

	Day 1: Minority and Majority
Objectives	<p>Introduce unit</p> <p>Understanding treatment and feelings of minority and majority</p> <p>Understanding relevance to their lives</p> <p>Discussion of “joking”</p> <p>Introduction to vocabulary</p>
Materials	<p>Coin</p> <p>Optional: signs that designate what “boys” can do/what “girls” can do in the classroom</p>
Key Concepts	<p>Minority and Majority Status</p> <p>“Joking”</p>
Vocabulary	<p>Minority, Majority, Privilege, Social Power, Stereotypes, Prejudice, Discrimination, Oppression, Perpetuation</p>
Essential Questions	<p>What does it feel like to be in the minority/majority position? Was it fair that the activity was based on gender? Is there an option that is fairer? Have you seen social power in other ways/contexts? Have you seen perpetuation before; if so, where?</p>
Opening Activity	<p>Open up discussion about the concepts of majority and minority. What do students know? If there isn’t much being offered by students, explain majority and minority through math—something that they should all be able to connect to—then ask where students see majority/minority outside of the math world. Tell students that they are going to be experiencing both minority and majority status today. Stress that this is an experiment and that everyone is acting.</p>
Lesson Sequence	<p>Have the boys go to one side of the room and the girls go to the other. Tell the students that to pick the majority group you will flip a coin (boy=head, girls=tails, or vice versa). Depending on the winner of the coin toss, announce who is majority and who is minority, then lead students in another activity, this could be anything from drawing something to sitting in a circle and discussing a book. If the activity were to be drawing something, tell the minority that they can’t use anything but pencil, and tell the majority that they could use whatever they wanted in the classroom. Tell the majority that their work was treasured and hang it up around the classroom, while telling the minority that their work was worthless and throw it in the trash. Insert “jokes” about gender—don’t actually need to be based off of typical gender stereotypes but could be made up, such as “everyone knows that boys are clumsier than girls,” or could be reserve stereotypes, such as “Jane, don’t throw like a boy.” Depending on the maturity of the class, you could encourage students to make “jokes” as well. Create your own ideas to ensure that students understand the feeling of the group they are in. Then switch.</p>
Closing Activity	<p>Open up the classroom for discussion:</p> <p>Did it matter who got to be majority first? How did we decide who got to be it first and was there any meaning behind it? How did it feel to be a majority member? How about a minority member? How did you feel watching the other group? Was it fair that the activity was based on gender? Is there an</p>

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	<p>option that is fairer? Have you seen social power in other ways/contexts? Have you seen perpetuation before; if so, where? What “jokes” did you hear? Are these “jokes” okay? What are other similar “jokes” you have heard? Talk about vocabulary as it comes up in discussion; make sure to hear student definitions before providing your own or ones from this unit. Create a “Word Wall” that will be added to through out the unit—add the words and the definitions that get discussed today (Minority, Majority, Social Power and Privileged/Dominant Group are the key words that should be on the wall to start off unit).</p>
Homework	<p>Have students write in their journals about what they saw today in class. Then have them write about another type of social power that they have seen and how it exemplifies majority/minority roles.</p>

	Day 2: Indenti-TREE
Objectives	Create classroom discussion guidelines Understand different types/forms of identity Understand differences in identity expression
Materials	Identi-TREE Worksheet, leaf stickers or cut out leaves and glue/tape
Key Concepts	People posses many different types of identity but how they express them varies
Vocabulary	Gender Identity, Race, Class/Socioeconomic Status, Nationality/Citizenship Status, Ethnicity, Religion/Spirituality, Appearance, Ability, Age
Essential Questions	What are the different types of identities? How do people express them differently? As a class, what do our trees tell us? Was it hard to quantify how often you think about certain identities? Are their certain identities you have never thought of before?
Opening Activity	Partner share about homework: Tell children to turn to a partner and talk about the second question they answered for homework, make sure they have their notebooks in front of them so that they can reference what they wrote. After partner sharing have the partners present briefly about the different types of social power they have seen. Generate a list with the class about contexts that social power takes place within (e.g. race, religion, ability, etc.). Once you generate the list with the students and add any that may not have been thought about, make sure that all students have an understanding of the vocabulary.
Lesson Sequence	Pass out Identi-TREE Worksheet. Have students read and follow directions. If seating is in small groups encourage discussion about how many leaves they are using and why. Have students place their leaves and then answer questions at end of he worksheet. If they have time they can write about different people, places, events or experiences that have influenced their leaves and identities.
Closing Activity	Hang up all of the finished Identi-TREES close to each other so that they can all be looked at as a collective group. Have children make observations about what branch had the most and least amounts of leaves. Have children talk about their class representation through their observation of the leaves.

	Day 3: Visible and Invisible Identity
Objectives	Conceptualize identity as that which is visible and invisible Have students gain an understanding of microaggressions
Materials	White paper (ideally construction paper but could be cardstock) Scissors Black pen/marker
Key Concepts	Identity Visibility and invisibility “Passing” Microaggressions
Vocabulary	Microaggressions “Passing”
Essential Questions	How can identity be both visible and invisible? Are there parts/types of identity that are difficult to make invisible/visible? What are the advantages and disadvantages in visibility and invisibility? What are the advantages and disadvantages of “passing?” In what types of identity do we see “passing?”
Opening Activity	Open up discussion about visibility and invisibility in identity. Students will most likely be able to talk very openly about this, if they aren’t prompt them with simple examples, an easy place to start could be gender.
Lesson Sequence	After dialog has happened around this lead class in the activity of drawing their profile silhouette. This process could be as complex as using a projector or a photo then cutting around the edges, or it could be as simple as having them sketch their own profile from a mirror or memory. However the silhouette is made the only requirement is a traceable stencil. Once all the children have their stencil they will trace it so that two images are facing each other on a large sheet of paper. Inside of one of the silhouettes (either the left or the right) have the children write the types of their identity that are visible (i.e. their race but also what makes them identifiable as a member of their race) and about how they feel about this aspect of their identity being visible. On the other silhouette they will be writing outside of it about all of the aspects of their identity that are invisible. Students should write about the specific types of identity but they should also write about whether they have a choice to keep these identities hidden or not, how they feel about the invisible nature of their identities, etc. The concept of “passing” could be introduced in this lesson as a way to help with the explanation of visibility and invisibility of identity.
Closing Activity	Define and explain the term “microaggressions” with students. While this term and concept can be very academic, it is applicable to all ages and children will have already witnessed/experienced many microaggressions at this point in their lives. For your use as a teacher, reference "Racial Microaggressions in Everyday Life: Implications for Clinical Practice" by Sue et al. Although this source focuses on racial microaggressions specifically their descriptions of how microaggressions can manifests is all encompassing. Ask students to reflect, either verbally or in written form, on the activity they just did and how they have seen microaggressions either towards themselves or towards others. Implore

	them to think about whether the microaggressions they have seen have been targeting visible or invisible aspects of identity.
Homework	Students should write about a microaggression that they observed or experienced in story format from their personal perspective. Discuss this homework assignment while talking about microaggressions and present it as something that they will be acting out in groups. Make it clear that this doesn't have to be a long skit but simply could be a singular comment that was made. This homework will be worked on in Day 4 and then enacted on Day 5.

	Day 4: Classroom Connectivity
Objectives	Understanding connectivity of identities Relating the concepts of difference and similarity
Materials	Yarn Extension project: large banner/roll paper, paint and masking tape
Key Concepts	Although we are diverse and different, we are connected in our difference The relationship between connectivity and community
Vocabulary	Multiculturalism Liberation Social Justice
Essential Questions	What does connectivity look like? Can we be different and similar at the same time? Does connectivity always signal community?
Opening Activity	Have students use the materials they have created thus far (Identi-TREE, Silhouettes, and any other writing they have produced for homework or reflections) to kept the different aspects of their identity in mind while they all sit on the floor in a circle. As the teacher you should also come prepared with your own Identi-TREE, Silhouette, etc. Have the ball of yarn with you.
Lesson Sequence	Ask the students questions, such as “raise your hand if you had four or five leaves on your Religion/Spirituality branch,” then have all the students with their hands raised pass the yarn back and forth across the circle, while holding on to their end of the string. Then ask another question, and continue doing so (or ask your students to help you ask questions) until the entire circle is connected (and you have run out of yarn). As you all hold the yarn that connects the whole circle, ask students to reflect on what this could mean, probe them with questions if needed about similarities and differences. Help students come to an understanding about the connectivity and its resemblance of your community. To extend this project have students begin the exercise by rolling out banner paper enough to fit everyone sitting down in a circle. Tape the paper together. Once seated conduct the above exercise. Then, lift certain lines of yarn and paint them, replace them back on the paper. This is in order to create a visual representation of the activity.
Closing Activity	Have students break off into small groups to work on their skits. In the small groups have them pick one of their stories to work with. As a group they need to assign people to play the different roles (i.e. the person who hear the microaggression, the person who said it, any other roles, narrator) and write a script. They should act it out once before they preform it for the class, as this isn't about their acting skills per se scripts could be used if needed.
Homework	Have students fill out the “I am my own home” worksheet.

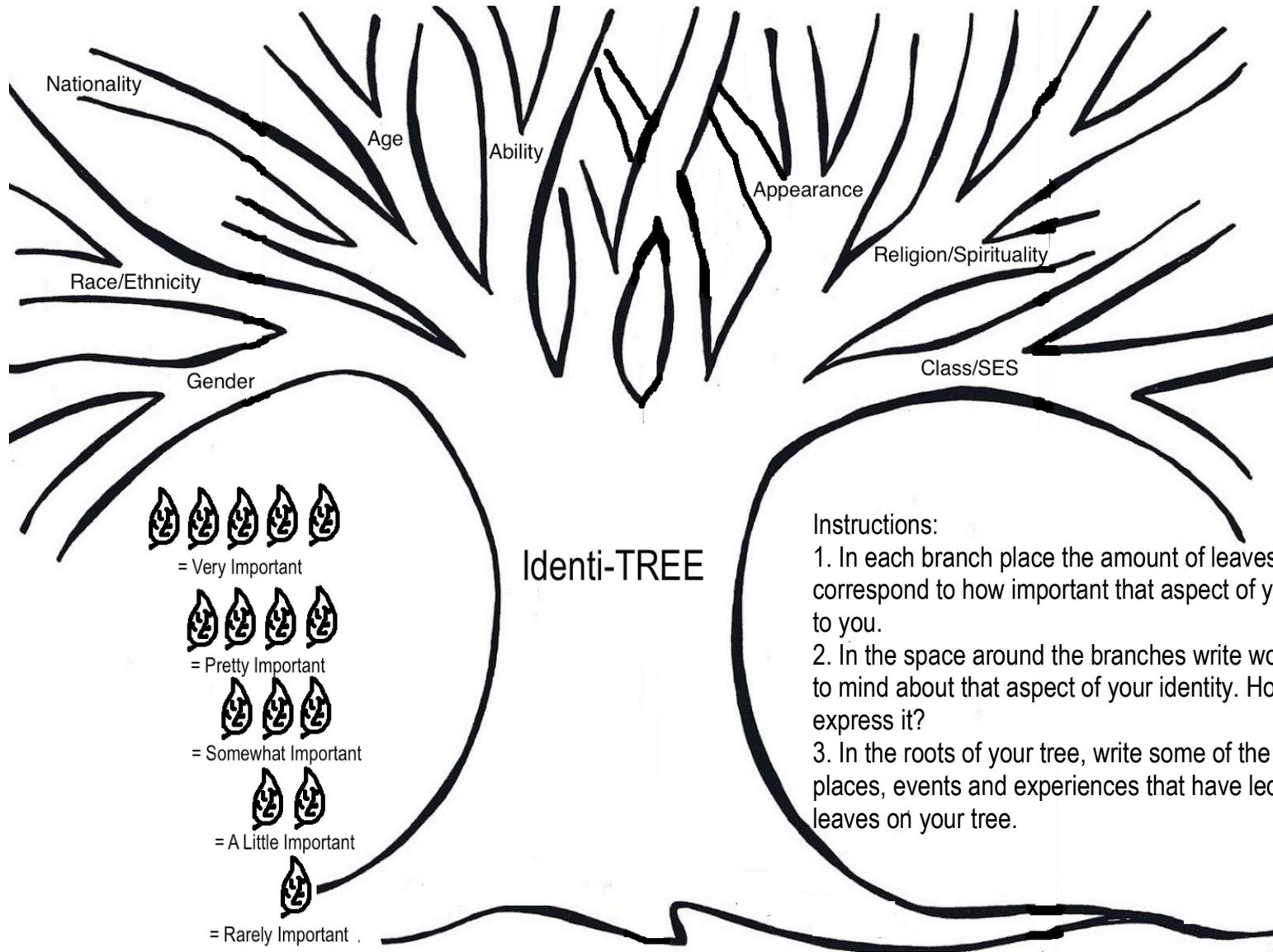
Focusing in on Identity: The Lesson Plan

	Day 5: Enactments and How do we Speak?
Objectives	Begin thinking about intervention of microaggressions Thinking about communication and difficult situations
Materials	Any props the students may need White board to take notes on
Key Concepts	Communication Enactment of microaggressions
Vocabulary	Microaggressions
Essential Questions	How should microaggressions be dealt with? How can we work on communicating in these sticky situations?
Opening Activity	Have students break into their groups very quickly to review their skit to make sure they are ready to present it.
Lesson Sequence	Have students (and yourself) sit in a semi-circle to create some what of a stage for students to preform on. Students will preform their skits. They should preform the whole skit once through ending with how the situation actually ended/was resolved. Then have students do the enactment once more but have other students who are watching the performance jump up and “tap out” the observer of the microaggressions and offer something that they could have said to the person who made the microaggression. Multiple students should jump up and offer different ways of diffusing and resolving the problem. There should also be dialog between all of the students about why certain suggestions would or wouldn't be the most appropriate way to handle the situation. Have students do some imagining about what it's like to be corrected on a microaggression.
Closing Activity	Once all of the groups have gone have students talked about barriers to communication in these types of situations. To close up the class have the students do some brainstorming on different types of communication in these situations. Give them the handout “Communication in Sticky Situations.” Have them come up with ideas as a class, in groups, in pairs or individually.
Homework	For homework have students watch the YouTube video “A Better Way” by TRUECar.com https://www.youtube.com/watch?v=YTcOrqYTM4Y . Students will preform an Objectivity vs. Subjectivity Journal for this video. Explain the concepts of objectivity and subjectivity to students. First they will be instructed to describe exactly what they saw in the 31 second commercial. Then they will be asked to write about specifically what was said (they don't need to write word for word what was said, just what stood out to them). Then they will be asked to write about what the commercial is actually trying to sell and then what underlying message they are selling.

	Day 6: "The Danger of a Single Story"
Objectives	Understand what Adichie means by "The Danger of a Single Story" Listen/watch the video while reading and highlighting the transcript Understanding stereotypes and listening for underlying messages
Materials	Transcripts for the students Highlighters
Key Concepts	"The Danger of a Single Story" Difference through others eyes
Vocabulary	Single story Stereotype
Essential Questions	What stood out to you from the TED talk? How did Adichie address stereotypes? How does this connect to the entire unit?
Opening Activity	Talk about the prior homework as a class. Ask the students to partner up and talk about what they thought the underlying message of TRUECar.com's commercial actually was. Ask students if they have recognized other examples of underlying messages in media or commercials. Discuss the power of a stereotype and what stereotypes affect them personally.
Lesson Sequence	Pass out transcript of Chimamanda Ngozi Adichie's TED Talk, "The Danger of a Single Story." Talk to students about how to highlight, i.e. that the purpose of a highlighter is not to make a white page yellow but to bring out certain lines and passages that are critical and meaningful to the reader. Have students listen to the TED talk (ending it at 13:24) while reading the transcript.
Closing Activity	After the Ted talk is over ask students to write down a line or passage from the talk that they had highlighted that stood out to them. Ask them to reflect on questions about why that line or passage stuck out and how it was connected to what they had learned in the unit.

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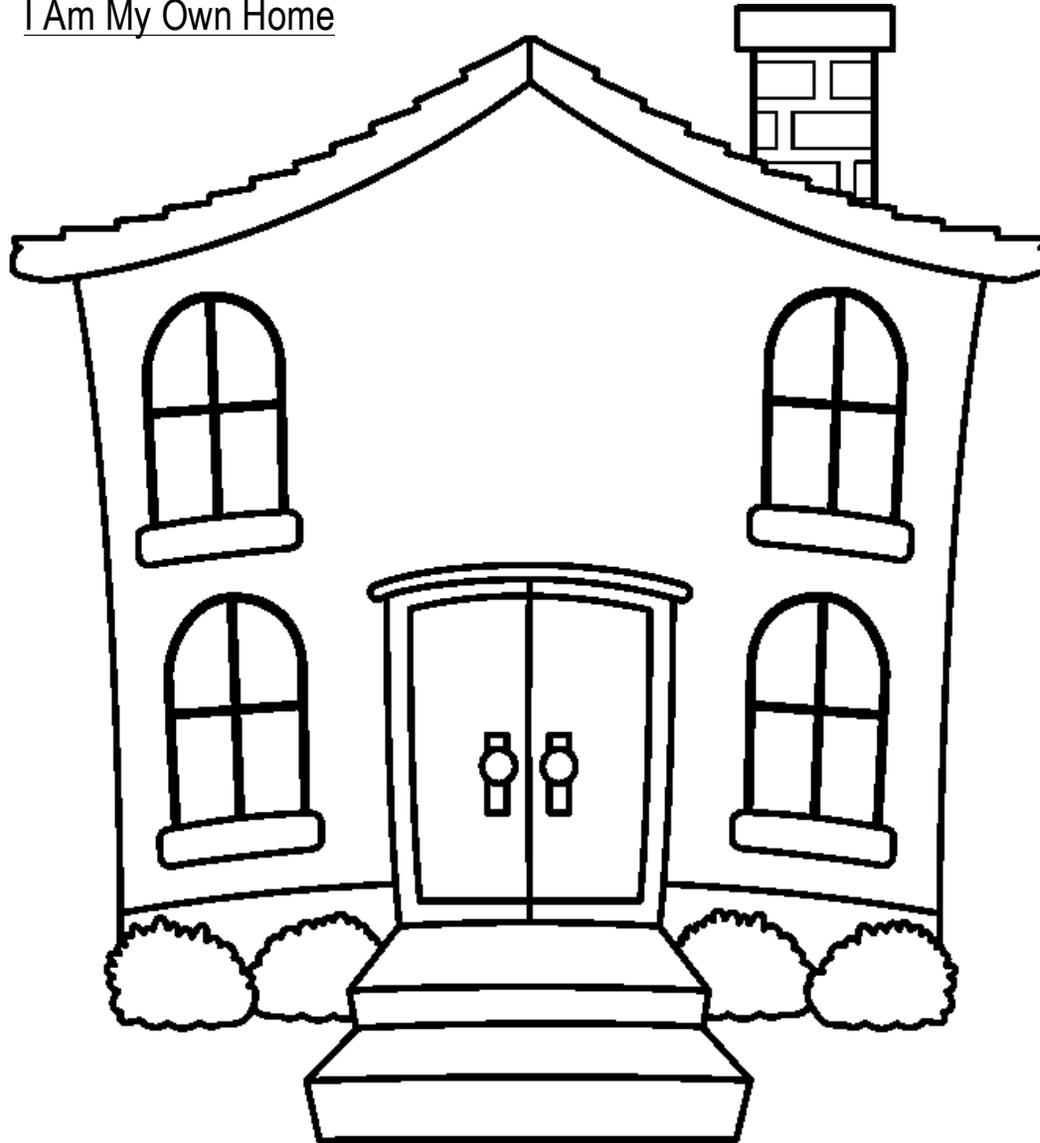
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I Am My Own Home



Instructions:

1. On the foundation of the house, write the principles or beliefs that you live your life and identity by.
2. Along the walls, write the actions/activities you do to strengthen your identity.
3. On the roof, write the ways in which you protect your identity from getting hurt and ways in which you keep yourself safe.
4. In the windows on the left, write things about your identity that you are excited to show the world.
5. In the windows on the right, write things about your identity that you like to keep more private, hidden, or behind curtains.
6. In the door, write about an important person who has been influential in your identity formation.
7. In the chimney, write the ways in which you have fun, release stress, and let go of the unwanted aspects of your life.

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Communication in Sticky Situations

Instruction: For each of these fill in how you could intervene in a sticky situation.

1. How could you check that you heard what you thought you heard?

2. How could you understand the intent of what they said?

3. How can you use their body language to understand them?

4. How can you acknowledge their points?

5. How can you explore possible solutions?

6. How can you repair the friendship or recover from the sticky situation?

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Homework: "A Better Way" by TRUECar.com YouTube Video

Instructions: Watch <https://www.youtube.com/watch?v=YTcOrgYTM4Y> (if you need help with accessing the internet use your parents as a resource). The goal of this exercise is to produce an Objectivity vs. Subjectivity journal entry as discussed in class.

1. Describe exactly what you saw in the commercial.

2. Write what was specifically said, you do not need to transcribe the entire commercial, but what are some things being said? Any statements stand out?

3. What is the commercial trying to sell?

4. What is the underlying message of this commercial?

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"Chimamanda Ngozi Adichie: The danger of a single story" Transcript

I'm a storyteller. And I would like to tell you a few personal stories about what I like to call "the danger of the single story." I grew up on a university campus in eastern Nigeria. My mother says that I started reading at the age of two, although I think four is probably close to the truth. So I was an early reader, and what I read were British and American children's books.

I was also an early writer, and when I began to write, at about the age of seven, stories in pencil with crayon illustrations that my poor mother was obligated to read, I wrote exactly the kinds of stories I was reading: All my characters were white and blue-eyed, they played in the snow, they ate apples, and they talked a lot about the weather, how lovely it was that the sun had come out. (Laughter) Now, this despite the fact that I lived in Nigeria. I had never been outside Nigeria. We didn't have snow, we ate mangoes, and we never talked about the weather, because there was no need to.

My characters also drank a lot of ginger beer because the characters in the British books I read drank ginger beer. Never mind that I had no idea what ginger beer was. (Laughter) And for many years afterwards, I would have a desperate desire to taste ginger beer. But that is another story.

What this demonstrates, I think, is how impressionable and vulnerable we are in the face of a story, particularly as children. Because all I had read were books in which characters were foreign, I had become convinced that books by their very nature had to have foreigners in them and had to be about things with which I could not personally identify. Things changed when I discovered African books. There weren't many of them available, and they weren't quite as easy to find as the foreign books.

But because of writers like Chinua Achebe and Camara Laye I went through a mental shift in my perception of literature. I realized that people like me, girls with skin the color of chocolate, whose kinky hair could not form ponytails, could also exist in literature. I started to write about things I recognized.

Now, I loved those American and British books I read. They stirred my imagination. They opened up new worlds for me. But the unintended consequence was that I did not know that people like me could exist in literature. So what the discovery of African writers did for me was this: It saved me from having a single story of what books are.

I come from a conventional, middle-class Nigerian family. My father was a professor. My mother was an administrator. And so we had, as was the norm, live-in domestic help, who would often come from nearby rural villages. So the year I turned eight we got a

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new house boy. His name was Fide. The only thing my mother told us about him was that his family was very poor. My mother sent yams and rice, and our old clothes, to his family. And when I didn't finish my dinner my mother would say, "Finish your food! Don't you know? People like Fide's family have nothing." So I felt enormous pity for Fide's family.

Then one Saturday we went to his village to visit, and his mother showed us a beautifully patterned basket made of dyed raffia that his brother had made. I was startled. It had not occurred to me that anybody in his family could actually make something. All I had heard about them was how poor they were, so that it had become impossible for me to see them as anything else but poor. Their poverty was my single story of them.

Years later, I thought about this when I left Nigeria to go to university in the United States. I was 19. My American roommate was shocked by me. She asked where I had learned to speak English so well, and was confused when I said that Nigeria happened to have English as its official language. She asked if she could listen to what she called my "tribal music," and was consequently very disappointed when I produced my tape of Mariah Carey. (Laughter) She assumed that I did not know how to use a stove.

What struck me was this: She had felt sorry for me even before she saw me. Her default position toward me, as an African, was a kind of patronizing, well-meaning pity. My roommate had a single story of Africa: a single story of catastrophe. In this single story there was no possibility of Africans being similar to her in any way, no possibility of feelings more complex than pity, no possibility of a connection as human equals.

I must say that before I went to the U.S. I didn't consciously identify as African. But in the U.S. whenever Africa came up people turned to me. Never mind that I knew nothing about places like Namibia. But I did come to embrace this new identity, and in many ways I think of myself now as African. Although I still get quite irritable when Africa is referred to as a country, the most recent example being my otherwise wonderful flight from Lagos two days ago, in which there was an announcement on the Virgin flight about the charity work in "India, Africa and other countries." (Laughter)

So after I had spent some years in the U.S. as an African, I began to understand my roommate's response to me. If I had not grown up in Nigeria, and if all I knew about Africa were from popular images, I too would think that Africa was a place of beautiful landscapes, beautiful animals, and incomprehensible people, fighting senseless wars, dying of poverty and AIDS, unable to speak for themselves and waiting to be saved by a kind, white foreigner. I would see Africans in the same way that I, as a child, had seen Fide's family.

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This single story of Africa ultimately comes, I think, from Western literature. Now, here is a quote from the writing of a London merchant called John Locke, who sailed to west Africa in 1561 and kept a fascinating account of his voyage. After referring to the black Africans as "beasts who have no houses," he writes, "They are also people without heads, having their mouth and eyes in their breasts."

Now, I've laughed every time I've read this. And one must admire the imagination of John Locke. But what is important about his writing is that it represents the beginning of a tradition of telling African stories in the West: A tradition of Sub-Saharan Africa as a place of negatives, of difference, of darkness, of people who, in the words of the wonderful poet Rudyard Kipling, are "half devil, half child."

And so I began to realize that my American roommate must have throughout her life seen and heard different versions of this single story, as had a professor, who once told me that my novel was not "authentically African." Now, I was quite willing to contend that there were a number of things wrong with the novel, that it had failed in a number of places, but I had not quite imagined that it had failed at achieving something called African authenticity. In fact I did not know what African authenticity was. The professor told me that my characters were too much like him, an educated and middle-class man. My characters drove cars. They were not starving. Therefore they were not authentically African.

But I must quickly add that I too am just as guilty in the question of the single story. A few years ago, I visited Mexico from the U.S. The political climate in the U.S. at the time was tense, and there were debates going on about immigration. And, as often happens in America, immigration became synonymous with Mexicans. There were endless stories of Mexicans as people who were fleecing the healthcare system, sneaking across the border, being arrested at the border, that sort of thing.

I remember walking around on my first day in Guadalajara, watching the people going to work, rolling up tortillas in the marketplace, smoking, laughing. I remember first feeling slight surprise. And then I was overwhelmed with shame. I realized that I had been so immersed in the media coverage of Mexicans that they had become one thing in my mind, the abject immigrant. I had bought into the single story of Mexicans and I could not have been more ashamed of myself. So that is how to create a single story, show a people as one thing, as only one thing, over and over again, and that is what they become.

It is impossible to talk about the single story without talking about power. There is a word, an Igbo word, that I think about whenever I think about the power structures of the world, and it is "nkali." It's a noun that loosely translates to "to be greater than

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another." Like our economic and political worlds, stories too are defined by the principle of nkali: How they are told, who tells them, when they're told, how many stories are told, are really dependent on power.

Power is the ability not just to tell the story of another person, but to make it the definitive story of that person. The Palestinian poet Mourid Barghouti writes that if you want to dispossess a people, the simplest way to do it is to tell their story and to start with, "secondly." Start the story with the arrows of the Native Americans, and not with the arrival of the British, and you have an entirely different story. Start the story with the failure of the African state, and not with the colonial creation of the African state, and you have an entirely different story.

I recently spoke at a university where a student told me that it was such a shame that Nigerian men were physical abusers like the father character in my novel. I told him that I had just read a novel called American Psycho -- (Laughter) -- and that it was such a shame that young Americans were serial murderers (Laughter) (Applause) Now, obviously I said this in a fit of mild irritation. (Laughter)

But it would never have occurred to me to think that just because I had read a novel in which a character was a serial killer that he was somehow representative of all Americans. This is not because I am a better person than that student, but because of America's cultural and economic power, I had many stories of America. I had read Tyler and Updike and Steinbeck and Gaitskill. I did not have a single story of America.

When I learned, some years ago, that writers were expected to have had really unhappy childhoods to be successful, I began to think about how I could invent horrible things my parents had done to me. (Laughter) But the truth is that I had a very happy childhood, full of laughter and love, in a very close-knit family.

But I also had grandfathers who died in refugee camps. My cousin Polle died because he could not get adequate healthcare. One of my closest friends, Okoloma, died in a plane crash because our fire trucks did not have water. I grew up under repressive military governments that devalued education, so that sometimes my parents were not paid their salaries. And so, as a child, I saw jam disappear from the breakfast table, then margarine disappeared, then bread became too expensive, then milk became rationed. And most of all, a kind of normalized political fear invaded our lives.

All of these stories make me who I am. But to insist on only these negative stories is to flatten my experience and to overlook the many other stories that formed me. The single story creates stereotypes, and the problem with stereotypes is not that they are untrue, but that they are incomplete. They make one story become the only story.

Vocabulary Resource for Teachers

- Social Power: Access to resources that enhance one's chances of getting what one needs or influencing others in order to lead comfortable, productive and safe lives (Tri-College Summer Institute).
- Minority: A group of people who are different from the larger group in a country, area, etc., in some way (such as race or religion) ("Minority").
- Majority/Privileged/Dominant Group: A social group that is positively valued, considered to be superior, independent or "normal" and has access to social power (Tri-College Summer Institute).
- Stereotypes: Negative or positive assumptions or opinions about a particular group (Tri-College Summer Institute).
- Prejudice: A set of negative beliefs about a social group that leads one to prejudge individuals from that group or the group in general regardless of individual differences among members of that group (Tri-College Summer Institute).
- Perpetuation: Actions or inactions that continue and maintain the system of oppression; occurs both on individual and large scales, intentionally and unintentionally, and consciously and unconsciously (Tri-College Summer Institute).
- Oppression: The systematic, social phenomenon of prejudice and social power that manifests on a personal, institutional, and societal/cultural level. The result is the exploitation of one social group by another for the benefit of the oppressor group (Tri-College Summer Institute).
- Discrimination: An act or behavior based on prejudice (Tri-College Summer Institute).
- Privilege: A resource or state of being that is only readily available to some people because of their social group membership (Tri-College Summer Institute).
- Multiculturalism: Respect, inclusion, and affirmation of multiple identities, backgrounds, and experiences; although commonly used to discuss representation of people of color, it is not limited to racial diversity (e.g., gender diversity, religious diversity, etc.) (Tri-College Summer Institute).
- Liberation: Freedom both internally and externally from oppressive messages, structures, and systems that limit everyone (Tri-College Summer Institute).
- Social Justice: A vision of society in which the distribution of resources is equitable and all members are physically and psychologically safe and secure. It involves agency and social responsibility toward and with others, their society and the world (Tri-College Summer Institute).
- Microaggressions: Common verbal, behavioral, and environmental indignities, whether intentional or unintentional, that communicate hostile or negative slights to marginalized groups. Perpetrators of microaggressions are often unaware that they engage in such interactions when they interact with minorities ("Microaggressions").
- Passing: The ability of a person to be regarded as a member of social groups other than his or her own, such as a different race, ethnicity, caste, social class, gender, intelligence, age and/or disability status, generally with the purpose of gaining social acceptance or to cope with difference anxiety ("Passing (sociology)").

*All definitions taken directly from sources and naturally there are other definitions out there!

“Focusing in on Identity: The Lesson Plan” Rational
Alyssa Marie Young
Spring 2014

When I was first presented with the open-ended nature of the Inquiry Project my mind immediately jumped to one of my favorite parts of childhood and to the option of a curriculum or lesson plan. I have been drawn recently to the interesting social and cognitive development that typically occurs around third and fourth grade when children experience a sudden rush of curiosity about themselves as being but also the others around them. While, developmentally, it is commonly accepted that a large part of early childhood is focused on the self, I believe that this is continued into middle childhood, but enhanced with a new light of the awareness of others. Around the ages of eight to ten children begin to put their lives in contexts of the other lives they are observing around them: their roles as observers become much more center-stage to their lives than it has in previous years and their natural instinct to understand through comparison is heightened during this time. The best part about this all is that it happens within and outside of the classroom walls, allowing teachers to capitalize on previous experiences and observations while using the students' curiosity and energy as a catalyst for learning.

As I approach the fall of my senior year, in which I'll be student teaching in a third grade classroom at a charter school in Philadelphia in order to finish my K-8 certification to teach, my mind is wrapped around my excitement to use the advantages that are associated with this age range and it is also questioning how to harness all that third-graders have to offer and to gain. Lack of practicality is one of my biggest struggles within academia, but the presentation of the Inquiry Project as something that could take many forms was the perfect opportunity to fuel my desire to learn more about the realities of teaching, especially about the practical necessities, such as lesson planning. Through making up this lesson plan I learned a

lot about process that it takes: I found myself stuck with interesting ideas all over books and the web but they weren't exactly aligned with what I was envisioning for the classroom. This challenge was undoubtedly a good one, as it presented me with the opportunity to really decide what I wanted to see happen in a classroom without being able to fall on the crutch of a preplanned lesson.

As my desire was to take advantage of the curiosity phase through which many students of this age range are experiencing, I knew that I wanted to explore the ideas of self and other through identity. I wanted to focus on both elements of understanding themselves through identity, something that many students have experience with even if they don't realize it, and understanding difference through identity, something that I believe to be just at the peak of interest for this age range.

With all that said, I want to explain a bit about how I developed what I developed. I began by informally talk to those around me, asking them about what they had experienced in school and any powerful activities about diversity/identity that they could remember doing in the past. One of the main resources for my project was talking with Bryn Mawr students who had just gone through the Tri-College Identity, Equity and Social Justice Summer Institute and the binder of information/activities that they were given. This was helpful because it helped me to contextualize what college-aged students were capable of doing surrounding this subject and that helped me to think about what third or forth graders could wrap their heads around and benefit from. Besides for this binder or information, it was primarily my conversations with others that got my mind turning about how to contextualize identity so it wasn't so narrow to only focus on a student level but also not so broad that the students wouldn't be able to connect to it. Although I haven't been able to test out this lesson plan I hope to do so next year

in the third grade classroom in which I'll be student teaching. When I visited the school to talk to the teachers who would be working with me, I mentioned doing this project and they turned to me and said that identity was one subject which they found so difficult to breach with students and that they would be happy to test out whatever I came up with, so hopefully this lesson plan will get a chance to explore identity through the lenses of self and other this coming fall.

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