wide variety of fabrics (including colors and textures)

thread	burlap	glue	shells	tissue paper
buttons	needles	glitter	ribbon	crepe paper
scissors	beads	leather	feathers	

Costume Production

Ask students to decide if they want to create a costume or a musical instrument. For students who decide to create costumes use the following techniques. Help students measure for their costumes and cut out costume pieces. Have students collect decorative pieces for their particular costume. Assemble costume. Have each student model his/her costume and describe to the class the significance of the costume. The teacher will photograph each student and use these pictures for a future bulletin board.

Materials for musical instruments:

pictures of instruments
reference materials
slides
paint
bells
glue
string
small sea shells
nails
cylindrical containers of various sizes
tin cans
strawberry baskets
webbing (straps)
yarn
metal punch
pipe
beans
flashing
hammer

Musical Instrument Production

For students interested in developing a musical instrument, show models and play songs using the various instruments.

Drums. Have students make drums by covering one end of a tin can or cylinder with leather and secure in place with string or leather straps. Decorate with paint and scraps, found objects and

ribbon streamers. Place beans or dry legumes in a pringle or similar container that has a lid. Paint, attach streamers and other found objects to decorate.

Bells. Place bells (small ones used during December holidays) in one strawberry box and use second for top. Lace these two boxes together with string or ribbon. To make this instrument more elaborate, students may weave ribbon or yarn through the openings.

Scraper. Use the hammer and nail to make holes in flashing - roll into cylinder shape with convex part of nail hole to exterior.

Kazoos. Make Kazoos out of combs and wax paper. Borrow cowbells, cabassa and whistles from the music teacher.

Exhibit instruments; have students describe what they made and demonstrate how to use it and its significance in the Jonkonnu festival.

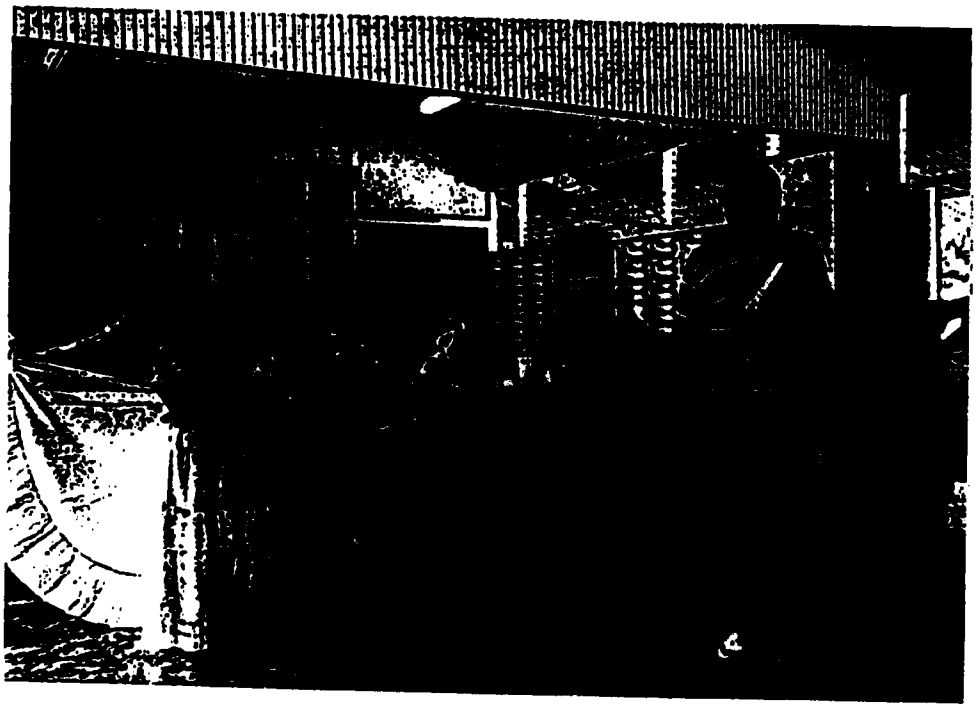
Evaluation:

The teacher will use the following criteria to assess the quality of students' costumes and musical instruments: neatness, accuracy, and attractiveness. In addition to an examination of the students' creations, the teacher will assess the written and verbal reports for depth of information, quality of research, accuracy and organization.

References

Bethel, C. (1991). Junkanoo. London: MacMillian Education, Ltd.

Brunett, M. (1982). Jamaican music. Oxford: Oxford University Press.



Traditional Jamaican Costume

Picture by Julie Tester

INSERT PICTURES OF JONKONNU COSTUMES & MUSICAL INSTRUMENTS

Lesson Plan - - Jonkonnu: The North Carolina Connection

Teaching the Jonkonnu Dances

Meleah Hodges-Moss

Grade level: 3rd - 8th grade

Time: 1 week 5 (40 minute periods)

Objectives: Students will:

1. experience the multicultural nature of the John Canoe Festival as performed in several North Carolina cities
2. compare and contrast festival rituals as practiced in Jamaica and in North Carolina
3. identify traditional West African rituals in both the North Carolina and the Jamaican festival
4. examine several African rituals as practiced by the Ashati, Fanti, Dahomeans and the Yoruba of Western Nigeria.

Author's Note and Multicultural Focus:

Historical records indicate that African Americans in the North Carolina cities of Wilmington, Edenton, New Bern, Windsor, Fayetteville, Southport and Hillsborough also celebrate Jonkonnu. The records further suggest that these celebrations are similar to those celebrated in Jamaica and also trace their roots back to West Africa.

"You and I do not see things as they are. We see things as we are" (Cohen). This lesson is designed to foster greater multicultural understanding by having students recognize and appreciate the fact that, in spite of the diaspora, people of

African descent continue to share common cultural practices. This lesson is also designed for students to appreciate the importance of dance in cultural traditions by learning some of the dances associated with the Jonkonnu festival.

Vocabulary:

cowbell - a percussion instrument

diaspora - the scattering of Africans to all parts of the world through slavery

fife - a bamboo flute

jumba box - a drum made from a container that once held food or drink

multicultural - many cultures contributing to a singular institution or event

Planning and Preparation

Describe the geography of eastern North Carolina. During the discussion, refer to a map that shows N.C., Jamaica, and West Africa. Also refer to terms such as cash crops and describe the ethnic groups who have settled in this part of the state. Locate on a map the African countries where Jonkonnu originated. Read a description of the various Jonkonnu characters. Have students demonstrate how these characters might dance. Play Jamaican folk music as students enter and exit the class.

Procedure and Production Activities:

Part I

Use background information (provided in this manual) to give students an overview of the festival as practiced in Jamaica.

Follow this brief discussion with a seven-minute mirrored warm-up with the teacher stressing moving from high to low level. As the teacher demonstrates these moves, have students clap 2/4 rhythm. One of the movements associated with John Canoe is 1 large step forward followed by 2 small steps backwards. Work with students until all can perform the step in 2/4 rhythm.

After students are comfortable with the travelling step, have them perform it travelling in various directions about the room. Students can perform the step as if they are walking on stilts. They can also make the step turn. At various intervals, have the students freeze and make a shape with his or her body that represents a John Canoe character. Introduce to students the concept of organizing the characters into a parade that they will dance through the school. Ask students to demonstrate how they would move in the parade. Encourage students to add jumps to their travelling step while maintaining a 2/4 rhythm. Add side to side movements. Follow these routines with cool-down exercises (teacher's choice). Summarize lesson content for students as they mirror your movements.

Part II

If available, distribute student-constructed instruments and have students practice the 2/4 rhythm. Allow students to improvise on their kazoos. Divide the class in half. Have the first group accompany the second as they dance. After approximately 20 minutes, change groups. Demonstrate how the costumes (ragman)_ and Jaw Bone changed the quality of the movement.

Part III-the Festival

Work with classroom teachers and students to plan the parade route before festival day. On the day of the festival have students parade through the prescribed route twice. During the second time around have the dancers and the musicians change roles so everyone will have a chance to participate in each activity.

Evaluation:

Students will demonstrate their level of competence by performing the dance for one of the John Canoe characters. They will also describe the character and discuss its significance to the festival. Included in the discussion, students will identify the West African influences and name instruments associated with the celebration.

Related Activities:

Invite participants from the North Carolina festival to talk to students about John Canoe festival as practiced in this state. Encourage students to discuss similarities and differences.

Meleah Hodg[illegible]-Moss's S[illegible]dents Re[illegible]act the Jonkonnu Dance

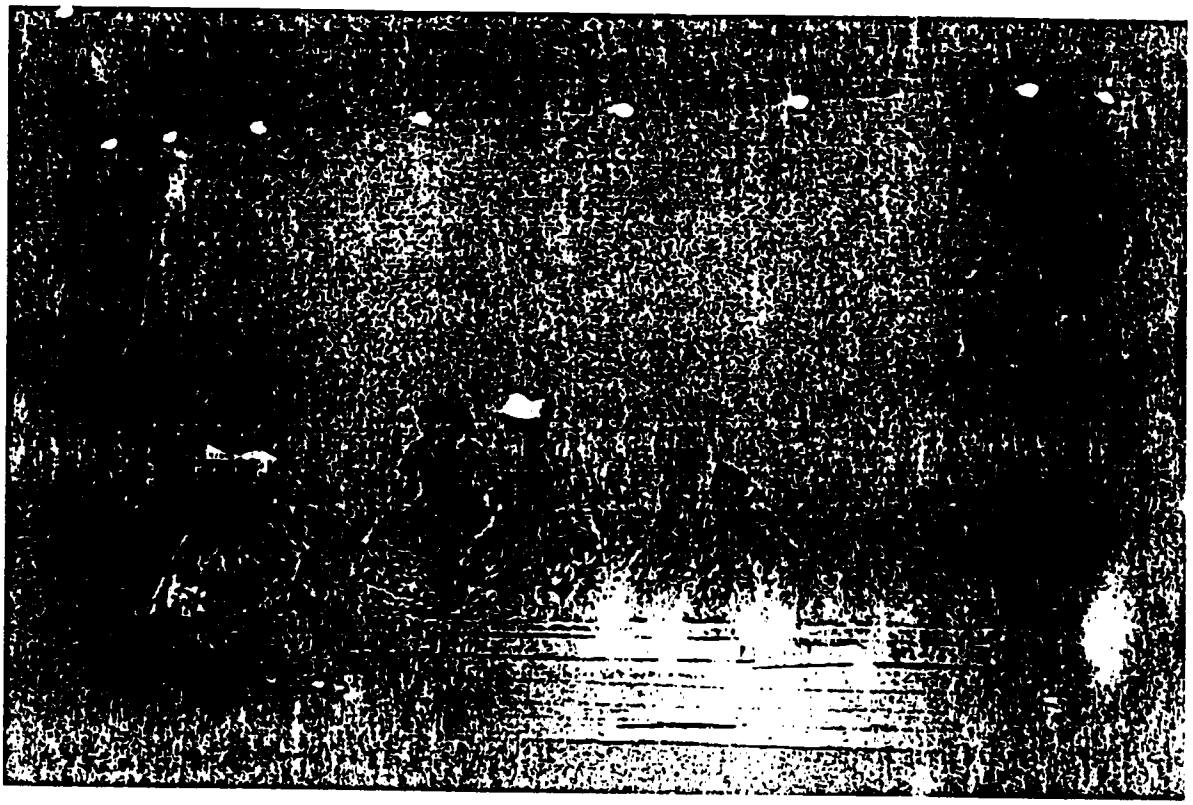
Pictu[illegible]s : Meleah Hodges-Moss

Meleah Hodges-Moss's Students Reenact the Jonkonnu Dance

Pictures by Meleah Hodges-Moss

Meleah Hodges-Moss's Students Reenact the Jonkonnu Dance

Pictures by Meleah Hodges-Moss



FROM ('PRESSION TO EXPRESSION

"Oppression does not always crush the spirit of progress.
Men will achieve in spite of it."

Carter G. Woodson, Negro Makers of History, 1928

THEME: FROM OPPRESSION TO EXPRESSION

An Overview

The Caribbean cultural art forms are, to a large extent, the result of the slave's response to white oppression. The conditions of slavery were terrifying and demeaning. In order to retain control over the more numerous slaves, the white minority created a totalitarian system that denied slaves their humanity. Not only were slaves subjected to physical abuse, but they also suffered mental abuse. For example, slaves were forbidden to read, use their native languages, engage in religious practices, or even choose a spouse. In spite of efforts to suppress the cultural memories of their African homeland, the existence today of various art forms such as the steelpan bands, calypso, carnival, reggae, jonkonnu attest to the slaves' creativity, and ingenuity.

Bennett (1993) contends that slaves used varied methods to resist cultural repression. It appears that, when necessary, slaves adopted white cultural patterns, adapted some patterns and when possible retained what they could of their African past. Examples of this adaptation, assimilation and retention can be seen in their religious ceremonies, language, music, folklore and celebrations. In fact, the arts were the only legitimate framework for slaves to express social commentary.

This synthesis of Africa and Europe, within this context, led to the development of cultural art forms unique to the West Indies. These art forms are dynamic, vibrant and continually evolving. The following lesson plans are designed to engender an

appreciation for and an understanding of the conditions that promoted the development of these unique art forms.

References

Bennett, L. (1993). The shaping of black America: The struggles and triumphs of African-Americans, 1619-1990. New York: Penguin Group.

Lesson Plan - - An Introduction to Caribbean Theatre and Literature

Linda Kerr Norflett

Grade Level: Elementary, Middle or High School

Time: 4 (30 minute lessons)

Objectives: Students will:

1. identify Derek Walcott and describe his background and accomplishments
2. recite the story and theme of TI Jean and His Brothers
3. use improvisation to demonstrate how oppression can motivate cultural expression
4. identify the African retentions in Caribbean and African-American folktales

Multicultural Focus:

"Children have never been good at listening to their elders, but they have never failed to imitate them" (James Baldwin). This lesson provides opportunities for students to engage in critical thinking by recreating problem-solving activities. In so doing, they will often imitate adult role models. Let's hope that their re-creations will make us proud.

Vocabulary:

Anansi	improvisations
Br'er Rabbit	playmaking
Derek Walcott	St. Lucia
folktales	the monkey
Ghana, West Africa	Trinidad

Materials:

1. The play or short story entitled TI Jean and His Brothers
2. Overview of life of Derek Walcott
3. Overview of the progression of African folktales
4. Pictures of the following: Walcott, Nobel Prize, Anansi, the monkey, Br'er Rabbit
5. Samples of Br'er Rabbit and Anansi stories

Planning and Preparation:

Following is basic information needed to introduce the lesson. We encourage teachers to seek other sources to add to this brief biographical sketch.

About Derek Walcott

Derek Walcott, the West Indian playwright/poet and Professor of Theatre at Boston University, won the 1992 Nobel Prize for literature. (For younger students, you may want to mention that the Nobel Prize is a highly regarded honor to recognize people who have made outstanding achievements in their field of study. Remind them that M.L. King was a recipient of this prize.)

Walcott was born in St. Lucia, another Caribbean island. After receiving his diploma at the University of the West Indies, he moved to his permanently adopted home, Trinidad, and worked as a newspaper reporter. During these years, he established the most well known theatre company in the Caribbean. Currently known as the Trinidad Theatre Workshop, it was originally called the Basement Theatre Workshop. To commemorate its 44th anniversary in July 1993, the theatre featured Walcott's most recent play, "The Odyssey."

Largely inspired by the poverty visible in the West Indies, Walcott has written a record number of poems and over twenty-five plays. His most popular play in the West Indies, entitled, It Jean and His Brothers demonstrates how poverty and adversity forces people to take risks and to think creatively.

Walcott's It Jean has characteristics of African and African-American folk heroes. During colonization in Africa and slavery in the Americas, slaves and sharecroppers made up tales to deride their unscrupulous masters by telling stories about how the underdog outwitted the powerful. Examples of such stories include the Anansi tales of Ghana and the Br'er Rabbit tales of America. Anansi, a small spider, is able to take many forms and survive very complicated entanglements. The small monkey always outsmarts the lion and the elephant. And the conniving Br'er Rabbit certainly could survive the Brie Patch. Walcott's Ti Jean and His Brothers must confront the dangerous devil to survive. Before telling the whole story about Ti Jean, have students play an improvisational game to see how well each is able to solve serious life problems. Use the following scenarios as examples. Have students act out how they would solve one of the problem situations described.

Examples

1. Mother is at work and the cat turned over the food that mother left for lunch. The only way to get food for your sisters is to get past a pack of dangerous dogs and convince the mean community store owner to give you some more food. Show me how you will do this. (Select the characters: a little girl, a boy, the

dogs, the mean store owner. These characters have the following objectives: girl/boy want to get food; the dogs want to chase anyone on the street, the store owner wants to make everyone pay.) It will be helpful if the leader starts out playing the mean store owner.

2. A group of bad boys and girls in your school threatened to beat you up after school. You only have your little brother to help you until you pass the high school where you will join your big brother and sister. (Select characters: boy/girl, 3 bad boys/girls, little brother/sister, older brother/sister. The objective of the boy/girl is to avoid a fight; the three bad kids want to fight; the little brother/sister want to support you; big brother/sister wants to meet you.)

Leaders are free to make up similar improvisations. Have students relax and encourage them to be very creative and shrewd in their problem solving. Praise all of them for their participation and keep reminding them that they can look forward to seeing how Ti Jean outsmarted the devil. Remind them that the devil represents all that is mean, harmful and destructive.

During the second day of class, the teacher will perform the art of storytelling and will involve students by having them represent the different characters and places in the story. By going directly to these characters and places, she encourages greater listening, interest and closeness.

Procedure and Production Activity:

After the teacher/leader completes the story have the class act out how the story characters confronted their problems. For example, ask students to demonstrate what Gros Jean, or MiJean, or Ti Jean did when he left home, met the animals in the forest, and solved a devil problem.

Show pictures of the following: Derek Walcott, the Nobel Prize, Anansi, the monkey, the rabbit. Ask students to identify these characters.

Evaluation:

The teacher will determine if students have met the objectives by assessing the quality of the improvisations, students' ability to identify the pictures and ability to provide examples of African culture in Caribbean folktales.

Related Activities:

1. The teacher will provide additional examples of people, representing diverse ethnic and cultural backgrounds, who have used their talents in a special way to overcome adversity or poverty.
2. Ask students to write a story describing when they used their personal talents to overcome some adversity. Have students discuss the importance of these stories in the slave community; also have them speculate on what other purposes these stories may have served (e.g., as an educational tool).

INSERT PICTUES OF DEREK WALCOTT, ANASI, THE MONKEY, BR'ER RABBIT

Lesson Plan - - Building Plays Jamaican Style

Linda Kerr Norflett

Grade level: Middle and High School Students

Time: 3 (50 minute) class periods

Objectives: Students will:

1. identify general movements in Jamaican theatre
2. create scenarios that will address community/school problems
3. perform scenarios before their peers
4. discuss the results of each scenario.

Multicultural Focus:

"The simple realization that there are other points of view is the beginning of wisdom. Understanding what they are is a great step. The final test is understanding why they are held" (Charles M. Campbell). The multicultural focus of this lesson is for students to gain an understanding of historical events that led to the development of the theatre in the West Indies generally, and in Jamaica, specifically. These understandings will give students greater insights into Jamaican history and culture.

Vocabulary:

-climax
-Dennis Scott
-exposition
-falling action
-Groundwork Theatre Company
-improvisation
-Jamaica School of Drama
-Pantomime
-play building
-plot
-point of attack
-popular theatre
-rising action
-Trevor Rhone

Materials:

space, props, writing supplies

Background:

Presenting plays is an important arts activity in Jamaica. The most internationally recognized theatre style in Jamaica is the Little Theatre Movements' National Pantomime. It is an elaborate musical theatre production adopted by Jamaicans from the original English pantomime introduced in 1941. Stories of Jamaican culture are complemented by national music and dance against the backdrop of elaborate scenery and colorful costumes. One show is staged annually and runs for five months at the Ward Theatre, Jamaica's oldest theater. While Pantomimes have large casts, this one annual production limits island wide participation to amateur performers and those with versatility in play experiences.

Popular indigenous theatre in Jamaica got a big boost from playwright, Trevor Rhone who in 1965, along with several colleagues, founded The Barn Theatre. Through the plays are indigenous Jamaican drama and represents Jamaica's ethnic diversity, a prominent feature is the credible realities of African Jamaicans.

Origin of the Popular Theatre Festival

In 1969, the Jamaican School of Drama was established by Henry and Greta Fowler as a part-time institution operated by the Little Theatre. It became a full-time tertiary institution under the aegis of the Cultural Training center in 1976. Dennis Scott, the playwright, actor, director who headed the School of Drama later

formed The Groundwork Theatre Company in 1981 and organized into three outreach arms from the school in 1981: School Theatre Program, Theatre Production Program and the Community Animation Program. The Jamaican Popular Theatre Festival is an outgrowth of the Theatre Production Program. Scott (1993) explains the importance of the theatre by stating:

> Productions are presented, in keeping with a commitment to Third World development and the promotion of Caribbean Culture. The company is dedicated to the evolution of a Caribbean theatre vocabulary and experiments with the collective creation process of play building, out of which more popular productions have emerged.

The plays created address serious problems of the rural and urban communities where Groundwork has held workshops. Problems reenacted in the 1993 Festival were: teen pregnancy, poor bus transportation, poor water supply, low passing rates on qualifying exams, poor teachers, and deceptive and ineffective politicians. Participants hope that by presenting their community problems publicly, they will focus attention on these issues. Government officials, however, need to be present at the performances to make this Festival more effective. It is hoped that these government officials will gain a greater appreciation for how their constituents feel about current issues and will take supportive action.

Activity Script for the Teacher

"Students, if you were responsible for building plays to help show serious problems in your communities, what issues would you address and how? Each student is to write on a sheet of paper one problem that he/she would like to see the class use to build a play. Students will also write a brief rationale explaining why their 'problem' should be the focus of a play." (The teacher will collect the papers and read them aloud to the class, without telling who the author is. Based on the descriptions, students will identify several of the problems. The teacher will randomly select five students for each play building group.)

"Now students let's experiment with one of these problems to see how we can work to develop a play. To begin the play building process, we need to know what types of action are important for a play so that the story will: be interesting, provide information in a persuasive manner, make the problem get worse and worse, show how the action can become severe, and show the final results. (Is the problem resolved, how?)

"Let's first attempt to create a play through only action and dialogue." (The teacher will suggest a problem--irregular trash collection.)

"Five stages of action will provide us with a good plot plan for our play.

1. The first stage of action should introduce the community and its people. (Exposition)
2. The second stage of action should present the problem to the community. (Point of Attack)

3. The third stage of action should present a number of conflicts caused by the problem. (Rising Action)
4. The fifth state of action should present the major confrontation with the problem that results in progress or a solution to resolving the problem. (Climax)
5. The fifth stage of action presents positive outcomes of resolving the problem. (Falling Action)"

"I am going to divide the class into seven different groups and each group will perform an improvisation that will help to build a play about irregular trash collection. An improvisation is action created on the spot for the purpose of reaching an objective. An objective is something that you want to do.

1. Group One, your objective is to present action that gives a general idea about what this community is like, without presenting the problem.
2. Group Two, your objective is to define the problem.
3. Group Three, Four, and Five: each group must show one conflict that irregular trash collection causes.
4. Group Six, your objective is to have a final showdown with policy-makers responsible for the irregular trash collection.
5. Group Seven, your objective is to show how the community has benefitted from taking action."

Give the groups five minutes to discuss their improvisation and to ask questions. Then allow groups to perform their improvisation in sequence, beginning with group one and ending with

group seven. After each group has completed the scene, allow students to describe what they experienced. Suggested questions may include the following:

1. Is this a legitimate community problem?
2. Was the problem presented in a logical manner?
3. What would each group change about its performance?
4. How can you improve the story?
5. What new information is needed?
6. What do we need to eliminate?

Evaluation:

The class will select one community problem from the suggestions and using the seven-group approach, create scenes about the problem. The class will create a play.

Related Activity:

Have each group research how the problem re-created during the evaluation phase relates to a similar problem experienced in Jamaica. Also, discuss how the problem may be different.

INSERT APPROPRIATE PICTURES

Lesson Plan - - Calabash Bags

Julie Tester

Grade Level: Elementary and Middle

Time: 1 week 5 (50 minute lessons)

Objectives: Students will:

1. make a paper mache Calabash bag
2. write a brief explanation of how and why West Indians use calabash
3. explain how this art form reflects cultural elements

Multicultural Focus:

"Reality happens to be, like a landscape possessed of an infinite number of perspectives, all equally veracious and authentic. The sole false perspective is that which claims to be the only one there is" (Jose Ortega y Gasset). This lesson allows students to explore the impact of the environment on the development of cultural artifacts. It is also designed to promote the development of problem solving and creative thinking.

Vocabulary:

Calabash (Gourd)

Caribbean

Resourceful

Materials:

calabash bag, coconut bag and slides of both

leather strips, paint, paper mache materials (i.e., art paste, newspaper), pine cones, rocks, sticks, tacky glue, and yarn

Planning and Preparation:

Use information provided in the overview including background information about T&T and Jamaica. Also mention that Caribbean artists exemplify their resourcefulness by using indigenous materials available on the island. Use other sources to describe the climate, landscape, economy, etc.

Ask students to describe fruits, vegetables, or other natural objects that are used for purposes other than to provide nutrition or food. It would be helpful if teachers have pictures or actual models of the items listed. Make a comparison to show how Americans use indigenous materials to make functional items or create artistic expression.

Following are examples:

-The pumpkin is used for decorations such as Jack-O-Lantern.

-Corn is used to make dolls, other decorative arrangements, and in weaving.

-Seeds and nuts are used to make necklaces or ornament decor.

-Squash is used as an instrument when dried and the seeds inside rattle.

-Flowers are dried and used for ornamentation.

-Flour is used to make paper mache.

Give each student either a pine cone, stone, or stick. Tell them to imagine that they live in the woods and do not have jobs. To be resourceful, what would they make out of their items to make their hard life easier. Ask student to make a list of at least 10 different functions for which to use the item. When creating the

item, remind students that the item can be torn apart, used as a whole, combine with other objects: or other materials can be added to perform a function. Ideas could be decorative or functional. Encourage students to be imaginative. When most students have completed the task ask them to share the top three function for their item.

Discuss the colonial history of the island of T&T and Jamaica. Include in your discussion an explanation that describes the total oppression the people experienced and continue to experience and its impact on current economic conditions.

Additionally, describe the landscape and the indigenous flora and fauna. Many people continue to live off the land. They look to nature for resources. The two most popular art forms that illustrate this resourcefulness are wood carvings and calabash bags. The teacher will show examples of the calabash bags and describe different techniques used to decorate them.

The teacher will also describe how the calabash bags are made in the Caribbean. The artist will pick calabash, cut it in half, scrape out the inside, let dry for two weeks, then decorate. Different methods are used to decorate the calabash such as carving, painting, adding fabric or leather, or weaving. Some calabashes are cut in half so the bag can lie flat against the body. Some are grown large and carved into baskets. However, the calabashes as small bags are the most popular use.

Procedure and Production:

Due to time and resource limitations, students will use paper mache to prepare the calabash. They will use a small balloon to make the shape and to give a base structure. Cover balloon with paper mache. If possible, use a heavy thick medium with fine paper chunks on the outer surface. This will give students the opportunity to press textures and images into the surface at a later time. Once dry, cut in half and paint. Acrylic paint is good for decorating "bags," although tempera and watercolor can be used if a spray varnish is applied to protect the piece.

Encourage students to view this work as a multi-media or assembled sculpture as well as a functional craft. This seems to open them up to many possibilities. Decoupage on top of a painted design; applying several textual materials that show contrast (e.g., rabbit fur binding and pearl beads). Of course these may be dependent on students' bringing extra craft supplies from home. Other decorative items can include glitter, fabric, feathers, etc. Leather strips or braided yarn can also be glued to the sides for straps to the bag to hang from the shoulder. Also, a hinge on the top to bottom can be made with the same material. Binding the edges can be optional as long as the edges are protected to keep them from splitting. One suggestion for binding when leather is not available is to make a binding from painted paper strips. Decorate the strips in the same colors as that of the container to unify the design.

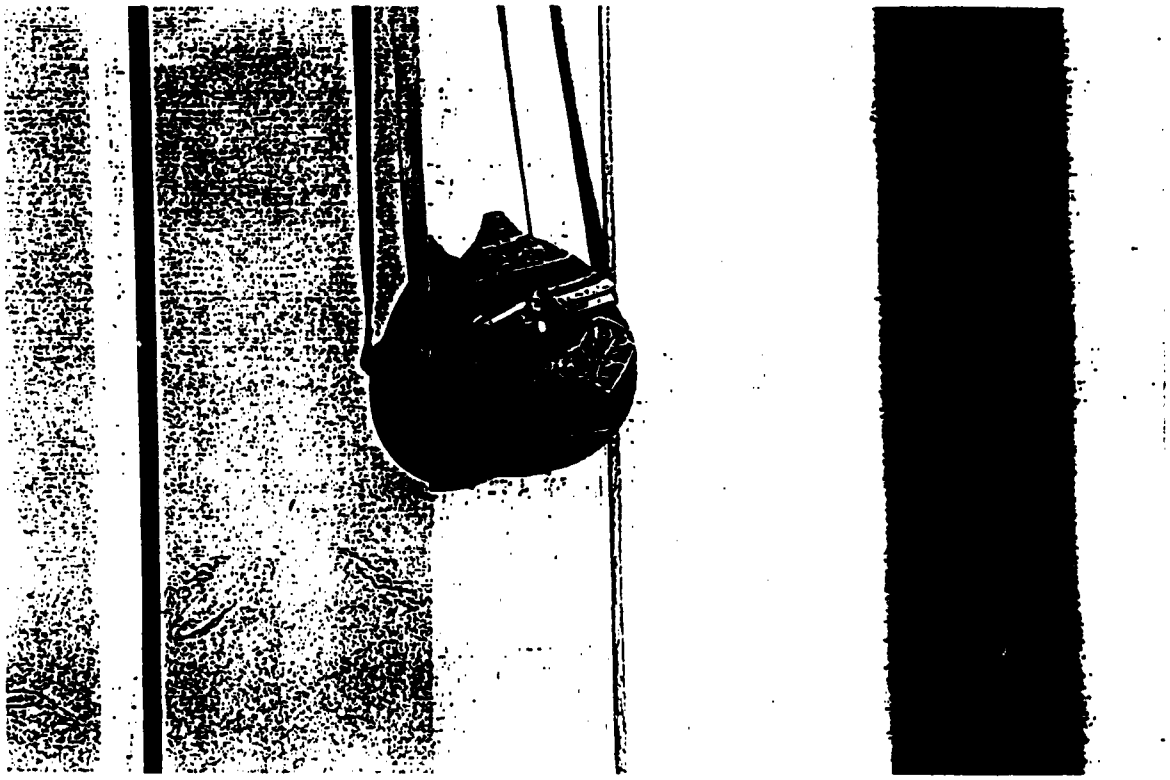
Evaluation:

The teacher will determine if students have met the objectives by asking them to write an explanation describing how and why the Caribbean people make calabash bags. Also ask for similar examples in American culture. Have students generate both contemporary and historical examples.

Related Activity:

One way to expand this lesson is to describe the development of the steel pan drums in Trinidad. The basic story is that from the slavery period, Africans were forbidden to play drum instruments. To compensate for the loss, African Trinidadians created drum-like instruments using a variety of materials. During World War II, Trinidad became an oil refining center; steel oil cans were discarded all over the island. African Trinidadians used the discarded steel drums to create the steel pan bands that we are familiar with today. The steel pans are created today in much the same manner as they were during the 1940s. These steel pan drums are the only new instrument invented in the 2 .h century.

The teacher could play pan music to show the variety of its use. Musical examples might include jazz, symphonic, and pop. The teacher could conclude this segment by playing music by American artists who have incorporated the steel pan in their music (e.g., jazz artist Andy Newell). Additionally, teachers could play music from various television commercials that use pan music. Show accompanying pictures that illustrate the creation of steel pan instruments.



A Calabash bag on display.

Picture by Julie Tester

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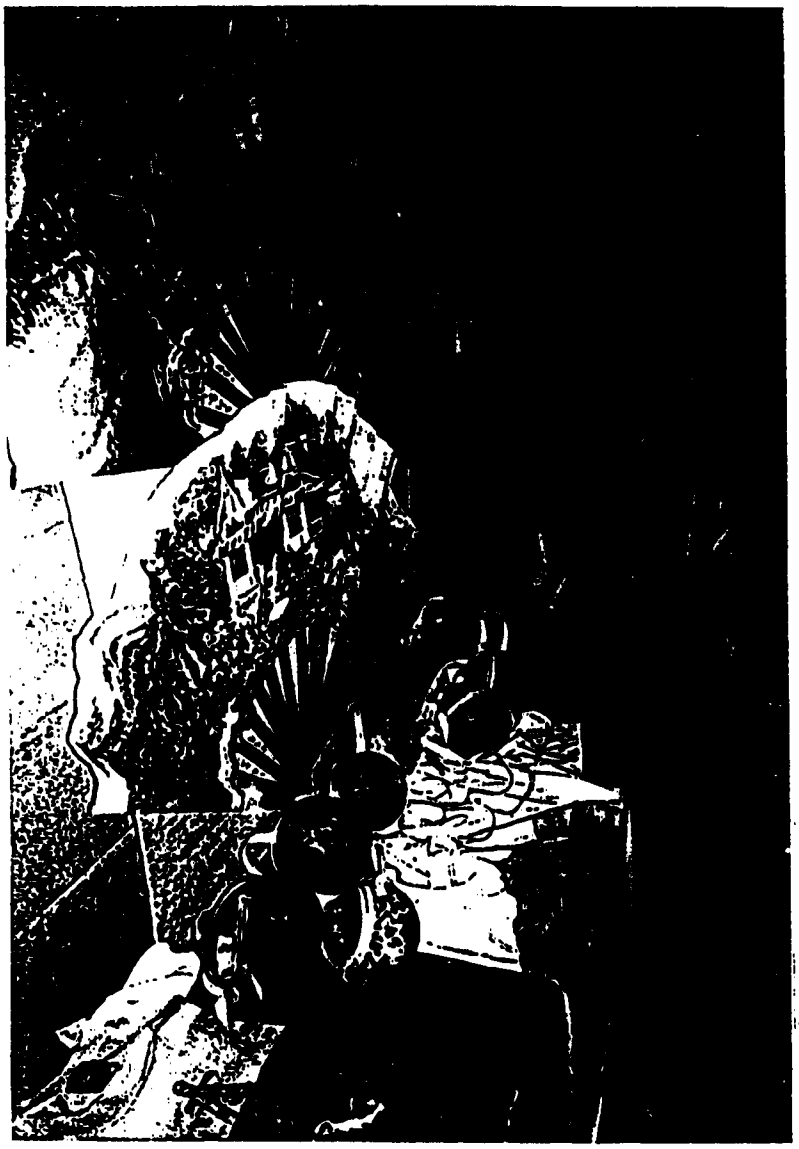
P.66

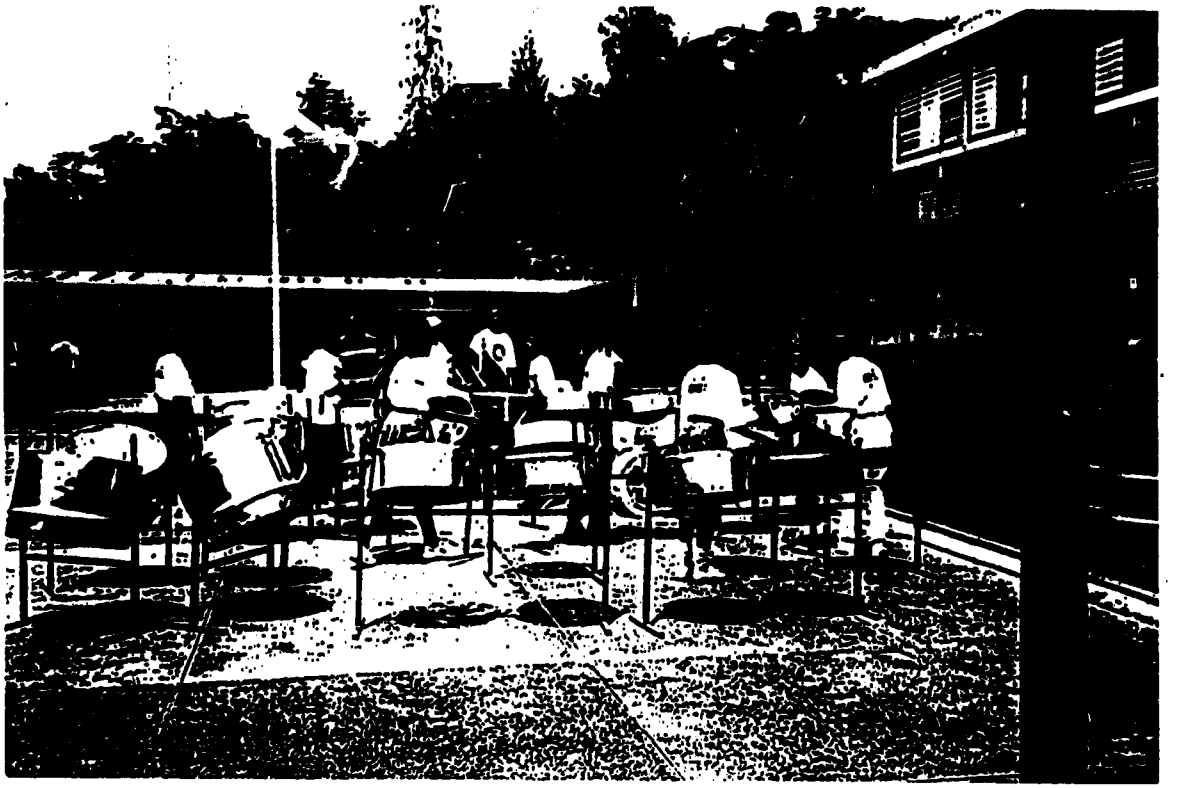


Calabash bags on display in Trinidad.

Picture by Julie Tester

Morvant - Laventille Secondary School's Steelband -

Getting ready to play for the Fulbright-Hays visitors



Photograph by Nila Chamberlain

Fulbright-Hays Participants take a Pan Lesson!

Photographs by Nila Chamberlain

Setting up for a Pan Lesson

Fulbright-Hays Fellows play pan

Lesson Plan - - Making Pop Music Connections

Jean Raabe

Grade Level: Middle and High School

Time: 5 (50 minute lessons)

Objectives: Students will:

1. compare Caribbean and American popular music on the following criteria: purposes, rhythm, lyric content, vocal inflection
2. form an opinion of Caribbean popular music and write a brief justification for that opinion.

Multicultural Focus:

"Not everything that is faced can be changed, but nothing can be changed until it is faced" (James Baldwin). Teachers frequently shy away from referring to or using popular culture in the class. One valid reason for eliminating these materials is because the materials may be vulgar and inappropriate. It is important to note that popular music as in popular culture reflects people's views and values and may be appropriate for classroom use. We recommend that teachers explore the possibility of integrating popular culture into classroom instruction.

Popular music is an especially rich source of instructional material, because it is accessible, it influences our youth and it is used to express social commentary and popular opinion. The research suggests that students may spend more time listening to popular music than studying. The research further shows that people learn based on what they already know. This means that

educators will need to make references to material and information that students consider important.

This lesson demonstrates the infusion of popular culture in classroom instruction. It provides an opportunity for students to analyze popular music from a political perspective. We have carefully screened all recommended materials and believe that they are appropriate for classroom use. We encourage you also to screen all materials prior to use, because you are familiar with what your communities will allow.

Goals. This lesson is designed to highlight the similarities between Caribbean and American popular music forms and to engender an understanding of and appreciation for the idea that oppressed people use the arts to express themselves. When other "legitimate" avenues for expression are denied, the arts provide a vehicle for people to demonstrate their creativity and ingenuity in circumventing and minimizing the oppression.

It appears that many West Indian youngsters are well aware of the American influence as American media receive wide international coverage. However, it appears that beyond the superstars such as Bob Marley and Shabba Ranks, American students are unaware of the West Indian influence. This plan is designed to enhance students' knowledge about these connections. Included is a reference list of suggested Calypso/Raspo, Reggae/Dub Poetry, and Rap songs.

Although Rapso and Dub Poetry are the music forms more closely related to contemporary Rap, this plan will also frequently refer to Calypso and Reggae because of their historical significance and

because of their availability. All of the materials will be reviewed in terms of their appropriateness for the classroom.

Vocabulary:

Calypso - melodic

Dub Poetry - "spoken" over reggae

Oppression

Rapso -"spoken" over calypso

Reggae - melodic

Social Commentary

Materials:

Suggested Song List (accompanies this lesson)

Tape player

Tapes

Planning and Preparation:

Background. (Along with other information included in this unit, use the following to accompany your introduction.) Historically, African Americans and African Caribbeans are connected because of the slave trade that occurred in the western hemisphere. Both groups were forcibly brought from west Africa to this hemisphere to provide free labor for the European colonizers. Additionally, the Caribbean islands were frequently used as a stop off point to "break in" (acculturate) newly arriving Africans, prior to shipping them to the United States.

There are clear connections between the popular music forms of the Caribbean and those of America. In fact, one can say that the two musical forms influence one another. Caribbean music,

represented by the Calypsos found in Trinidad and Reggae found in Jamaica, is more similar to American older forms of rhythms and blues and rock and roll. New musical forms such as Rapso (Trinidad) and Dub Poetry (Jamaica) are more similar to contemporary American Rap music.

David Rudder (1993), a contemporary Trinidadian calypsonian, indicates that American rap is a crude form of calypso. He suggests that black America is finally reaching to where calypsonians arrived at the turn of the century - - "they're expressing their feelings about society." Even the names that rap stars assume, for example, Queen Latifah and Big Daddy Kane, are similar to the names that calypsonians adopted in the past (such as, Mighty Sparrow, Lord Kitchener and Growling Tiger). It is no coincidence that some of the top rappers, such as Heavy D and KRS-One, are of West Indian parentage.

Brother Resistance, a Trinidadian rapso artist, echoes these thoughts in a recent interview with Sakolsky, a reporter for The Beat. Brother Resistance comments that the basis of these art forms comes from the oral experience found in the African griot. He further indicates that it is an art form "that comes out of the belly of the people, that comes from the street level. They look at political, social and economic issues with a street eye, and from that level we can see that the rapso, the dub poetry and the African-American rap are coming from exactly the same corner."

During the 1970s just as rap was taking root in the American urban areas, Rapso was developing in Trinidad and Dub poetry was

developing in Jamaica. The period of social unrest and political activism accounts for the rise of these art forms. Interestingly these art forms developed in the same neighborhoods that gave birth to calypso in Trinidad and reggae in Jamaica, rhythm and blues in Detroit and other urban areas. Specifically, Beat magazine differentiates rapso and dub poetry in terms of the musical influence pointing out that the rhythm pattern of rapso is more steeped in calypso and soca, musical forms indigenous to Trinidad. The rhythm pattern of dub poetry is found in reggae, which originated in Jamaica. The musical connection for all three art forms is the drum.

Soca is another example of this synthesis of American and Caribbean music. The Trinidadian 'soca' literally means a blending of conventional calypso and up-beat American styling. Regardless of the music's origin or its recency, several shared characteristics remain constant.

Underlying forces for much of the popular music in both the Caribbean and in America are the shared oppression, the traditional African rhythms and the traditional stylistic devices. Although some of the historical events may differ, Africans slaves in the United States and in the Caribbean suffered many of the same indignities. Slavery as practiced in the Western Hemisphere cut Africans off from their cultural roots. From the beginning, music played an integral role in the life of the slave. According to Bennett (1993), slave music represented the ultimate distillation of the slave experiences. Poet Amiri Baraka (1993) observed that

the slave music represented "the solidarity, the identity, the social consciousness of the slaves." The slave musical forms served many purposes: to entertain, to inform, to communicate and to express social commentary.

In both the United States and the Caribbean it was illegal for Africans to engage in traditional religious practices. They were forbidden to use drums, even though African drums had provided the basic rhythm for their music. They were also forbidden to speak traditional languages. Traditional African stylistic devices include the use of call and response, where the singer will sing a familiar refrain and the audience will repeat it. In addition to the important messages that these lyrics conveyed, they also demonstrated the Africans' flexible use of language. For example, singers used metaphor and double entendre to attack, praise, comment, or satirize. Calypsonians incorporate a subtle form of insult known as "picong." This evolved out of the slave tradition when slaves had to disguise their messages from whites.

A popular song telecast to an international audience during a recent Carnival demonstrates the use of music to convey important issues. The song by Chalkdust, entitled Misconceptions, included the following verse:

> Michael Jackson please come down here
> There is a misconception you is fair
> Come down play mas with we and get back
> your color.

Chalkdust, a well-known Trinidadian calypsonian, is also a doctoral

candidate at the University of Michigan who will defend his doctoral dissertation on the History of the Trinidad Carnival (Scaramuzzo, 1993). Misconceptions won the 1993 calypsonian contest for the best Carnival song.

A discussion of this verse may prompt students to analyze the depth of cultural assimilation, taking into account that some people from minority groups feel compelled to give up their cultural ties to the point of looking as much as possible like members of the dominant culture. Also, it would be important for students to analyze language use: Why would an obviously well educated person, such as Chalkdust, use poor grammar? Is he trying to appeal to a wider audience? (There is no right answer. Let your students determine.)

It is important to also recognize the European influence, which helped to create the hybrid music unique to the Western Hemisphere. Common characteristics of Caribbean and American popular music are: the purposes, rhythm, lyric content, and vocal inflection.

From its earliest beginning, popular music has been criticized for its vulgarity. Justifiably so, and the level of criticism has not diminished today.

Have students discuss the rationale for vulgarity in contemporary rap music - - why it is used. Suggested responses might include: the profit motive. Young people buy these records. Have students speculate as to why some young people buy these records. (It is important to note that middle-class, white males are among some of the largest consumers of rap music.) Some

reasons might include the following: to escape from more serious issues, to revolt against the establishment, to prove their manhood or womanhood. The list may go on.

Although it does not justify the use of vulgar lyrics, it may prove helpful to point out that vulgarity is not a new phenomenon but has been evident in these songs historically. Another characteristic of this genre is that artists often reflect peoples' thoughts about contemporary issues. Often the people for whom they speak do not have a formal forum to express their opinions and the music speaks for them. In addition, people sometimes use vulgarity to convey the depth of despair and disgust with an unjust system.

Have students explore some advantages of popular music. For example, popular music is sometimes educational. The rap group Public Enemy encourages youth to stay in school and to study black history. In the song, U-N-I-T-Y, Queen Latifah instructs young men to respect young women. Although it is not a rap song, but falls in the rhythm and blues category, Maria Cary's ballad entitled, "The hero lies in you" admonishes listeners to recognize their own strengths and to use these to better their lives.

Procedure and Production Activity:

The teacher will review the vocabulary and describe the historical connections between the United States and the Caribbean, paying special attention to the common slave experience. The teacher will play a popular rap song, followed by giving students the lyrics for that song. (Titles will vary depending on what is popular at the time.) The same activity will be repeated using a

Calypso or Reggae (depending on the songs that have the greatest similarities). (See the song suggestion list.)

Following each song, have students describe the song in terms of rhythm, lyrics, purpose, and voice inflection. Write the descriptive phrases on the board. Encourage students to offer their opinions about this music form. Also, have students analyze the social messages that musicians describe in the song. Have students discuss whether or not the musician has a legitimate issue. Students must be prepared to explain their response. Based on comments written have students discuss similarities and differences between the two music forms.

Evaluation:

The students will write a brief paragraph comparing and contrasting the two musical forms. They will also need to indicate which is their favorite form and write a rationale.

Related Activities:

1. Have students (alone or in groups) write a song (rap, rapso or dub poetry) with a clear social comment.
2. Suggest that students study the connection between these music forms and the traditions of the African griot.
3. Ask students to write a letter to a Rap, Rapso or Dub Poetry group. The letter can emphasize the following themes or a combination:
   -express opinion about the group's music
   -inquire as to where they get ideas for lyrics
   -inquire about what influences them to write the music they write

References:

Habekost, C. (1993). Rapso riddum poetry from Trinidad/Tobago. The Beat. 12(2).

Bennett. L. (1993). The shaping of black America. New York: Penguin Group.

Lebow, J.Z. (1993) David Rudder: The minister of rhythm. An interview. The Beat. 12(2).

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Scaramuzzo, G. (1993). Chalkdust in yuh face. The Beat. 12(2).

*Indecorous Lyrics

Suggested Song List

Style	Popular Music Connections		Reggae & Calypso Rhythms
Calypso	David Rudder	The Hammer	The Hammer
		Calypso Rising	
		One More Officer	One More Officer
		Working On The Join	Working On The Join
		Victory Is Certain	
		Down At The Shebeen*	Down At The Shebeen*
		1990 *	
			There is a Land
	Mighty Sparrow	Ten To One	
		Martin Luther King for President	
	Aswad	Give A Little Love	Give A Little Love
	Traditional	Yellow Bird	
Rapso	Brother Resistance	East Dry River*	
Reggae	Bob Marley	Redemption Song	
		Exodus	
		No Woman, No Cry	
			I Shot The Sheriff
			Get Up, Stand Up

*Indecorous Lyrics

Suggested Song List

Style	Popular Music Connections		Reggae & Calypso Rhythms
Reggae	Peter Tosh	Equal Rights/ Downpresser Man Johnny B. Goode	Johnny B. Goode
	Aswad	African Children	
	Steel Pulse	Earth Crisis Grab Education Wild Goose Chase	
	Third World	You're Playing Us Too Close Reggae Ambassador *and* D.J. Ambassador We, The People	It's The Same Old Song
Rhythm & Blues	Stevie Wonder	Living For The City	Living For The City
	Sylvester Stewart (Sly Stone)	Everyday People	Everyday People

*Indecorous Lyrics

Suggested Song List

Style	Popular Music Connections		Reggae & Calypso Rhythms
Rhythm & Blues	Marvin Gaye	What's Going On?	
	Eddie Murphy (with Shabba Ranks)	I Was A King	Everyday People
	En Vogue	This Is Your Life	
	Four Tops		It's The Same Old Song
Rock & Roll	Chuck Berry	Johnny B. Goode	Johnny B. Goode
	En Vogue	Free Your Mind	Free Your Mind
	Janet Jackson	Black Cat	Black Cat
	The Beach Boys		Surfin' U.S.A.
	The Beatles	With A Little Help From My Friends	With A Little Help From My Friends

*Indecorous Lyrics

Suggested Song List

Style	Popular Music Connections		Reggae & Calypso Rhythms
Rap	Biz Markie	I Hear Music	
		My Man Rich*	
	Kriss Kross	It's A Shame	
	Arrested Development	Mr. Wendal	
		Tennessee*	
		People Everyday*	
	West Coast Rap All Stars	We're All In The Same Game	

Lesson Plan - - Masking Resistance

Roscoe McNair, Jr.

Grade Level: Middle and Senior High

Time: 1 to 2 weeks - - 5-10 (50 minute) periods

Objectives: Students will:

1. describe how masking traditions have been and continue to be used to resist oppression
2. research and describe a maskings technique used by slaves in the Caribbean or in the United States
3. develop a masking technique to illustrate a contemporary issue
4. write a paper to describe their findings.

Multicultural Focus:

"You can't hold a man down without staying down with him" (Booker T. Washington). This lesson demonstrates the creative measures that African slaves used in song, language, dance, and folklore to mask their resistance to the oppressive white power structure. In so doing, students will also understand the deleterious impact of slavery on whites.

Vocabulary:

camouflage

double entendre

patois

Materials:

copies of poems and stories mentioned in this plan

Planning and Preparation:

Background. Slavery, as practiced in the Western Hemisphere, was a totalitarian institution. In order to maintain control, slave masters used psychological as well as physical methods to enslave Africans. One psychological technique was to erase the slaves' cultural memory of Africa. Slaves were not permitted to use their native languages, practice traditional religion, or use traditional instruments, especially drums.

Slaves resisted, even at the threat of physical punishment and death. In no position to openly resist, slaves often resorted to subversive methods to endure this cultural repression. Maintenance of a cultural heritage was necessary for the slave's survival. In an effort to retain their cultural heritage and to fashion survival strategies, slaves developed methods to camouflage the true meaning of verbal and nonverbal behavior. They, in essence, lived double lives. W.E.B. DuBois describes this double consciousness in his book of critical essay entitled Souls of Black Folk (1903).

Secret messages, code words, songs and dance were all used to maintain a level of distance from the slave master. African Americans and African Caribbeans used double entendre, which literally means "double meaning." Double entendre is a linguistic device that blacks practiced in Africa and which they adapted and perfected as a survival mechanism in slavery. It was the use of code words and phrases that had more than one meaning. For example, "Heaven" or "Home" in spirituals meant Africa. In Africa, the double-entendre permitted tales to be simultaneously used as

a moral training for children and as adult entertainment (Miles, 1994).

Paul Laurence Dunbar further describes this phenomenon in his poem entitled "We Wear the Mask." (Read this poem to students and follow up with a discussion of its meaning. This technique provides an effective way to introduce the lesson. This poem conveys the message of surviving cultural repression and builds a bridge to demonstrate the connections of the African American and African Caribbean experience.)

We Wear the Mask

We wear the mask that grins and lies,
It hides our cheeks and shades our eyes
This debt we pay to human guile;
With torn and bleeding hearts we smile,
And mouth with myriad subleties.
Why should the world be overwise,
In counting all our tears and sighs?
Nay, let them see us, while
We wear the mask.
We smile, but, O great Christ, our cries
To thee from tortured souls arise.
We sign, but oh the clay is vile
Beneath our feet, and long the mile;
But let the world dream otherwise,
We wear the mask!

According to Bennett (1993), double meanings permeated the whole fabric of African American music. For example, one song, entitled "Steal Away," used Jesus' name to mask an invitation to escape.

Steal away, steal away to Jesus,
Steal away, steal away home.
I aint got long to stay here.
My Lord call me, he calls me by thunder,
The trumpet sounds within my soul.
I aint got long to stay here.

Miles Mark Fisher (1978) writes in his book Negro Slave Songs, the spiritual "Deep River" originally had at least five different connotations: a body of water in North Carolina, the name of a Quaker meeting house, the Mason-Dixon Line, the Atlantic Ocean, and the River Jordan. "Deep River" was reportedly first sung by a runaway slave who wanted the Quakers to help him cross over the Mason-Dixon Line and return home to Africa.

In Jamaica, language known as patois was used to camouflage real meaning. A patois is a unique dialect; the patois of the Caribbean incorporates African words into English making a special language with hidden meanings. Whenever slaves needed to warn each other of danger, relay information, or maintain solidarity, they would use one of these masking systems.

Dance was another way that slaves retained their African heritage. Many of our modern dances are translations of African movements. Modern day step shows, gymnastic dances popular on

college campuses are derived from West African traditions. The dances were translations of African movements. In fact, photographs are available showing an African tribe dancing what looks remarkably like the Charleston (Bennett 1993).

According to Bennett (1993), folklore was one of the educational devices of the slave community. Slaves used story characters to symbolically represent people in their own lives. For example, stories about Brer Rabbit and Brer Fox often represented the slaves' thoughts about their white masters. Brer Fox was a symbol for white people who were portrayed as powerful but stupid bumblers outwitted by clever and resourceful characters such as Brer Rabbit. Through these stories, slaves were able to symbolically vindicate some of the wrongs perpetuated against them.

Procedure and Production Activity:

Research a folktale, play, or Negro spiritual that used the masking techniques. Examples might include Negro Spirituals such as Steal Away, Wading in the Water, Follow the Drinking Gourd, Deep River, or Go Down Moses. Examples of short stories might include Anansi stories, Aesop Fables or Brer Rabbit Stories. Explain to students the imagery being displayed in any of the examples. Discuss the effectiveness of the masking strategy. Ask how masking is used in today's society. Have students explore other reasons for using masking. An example might include teens who do not want adults to intrude in their affairs and as a result they may use slang.

Evaluation:

The teacher will determine if students have met the objectives based on an evaluation of a student-prepared story or song using one or more of the masking techniques discussed. After completion of these stories or songs, have students share their creation with other members of the class. During the sharing period, divide the class into groups of fours. After sharing, have each group select the best creation within their group. Then have the students with the "best" creation share with the entire class. Criteria for determining the overall "best" representation will be the depth of information given, the accuracy of representing and interpreting the traditional masking technique, and the creativity in creating a new masking technique.

References

Berry, J. (1988). Anancy spiderman. London: Walker Books.

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Fisher, M.M. (1978). Negro slave songs. New Jersey: Secread Citadel Press.

Miles, T.L. (1994). African-American rhythm and blues music as a cultural expression of the African-American experience: A comparative analysis of two number-one hit songs which mirror the civil rights and black power movements: 1964 "Respect" by Aretha Franklin, 1968: "Say it loud, I'm black and I'm Proud" by James Brown. Unpublished master's thesis, University of North Carolina, Chapel Hill.

Tanna, L. (1984). Jamaica folk tales and oral histories. Kingston, Jamaica: Institute of Jamaica Publications.

Walcott, D. (1993). Ti Jean and his brothers. Port of Spain, Trinidad:Paria.

Lesson Plan - - Religions of Jamaica

Lee M. Beall

Grade Level: Elementary and Middle Grades

Time: Approximately 4 (30 minute) Lessons

Objectives: Students will:

1. locate Jamaica on the map
2. define revivalism
3. identify and sing Revivalist songs
4. compare the Jamaican Revivalist religion with current American religions.

Multicultural Focus:

"The creation of the Spiritual was no accident. It was a creation born of necessity so that the slave might more adequately adjust himself to the conditions of the new world" (Benjamin Mays, 1975). This lesson is designed to introduce some of the different religions that developed in Jamaica. These religious groups developed a unique blend of African spiritualism and Christianity that shaped a religious belief that comforted and consoled during the trials and tribulations of slavery.

Vocabulary:

ancestors	mission ground
feasting table	revivalists

Materials:

Drums (African, if possible)

Map of the World

Music (see attached)

Planning and Preparation:

Background. (Include other background information provided in other sections of this curriculum unit.) In addition to the traditional religions that we are familiar with such as Baptists, Catholics, Methodists and Moravians, Jamaica has some religions that are different from traditional American religions. In 1861, missionary preachers travelled throughout Jamaica and held meetings with the people. Through re-telling, dramatizing, using movements, and speaking like actors on the stage, they made the old Christian music and Bible stories come alive. Music was very important, and sometimes, at the Revivalist meeting, the people would sing hymns to correspond with the stories. Many times the singers would change the tunes. They would move and clap to the beat of the music. Members of the congregation would play drums during the meetings. Today the Revivalists are called either Zionists or Pocomanians. They are essentially African in origin. Revivalists meet in small groups or "bands" with the hope that worshipers will be "possessed" by the spirits who will then guide and advise them. For Zionists, possession is by the Holy Spirit, and for Pocomanians possession is by ground spirits, ancestral figures, and fallen angels. Possession is brought on by elaborate preaching, drumming, powerful dancing, and singing. The music is accompanied by drums, tambourines, and rhythmic breathing (trumping), which facilitates possession.

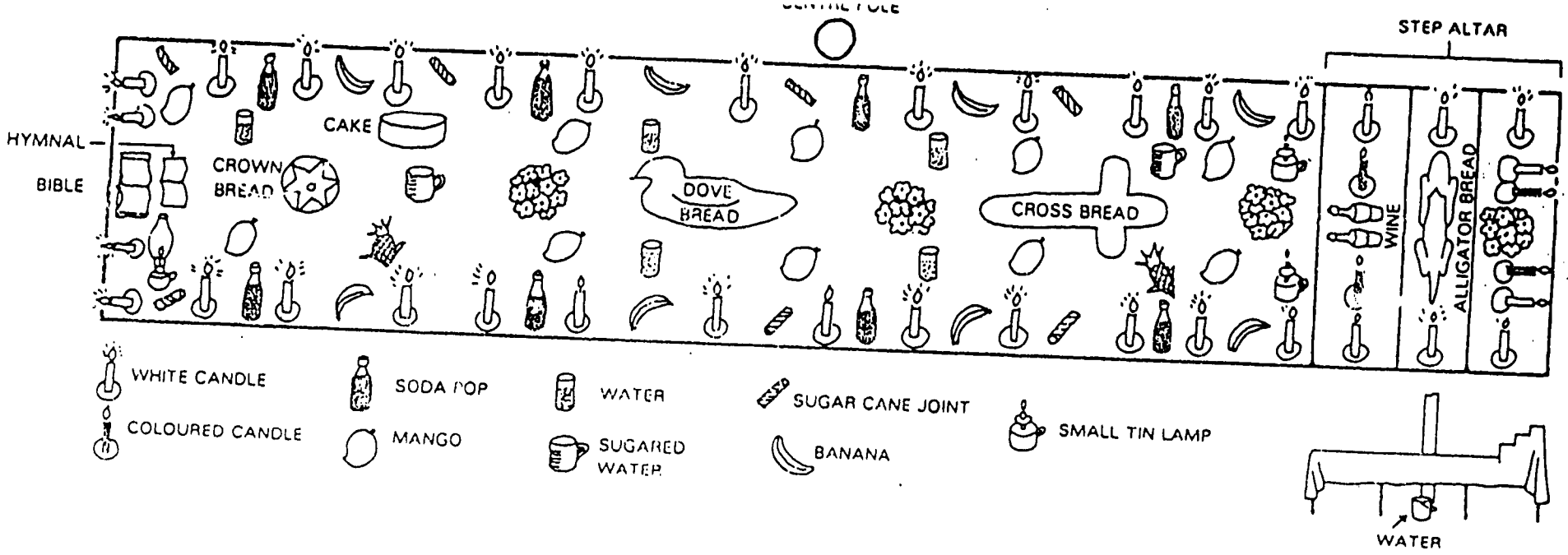
Procedure and Production:

Show students the drum. "Who knows what this is? Did you ever see this in your church, synagogue or place of worship? Drums are an important part of church music in Jamaica. Let's find Jamaica on the map. Put your finger on North Carolina. This is where we live. Now move your finger down to Florida --that's south. Now, keep going down to the next land. That's Cuba. Go down once more to the next land, and this island is Jamaica. Most of the people living in Jamaica are descendants from African slaves."

"There was something called a "Great Revival" in Jamaica in 1861. Ask students if they attend revivals in their churches or places of worship. Preachers came to Jamaica and held revivals. They told Bible stories through drama (acting) and movement. Music was very important to these meetings. The preachers and their parishioners sang hymns, and because of the African influence they sometimes added drums and varied the tunes."

"Going down a street in Jamaica today you might still see a patch of ground with a flagpole in the middle. This is a Mission Ground, the meeting place of a religious group known as the Revivalists. Revivalists believe that they can be possessed by spirits, and so they fly flags to attract the spirits to the meeting place. On one side of mission ground there will be a small herb and flower garden. Herbs and flowers are used in their ceremonies. There is also a hut in which there is a table and benches. This is called a Feasting Table."

"Feasting is an important ceremony, and it might last as long as three days but Revivalists are always careful to leave enough food for the spirits." Ask children if they have special services in their churches such as lovefeast, communion, family night dinners, etc. Show students the attached design of a Pocomainian table. Note the different shaped loaves of bread. The classroom teacher might wish to use part of a morning to teach children how to formally set a table, put out some loaves of bread (perhaps have a bread making lesson), and all have lunch together. Or, the teacher might wish to set up a feasting table as the design shows. Table setup is taken from Jamaican Music by Michael Burnett, Oxford University Press, 1982 (ISBN 0 19 321333 8).



A Pocomonia Table. Notice the Different Shaped Loaves of Bread.

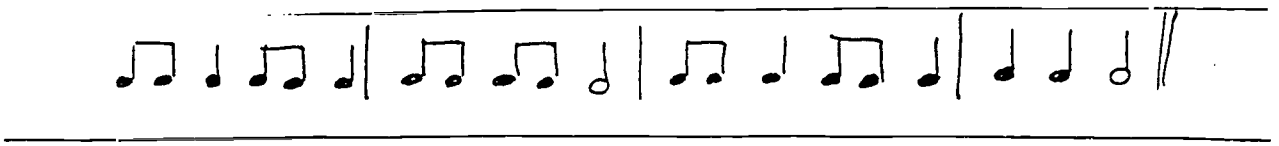
Teach the following songs by rote

(see attached music)

Here are two Jamaican Revivalist songs.

On My Way to Heaven

Set up the following drum beat:



Teach the words with the drum beat:

One, two, three, four, five, six, seven

I am on my way to heaven

By the grace of God in me

Nine, eight, seven, six, five, four, three

Teach the phrases.

Teach the whole song.

Add the triangle.

Check the rhythm accompaniment to make sure that it is correctly performed.

Note: Sometimes I ask "Who would like to come up to the front and lead the class in the song?" Then I let whoever wants to. This increases knowledge and reinforces the words, for every time a child leads the song, the other children must sing it

Wash an' Be Clean

Wash an'Be Clean is a piece of music that is used by Revivalists at their ceremonies.

Again, teach the words first (to a rhythmic drum beat if you wish).

1. Go dung a Bethlehem
   Wash an' be clean,
   Wash an' be clean,
   Wash an' be clean.
   Go dung a Bethlehem
   Wash an' be clean,
   Go wash in the blood of the Lamb.
2. Go dung a Calvary, etc.
   (Dung = down, a =to)

Evaluation:

The instructor will evaluate students' reaching the objectives by: (a) noting those students who lead the songs. Each student will have a chance and the teacher can easily see who can do it and assess their ability to complete the task; (b) asking each student to find Jamaica on a map; (c) asking the following questions: -What is a mission ground?

-Why does a mission ground have a flag pole?

-What is a feasting table?

-What is a revival?

-What religious rituals do you practice that are similar to the ones described in this lesson? What practices might be different?

Related Activities:

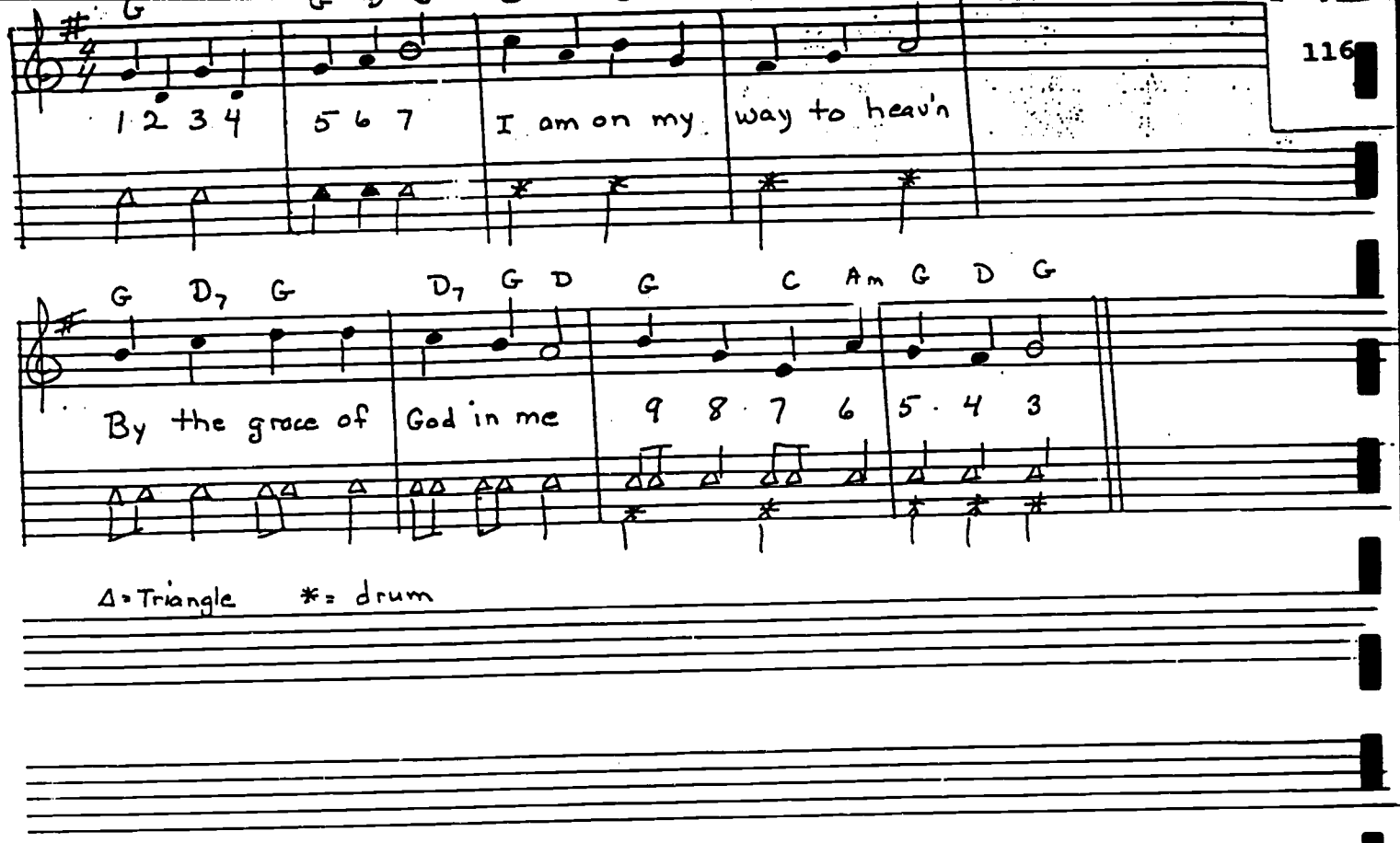
1. Have students compare and contrast the role of dialect in American and in Jamaican culture.
2. Have students compare and contrast African-American spirituals and Jamaican spirituals written during the same time. Discuss the conditions that may have influenced the development of these songs and their styles.
3. Have students write spirituals that may depict some aspect of their lives. Their creations must conform to the criteria used in early spirituals.

References

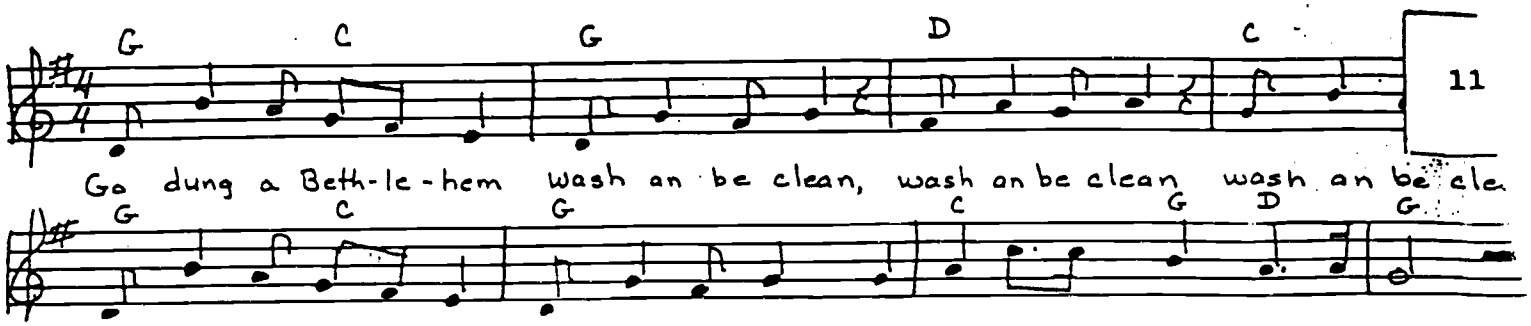
Burnett, Michael ed. (1981). Sweet orange. Kingston, Jamaica: Jamaica School of Music.

Burnett, Micahel ed. (1992). Jamaican music. Oxford: Oxford University Press.

Lewin, Olive (ed.) (1973). Forty folk songs of Jamiaca. Washington, DC: General Secretariat of the Organization of American States.



Δ = Triangle * = drum



2. Go dung a Calvary, etc.

Count	①2 3 4	②2 3 4	③2 3 4	④2 3 4	
xylophones	bb C	b b b	a a a	b b b	
glockenspiels	G C	G	D D	G	

⑤2 3 4	⑥2 3 4	⑦2 3 4	⑧2 3 4	
b b C	b b b	C ba	b b b	
G C	G	C GD	G	

Wash an be Clean

Lesson Plan - - Rastafarians

Lee M. Beall

Grade Level: Middle School and/or Secondary School

Time: Approximately 3 (40 minute) lessons

Objectives: Students will:

1. describe some of the Rastafarian beliefs
2. sing selected Rastafarian songs
3. describe the relationship of the Rastafarian religion to reggae music

Multicultural Focus:

"Black people from ancient Africa to now have always been a spiritual people, believing in an existence beyond the flesh. African art, the music of the slave culture, and the fervor of the urban storefront churches affirm the depth of this faith" (Margaret Walker, c. 1983). This lesson demonstrates how the rastafarian religion fueled the development of a reggae, a popular musical form.

Vocabulary:

bass drum	Rasta	shaker
dredlocks	Reggae music	tambourines
Ethiopia	repeater	
Fundeh	scraper	

1. The largest drum is called the Bass Drum. This drum plays catchy rhythms (called "ridims").
2. The next largest drum is called the Fundeh. This drum sets the speed of the music and keeps things together. It is called the lifeline of the music.

3. The smallest Rasta drum is called the repeater. The most difficult rhythms are played on this drum. Sometimes the drummers' hands and fingers move so fast that you can hardly see them.

Often you will hear scrapers, shakers, and tambourines played in Rasta music.

Materials:

1. Three drums of different sizes (African if possible. If not possible, see lesson on making drums.)
2. Tape or recording of reggae music.
3. Shakers, scrapers, and tambourines.
4. Music on pages

Planning and Preparation:

Background Information. Early in the 20th century, Marcus Garvey, a Jamaican, advocated black nationalism. Although, he wanted blacks to live in dignity, have equal economic opportunities, and be happy in the countries they were forced by slavery to adopt, he advocated a "Back to Africa" movement: and it was Ethiopia that he looked to. Africans were fascinated with Ethiopia. Garvey organized a political party in Jamaica and fought for increased economic, political and social opportunities for blacks. It is reputed that before Garvey left Jamaica, he told a crowd of people to look to Africa for a black king would be crowned. This king would be the Redeemer.

In 1930 a black king was crowned king of Ethiopia. His name was TAFARI MAKONNEN or RAS TAFARI ("Ras" is a title of honor), who

was alleged to be the descendent of King Solomon and the Queen of Sheba. When he was crowned, he took the throne name EMPEROR HAILE SELASSIE, as well as the traditional title, "King of Kings, Lord of Lords, Conquering Lion of the Tribe of Judah."

It is important to discuss with students that although we may not agree with Rasta beliefs they are no less legitimate religious expressions of cultural heritage. Discuss parallels with traditional Christian beliefs. Some people believe that the redeemer, Jesus, came and lived among men on earth, and he is often portrayed as being white. Since this is merely an artist's perception, it is important to note that not all religious groups share this belief - - Jews for example. Because people develop customs and traditions from their own cultural perspective and see things through their cultural lens, different cultural groups share different religious beliefs (Consider the Alfred Burt carol "Some People See Him").

Depending on the level of sophistication of your students, you can discuss some of the religious differences from a historical perspective. Rastas have taken essential the same line of logic but replaced the characters in a black context.

From Garvey's prophecy and from Biblical references (see for example Revelation 19:16), followers found support for their belief that Haile Selassie was the Redeemer, the King of all Africans, and the Ethiopian savior.

The Rastafarians first organized in the 1930s when the poorest people were struggling for mere survival in Jamaica. They were

looking for an end to the exploitation of all kinds and to Haile Selassie for redemption. At the time of Jamaica's independence (1962), 80% of the population were "lower class."

Central to the beliefs of the Rastafarians are:

1. Haile Selassie, Ras Tafari, was divine, the living god, chosen to lead Africans throughout the world.
2. The African race is Jah's preferred race and holds a special significance in the world and in the Bible.
3. Some Rastas believe that the Bible is the abstracted history of the Africans, stolen at the time of enslavement, and altered by the white masters to deliberately fool and subjugate the slaves.
4. There is a distrust of Christianity and white dominance.
5. Rastas consider themselves to be one of the 12 tribes of Israel. ETHIOPIA is "ZION" or heaven. Anyplace else is called BABYLON

Rasta men and women wear their hair uncut and uncombed -- matted -- like the MASI tribesmen of Kenya, Biblically justified by the laws of the Nazarites which forbade the cutting of hair. This type of hair is referred to as DREADLOCKS. At one time, Rastafarians were feared by some and considered by many to be very revolutionary. Bob Marley, a Rastafarian and a reggae star, helped to advance Rasta beliefs and make them more acceptable. They remain an active, important political force in Jamaica. (Material synthesized from Karl Lunttais' Jamaica Handbook, Moon Publishing, 722 Wall Street, Chico, CA 95928, 1991 [ISBN 0-918373-68-9]).

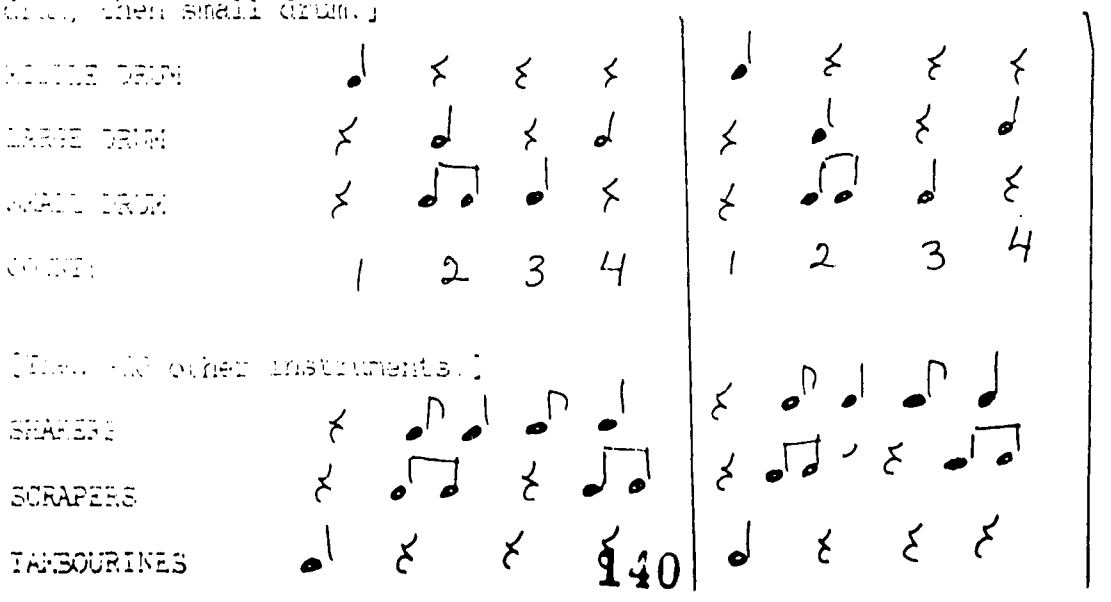
Procedure and Production:

Who remembers the Revivalists? What can you tell me about them? How were their beliefs similar to ours? Well, another religious group, in Jamaica are the Rastafarians. Have students pronounce the word "Rastafarians." In Jamaica, Rastas look different from other people. Some let their hair grow long and matted in dredlocks. Some, called turban men, wear knitted or knitted small bags to keep their beard. When you become a Rastafarian, the men are known as Kings and the women are known as Queens. One of the attributes of queens is modesty. This is shown by the way they dress. They wear long skirts and keep their heads covered.

Rastas live in groups, sometimes sharing shelter and food. The most important instruments in Rasta music is the drum. There are three kinds of drums used.

When explaining the drums, hand them out and give illustrations of different rhythms that these drums could play. Have children repeat these rhythms. (Use information provided in the vocabulary section.)

[First do these rhythms by clapping hands. Teach middle drum first, then largest drum, then small drum.]



Teach the following songs by Rote

(see attached music)

"Here are three Jamaican Rastafarian songs. Remember that Ethiopia is "Zion" or heaven. Anyplace else is called Babylon."

River of Babylon

Note the untuned percussion suggestion on the attached music. Although the original words have been adopted from Psalms 137:1-4, some sources give the words as this:

By de river of Babylon, there we sat down,
An' there we wept, when we remember Zion,
De Babylonians carry us away captivity
Require of us a song,
But how can I sing Rastafari song in a strange lan'?

INSERT MUSICAL SCORE HERE

Back to Ethiopia

INSERT MUSICAL SCORE HERE

With this song, the teacher may have students set up their own rhythms.

Mount Zion

INSERT MUSICAL SCORE HERE

This song is very reminiscent of "All God's Children Got Shoes" but changed in its own particular Rastafarian way.

After teaching these songs, or some time during the lesson, play a reggae selection on the phonograph. Ask students to add their rhythms that they just learned to the song being played. Tell them that the music they are listening to is reggae music, a

type of music born in Jamaica and influenced by Rasta rhythms.

Evaluation:

1. Ask students to describe the Rastafarians belief.
2. Ask each student to lead the class on one of the Rasta songs taught.
3. Ask students to speculate why the Rastafarian religion evolved in Jamaica.

References

Burnett, Michael ed. (1981). Sweet orange. Kingston, Jamaica: Jamaica School of Music.

Burnett, Michael ed. (1992). Jamaican music. Oxford: Oxford University Press.

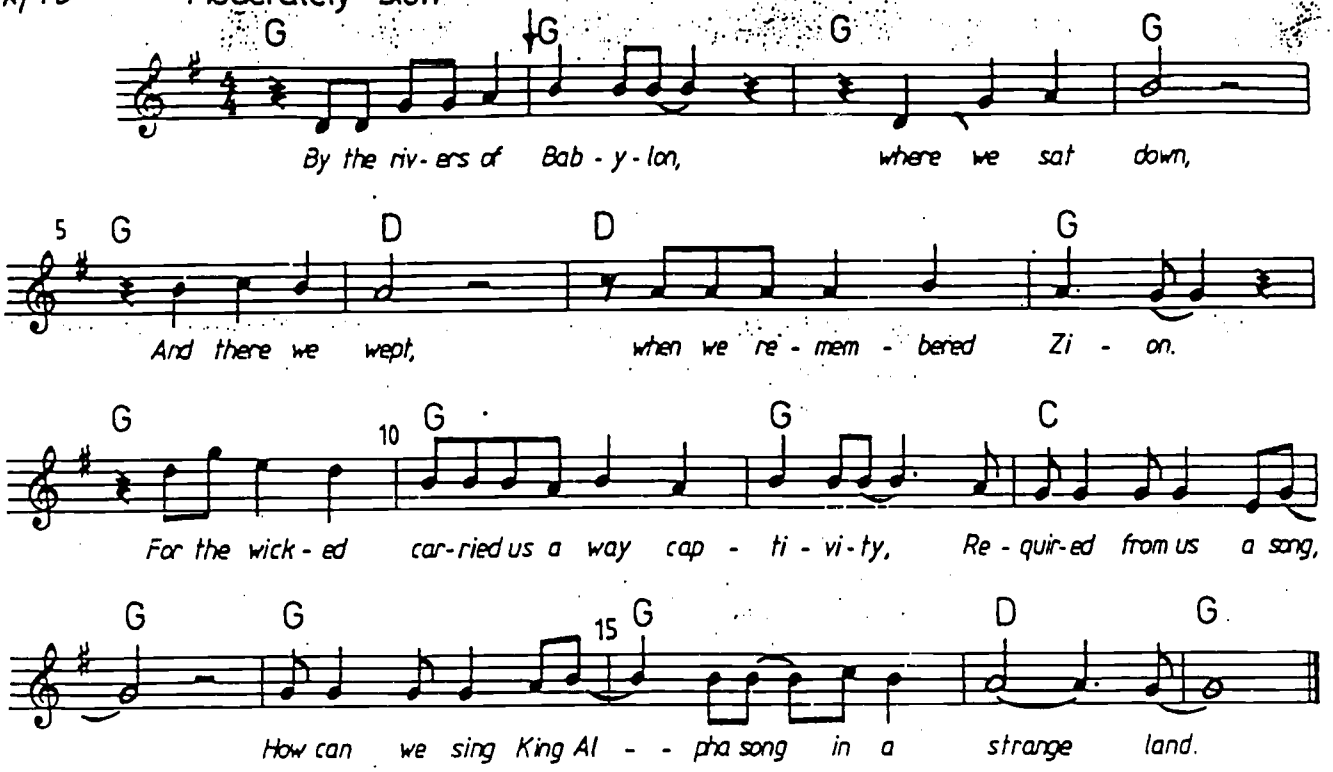
Lewin, Olive (ed.) (1973). Forty folk songs of Jamaica. Washington, DC: General Secretariat of the Organization of American States.

Words-
PSALMS 137: 1-4
ADAPTED.

arr. Lyndel Bailey

12.

Moderately slow



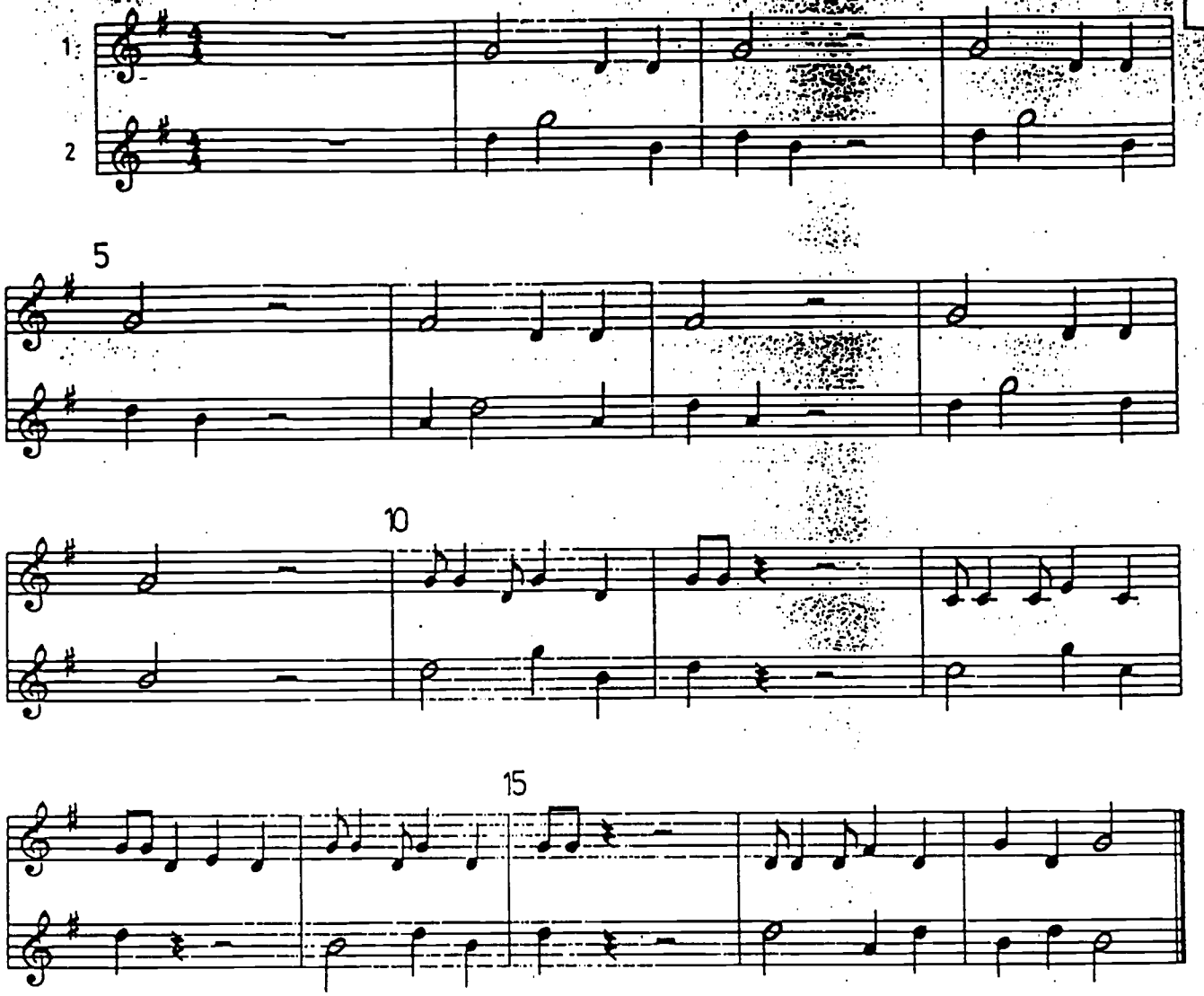
Chord chart

count	1 2 3 4	2 2 and 3 4 and	3 2 3 4
Instruments 1		d d b b	
Instruments 2		G d	G

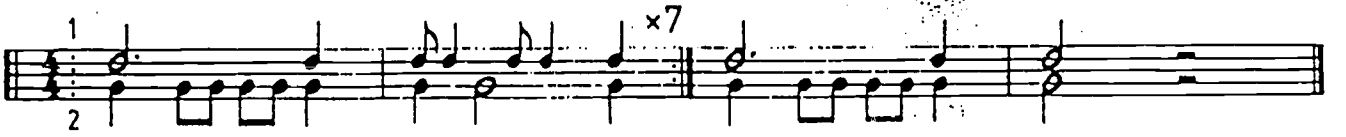
4 2 and 3 4 and	5 2 3 4	6 2 and 3 4 and	7 2 3 4	8 2 and 3 4 and
d d b b		D D D D		d d b b
G d	G	D a	D	G d

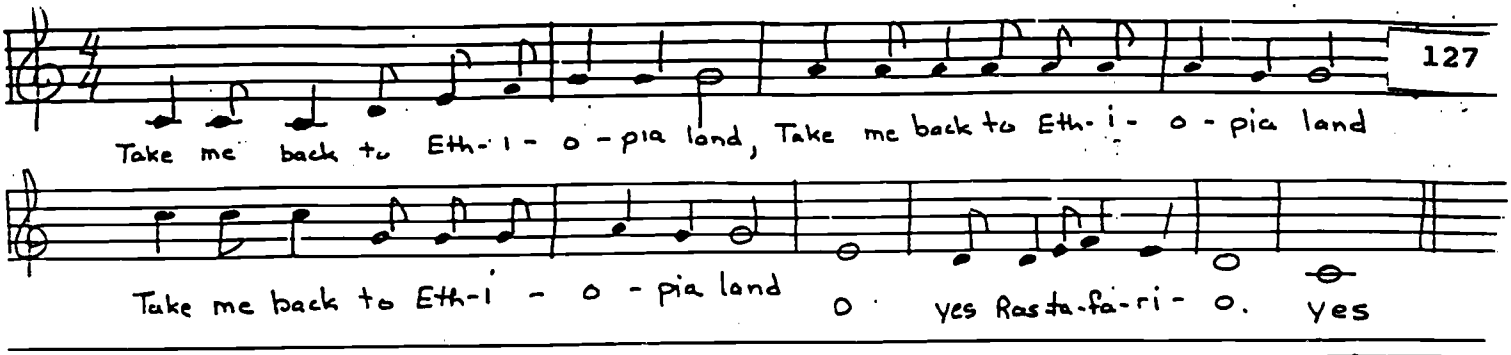
9 2 3 4	10 2 and 3 4 and	11 2 and 3 4 and	12 2 and 3 4 and	13 2 and 3 4 and
	d d b b	d d b b	e e C C	d d b b
G	G d	G G	↓C C	↑G d

14 2 and 3 4 and	15 2 and 3 4 and	16 2 and 3 4 and	17 2 3 4
d d d d	d d d d	D D a a	G
G G	G G	D D	G



Untuned percussion





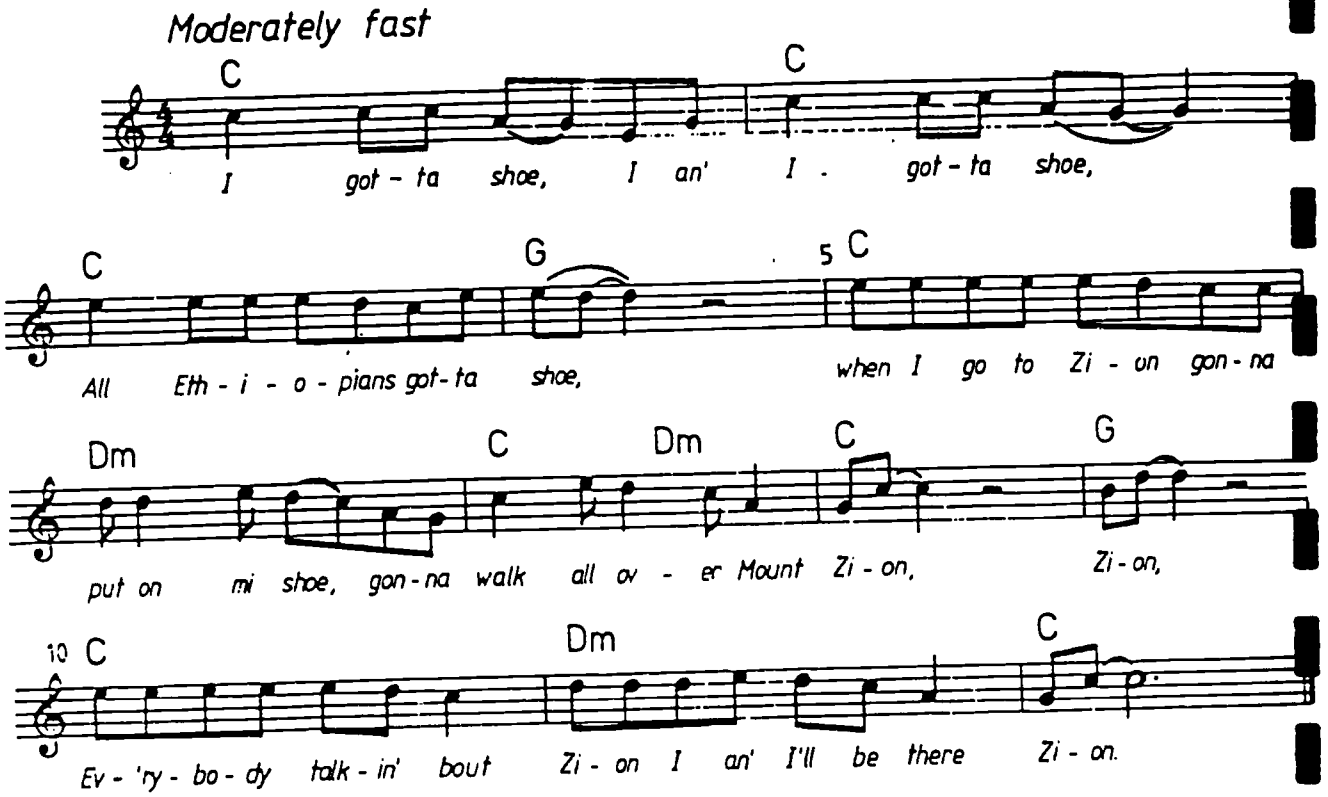
2. Haile Selassie is our God and king. (3 times) O Yes Rastafario. yes.

3. Wan go back to Ethiopia lon, Take us back to Ethiopia lon. Take us back to Ethiopia lon. O yes Rastafario. yes.

4. Africa is our father's home. (3 times) O yes Rastafario. yes.

5. Mount Zion

arr. Joy Taffe



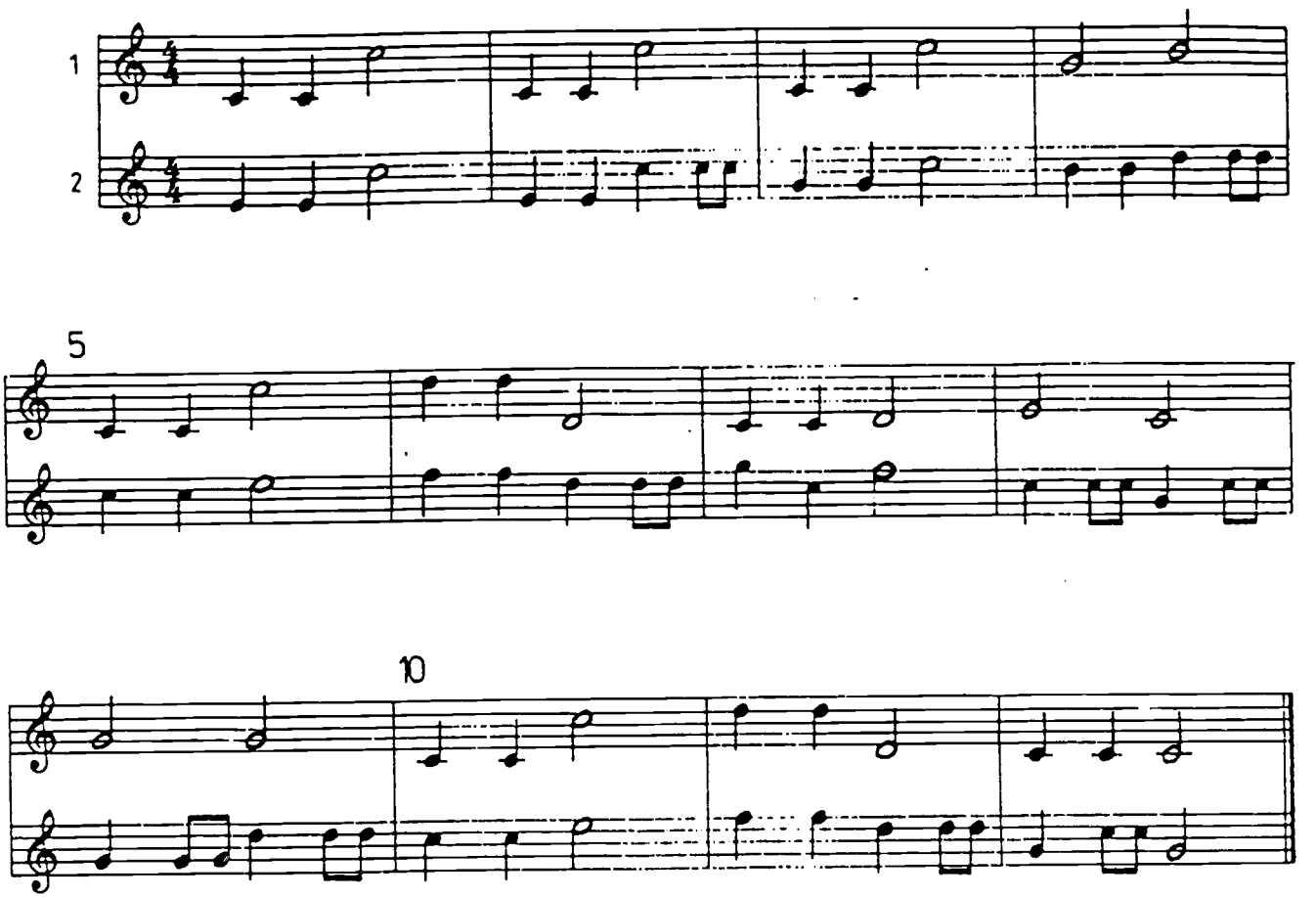
Chord chart

count	1 2 3 4	2 2 3 4	3 2 3 4
Instruments 1	e g	e g	e g
Instruments 2	C	C	C

4 2 3 4	5 2 3 4	6 2 3 4	7 2 3 4	8 2 3 4
b g	e g	f a	C a	e g
G	↓C	D	C D	C

9 2 3 4	10 2 3 4	11 2 3 4	12 2 3 4
b g	e g	f a	e g
G	↓C	D	C

12



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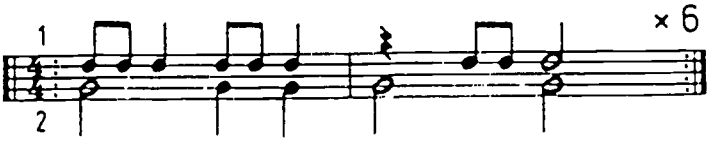
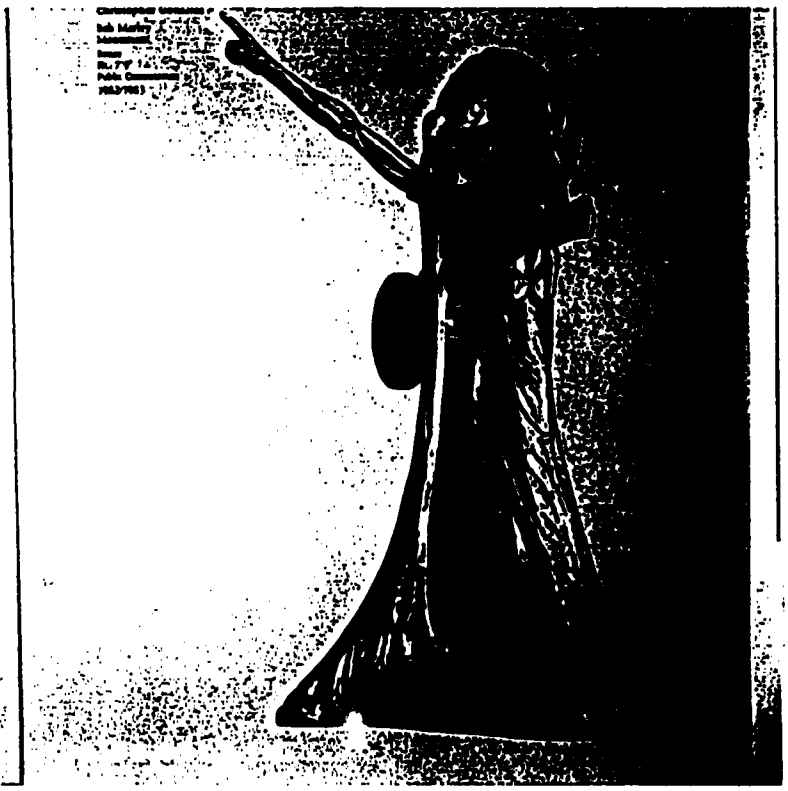




Picture of Bob Marley Monument by Christopher Gonzalez.

Marley, a Jamaican hero, is one of the founders of reggae.

Picture by Julie Tester

RHYTHMS

"Perfect rhythm brings perfect peace, perfect harmony, perfect joy."

Alfred Paster, The Roots of Soul, 1982

THEME: RHYTHMS

An Overview

An underlying theme reflected in the Caribbean arts is the rhythms. These rhythms are present in the cultural elements of the people. They can be seen and heard in the language, dance, music, religious services, and visual arts - - in short in every aspect of the people's lives. The unique Caribbean rhythms reflect an amalgamation of European and African influences, with the African presence predominant.

Rhythm can be heard in the language, especially the patois, that is a combination of West African languages and the European language used on a particular island. At one time, efforts were made to suppress the use of this language. Today, however, writers use the dialect to communicate the unique Caribbean perspective that can only be conveyed in the rhythm of the language.

From calypso to soca to reggae, the rhythm is ever present in the Caribbean musical form. African drumming, at one time prohibited on the islands, continues to provide the rhythmic patterns found in the music. Dancing represents another rhythmic element in the Caribbean ethos. Some writers have described the dancing technique as using the whole body and dancing "all over." The religious services, the theatre and Carnival itself, embody all of the rhythmic elements as found in the language, dance, music, and visual arts.

The following lesson plans use Caribbean cultural arts as the backdrop for teaching rhythmic patterns. The lessons are designed for students to engage in activities that will enhance their self-expression, creative ability, and willingness to explore the rhythms that define their lives.

Lesson Plan- - Nora and the Ackee - A Caribbean Folktale

Susan M. Beall

Grade Level: Elementary and Secondary Students

Time: Approximately 4 (30 minute) lessons

Objectives: Students will:

1. identify the ackee as an edible tropical fruit
2. analyze and describe characteristics of generosity and stinginess as presented in a Caribbean folktale
3. describe the Caribbean dialect used in the folktale and compare and contrast it to regional American dialect
4. work with fellow classmates to reenact the story
5. use the reenactment to demonstrate the ability to sequence events in a story.

Multicultural and Interdisciplinary Focus:

"Only after people are exposed to other world views do they recognize their own and perhaps become more sensitive to those of others," this anonymous quote describes the multicultural focus of this lesson. It is designed for students to not only look beyond themselves and think about the importance of language expression in another country, but also to see similar developments in our own country.

In terms of the interdisciplinary approach, this lesson could easily be adapted for the literature or language arts class. Older students exploring the development and importance of folktales to a country's cultural history could examine this lesson from that perspective.

Vocabulary:

-ackee

-Caribbean

-dialect

-Jamaica

Dialect words to preteach, prior to reading the story:

-Dung = down

-Freehanded = generous

-Giim = give him

-Na = not

-Yah = here

Materials:

-Real ackee fruit and/or pictures of the ackee tree with the fruit

-Small collection of clothing, and other materials students can use to create an ackee tree and river (roll of crepe paper or an old curtain or other length of material)

Planning and Preparation:

The teacher will preteach vocabulary, including dialect. Explain that dialect develops in different geographic regions. For example, students can discuss the difference between the way Northerners and Southerners talk. Students can also talk about their own language--the way they talk at home and the way they talk in school. Have students discuss the difference in language usage.

Explain the following background information about the story. We encourage teachers to explain the story and focus the prereading

discussion so that it is relevant for the age group. Following is background information necessary to fully understand and appreciate the story.

Nora and the Ackee is a folktale that explores ideas of good and bad as well as the wonderful rhythm of the Jamaican language. The tale is told as repeated stages, each one increasing in emotional intensity. The river is a major character beginning as a dry bed and guiding the pace and rhythm of the story. The telling of the story will require some practice to achieve a smooth easy dialogue. Students should have little trouble picking up the dialect by the end of the story.

Procedure and Production Activity:

Ackee is a bright red fruit that grows on a tree in Jamaica and other Caribbean islands. It opens naturally to reveal black seeds. Ackee is canned in Jamaica and may be available in specialty markets. If possible, the teacher should bring some to share; if not, have pictures and perhaps a recipe. Explain that ackee grows on a tree somewhat like a magnolia. Until the fruit is fully ripe and cooked, it is poisonous. In Jamaica (have child locate country on the map), people mix ripe ackee with saltfish, bacon, and other seasonings to make a dish that resembles our scrambled eggs. It is breakfast or lunch or anytime food. It is Jamaica's national dish.

"Today we will listen to a story called Nora an de Ackee. One way that Jamaican people entertain themselves is to tell folktales. Usually in the evenings, the children gather around an older person

and listen to stories. As you find the special rhythm of the story and learn the songs, you may join in and help with the retelling. Listen very carefully to the sound of the words. It is a special kind of English called Caribbean dialect, or sometimes Creole Language."

After, retelling the story, discuss the story using the following questions.

-Did you like Nora? Why/why not?

-Was the river being fair? Explain?

-How do you think the sister felt?

-Did you understand all of the words?

-Which words did you not understand?

-Have you heard people talk like this? (modern examples might include Matlock, or Andy Griffin characters; traditional folktale characters might include Uncle Remus or Jack Tales)

-Which characters behaved selfishly? Why do you think he/she behaved in this manner? Have you ever behaved selfishly? Explain.

-Who demonstrated generosity? Why? Have you ever been generous? Explain your response.

NOTE: Many children in North Carolina will identify with replacing th with d and dropping final consonants. "Hit" (meaning "it") is a benchmark for mountain talk which is not influenced by the black culture but is thought to come more from the early English. Like the dances and many songs of the Caribbean, Creole is a combination of influences.

Have students reenact the story. List the characters. Discuss how they can demonstrate the rhythm of the river as it runs along. List the sequence of the story on the chalkboard or overhead. Reenact the story. Have students decide what could be different to make it better.

At the conclusion of the lesson, tell students to think about how the story ended. Would they like to end it differently? Tell them that they will get the chance during a later writing lesson.

Evaluation:

1. Assess students' participation in the discussion. Were they able to make the distinctions between acting selfishly and acting generously?
2. Were the children able to sequence the story events?
3. Did all students participate
4. Did the children who participated in the reenactment attempt the dialect?

Reference:

This story was told to Laura Tanna in August Town, Jamaica, and it is included in her book Jamaican Folk Tales and Oral Histories.

Nora an de Ackee

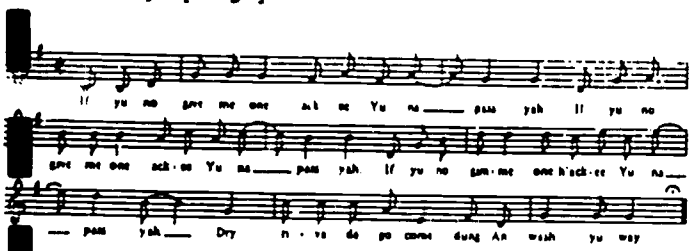
Performed by Adina Henry

August Town, St. Andrew
15 May 1973
Collected and transcribed by Laura Tanna
Musical transcription by Vibart Seaforth

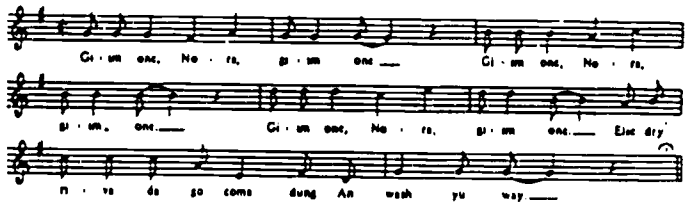
(For information on the performer see p. 37)

There were once a lady that had two daughters and he has got a property across a dangerous riva, when one day she send both a dem go dere to get some h'ackee. One of de girls were kind and freehanded, but d'uda one was very mean and tru being mean it's not right for her even was to go across dat riva, for wheneva anybody dat is mean go dere, dey generally lose dere life. And so it is — and so it was wit Nora.

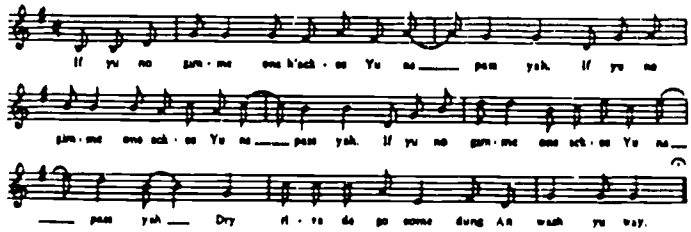
On de day dat dey went for de h'ackees, and dey return, dey have to cross the riva — dey call it Dry Riva — and when dey reach by de riva, nobody's dere but still dey hear de voice from de riva speaking to dem and h'as dey h'enter de riva and middle de riva de voice says [sings]:



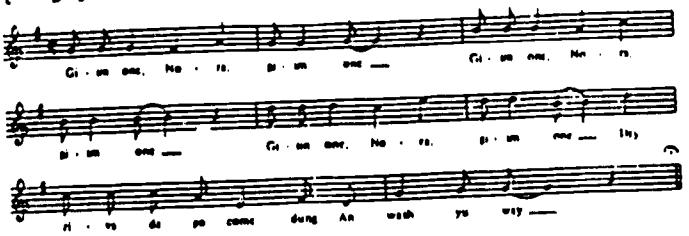
De sista dat was kinhearted give to — drop one of de h'ackee in the riva — an d'uda sista wouldn' give h'it. De sista dat was kin said to er [Miss Adina sings]:



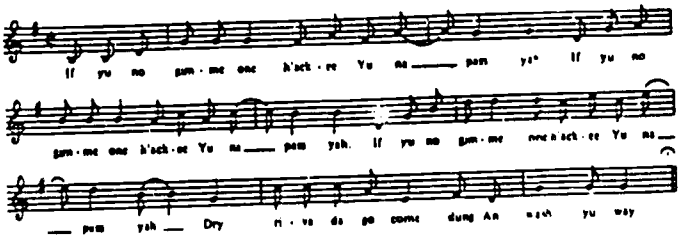
But Nora h'ouldn't give h'it! De voice from de riva start up again:



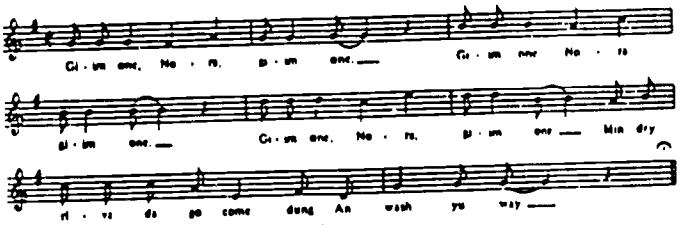
An she h'ouldn't give de h'ackee. De sista said to her [sings]:



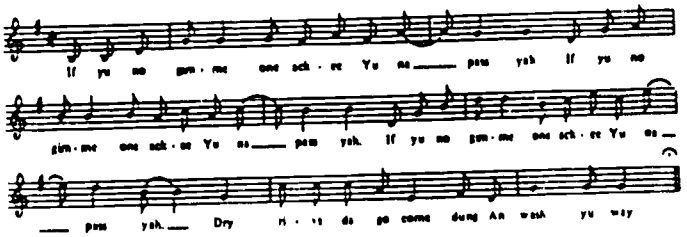
An she h'ouldn't give d'ackee till de riva started to gada wata. De wata come until it catch her to her h'ankle and de voice again [each time sung progressively higher in pitch]:



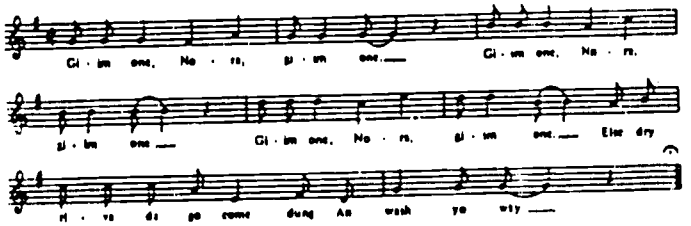
De sista said to her:



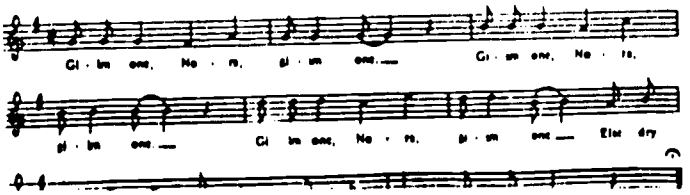
De wata come until it reach her knee. De voice again to her:



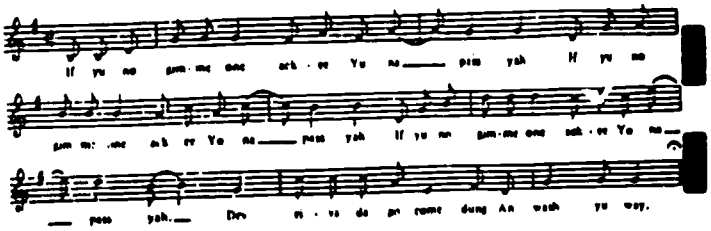
De sista say:



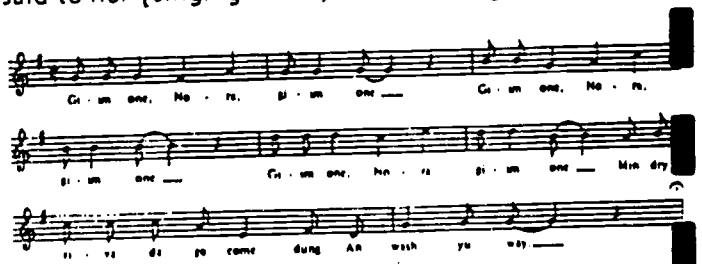
An she h'ouldn't give until de wata catch her by her wais. Den de sista now started to cry. De sista said to her [voice trembles with emotion and weaker in volume]:



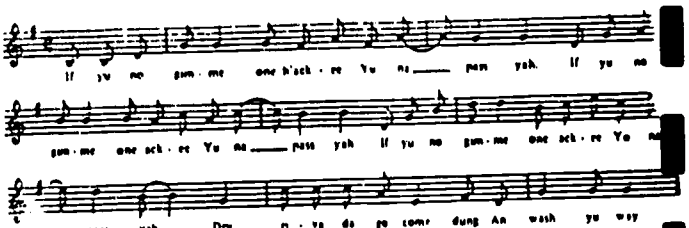
An she wouldn't give h'it. De riva say:



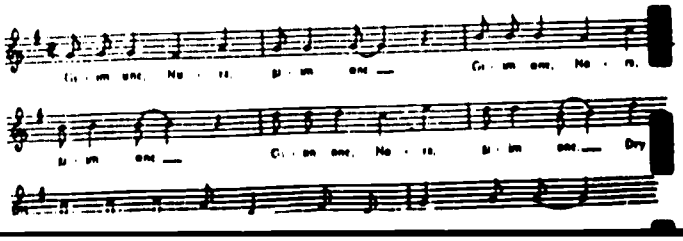
De wata come until it catch her to h· h'arm. De sista said to her [singing faster, voice a str· ngled sob]:



De riva say [voice progressively more intense]:



De wata catch her to her neck. De sista said [singi faster, voice a plaintive, strangled sob — very weak end]:



Lesson Plan - - Storytelling - West Indian Folktales

Doris Helton

Grade Level: Senior High

Time: 5 (40 minute) lessons

Objectives: Students will:

1. describe characteristics of story-telling as a cultural art
2. evaluate performance skills
3. identify and apply the rhythm, pronunciations, and stress patterns of the Jamaican dialect when retelling a West Indian folktale either in a group or solo performance.

Multicultural Focus:

"At the base of our language, and our songs, and dances, there are rhythms of the drum, of the tom-tom, that underlie and sustain them" (Leopold Senghor, speech given at First World Festival of Negro Art, Dakar, Senegal, 1966). This lesson is designed for students to become familiar with the West Indian folktales and to gain an understanding of how the dialect reflects the rhythmic language patterns.

Materials:

"Celebrating Carnival" (video)

cassette tape of sample stories read in dialect

West Indian folktales

Planning and Procedure:

Students will view the video entitled "Celebrating Carnival." This video provides an overview of Caribbean culture and a

historical view of Carnival and festival celebrations in the Caribbean. The teacher will follow the viewing with a brief lecture describing the origin of the West Indian folktales and discussing the contemporary short story. Also, the teacher will describe how folktales reflect the culture of the people who have created them. In the case of Jamaica, the stories are reflective of a people who have created one unique culture from many.

The teacher will also describe how historical conditions influenced the development of Jamaican dialect (e.g., It is partly the result of slaves attempting to communicate without endangering one another, and a governmental system that refused to acknowledge the legitimacy of the African presence). To prevent stereotyping, it is important for the teacher to offer a comparison by describing the different dialects that exist in the United States (e.g., Southern, Black English, Appalachian, Midwestern and Northeastern dialects). It is important that students understand that language develops in reaction to culture. Students may even want to discuss changes they observe in their own language patterns (e.g., using slang when socializing with friends or using more formal language when in class).

Follow this discussion with information about Jamaican dialect. Patois or Jamaican talk evolved from the historical past; slaves mixed British English with West African languages to create a unique and different sound. Inform students that they will learn about this particular dialect by studying indigenous folktales.

Ask students to briefly describe some familiar folktales and their characteristics. Assign students to read a Jamaican folktale. In the next class period, discuss the content of the story and how it reflects the Jamaican culture. Students will then listen to a cassette of folktales read in Jamaican dialect followed by a discussion of other cultural dialects, stage dialects and vocabulary. Students will practice reading assigned pages of folktales using Jamaican dialect.

Procedure and Production Activity:

Divide class into groups of 4 or 5. Each student will read a portion of the story in dialect and will receive constructive criticism from group members. The class will reconvene to discuss gestures and movement that communicates the rhythms of the story and its characters. The teacher will encourage students to practice the dialect and movement.

Next, each group will plan staging (positions and movements on stage) of their folktales and spend the remaining class time rehearsing. The teacher will monitor each group and assist when necessary. The next assignment is for students to learn lines so that little or no reference to script is necessary during the actual performance. To communicate rhythm, mood, or character, students will use a simple prop or article or clothing (e.g., cane, hat, shawl). During the final activity, students are to present their folktale and critique the performance. Finally, students will write a one-page paper describing what they learned about dialect and its importance to Caribbean culture.

Evaluation:

Twenty-five percent of the student's grade will be based on each of the following criteria:

- participation
- delivery
- creativity in communication (to include a demonstration of nonverbal and verbal rhythms)
- written report.

Related Activities:

1. Read contemporary Caribbean short stories. These stories are often written in dialect. When reading, attempt to recreate the sounds and rhythms of the language. These short stories lend themselves to the performance style of chamber theatre and incorporate universal themes presented from a unique cultural perspective. For a more elaborate performance, use slides of the Caribbean as projected scenery and underscore the story with appropriate Caribbean music.

2. Have students read Shakespeare or other English readings of long ago and discuss unique features of the dialect of the people during that era. Students can compare and contrast the Shakespearian dialect with Jamaica talk. Teachers need to insure that this activity does not turn into a ridicule of the dialect.

Lesson Plan - - Caribbean Folktales

Carole L. Huelsberg

Grade Level: Elementary School

Time: Three (50 minute) lessons

Objectives: Students will

1. identify vocabulary words indigenous to the Caribbean
2. listen to the speech patterns or dialect present in the tale and learn a phrase
3. identify folktales characters such as Anancy, Anansi, Brer Anansi, Bo Ananacy (recognize that these names are used interchangeably)
4. articulate the significance of these characters to West Indian folktales
5. locate geographic location of Caribbean islands and describe current governmental operations
6. create a two-dimensional visual art piece showing their interpretation of a character in a Caribbean folktale.

Multicultural Focus:

"They had taken a language imposed upon them, and infused it with their own incisive rhythms and syntax, brought to bear upon it the few African words and sounds that had been retained, made it their own" (Paule Marshall, New Letter, 1983). This lesson is designed for students to gain a greater appreciation for the universality of folktales and a greater understanding of cultural features that make folktales a product of the people who created them.

Vocabulary:

vocabulary for the story "Quaka Raja"

-agoutl - a wild animal rather like a rabbit, which lives in a forest

-arape - a corn meal pancake with spicy meat filling

-Ayayayayay --a frightening or hair-raising exclamation

-black pudding - similar in appearance to its English counterpart, but it has a spicier filling

-dasheen - starchy roots of a herb plant; eaten as a vegetable

-mangoes - fruit (show an example if possible)

-molasses - a type of syrup made from cane juice

-spodilla - a brown fruit about the size of a peach; it has sweet, soft flesh and hard black seeds

-sugar cakes -made from coconut and sugar; similar to coconut ice

Materials:

-arts materials for students to make the two-dimensional pieces (i.e., construction paper, glue, scissors, ruler, tap thumb tacks)

-audiotapes of folktales (so students could hear authentic dialect)

-map of the world showing the Caribbean

-pictures of folktales or characters

-texts containing folklore of the Caribbean (see annotated bibliography)

Planning and Preparation:

Motivation. The teacher will display a map of the world that shows the Caribbean Islands. The teacher will discuss their

location and their relation to the portion of the United States that includes North Carolina. Exhibit books of Caribbean folktales. Display any artifacts or art pieces of the area that are appropriate to the age group. Construct a large spider web of string and make a spider representing Anansi (Anancy) and hang in the spider web. Play video and/or audio tapes about the Caribbean to give students background information.

Procedure and Production:

Help students locate Trinidad and North Carolina on the map; share with them that they will be reading about the folklore about this area of the world. "The folklore of a country is important because it includes the customs, the expressions of speech and humor and animals of the country and helps future generations to learn about their ancestors and the traits, characteristics, and the people's values. Caribbean folklore comes from a people with a long tradition of oral storytelling or stories passed by word of mouth by grandparents, parents and even children."

"Midnight is often a magic hour when anything can happen and the coming of dawn frequently means danger for supernatural beings. Some of the supernatural beings one may encounter in a folktale are "lajablesse," "soucouyan," or "douen." In the more traditional tales Brer or Bo Anancy (Anansi) usually manages to triumph over bigger and stronger animals by using his wits; other stories explain how and why things happened."

After reading or hearing the story "Quaka Raja," the students could be encouraged to talk about feelings related to families, how his family got along, how the mother felt about her son initially and at the end of the story, the feeling evoked by the character of Zobolak, the animals, what the animals did , and what happened to the sisters. Students could also be encouraged to think and talk about a deeper message that is relevant to this day.

The visual arts aspect of this lesson would involve selecting characters (it could be a person or an animal) or a particular scene from the story and depicting it in a two-dimensional fashion (e.g., the mother's basket filled with goodies from the market, Zobolak hideous-looking creature, scarred face, fiery red eyes).

Once students have completed their picture, they should share it with classmates and tell what part of the story they chose to depict and explain why this part of the story was important to them. Students will mount their art work and exhibit it.

Evaluation:

The students will share their art work with classmates relating what it depicted in the folktale. The student will indicate the place or geographic origin of the folktale.

References

Bennett, L. (1979). Anancy and Miss Lou. Sangsters Book Stores, Ltd. : Kingston, Jamaica.

Hallworth, G. (1992). Listen to this story. Tales from the West Indies. Mammoth: London.

McCartney, N. (1989). Tales of the Immortelles, a collection of Caribbean Folktales. MacMillian Publishers: London.

Rowe. T. and Henry, A. ( ) Maroon storyteller tales. Institute of Jamaica Publications: Kingston, Jamaica. (audio tape)

Lesson Plan - - Rhythms in Caribbean Arts

Julie Tester

Grade Level: Senior High Visual Art Class

Time: One week 5 (50 minute) periods

Objectives: Students will:

1. write a description of his/her interpretation of the rhythm and mood of various Caribbean art pieces (to include painting, sculpture, music, and dance)
2. paint an image using color, line, texture, and subject matter that represents the student's perception of the mood and rhythm of Caribbean music and dance

Multicultural Focus:

"Rhythm is the architecture of being, the inner dynamic that gives it form, the pure expression of the life force. Rhythm is the vibratory shock, the force which, through our senses, grips us at the root of our being. It is expressed through corporeal and sensual means; through lines, surfaces, colours, and volumes in architecture, sculpture, or painting, through accents in poetry and music, through movements in dance. But, doing this, rhythm turns all these concrete things towards the light of the spirit. In the degree to which rhythm is sensuously embodied, it illuminates the spirit" (Leopold Senghor, "The Spirit of Civilization," Presence Africaine, 1956).

Senghor's quote identifies an important goal of this lesson, which challenges the students to explore their personal interpretation and expression.

Vocabulary:

abstract	mood
Caribbean region	realistic
color	rhythm
interpretation	texture
line	

Materials:

Slides or pictures showing Caribbean art

These slides or pictures will include the following artists:

-Ralph Campbell - Drums, 1974

-Osmond Watson - The Master Drummer, 1983

-Leslie Clark - The Musicians, 1950

-Christopher Gonzalez - Bob Marley Monument, 1983

-James Boodhoo - Rhythm of the Flute

-Imperial Ethiopian World Federation, Inc. (Video) Pan is Beautiful VI: Steelband Music Festival, (1989).

-Bob Marley and The Wailers. Babylon by Bus.

-Sing de Chorus '91: Calypsos of Trinidad & Tobago. Cassette with sampled versions of various rhythms, e.g., heavy metal, rap, soul, symphonic.

Production Materials:

Acrylic Paint

Canvass board

Crayons

Drawing paper

Planning and Preparation:

Background. In visual arts, rhythm can be expressed by colors (e.g., cool, warm, and neutral); lines (curved, jagged, or straight); textures (soft,rough, varied, uniform); and subject matters (calm, busy, or shocking). Students will use these criteria as they view the art and listen to music.

Motivational Activity. The teacher will display various art pieces and play music that she/he feels interprets the mood and rhythm of the piece on display. The teacher will model the procedure by sharing his/her interpretation regarding the rhythm and mood of the piece. The discussion will cover the importance of color, lines, textures and subject matters as they are used to create the rhythm and mood.

The teacher will then display images of Caribbean art and play Caribbean music. The teacher will describe the music and art as visible expressions of a people's culture, pointing out that the art on display reflects these cultural elements. During the ensuing discussion, the teacher will describe the mood and rhythm using the criteria of color, line, texture and subject matter.

The teacher will ask questions to facilitate thinking; for example, when looking at Campbell's picture entitled Drums, ask students if they think the musicians depicted in the picture are "jamming" to fast music that emphasizes the beat rather than the lyrics. Also, have students explain their responses. When viewing Watson's picture entitled The Master Drummer, ask if the musicians are creating a slow, sad rhythm? Why do they think so? When

viewing Gonzales's Bob Marley sculpture, ask if the artist is emphasizing beat over lyrics. What make them think so?

Next, students will observe as the teacher creates a visual art form to reflect his/her interpretation of the rhythm and mood, while listening to Caribbean music. Again the students will discuss the color, lines, textures and subject matter.

Have students view a video on the steelband festival. Pursue the following line of questioning:

1. What kind of colors do you feel through the music and gestures of the musicians and dancers?
2. What kind of images do you see?
3. What kind of lines do you feel (it may be helpful to have them think about the line and movement of the body)?
4. What subject matter do you visualize?

Play the video as often as needed for students to complete the task. To facilitate the visualization, have them close their eyes as they listen to the music. Follow this activity by playing a reggae tape and a calypso tape. After each session continue the line of questioning to have students become accustomed to the idea of visualizing rhythms.

Procedure and Production Activity:

Students will listen to three different samples of music that have different rhythms. Students will compare and contrast the different rhythms and speculate on what makes them alike and what makes them different. Students will then view three different art prints that illustrate different rhythms. Examples may include art

by some of the following artists: Pollock, O'Keefe, Van Gogh, Lawrence. As students view these prints, the teacher will play a musical selection and encourage the students to match the musical selection with the painting, based on a similar rhythmic quality.

Students will write a one page paper to describe their matches and their rationale. Based on the definitions for line, color, etc., students will see some similarities in their responses. However, it is important at the outset to inform students that there are no right or wrong answers, but what is important is how well they defend their choices.

Students will select one of three music rhythms played during these lessons. The teacher will encourage students to select the rhythm they feel most comfortable interpreting. Next, direct students to paint a picture that recreates their chosen rhythm. First, students will make a draft using drawing paper and crayons. Encourage small group discussions prior to committing ideas to paper. The final painting will be completed using acrylic paint on canvas board.

Students will write a one page paper to describe their creation. Following the written assignment, students will discuss their choices and their rationale, based on the definitions for line, color, etc.

Evaluation:

The teacher will determine if students have mastered the objectives by the quality of the painting produced and students' written responses. The teacher will display students' work at the

conclusion of the lesson. Have students critique each other's creations. Use the established criteria to make comments. Also, discuss how different individuals may interpret the music differently.

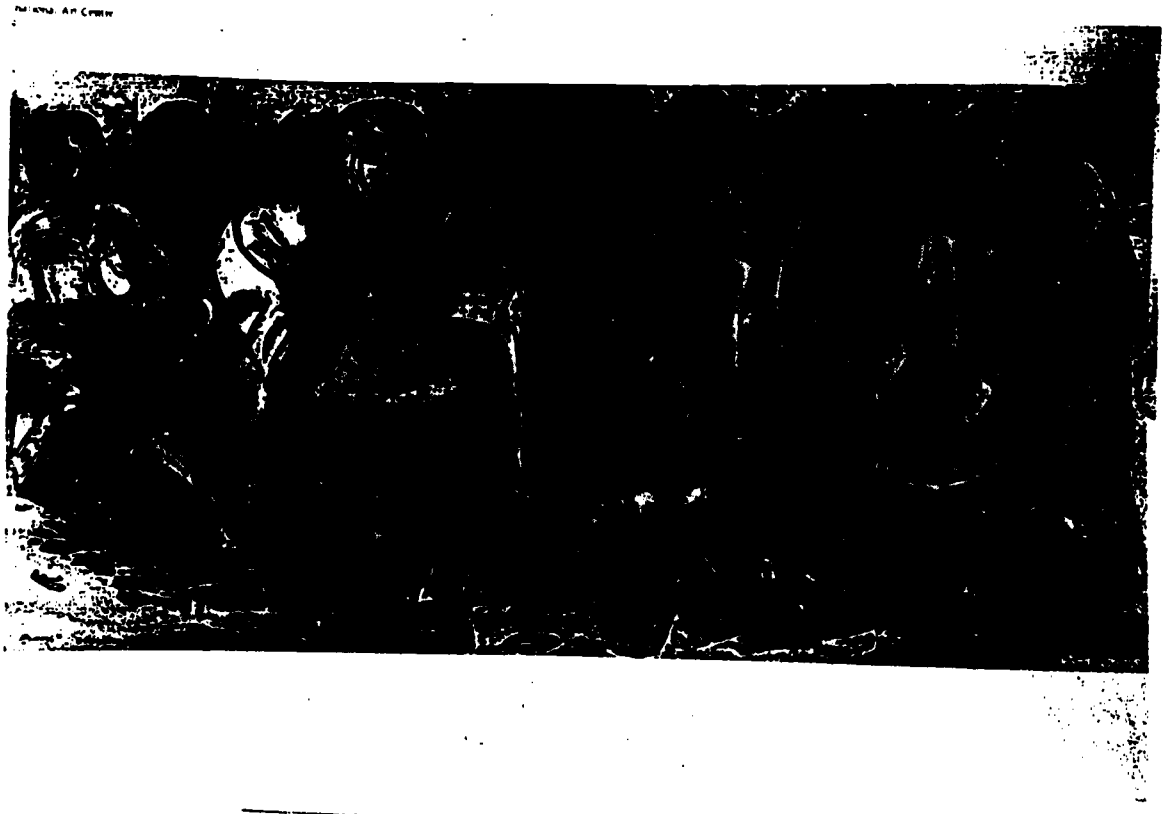
Related Activities:

1. Have students create an art piece that reflects the rhythm of their favorite musical selection.

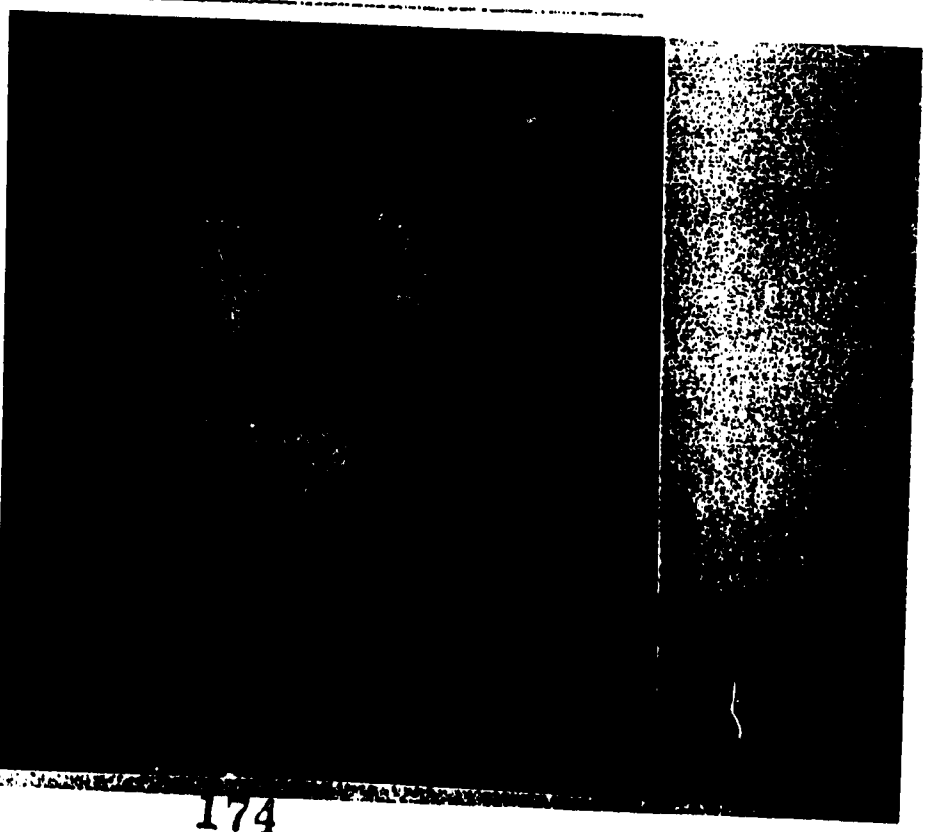
2. Take the class to the school band room and create an art piece to reflect the rhythms heard there.

3. Play music from different parts of the world. Have students complete rough sketches of the rhythm interpretations. Use these drafts as a basis to compare and contrast different musical forms.

Julie Tester, Photographer

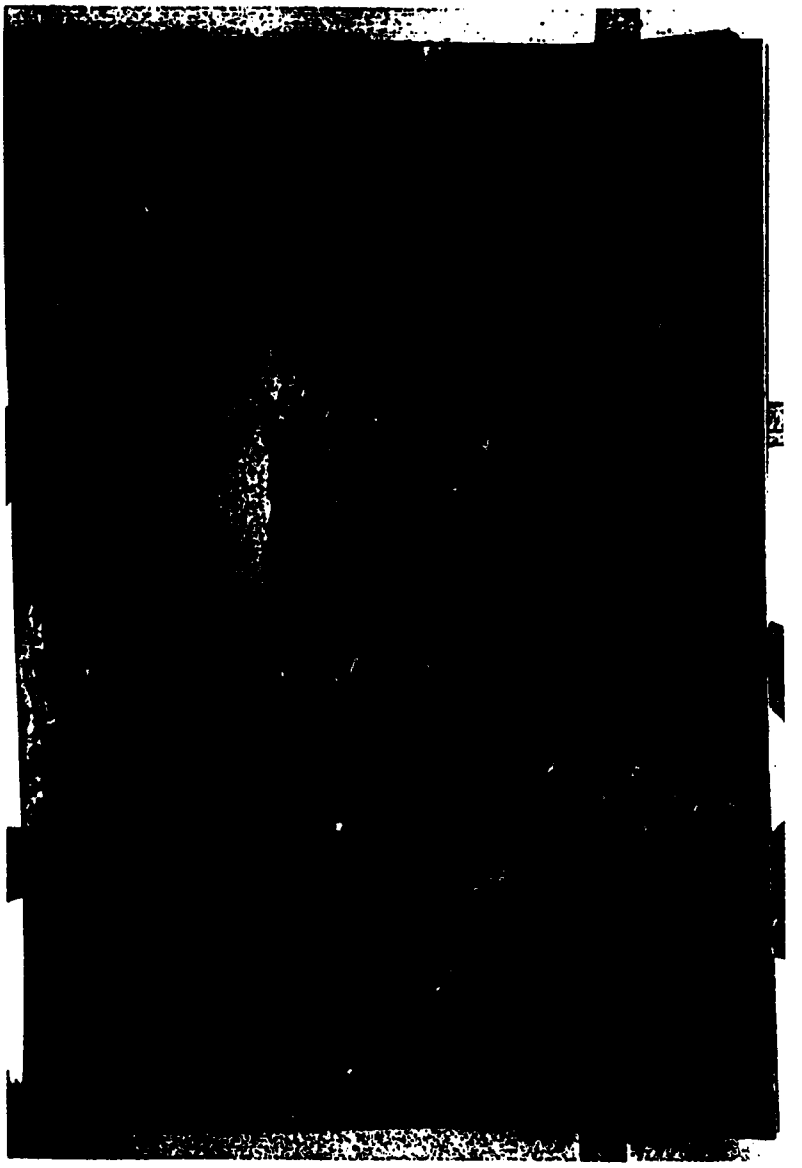


Ralph Campbell - Drums, 1974



Osmond Watson - The Master Drummer, 1983

Julie Tester, Photographer



James Boodhoo - Rhythm of the Flute

Julie Tester, Photographer

Leslie Clark - The Musicians, 1950

Lesson Plan - - Reggae Rhythms

Jean Raabe

Grade Level: Senior High

Time: Two (50 minute) lessons

Objectives: Students will:

1. perform a least one rhythmic pattern (reggae or calypso) with a small group
2. write a paper comparing and contrasting reggae and calypso rhythms with popular American music (e.g., Rhythm & Blues, or Rock & Roll)

Multicultural Focus:

"We all share in the same cosmic rhythm. . . For all natural laws are like the rhythm of the strings of the harp" (Ernesto Cardenal, "Love," Vida en al Amor, 1974). This lesson is designed for students to learn to play reggae and calypso rhythms. In so doing, students will begin to understand the unique connections between African Caribbeans and African Americans.

Vocabulary:

Accent	Reggae
Afterbeat or Upbeat	Rhythm & Blues (R&B)
Calypso	Rock and Roll

Materials:

-cassette player

-Chalkboard or mimeographed handout with rhythms written out (see sample provided)

-Bob Marley's Survival, Legend or other tapes

Planning and Preparation:

Background. Reggae is one of Jamaica's most popular export and an important economic source. This music form has a distinctive rhythmic style that can be traced back to rhythm patterns used for worship in the Rastafarian religion.* Reggae has been used to express the oppression of Jamaican people in much the same way as African-Americans use Rap music. Reggae has universal appeal because of its rhythm and lyric content.

Calypso is a popular music form created in Trinidad. This musical genre has been used as a vehicle to express the oppression of Trinidadian people for many years. The rhythmic and lyrical styles can be traced to Africa before the time of slavery. Later, the use of clever wording and syncopated rhythms were used to make fun of slaveowners. Slaves used this popular style brilliantly. They used double-meanings (double-entendre) and/or foreign language to keep the slave owners from understanding their songs. The calypso of today presents its message using more explicit language as is the case with other contemporary musical forms such as reggae, rock rhythm and blues and rap. The rhythms continue to be complicated and syncopated in structure; however Calypso has yet to storm the international music market the way reggae did in the 60s and 70s.

This lesson teaches students to play reggae and calypso rhythms. The rhythms can be compared and contrasted to the rhythms of American popular music, especially the music developed by African-American (e.g., rhythm & blues). Teachers can use their discretion

to determine the depth to which they will explore this topic. We have included a resource list that should be helpful to those wanting to extend this lesson beyond two class periods.

*Note: If you elect to explain the Rastafarian faith in greater detail, see other lessons in this manual, specifically the one headed Rastafarians, by Lee M. Beall.

Procedure and Production Activity:

Day 1

Review the basic R&B rhythm. Teach or rehearse to give the student a frame of reference prior to learning the reggae rhythm pattern. Have students clap/perform basic R&B rhythm to a familiar song. Play a recognizable reggae song and have students clap to the beat. Point out the accent on the afterbeat (upbeat). Pass out the mimeograph sheet or use the chalkboard and have student compare and contrast the reggae and basic rock rhythms. Have students perform the reggae rhythm as a large group, without music first, then with the tape. Have students break into small groups (3 or 4 students) and practice the reggae rhythm without the tape. Have each small group perform the reggae rhythm for the class (with or without the tape). Have each student express his/her opinion (verbally or in written form) to describe his/her impressions of reggae as compared to popular American music form.

Day 2

Follow the same procedure to teach the calypso beat. point out the syncopated rhythm and briefly discuss the complexity of calypso as compared to rock, reggae, and rhythm and blues. Discuss

which rhythms are easier to "feel" and which are easier to count. - -NOTE: It may be more difficult to find a familiar calypso tune. Try to use authentic music. Be forewarned that some calypso that is available may be "watered down" rhythmically and not as aesthetically pleasing as authentic Trinidadian calypso. Feel free to request audio tapes from the editors of this unit.

Evaluation:

Students will be assessed on their ability to perform at least one of the two Caribbean rhythms accurately, within a small group, and on the written comparison/contrast paper.

Related Activities:

Following are additional activities that promote an interdisciplinary approach to learning and extend students' thinking.

The student can:

1. conduct research on the Rastafarians and report findings to the class
2. analyze several of Bob Marley's political songs and describe the historical context to which he referred
3. trace the influence of calypso and steelbands on reggae
4. write an original reggae song and perform in front of the class
5. perform a popular American song to a reggae or calypso beat

References

Burnett. M. (1980). Popular music. London: Oxford University Press.

Burnett, M. (1982). Jamaican music. London: Oxford University Press.

Basic Rock Beat

Count	1	2	3	4
Bass Drum				
Snare Drum				
High-Hat Cymbal				
Chord Accomp.				

Reggae*

Count	1	2	3	4
Chord Accomp				
1st Variation				
2nd Variation				

* Reggae also relies heavily on a simple, loud bass riff, repeated throughout, to help define the character of the song. The drum set plays the basic rock beat

Calypso

Count	1	2	3	4
Rhythmic Accents*				

* Student may find it easier to find the accents if the rhythm is counted in 8 instead of 4:
1 2 3 4 5 6 7 8

Lesson Plan - - "Waiting In Vain" - Making Musical Comparisons

Lana Henderson

Grade Level: Senior High

Time: 2 (50 minute) lessons

Objectives: Students will

1. identify techniques arrangers use to interpret songs (e.g., amount of singing, use of instruments, and varying styles)
2. identify distinguishing features of reggae and jazz
3. analyze a West Indian love song
4. identify Bob Marley and his role in the development of Jamaican reggae music
5. identify Lee Ritenour and Maxi Priest.

Multicultural Focus:

"In the African tradition, music had three basic functions: moral and spiritual order and as a means of self expression" (Daniel Aldridge, 1988). This lesson is designed to help students gain a greater appreciation for different musical styles - - In this instance, Jamaican reggae and American jazz.

Materials:

1. recordings of "Waiting in Vain" by Bob Marley on the album, Legend: The Best of Bob Marley and the Wailers on Island Records
2. Lee Ritenour/Maxi Priest on Lee Ritenour: Wes Bound on GRP Recordings
3. record or tape player

Planning and Procedure:

Play the original version of the song by Bob Marley. Use previously mentioned material about the musical form reggae to describe its significance to Jamaican life. Have students think about the reggae beat. Ask them if there are songs that they have heard that have the same beat.

Follow-up playing the Marley version with the Ritenour/Priest version.

1. Define jazz.
2. Are the rhythms of the two songs the same or different?
3. What instruments play solo in each song?
4. Does Maxi Priest the singer sing all of the same words as does Bob Marley in his original version?

Listen to the lyrics (words).

1. What emotion does the song seem to be about?
2. What type of relationship does this song establish between the man and woman?

Evaluation:

Ask students to describe the reggae beat. Ask if they have heard it in other popular songs.

Play another song by Bob Marley. Ask students how they feel about the song. Describe what you think the song is about. What relationship might this song have to contemporary issues?

Follow up:

Ask students to think of other interpretations of two songs

they are aware of that they would like to compare. Are the styles different? What else is different about them?

Bring in an example of a song with a reggae beat and the same song in a different style.

Lesson Plan - - Kumina Dance

Meleah Hodges-Moss

Grade Level: Senior High

Time: Two - 50 minute periods

Objectives: Students will:

1. demonstrate how to use dance as a source of energy
2. explain similarities between movements associated with Kumina and standard tap dance vocabulary
3. demonstrate the concept of body isolations
4. demonstrate the Graham Technique of contract and release

Multicultural Focus:

"To dance is to give channel to the Creator" (Ali Abdullah, in "An Interview with Ali Abdullah," City Arts Quarterly, Spring, 1988). In this lesson students will learn a traditional Jamaican dance, its similarities to standard tap dance, and its connections to West African traditions.

Vocabulary:

contract/release

isolation

Kumina

pivot (similar to a ball-change that travels from side to side)

wheeling (paddle turn)

Materials:

Pictures of Caribbean Dance Artists

Tapes of Afro-Caribbean Music

Planning and Preparation:

Background. The purpose of this lesson is to introduce students to the types of movements employed in the performance of Kumina. A traditional Jamaican ceremony of West African origins, Kumina consists of music and dance. A Kumina may be performed to concentrate "energy" for a variety of purposes within the community. For example, the energy of the community can be focused to assure that a newborn will be healthy; to comfort a bereaved family; or to wish a newly wedded couple happiness.

Jamaican folkdance is poly-rhythmic. Movements of the pelvis and rippling of the spine are emphasized. The knees are kept bent slightly and the weight of the body is toward the heel rather than forward toward the ball of the foot. This body orientation allows the mobility in the hip joint required to perform the movements properly.

One to two weeks prior to commencement of the lesson, share with students pictures of Kumina. Play Afro-Caribbean tapes as students exit the class. Assist students to work with the weight toward the heels body orientation for a few minutes three to four classes before this lesson. The placement of weight is the most difficult aspect of this style of dance. Remember, even though the body may be tilted forward from the waist, the weight still remains toward the heels. The concept of a "long back" does not

apply in Caribbean dance. A cursory exploration of weight will provide the student with a better understanding of the style thus providing a means for success.

Procedure and Production Activity: - LESSON I

Sequence. (10 minutes)

Have students warm up. They may do their own floor barre in the Graham style paying particular attention to the hips and spine (contractions).

Isolations. (approximately 15 minutes)

1. Tell students to move individual body parts forward, center, back, center, side, center, side, center, reverse, forward, center, side, center, back, center, side, center, reverse and in a circle. Repeat using increased speed (head, arms right shoulder, left shoulder, both shoulders, chest, pelvis, right hip, left hip, both hips).

2. Begin to combine moving two or more body parts at the same time (i.e., shoulders and hips, arms and knees, head and one foot). Have students think of their own movement combinations.

3. Vary the speed between moving body parts (i.e., pelvis rotates quickly while the chest moves forward, side, back, side, forward and the arms open and close slowly).

Body Bounce. (approximately 7 minutes)

In the performance of Caribbean dance, the body continuously bounces although the feet remain flat on the floor and the weight stays back toward the heels.

1. Stand with feet in a parallel 2nd position, knees bent, like in demi-plie' and bounce never allowing the knees to straighten entirely. Bounce body with the music.

2. While maintaining same rhythm-shift weight from two feet to one, one foot to feet keeping the bouncing even during weight shifts.

3. Have students walk diagonally across the room. Remember to stress keeping the knees bent, stepping on the sole foot. Swing arms in opposition as you walk; vary the speed of the walking.

Kumina "Walk". (approximately 12 minutes)

1. Tell students that they are to imagine that they are receiving energy from the floor through their feet. They must move forward, yet keep the foot in as much contact with the floor as possible. This is done by using the toes to inch the foot forward prior to the weight shift. After students have experimented with this way of walking, add the body bounce.

2. Have students perform the Kumina Walk travelling on the diagonal. After they are comfortable with "leading with toes," incorporate the pelvic rotation.

3. Increase tempo. Ask "What is the relationship between the toes and floor? Are the toes actually leading it at a faster tempo?"

Cool Down. (approximately 6 minutes)

Mirrored cool down with teacher incorporating a review of isolations of the body.

(one to two weeks prior to commencement of lesson)

Share with students pictures of Kumina and/or share a video.

LESSON II - KUMINA DANCE (approximately 50 minutes)

Warm Up. (approximately 15 minutes)

The teacher will lead the warm-up and review material covered in previous lesson.

Review the Kumina Walk (approximately 5 minutes)

1. Remind students of the feet's relationship with the floor; scoot forward on both feet initiating the movement with thrusting the pelvis forward. Arms swing forward finishing in an amplified 5th position.

2. Move backward with the movement being initiated by thrusting the pelvis backward, arms swing down to a low level. Keep knees bent.

3. Place feet in a parallel 4th position, arms open to the side while moving from the medium level to the low level and back (grand plie'). As this movement is performed, circle the pelvis and shimmy the shoulders.

4. (approximately 10 minutes) Work with students on contraction of the back. Remind them that a contraction can be considered an upward movement in terms of using the muscles of the abdomen. Incorporate the pelvic thrust backward and forward. Emphasize the curved shape of the spine at the start and finish of each contraction. At this time students should be able to perform the Kumina Dance.

Each student should be standing beside his or her partner approximately 4 feet between; partners both should face forward. Drum accompaniment should be either 4/4 or 2/4.

Preparation

I. Counts 1-8 Body bounce with the music bouncing knees but keeping feet flat on the floor.

1-8 On 1, scoot diagonally forward leading with the pelvis - away from your partner.

On 2, scoot diagonally backwards toward your partner (pelvis leading).

On 3, change directions, move diagonally forward toward your partner.

On 4, move away from partner.

Finish in place.

5-8 Repeat I, 1-4. Finish with feet parallel in 4th position.

II. Counts 1-8 Shimmy while moving to low level and returning to medium level.

9-14 Partners walk around making 1 full circle using Kumina walk. Arms swing in opposition, finish in starting position.

15-16 On 15, scoot forward; 16 backwards

III. Counts 1-4 Moving to the right with the right foot. 4 pivot side (a ball-change type movement that travels in this case to the side). Left hand is on hip, right arm moves forward 2 counts, opens two counts side right.

5-8 Reverse to left side.

9-12 Reverse to right.

13-14 Wheel right - this is same as a paddle turn

15-16 Scoot forward, scoot back.

IV. Counts 1-8 Contract (2 counts) right side, front, left side, front, elbows bent.

9-16 Reverse to other side.

Repeat from preparation.

Evaluation:

The teacher will determine if students have met the objectives by observing if students can demonstrate poly-rhythmic movements, body isolations, contraction, ability to perform the Kumina dance, and can choreograph new dances based upon those movements. The teacher will also assess the quality of students' responses when discussing the role of dance in rituals and speculating on the possible connections between Afro Caribbean Dance and American Jazz dance.

Lesson Plan - - Batik: Rhythms of Celebration

Nila Chamberlain

Grade Level: Senior High

Time: 5 - 10 (50 minute) periods

Objectives: Students will:

1. describe one West Indian celebration
2. create a design on paper showing rhythm
3. interpret his/her rhythm design on cotton using the batik method (the design can be made into a wall hanging or some other project)

Multicultural Focus:

"I want to proclaim out loud that life is only rhythm and rhythm within rhythm" (Guy Tirolien, "In Search of an Attitude," Black Images, Spring 1974). The overarching goal of this lesson is for students to learn about the relationship of rhythm generally in all of the arts, and the visual arts in particular.

Vocabulary:

aesthetic
Caribbean
Carnival
crackle
diaspora
dye
ethnic
Hosay
intuitive
Jonkonnu
light to dark technique
rhythm
tjonting tool
wax resist
West Indies

Materials:

crayons

electric iron

fabric dyes

magic markers (bla..k)

map of West Indies

muffin tins

old brushes

pencils

reggae music (Bob Marley)

sewing machine or needles to use for hand sewing

thread

18 X 20 " drawing paper

(20) 12" squares of white cotton scrap newspaper

Planning and Preparation:

1. Play reggae music as students enter the class each day for a week before beginning this lesson.

2. Dress in a batik/tie dye clothing prior to teaching the lesson.

3. Hang a banner in the room saying "BATIK."

4. Make simple bookmarks with the word "BATIK" printed on them. Teachers may want to give these bookmarks away in the cafeteria or in English classes.

5. Create a bulletin board in a main hall that highlights the West Indies and the batik process.

6. Display scarves and wall hangings and other fabric samples that use the batik method.

7. Show videos and books that illustrate the batik process and various celebrations held in the West Indies. Magazines such as "Holiday" and travel services may be appropriate sources for information presented in a colorful and enticing manner.

8. Display a large map of the West Indies along with brochures, photos, etc.

9. Work with other cultural arts teachers and ask them to teach dance, visual art or music related to one of the West Indian festivals.

Note: If no such demonstration can be made available, use videos (available on loan with this unit) to demonstrate the festival rituals to include dances and music.

Procedure and Production Activity:

Day 1

1. Use information included in this unit or other resource materials to prepare an introduction to the West Indies. The introduction should include information about the land, the peoples and their arts. Show videos that demonstrate West Indian dances and music used in various festivals. Review evaluation procedure.

2. Give a brief (5-10 minute) talk about the design concept using rhythm in visual art, music, and dance. (Rhythm depends upon the repetition of accented elements in all art forms. In visual art these repeated accents may be in shape, color, texture, etc.)

3. Demonstrate rhythms in dance. Use either a demonstration by the school dance teacher/classes, a local dance studio, or the video (available on loan with this unit). If time and space

permit, invite your students to try some of the rhythms in movement. This time should provide the teacher and students with another opportunity to learn about the uniqueness of the West Indies.

4. Spend 5-10 minutes summarizing what they have learned about the West Indies, the people, and their rhythms.

Day 2

1. Begin with a 2-3 minute review by the students of information presented on the first day. State the relationship of rhythm in design in all of the arts. (Rhythm depends upon the repetition of accented elements in all art forms--that could be repeated movements, sounds, shapes, etc., depending upon the art form.)

2. State objective for the day: To demonstrate how rhythms are portrayed in visual art.

3. Show a sample drawing on paper that makes use of rhythm using such devices as pattern repeat, color repeat and shape repeat. Have students prepare any pattern of rhythm in a 12" X 12" square that they draw on paper. Students are to use the entire square and be able to demonstrate their visual rhythm to the class at the end of 30 minutes. Allow students to use lead pencils and rulers when necessary. Reconvene the class with students displaying the visual rhythms on their squares.

Day 3

The student will learn the batik process.

Display a chart showing the steps in doing fabric batik using melted crayons:

1. Plan design. On paper, make a line drawing of your proposed design. Use numbers to indicate values of colors. (Value is a term noting the light or dark property of color. Value can be noted from 1-4 with 1 being the lightest and 4 being the darkest.) Draw design on fabric. This line drawing is the student's choice of subject. In this project students are to be guided into drawings dealing with themes of the West Indies, especially those themes that relate to celebrations.
2. Paint design. Use melted crayon to paint the design on the fabric. Melt crayons in metal muffin tins placed in a heated electric skillet. Use old brushes to dip the melted crayon. (Some art classroom may also have a standard tjointing tool to be used in melting the crayon and applying lines of the resulting melted crayon color. Allow the painted crayon color to dry on the fabric.
3. Wrinkle fabric. Hand wring cool fabric. Squash the crack wax that has cooled.
4. Dip wadded fabric in fabric dye. If using more than one dipping process, use light colors first. If this light color is to be "saved" in any particular area of the fabric design it must be painted over with plain (colorless) wax before repeating steps three and four.

5. Remove wax from fabric. Place fabric between sheets of old newspapers. Iron with heated iron to remove wax. Iron fabric in this manner until no wax comes off on the newspaper.

Note: Teachers need to demonstrate each step prior to allowing students to attempt the procedure.

At the completion of the task, have students summarize the process of crayon batik. Assign students to complete their own design on paper related to the topic "The Rhythms of the West Indies." the teacher will display a wall chart showing the five steps to produce a crayon batik.

Day 4

Students work individually on line drawings (according to specifications). The teacher will collect the design at the end of class.

Day 5

The teacher will return drawings with comments and suggestions (graded). Students will begin the batik process on their own to be completed by day 8. The teacher will encourage students to work on their own.

Day 6-8

Students will display their batiks. Students will engage in peer critiques of their classmates' work. The teacher and students will discuss how batik design is used in clothing and on other items. Examples might include using batik square on denim jackets, handbags, backpacks, belts, hats, etc.

Students will hem their squares and prepare for final presentation at the end of class on Day 10.

Suggested Evaluation Criteria:

(Allow students to use this evaluation criteria when engaging in the peer review process.)

Project No. 1: Line drawing of rhythm based on students' knowledge of the West Indies, its peoples and their art:

Complete use of space

Clarity of rhythm

Clarity of shapes

Variation in values

Use of West Indies themes

Project No. 2: Batik Project based on rhythms of the West Indies:

Clarity of original design

Color rhythms

Shape rhythms

Value rhythms

Theme interpretation

Suggested Readings:

GENERAL INTEREST

Baxter, I. (1970). The arts of an island - The development of the culture and of the folk and creative arts in Jamaica 1494 -1968. Metuchan, N.J.: Scare Crow Press, Inc.
This is the definitive work on Jamaican Art. The text chronicles works from the earliest beginnings up to Independence in 1962. It is well referenced with an excellent bibliography.

Berry, J. (1988). When I dance. London: Hamish Hamilton.
This book of poetry uses lyrical language and vivid imagery to portray Jamaican culture. Depending on how it is used, it may be appropriate for students at all grade levels.

Lovelace, E. (1979). The dragon can't dance. England: Longman Group, Ltd.
Set in Trinidad, this important novel describes the lives of the underprivileged, who use Carnival as a means of expression, power and pride. Carnival rituals, costumes and characters are vividly described as the story unfolds.

Menkes, D. (1986). Cote ce Cote la. Trinidad: John Mendez.
An illustrated dictionary of words and phrases used by the peoples of Trinidad and Tobago.

Morris- Brown, V. (1993). The Jamaica handbook of proverbs. Mandeville, Jamaica: Island Heart Publishers.
This 466 collection of Jamaican proverbs uses wit and imagery to highlight a Caribbean society.

Nettleford, R.M. (1978). Caribbean cultural identity: The case of Jamaica. Kingston, Jamaica: Herald Limited.

A scholarly analysis that explains some of the cultural nuances that fuel the development of the arts in the Caribbean in general and in Jamaica in particular. Teachers will find the insightful treatment of culture very informative.

HISTORY

Allen, B.M. Jamaica A junior history. Kingston, Jamaica: Heineman.

One of the most comprehensive accounts of Jamaican history available. This readable text is aimed at middle school students, but it could serve as an excellent resource for upper elementary and high schoolers.

Bethel, E. C. (1991). Junkanoo. London: Macmillan Education.

This book gives various explanations for the origin of one of Jamaica's most revered celebrations, the Junkanoo Festival. Its relationship to lesser known Caribbean festivals is also discussed. This is an excellent resource for K-12 teachers as the colorful illustrations depicting the excitement provide a great source for art projects.

Hart, R. (1980). Blacks in bondage: Slaves who abolished slavery. Therald Ltd.

This book deals with the European enslavement of Africans and gives an account of how Africans were transported to the West Indies. The text describes disciplinary practices used as well as the slave revolt in Santo Domingo.

Manley, R. (Ed.) (1989). Edna Manley: The diaries. Kingston, Jamaica: Heinemann Publishers, Ltd.

An insider's view of high-level Jamaican politics and an intimate portrait of an artist and wife.

Noel, N. (1990). Twenty years of Trinidad carnival. Port of Spain: Trinidad & Tobago Insurance Ltd.

An exquisite collection of photographs documenting the last twenty-five years of Carnival in Trinidad. Simon Lee's introduction provides a concise history of the festival and highlights contributions made by various cultural groups.

Seaga, E. (1969, June). Revival cults in Jamaica. Jamaica Journal, 3 (2).

Written by a former Prime Minister of Jamaica, this is a sociological exploration focusing on the role of the arts in religious services of Revivalists in Jamaica. Only the most sophisticated students will find this a valuable resource. Teachers may use it for background information.

FOLKLORE

Bennett, L. (1979). Anancy and Miss Lou. Kingston, Jamaica: Sangster's Book Stores.

Thirty-one Anancy stories and the songs to go with them are presented in dialect. Ms. Bennett, one of Jamaica's leading folklorists, comments on the development of these stories and the difficulty of putting dialect into print.

Besson, G. (1989). Folklore and Legends of Trinidad and Tobago. Port of Spain, Trinidad: Paria Publishing Co.

This beautifully illustrated book of drawings includes poems and tales about important characters in Trinidadian folklore that appear in art, literature and Carnival.

Hallworth, G. (1990). Crick crack a collection of West Indian stories. London: Wm. Heinemann, Ltd.

Eight traditional stories, written in English, illustrate the rich multiethnic background of the West Indies. Avril Turner's illustrations of the delicate flora and fauna add a colorful dimension. A short introduction explains the oral tradition.

Lee, J.A. (1988). Give me some more sense. London: Macmillan Education Ltd.

Collected tales from St. Lucia that are translated into English. Some effort is made to retain the style of the patois in the conversations. These stories are similar to our B'rer Rabbit tales. There is an excellent introduction and a play at the end.

McCartney, N. (1989). Tales of the Immortelles. London: Macmillan Press, Ltd.

This collection of seven stories focuses on the earliest Caribbean settlers - the Carib and Arawak tribes. The stories are interesting for their use of folklore characters like Papa Bois. However, there is no commentary of any kind to help understand the origin or histories of the tales.

Sherlock, P. (1966). West Indian folktales. Oxford: Oxford Univ Press.

Twenty-one stories told in standard English feature legends of the Caribs as well as some Anancy stories. An excellent introduction explains the history of the stories. This is a good collection for story telling.

Tanna, L. (1984). Jamaican folktales and oral histories. Jamaica: Institute of Jamaica Publications, Ltd.

A marvelous book that chronicles stories and songs told to the author. It is scholarly yet readable. There are photographs of the people, index, glossary and extensive bibliography.

MUSIC

Burnett, M. (1981). Sweet Orange. Kingston, Jamaica: Jamaican School of Music.

This book contains sixteen Jamaican folk tunes arranged for use in schools. All are quite usable and have tuned accompaniments as well as very helpful percussion accompaniments.

Burnett, M. (1982). Jamaican music. London: Oxford University Press.

This is a very fine, brief introduction to Jamaican history and music. With pictures, text, and musical examples it details music, musical instruments, and festivals from folk music to reggae. The text also provides directions for playing rhythms associated with secular and religious celebrations.

Elder, J.D. (1973). Folk song and folk life in Charlottesville. Jamaica: Conference of the International Folk Music Council.

A brief history along with descriptions of the various types of songs as well as stories are included. This is an excellent reference for high school students and teachers.

Hopkin, J.B.(January, 1984). Jamaican Children's Songs. Ethnomusicology (XXVII) (1) 1-36.

This article says that Jamaican children's songs come from all over the world, but they are changed to fit Jamaica. The article provides a theoretical perspective that classroom teachers may find useful.

Hylton-Tomlinson, O. ( ). Mango walk, Jamaican folksongs and games. Kingston, Jamaica: Jamaica Publishing House, Ltd.

A good collection of folk songs of all types - -work, worship, games, etc. Songs include the chording, games patterns, some percussion suggestions and a glossary of dialect and West Indian words. This collection is particularly suitable for recreation or use with elementary and middle school children.

Lewin, O. ed. (1973). Forty folk songs of Jamaica. Washington, D. C.: General Secretariat of the OAS.

Collection of folk melodies (no accompaniment) with words and a brief comment on the use of each song. The volume has an excellent introduction on the location, history and purpose of Jamaican folk music as well as comments on the instruments traditionally used.

Lewin, O. (1974). Brown gal in de ring. London: Oxford University Press.

This comprehensive collection of twelve folk songs includes those used from the folk festival (Kumina) to the Revivalist traditions. Informative documentation with suggestions for the use of rhythm instruments makes this an invaluable resource for the classroom teacher.

Loncke, J.E., (Ed.). (1991). Developments in Caribbean music: Trinidad and Tobago. University of the West Indies, St. Augustine: Caribbean Inter-Cultural Music Institute, Creative Arts Centre.

This series of essays details the historical background, the general description of the culture, heroes and important dates, festivals, ethnicity, and the major musical forms of the Caribbean, island by island. A most important work for understanding the history, culture, and music of the Caribbean.

Walke, O. (1970). Folk songs of Trinidad and Tobago. London: Boosey & Hawkes.

This collection of folk songs mirrors the diverse ethnic groups of Trinidad and Tobago. Some are in French, some in Jamaican. They range from work songs and lullabies, to love songs. Each song is annotated for its meaning and use.

THEATRE ARTS

Brown, S. (Ed.). (1991). The art of Derek Walcott. Chester Springs, Penn: Dufour Editions Inc.

Derek Walcott's poems are critically analyzed in relationship to his evolution as a writer.

Hill, E. (1990). Plays for today. Jamaica: Longman, Ltd.

Three plays by three different leading Caribbean playwrights: Nobel Laureate, Derek Walcott; Jamaican writer, Dennis Scott and the Trinidiadian international scholar, Erroll Hill. Walcott's Ti Jean and His Brothers captures the imagery of social oppression and the way many blacks have chosen to deal with it. Walcott uses folktale

characters to portray the Africans' struggle against the oppressor. The play helps us to understand the need to draw from all aspects of life in order to overcome adversity.

Omotoso, K. (1982). The theatrical into theatre: A study of drama and theatre in English speaking Caribbean. London: New Beacon Book.

The only comprehensive history of theatre in the Caribbean.

Rhone, T. (1981). Old story time. England: Longman Group Ltd.

Describes how one family faces racial prejudice in Jamaica. Trevor Rhone's insight into the family's struggles is extremely realistic and informative. In this play we follow the life of a mother who has struggled to provide the best for her son and managed to send him to college abroad. When the son returns home with a darkskin wife the mother becomes obsessed with the thought that the wife has "hexed" her son. Before the play ends, the mother overcomes her prejudices and learns acceptance. The use of the storyteller narrative is consistent throughout.

Rhone, T. (1986). Two can play and school is out. England: Longman Group UK Limited.

Two plays by Jamaica's Dean of playwrighting: Two can Play addresses male/female relationships and School is Out addresses shortcomings of the educational system.

VISUAL ARTS

Boxer, D. ( ).

Edna Manley provided the impetus for growth in the Jamacian visual arts after 1922. She focused her artisitic talents toward depicting the cultural dimensions unique to Jamacia. Her sculptures featured Blacks and mythology. Through her work with the Institute of Jamaica she defined the world of art in Jamaica. Her work gained greater exposure because her husband, Norman Manley, served as Prime Minister for a number of years. The book follows her prolific career in sculpture and through the late 1960s and 1970s.

de Latour, R. (1988). Where art is joy: Haitian art. New York:

Excellent overview of Haitian artists.

Galerie: The Art & Design Magazine of the Caribbean. (1992). Vol. 1, 2 Port of Spain, Trinidad: MacLean Publishing Limited.

A magazine devoted to all of the arts. Some of the topics covered include: painting, theatre, interior design, galleries, Tobago's Heritage Festival, and advertising. Featured are well known Caribbean artists such as Peter Minshall, LeRoy Clarke, Isaish James Boodhoo, Kenwyn Crichlow, Embah and Jackie Hinkson.

Menkes, D. (1983). Jamaican art 1922-1982. National Gallery of Jamaica and the Smithsonian Institution Traveling Exhibition Service. Baltimore, Maryland: Schneidereith & Sons, Inc.

This catalogue includes black and white as well as color photographs of the artwork shown in Jamaica's National Gallery. The literature chronicles the influence of various groups on Jamaican art: the Arawaks, the Spanish, the English, Edna Manley and the intuitives. The catalogue carries a listing of art schools, associations and galleries.

Straw, P.A. & Robinson, K. (1990). Jamaican art: An overview with a focus on fifty artists. Kingston, Jamaica: Kingston Publishers Limited.

Text and images divided by time periods. Topical areas covered are: Birth of a movement; Imitations of Europe; The Dynamic Sixties; Change, Growth, & Synthesis; Self-Taught Artists; Africa Incarnated; and New Directions. .

EPILOGUE

The Caribbean Connection has gone from an idea, to a plan, to a fait accompli. Convincing responsible organizations to sponsor us was our first hurdle, not an easy accomplishment, considering the experimental nature of the design. At any point, the "Connection" could have foundered, for a vast number of reasons.

We were, after all, a group previously unknown to each other. Rubbing elbows with colleagues of similar interests but dissimilar backgrounds turned out to be a challenge in itself. The results were exciting interactions, adding zest to an already flavorful trip.

Visit the sites, not as elite tourists but as live-in guests, added a dimension of cultural reality, but also presented undreamed of stresses to be dealt with on-the-spot, and without fuss or muss to our hosts or to each other.

Striking a balance in our day-to-day encounters between abandoning our self-restraint in order to fully enjoy the new discoveries or behaving with decorum appropriate to our status as professional representatives of North Carolina, U.S.A., added a stress for all of us at times.

Disciplining ourselves to committing our experiences to recallable-notes and then forcing ourselves to translate these reminiscences into workable, shareable lesson plans, our final assignment, has framed the entire experience.

Our sponsors had the foresight to recognize the value of the Caribbean Connection. By underwriting this undertaking, they also

were expressing their confidence in our ability not only to experience self-growth but also to convert our new and broader knowledge into guidance for others in the field of education. We thank them, one and all.