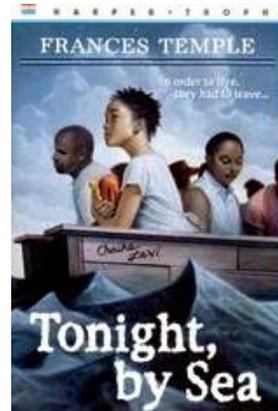


"I was born in slavery, but received from nature the soul of a freeman."

Toussaint L'Ouverture, the man who led the first successful African slave revolts in Haiti.



Tonight, by Sea

Frances Temple
Orchard 1995

Grade Levels

9-12

Curriculum Area

Language Arts • Social Studies • Art

National Language Arts Standards

NL-ENG.K-12.7 EVALUATING DATA

Students conduct research on issues and interests by generating ideas and questions, and by posing problems. They gather, evaluate, and synthesize data from a variety of sources (e.g., print and non-print texts, artifacts, people) to communicate their discoveries in ways that suit their purpose and audience.

NL-ENG.K-12.8

DEVELOPING RESEARCH SKILLS

Students use a variety of technological and information resources (e.g., libraries, databases, computer networks, video) to gather and synthesize information and to create and communicate knowledge.

NL-ENG.K-12.11

PARTICIPATING IN SOCIETY

Students participate as knowledgeable, reflective, creative, and critical members of a variety of literacy communities.

National Social Studies Standards

NSS-G.K-12.2 PLACES AND REGIONS

Students should understand how culture and experience influence people's perceptions of places and regions.

National Visual Arts Standards

NA-VA.4 UNDERSTAND THE VISUAL ARTS IN RELATION TO HISTORY AND CULTURES

Students differentiate among a variety of historical and cultural contexts in terms of characteristics and purposes of works of art.

Students describe the function and explore the meaning of specific art objects within varied cultures, times, and places.

Objectives

To provide a range of culturally diverse literature meeting students' needs to understand themselves, understand worldviews and other cultures.

To gain knowledge of literature, art and history of the Haitian culture.

Describe the role immigration has played in United States history, including contributions made by immigrants.

Compare/contrast the experiences of immigrant groups in the United States.

Overview

As governmental brutality and poverty become unbearable, Paulie joins with others in her small Haitian village to help her uncle secretly build a boat they will use to escape to the United States. The story, told from Paulie's point of view, sensitively weaves political and economic issues into the cultural fabric of the characters. With a subtle touch, Temple gives a very real sense of life in Haiti before Aristide's return. Beyond the poverty, she shows the strength and community that media images often fail to capture.

Multicultural-Global Education

Multicultural – global education, the broader scope of studying various cultural groups throughout the world, is a means for positively using cultural diversity in the total learning process. Goals are to help all students learn basic academic skills; acquire a knowledge of the history, the arts and literature of our own and other cultures in order to understand other peoples of the world; overcome fear of differences that lead to cultural misunderstandings and intercultural conflicts; function effectively in your own and other cultural situations; value cultural differences among peoples and to accept differences in people of our multicultural nation and the interdependent world in which we live.

One of the major problems in developing and implementing multicultural - global education is the bias that children acquire over time and that adults possess. Bias exemplifies both in what we create, think and believe and what we perceive other cultures create, think and believe.

Because it is important to consciously recognize the problems created by these acquired biases, Cortes outlines five guidelines for teaching culture. (Carlos Cortes, 2000)

Knowledge

Examination of a variety of cultures, both past and present, at home and abroad, and knowledge of the tools (i.e., concepts) needed to carry out such an examination; knowledge of history, the arts, and literature of our own and of other cultures; knowledge of the basic values expressed in our nation's political, economic, and social institutions.

Language

Communication skills, including awareness of and appreciation for language other than English; multiple language competencies within cultural contexts. (Example, The word *bonswa* comes from the Creole [Kreyol] language meaning Good Evening.)

Geographic Literacy

Knowledge of basic physical and cultural geography. We must teach the dynamic nature of cultures. (Example: Six maroon cultures – the Djuka, the Saramaka, the Matawai, the Boni, the Paramaka and the Kwinti – live in the present country of Suriname, South America. During the mid-seventeenth century, the ancestors of these people escaped from the plantations soon after their arrival from West Africa and fled into the forested interior of the country and developed villages.)

Global Literacy

Introduction to basic concepts of social studies, such as interdependence, conflict, context, and issues of peace. Practice in social interaction skills, including cooperative learning methods and listening and looking at things from another point of view, multiple perspectives. (Example: Seeing through the eyes and voices of others.)

Values

Activities that increase awareness of beliefs and values, both the students own and those of other peoples. Human rights, children's rights, animal rights, and social justice.

Activity

Tonight, by Sea relies on much of its meaning and content by using multiple language competencies within cultural contexts. Discuss with the students the need for understanding this concept. The Glossary on pages 148-152 is helpful for students to know the meaning of various Creole words embedded within the text of the story.

Of all the languages of this world, Haitian Creole stands among those that rely the most on proverbs, metaphors, and great imagery. Surely, without proverbs, Creole would still survive as a language; however, the language owes its musicality and images, its cadence and strength to its proverbs. Read Haitian proverbs [Haitian Proverbs-Listed in Internet Websites] and discuss the meaning of this proverb on page eight of the text: "You can measure a snake only when it is dead".

Activity

Read and discuss related young adult fiction that helps students connect current problems with historic events. In a descriptive essay describe how past traditions and contemporary issues shaped the main character's internal conflict. Write a compare and contrast essay in which the main characters are analyzed.

Activity

"The History Around the Story", pages 145-147, will give an introduction to Haitian History from 1991 – 1994.

Read the BBC News-Appeal for Haitian Boat People dated Sunday, January 2, 2000 [Listed in Internet Websites] for students to know the press of the day. Participate in class discussion based upon issues related to refugee and immigration topics.

Human Rights in Haiti: A 3-lesson unit for high

school level students on understanding the present-day situation of human rights in Haiti [PDF File]. Research and discuss the experiences of Haitian, immigrants and immigrant groups in the United States. Create artwork, music, dance, drama, poetry, or written stories that illustrate the experiences of immigrants and/or immigrant groups in the United States.

Activity

If you have students or students whose parents are recent immigrants, invite them to share their experiences in coming to the United States. Prepare a sample survey of questions that students will ask guest speakers and/or immigrants that they will interview. Begin in your school community by querying the diverse members of faculty, staff, and student body. As students become more comfortable with the process, move beyond the limits of the schoolyard, and consider interviewing family, friends, and local leaders.

Have students learn more about the use and significance of immigration while realizing their potential as cultural researchers and reporters. The result could be a multimedia presentation, an archive or even an exhibition. Students should gain the skills and expertise to conduct interviews in a specified community. While you are provided with the basic materials needed to conduct such a project here, teachers are also referred to Lisa Falk's excellent reporter's handbook entitled *Cultural Reporter*.

Share these hints for effective reporting with your students:

- ◆ Make an effort to fit into the community in which you are working, taking careful note of and abiding by the rules of appropriate behavior.
- ◆ Don't talk too little or too much. Let your interviewee speak, as s/he will.
- ◆ Only ask simple "yes" and "no" questions when you have the specific intention of following up with a question that puts the initial answer in some kind of perspective, i.e. "But why do you do it?" "How do you feel about it?" "What does it mean?" Otherwise a "yes" or "no" answer just becomes a conversation-stopper.
- ◆ Allow your interviewee to speak for him -or herself—don't find yourself explaining to the interviewee what you think he or she might really mean.
- ◆ Be aware of your own perspective, as well as that of others. If a subject matter is

controversial, have you given fair voice to other sides?

- ◆ Take time to carefully record what you are told. Make sure your notes are accurate.
- ◆ Always keep in mind the significance of each question.
- ◆ Invite your interviewees to review your materials and give their approval.
- ◆ Treat you project, and those who help you with it, with dignity and respect.

Students should also remember that once the skills of research inter-viewing are under their belt, they easily could pursue similar studies on other topics, which might lend insights into the cultural life of their communities.

Activity

"You think I am Papa Gede himself?" Paulie nodded, her mouth still open. Everybody said that Papa Gede, spirit of death, of jokes, of sex, could take the form of a spider. In the vodou religion, there are many lwa, or spirits, archetypes of the energy each person has within.



The Mermaid's Twin Sister
Illustration Donna Perrone
Clarion Books 1994

The Sacred Arts of Haitian Vodou exhibition, hosted by the American Museum of Natural History from October 1998 until January 1999, explores the arts and culture of the Afro-Caribbean religion of Vodou. More than 500 objects—from sequined flags to medicine packets—are featured. Also highlighted were prototypes of several altars, each honoring different religious deities.

The online companion to *Sacred Arts of Haitian Vodou* [Listed in the Internet Sites] is intended to capture the essence of the past exhibition as well as the living, breathing spirit of Vodou today. Have the students view the Internet site and break the students into groups to report on the Sacred Arts of Haitian Vodou:

- ◆ About Haiti
- ◆ Roots
- ◆ Ritual
- ◆ Spirits
- ◆ Tools of Worship

Activity

Uncle showed Paulie the Kwi, the big gourd dipper in the night. Showed her how the two stars in the lip of the Kwi point to one bright star by itself, the Pole Star, the North Star. The Big Dipper is one of the most distinctive asterisms in the sky. The Internet site: Big Dipper is wonderful for students to use an interactive mouse cursor over the Big Dipper image to see the names of the stars that make up the asterism and some of the prominent deep-sky objects nearby. Link to other Internet sites on Constellations. [Internet site listed in the Resources]

Activity

Met Sadrak, Paulie's teacher narrates about the ship they call Amistad. Many students may not know the history of Amistad. Introduce your students to the Amistad Incident. [Explore Amistad at Mystic Seaport] The Curriculum section contains a number of starting points for exploring Amistad in the classroom.

Explore Amistad at Mystic Seaport
<http://amistad.mysticseaport.org/main/welcome.html>

Activity

Paulie tried to imagine what Uncle called 'social justice.' She pictured it radiant, the way heaven sounded in church songs. But maybe it just meant a way of setting up jobs so Mondestin and his girlfriend, Mireille, could work and earn enough to have a house and raise children. Amnesty International USA is the U.S. Section of Amnesty International.

The following lesson plan is found on their website: Human Rights Education- Human Rights in Haiti.
<http://www.amnestyusa.org/education/lessonplans/>

Activity

"To us, Guinea/Africa is not a place anymore," text page 119. It is more understanding than place". Over the centuries, a dialogue evolved across the Atlantic as Africans came to the New World and blacks from America returned to their continent of origin. An aesthetic conversation has recently developed between African and African American artists as they work from different perspectives to reconcile their African identity and heritage within the currents of contemporary art. This exhibition explores the varied ways that African and African American artists interpret their ideas

and identities. Similarities of style as well as diversity of expression emerge from a shared African heritage. [Lesson plan, Transatlantic Dialogue listed in Internet Websites]

Resources

"American Immigrants: Part I." Petersborough, New Hampshire: *Cobblestone Magazine*. December 1982.

"American Immigrants: Part II." Petersborough, New Hampshire: *Cobblestone Magazine*. January 1983.

Budhos, Marina. *Remix: Conversations With Immigrant Teenagers*. Holt, 1999.

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Harris, Michael D. *Transatlantic Dialogue: Contemporary Art In and Out of Africa*. Chapel Hill, North Carolina: Ackland Art Museum-The University of North Carolina. 1999.

Hurbon, Laennec. *Voodoo: Search for the Spirit*. New York: Harry N. Abrams, 1995.

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Stock, Catherine and Williams, Karen LO. *Tap-Tap*. Clarion Books. 1995.

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"Toussaint Louverture and Haiti." *Footsteps: African American History Magazine*. Petersborough, New Hampshire: Cobblestone Publishers. September/October 2000.

Westridge Young Writer's Workshop. *Kids Explore America's Hispanic Heritage*. John Muir Publications, 1992.

Williams, Karen Lynn. *Painted Dreams*. Lothrop, Lee and Shepard Books. 1995.

Wolkstein, Diane. *The Magic Orange Tree and Other Haitian Folktales*. New York: Random House, 1997.

Internet Websites

Learn About Haiti and Haitian Arts, Archaeology, Literature, Music, and History

American Museum of Natural History-Sacred Arts of Haitian Vodou
<http://www.amnh.org/exhibitions/vodou/>

ArtMedia Haiti
<http://www.artmediahaiti.com/>

BBC News-January 2000-Appeal for Haitian boat people
<http://news.bbc.co.uk/1/hi/world/americas/587774.stm>

Big Dipper
http://www.astropix.com/HTML/C_SPRING/BIG_DIP.HTM

Carrie Art Collection: Haitian Art
<http://www.carrieartcollection.com/index.html>

Discover: Arts and Crafts- A History of Haitian Art
<http://www.discoverhaiti.com/artsynop.htm>

Double Minority: The Haitians in America Lesson Plan
<http://www.yale.edu/ynhti/curriculum/units/1989/1/89.01.08.x.html>

The Evolution of the Haitian Diaspora in the USA
<http://www.haiti-usa.org/modern/evolution.php>

Exploring Amistad at Mystic Seaport
<http://amistad.mysticseaport.org/main/welcome.html>

Haiti-Art, Music and Dance
<http://www.webster.edu/~corbetre/haiti/art/art.htm>

Haiti's Coup 2004
<http://www.africaspeaks.com/haiti2004/>

Haiti-LANIC
<http://www.lanic.utexas.edu/la/cb/haiti/>

HaitianArt.com Haitian and Caribbean Art
<http://www.haitianart.com/>

Haitians-History and Culture
<http://www.cal.org/resources/pubs/haitians.html>

Haitian Proverbs
<http://haitianproverbs.com/>

Haitian Proverbs, Riddles, Jokes and Folktales
<http://www.hartford-hwp.com/archives/43a/008.html>

The Haitian Revolution PBS Online
<http://www.pbs.org/wgbh/aia/part3/3h326.html>

Musiques d'Afrique et des Antilles
<http://www.afromix.org/static/disco/pays/haiti/index.en.html>

Narratives: General Toussaint, Jacob Lawrence
http://www.artgallery.umd.edu/driskell/exhibitions/sec2/lawr_j_01.htm

Transatlantic Dialogue Exhibition National
Museum of African Art
<http://www.nmfa.si.edu/exhibits/dialogue/intro.htm>

Transatlantic Dialogue Lesson Plan
<http://www.lindakreft.com/transatlantic.html>



The Dutchman
Moyo Okediji 1995
Transatlantic Dialogue
National Museum of African Art