



AGA KHAN TRUST FOR CULTURE

MYP2: TEACHER GUIDE WELL-BEING: EVOLVING IDENTITIES AND NAVIGATING CULTURES

"The migrant feels eternally foreigner and native but at the same time this condition develops empathy, open-mindedness and strength." ARTIST, ÉRICA KAMINISHI



### CONTENTS

"Language is the road map of a culture. It tells you where its people come from and where they are going." WRITER, RITA MAE BROWN

Introduction	3
Key Concept & Global Context	4
Aga Khan Curricular Strand	4
Statement of Inquiry	4
Inquiry Questions	4
Aga Khan Academies Learner Profile Attributes	5
Approaches to Learning (ATL)	6
Learning Experience 2.1: Navigating the World	7
Learning Experience 2.2: Universal Characteristics	10
Handout 2.2.1: Debatable Question	12
Learning Experience 2.2 Extension Activity: Dissolving Image	13
Handout 2.2.2: If You Were Gautama	15
Learning Experience 2.3: To What Extent Is Identity Fixed?	17
Teacher Resource 2.3.1: Using Images to Create Groups	20
Handout 2.3.2: Oliphant Instructions	23
Learning Experience 2.4: Who Am I & Who Are We?	24
Handout 2.4.1: Who Am I & Who Are We?	27
Learning Experience 2.5: More Than One Model of Reality	28
Teacher Resource 2.5.1: Role Play Characters	31
Learning Experience 2.6: Ask Me Where I'm From – Memories	32
Handout 2.6.1: Curating a Personal Exhibition For My Future Self	34
Learning Experience 2.7: Ask Me Where I'm From – Using Language	36
Poster 2.7.1: Rita Mae Brown on Language	39 40
Poster 2.7.2: Mark Abley on Language Handout 2.7.3: Where I'm From George Ella Lyon	40 41
Handout 2.7.4: Pastiche Where I'm From	42
	12
Learning Experience 2.8: Layers of Identity –	
Beneath the Surface of the Astrolabe	43
Handout 2.8.1: Multiple Layers of Identity	46
Handout 2.8.2: Who Are You in Six Items?	47
Learning Experience 2.9: My Identity & My Self-Esteem	48
Handout 2.9.1: Sharing an Image of My Identity With Other People	50

Cover Image: Oliphant (ivory horn), probably Southern Italy, late 11th to late 12th century, silver mounts made in England, c. 1620, carved ivory with silver mount © The Aga Khan Museum, AKM809

## INTRODUCTION

This Well-Being Unit on identity draws on resources developed through the work of the <u>Aga Khan Trust for Culture</u> and the collection and exhibitions at the Aga Khan Museum, Toronto. It encourages students to reflect on the extent to which human experience is shaped by a range of encounters and experiences, that in turn shape identity. Among other things, the unit facilitates exploration of the trajectory of an artefact that has made its way across space and time from Sub-Saharan Africa, to the Mediterranean, England and Canada, evolving as it has moved from place to place. Perhaps this artefact's journey and evolution are similar to the life experiences of students whose upbringings have included migration (forced or otherwise) or changes of context that have exposed them to and immersed them in more than one culture and/or language impacting their multiple layers of identity. Its story may also resonate with students whose life experiences are continually being shaped and changed by their various experiences of living in one context.

The unit, which may be taught as a series of linked learning experiences or as one-off lessons, encourages students to reflect on and take pride in their multiple personal identities and also celebrate some of the many common universal characteristics that connect individuals with those around us.

### THE UNIT AIMS TO:

- support the development of personal identity, self-esteem and a positive self-image;
- assist students to develop social skills, sound relationships and empathy with others;
- facilitate the development of effective communication skills;
- encourage the development of a pluralistic disposition.

Timings are approximate and may be adjusted, as necessary. Handouts and teacher resources are included at the end of each learning experience. A companion set of slides has visual images for use in the unit and links to relevant videos and pages from the Aga Khan Museum website. Technology will be required to project the companion slides, video links and websites.



### **KEY CONCEPT & GLOBAL CONTEXT**

KEY CONCEPT	GLOBAL CONTEXT
	Orientation in space and time
Connections	Where we are in place and time: an inquiry into orientation in place and time; personal histories; homes and journeys; the discoveries, explorations and migrations of humankind; and the relationships between, and the interconnectedness of, individuals and civilisations, from local and global perspectives.
	What is the meaning of where and when?

### AGA KHAN CURRICULAR STRAND

**Pluralism** – Students are encouraged to show a nuanced understanding of how their personal sense of identity has formed and has evolved over time. They will understand the tangible and intangible ways in which other people's identities differ from their own, and understand and evaluate different points of view.

### STATEMENT OF INQUIRY

How we express who we are may be shaped by where we are in space and time and our pluralistic connections with those around us. The <u>Global Centre for Pluralism</u> defines pluralism as a positive response to diversity, rooted in two core principles: mutual recognition and belonging. Whilst diversity in a society is a demographic fact, pluralism refers to the actions taken to positively engage with diversity as a basis for successful and prosperous societies. Diverse societies that choose pluralism accept rather than fear human differences. Membership in such a society is determined by institutional choices and practices shaped by inclusive practices, not by a person's gender, appearance, beliefs, abilities, socio-economic status or place of birth. In societies committed to pluralism, all persons are free to express the multiple dimensions of identity.

### **INQUIRY QUESTIONS**

The following questions are embedded explicitly or implicitly in the lesson plans. You may select questions which have particular relevance to your local context or devise your own.

Factual	What skills underpin effective collaboration? What are tangible and intangible expressions of culture?
Conceptual	What is cultural pluralism? Who am I and who are we? How can we become pluralistic in our outlook and behaviour?
Debatable	What does effective collaboration look like and feel like? To what extent is identity fixed, changeable or even fluid? To what extent are we connected by universal characteristics? To what extent does our ignorance about others divide us?

### AGA KHAN ACADEMIES LEARNER PROFILE ATTRIBUTES

ATTRIBUTE	DESCRIPTOR	LEARNING EXPERIENCE
Leaders*	We understand that multiple perspectives will allow us to make better decisions, and seek opportunities to work with a variety of others. We perceive and anticipate needs and problems, and are able to motivate ourselves and others to tackle problems, confidently and cooperatively.	<ul> <li>Navigating the World</li> <li>To What Extent Is Identity Fixed?</li> <li>Who Am I &amp; Who Are We?</li> <li>More than One Model of Reality</li> </ul>
Stewards*	We understand the interconnectedness of communities, striving to create harmony in our environment, whilst considering the needs of all members. We are motivated to leave the world a better place.	<ul> <li>Navigating the World</li> <li>Universal Characteristic</li> <li>Who Am I &amp; Who Are We?</li> <li>Layers of Identity</li> <li>My Identity &amp; My Self-Esteem</li> </ul>
Open-minded	We critically appreciate our own cultures and personal histories, as well as the values and traditions of others. We seek and evaluate a range of points of view, and we are willing to grow from the experience.	<ul> <li>Who am I &amp; Who are We?</li> <li>Navigating the World</li> <li>Universal Characteristics</li> <li>To What Extent Is Identity Fixed?</li> <li>More than One Model of Reality</li> <li>Ask Me Where I'm From: Memories</li> <li>Ask Me Where I'm from: Language</li> </ul>
Balanced	We understand the importance of balancing different aspects of our lives – intellectual, physical, emotional and spiritual – to achieve well-being for ourselves and others. We recognise our interdependence with other people and with the world in which we live.	<ul> <li>Navigating the World</li> <li>To What Extent Is Identity Fixed?</li> <li>More than One Model of Reality</li> <li>My Identity &amp; My Self-Esteem</li> </ul>
Inquirers	We nurture our curiosity, developing skills for inquiry and research. We know how to learn independently as well as with others. We learn with enthusiasm and sustain our love of learning throughout life.	<ul> <li>Navigating the World</li> <li>To What Extent Is Identity Fixed?</li> <li>More than One Model of Reality</li> <li>Layers of My Identity</li> </ul>

\*Unique attributes of the Aga Khan Academies Learner Profile

### APPROACHES TO LEARNING (ATL)

ATL	ATL STRAND	UNIT PLAN FOCUS	
Communication	Use intercultural understanding to interpret communication	<ul> <li>•To What Extent Is Identity Fixed?</li> <li>•Who Am I &amp; Who Are We?</li> <li>•Ask Me Where I'm From: Memories</li> <li>•Ask Me Where I'm From: Language</li> <li>•Layers of Identity</li> <li>•My Identity &amp; My Self-Esteem</li> </ul>	
	Interpret and effectively use modes of non-verbal communication	•Navigating the World •My Identity & My Self-Esteem	
Social	Manage and resolve conflict, and work collaboratively in teams	•Navigating the World •Who Am I & Who Are We?	
Self-	Emotional management: practice strategies to prevent and eliminate bullying	<ul> <li>Navigating the World</li> <li>Layers of Identity</li> <li>My Identity &amp; My Self-Esteem</li> </ul>	
management	Self motivation: practice positive thinking	•Who Am I & Who Are We? •Ask Me Where I'm From: Memories •Ask Me Where I'm From: Language	
Thinking	Practice visible thinking strategies and techniques	•Navigating the World •To What Extent Is Identity Fixed? •Who Am I & Who Are We?	



### LEARNING EXPERIENCE 2.1: NAVIGATING THE WORLD

### **APPROXIMATE TIMING: ONE HOUR**

### Resources

Six large squares of thick cardboard (approximately 50cm × 50cm) per group of six students (For a class of 24 divided into four groups you will need 24 squares). Six flags, or pieces of coloured card to act as flags.

A long scarf for each student, to be used as a blindfold or tie – ask students to bring their own to the session.

### Preparation

Ensure that a large empty space (such as a gym, drama studio or multi-purpose space) has been booked in advance. Ask each student to bring a long scarf with them to the session. Create student groups (six per group). Print and post the list of the groups at the entrance to the work space in advance of the activity. (Ensure that each group is made up of a mix of student friendship groups, new and established students, speakers of different languages, boys and girls and any other considerations relevant to your context). Place piles of six squares of cardboard in a row along one side of the work space. Ensure that there is room for six team members to sit in a line on the floor behind their pile. Place one large flag or piece of coloured card per group on the other side of the room (this will be held aloft by all members of the team when they arrive at their destination). Place Post-it notes and marker pens on each side of the room for student feedback at the end of each of the three stages.

You may find it helpful if one colleague takes photographs and/or videos the activity for review later in the day/unit.

Post the list of student groups. As students enter the work space, ask them to find the other members of their team and sit in a line behind one of the piles of materials.

This learning experience encourages students to work collaboratively together to reach a common goal. In doing so, they will need to model a pluralistic disposition. At the end of the session, students are posed the question, 'What is cultural pluralism?'. If this is a new term for students the definition from the Global Centre for Pluralism on Page 4 can support teachers in developing students' understanding of this concept.

### Learning and teaching

- I. Explain to students that their task is to get their team from one side of the world (room) to the other, using the six square islands made of cardboard to get there. At least one person must be in contact with each island at all times, or it will be taken away and they will then have fewer islands on which to travel.
- 2. Add that this may sound easy but go on to explain that two members of each group will be blindfolded, two members of each group will not be able to use their arms and the remaining two members of the group will not be able to speak.
- 3. Give students five minutes to work on their strategy before using the scarves to blindfold two team members, tie two team members' arms together and cover two team members' mouths.
- 4. When teams are ready, ensure that students are all in line and understand that they must make their way across the room to the 'other side of the world' and that they need to support one another to get there.
- 5. Let students know that the task is not complete until all members of the team have safely reached the other side of the world (room). When they have all arrived on the other side of the world (room), together they must all raise their flag/large pieces of coloured card.
- 6. Let students know that they may not remove their scarves at this time.
- 7. Ask supervising teachers to be vigilant and watch that students don't cheat. Remind them that if they see any unoccupied islands, they may take them away.
- 8. Let teams know when they may begin by shouting 'Go!'.
- 9. On completion of the exercise, ask teams to sit down on the floor.
- 10. Ask teams how they felt during the process. Students who are not allowed to speak should be encouraged to use gestures to share their ideas with the rest of the group.
- II. Once ideas have been shared, ask students to remove their scarves and ask one student from each group to collect two Post-it notes for each member of their team.

Each student should write something that made them feel positive during the exercise on one Post-it note, for example 'I felt safe when someone held my hand' and something that made them feel frightened or confused on the other, such as 'I thought I might fall when I was alone on the island and there was lots of shouting.'

- 12. Ask students to stick their Post-it notes on the wall in two groups (all the positive notes together in one group and all the concern notes together in another group).
- 13. Explain to students that they are going to repeat the exercise but that this time, they are going to travel back to where they came from.
- 14. Ask a student from each team to move the flag to the other side of the room.
- 15. Explain that this time, students who were blindfolded now need to either cover their mouths or have their hands tied, students who were tied now need to be either blindfolded or cover their mouths, and students who had their mouths covered, now need to be either blindfolded or tied.
- 16. When students are ready, ask them to repeat the exercise.
- 17. When they get to the end and have all raised their flags, ask them to sit down as a team.
- 18. Ask students if they felt the same this time, as they did when they first completed the task. If so, what were the similarities, if not, what were the differences? Again, students with their mouths covered will need to use gestures to communicate.
- 19. Once ideas have been shared, ask students to remove their scarves.

20. Again ask one member of each group to collect Post-it notes.

Each student should write write something that made them feel positive during the exercise on one Post-it note and something that made them feel frightened or confused on the other.

- 21. Ask students to stick their Post-it notes on the wall in two groups (all the positive notes together in one group and all the negative notes together in another group).
- 22. Repeat the exercise once more. This time, students who have not yet been blindfolded should be blindfolded, those who have not yet had their arms tied should be tied and those who have not yet had their mouths covered should do this.
- 23. When students arrive on the far side of the world and raise their flags for the third time, ask them to reflect on the differences between the first time they completed the exercise and the last. Again, students whose mouths are covered will need to use gestures to share their feedback.
- 24. Once ideas have been shared, ask students to remove their scarves. For the final time ask each student to collect two Post-it notes.

On one Post-it note they should write something that made them feel positive during the exercise and on the other something that made them feel frightened or confused.



- 25. Ask students to stick their Post-it notes on a different section of wall from the first set of notes and again divide their comments into two groups one positive and one negative.
- 26. Once all students have shared their responses, ask them to stand up and read the first set of Post-it notes. As they do so, ask them what they notice in the comments, what they think and what they wonder. Has anyone written the same thing? If so, move the comments so they are clustered together.
- 27. Ask students to cross the room to read the second set of Postit notes. Again, ask students what they notice, what they think and what they wonder. Again, move the comments so that similar ideas are clustered together.
- 28. When ready, move again to the other side of the room and read the final set of comments before asking students what they notice, think and wonder. Group similar comments together.
- 29. Ask students to step into the middle of the room and look at the three sets of Post-it notes from a distance. Ask students:

What do you notice? Are all three sets of notes the same? What differences are there? Did your behaviour and attitudes change during the activity? If so, how?

What do you think? Why might there be differences between the sets of notes? If your behaviour changed, why did this happen? Did your attitude towards your team change? If so, why?

What do you wonder? To what extent might your experiences during this exercise be applied to your wider experiences of human behaviour, at school, within your local community, within the country, within your region and across the world?

30. Ask students to discuss the following questions in the context of their experiences today:

**Debatable question:** What did effective collaboration look like and feel like in today's activity?

**Factual question:** What skills underpin effective collaboration?

**Conceptual question:** How can understanding the experiences of others lead to more effective collaboration?

31. End by sharing the definition of pluralism from the Global Centre for Pluralism (below). How does this relate to students' answers to the Conceptual question posed above?

The <u>Global Centre for Pluralism</u> defines pluralism as a positive response to diversity, rooted in two core principles: mutual recognition and belonging. While diversity in a society is a demographic fact, pluralism refers to the actions taken to positively engage with diversity as a basis for successful and prosperous societies. Diverse societies that choose pluralism accept rather than fear human differences. Membership in such a society is determined by institutional choices and practices shaped by inclusive practices, not by a person's gender, appearance, beliefs, abilities, socio-economic status or place of birth. In societies committed to pluralism, all persons are free to express the multiple dimensions of identity.



### LEARNING EXPERIENCE 2.2: UNIVERSAL CHARACTERISTICS

### **APPROXIMATE TIMING: ONE HOUR**

### Resources

Handout 2.2.1. Companion Slides 2.3 and 2.4. Camera, tablet or similar recording device. Post-it notes, marker pens, and huge sheet of paper ( $Im \times 2m$ ). Projector and screen.

#### Preparation

Prepare the Companion Slides and Handout 2.2.1 to be projected during the lesson.

#### Learning and teaching

- I. Ask students to sit in a circle on the floor around the paper. Put a marker pen for each student in the centre of the circle.
- 2. Share Handout 2.2.1 Debatable Question with students and give them some time to discuss and ask for clarification.

**Debatable Question:** To what extent are we connected by universal characteristics?

- 3. If necessary, explain that 'human universals' are the things that connect us together because we are human. For example, we all use some form of language to communicate with others.
- 4. Discuss the fact that there are aspects of culture that are universal but how they play out is different and diverse. For example: we all have myths and legends or stories to explain our existence; we have aspects of language that are universal such as sound and gesture; social universals, such as the fact that we all play; behavioural universals, such as all using humour and facial expressions; emotional universals that we all feel, such as sadness and empathy for others; and universals of personhood, as we are all self-conscious beings who have a sense of justice and an inner life.
- 5. Advise students that some human universals don't fit neatly into one category, they cross over between areas.

- 6. Ask students to share all the things that connect us as humans on the large sheet of paper. Explain that they are not allowed to write any words on the paper. All ideas must be expressed through pictures/images/symbols/shapes.
- 7. Give students five minutes working individually to draw as many human universals as they can before asking them to stand up and move eight steps to the left before sitting down and looking at the images they now see in front of themselves.
- 8. Ask students to think carefully about what they notice, think and wonder as they look at the images in front of them.
- 9. Ask students to share some of the things they notice on the and what they think about these on the paper in front of them.
- 10. Either as a whole class discussion, or working in smaller groups, ask students to answer the following questions. Can they give an example of a shared aspect of culture that plays out in diverse ways? Are they able to see that while certain features are universal, the way they manifest themselves is different?
- 11. Ask students to share what they wonder after looking at all the things people have drawn on the paper in front of them.
- 12. Ask students to discuss whether the things listed are really universal.

For example, some students may suggest that religious belief is universal, as this reflects their lived experience to date. This can lead to discussion about whether or not this is true in all contexts. It is important to recognise that the purpose of this activity is to stimulate discussion about human universals – students do not need to reach a concensus, or a 'right' answer.



- 13. Ask students whether the activity has changed the way they think about the other people in the room. Why, or why not?
- 14. Project the image of the sculpture *Gautama* (Enlightened One) by Azerbaijani artist Faig Ahmed (shown above).
- 15. Ask the students what they notice, what they think and what they wonder when they look at the image.
- 16. After listening to student responses, ask them to think about what possibilities may emerge when we break down traditional expectations of what something should be and put it back together, (using the same materials) to form something new. Could the same technique be applied to their expectations of others within the group at the start of the first group learning experience? Have their ideas of others within the group and their group identity evolved into something new during their experiences of working together?

#### FOR YOUR INFORMATION, but not to be shared with students until they have explored their own ideas:

The sculpture *Gautama* is a hand-woven carpet which appears to swirl and ooze like paint or water right in front of the viewer. It suggests that long-lasting traditions or established systems can shapeshift. Even though everything appears to be in a state of change, the art work suggests new horizons and fresh possibilities in front of our eyes.

HANDOUT 2.2.1: DEBATABLE QUESTION

To what extent are we connected by universal characteristics?

LEARNING EXPERIENCE 2.2 EXTENSION ACTIVITY: DISSOLVING IMAGE

### **APPROXIMATE TIMING: ONE HOUR**

#### Resources

Handout 2.2.2 If You Were Gautama...

#### Preparation

Preparation: Print Handout 2.2.2 If You Were *Gautama...*, one per student

### Learning and teaching

- I. Ask students to what extent they are able to make personal connections to the sculpture, *Gautama*.
- 2. Explain that they will be given some questions that they should read carefully before responding. Add that once they have responded to all the questions, they will be given time to share what they have written with someone else in the group.
- 3. Encourage students to address the conceptual question and debatable question as they read, think and respond:

Conceptual question: Who am I and who are we?

Debatable question: To what extent is identity fixed?

4. Share Handout 2.2.2 If You Were *Gautama...* and give students time to read, reflect on and respond to the questions:

In what ways are parts of your identity influenced by:

the places with which you have had a strong connection throughout your life?

the people (e.g. family, friends, leaders) with whom you have had strong connections throughout your life?

the traditions (customs and beliefs) that have been passed down and practiced at home and within your communities throughout your life? how you have been expected to behave and what responsibilities have you had in the places with which you have had a strong connection throughout your life?

the language or languages that have been used by you and those around you to communicate? (For example, do the different generations of your family all speak the same languages? Are there things that you can express in one language that cannot be explained in another?)

In what ways are parts of your identity influenced by your personal experiences (these may be different from those of other people within your family or communities)?

Have your connections to places changed since you started to attend your school?

Have your connections to people (e.g. parents, siblings, other family members, friends, leaders) changed since you started to attend your school?

Which (if any) traditions (customs and beliefs) that you are used to experiencing at home and within your communities are no longer available now you are at your school?

Has your behaviour changed since you started at your school? Has this influenced your behaviour at home and within your communities and, if so, how and why?

\_\_\_\_\_

.....

Have your responsibilities changed since you started at your school?

Have people's expectations of you changed since you started at your school?

What effect do the languages used at your school have on your ability to communicate?

- 5. Give students time to share anything they would like to, with the person sitting next to them. Ask students to identify and discuss similarities and differences between their responses.
- 6. Ask students to reflect on the extent to which learning about and accepting that we are both similar to and different from others may enable us to respond to the conceptual question:

**Conceptual Question:** How can we become culturally pluralistic in our outlook?

- 7. Bring students together in a circle and ask them to reflect on what they might do as individuals to respectfully support one another as members of the school community. Collect ideas from the group. Add that students often say what they think teachers want to hear when they participate in learning experiences such as this one, however, their actions don't necessarily match their words. Ask why this might happen and how we can live up to our intentions.
- 8. Ask students what adjectives may be used to describe what a genuinely pluralistic learning community might look like, feel like and sound like. They could discuss this in pairs and then draw up a common list as a group. You may want to share the Global Centre for Pluralism's definition of pluralism, on page 4 of this Guide.
- 9. Ask students how closely their adjectives are aligned with the learner profile attributes. Which of these attributes are most important in developing a pluralistic disposition?



Inquirers	Knowledgeable	Thinkers	Communicators
Principled	Open-minded	Caring	Courageous
Balanced	Reflective	Leaders*	Stewards*

\*Unique attributes of the Aga Khan Academies Learner Profile

10. Encourage students to reflect throughout the school day on whether or not they are being pluralistic and to regularly ask themselves whether the community looks, feels and sounds as it should.

If appropriate for your students, you could link the activities in Learning Experience 2.2 to the <u>Universal</u> <u>Declaration of Human Rights (1948)</u> and/or the <u>UN Convention on the Rights of the Child (1990)</u>. How do the rights, freedoms and responsibilities outlined in these documents aim to create an enabling environment for individuals to develop their own identities? © The Aga Khan Museum, photo by Akber Dewji. Courtesy of Sapar Contemporary, Faig Ahmed and Collection Majudia

### HANDOUT 2.2.2: IF YOU WERE *GAUTAMA*...



Faig Ahmed's sculpture *Gautama* (Enlightened One) is a hand-woven carpet which appears to swirl and ooze like paint or water right in front of the viewer. It suggests that long-lasting traditions or established systems can shapeshift. Even though everything appears to be in a state of change, the art work suggests new horizons and fresh possibilities in front of our eyes.

#### In what ways are parts of your identity influenced by:

the places with which you have had a strong connection throughout your life?

the people (e.g. family, friends, leaders) with whom you have had strong connections throughout your life?

the traditions (customs and beliefs) that have been passed down and practiced at home and within your communities throughout your life?

how you have been expected to behave and what responsibilities have you had in the place(s) with which you have had a strong connection throughout your life?

the language or languages that have been used by you and those around you to communicate? (For example, do the different generations of your family all speak the same languages? Are there things that you can express in one language that cannot be explained in another?)

### In what ways are parts of your identity influenced by your personal experiences? (These may be different from those of other peopler in your family or communities.)

Have your connections to places changed since you started to attend your school?

Have your connections to people (e.g. parents, siblings, other family members, friends, leaders) changed since you started to attend your school?

Which (if any) traditions (customs and beliefs) that you are used to experiencing at home and within your communities are no longer available now you are at your school?

Has your behaviour changed since you started at your school? Has this influenced your behaviour at home and within your communities and, if so, how and why?

Have your responsibilities changed since you started at your school?

Have people's expectations of you changed since you started at your school?

What effect do the languages used at your school have on your ability to communicate?

Once you have thought carefully about your responses, get together with one or more people in the group and share some of your ideas.

### LEARNING EXPERIENCE 2.3: TO WHAT EXTENT IS IDENTITY FIXED?

### **APPROXIMATE TIMING: ONE HOUR**

### Resources

Companion Slides 2.5-2.16., Handout 2.3.2 Oliphant Instructions, Teacher Resource 2.3.1: Using Images to Create Groups, tablets/ laptops for each group to view the image of the Oliphant, large sheets of paper (A2 and A3), marker pens, Post-it notes and A3 planning paper.

#### Preparation

Arrange the classroom so students can sit in groups of four and place a large sheet of paper and marker pens in the centre of each table. Cut each of the six images in Teacher Resource 2.3.1 into four pieces, fold and place in a hat/bag. Print one Handout 2.3.2 Oliphant Instructions per group. Preload Companion Slides to introduce the Museum, the Oliphant and tell the story of the Oliphant's history.

### Learning and teaching

I. Begin the lesson by explaining to students that the session will focus on the following question:

**Debatable Question:** To what extent is identity fixed?

- 2. Group students into fours using the pictures. Cut each picture into one pieces. Put the pieces in a hat or bag. Ask students to pull one piece of paper from the hat then find the three other students who have the other pieces of the same picture. The four students then sit together and form a group.
- 3. Show students the images of the ivory Oliphant and explain that it is an object from the <u>Aga Khan Museum in Toronto</u>. At this stage, do not tell them anything else about it or discuss as a class, the focus is on looking deeply and seeing.
- 4. Share the link to the Museum page for the <u>Oliphant</u>, and ask students to look more closely at it, using their own devices in their smaller groups. Students will be able to zoom in and look more closely at the images at this point.

- 5. Give each group Handout 2.3.2 Oliphant Instructions and allocate time for them to respond to the first section:
- 6. Before students move on to the final two columns/boxes, tell them the story of the evolving identity of the artefact, shown on page 18. You may find it helpful to use the slides to support your explanation.

divide their large sheet of paper into four sections (columns or boxes);

label the first column/box 'Notice';

look really closely at the images of the Oliphant. Make as many observations as possible based on what they notice, using the large sheet of paper they have been given;

ask students to go into as much detail as possible;

label the second column/box 'Think';

what thoughts do you have about the Oliphant? Where do you think it is from? What do you think its purpose is? Do you think its purpose may have changed over time? If so, why do you think this?

<u>Original sound recordings</u> of another Oliphant being blown, recorded in March 2004, with the kind permission of Prof. Claus-Peter Haase (Director Islamic Museum, Berlin) and Prof. Arne Effenberger (Director Bode Museum, Sculpture Collection and Museum of Byzantine Art, Berlin).

The Oliphant featured on the audio was blown by musicians from the Berlin State Opera Unter den Linden, Mr. Hans-Jürgen Krumstroh (solo horn player) and Mr. Felix Wilde (trumpeter).



### THE OLIPHANT – TEACHER'S NOTES

This is one of about 80 examples of an ivory horn, known as an 'Oliphant', made from part of an African elephant tusk. The ivory for this Oliphant would have been sourced through trade that relied on caravans of camels to transport goods across the hot and hostile terrain of the Sahara from sub-Saharan Africa to North Africa, before being transported to Europe. The main objects of this trade were gold and salt. Gold was transported from sub-Saharan Africa to North Africa and salt was transported in the other direction from North Africa to sub-Saharan Africa.

Italian merchants would have shipped the ivory across the Mediterranean to Europe where its surface was decorated with carvings. The most likely place for it to have been decorated is Southern Italy, as many artefacts that have been carved in similar styles using similar techniques have been found there.

As you have seen, the animals and birds on the Oliphant are running after each other, sometimes biting the tail of the creature in front. At the mouth of the Oliphant is a soldier, wearing what looks like Norman armour, fighting off lions. Snake-like creatures that may be dragons also appear on the artefact. (The Normans came from Normandy in North West France but also ruled Sicily and Southern Italy in the late 1000s and 1100s, which might explain why they are depicted on the Oliphant.)

The scenes of combat and fighting suggest strength and aggression, and indicate that anyone who owned this object might have aspired to similar qualities. Horns such as this one were used by wealthy Norman noblemen (from the highest social rank in society) when hunting.

At the end of a hunt, the horn could be stoppered and used for drinking.

Nothing is known about what happened to this Oliphant between the 1100s and 1500s, though it is clear that it was well looked after in a noble context.

Its silver mounts show that it had reached England by the early 1600s. They were probably added in around 1620, when Elizabeth, daughter of Thomas Lord Coventry, a nobleman, married Sir John Hare, another nobleman.

The hares running around the silver band at the mouth of the horn and the rest at the end of the horn may be references to the family name, Hare. It has also been suggested that the large silver claw, which is now the Oliphant's stand, might be a cockerel's foot, since the Coventry family has a cockerel as its crest (family symbol).

The Oliphant remained in the Hare family until it was bought by the <u>Aga Khan Museum</u> in 2009 and moved to Toronto, Canada.

The Oliphant began its life as part of an elephant's tusk and is still an ivory tusk beneath its other features. It has, however, changed and evolved over time, as it has travelled to different parts of the world, and now has other 'identities' as a hunting horn, a drinking horn, a possible wedding gift and a symbol of two families united by marriage.

Today, it is both an admired item of beauty and a fascinating artefact with many stories to reveal. However for others it highlights changing cultural attitudes to the hunting of animals and the use of their body parts as trophies or adornments.

- 7. After responding to questions and clarifying any areas of confusion, ask students to return to their chart and complete the tasks below:
  - Label the third column/box 'Me'
  - Identify what connections they can make between themselves, the Oliphant and its story. (Each member of the group may have different ideas or perspectives to contribute.)
  - Label the fourth column/box 'Us'
  - Consider how the Oliphant might be connected to bigger stories about the world and our place in it.
- 8. After giving students time to respond, ask students to review what they and other members of their group have written in each column and ask them:

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.....

What do they notice?

What do they think?

What do they wonder?

- 9. Give students a few minutes to review what they have written before sharing ideas within the class.
- Ask students to discuss the similarities that emerge and ask themselves:

Conceptual Question: Who am I and who are we?

**Debatable Question:** To what extent are we connected by universal characteristics?

Debatable Question: To what extent is identity fixed?



### TEACHER RESOURCE 2.3.1: USING IMAGES TO CREATE GROUPS

Cut each of the six pictures (or as many as you need for the size of your class) into four pieces, fold and mix together in a hat or bag. Ask each student to take a piece of an image at random and find three classmates with the other pieces of the same picture to form a group.













- I. Divide your large sheet of paper into four sections (columns or boxes).
- 2. Label the first column/box 'Notice'.
- Look really closely at the images of the Oliphant. Make as many observations as possible based on what you notice, and note down your ideas in the 'Notice' column/box.
- 4. Go into as much detail as possible.
- 5. Label the second column/box 'Think'.
- 6. What thoughts do you have about the liphant? Where do you think it is from? What do you think its purpose is? Do you think its purpose may have changed over time? If so, why do you think this may have happened? Come up with as many ideas as possible and note these down in the 'Think' column/box.

#### After listening to the story of the Oliphant:

7. Label the third column/box 'Me'.

- 8. What connections can you make between yourself, the oliphant and its story? Each of you may have different ideas to contribute. Come up with as many ideas as possible and note these down in the 'Me' column/box.
- 9. Label the fourth column/box 'Us'.
- 10. How might the oliphant be connected to bigger stories about the world and our place in it? Come up with as many ideas as possible and note these down in the 'Us' column/box.



### LEARNING EXPERIENCE 2.4: WHO AM I & WHO ARE WE?

### **APPROXIMATE TIMING: FULL OFF-TIMETABLE DAY**

### Resources

<u>Sanctuary</u> exhibition (Companion Slide 2.18 also contains a link), tablets/laptops (eight for a class of 24), A3 paper, poster paint, paintbrushes, string/coloured wool, glue, scraps of fabric, some soils from around the campus grounds, other art supplies, (as necessary), cameras, Handout 2.4.1 'Who Am I & Who Are We?', card for labels (approx 20cm × 20cm) – one label per student.

### Preparation

Timetable a curriculum collapsed day for MYP 2 students. Arrange the use of a classroom (or other suitable space) for each group for the whole day. Practise navigating the exhibition yourself, so you are able to explain to students how to explore the exhibits. Preload Companion Slide 2.18. Make sure that students can access the link to the <u>Sanctuary</u> exhibition on the tablets. Print one copy of Handout 2.4.1 'Who Am I & Who Are We?' per student. Prepare one label (20cm × 20cm) per student. Send out exhibition invitations well in advance of the event. Arrange lunchtime logistics should you decide to host a group picnic or similar.

### Learning and teaching

- I. Gather the students in a circle.
- 2. Explain to the students that they are going to imagine that a museum is putting on a 'pop-up' exhibition conceptually titled 'Who I Am & Who Are We?'.
- 3. Add that each student is going to represent themself as one of the artefacts or works of art on display within the exhibition.
- 4. Begin by explaining that each student is going to produce a representation of themself that may be a self-portrait image, a sketch, a photograph, a collage or something else, that captures not only what they look like on the outside but who they are as a unique human being who has changed, and will continue to change, over time.
- 5. Add that they will also produce a label that people will be able to read to find out more about them – written in one or more of the languages that they use at home (when they explain their exhibit, further into the process, they may use their home language(s), a combination of their home language(s) and/or the school's language(s) of instruction.

- 6. Add that the title of the exhibition is not only 'Who Am !?' but also 'Who Are We?' and as such should reflect the group's identity, as a community.
- 7. Before they begin the task, students need to decide what the exhibition will look like to enable them to answer both questions.
- 8. If you want to use random groupings, break students into groups of three, using the counting technique. Point at each student and allocate them a number from 1-8. In a class of 24 you will end up with eight groups of three students As you point at each student, ask them to repeat their number back to you so there is no confusion about what their number is. Point towards the first student and say 'One!', have them repeat 'One!' before pointing towards the next student and letting them know that they are number two. Continue until you get to number eight. The following student should be labelled at number one. Continue again until you get to eight, and repeat.
- 9. Ask all students labelled with the same number to find other group members and sit together, as a group. Give each group a tablet/laptop with the *Sanctuary* exhibition pre-loaded.





- 10. Explain that they are about to go on a virtual tour of an exhibition called Sanctuary that was staged at the Aga Khan Museum, Toronto in 2020. All the exhibits are carpets that have been created using designs submitted by artists from 22 countries. Show students how to navigate the exhibition, using the link in Companion Slide 18.
- 11. Give students time (around 20 minutes) to explore the exhibition. Explain that they may move between exhibits using the cursor arrow and the circles. When they reach a label about one of the pieces, the cursor may be placed on the right hand side and used to scroll down for further information.
- 12. Ask students what they notice, think and wonder when they explore the exhibition. Ask them to focus, in particular on the individual pieces and discuss how clear, coherent and meaningful the exhibition is, as a whole.
- 13. Ask each group to share three pieces of constructive feedback about the *Sanctuary* exhibition (not the technology used).
- 14. Ask students to move back into their group of three to discuss one or more ideas for what their exhibition 'Who Am I & Who Are We?' might look like.
- 15. Explain that they will only have a limited time during the day to create their own contribution and label (which you will tell them more about later), before working with classmates to stage the exhibition. Displaying their own work and that of other people should be an engaging collaborative experience, however, it can be a challenge to bring ideas together in a way that is clear, coherent (logical) and meaningful to an audience of visitors. Students should, therefore, be encouraged to reflect on what effective collaboration looks like, as they work together.
- 16. Bring students back into a circle, (remain in groups within the circle).

17. Explain that within the next 15 minutes, each group should share their best idea and respond to constructive questions from others. The whole group should then discuss the different ideas and reach a consensus about which idea (or combination of ideas) will be used.

It is important for the whole group to have a clear plan before each student begins work on their individual creative contribution.

- 18. Give each student a copy of Handout 2.4.1: 'Who Am I & Who Are We?' and explain that now they have the main idea, each student is individually responsible for contributing an exhibit/artwork that represents themself for inclusion in the exhibition. Go through the handout with students and answer any questions they may have.
- 19. Explain that they will begin by planning their idea, sharing ideas with the rest of the group and receive constructive feedback from others.
- 20. Give students 20 minutes planning time before asking them to return to the group to share their ideas.
- 21. Give students the opportunity to share ideas and receive constructive feedback from others within the group before starting work on their own artistic outcome/artefact. They could do this in pairs, or small groups.
- 22. Build in a 15-20 minute break.
- 23. Allocate 75 minutes for students to create their depictions of themselves.
- 25. Explain to students how to create the label for their exhibit. Give each student a piece of card on which they should include:

- 26. Give students 40 minutes to complete their label. These do not have to be written in the school's language of instruction, they can be created in a language of the student's choice.
  - A title
  - Accession number: This is the unique number of the piece in the collection
  - Place: Where are you from? This may be a combination of places
  - Dimensions: How tall are you?
  - Date: The date you came into being or the date you created the artwork/artefact
  - Materials: These may either be the materials that make up you or the art work
  - A description/explanation
- 27. Any students who complete their artefact or artwork and label before the deadline, should be encouraged to start work on creating the pop-up exhibition space.
- 28. You may like to plan, (in collaboration with students) for the group to sit and eat lunch together or pre-plan a community picnic lunch that enables students to share and learn about foods from a range of cultures represented in the group. A parent group may be keen to support such an initiative, if given plenty of advance notice.

- 29. Give students 60 minutes to transform the workspace into the pop-up exhibition 'Who Am I & Who Are We?'
- 30. At a predetermined time, receive visitors (perhaps teachers, students from other grade levels and/or parents, as appropriate).
- 31. Photograph and/or record students sharing their exhibits with the audience.
- 32. At the end of the exhibition ask students to look carefully at the exhibition as a whole and to think deeply about what it suggests about them, as a group. Ask students to visit each of the exhibits, view the artefacts and artworks and read the labels. They should think about what they have learned about their classmates and follow up by asking questions to find out more about their identities.
- 33. Ask students to reflect on the debatable questions:

**Debatable Question:** To what extent is identity fixed?

**Debatable Question:** To what extent are we connected by universal characteristics?





# Imagine that a museum is putting on a pop-up exhibition entitled 'Who Am I & Who Are We?', and you are going to create one of the artworks on display.

You will need to plan and create an image of yourself for inclusion in the exhibition. The image could be a self-portrait that is hand sketched, or a photograph (or a combination of both). It could be an abstract collage, or words or a combination of words and images. The work should, however, reflect who you are as a whole person, rather than simply reflecting how you appear on the surface to the world.

At the start of the process, you will have **20 minutes** to plan before returning to the circle where you will share your idea with the rest of the group before receiving constructive feedback.

You will be given **75 minutes** to reproduce yourself for inclusion in the exhibition. This is not very long, so you need to think about what you will be able to achieve in the time you have.

You will then be given **40 minutes** to create your label.

As a group, you will then have **60 minutes** to put together your pop-up exhibition and open it to an audience.

### Creating a label

The best exhibition labels contain information and also anticipate and answer visitors' unspoken questions.

Your label needs to help you to make emotional connections with visitors. It also needs to contain detailed knowledge in two areas: information about the artefact/artwork (you) and what you hope visitors might think, feel and wonder in response to seeing and looking deeply at your piece. Your label will need the following things:

- A title
- Accession number: This is the uniques number of the piece in the collection
- Place: Where are you from? This may be a combination of places
- Dimensions: How tall are you?
- Date: The date you came into being or the date you created the artwork/artefact
- Materials: These may either be the materials that make up you or the art work
- Description or explanation of the work. Below, you will find an example to help you.



IVORY HORN (OLIPHANT) The Aga Khan Museum

- Accession Number: AKM809
- Place: Probably Southern Italy; silver mounts made in England
- Dimensions: 64cmx34 cm
- Date: 11th to late 12th Century; c. 1620
- Materials and Technique: Carved ivory with silver mount

Why is an object that was probably made in medieval Southern Italy in an Islamic art museum?

This ivory horn is one of about 80 examples that survive worldwide, known as Oliphants, which comes from the Old French word for elephant. This term was first used in the 12th-century poem *Song of Roland*, when Roland, fighting the Arabs in Spain at the battle of Roncevaux in 778 AD, blows his horn with all his might to recall his master.

Because of these beginnings, surviving ivory horns are frequently associated with the connections between Christian and Muslim cultures, especially in the context of the Crusades. The designs on one group of Oliphants are thought to have Islamic origins, and some art historians have suggested they were even made in the Islamic world. Other historians have pointed out that these designs were widespread in the art of medieval southern Italy. Debates like this show how different cultures influenced the styles and objects in the medieval Mediterranean region.

#### Adapted from a text by Miriam Rosser-Owen

### LEARNING EXPERIENCE 2.5: MORE THAN ONE MODEL OF REALITY

### **APPROXIMATE TIMING: ONE HOUR**



### Resources

Whiteboard, board markers, Handout 2.5.1 'Role Play Characters', printed colour image of the Oliphant, Post-it notes.

### Preparation

Print four copies of the Handout 2.5.1 'Role Play Characters' (based on a group size of 24, and adjust as necessary), cut up and fold. Place folded papers in a hat or bag. Keep one set of role play characters aside and folded so you may select the order in which groups present to the class. Post-it notes and marker pens.

### Learning and teaching

- I. Begin by asking students how much they can remember about the Oliphant and its trajectory and make some notes on the whiteboard, as they do so.
- 2. Four key questions that may provide helpful prompts for students:

### A. Where was the raw material for the Oliphant sourced?

From an elephant, probably in sub-Saharan Africa, transported via trans-Saharan trade routes and gathered in North African ports.

#### **B.** Who transported the raw material across the Mediterranean and where is it believed to have been decorated?

Italian merchants shipped the ivory across the Mediterranean where its surface was decorated with carvings, probably in Southern Italy.

C. Who is likely to have owned the Oliphant when it was first made? (Remind students that it was designed as a hunting horn that could be stoppered at the end of a hunt and used for drinking.)

Horns such as this one were used by wealthy Norman noblemen (from the highest social rank in society) when hunting.

#### D. Which family owned the Oliphant from the early 17th century until it was sold to the Aga Khan Museum in 2009, and did it change during the time they owned it?

The Hare family owned the Oliphant. It may have been a wedding gift when Elizabeth, the daughter of Lord Thomas Coventry, married Sir John Hare.

The hares running around the silver band at the mouth of the horn may refer to the family name, Hare. It has also been suggested that the large silver claw, which is now the Oliphant's stand, might be a cockerel's foot, as the Coventry family has a cockerel as its crest (family symbol).

- 3. Explain that students are going to participate in a role play about the Oliphant. Each group will represent a perspective of the Oliphant.
- 4. Add that they may, for example, be given the role of 'visitor to the Aga Khan Museum who has learned about the Oliphant's journey around the world at school' and be asked to reflect on what their perspective might be of the artefact.
- 5. Ask students not to let other groups know whose perspective they will be representing, so they do not influence anyone else.
- 6. Split the students into six groups of four (for a class of 24) by asking them to select a folded piece of paper from the hat.
- 7. Ask students to find other group members using only the numbers 1-6.

- 8. Once students are in a group, ask them to read the information about their role before discussing what they might share with their classmates.
- 9. Explain that the task requires imagination and creativity, as they are being asked to step inside the character's perspective and consider what they might think, feel and care about, in relation to the Oliphant. When students explain who they are, they should do so in character.
- 10. Remind students that all four members of the group are taking on the same role and all may contribute when presenting their perspective to their classmates.
- 11. Let students know that they have 10 minutes to plan what they would like to say before sharing their perspective with the rest of the class.
- 12. Remind students to ask themselves what effective collaboration looks like and feels like, as they work together to prepare coherent arguments.
- 13. Before you begin the discussion, give each group three Post-it notes and a marker pen. As a group, ask students to write one adjective on each Post-it note to describe their character's feelings.
- 14. Ask students to keep their Post-it notes to themselves for now but to bring them, as they gather together in a circle.

For example, if the role is 'visitor to the Aga Khan Museum who has learned about the Oliphant's journey around the world at school' the words written may be 'fascinating', 'interesting' and 'educational'.



- 15. Explain that once the different characters in the room have shared their perspectives, you will all review the adjectives together. Groups will present in the order that their names are drawn from the hat.
- 16. Draw the first name from the hat and give the students the image of the Oliphant to hold (one group, the herd of elephants may refuse to do so), as they speak about it.
- 17. Give each group a maximum of three minutes to share their perspective.
- 18. When each group has shared its perspective, place the image of the Oliphant in the centre of the circle and ask students to place their three Post-it notes on the ground in front of them.
- 19. Ask students to stand up, and without speaking slowly walk anti-clockwise round the circle, reading the words that have been written by each group.
- 20. Before they begin to move, ask students to reflect on what they notice, think and wonder as they work their way around the circle.
- 21. Ask students to sit down when they return to their original place in the circle before sharing what they noticed, what they thought and what they wondered.

22. Prompt students by asking the following questions.

- Are all the adjectives similar? If so, why do you think that is? If not, why not?
- Are any of the adjectives invalid? If so, why do you think this? If not, why not?
- Do you think it is common for people to see the same thing differently? If so, what may influence the different ways we see things? What might influence the different characters used in the role play? If you think it is uncommon for people to see the same thing differently, explain why you think this.
- Are all the perspectives of the Oliphant valid? If so, what does this suggest about the perspective from which individuals and groups view the world?
- What is your perspective? Imagine you have been given the opportunity to visit the Aga Khan Museum in Toronto to see, among other things, the Oliphant on display. After learning so much about its journey, evolving identity and existence across space and time what would you say about it to someone who came and stood next to you by its display case, and asked 'What is it, and why is it on display?'.

### TEACHER RESOURCE 2.5.1: ROLE PLAY CHARACTERS

I. You are an African	2. You are a merchant who
elephant, that is part of a	transports valuable raw
herd which has lost its lead	materials, (including the
female elephant. She has	ivory tusk used to make the
been killed by ivory hunters	Oliphant) from North Africa
for her tusks.	to markets in Italy.
3. You are a master craftsman who has spent many years perfecting your ability to create art, including turning a piece of an ivory tusk into this Oliphant hunting horn. It will be used by wealthy Norman noblemen.	<b>4.</b> You are a Norman nobleman who uses your Oliphant as a hunting horn and a drinking vessel. You enjoy using it, as it is covered in images of strength and aggression and shows your wealth.
<b>5.</b> You are Lady Elizabeth	6. You are a collection
Hare. You and your husband	manager at the Aga Khan
have received the Oliphant,	Museum who has chosen
as a wedding gift. It has been	to exhibit the Oliphant for
personalised to represent the	members of the public to view
joining of your two families.	when they visit the museum.

### LEARNING EXPERIENCE 2.6: ASK ME WHERE I'M FROM – MEMORIES

### **APPROXIMATE TIMING: THREE HOURS**



Tcharafna by Gui Mohallem. Photographer: Marco Pavan

**Gui Mohallem** is a Brazilian artist with roots in Lebanon, where his parents are from. His work focuses on the experience of living between cultures and also on family memories. He is interested in the fact that our memories are not just ours alone but are also stories that get passed down through families. These stories sometimes get retold so often that they become our memories, even though we did not experience them.

### Resources

<u>Tour</u> Don't Ask Me Where I'm From with Marianne Fenton, Companion Slides 2.19-22, Lidded shoe-boxes, Handout 2.6.1 'Curating a Personal Exhibition for My Future Self'.

### Preparation

Ask students to bring a shoe-box with a lid (or similar) to the session(s). (You could collect unwanted lidded shoe-boxes from the school community in advance of this activity). Print one Handout 2.6.1 'Curating a Personal Exhibition for My Future Self' for each student. One envelope per student. String, sealing wax or wax candles, glue guns, fabric/card, scissors.

### Learning and teaching

I. Begin by focusing on an artwork that was part of a travelling exhibition, shown at the Aga Khan Museum, Toronto in 2020 called *Don't Ask Me Where I'm From.* 

The artists whose work was included in the exhibition were all born or grew up in a country that was different from that of their parents. They understand and appreciate the culture(s) of their parents and are also able to understand the culture(s) they grew up in. Able to speak multiple languages, the artists also show that there are different ways of thinking.

- 2. Explain that Gui Mohallem's work, *Tcharafna* (an Arabic greeting that means, 'I am honoured to meet you') uses mixed media to think about memories.
- 3. Show students a short extract from the curator's tour of the exhibition. The artwork, its context and the artist's background are explained in this <u>tour</u> by Marianne Fenton, the exhibition's co-curator, between 14m19s and 17m41s. Show students Companion Slides 2.21-22 of Gui Mohallem's work which is influenced by memories, some of which are his own and some of which have come from other people.

4. Use a whole group discussion to explore the conceptual question 'Who Am I & Who Are We?' by asking students:

What do you think about the connections Gui Mohallem makes between himself and personal and family memories?

Do you have any memories that are not your own but have been passed down through your family?

Do you have any memories of yourself when you were a baby that may be made up, based on stories told by family and friends?

Do you have any memories that may have become exaggerated over time?

Do you have strong memories of highly emotional times in your life?

Do any of your memories surface when you see certain people, places or things?

Do any of your memories surface when you hear particular sounds, such as voices, nature and music/song?

Do any of your memories surface when certain smells waft through the air or you taste particular foods?

Do any of your memories surface when you come into contact with particular textures or materials, such as the scent of a scarf worn by your grandfather or the cup you drank out of when you were very young?

- 5. Explain to students that they are going to become curators of memory and create a private exhibition for their future self.
- 6. Share Handout 2.6.1 'Curating a Private Exhibition for My Future Self' with students.
- 7. Go through the handout with students, discuss the nature of the task and answer any questions students may have.
- 8. Discuss which aspects of the task may be completed within lesson times and which aspects will need to be completed during personal time. Negotiate a completion date for the task with students.
- 9. Allocate time for students to plan and complete the task. They will need some time to gather items or images of items they would like to include. They will also need time to write the letter to themself.

- 10. When the boxes and labels are ready, seal the boxes shut, label them and store them in a place where they will be safe and dry, until they are returned to students on the day of their graduation.
- 11. When students open their boxes on the day of their graduation, they will be able to ask themselves:

#### **Conceptual Question:** Who am I and who are we?

Debatable Question: To what extent is identity fixed?



Tcharafna by Gui Mohallem. Photographer: Marco Pavan





#### What is a curator?

Curators are in charge of a collection of objects in a museum. Their job is to build up a collection, often in specialist areas. Curators develop ways in which objects, artefacts and artworks may be interpreted by visitors. Their work includes commissioning or purchasing objects, organising exhibitions and identifying and recording items. Curators conserve the past to educate the public and encourage us, just as the IB does, to become 'active, compassionate lifelong learners who understand that other people, with their differences, can also be right.' (IBO, 2019)

Your task is to take on the role of a museum curator; however, instead of creating an exhibit for the public, you are going to create a private exhibit that will be opened by your future self on the day you graduate from school.

I. As a curator selects what to exhibit, you need to select what you would like to include in the box.

### You must be able to close the lid of the box when you have added all items.

Some ideas of things you might choose to include:

- cards/letters
- photographs of your friends, family, pets, home and, among other things, places you have visited
- tickets
- images of your favourite musicians/sports stars/movie stars etc, books and games
- an item of clothing or jewellery
- a piece of your hair
- a copy of your school report
- copies of certificates/awards

- a piece of your artwork or a story/poem you have written
- recipes of your favourite foods
- recordings
- items from nature (such as a tiny bottle of Earth, a pebble/ stone or leaf or a pressed flower)
- empty packages of your favourite item (an empty shampoo bottle, for example)

You may also have ideas of your own – be imaginative and personalise your collection.

Before you begin to add contents to the box, put on the lid and make a hole in each side of the box and each side of the lid, large enough to pass a piece of string through.



You may also decide to cover your box in images, a fabric or something similar.

2. Once you have added items to your box there is one more task you need to complete before your box is ready to be sealed and labelled.

Write a letter to your future self in which you describe yourself, your life and your experiences. You are writing to yourself so use the language in which you feel most comfortable.

- Include details about your **family**, and what each person means to you.
- Describe your **friends** and explain why you are close to them. You may like to include details of some funny situations you have experienced together and/or times they really helped you.
- Explain what is important to you and what makes you happy.
- Describe your attitude towards **education**, your goals and plans for the future. Also, describe what (if anything) other people expect from you, and how you feel about this.
- Describe what you believe is right and good.
- Describe your personal hopes for the planet.
- Do you have any secrets you would like to share with your future self?
- What advice would you like to give to your future self?
- How do you hope your future self will react when you open this personal exhibition that you have prepared?

When you have written your letter and put it in an envelope, add it to the box. You will need to tie the string, making sure it passes through the box and the lid. Once your string is tightly knotted, seal the string closed with wax. Your teacher or a parent/guardian must help you with this.

The final thing you need to do is add a label to your box indicating who should open the box and the date on which it should be opened.

Indicate the year when you will graduate from school. If you leave the school before you graduate, don't forget to request your box so you can take it with you to your new destination.



Ask your teacher to make sure the boxes are stored somewhere safe and dry so that they are protected from damage.

### LEARNING EXPERIENCE 2.7: ASK ME WHERE I'M FROM – USING LANGUAGE

### **APPROXIMATE TIMING: THREE HOURS**



Ilhas by Érica Kaminishi. Photographer Alyssa Katherine Faoro.

Érica Kaminishi grew up in Brazil yet she also identifies with Japan as her parents are second generation immigrants. Her artwork *Ilhas* presents a series of Japanese islands, formed into topographical maps, covered in key lines from a poem by the Portuguese poet Fernando Pessoa. The islands have been placed in petri dishes, usually used by scientists to culture microbes. The intention is to symbolise (show) how the combination of Japanese and Brazilian cultures have combined to create a new culture. Kaminishi describes her work as exploring issues of identity and the transient (lasting only for a short time) nature of place and origins.

### Resources

Tour Don't Ask Me Where I'm From with Marianne Fenton, Companion Slides 2.23-25, posters 2.7.1 Rita Mae Brown & 2.7.2 Mark Abley, large sheets of paper and marker pens. Print copies of Handout 2.7.3: Where I'm From and Handout 2.7.4: Pastiche Where I'm From.

#### Preparation

Print one copy of each poster. Prepare large sheets of paper. Print one Handout 2.7.3 *Where I'm From* and Handout 2.7.4 *Pastiche Where I'm From* per student.

### Learning and teaching

 Explain to students that Érica Kaminishi's work *Ilhas* (on Companion Slide 2.24) was part of the <u>Don't Ask Me Where</u> <u>I'm From</u> exhibition at the Aga Khan Museum in Toronto. (Companion Slide 2.25 has an embedded link in the image.) If students have completed the previous learning experience they will already be familiar with this exhibition.

If students are not familiar with the exhibition, explain that the artists whose work was included in the exhibition were all born or grew up in a country that was different from that of their parents. They understand and appreciate the culture(s) of their parents and are also able to understand the culture(s) they grew up in. Able to speak multiple languages, the artists also show that there are different ways of thinking.

2. Show students an extract from the virtual tour in which co-curator Marianne Fenton explains Érica Kaminishi's work (17m43s to 19m30s of the <u>Tour</u>).
3. Ask students to discuss the following questions in groups of three to four students:

How do you react to the connections Érica Kaminishi makes between her identity and language?

Are you able to make any personal connections to what the artist suggests about identity and language?

What languages do you speak and understand? Are any languages spoken by some generations of your family but not by others?

How many languages are spoken across the class?

4. Print posters 2.7.1 & 2.7.2 and place each one in the centre of a large pieces of paper

The writer Rita Mae Brown said:

'Language is the road map of a culture. It tells you where its people come from and where they are going.'

The writer Mark Abley wrote:

'Language is more than a cultural artefact, it is full and rich and enables us to express our way of life, our culture(s) and our identities'.

- 5. Split the group into two halves. Ask one group to gather around the Rita Mae Brown quote and the other to gather around the Mark Abley quote.
- 6. Ask students, what they notice, think and wonder when they read the quote in front of them. They should make notes on the paper.
- 7. Ask students to share their main ideas and discuss what they notice, think and wonder about language. Encourage students to reflect on some of the advantages of being able to communicate in more than one language. What might each writer say about the importance of being able to communicated in more than one language?

The American author, George Ella Lyon, wrote a poem titled Where I'm From, in which she uses the senses to capture her memories and the things that make her who she is.

- 8. Give each student a copy of Handout 2.7.3 Where *I'm From.*
- 9. Ask students to read the poem *Where I'm From* and discuss in pairs what may be inferred about the speaker's memories.
- 10. As a class discuss to what extent the speaker (voice of the poem) creates a complete picture of where she's from and to what extent she creates an impression. Students should be able to identify the references to people's names, food and places and the use of the senses to create an impression of where she's from.

Explain that 'Clorox' (line two) is a brand of bleach and that 'carbon-tetrachloride' (line 2) was used in cleaning products in the past but has been phased out, as it was found to be toxic.

11. Ask students which sense or senses they use to imagine the things described in the poem and what impression George Ella Lyon creates of where she is from.

Students should be able to imagine the smell of bleach, if they are familiar with it, indicating that the writer has used an olfactory image to suggest that the place she grew up was scrubbed clean.

- 12. When the writer uses a visual image to describe the dirt as 'black and glistening' (line four), what impression does she create of it? Is this rich and healthy or dry and unhealthy? What other visual images are there within the poem?
- 13. What effect does she achieve when she uses her gustatory (taste-related) imagery to describe the dirt as tasting 'like beets' (line five)?
- 14. How does her auditory (sound) imagery enable readers to hear people expressing their 'expertise' or 'gossiping'? When she writes about 'the know-it-alls/and the pass-it-ons' what kind of rhythm does she create?
- The writer also uses tactile (touch) imagery when she describes 'the finger [her] grandfather lost/to the auger' (lines 20-21).

Once you explain that an auger is a rotating drill piece students may wince, as they imagine the pain. They may also begin to imagine the rural, farming context that the writer is describing.

- 16. She ends by suggesting that she grew up earlier than planned 'snapped before I budded/leaf-fall from the family tree', her isolation and separation playing a role in creating her identity.
- 17. Before students begin to create versions of *Where I'm From* in a language or languages of their choosing, explain that you are going to share a version of *Where I'm From* in which the writer has created a pastiche or copy of the style of the poem.
- 18. Share Handout 2.7.4 Pastiche Where I'm From.
- 19. Ask students to read the second poem and give them time to work together with the person sitting next to them to identify the similarities and differences between the two pieces of writing.
- 20. Ask students to share some of the main similarities and differences that they notice.
- 21. Explain to students that they are going to write their own versions of *Where I'm From* but before starting, they will create spider diagrams to help them to visibly think through ideas.
- 22. Give each student a sheet of A3 paper and, if necessary, a pen/pencil.
- 23. Use a whiteboard and marker to sketch ideas during the following discussion.
- 24. Ask students to write *Where I'm From* (and their name) in the middle of the piece of paper. The focus of the brainstorm will be on their experiences of belonging to a place or places. Ask students to circle the title and their name leaving space around the outside for them to write or sketch various ideas.
- 25. Ask students what the subtopics might be by drawing connecting lines from the central circle to subtopics. Students may come up with their own specific responses as well as the ones outlined here.

They may identify, among other things, senses (sight, sound, taste, touch and smell), emotions and feelings, people, places, foods, arts, family and experiences.

- 26. Explain to students that they may use any or all of the sub topics identified by the group in their own work. They may also add ideas of their own. Add that students may write their poem in one or more languages of their own choosing.
- 27. Give students time to draft their version of *Where I'm From.* They may choose to dedicate some personal time to developing their ideas. They may choose to share the draft poem with a language and literature or language acquisition teacher for feedback, then make changes to enhance the quality of their work. Encourage students to redraft their poem and explain that they will read their poems to others within the group when they next meet.
- 28. Ask each student to read their poem to others in the group and share constructive feedback. If they have written in a language(s) that is/are not spoken by others in the class, students should, where possible, provide an oral summary of what they have written using the language of instruction. If a student is unable to do this, they should be supported, where possible by another student who shares their language or by a language teacher.



POSTER 2.7.1: RITA MAE BROWN

# 'Language is the road map of a culture. It tells you where its people come from and where they are going.'

Perspective Photographer Rebecca Nichols

POSTER 2.7.2: MARK ABLEY

'Language is more than a cultural artefact, it is full and rich and enables us to express our way of life, our culture[s] and our identities.'

From Spoken Here, Travels Among Threatened Languages, 2003, Arrow Books, London

# HANDOUT 2.7.3: *WHERE I'M FROM* BY GEORGE ELLA LYON

I am from clothespins, from Clorox and carbon-tetrachloride. I am from the dirt under the back porch. (Black, glistening it tasted like beets.) I am from the forsythia bush, the Dutch elm whose long gone limbs I remember as if they were my own.

I am from fudge and eyeglasses, from Imogene and Alafair. I'm from the know-it-alls and the pass-it-ons, from perk up and pipe down. I'm from He restoreth my soul with cottonball lamb and ten verses I can say myself.

I'm from Artemus and Billie's Branch, fried corn and strong coffee. From the finger my grandfather lost to the auger the eye my father shut to keep his sight. Under my bed was a dress box spilling old pictures. a sift of lost faces to drift beneath my dreams. I am from those moments – snapped before I budded – leaf-fall from the family tree.

HANDOUT 2.7.4: *PASTICHE WHERE I'M FROM* 

I am from damp red earth,
from dragons that sing in chorus and the divine throne
of the Ashanti people
I am from the bitter green of *sukuma wiki* and wholesome
warmth of *dengu*(I dream of my grandma's hot buttered pikelets for dessert)
I am from the defiant flame tree;
the acacia
whose sinuous limbs and wide canopies I remember
embracing me whilst whispering I was home.
I'm from Smarties melting in egg cups and warm Fanta orange,

from Lamma and the Peak Café. I'm from the chattering trams, the Star Ferry and the white gloved pushers on the MTR, from *bore da*! And *kwaheri*!

I'm from Kim Wilde David Bowie and *Grease*.

I'm from *St. Elmo's Fire* and *Farewell My Concubine*, ice-skating on lakes and laughing when I fall, and Schiphol Airport, and chatting to strangers on Gulf Air flights

Inside a box bulging with photographs, I find memories of who I am, when I delve below the surface of the passport that labels me,

I find out where I'm truly from

After Where I'm From by George Ella Lyon

# LEARNING EXPERIENCE 2.8: LAYERS OF IDENTITY – BENEATH THE SURFACE OF THE ASTROLABE

# **APPROXIMATE TIMING: FOUR HOURS**

### Resources

Companion Slides 2.26-2.37, Handout 2.8.1 'Multiple Layers of Identity', Handout 2.8.2 'Who Are You in Six Items?', Post-it notes, scrap paper, pens, pencils and envelopes.

### Preparation

Preload the Companion Slides and link to the Aga Khan Museum page showing the astrolabe (embedded in Slide 2.37). Create a Google Earth project showing Mecca, Jerusalem, Algiers and Reims. Print a copy of Handout 2.8.1: 'Multiple Layers of Identity' and Handout 2.8.2 'Who Are You in Six Items?' one per student. One envelope per student.

**Factual Question:** What does effective collaboration look like?

**Conceptual Question:** Who am I and who are we?

Conceptual Question: How can we become culturally pluralistic?

**Debatable Question:** To what extent is identity fixed?

**Debatable Question:** To what extent are we connected by universal characteristics?

# Learning and teaching

- I. Before explaining to students what the item is, show them images of the planispheric astrolabe which is on display at the Aga Khan Museum in Toronto.
- 2. Use questions on Companion Slides 2.27-34 to encourage students to think deeply about the object. Encourage students to explain the reasons for their ideas.



Astrolabe, Spain, 14th century, bronze, engraved and inlaid with silver, diameter: 13.5 cm © The Aga Khan Museum, AKM611

What do you notice when you look carefully?

What do you think this might be?

What may it be used for?

What may it be made from?

Who may have used this?

What do you wonder about why it was created?

What do you wonder about how it may be used?

What do you think it might be, if you are told that it is called a 'planispheric astrolabe'?

.....

.....

.....

3. Once students have shared and justified their ideas, explain:

This astrolabe, made of bronze and silver in Toledo, Spain over 600 years ago, was used before we had workable clocks. It was made at a time referred to as the *convivencia* (coexistence) when Jews, Muslims and Christians in Toledo lived peacefully alongside one another.

In Islamic societies the main function of an astrolabe was to find the times for daily prayer and the direction of Mecca.

By rotating the movable parts that indicate the positions of the stars and planets, the user can work out exact times and distances on earth. This astrolabe has inscriptions in Latin, Arabic and Hebrew on its surface and it has four plates so the user may set it to tell the time in Mecca, Jerusalem, Algiers and Reims.

- Project the Google Earth project you preparted and show students where Mecca, Jerusalem, Algiers and Reims are located.
- 5. Project Slide 2.35 showing the layers of the astrolabe. Ask students to think about what the layers of the astrolabe may suggest about the astrolabe's original owner. You could look at the languages on its surface, the plates that link to different places and the materials that it is made from. Follow up by asking what the astrolabe is unable to reveal about its original owner.

The astrolabe gives people some insight to the identity of its original owner; however, on its own it only creates part of a picture of this individual's life and the multiple layers of their identity.

#### 6. Explain to students:

In 2010, the British Museum in London collaborated with the BBC on a project called <u>A History of the World</u> in 100 Objects. The curator told one version of the history of the world using a selection of artefacts from the Museum's collection. Artefacts from different times and places were collated to capture a version of humanity's shifting, interconnected and often surprising journey. The final project created an impression of civilisation's multiple layers of identity. There are some examples of objects included in Companion Slide 2.36.

- 7. Add that the Polish poet Wislawa Szymborska once commented, 'You can find the entire cosmos lurking in its least remarkable objects.' Project Companion Slide 2.37 and ask students what they think she meant when she said this. (The cosmos is defined as 'the universe as a well-ordered whole').
- 8. Explain to students that they are going to think about what objects and artefacts they would include in a museum exhibit to create a picture of their life and the layers of their identity. Unlike the British Museum, they will be able to select only six items to capture who they are. They may choose items that appear unremarkable but that, as Szymborska suggests, contain a cosmos (organised universe) of insight to who they are.
- 9. Distribute Handout 2.8.1 'Multiple Layers of Identity' to students and begin by asking them to complete the task. They should spend a few minutes emptying their pockets or their bag onto the table in front of them or visit their locker and empty out its contents before using the notice, think, wonder deep thinking routine to explore the items found and the impression created by them.
- 10. Once students have documented their findings on Handout 2.8.1 'Multiple Layers of Identity', ask them to think carefully about the items they would curate (select), if they were to capture the multiple layers of their identity in six items.
- 11. Share Handout 2.8.2 'Who Are You in Six Items?' with students and suggest that they may find it helpful to use some personal time to talk with family members and friends before making their selection. Let students know that their choices will be shared with others in the group who will be asked what they see, think and wonder about each individual's multiple layers of identity based on the evidence provided.
- 12. Students may like to include photographs of some of the items selected. You may choose to share a digital version of the handout so that students are able to embed images and complete their responses electronically.
- 13. Give students time to carefully and thoughtfully complete their charts before asking them to lay them out on tables around the room for others to view and give feedback.



- 14. Make sure students have a pile of Post-it notes or scrap paper and a pen or a pencil to enable them to provide feedback to others.
- 15. Remind students that they are going to read each other's responses before commenting on what they notice, think and wonder about each chart. Let students know that they will only be able to visit and respond to six charts in the time permitted; however, all charts will be made available so they will be able to read what everyone has written.
- 16. Add that when a student has written a response about another student's chart, they should place their comment face down next to the chart (or in an envelope), so that other commentators don't simply copy what has been written previously.
- 17. Ask students to stand up and each move to a chart, other than their own. Make sure that each chart has one student giving feedback.
- 18. Give students time to read the responses and use the notice-think-wonder thinking routine to respond.

#### For example, a student may feedback by writing:

I see someone has chosen a Jhorka drum. I think they enjoy traditional folk music and may have a connection to Bangladesh. I wonder what the music played on a Jhorka sounds like. I am going to ask them to share some for me to listen to so I can learn more about it.

- 19. After five minutes, ask students to move to another chart, in another section of the room. Again, make sure that each chart has one student giving feedback and that no-one has their own chart.
- 20. Once students have been able to read and respond to six different charts (approximately 30 minutes), ask them to return to their own chart, so they may review the feedback.
- 21. Give students time to review the comments that have been made before asking them to compare and contrast what they intended to share about the multiple layers of their identity with what others perceived about them from the objects shared.
- 22. Discuss the similarities and differences between what students intended to express about the multiple layers of their identities and the feedback they received from others in the group.
- 23. Ask students to think about the extent to which they have learned more about one another by doing this task and what questions they now have for others within the group. They could ask these questions when they next sit down together at breaktime or during lunch. Are they now better able to answer the conceptual question:

Conceptual Question: Who am I and who are we?



# HANDOUT 2.8.1: MULTIPLE LAYERS OF IDENTITY



Although many of you have lots of objects in your homes, in your lockers and in your bags or pockets, most people don't think about what these ordinary objects say about their owners. We have probably never thought about what the objects might suggest about us to future historians. Similarly, the original owner of the astrolabe probably never imagined that a group of student-historians would try to examine aspects of his or her identity through this one item.

Image: Astrolabe, Spain, 14th century, bronze, engraved and inlaid with silver, diameter: 13.5 cm © The Aga Khan Museum, AKM611

Spend a few minutes emptying your pockets or your bag onto the table in front of you, or go to your locker and empty out its contents.

In column I write what you notice when you look in your pocket, bag and/or locker.

In column 2 write what the items found in your pocket, bag and/or locker make you think about yourself and your identity.

**In column 3** write what the items make you wonder about the conclusions a future historian might reach about your identity based only on the objects in your pocket, bag and/or locker.

1. NOTICE	2. THINK	3. WONDER
<b>Example:</b> Three library books (two of which are overdue)	This makes me think that I like to read. The two novels reflect my taste for fiction, especially mystery stories. The other book is a textbook, showing that I have been doing research for one of my MYP subjects. However, the fact that two of the books are overdue, shows that I struggle with time management, and have not considered that other students may also need or want to borrow these books.	I wonder whether a future historian will think I am a good student who puts extra effort into their work, or a forgetful student who does not return their library books. I wonder whether paper books will still be in use when the future historian is alive.

# HANDOUT 2.8.2: WHO ARE YOU IN SIX ITEMS?

If you were able to select any six items to capture the multiple layers of your identity what would they be, and why would you choose them?

Complete the chart, as follows:

What are the six objects that you have selected?

**Describe** each of the six objects.

Why have you selected each object?

	WHAT?	DESCRIBE	WHY?
1.			
2.			
3.			
4.			
5.			
6.			

# LEARNING EXPERIENCE 2.9: MY IDENTITY & MY SELF-ESTEEM

# **APPROXIMATE TIMING: THREE HOURS**



Multicultural Faces Geoff Allan, 2009 www.geoff-allan.co.uk source: Multicultural Faces: geoff Allan.blogspot.com

# Resources

Handout 2.9.1: 'Sharing Images of Myself', Companion Slides 2.38-2.40, whiteboard or flipchart.

### Preparation

Preload Companion Slides 2.38-2.40 ready to share with students on screen. Print Handout 2.9.1: 'Sharing Images of Myself' one per student.

### Learning and teaching

I. Begin by showing students Companion Slide 2.39 and ask students:

What messages are communicated by these images?

Each time a student shares an idea, follow up by asking:

What makes you say that?

- 2. Encourage students to describe what they see and build on the ideas given by others. As they share their interpretations and present alternative perspectives make a list of students' ideas and explanations on a whiteboard/flipchart.
- 3. Ask students what further information they need, if they are to support their ideas about the images using evidence.
- 4. Show students Slide 2.40 with titles and ask them to reflect on how the additional information helps them to respond to the question, 'What messages are communicated by these images?'.
- 5. Compare and contrast students' initial ideas and explanations with what they now know about the images and ask them to reflect on the judgements we sometimes make about people based on how we interpret what we see.
- 6. Move students into groups of four by asking them to stand up and move into a large circle. Introduce them to a concentration game that relies on them making eye contact with one another. The purpose of the game is to vacate the position in which they are standing before the person who has made eye contact with them and is walking towards them, arrives in their space.



Exterior of the Aga Khan Museum, featuring a sculpture by Parviz Tanavoli. Photographer Kishan Mistry

# The rules of the concentration exercise 'Look into my eyes' are:

- Everyone must look up in the game and be willing to make eye contact with others.
- One student in the group will begin by making eye contact with someone on the opposite side of the circle before they start to walk towards them.
- As soon as the student being approached realises someone is heading towards them they must make eye contact with someone else in the circle, leave their space and start moving towards a new position.
- Students must cross the circle.
- They may not move to the space next to them.
- They may not move, until they make eye contact with someone.
- If the student moving across the circle arrives before the student in position is able to leave, the person who has not moved is out of the concentration exercise.
- Do a couple of practice runs before starting the concentration exercise.
- 8. After a couple of practices, run the exercise until only four students remain.
- 9. The first four students out of the exercise should be asked to sit together as a group. They will form group I. The next four students will form group 2 and so on, until there are four students remaining. They will form the final group.
- 10 Ask students to sit with others in their group to discuss the questions on Handout 2.9.1 'Sharing Images of Myself'.
- Give students time to share some of their thoughts about how we present ourselves when we share images of ourselves with others.
- 12. Explain to students that this learning experience began with them examining an image of faces and will end with them collaborating effectively to create a pluralistic group collage getting even closer by using images of that only show their eyes.
- 13. Ask students to either take a photograph or ask a friend or family member to take a photograph of their eyes or sketch or paint an image of their eyes. If they wear glasses, they may choose to wear them in the image. The images in the example have been manipulated. Students should reach a consensus within the group about whether or not any photographs they take may be manipulated. Students may be inspired by some of the techniques they have seen artists use within the unit.

Ask students to take their photograph or sketch/paint the image of their eyes in their own time but be ready to share with others in the group when you next meet.

- 14. Limit students to images that are 20 centimetres x 10 centimetres in size so each of them will occupy the same size space on the final piece.
- 15. When you next meet as a group, ensure that a large space has been cleared to enable the group to work together. Ask students to share the images they have taken or created and place them all on the floor.
- 16. As a group, students should decide how the images should be organised and how they will be displayed.

They may, for example, decide that the images will be cut up and joined back together in a different order, combining different students' eyes together.

- 17. Remind students that it is important that they listen to one another's ideas and don't make any creative decisions, such as cutting the eyes up, until they have reached a consensus about what they would like to achieve.
- 18. Once students have organised the images, they will need to decide what to call the piece of art they have created together, even though it is made up of their individual parts. What language or languages will they decide to use in their title, and why?
- 19. They will also need to create a label for the artwork that includes the title, the place it was created, its dimensions, its date, the materials and techniques used and some information about the piece of artwork and the group of people who created it.
- 20. Students should find a suitable display space for the piece of work, look carefully at the final outcome and ask themselves:

What do they notice about the group of people who appear in the image?

What do they think about how their identity as a group has evolved/changed over the learning experiences in this unit?

What do they wonder about how they will continue to evolve/change over time?

21. End by asking students to reflect on the extent to which they have become more pluralistic during the learning experience(s), learned more about themselves individually and as a group and gained a better understanding of the ways in which they are connected to one another. You could do this as a class discussion, or ask students to write or record a short reflection, individually or as a group.

# HANDOUT 2.9.1: SHARING AN IMAGE OF MY IDENTITY WITH OTHER PEOPLE

Think back to the last image, if any, that you shared with friends and/or family, or posted on social media. Describe or show the image to others in the group.

#### For example:

I am in the middle of a group of friends. We are all looking up at the phone, as I take the selfie. I am looking over my shoulder and posing, like models do in magazines. I am smiling, as I want to show people that I am happy, popular and having a great time. I took a couple of photos (well, about eight) but chose this one, as I look the best in this one. I used an app to touch up a few things but I still think I look really natural. I got rid of a few zits on my chin and the blackhead on the side of my nose. I also added some natural looking makeup, not much, just a bit. I whitened my teeth but only a bit and changed the shape of my face. I got lots of likes and comments, which made me feel good.

What did you want the image to communicate to other people about your identity?

How many photographs were taken before you shared the image with others?

Is the image natural or posed?

Did you take the image or did someone else take it?

.....

Did you use any of the following techniques when taking the photos?

- Did you tilt your head, and if so, how and why?
- Did you angle your body into a pose that made your body shape appear a particular way. If so, how and why?
- Was the image taken from a high angle or low angle to create a particular effect. If so, what angle was used, and why?
- Did you think about your facial expression in the image? What do you think it communicates to others?

Did you make any of the following edits using an app or the features on your device before posting the image?

- Whiten your teeth
- Brighten your eyes
- Remove blemishes
- Change the colour saturation or image sharpness
- Change the shape of your face, length of your neck, etc.
- Crop the image
- Blur the background

If so, why did you make these edits to the image?

Why did you share the image(s) and how did you feel about other people's reactions to it?

What are the similarities and differences between the comments made by students within your group?

At the end of the discussion reflect about the images that you share with other people on social media. How, if at all, have your ideas about how you present yourself changed?

Sum up your reflection with others in your group by completing this sentence, 'I used to think...and now I think ...'.

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Gui Mohallam, for permission to use his work *Tcharafna* (2014). <u>www.guimohallem.com</u>

All the featured artists have works that could be used to supplement the activities in this unit, or in Arts, Language and Literature, Language Acquisition or Integrated Humanities units. The Aga Khan Academies and the Aga Khan Trust for Culture aim to strengthen education about diverse contexts and cultures by making their curriculum resources accessible free of charge to anyone in the world.

If you have feedback on these resources or would like to know more, please email curriculum@agakhanacademies.org





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