

Symbols: Life without Words: Cultural Awareness and Self-Identity through the Evolution of Tattoos

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Rationale

In life, we often wonder who we are as people, whether it is in the midst of our teenage years or as elderly with little time left. We often search for that one true meaning of what makes us who we are and as time goes by, we rarely ever succeed in our quest, or we were unable to see we knew all along. As time goes by, our culture often reflects how far we've progressed and how times have changed in great detail. This generation, known as the Millennial Generation or Generation Y, is full of people who know exactly what they want to do, yet still need to feel appreciated and acknowledged for their actions. This generation, born in "between 1980 and 1995, and [rapidly] taking over from the baby boomers" (CBSNews.com, 2007) is surrounded with technology and images that represent the culture as a whole. Their culture is consumed with new sources of information at their fingertips, and the individualistic ideals of cultures, which used to mean something much different, is now appreciated as a blend in a world we consider as "a salad bowl". This broad and diverse new culture lacks the same appreciation our elders once had for their heritage. We appreciate our heritage differently; we exude confidence with our creation of more than one background, but we no longer discern classic rituals and symbolism that created traditions and eventually evolving us into what we know today. Our culture today is starting to appreciate the past more, challenging the image created by our parents and elders, who were raised on completely different values. This

generation is becoming somewhat full circle of our past and its virtue: Our ancestors believing in myths and the divine, our more recent ancestors believing in man and hard work, to now-- the new generation appreciating everything that is a part of them, but standing true to the world of technology and right of voice that surrounds them. A large example of this is the culture of tattooing. Our ancestors believed tattooing was a way of entering the heavens or commencing their status among man, i.e. chief, warrior, mother, wife, etc. Symbols and images were permanently marked on a person as a symbol of their honor or of their devout dedication and beliefs to the culture. Tattoos were anything from images of nature and animals to lines and geometrical shapes representing ideals. Tattooing was sacred and only certain people were allowed to practice the art. The practice also was done on children as a way to symbolize life and luck with their upbringing, and corpses for life after death in the Afterworld. Tattooing now-a-days is less ritualistic and appreciated. However, the new culture today is becoming influential with their art, tattooing themselves with images of their ancestors as a reminder of the art, and traveling far to embrace the practice and to engage in how it was once done.

With this unit, I would like students to appreciate how far the meaning of tattooing and symbolism has come in the progression of time and morality among man. The unit will begin with the book *The Blue Tattoo: The Life of Olive Oatman (Women in the West)* by Margot Mifflin. It focuses on the story of a woman's life after Navajos captured her and tattooed her face, and then her return to white society and abandonment. The students will mainly focus on the tattooing of her face and how it changed her life to create a new identity, one she chose to embrace even though it resulted from a horrific event. Some would object to the use of this

book in the classroom, since the tale begins with the murder of her parents and the kidnapping of her and her sister, and follows with trading between tribes and eventually ending up among the Navajo. I believe that this background provides insight into how much this tattoo means to Olive Oatman and what all she went through, distinguishing her face to remind her daily. This book will not be the main focus, just an introduction to cultures and their symbolism with tattooing. *The Tattoo History Source Book* by Steve Gilbert- a detailed tattoo history of all cultures- and *Ancient Marks: The Sacred Origins of Tattoos and Body Marking* by Chris Rainer- pictures of cultures and their tattoos taken all over the world- will be the next step in our journey to self identity with symbols. I will use this book to show students how tattoos are important across all cultures, providing them with details in Gilbert's book, and more considerable examples of images in Rainer's. We will use these books to follow cultures and their tattooing, split into weeks by historical, tribal, religious, and present tattooing. With historical and tribal tattooing, four main cultures will be followed: Egyptian, African, Native of Borneo, and Native Americans.

The students will not only follow cultures and their tattooing, but they will learn to use the imagery as a source of inspiration for poetry, short stories, journalism, Reader Responses, and digital storytelling. Students read stories and poetry from each tribe and recreate them, based on their own topic or theme. We will analyze music and poetry, combining the two and assigning symbols to words from the music or criticizing poetry and assigning a song to the words (englishcompanion.ning.com, 2009). "Poetry analysis is an excellent way for students to develop critical thinking skills" (Amendola, McCarthy, Neumann). This analysis will advance their critical thinking skills, which become necessary when we get into religious tattoos and

tattoos in our present culture. The students will need to critically review articles discussing tattooing and their meanings, all performed in two Socratic circles. The students are following a process of critically thinking symbols to lead up to creating a silent film, which depicts their lives in symbols. The student will use the knowledge they have learned throughout the unit on cultures, religions, symbols and importance to create their own symbol. The information from all researched cultures will provide insight on what to look for when they research their own history and background, defining where they came from and picking symbols that relate. This unit is allowing the students to be freely creative and think, eventually showing the class who they truly are—through symbols.

Goals

The overarching goal of this unit is an invitation to cultures through doors conventional instruction doesn't look through. This unit challenges the student to reflect on their own personal background while researching the cultures of ancestors, and utilize the symbolism and images they have passed down to us through poetry, stories, and music. The student will need to focus and take notes on these cultures in order to properly research their own background and give us vivid detail of "who and what they are made of". The unit is made to reflect on the past while taking hold of the present, stirring them together to create a wonderful view of symbols and metaphors. The students will be asked to provide their insight daily in our morning warm-ups as a way to prepare them for their final project. We will use movie clips, slide shows with images from "Flickr.com" and songs to get their day started and start discussions. In the interest of the final project, the students will make sure participate in these activities, as well

with class activities and homework, to receive full credit and feel prepared for the final presentation. The students will use reader response journals as an outlet into their mind. They will contemplate daily topics with criticism and emotional responses on what I present to them. For these entries, I will provide them with a rubric to follow and they will turn these in weekly, starting in the second week of the unit. These will allow me to see their progression and decide, and if need be, to work with them on their creativity before the final product and presentation. I will give all students feedback, if they ask for it in their journals or not; this will allow the students to keep tabs with my reflections and know where the class is going in the unit, as well as allowing them to re-write entries. Also, students will be expressing their understanding and creativity through Socratic Circles. These circles will ask the students to become the teachers and direct the class on articles and their topics or subject matters. Grading each other on their effort, the students will gain a sense of understanding on the other side of teaching, as well as providing me with details on how well they're following along in the semester. They will have two opportunities to do this, and there is a rubric attached for them to follow and know what's expected of them.

The final product is a silent film, also known as a digital story. After studying silent films, movies, and symbols and then researching their own heritage with family trees, etc., the students will create a silent film that depicts them. First, they will invent or choose a symbol they feel identifies them and then add other images and symbols that explain that primary idea. Then, they will compose a media production that brings all these ideas together, including

poetry they have written and a song they feel ties in as well. The student will produce this by themselves and display best efforts for full credit.

Materials

Books:

- ∩ *The Blue Tattoo: The Life of Olive Oatman (Women in the West)* by Margot Mifflin
- ∩ *The Tattoo History Source Book* (Paperback) by Steve Gilbert
- ∩ *Ancient Marks: The Sacred Origins of Tattoos and Body Marking* (Paperback) by Chris Rainier
- ∩ *The Business of Fancydancing* by Sherman Alexie
- ∩ *Inked* by Carey Hart

Poems:

- ∩ "Harlem: A Dream Deferred" by Langston Hughes
- ∩ African Praise Song: "Hoe" by Unknown Author
- ∩ "Quiet Companion" by T.W. Martindale (Sagwu Usdi)
- ∩ "Ghazal" by Mimi Khalvat
- ∩ "Theme for English B" by Langston Hughes
- ∩ "Remember" by Joy Harjo

Songs:

- ∩ The Bangles: "Walk Like An Egyptian"
- ∩ Dilated Peoples ft. Kanye West: "This Way"
- ∩ Disney's The Lion King: "The Circle of Life"
- ∩ Kanye West: "Jesus Walks"
- ∩ Rascal Flatts: "Skin"
- ∩ Lupe Fiasco "Paris, Tokyo"
- ∩ The Beatles: "Eleanor Rigby"
- ∩ " Kenneth Stirling : "Tattoo Song"

Short Stories:

- ∩ "The Island of Enchantment", An Egyptian Myth

∩ Murut Legend

Movies & T.V. (including clips):

- ∩ Clip from movie "Her Majesty"
- ∩ Clip from movie "Raising Tennis Aces"
- ∩ Clip from movie "Need for God"
- ∩ Clip from TV show "Planet Earth"
- ∩ Clip from movie "Most"
- ∩ Clip from movie "Bella"
- ∩ Clip from "Confessions of a Shopaholic"
- ∩ Clip from "Kill Bill"
- ∩ "When Your Hands Are Tied", a Documentary
- ∩ "A Thousand Words", a Documentary

Objectives:

As teachers, there are things we want our students to do, but we are here to help them accomplish these goals along the way. In this unit, the students will be able to:

- ∩ Distinguish patterns of allusion, personification, imagery, symbolism, metaphor and other terminology in various works of poetry, short stories, songs, etc;
- ∩ Interpret meanings of symbols based on background knowledge of that culture and the comparison to other symbols represented;
- ∩ Compare symbols across cultures and their various meanings, from a culturist perspective to transformation throughout time.
- ∩ Identify themes and perspectives in the authors works and relate them to their own values;
- ∩ Examine images and symbolism of nature and how it defines the main character;
- ∩ Critique poetry and music through the words presented to them, and then
- ∩ Classify distinguishing characteristics and perspectives by allotting definitions and unique qualities;
- ∩ Develop a greater understanding of poetry through collaboration with classmates and integrating their views with their own;
- ∩ Develop higher levels of critical thinking;
- ∩ Develop greater perspectives on their cultural awareness and the ability to appreciate worldly views;

- ∞ Demonstrate an advance in language skills through discourse and participation in class discussions and Socratic Circles;
- ∞ Evaluate their understanding with the critique of film and works of literature and poetry, eventually
- ∞ Inventing a symbol that defines themselves as a person and their heritage's contribution;
- ∞ Design a short and silent film that depicts this self image, with additional images and works that help describe and define the symbol.

Teachers also have to regard the curriculum to follow, according to our district and administration's standards. This unit was created for a high school curriculum, preferably 10th grade or higher; here are Sunshine State Standards that relate to this unit and all its considerations:

For the development and progression of the lessons, the student will:

- ♣ LA.1112.2.2.5 - select a variety of age and ability appropriate nonfiction materials (e.g., biographies and topical areas, such as science, music, art, history, sports, current events) to expand the core knowledge necessary to connect topics and function as a fully literate member of a shared culture.
- ♣ LA.1112.1.6.1 - use new vocabulary that is introduced and taught directly;
- ♣ LA.1112.1.7.2 - analyze the author's purpose and/or perspective in a variety of text and understand how they affect meaning;
- ♣ LA.1112.2.1.1 - analyze and compare historically and culturally significant works of literature, identifying the relationships among the major genres (e.g., poetry, fiction, nonfiction, short story, dramatic literature, essay) and the literary devices unique to each, and analyze how they support and enhance the theme and main ideas of the text;
- ♣ LA.1112.2.1.3 - analyze, compare, evaluate, and interpret poetry for the effects of various literary devices, graphics, structure, and theme to convey mood, meaning, and aesthetic qualities;
- ♣ LA.1112.2.1.7 - analyze, interpret, and evaluate an author's use of descriptive language (e.g., tone, irony, mood, imagery, pun, alliteration, onomatopoeia, allusion), figurative language (e.g., symbolism, metaphor, personification, hyperbole), common idioms, and mythological and literary allusions, and explain how they impact meaning in a variety of texts with an emphasis on how they evoke reader's emotions;
- ♣ LA.1112.2.1.8 - explain how ideas, values, and themes of a literary work often reflect the historical period in which it was written;
- ♣ LA.1112.2.1.10 - select a variety of age and ability appropriate fiction materials to read based on knowledge of authors' styles, themes, and genres to expand the core foundation of knowledge necessary to connect topics and function as a fully literate member of a shared culture.

The student will prewrite by:

- ♣ LA.1112.3.1.1 - generating ideas from multiple sources (e.g., brainstorming, notes, journals, discussion, research materials or other reliable sources) based upon teacher-directed topics and personal interests;
- ♣ LA.1112.3.2.2 - establishing a logical organizational pattern with supporting details that are substantial, specific, and relevant;
- ♣ LA.1112.3.2.3 - analyzing language techniques of professional authors (e.g., figurative language, denotation, connotation) to establish a personal style, demonstrating a command of language with conviction of expression.

For publishing their creative project, students will:

- ♣ LA.1112.3.5.1 - prepare writing using technology in a format appropriate to the purpose (e.g., for display, multimedia);
- ♣ LA.1112.4.1.1 - write in a variety of expressive and reflective forms that uses a range of appropriate strategies and specific narrative techniques, employs literary devices, and sensory description; and
- ♣ LA.1112.6.4.1 - select and use appropriate available technologies (e.g., computer, digital camera) to enhance communication and achieve a purpose (e.g., video, presentations).

Unit Outline

Week 1: **HISTORICAL WEEK** (All lessons are based on 55 minute periods)

Day 1: Monday

5 minutes: As students walk into the room, have the room darkly lit and just the picture of Olive Oatman on the board. ([Picture of Olive](#)) Stand there, silent. When everyone is finally seated, read a passage from Margot Mifflin's book: *The Blue Tattoo: The Life of Olive Oatman (Women in the West)*:

"Oatman, thirteen, and her younger sister, Mary Ann, seven, were captured in 1851 by Yavapais Indians who killed her family in southern Arizona (then Mexico) as they were traveling west on a wagon train from Illinois. The girls lived as slaves to the Yavapais for a year, until the Mojaves, who felt sorry for them, bought them and installed them in the family of a subchief, who treated them as his own. They were tattooed as part of a typical Mojave puberty ritual that guaranteed their entrance into heaven. Mary Ann died during a famine, but Olive lived for four years among the Mojaves until the U.S. Army rescued her—by force—in early 1856. Tanned, tattooed, and wearing only a bark skirt, she was virtually unrecognizable as a white woman when she was delivered, on the east bank of the Colorado River. As her rescuers approached, she sat in the sand, covered her face, and cried" (Mifflin, 2006).

5-8 minutes: Ask the students to respond to the picture and passage, writing what they think, feel, describe the picture, etc. Does she look happy? Do you think she wanted to be tattooed? How does she feel returning to the white society? Tell them not to stop writing until you tell them to, when time is up.

****As they are writing, take attendance and note who is not here, so you can catch them up tomorrow.**

20 minutes: After students finish writing, tell them how we will be reading parts of the book every day, outlining Olive's journey and seeing her progression after being pushed back into the white culture. This is an introduction to an overview we will be following her story as we lead into other things to see what happens to her.

Then, present to them: *The Tattoo History Source Book* by Steve Gilbert (tattoo history of various cultures) and *Ancient Marks: The Sacred Origins of Tattoos and Body Marking* by Chris Rainier (pictures taken of tattoos from all over the world). With Olive's story as our gateway, we will be looking at cultures and their tattoos, see how they are similar, different, and what tattoos mean in and across cultures. Show them pictures from the books and review the different cultures presented in the books in the Table of Contents.

12 minutes: Present to the class the timeline of tattoos: [Tattoos Timeline](#). Discuss how tattoos have evolved, and we will be looking at this evolution much more in depth than just reading Gilbert and Rainier's books. The timeline will be posted on the walls for them to see more up close and for us to follow along by tomorrow.

5 minutes: Wrap up the class period. Ask if there are any questions, and tell students to come prepared daily with paper and pencils, since we will be writing daily journal entries. Hand out the journal rubric for them to take home and review, coming to class tomorrow with any questions they may have. (**Appendix A**)

Day 2: Tuesday

Egypt Day 1

5 minutes: Introduction to class with Flickr.com: Tags: Egypt, symbols, and history. Turn on overhead and show the different images, have students write Journal Entry #2. Ask: Why am I showing you these images? What do these pictures represent? What do they mean to you? Remember: Tell them not to stop writing until time is up.

10 minutes: After journal #2: Discuss timeline. (The timeline should now be on walls of classroom for visual aid). We will be looking at historical tattoos this week, next week tribal tattoos. The **oldest** tattoos start with Egyptians.

30 minutes: Present symbol on the board and discuss what they mean, what it tells about Egyptian culture. Also, discuss **Appendix B**

1. Symbols: <http://www.egyptartsite.com/symlst.html>
2. Frequently Used Hieroglyphs:
http://www.metmuseum.org/explore/newegypt/htm/lk_hi_wk.htm
3. Royal Identification Symbols:
http://www.metmuseum.org/explore/newegypt/htm/re_hiero.htm

****Print out and add to wall of symbols, in its own section****

10 minutes: Wrap up & ticket out: Read Chapter 1 from *Blue Tattoo: "Quicksand"* (pg. 9). As their ticket out, ask the students to write about the chapter and questions they have or predictors.

Tell the students that tomorrow, we will be looking at Egyptian culture more in depth. Again, these symbols will be around the room for visual aid. The room will have sections based on what symbols in cultures we cover. Have students ask any questions they need to before tomorrow.

Day 3: Wednesday

Egypt Day 2:

5 minutes: Introduction: “Walk Like An Egyptian” by The Bangles ([Song1](#)): Discuss the meaning of song and images that are created, real or no comparison? (Journal #3)

3-5 minutes: Review symbols from yesterday, and then lead into story:

30 minutes: (Read out loud, with words on board and with a handout) *Egyptian Myth and Legend*, by Donald Mackenzie, [1907] *The Island of Enchantment: CHAPTER XIX. (Appendix C)* Point out words and symbolism in story and why they relate to history and culture of Egypt. Start reviewing imagery and description words, in preparation for discussion tomorrow and introduction on poetry.

10 minutes: Wrap up & Ticket out: Read excerpt from Chapter 2 “Indian Country” (pg. 17) Write what you learned about Egyptian culture and Questions, as well as reflection on the chapter.

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### Day 4: Thursday

#### Africa: Day 1 & Poetry Introduction

**5 minutes:** Introduction: Flickr.com: Tags: Africa, Symbols. Have students write their thoughts and then discuss. (Journal Entry #4)

**15-18 minutes:** Introduce African symbols. Discuss how they relate to the culture and the symbolism they describe.

1. African Art: Aesthetics and Meaning: [Africa 1](#)
2. Signs and Symbols, Masks and other works in Culture: [Africa 2](#)
3. Andrika: cotton cloth produced in Ghana, etc. with symbols: [Africa 3](#)

\*\*Print out and add to wall of symbols, in its own section\*\*

**20 minutes: Introduction to Poetry:** Pass out handout with definitions, ex: Allusion, personification, imagery, symbolism. (**Appendix D**) Today, we will cover a more contemporary poem so they understand, but usually we will cover poetry and stories from cultures we are covering. This poem, *Harlem: A Dream Deferred* by Langston Hughes (**Appendix E**) has great examples of imagery. Read over the poem and discuss imagery inside.

⇒ On the definitions sheet, discuss how yesterday the story was example of “**Hyperbole**”. Point out definition on paper. For today’s poem, discuss “**Personification**”

**12 minutes:** Wrap-up and ticket out: Read excerpt from Chapter 3 “How Little We Thought That Was Before Us” (pg. 22). Write thoughts about chapter, as well as any questions about African culture.

## Day 5: Friday

### Africa- Day 2: Praise songs

**3-5 minutes: Introduction:** Show video of [Dilated Peoples ft. Kanye West- "This Way"](#), first on mute, then again with sound. Ask students to write about the symbols they see in the video (the entire video is symbols that represent our culture) and then what they both heard AND saw. Ex: "Burden Way", man "juggling women". (Journal #5)

-- Tell students that we will be watching more videos throughout the unit and discussing the symbolism in both movies and music and this is an introduction to this concept. Remind students that journal entries are due next Friday. They should now be on #5.

**3-5 minutes:** Review of poetry terms and symbols of African culture

**30 minutes:** Then, lead into "praise songs" Point out imagery, style of poem, and how this describes African culture. After reading and discussing, have students recreate their own "praise song" (**rubric: Appendix T**) and present either at the end of class or turn in tomorrow to receive credit. Show one on board: (link: [Praise Song: Appendix F](#))

#### *Hoe*

Iron hoe says hu  
All day; iron palm  
Finger tip  
Hole in the handle fits  
Iron in: hafted like man and woman  
Bent neck  
Slenders to the grip  
Poor man works with it  
Rich man works with it  
Who has a hoe hangs on  
Even an orphan grows  
By dint of:  
Sun, fatigue, content.

**5 minutes:** Compare "praise song" to Egyptian myths. Discuss: How are symbols different? Do they relate to their culture in the same way? Do they both give us insight without actually having to research the culture?

**10 minutes: Wrap up & Ticket out:** Read the rest of Chapter 3; Have students reflect. **Tell students there will be a short quiz on the definitions next week—FRIDAY. We will be reviewing definitions during the week, so they will have plenty of practice and time.**

## Week 2: TRIBAL WEEK

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### Day 6: Monday

#### Ch 5: *Tattoo History Source Book*: Borneo- Day 1

**3-5 minutes: Introduction:** Flickr.com: Tags: Borneo, Tribe. Ask students to reflect on what they see in the pictures and how it relates to last week's tribes. (Journal #6)

**20 minutes:** Lead into chapter: [overview of Ch. 5](#) of *Tattoo History Source Book* and discuss symbols of Borneo ([Borneo Tattoos](#)): how tattoos in culture of Borneo meant man was entering manhood, woman could be married off, childbirth, etc.

**\*\*Print out and add to wall of symbols, in its own section\*\***

**20 minutes:** Discuss distinctions between tribes. (**Appendix G**) What do they mean? How do they relate to Borneo and their culture?

**10 minutes: Wrap up & Ticket out:** Read Chapter 4 of *Blue Tattoo: "A Year with the Yavapais"* (pg. 44) Ask students to reflect the chapter. How is the story coming along? How do you feel about the story? What is next for Olive?

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Day 7: Tuesday

Borneo Day 2:

As they come into class, assign them (individually) jungle animals, giving them a sticker or a mark on their hand to remember: Snake, Monkey, Tiger, Giraffe, and Parrot. Tell them to remember these animals for later.

5 minutes: Introduction: Disney's [The Lion King](#): Video, "[Circle of Life](#)" (beginning to min 1:46) Have students write what they see, images described, good examples of imagery and personification, etc. that they **hear** in the song (Journal entry #7)

- ⇒ Idea behind this: Animals and humans all were considered as one in Borneo culture. This video is supposed to represent Africa, but it still represents the same concept.
- ⇒ Also: Lyrics "Sun rolling high in Sapphire sky..." is just one of many examples of great imagery in the song.

7 minutes: Review Borneo symbols and symbols in *Tattoo History Source Book*. Discuss any questions the students may have before leading into the next activity. Make sure they understand the difference between this and African culture, and the concept you are trying to show them.

10-12 minutes: Present the Murut Legend about the Crocodile Family (**Appendix H**), and the belief this symbol helped women become pregnant. Point out details in story how they relate to culture. Compare this story to the “Circle of Life” song and what details are similar, what details are different. What is the symbolism in this story, compared to The Lion King?

⇒ Have them take out their definition sheet. Review “**Metaphor**” and “**Imagery**”.

14-16 minutes: Tell them to get into groups of the animals they were assigned as they walked into class. In these groups, create a short story similar to this one, that includes symbolism and a fake “moral” to the story. If the example short story represented child birth, have a morality behind this one. Also, assign a symbol to the story that represents the “moral” behind the symbol. (**Rubric: Appendix U**)

10-15 minutes: Wrap- up & Ticket out: Have the students present their story in their groups and explain reasoning and moral story behind it. This will be a grade: for participation and for presenting (10 points total). For their ticket out, have them write any questions they have concerning the unit so far, questions they have towards the future of the unit, or anything else.

Day 8: Wednesday

Ch10: *Tattoo History Source Book*; Native Americans: Day 1

5 minutes: Introduction: “Her Majesty” clip: Woman has blue Tat on face: [Movie Clip](#)
How does this clip relate to our unit? Have them write key words of what they imagined when watching. More importantly, who else does the old woman in the movie remind you of? (Answer: Olive Oatman) Write your thoughts (Journal Entry #8).

⇒ Show them if necessary: [Overview Article on Movie Clip](#)

15 minutes: Discuss how this relates back to story of “Blue Tattoo” and what we have covered so far. Introduce imagery and the importance of images in Native American culture. Present symbols:

1. Mohawk: http://www.indianlegend.com/mohawk/mohawk_002.htm
2. Symbols: <http://www.kivatradings.com/symbol1.htm>
3. Sacred symbols: http://www.shannonthunderbird.com/symbols_and_meanings.htm

25-30 minutes: Pick two students to come up to the front of classroom. Have one student come up and read a poem from Sherman Alexie’s “*The Business of Fancydancing*”. They can pick any one. While the first student is reading, have a second student draw what they hear, using symbols from the Native Americans and symbols they think of. After wards, show the class how people interpret words, and ask if they get the same message just looking at the pictures.

Then, have one student come up to the board. Before the student starts reading, ask the class to write “golden words” on their paper—words that they think stand out from the poem. Have the student read and then after, ask the class to tell you what they wrote. Write each word on the board. Take one of the words and have the students call out elaborations for that word.

Example:

Original word: Purple

Elaborations: Majestic purple, plump eggplant, a little girl's bicycle ribbon, Barney.

⇒ Take the elaborations and create a poem:

The majestic purple eggplant was crushed
The little girl's purple bicycle ribbons flew back in the wind
As she pushed her purple Keds down on the pedals,
Pedaling faster and faster, eventually
Squashing the eggplant she had laid in the road as a purple target.
Barney cried.

Ask the students to witness how you can see the little girl and her bicycle, and how you can easily create images with just one sight or sound.

*****This is another step in their process of creating poetry. *****

Have them create a poem in their journals using the word: Yellow Handkerchief. Have them turn it in on the way out as their "ticket out".

5 minutes: Wrap-up: Have the students ask any questions they need to on poetry or anything else before class tomorrow.

Day 9: Thursday

Native Americans: Day 2

5 minutes: Introduction: Play the clip of the Williams sisters' dad and his "tree": [Dad & his Tree](#)
Have the students write what they think about the clip and the symbolism of the tree to the dad. How much did the tree mean to him? What does the tree represent in his life? Write a few golden words about the clip. (Journal #9)

10 minutes: Review symbols of Indian culture and Ch10 in *Tattoo History Source Book*: Native Americans. Review what they mean to them and have students think of a few new ones based on what they know from the previous cultures.

20-25 min: Pass out and read: *Quiet Companion* by T.W. Martindale (Sagwu Usdi). (**Appendix I**)
Have students study, point out imagery, symbols. Have students take out their definitions and review with them: **"Symbolism"** and **"Narrative"**.
Then discuss: What is the influence of this poem? What is the background? What does this poem mean to the author? Discuss and create a poem as a class replicating this one, using golden lines the students picked out during the Williams' clip.

15 minutes: Wrap up & Ticket out:

Read: Chapter 5 “Lorenzo’s Tale” of *Blue Tattoo*. As their ticket out, have them write thought on the chapter.

Remind: students that their quiz on these definitions is tomorrow. Have them ask any questions they may have before the quiz. Tell them that they will be filling in the blank of the definition and creating their own example. Also, they will be turning in their journal entries tomorrow.

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**Day 10: Friday**

**HISTORY AND TRIBAL TATTOO WRAP UP**

**3 minutes: Introduction:** Flickr.com: Tags: Music and Symbols. Have students write Journal Entry #10 on what they feel, think and see when watching the picture slideshow.

**12 minutes:** Pass out Definitions Quiz (**Appendix V**)

**35 minutes (class period):** Pass out “Final Project” Handout (**Appendix J**) and go over expectations and requirements. Have students ask any questions they need to before going into next activity.

Since students will be using images and music to describe themselves as a final project, I want to wrap up this week with that practice. I will give them an option of 3 songs (**Appendix K**), and they have the class period and weekend to designate a symbol from the culture we reviewed to that song, as well as a description, poem or short story to describe why that symbol represents the song.

The Three songs:

The Beatles: “Eleanor Rigby”

Lupe Fiasco: “Paris, Tokyo”

Rascal Flatts: “Skin”

**5 minutes: Wrap up & Ticket out:** Have students write their thoughts and questions for their ticket out the door, and turn in first two weeks of journal entries.

## Week 3: Religion/Belief Tattoos Week

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### Day 11: Monday

#### Ch 17: Tattoo History Source Book: Religion

>>Have students turn in homework from Friday before you start introduction to class<<

**10 minutes: Introduction:** Open up class with WingClips.com: "[Need for God](#)" clip.

Ask students to write images from clips, describing everything: *Not what they heard, what they saw*. Describe images of people, images of land behind them, images about everything. (Journal #11). Then, discuss their homework and any problems they may have had. Read a few out loud if there is time.

**30-35 minutes:** Lead into Religion and how it's a symbol across cultures. Pass out "Heaven and Earth" Handout, and the symbols of Buddhism. (**Appendix L**)

Review:

- ⇒ Celtic Symbols: [http://www.celticlady.com/flash/list\\_symbol.html](http://www.celticlady.com/flash/list_symbol.html) and <http://www-personal.umich.edu/~lars/rel375.html>
- ⇒ India and Buddhism: [http://www.vanishingtattoo.com/india\\_tattoo\\_history.htm](http://www.vanishingtattoo.com/india_tattoo_history.htm)

**\*\*Add to wall of symbols, in its own section\*\***

Ask the students: What do these symbols mean to these people? This week we are covering religion. How do these religious symbols relate? How do they relate to tattoos?

**10 minutes:** Read rest of Chapter 5 of *Blue Tattoo*, or move onto Chapter 6 "Becoming Mohave". Have students write about the chapter for their ticket out.

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Day 12: Tuesday

Christianity vs. Judaism

7 minutes: Introduction: Play the clip from WingClips.com of family of elephants searching for water: [elephants!](#)

Ask students: What do you see, symbols present? Describe in journal. Ask out loud and write answers on the board. Examples: alliance, family, desperation, desert, elephants, water, etc.) Tell them to create one sentence to describe the clip using imagery. Write in journal for Entry #12.

- ⇒ Tell them an example, put it on the board: The elephants' desperation dripped from their lips as they scavenged for water.

20-25 minutes: Discuss the relevance of the clip: Elephants are important symbols of Buddhism, this leads back to yesterday's discussion. Lead into Christianity vs. Jews --how do symbols relate to religion and differences? Pass out **Appendix M**. Discuss all the important symbols of the culture and why it's okay for people to get tattoos as a Christian, even though it says not to in the Bible.

Signs in Judaism: [Judaism 1](#) and [Judaism 2](#).

How do these symbols relate to each other? Though there are less in Judaism, do they still have same significance on people in this culture?

****Add both religions' symbols to wall, in their own section****

10-13 minutes: Pass out Socratic Circle handout (Appendix M). Explain how it works and what is expected of them. Let them ask questions for overall idea and on actual articles.

10 minutes: Wrap-up & Ticket out: Read chapter 7 "Deeper". Have them write thoughts on chapter as ticket out the door, or any questions they have on tomorrow's Socratic Circle that I will answer tomorrow.

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### **Day 13: Wednesday**

#### **Socratic Circle**

**5 minutes: Introduction:** Play Kanye West's: "[Jesus Walks](#)" (YouTube Video). Have students write about how this video describes Christianity and our culture. (Journal #13)

**45 minutes: SOCRATIC CIRCLE.** Make sure to ask the students questions to keep the ball constantly rolling, prevent fights, and have constant discussion.

**5 minutes: Wrap up and ticket out:** Have students write about what they thought of today and if they liked the Socratic Circle or not.

~~~~~

Day 14: Thursday

Sacred Symbols

5 minutes: Introduction: Play the WingClips clip: "[North Star](#)", about a boy and his dad. Have students enter symbolism of the clip and words to describe scene, and how they feel about it. (Journal #14)

35-40 minutes: Discuss: Astrology: [Astrology 1](#) and [Astrology 2](#) and Pagan Symbols turned into hate symbols by extremists: [Paganism](#)

Are these symbols a type of religion? We see people with tattoos of suns and moons on them. Are these religions to them? How can we describe these symbols? Have the meanings changed over the years?

Split class into 2 groups. Have one side, on large white easel paper, write why they think these symbols are a religion, and on the other side, why it should not be considered one. Can you worship a star? A tree (according to Paganism)? How do these relate back to other cultures? Give at least 7 reasons for why or why not.

10 minutes: Wrap-up & ticket out: Read chapter 8 “There Is a Happy Land, Far, Far Away”. Have students write reflections as they leave and any questions they may have on project coming up.

Day 15: Friday

Flowers; Song analysis & Poem

5 minutes: Introduction: Play WingClips.com clip from movie “Bella”: [Blind Man](#) asking a woman to describe the scenery of the city. His images of flowers are important; he knew names of all the flowers and what they looked like, even though he was blind. This is the opposite of what we have been learning: With her words, he sees images. Ask if they see how these topics coincide. Write Journal Entry #15 on thoughts.

7-10 minutes: Lead into names of flowers, describe symbolism: [Flowers](#)

30 minutes: Lead into discussion on:

Ghazals are an old Persian form, and they’re written in self contained couplets with a monorhyme, sometimes one- (or two- or three-) word repeated phrase, like a refrain, and the last couplet is a signature couplet, in which the writer has to refer to themselves by name, or pseudonym, or by using some kind of wordplay on their name.

👉 An example poem; pass out to the students (**Appendix O**): [Ghazal](#)

Read the poem with the class, and then have them create their own for the rest of class or for homework if necessary.

10 minutes: Wrap-up & Ticket Out: Ask students to write their topic on what they have decided to do for the presentations, and turn in 3rd week of journal entries. FOR MONDAY, BRING MAGAZINES AND PICTURES WITH FASHION.

Week 4: The Present Day Tattoos and Symbols

Day 16: Monday

Priority Changes

10 minutes: Introduction: Play WingClips.com Clip of movie: ["Confessions of a Shopaholic"](#) What does this mean about the importance of life to people now? Discuss how meaning of tattoo used to be because symbols meant you were a man, or things on your body represented childbirth, war, etc. Now, symbols are materialistic and people get tattoos of Chanel and Gucci. Google images and show the class how easily people are influenced and obsessed with fashion.

30-35 minutes: Ask students to take out the magazines they should have brought for today's lesson. Ask them to get in groups of 4 and create a person solely made of fashion symbols. Then describe this person. What does this person mean to you? How is this any different from reality? Can you describe this person in words or pictures? Have students present their work.

10 minutes: Wrap up & Ticket Out: For journal entry #16, draw a symbol that represents YOU TODAY. Why did you draw it? Turn it in for ticket out the door. Pass out Socratic Circle #2 Handout (**Appendix P**)

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### Day 17: Tuesday

#### The Sword

**5 minutes: Intro:** Flickr.com Tags: ninja, swords, Japan. What do these pictures mean and what do they all have in common?

**30 minutes:** Play clip from Kill Bill movie: [Sword Fight](#) (7 minutes). Discuss how swords affect our culture today. How does this movie affect you with no sound, other than their fight and the music? This will be an example of what your video should look like. Not a scene, but actual images to represent feelings. We understood the clip without having to hear anything. Also, the sword was a large part of the movie.

**10 minutes:** Then, on the board, have the students call out different "golden words" to describe the clip. What was so efficient about the sword? What sights did you see? Create a poem as a class, and then for Journal entry #17, create their own. Haiku style would be best for this type of poem.

**10 minutes: Wrap up & ticket out the door:** Read chapter 9 of *Blue Tattoo: "Journey to Yuma"*. Have the student reflect on the book so far, and write any questions they had on the topic we discussed with movie editing.

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**Day 18: Wednesday**

**Socratic Circle**

**5 minutes: Introduction:** Play YouTube Video of Kenneth Stirling's "[Tattoo Song](#)". For Journal #18, describe the images he creates with the words of the girl's tattoo. What images does he say, without actually having to see a picture? Show the students the lyrics as he sings (on the side of the video).

**45 minutes: SOCRATIC CIRCLE.** Make sure to ask the students questions to keep the ball constantly rolling, prevent fights, and have constant discussion.

**5 minutes: Wrap up and ticket out:** Have students write about what they thought of today.

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**Day 19: Thursday**

**"Inked" and Media**

**5 minutes: Introduction:** Flickr.com: Tags: graffiti. Have the students write about the images and what they think this relates to for Journal entry #19.

**20 minutes:** Using the book "Inked" by Carey Hart and pictures of Kat von D, a popular woman in media who is very tattooed, find similar tattoos on these people and images in the symbols we have covered and explain how they have changed over the years. Have the students get in groups, and then present their findings.

**20 minutes:** Have the students go to the library as a class and start researching their family history and background, if they already know what ethnicity and cultures their history consists of.

**5 minutes: Wrap up and Ticket out:** Have students write any questions they may have on project next week. Have the students research more of their background for homework and start designating symbols that relate to their history and culture. Bring some examples into class tomorrow, along with information printed.

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**Day 20: Friday**

**History of Myself**

**5 minutes: Introduction:** Flickr.com: Tags: busy streets, cities. Have the students write Journal #20 on what they see in the pictures, and what topic they think we're covering today. How do you as a person relate to these streets?

**40 minutes:** Read "Theme for English B" by Langston Hughes. **(Appendix Q)**. Discuss how the streets and symbols describe him as a person. What does describing street signs and views of the city mean to Mr. Hughes?

Then, play "[When Your Hands Are Tied](#)": "A documentary film that explores the unique ways in which young Native Americans are finding to express themselves in a contemporary world while maintaining strong traditional lives."

How do these describe the people? What are they fighting for? To be recognized. Both of these authors are asking what makes them as a whole. This is what you will be showing in your video: A movie and a poem that makes YOU, including your background.

**10 minutes:** Read chapter 10 of *Blue Tattoo*: "Hell's Outpost". Have the students write to you and tell you a golden word from the chapter, and feelings about this book. What is happening to Olive? Is she happy? Note: We will be rapping up the book soon; it adheres less and less to this topic.

**\*\*Turn in 4<sup>th</sup> week of journal entries as they leave\*\***

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Week 5: Wrap up

Day 21: Monday

5 minutes: Intro: Play classic chase music from a movie soundtrack, or from *Mission Impossible*. For journal entry #21, how does this make you feel? What would you expect this music to be a soundtrack of? Does this make you anxious or relaxed?

40 minutes: Show film "A Thousand Words". This will be the basis of your video. Your video should be no music, like "Kill Bill" clip, and basically describe you. This film is a sort of poetry

with a lead into the final point. How does this movie make you feel? How does the soundtrack of the movie change with its contents? Discuss the movie and outline points that make it so effective. Also, have the students discuss any questions they may have with their video.

5 minutes: Wrap-up & Ticket out the door: Read the last chapter (that you'll read in class) of *Blue Tattoo*, Chapter 11: "Rewriting History in Gassburg, Oregon", pg. 126. This book is not finished, but it is less applicable to what we are learning now. For homework, write a **three-four page analysis** of the book and how it relates to our tattoo unit. How did Olive end up feeling after she left the tribe? What do you think should have been said in the book? Was the narrative a good or ineffective? The analysis will be due Friday. **(Appendix W)**
For their ticket out the door: Choose or write the song you are including in your video.

Remind them: Tomorrow is library day and introduction to Windows Movie Maker. They will have a choice: researching their background and more symbols, researching films, etc., that apply to them and their movie in the library, or staying in class and learning how to use Windows Movie Maker.

~~~~~

**Day 22: Tuesday**

**15 minutes:** Have two posters on each side of the board. Have students write words that describe "Movies" and on the other poster have words that describe "Poetry". Then, after the students are finished writing words, show the relation of the two things, and why movies ARE poetry. Movies are an interpretation of a person's thoughts, similar to poetry.

**35 minutes:** Let students go to the library and research their background, or stay in class while you review windows Movie maker, the program they will be using. Tomorrow, you will show them the example movie you created on your "symbol", an example of what their project should look like.

**5 minutes: Wrap up:** Tomorrow, the entire class will be working with Windows Movie Maker and all of its effects. Bring any materials you need to class for the rest of the week. **Ticket out: If you could be one thing what would you be, a movie or a poem?**

~~~~~


Day 23: Wednesday

5 minutes: Have the class participate in yoga. Tell them that this is part of peoples' cultures, and is a symbol of peace and relaxation. This will release bad tension from other classes to focus on their presentations.

20 minutes: Put a Joy Harjo's "Remember" on overhead. Dissect the poem as a class. Ask them to point out imagery, allusion, etc.

20 minutes: Show example movies:

⇒ <http://www.storycenter.org/stories/>

⇒ http://www.myhero.com/myhero/go/filmfestival/ff_index.asp

- This one especially, which is a movie about orphans of Aids, and has no words.

<http://www.myhero.com/myhero/go/filmfestival/viewfilm.asp?film=aids%20orphans>

Show my example: <C:\Users\Giannina\Videos\Unit Project.wmv>

As a class, discuss traits of these movies that make them relevant to the topic, and what makes them of good quality.

↗ Have them write in their journals, both poem and movie qualities for entry #23.

5 minutes: Wrap-up: Tell students that we will be doing another activity other than presentations next week, and all it requires is for them to bring in a sheet with ONLY their symbol on it. We will discuss details later, but for the rest of the week, finish up projects and turn in symbols. Reminder: Analysis on Olive Oatman is due Friday.

Day 24: Thursday & Day 25: Friday

WORK ON PROJECT IN CLASS AND IN LIBRARY. Here is what the rules are: As 11th graders, I know that you have extracurricular activities and outside jobs, as well as the fact that you may not have computer access outside of classroom/ school. Your duty is to work on this project in class; however, **THIS IS NOT A FREE DAY.** If you are completely done, I will have extra activities for you to do. You can also work on your 3-4 page analysis. If I catch someone skipping out and walking in the hallways when we are supposed to be learning, we will do alternative activities **AS A CLASS.** Therefore, you will ruin it for everyone. Please act responsibly.

Friday:

Due: Analysis and Week 5 of journals (Should only be 3 entries: Mon-Wednesday)

- ✓ **Pass out a sign-up sheet for any food they want to bring: relate to it to your culture! Bring the food ON THE DAY YOU PRESENT. I will have food as a backup in case no one brings anything --which is okay!**

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## Week 6: FINAL WEEK: PRESENTATIONS

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**Day 26: Monday**

**Mandala Day**

**5 minutes: Introduction:** Flickr.com: Mandala [slideshow](#)

Ask students what they think of these pictures. Discuss the elements they have in common: Earth, Symbols, Heaven, Nature, etc.

**45 minutes:** Pass out **Appendix S**. The reason they brought in their symbols: Today they will be creating a Mandala. In the middle should be the symbol. They can elaborate like what they saw in the slideshow, or keep it simple. Then, in a ring around it, write a poem about themselves. It should be up to at least 7 lines. Cut and paste it onto a piece of colored paper, and I will put the quilt together for our wall in the shape of a tree, since that is my favorite symbol.

**If they finish, let them work on their final project. TOMORROW STARTS PRESENTATIONS!**

**5 minutes: Wrap up:** Tell the students that we will be presenting tomorrow and all week. I will be providing popcorn, but they should bring their food and drinks that they signed up for. Bring your food the day you present, Tues- Friday.

~~~~~

Day 27-30: Tuesday-Friday

PRESENTATIONS

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Appendix:

Class Items:

Appendix A.....	36
Appendix B.....	39
Appendix C.....	42
Appendix D.....	44
Appendix E.....	46
Appendix F.....	47
Appendix G.....	48
Appendix H.....	50
Appendix I.....	51
Appendix K.....	56
Appendix L.....	62
Appendix M.....	66
Appendix N.....	69
Article #1.....	71
Article #2.....	75
Article #3.....	78
Appendix O.....	80
Appendix P.....	81
Article #1.....	83
Article #2.....	86
Article #3.....	88

Appendix Q90

[Rubrics:](#)

Appendix R92

Appendix S93

Appendix T95

Appendix U95

Appendix V96

Appendix W99

Appendix X101

READER RESPONSE JOURNALS

A reader response journal is a notebook in which you will write about the prompts given, whether it's reading, daily activities, or homework. In this journal, you are free to write your feelings and express your creativity. Think of this as a way to **connect** to the overall unit concept by documenting your feelings, ideas, thoughts, questions, concerns, argument, etc. that comes to mind, or a response to a prompted topic. If you are asked to compose a piece of writing, make sure it follows the guidelines that will be directed, but know that there is **no right answer**. I want to see how the gears in your brain turn, not to run you on autopilot. Don't be afraid to take risks and be creative!! We'll be discussing things that are unconventional and culturally curious, so don't be afraid to write what you do or don't like, do or don't understand, think is unusual or simply fantastic! Relate your personal stories; ask me questions-- whatever you feel necessary to connect me to your brain. **Please, please, please do not summarize the plot!!! I want to hear what you have to say.** Sometimes, a short paraphrase or quote may be necessary to help get your point across, just as long as it doesn't solely make up a journal entry.

My expectations for the journal entries:

- ✓ Date each entry and write what the topic is for the week, as well as the specific culture/topic we are discussing that day.
 - Example: 10/3/09 Religion Week: Sacred Symbols
- ✓ Produce at least one thoughtful response to the prompt given. If it's for morning warm-up activity or classroom writing time, feel free to finish or add to the idea at home.

The qualities of a well written response, for each entry:

- ✓ Use language appropriate for the classroom and ideas or thoughts that run smoothly. I will not be marking off errors in grammar or spelling, but the proper conventions will increase the likelihood that I understand your writing.
- ✓ Demonstrate your understanding of the topic by referring to the example I give you or making connections to the prompt given, as well as supporting your text with outside texts, resources, or knowledge you may have on the subject.

Suggestions for writing:

- Write a personal experience as a response. Does the piece remind you of anything in your own life? Can you relate to it in any way? Write about these experiences.

➤ Evaluate the passage. Did you like what the author was saying? What are some ways you liked the way the author crafted the piece? What are some things you would change or add to it?

➤ Ask open-ended questions and pose possible answers. Is there something you didn't understand? Did the author include words you weren't sure of? Is there a thought provoking dilemma that the passage brings to light?

➤ Formulate a possible interpretation of the passage - What did the passage mean or represent to you? Explain the significance of particular elements in the passage.

Keep in mind that I am required to share any thoughts or suggestions of suicide, violence, abuse, or other harmful behavior with the school counselors.

JOURNAL ENTRY RESPONSE RUBRIC

Each journal entry will be evaluated primarily for content and evidence of personal reflection in relation to the classroom prompts and assignments. You will have several opportunities within class to document your thinking, and there will also be journal entries that you will complete for homework as a graded assignment. Beginning the second week of the unit, your journals will be reviewed and returned with feedback each week.

You will receive credit for each journal entry that meets the following requirements :

- ☞ The entry is dated and indicates the title of the selection, the author, and if applicable, the specific prompt given for the response;
- ☞ The entry meets minimum length requirement of at least one half of a page;
- ☞ The entry is clear, organized, and legible; writing flows smoothly from idea to idea.
- ☞ The entry is reflective and insightful, makes inferences and connections, and supports ideas.

You will not receive credit for a journal entry which:

- ☞ Does not indicate the appropriate heading information (date, title, author, prompt).
- ☞ Does not meet the minimum length requirement of at least one half of a page.
- ☞ Is unclear, disorganized, or illegible (if I can't read or understand your writing, I can't give you credit); writing appears disjointed and does not flow smoothly from idea to idea.
- ☞ Is not reflective or insightful; makes no clear inferences or connections to the readings or unit concepts.

****Journal entries which fail to meet the standards for receiving credit may be re-done. The new entry for submission should not be a re-write of the previous entry; it should be a new, original reading response journal entry.**

4 points per entry x 5 days= 20 points total

20 points per week x 3 weeks = 60 points total for Journal grades

(Adapted from:

http://www.coe.uga.edu/~smago/VirtualLibrary/Amendola_McCarthy_Neumann.pdf)

Ancient Egypt

Egypt has long been thought of as the source of our earliest evidence of ancient tattoos -- mummies dating to 2000 BC. Previously, clay statuettes had suggested a tattoo culture going back as far as 4000 BC. The limbs and bodies of the small female figures were etched with what might have been tattoos. But speculation ended in 1891 with the discovery in Thebes of the mummified remains of a female displaying tattoos of various abstract geometric designs. Her tomb identified her as Amunet, a priestess of the goddess Hathor, the 'cosmic mother'.

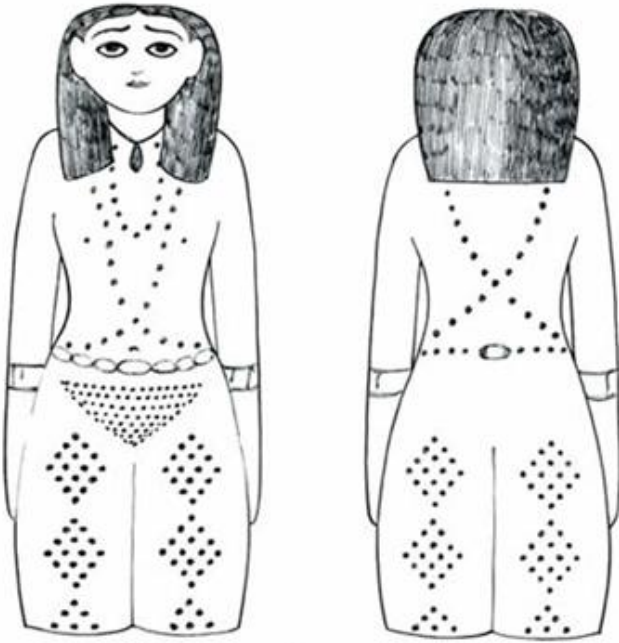
On her arms and thighs, Amunet displayed tattooed parallel lines, and on her abdomen, pelvis and pubic regions were elliptical patterns, which scholars didn't hesitate to identify as 'carnal' in nature. Such designs were familiar to archeologists who had studied ancient figurines with similar markings, often found with bodies in tombs. 'Brides of the dead' they were called, some company for the deceased as they entered the afterlife, perhaps. Or to encourage the sexual energy of the deceased, ensuring his resurrection. Subsequent mummies revealed similar tattoos, mostly non-pictorial groupings of dots, dashes, and parallel lines. From similar tattoos in neighbouring cultures in North Africa and the Middle East, those seemingly random and meaningless marks have come to be identified with fertility and the primal female power of the universe. Little wonder that Amunet, priestess of Hathor, would have adopted those marks for power and protection.

Amunet was originally dismissed by archeologists as 'probably a royal concubine', since a tattooed woman in the West was generally classified as a prostitute. Or perhaps the tattooed amulets were meant as protection against sexually transmitted disease. A more enlightened attitude suggests a different interpretation -- that the abdominal tattoos served as amulet during pregnancy and birth. Many of the female mummies reveal another tattoo on the upper thigh, this one not an abstraction but clearly an image of the demi-god Bes, a lascivious little male god devoted to women's concerns. He appears in many ancient Egyptian paintings of dancers and musicians, who adopted him as their patron saint.

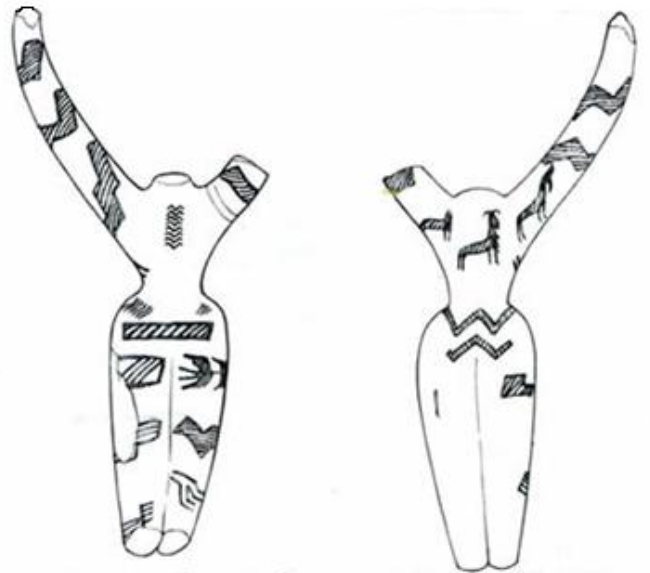
The ancient Egyptian evidence runs against the grain of most tattoo cultures around the world - that tattooing has been a predominantly male domain. It seems that in Egypt, where no male mummies have yet been found bearing tattoos, women were the keepers of the tattoo tradition. Cate Lineberry, writing for Smithsonian.com, suggests that elder women in the community would have been the tattoo artists as well, just as they were in 19th century Egypt

when the process was witnessed first-hand:"The operation is performed with several needles tied together. The skin is pricked in a desired pattern; some smoke black mixed with milk from the breast of a woman, is then rubbed in... it was generally performed at the age of about five or six, and by gypsy-women."

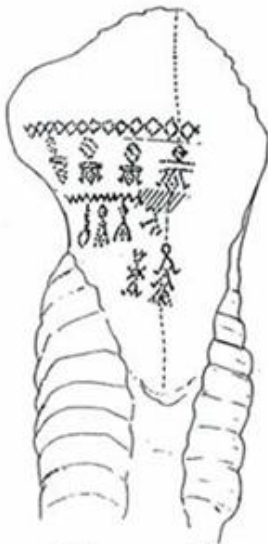
Female Nubian mummies dating back to 400 BC have been found with that same 'Bes' tattoo. Berbers and Bedouins in North Africa hold to tattoo traditions that resemble those of ancient Egypt, and once again it proves to be a female art.



A bride of the dead



Egyptian female figurine (circa 3,00 BC) bears marks thought to represent tattooing



Tattoos on the mummy Amunet



Tattoos on a female Nubian mummy 4th century BC

Appendix C

The Island of Enchantment

ONCE upon a time a ship set forth on a voyage to the mines of Sinai, and it was swamped in a storm. All the sailors were drowned save one, who swam to the Isle of Enchantment, which was inhabited by the "manes"--serpent gods who have heads and arms like to human beings and are able to hold converse in speech.

When this man returned to Egypt he related his wonderful story unto his lord, saying: "Now, be well satisfied that I have come back although alone. Your ship on which I have returned is safe, and no men are missing. I was rescued by it, and I had no other means of escape. When you have cleansed your limbs, I pray you to inform the Pharaoh of the things which have befallen me."

The master said: "So you persist in repeating this tale of yours. But speak on. I will hear you to the end, and, perchance, your words will betray the truth. But lower your voice and say what you have to say without excitement."

The sailor said: "I will begin at the beginning, and relate what happened to myself. I voyaged towards the mines in your great ship, in which were 150 of the finest sailors in Egypt. They were all stout-hearted men. Now, some said that the wind would be unfavourable, and others said that there would be no wind at all. As it chanced., a great storm arose, and the ship was tossed about in the midst of high billows so that it was swamped. When I found myself in the angry waters., I clung to a floating spar. All the others were drowned. In time I was cast ashore, and I found myself on a lonely island, where I lay helplessly for three days and three nights. Then I began to revive. I was faint with hunger and thirst, and went to search for food, and I found fruit and birds and fishes, and ate thereof. I gave thanks to the god because that I was alive, and offered up a sacrifice.

"No sooner had I given thanks in this manner than I heard a loud noise like to thunder, and the earth trembled beneath me and the trees were stricken as with tempest. I hid my face with terror, and after I had lain a time on the ground I looked up and beheld a giant serpent god with human face and arms. He wore a long beard, and his body was golden and blue.

"I prostrated myself before him, and he spake, saying: 'Speak and tell, little fellow, speak and tell why you have come hither. If you do not speak without delay, I will cause your life to end. If you do not tell me what I have not heard and what I do not know, I will cause you to pass out of existence like a flame which has been extinguished.'

"Ere I answered him he carried me inland and set me down without injury, whereupon I said that I had come from the land of Egypt in a great ship which perished in the storm, and that I had clung to a spar and was washed ashore.

"The serpent god heard, and said: 'Do not be terrified, little fellow, do not be terrified, and be cheerful of countenance, for it is the god who sent you hither to me. Here you may dwell until four moons wax and wane; then a ship will come, and you will depart in it and return once again to the land of Egypt. . . . It is pleasant to hold converse. Know, then, that I dwell here with my kind, and I have children, and there is also a girl who perished by accident in a fire. I will take you to my home, and you will return to yours again in time.'

"When the giant serpent god had spoken thus I prostrated myself before him, and I said: 'To the King of Egypt I will relate the things I have seen. I will laud your name, and offerings of oil and perfumes will be made to you. Asses 1 and birds will I sacrifice to you, and the king will send you rich offerings because you are a benefactor of mankind.'

"'I need not your perfumes,' answered the serpent god. 'I am a ruler of Punt, and these I possess in abundance, but I have no oil of Egypt here. But know that when you go away this island will never again be seen by any man; it will vanish in the midst of the sea.'

"When four moons had waxed and waned, a ship appeared as the serpent god had foretold. I knelt down and bade farewell to the inhabitants of the island of enchantment, and the great god gave me gifts of perfumes and ivory and much treasure, and he gave me also rare woods and baboons. I took my leave with grateful heart, and I thanked the god because of my deliverance. Then I went to the shore and hailed the ship, and was taken aboard it.

These are the things which happened unto me, my lord and master. Now conduct me, I pray you, before His Majesty that I may present him with the gifts of the serpent god. . . . Look upon me, for I have returned to tell of the wonders I did behold with mine eyes. . . . In my youth I was instructed to acquire wisdom so that I might be highly esteemed. Now I have become a wise man indeed."

Apparently "the master" was convinced by this wonderful story, which was duly recorded by a scribe of the temple of Amon.

Appendix D

Definitions:

Each day, we will focus on a poem, short story, tale, or another form of writing that assimilates with the culture we are learning. We will also be learning techniques of poetry; here is a list of the definitions you should become comfortable with. This will help you when we discuss them in class, as well as preparing you for the quiz we will have at the end of the 2nd week of this unit. If there are any other items I feel you need to know or that we discuss and would like to add on, I will inform you and provide you with an additional handout.

1. Metaphor: A figure of speech in which a word or phrase that ordinarily designates one thing is used to designate another, thus making an implicit comparison, as in "a sea of troubles" or "All the world's a stage" (Shakespeare);
 - One thing conceived as representing another; a symbol;
 - The comparison of one thing to another without the use of like or as; compare to simile.
2. Imagery: The use of vivid or figurative language to represent objects, actions, or ideas to create a picture in the reader's mind. Ex: The imagery of "The Waste Land" — crumbling towers, dried-up wells, and toppled tombstones— conveys the author's sense of a civilization in decay.
3. Personification: A figure of speech in which inanimate objects or abstractions are endowed with human qualities or are represented as possessing human form, as in "Hunger sat shivering on the road" or "Flowers danced about the lawn".
4. Symbolism: The practice of representing things by means of symbols or of attributing symbolic meanings or significance to objects, events, or relationships. Ex: a Cross for the Christian faith.

5. Hyperbole: An obvious and intentional exaggeration, such as a figure of speech or metaphor used to describe a situation, sometimes considered an idiom; “to wait an eternity”.N
6. arrative: A story, tale or representation of a person’s life, whether it’s past, present or future, true or imaginary, and interpreted with art, literature, music, etc.

Appendix E

Harlem: A Dream Deferred
by Langston Hughes

What happens to a dream deferred?

Does it dry up

like a raisin in the sun

Or fester like a sore-

And then run?

Does it stink like rotten meat?

Or crust and sugar over-

Like a syrupy sweet?

Maybe it just sags

like a heavy load.

Or does it explode?

African Praise Song:

Hoe

Solange de Ganay: Les Devises des Dogons

Iron hoe says hu

All day; iron palm

Finger tip

Hole in the handle fits

Iron in: hafted like man and woman

Bent neck

Slenders to the grip

Poor man works with it

Rich man works with it

Who has a hoe hangs on

Even an orphan grows

By dint of:

Sun, fatigue, content.

BORNEO: Tribal tattoo distinctions

Muruts - Men who have fought, or who have gone on risky expeditions (headhunting I presume) are tattooed from the shoulders to the pit of the stomach, and all down the arms three-parallel stripes to the waist. (Hatton 1882) NOTE: This tattooing is similar to that of Siberut Island...

Rundum Muruts - stars on the front of the shoulder, above the breast, are often seen... each star denoted a head having been taken. When the third had been taken, another star was placed on the throat; then the forearms and thighs were tattooed, but with no special design. (Rutter 1929)

Dusun (near Mt. Kinabalu) Tambunan Valley - bordering chiefs (Muslim chiefs) used to reconcile the Dusun by giving the aggrieved community some slave to dispose of; this is done by tying the slave up and spearing him through the thorax, then the men of the village each take a cut at the quivering body (slowly bleeding them to death). Whomever does this has the right to tattoo himself. (Alman 1963)

Kayans - A man is supposed to tattoo one finger only, if he has been present when an enemy has been killed, but tattoos hands and fingers if he has taken an enemy's head. The chiefs, however, often break with this rule, and have the whole of their hands tattooed if they have participated in war expeditions. (Hose 1894)

Dayaks - For the Dayak of southern and western Borneo, tattoos and death were inextricably bound. When the soul (beruwa) left its human host, it journeyed through the murky depths of the afterlife in search of heaven - the land of ancestors. Dayak souls encountered many obstacles on their supernatural flight: The River of Death the most formidable. According to tradition, only the souls of tattooed women who provided generously for their families and headhunters who possessed handtattoos - a token of their success - were able to cross the log bridge that spanned these dangerous waters. Maligang, the malevolent guardian of the bridge, oftentimes refused such passage forcing souls to descend into the river's depths to be eaten by Patan, a giant fish. However, if the soul was properly tattooed, it was free to pass into the darkness that awaited it on the other side. Although this dim world was silent and discomfiting, the soul's tattoos began to burn brightly, in turn, guiding the incorporeal spirit to its final resting place among the ancestors.

At Long Nawang - Apo Kayan, Central Borneo - The chiefs of this village must give their consent for tattooing of the women. Tattooing of women affects men in very unpleasant ways as the result of the magic it works. For this reason, it is only permitted at intervals of six years or more, and when the process is completed, a celebration is held. The celebration counteracts the bad influences which threaten the men. But women sometimes go ahead with it anyway, without the chief's consent, and they then go to the Ma Kulit (Koelit), a tribe known for its skillful tattooing of women.

Murut Legend: How tattoos protected men and women from crocodiles:

A crocodile family was having difficulty in producing the eggs needed to begin their family. The father was then sent by his wife to locate help. Not far upriver, a Murut kampong (native village) was discovered. The father approached a woman who was cooking dinner and she apprehensively agreed, fearing that her body would be snatched and eaten by the imposing crocodile. Together, they swam to a deep pool. The woman held on to the father's tail and they rapidly descended into the dark water until they reached the crocodile's nest. Soon thereafter, the Murut woman gave the ailing mother much needed advice and to the delight of the parents the eggs suddenly appeared.

The Murut woman returned to her home and because the crocodile parents were so pleased with her efforts, they promised all the Murut that if they tattooed an image of the crocodile on each shoulder, or two tattoos around their legs, all crocodiles would recognize them as friends and would never bring harm to them.

(Paraphrasing by Lars Krutak of vanishingtattoo.com, after: Diary of F. Witti, Esq., During an Excursion in North Borneo from Maruda Bay to Papar - F. Witti (written in 1880 - never published).)

Quiet Companion

by T.W. Martindale (Sagwu Usdi)

Gracefully and silently he moves through the night, the wolf.
He is searching, but for what he does not know.

There is something, something special, uniquely HIS.
It must be there. For it is just like him, alone.

He cries a woeful, lonesome cry.
There is no answer, just the echo of his pleas into the night.

He cries, "Is someone there?
Someone who cares? One like me, also alone?"

Silence.
Listen! The silence roars!

Looking. Searching. Needing.
A yearning need.

Stop! Look. Listen.
Yes. Yes, He hears it. His quiet companion.

It whispers in the darkness, "Here I am, Here I am.
Do you see me? Do - you - see - me? Remember me? "

Gently and softly it caresses his senses, "I am here.
Reach out to me. Sing to me. Feel me. Know me, Love me.

Yes, I too have need of you.
Remember me? Someone alone, just like you".

"Where? Where are you? ",
The lone wolf cries.

" Here. Let me caress your face, your soul.
Sing to me your soothing love song, and I will bathe you with my presence."

" Yes, Yes, I remember.
We are not alone, you and me

And to you, I gladly sing my song of love and longing.
My friend, my lover, The Moon, My Quiet Companion

Final Project: “The Symbol of You”

In this unit, you will study and respond to a number of different cultures and their symbols. You will learn about cultures, their religions, various meanings for the same symbols, even tattoos and symbols in our present culture. You will take all of these ideas and formulate your own symbol, one that describes you at a glance, and without words. One you think wraps you up as a whole and represents you with a picture. You will create a project using Windows Movie Maker, a .wmv file.

On this video, you should include:

- ☪ The symbol that you created;
- ☪ Pictures or other images that describe this symbol; and why you picked it, i.e. pictures of family, etc.
- ☪ An reflection that describes your family history and it’s connection to your life;
- ☪ A song that you feel best represents your symbol or your life—“a soundtrack to your life”;
- ☪ A poem or short story you compose describing *your* life using the formats we covered, i.e. Egyptian Myth, praise song, Ghazal, etc.;
- ☪ The symbol or something important to you;
- ☪ A symbol you picked from all the cultures that relates to your symbol, and you appreciate and are fond of. The symbol you choose from the other culture needs to be interpreted as it relates to your life, either with a correlation between you and the culture (it may be your family history, etc.), with a poem, or with another work we covered in class, i.e. Mandala, Ghazal, etc.
- ☪ A poem, short story, or other work you composed in class in your journal

Other than the work you pick from your journal and the work you create about yourself, NOTHING ELSE SHOULD BE IN WORDS. Everything should be symbols and music. **This movie needs to be at least 3 minutes long.**

My expectations for your movie:

An “A” movie will:

- ☪ be turned in on time and in appropriate formatting
- ☪ include all of asked artifacts and requirements with accompanying works of at least one page
- ☪ contain music and images that describe and relate without words
- ☪ clearly exhibit how each work or image serves as the source of significant learning about the self, the materials, and/or the learning process

- ∩ clearly exhibit in the how the movie contributes to an overall set of related learning experiences
- ∩ show creativity and hard work
- ∩ be longer than 3 minutes, with relevant data and images that are significant to video

A "B" movie will:

- ∩ be turned in on time and in appropriate formatting
- ∩ include all of asked artifacts and requirements with accompanying works of at least one page
- ∩ contain music and images that describe and relate without words
- ∩ clearly exhibit how each work or image serves as the source of significant learning about the self, the materials, and/or the learning process
- ∩ not clearly exhibit in the how the movie contributes to an overall set of related learning experiences
- ∩ show creativity and hard work
- ∩ be at minimum 3 minutes or less long, does not exceed expectations as an "A" movie would

A "C" movie will:

- ∩ be turned in on time and in appropriate formatting
- ∩ include most of asked artifacts and requirements with accompanying works of at least one page, with some important things missing
- ∩ contain music and images that describe and relate without words
- ∩ not clearly explain how each work or image served as the source of significant learning about the self, the materials, and/or the learning process
- ∩ not clearly exhibit in the how the movie contributes to an overall set of related learning experiences
- ∩ not show as much creativity or hard work
- ∩ be less than 3 minutes long

A "D" movie will:

- ∩ be turned in on time and in appropriate formatting
- ∩ not include all of asked artifacts with accompanying works of at least one page
- ∩ not contain music and images that describe and relate without words
- ∩ not clearly explain how each work or image served as the source of significant learning about the self, the materials, and/or the learning process
- ∩ not clearly exhibit in the how the movie contributes to an overall set of related learning experiences
- ∩ not show creativity or hard work
- ∩ be one minute or less long

An "F" movie will:

- ∩ not be turned in on time and in appropriate formatting

- ∂ not be turned in on time and in appropriate formatting
- ∂ not include all of asked artifacts with accompanying works of at least one page
- ∂ not contain music and images that describe and relate without words
- ∂ not clearly explain how each work or image served as the source of significant learning about the self, the materials, and/or the learning process
- ∂ not clearly exhibit in the how the movie contributes to an overall set of related learning experiences
- ∂ not show creativity or hard work
- ∂ be nowhere near a minute or less

(adapted from Smagorinsky, 2002)

(Adapted from:

http://www.coe.uga.edu/~smago/VirtualLibrary/Amendola_McCarthy_Neumann.pdf and
'Teacher Work Sample Rubric': LAE4360, Dr. Witte. November 19, 2009).

Appendix K

Song 1: The Beatles: "Eleanor Rigby"

Ah, look at all the lonely people.
Ah, look at all the lonely people.
Eleanor Rigby picks up the rice in the church
Where a wedding has been,
Lives in a dream.
Waits at the window, wearing the face
That she keeps in a jar by the door.
Who is it for?
All the lonely people, where do they all come from?
All the lonely people, where do they all belong?
Father McKenzie, writing the words of a sermon
That no-one will hear,
No-one comes near.
Look at him working, darning his socks
In the night when there's nobody there.
What does he care?
All the lonely people, where do they all come from?
All the lonely people, where do they all belong?
Ah, look at all the lonely people.
Ah, look at all the lonely people.
Eleanor Rigby died in the church
And was buried along with her name.
Nobody came.
Father McKenzie, wiping the dirt from his hands
As he walks from the grave.
No-one was saved.
All the lonely people, where do they all come from?
Ah, look at all the lonely people.
All the lonely people, where do they all belong?
Ah, look at all the lonely people.

Song 2: Lupe Fiasco "Paris, Tokyo"

[Chorus]

Let's go to sleep in Paris,
And wake up in Tokyo.
Have a dream in New Orleans,
Fall in love in Chicago,
Mayne.
Wherever I go she goes.

[Verse 1]

I love her
And I hate to leave her lonely
Ring ring went the Iphone, it was my homie
He said, "let's hit Japan,
If we can make 'em jam,
We can make a hundred grand,
Spend it in the south of France
Nothing further." I jumped,
Grabbed my go-yard trunk,
Got ready to 'walk it out,' like Unk
In my John Lennon chucks.
That's when I heard Murder
You're killin me, you're fillin me
With sorrow, sunrise, "goobye"'s,
And "missin you tomorrow"'s.
I turn to see my dream
Love supreme queen, meanest thing on the scene, cry.
I drop my bags in a flash
That's faster one A-T on that dash-er,
To dry your tears.
And wipe the rain from my dear like dash-er,
Use the dame who's the username to all my pass-words.
The reason I get fly as Ivan Jasp-er,
I even keep your picture in my pass-purt.

(love love)

[Chorus]

Let's go to sleep in Paris,
And wake up in Tokyo.
Have a dream in New Orleans,
Fall in love in Chicago,
Mayne.
Then we can land in the motherland,
Camelback across the desert sand.
Take a train, to Rome, or home,
Brazil, forreal.
Wherever I go she goes.
Wherever I go she goes.

[Verse 2]

So let's keep it, real,
All in't together, "free chill!"
Tell the stewardess to throw a movie, on the reel.
Heat up my kosher meal, exchange my dollar bills,
Lean back in my first-class seat, and sleep.
Don't wake me till I land, when they barely understand
What I speak, but they nod to my beats.
I tell my fans who I am and they stand and they clap
They applaud. They love me, my God.
"O'scadie sama'desta" or maybe "au revoir,"
"A spree on Saint Henry," then back to Charles de Gaul.
So I can get home and tell her everywhere that I been,
And, everything that I done, and,
Tell her that she's the one, and, um.

[Chorus]

[Verse 3]

Uh.
Guess who's back in the, house,
With a bunch of souvenirs, and a smile for your mouth.
I really missed you, each and every night I kissed you

In my dreams, 'fore I went to sleep, to La-La land to count them sheep.
I swear you're lookin prettier than ever,
It's got to be a prophecy for us to stay together ever more.
For better or, less or poor, all worth the wait in buried treasure
X's on the shore.
I know my world tour's like war to you,
But Ian said, "Aloha," and Harley said, "Cheers!"
Julian said, "Bonjour!," Big O was like "Yeahhhhh!"
Amanda and Lemessie want to know when we goin there.
Edison sends his love, so does the rest of the club
Of the international play-boys and play-yas.
But I revoke my membership, all for My Tenderness,
She said, "Pursue your interests, 'cause even if
I'm ticketless, I'll be there, by your side,
In your heart and, on your mind."
So, as I taxi down another runway,
I Gotcha, who loves you 'bay?
Now bring it back, now, uh.

[Chorus]

Wherever I go she goes x4.

Song 3: Rascal Flatts: "Skin"

Sarabeth is scared to death
To hear what the doctor will say
She hasn't been well
Since the day that she fell
And the bruise, it just won't go away
So she sits and she waits with her mother and dad
Flips through an old magazine
Till the nurse with a smile
Stands at the door
And says will you please come with me

Sarabeth is scared to death
Cause the doctor just told her the news
Between the red cells and white
Something's not right
But we're gonna take care of you

Six chances in ten it won't come back again
With the therapy were gonna try
It's just been approved
It's the strongest there is
I think we caught it in time

Sarabeth closes her eyes
And she dreams she's dancing
Around and around without any cares
And her very first love is holding her close
And the soft wind is blowing her hair

Sarabeth is scared to death
As she sits holding her mom
Cause it would be a mistake
For someone to take

A girl with no hair to the prom

For, just this morning right there on her pillow
Was the cruelest of any surprise
And she cried when she gathered it all in her hands
The proof that she couldn't deny

Sarabeth closes her eyes
And she dreams she's dancing
Around and around without any cares
And her very first love was holding her close
And the soft wind is blowing her hair

Its quarter to seven
That boys at the door
And her daddy ushers him in
And when he takes off his cap
They all start to cry
Cause this mornin where his hair had been
Softly she touches just skin

And they go dancin
Around and around without any cares
And her very first true love is holding her close
And for a moment she isn't scared.

The Eight Auspicious Symbols of Buddhism

1) **A Conch Shell** - It is an emblem of power, authority and sovereignty whose blast is believed to banish evil spirits, avert natural disasters, and scare away poisonous creatures. The sound of a conch is said to represent the deep, resonant voice of Buddha the conch is used in Tibetan Buddhism to call together religious assemblies. During the actual practice of rituals, it is used both as a musical instrument and as a container for holy water.

2) **A Lotus** - The Lotus is one of Buddhism's best recognized motifs since every important deity is associated in some manner with the lotus, either being seated upon it or holding one in their hands.

The roots of a lotus are in the mud, the stem grows up through the water, and the heavily scented flower lies above the water, basking in the sunlight. This pattern of growth signifies the progress of the soul from the primeval mud of materialism, through the waters of experience, and into the bright sunshine of enlightenment.

Significantly, the color of the lotus too has an important bearing on the symbolism associated with it:

ॐ **White Lotus** - This represents the state of spiritual perfection and mental purity.

ॐ **Red Lotus** - This signifies the original nature and purity of the heart. It is the lotus of love, compassion, passion and all other qualities of the heart.

ॐ **Blue Lotus** - This is a symbol of the victory of the spirit over the senses, and signifies the wisdom of knowledge.

ॐ **Pink Lotus** - This is the supreme lotus, generally reserved for the highest deity. It is associated with the Great Buddha himself.

3) **A Wheel** - The wheel consists of three parts: the hub, the rim, and spokes (usually eight in number). Its basic form is that of a circle - which is recognized across all cultural traditions as a shape that is complete and perfect in itself. These qualities reflect the teachings of the Buddha.

4) **A Parasol (Umbrella)** - Above the mountain is the dome of the sky. This is symbolized by the umbrella, whose important function is to cast a shadow, the shadow of protection.

A traditional Tibetan Parasol is fringed around the edges. The dome symbolizes wisdom, and the hanging skirt, compassion. Thus the composite form of the parasol signifies the union of these dual elements.

5) **An Endless Knot** - The endless knot is a closed, graphic ornament composed of right-angled, intertwined lines. It is theorized that it may have evolved from an ancient naga symbol with two stylized snakes. Since the knot has no beginning or end it also symbolizes the infinite wisdom of the Buddha.

6) **A Pair of Golden Fishes** - In Buddhism, the golden fishes symbolize happiness, as they have complete freedom in water. They represent fertility and abundance as they multiply very rapidly. Fish often swim in pairs, and in China they represented conjugal unity and fidelity, where a pair of fishes would often be given as a wedding present.

7) **A Banner Proclaiming Victory** - The victory banner was adopted by early Buddhism as an emblem of the Buddha's enlightenment, heralding the triumph of knowledge over ignorance. It is said to have been placed on a mountain top by Buddha himself, symbolizing his victory over the entire universe.

8) **A Treasure Vase** - The vase is a short, round vessel with a short, slim neck. On top, covering the opening, there is a large jewel lid indicating that it is a treasure vase.

The symbolic meaning of the Treasure Vase is usually associated with the ideas of storage and the satisfaction of material desires. In the mythologies of many different cultures there are recurring stories that contain the idea of an inexhaustible vessel.

ANCIENT TATTOOS: Theories of Heaven and Earth

Pleasure, Power, Duty

An Article by PJ Reece

Archeologists, when asked if the ancients were tattooed, are typically left holding a sack of fleshless bones, reminding us that tattoo is an ephemeral art, rarely surviving death. But where evidence has survived -- from entombed Egyptian mummies, to the burial mounds of horsemen of the Siberian Plain, to Paleolithic tattoo implements found in prehistoric caves in Spain -- it would appear that tattoos were indeed a feature of prehistoric cultures. We know from studying indigenous peoples in the modern era that tattoos have not been merely decorative, rather, they were charms for protection, amulets for good luck, marks of shame or glory, symbols of faith, proof of maturity or readiness for marriage or battle. They served the sensual, erotic, and emotional aspects of the psyche, providing a source of power, and perhaps more importantly, a reminder of the tattooed citizen's social duty.

Animals were the dominant tattoo motifs in ancient times, and represented personal or clan totems, sometimes imbuing the believer with its spirit. If it was a case of 'mind over matter', it's a psychic feat that today's tattoo aficionado still engages in. From the jungles of Borneo to the tattoo studios of L.A., we humans continue to adopt and display those symbols that resound with unnamed passions deep within us. Mysterious and powerful, this relationship of inner to outer - the skin being the dividing membrane -- is nothing less than the psychic origin of tattoo. An examination of the most ancient tattoo cultures should shed light on this 'imaginal' world from where all tattoo motifs originate.

Due to the lack of preserved skin from ancient times - mummified bodies being exceedingly rare - the journey in search of the earliest tattoos finds us on our knees examining fragments of clay figurines that display tattoo-like etchings.

Detectives may even pick up the trail in a stanza of ancient poetry, or resort to examining myth. From Ancient Greece comes the famous story of Helen of Troy, in which the legendary beauty is abducted by the Trojan, Paris. For his protection, Paris was tattooed as a charm against the arrows of Helen's jealous husband. (Alas, the resulting Trojan Wars saw Paris killed in the end.) Another legend, that of Orpheus, tells of that mythic poet's failed attempt to retrieve his wife from the Underworld. In the aftermath of his grief he wooed young men with his seductive songs, which so enraged Orpheus' female admirers that they tore him limb from limb. The point is not that Orpheus may or may not have deserved such a fate, but that the women tattooed themselves to commemorate their deed (or were tattooed as punishment). The point is - for tattoo hunters both professional and amateur - the ancient myths of Paris and Orpheus speak of tattooing.

The school of 'depth psychology' suggests that archetypal stories (myths) and images underpin our culture and are synonymous with 'soul'. But the old-fashioned scientist in us wants to follow a real trail of blood back to 'where it all started'. Which begs the question - was there a single source to tattooing, a dominant culture from which the art was disseminated around the world (the 'diffusion theory')? Or did tattooing emerge separately and individually in each culture ('independent evolution') as a common response to the very human need to feel more comfortable in one's own skin? Once again, archeologists can't provide us with definite answers. Diffusion, after all, is an entirely mental event, a phenomenon that leaves no archeological footprint.

Christian Tattoos and Tattoo Designs: The History of This Sublime Paradox

A hundred years ago, and you would have been very hard pressed to find anyone wearing a Christian tattoo design. As a part of history, tattoos have been most often frowned upon by not only the Christian clergy, but also the Jewish and Muslim faiths. Because of a Bible verse tucked into the book of Leviticus which states (in the new Message translation written to modern language):

Lev 19:28 "Don't gash your bodies on behalf of the dead. Don't tattoo yourselves. I am GOD."

The art itself was forbidden to the followers of the faith and has only recently been reclaimed by the younger men and women of America and across the whole face of the earth.

The History of the Christian Tattoo Designs

Despite the protestations of parents, preachers, teachers and bosses decrying the practice of getting any tattoos, even Christian themed ones, the modern youth seem to have reclaimed this ancient art and use it to worship God, Jesus and or the Holy Spirit. And while Christians still face dirty looks and a loss of credibility with some folk simply because they have tattoo, that's nothing compared with the displeasure that their tattoos would have cause decades, centuries and millennia ago.

However, there is historical documentation of Christian inspired tattoos dating as far back as the late 5th Century. Then, a man by the name as Manim, had the following phrase tattooed on his thigh: "Manim, the disciple of Jesus Christ". Half of a century later, Procopious of Caesarea reported that several Christians of the later half of the 6th century wore tattoos of crosses or Christ's name on their arms. Later, in 787, at the Council of Calcuth in Northumberland, a report of the Papal legates mentioned two different tattoos. The first were tattoos given in honor of pagan superstitions, and were forbidden to be worn among Christians. The later were tattoos worn or given for the sake of God, and for these were mentioned certain, unspecified heavenly rewards for the wearers.

During the Crusades, Crusader knights were often tattooed with a picture of a small cross design on their hands or arms to show that they desired a Christian burial. Also around this time, people embarking on holy pilgrimages to the Holy Land and other distant places would often get a tattoo during their absence in an attempt to prove that their claims of a pilgrimage were true.

When it comes to modern Christian tattoo, it can most likely be traced back to the times of the counterculture movement of the 60's and 70's. While sex, drugs, and rock and roll were waging a war against Christian culture, devoted Christians emerged who wanted to claim back lost Christian territory. One of the ways that they did this was to reclaim the practice of tattoo for God and Jesus, by getting tattoos that were inspired by Christian and religious symbols and images.

Christian Symbols:

The Cross: Available in several different designs and variation, crosses have become a favorite among Christians with tattoo. In addition, many of the separate denominations of Protestant Christians have their own church emblem or seal which contains a cross.

The Peacock: The peacock was used as an early symbol of the resurrection by Christians in history. Each time the peacock sheds his feathers, the new feathers far surpass the old ones in their beauty.

The Lily: This flower design often appears in connection with the Easter season and has come to symbolize immortality and eternal life.

The Phoenix: This mythical bird, whose life cycle was a constant series of fiery death and rebirth from the ashes, was also a popular Christian sign for the resurrection.

Wheat Heads (generally three of them): This design represented the Bread of Life.

The Pelican: This water bird became a symbol of atonement to early Christians because it was believed that pelicans would draw blood from their own breast in order to feed their young.

The Palm Leaf: While alluding to Jesus' greeting and worship upon his arrival into Jerusalem for his final Passover, the Palm Leaf is also a symbol of heavenly reward.

The Shepherd: Often drawn with the Shepherd carrying a lamb over his shoulders, this image served as a reminder of Jesus' loving care as our heavenly shepherd.

The Triquetra: Easier to understand when illustrated, this geometrical design is composed of one continuous line that creates 3 equal arcs (each arc generally triangular in design) with was used to explain eternity in a continuous form, and the indivisibility of the Trinity.

Nimbuses: Also known as halos, nimbuses are often used in conjunction with pictures of Jesus, Mary, the apostles, saints and martyrs.

I.N.R.I.: This Latin inscription appeared on the head of the cross and says Jesus Nazarenus Rex Iudaeorum, or Jesus of Nazareth, King of the Jews.

The Ship: Showing an image of a ship sailing through rough and stormy seas, this tattoo design speaks of the church's ability to sail unscathed through all perils and still remain alive and well.

The Lamp: Often depicted as the typical oil lamp you associate with genies, the lamp signifies the Word of God.

Fish: Everyone has seen the Christian fish, on cars, arms, legs, back, mailboxes, business signs-- it shows up everywhere. Early Christians used it to identify one another by one person drawing an arched line in the sand with a stick or toe. If the other person was a believer, they would complete the design. The fish was used for this reason because in Greek, the first letter in their translation of Jesus Christ, God's Son, Savior spells out the Greek word for fish (ICTHUS).

The Candlestick: An image that proclaims to the world that you follow Jesus, "the Light of the World".

The Dove: Associated with God's spirit resting on Jesus during his baptism, the dove is now generally associated with the Holy Spirit of the Trinity.

3 Intertwining Circles: These three equal sized interwoven circles symbolize equality, unity and the co-eternal nature of the 3 persons of the Godhead.

Socratic Circle Seminar: Week 3 Name: _____

Feedback Form

Date: _____ Hr: _____

1. Rate the Inner Circle's performance on the following criteria: (circle appropriate number)

Did the participants...	Poor-----	Average-----	Excellent
ⓧ Dig below the surface meaning?	1	2	3 4 5
ⓧ Speak loudly and clearly?	1	2	3 4 5
ⓧ Cite reasons and evidence for their statements?	1	2	3 4 5
ⓧ Use the text to find support?	1	2	3 4 5
ⓧ Listen to others respectfully?	1	2	3 4 5
ⓧ Stick with the subject?	1	2	3 4 5
ⓧ Talk to each other, not just the leader?	1	2	3 4 5
ⓧ Paraphrase accurately?	1	2	3 4 5
ⓧ Avoid inappropriate language?	1	2	3 4 5
ⓧ Ask for help to clear up confusion?	1	2	3 4 5
ⓧ Support each other?	1	2	3 4 5
ⓧ Avoid hostile exchanges?	1	2	3 4 5
ⓧ Questions others in a civil manner?	1	2	3 4 5

2. Name specific persons who did one or more of the above criteria well.

3. What was the most interesting question asked?

4. What was the most interesting idea to come from a participant?

5. What was the best thing you observed?

6. What was the most troubling thing you observed? How could this troubling thing be corrected or improved?

Name: _____ Date: _____

Socratic Circle:

For tomorrow, you need to have read and INTERACTED WITH the following text. By INTERACTING WITH the text, I mean you have personalized it by marking your questions and reactions in the margins next to the text. Organizing your thoughts by using different colors to mark different ideas is extremely effective. Some people think of this as having a conversation with the actual words on the page. Things you should consider doing include:

- ✕ Circling and looking up any vocabulary you don't know
- ✕ Underlining key phrases or points
- ✕ Highlighting areas that remind you of issues we've discussed in class
- ✕ Marking anything you find confusing or important

Write down any discussion questions or points below:

Article #1

'New Jews' stake claim to faith, culture

By Jessica Ravitz, CNN

STORY HIGHLIGHTS

- * Some Gen X and Y Jews are staking creative claims to identity, religion and culture
- * They don't tattoos, blend Jewish sounds with hip-hop, write edgy blogs and own their spirituality
- * "They want to re-engage in the world as Jews, but not solely for Jewish causes," one says
- * Where traditional synagogues fail to touch them, independent groups and alternatives step up

(CNN) -- When Moses came down from Mount Sinai about 3,300 years ago, he couldn't have seen these Jews coming.

A blogger writes about how one of Judaism's holiest days ended, for her, in a strip club, while elsewhere a guy strolls into a tattoo parlor requesting a Star of David. Two women exchange wedding vows in a Jewish ceremony, and hipsters toss back bottles of HE'BREW, The Chosen Beer. A full-time software developer prepares to lead a group in Jewish prayer, as a PhD candidate in Jewish thought pens a letter criticizing Israel's policies.

Meet the "New Jews," as some call them: pockets of post-baby boomers -- or more accurately Generation X and Millennial (Gen Y) Jews -- who are making one of the world's oldest known monotheistic faiths and its culture work for them and others in a time when, more than ever, affiliation is a choice.

"I could wake up tomorrow and say, 'I don't want to be Jewish.' There would be no social, political or economic consequences," said Shawn Landres, the 37-year-old co-founder of Jumpstart, a Los Angeles-area organization that pushes forward out-of-the-box ideas in the Jewish world. "It's true for the first time in thousands of years that we can build the identities we want."

Many of those at the forefront of innovative Jewish construction are rabbis, religious educators, people who know their stuff. But they're not interested in foisting labels on people -- like the denominational terms Reform, Conservative or Orthodox -- nor do they want to perpetuate the pressures that come with fitting into religious, political and social molds.

For Atlanta, Georgia, punk-rock musician Patrick A, or Aleph (the first letter in the Hebrew alphabet), this means he can seamlessly blend who he's been with his newly embraced religious observance.

"When I'm on stage screaming, hitting my face with a microphone and pouring beer on my head, at least I'm singing about the Torah," said the 26-year-old founder of PunkTorah, an outreach effort to inspire Jewish spirituality.

Turns out the traditional synagogue model doesn't have a lock on religious offerings. One alternative that's sprouted up: independent prayer groups that invite the spiritually hungry to study text, as well as shape and lead their own services.

"It's tapping into a need that stems from people wanting to take hold of their Jewish life," said Rabbi Elie Kaunfer, 36, executive director of Mechon Hadar, a New York-based organization that tracks and empowers such groups. He said there are about 60 nationwide. "When the institution wasn't serving the need, people stood up to create their own communities."

It's this kind of innovation that Jonathan Sarna, of Brandeis University and a leading scholar of American Jewish history, can get behind.

"When there's religious complacency, when there's boredom, we're much more likely to see people check out," said Sarna, who is a member of an Orthodox synagogue. The more pressing issue, he added, is whether cultural ties alone can keep Jewish life going.

That concern is a real one, said Steven Cohen, a sociologist at Hebrew Union College in New York. He said about half of young Jews are not marrying Jews, and that only 25 percent of children born to interfaith couples grow up to see themselves as Jewish.

But by making Judaism and its rituals more accessible and meaningful, "Emergent Jews," as they're also often referred to, hope they can inspire a long-lasting connection to their faith.

It's why volunteer-driven educational retreats, sponsored by a group called Limmud (Hebrew for learning), are cropping up in Colorado, Illinois, Georgia and across the globe. It's why Jewish Milestones in Berkeley, California, is helping interfaith, same-sex and other couples have Jewish weddings. And it's why another Bay Area group, Wilderness Torah, hosts Passover in the desert, where participants combine Jewish traditions with their commitment to the outdoors and sustainable living.

Unlike their parents and grandparents, who may have gathered to fight anti-Semitism, remember the Holocaust, rally around Israel and liberate Soviet Jews, many Gen X and Y Jews see their worlds as wide open.

These Internet and media savvy Jews are behind what Ari Wallach, a 34-year-old social entrepreneur and consultant in New York, likes to call "Judaism 2.0."

"They want to re-engage in the world as Jews, but not solely for Jewish causes," said Wallach, who was one of the forces behind The Great Schlep, an online push, featuring comedian Sarah

Silverman, that encouraged young Jews to fly to Florida and convince their grandparents to vote for Barack Obama.

"If asked, 'Would you rather fund raise for trees in Israel or for solar-powered ovens for refugees in Darfur,'" he said, "they're more likely to go with Darfur," which is why the American Jewish World Service, an organization that fights poverty, disease and hunger in the developing world, resonates with many of them in a way other Jewish organizations don't.

In fact, they may not have a relationship with Israel. And if they do, it's often complicated. They might support the country and people while being critical of the government's policies and wanting a Palestinian state, too, as evidenced by J Street, a new left-leaning lobbying group in Washington.

Jay Michaelson, a 38-year-old writer, activist and scholar received a torrent of responses when he recently wrote in *The Forward*, a daily Jewish newspaper, about his ambivalent love for Israel, where he lived for three years.

The reactions that interested him most came from rabbis and Jewish Federation leaders who wrote, "You've said what I cannot say," said Michaelson, who was the founding editor of *Zeek*, an online journal to push discussions about the Jewish tomorrow. "There's a climate of fear, and they cannot speak out on this issue."

But many of these "New Jews" aren't afraid to be who they are, say and show how they feel.

Heeb magazine, a hipster quarterly based in Brooklyn, does this and leaves some cringing. The magazine recently raised a collective "oy" -- and stirred outrage -- when it published a photograph of Roseanne Barr standing at an oven, dressed as Hitler, holding a tray of burnt-Jew cookies. The intention, said publisher Josh Neuman, was to force a conversation about how pervasive Hitler references are in modern culture.

"We aim to elicit responses, even if they're illicit responses," said Neuman, 36, who formerly taught Jewish culture and thought, and worked at the Museum of Jewish Heritage -- A Living Memorial to the Holocaust.

If they can't easily find what inspires them, some create it themselves.

Sarah Lefton, 36, of San Francisco, California, said she developed *G-dcast*, weekly cartoon webisodes -- narrated by a wide cast of characters, including an indie rocker -- to make Jewish learning more engaging, "because God knows we all grew up in boring Sunday school classes."

Allowing younger Jews to connect with their faith while living in a secular world is what drives Aaron Bisman, 29. Inspiration came for him at a 1996 Phish show, when the rock band busted out with a performance of "Avinu Malkeinu," a Jewish prayer. Hearing a non-Jew sing in

Hebrew a song to thousands of fans showed this rabbi's son that Jewish expression could go mainstream, without being limited to Larry David shtick.

So he formed JDub Records, the original label for Matisyahu, the Hasidic Jewish reggae phenom. Bisman's New York nonprofit promotes cross-cultural understanding by putting out innovative Jewish sounds, like hip-hop meshed with Israeli folk songs. JDub also recently adopted Jewcy, an online media outlet rich in blogs and discussions, to help build more bridges.

And mixed in with all this are those who -- irrespective of where they are religiously or in the Jewish community -- advertise their identities with Jewish-themed tattoos, as Andy Abrams, who is behind "Tattoo Jew," a documentary in development, found out.

They're not swayed by the long-perpetuated myth that Jews with tattoos cannot be buried in Jewish cemeteries. While tattoos are prohibited by Jewish law, Rabbi Joel Roth, a professor of Talmud and Jewish law at the Jewish Theological Seminary in New York said he knows of "no Jewish legal source that would prohibit the burial of a Jew who violated that law." If such a prohibition existed, added Florence Pressman, executive director of Jewish Funeral Directors of America, "how would we honor our Holocaust survivors?"

When they're getting inked with Hebrew letters or Jewish symbols, these Jews are not fretting about laws followed by the most observant. Nor are they haunted by the numbers tattooed on arms during the Holocaust, said Abrams, the 40-year-old filmmaker of St. Louis, Missouri. They're taking a bold stand today that they'll carry with them, permanently, into the future.

"They're being overtly Jewish," Abrams said. "They're saying, 'I'm Jewish. I'm proud. And I'm willing to wear it on my skin.' "

Find this article at:

<http://www.cnn.com/2009/LIVING/10/28/new.and.emergent.jews/index.html>

Article #2

The Star Logo

Back to Some believers get lots of ink

Some believers get lots of ink

March 17, 2007

Jennifer Hollett

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Pastor Pernell Goodyear of Hamilton has a variety of tattoos, most of them religious, including Celtic symbols on both shoulders.

PHOTOS BY GLENN LOWSON FOR THE TORONTO STAR

Crosses, praying hands, and scripture. While icons of faith, these images are also popular and trendy tattoos. Mary J Blige's tattoo cross was visible at The Grammys, and Justin Timberlake has both a cross and a guardian angel inked on his skin. With the new generation of young Christians decked out in jeans and Chuck Taylors, tattoos compliment the look with a permanent commitment to Christ.

Tattoos used to be associated with truckers, sailors, and convicts. Over the last decade, things have changed with alternative culture moving into the mainstream, introducing body art to anyone and everyone. This includes Christians. Jay Bakker is probably the best-known alt pastor thanks to his parents Jim and Tammy Faye, and the One Punk Under God documentary series on the Sundance Channel. His personal style includes bad boy tattoo sleeves, piercings, and black t-shirts.

"People are trying to translate Christianity so it's not their father's Christianity," explains Lauren Sandler, author of *Righteous: Dispatches from the Evangelical Youth Movement*. The cover of *Righteous* features a tattooed young man praying. "It's something that feels hip, and new, and young. Something they can really own. Tattoos are as much a part of that as the rock guitars you hear in worship services."

Pernell Goodyear looks more like an indie rocker than a pastor. He's actually both. As well as a blogger, husband, and father of three. Goodyear works for the Salvation Army and is director of The Freeway Coffee House in Hamilton.

"Looks wise, I've never really fit into the whole church mould thing," Goodyear says. As a result, he had a really hard time figuring out his calling as a pastor. "I'm just a normal, cool dude I suppose."

This cool dude sports funky glasses, stretched ear piercings, and an assortment of tattoos; some religious, some not. The religious tats include a crown of thorns, a Celtic cross, the word "shalom," and a portrait of Jesus.

"It's bad-ass Jesus, not namby pamby Jesus," says Goodyear, laughing. "That's important to note."

Religioustattoos.net is a website devoted to Judeo-Christian body art. The site is run by Jason Gennaro, a Catholic, married father of four living in Toronto. Gennaro created religioustattoos.net because he couldn't find any religious tattoo websites in the late '90s when he was looking for tattoo ideas.

"I love Christ, I love tattoos, and I thought what better way – create a site that people can share their artwork and inspire others," he says.

His website features more than 1,000 photos of religious tattoos from a wide range of folks, as well as a section on Bible support for tattoos.

So what does the Bible say about tattoos? Eric, who prefers not to have his last name mentioned at risk of offending anyone, is a tattoo artist with 19:28 Tattoos. 19:28 is a reference to Leviticus — "'You shall not make any cuts in your body for the dead nor make any tattoo marks on yourselves: I am the Lord.

Eric, who doesn't identify with a particular religion but believes in a higher power, read the Bible and found Leviticus quite interesting. He thought 19:28 was a great name for his tattoo practice. "I actually had an incident at a shop I was working at where the guy wanted to get a cross. And I said, 'Do you realize that that's a sin?' I asked him why he wanted it, and he said because 'I'm a Christian' ... I quoted that line from the Bible and he was really upset. And he stormed out."

Both Goodyear and Gennaro stress it's difficult to address what the Bible says about tattoos in a sound bite.

"There are lots and lots of other things in Leviticus that people completely blatantly ignore," argues Goodyear. "Christians through the centuries have basically picked and chosen what they believe and what they don't believe."

Leviticus also addresses issues like homosexuality, slavery, and the consumption of blood. Goodyear, a self-identified "emerging Christian," prefers to focus on what Jesus said and did, and to follow his word.

Gennaro also does not believe that the Bible forbids tattoos.

"Yes there is an Old Testament prohibition against tattoos but, like everything in the Bible, it has to be taken in context," argues Gennaro.

Eric describes Leviticus as "an old rule book". When he read through it, he found a lot of the rules made sense historically but are now outdated.

The back of Eric's neck features a "religious tattoo." It's a design of a sacred heart, with the word "Amen" written across it. The "Amen" has devil horns and a tail attached.

"I've just always thought that a lot of the problems in the world today are caused by religion," he says.

As an artist, Eric feels there is an obvious connection between religious iconography and tattoos. "It's just such interesting and beautiful imagery, I think it translates really well into a tattoo."

Sandler says that many Christians told her that getting a tattoo is also a connection to the pain that Jesus felt of the cross.

"I think that the way that the evangelical youth movement is spreading is really through these dramatic exertions of identity and commitment, and that's very much what tattoos are. They're a way of branding oneself."

Gennaro has found tattoos to be great way to witness to other people about Jesus.

"You wouldn't believe how many people ask me about my tattoos – what they mean, why I got them," he says.

He has 14 tattoos including crosses, Jesus, the Holy Spirit, and the fish symbol. All are featured on religioustattoos.net

Last year, Gennaro took his family to Walt Disney World and ended up chatting with strangers about ministering to youth and Jesus. Both conversations were sparked by his religious body art.

It's about showing people what's important to him.

"You want people to know, at a glance, more about you," he says. "We're a visual culture, we give off clues about what's important to us in all sorts of things. The way we dress, the way we cut our hair.

"Tattoos are a further extension of that."

Article #3

KANJI CLINIC

Kanji tattoos are primarily for Western eyes

by MARY SISK NOGUCHI

Tattoo culture in Japan, especially among Japan's gangster element, has a rich history. While some young Japanese are breaking the traditional taboo and obtaining discreet tattoos, they almost never opt to have Chinese characters etched permanently on their bodies. Kanji tattoos are a Western phenomenon.

My own introduction to kanji tattoos began two years ago, when questions such as the following, in English and Spanish, came pouring into the newly opened Kanji Clinic Web site: "How do you write 'Crazy Witch' in kanji? My sister wants to tattoo it on her ankle." Or how about "Unconditionally Loved," "Agony and Ecstasy," "Unborn Child," "Larry," "Drink-Get Drunk-Vomit-Pass Out"?

During our family's summer vacation in my hometown, Asheville, North Carolina (pop. 68,000), I resolved to find out why kanji-illiterate Caucasian Americans have Chinese characters indelibly inked on their bodies. I instructed my 8-year old son, who currently can write 300 Chinese characters, to keep his kanji radar out for potential subjects. Sean's first sighting took place at a minor-league baseball game. "Hey, Mom," he whispered, "Why does that man over there have the kanji for 'leg' tattooed on his arm?"

To Sean's horror, I walked right over to the man and inquired about the artwork on one of his iron-pumping biceps. His response? "Oh, so it means 'leg'? Well, I just saw the symbol somewhere and liked the look of it. I didn't think about the meaning."

I decided to have a chat with a tattoo artist, "Moto," at Morpheus, his shop in West Asheville. Moto estimates that 25 percent of his work involves reproducing Chinese characters. He thinks that the popularity of martial arts and Japanese animation have helped create the kanji tattoo boom in the United States that began about 10 years ago.

Moto says many tattoo virgins choose to start with a kanji because such a tattoo packs a lot of meaning into a limited space. About half of his kanji tattoo clients enter the studio with a clear idea of their desired character(s); the remainder know only they want kanji of some sort. Moto keeps a dictionary of Chinese characters on hand. For obscure requests, his clients go to a Chinese restaurant and ask an employee to write out the desired kanji. Moto has never formally studied kanji or calligraphy, but he lovingly creates brush-like strokes in his kanji tattoos, instead of simply stenciling the outline of the character and filling it in with dye, as many tattoo artists do.

At Morpheus, the most popular kanji tattoos for women are "Love" and "Beauty," and for men, "Dragon," "Tiger," and zodiac signs. Some clients elect to have their first names transliterated into kanji -- many have the mistaken idea that kanji can simply be substituted for the ABCs in an English name.

Typing "kanji tattoos" into a search engine brings up photos of Caucasian arms and backs bearing a smorgasbord of kanji. Some two-character tattoos like "Woman-God" (megami, "goddess,"), "Heaven-Envoy" (tenshi, "angel"), and "Without-Limit" (mugen, "infinity") are actual Japanese words. But creative combinations like "Girl-Power," "Life-Change," "God-Belief," and "Big-Daddy," do not exist in Japanese or Chinese.

East Asians and Asian Americans may view these bizarre creations with amusement or disgust. For example, Dan Wu and Jean Chen, writing in Stir Magazine, view a kanji tattoo as "the superficial possession of a cultural trinket without [the owner] having an understanding, or even a willingness to understand, its true significance." Their censure calls to mind the complaints from English-speaking ex-pats in Japan about Japanese distortions of the English language (a la "Enjoy human life") known as "Japlish." The goal of Japanese designers who relentlessly pump out Japlish is not to put "good English" on T-shirts and the like, but to appeal to Japanese consumers' tastes.

In the same way, kanji tattoos are created by Westerners for a Western audience. If this audience were not kanji-clueless, the bearer would lose the power to decide whether to reveal the character's "secret" meaning to others. This, according to Moto, is what makes kanji tattoos so enticing in the first place. In this context, the literal Japanese or Chinese meaning of kanji tattoos -- or the lack of it -- seems of minimal importance.

Kanji tattoo questions are referred to japanese.about.com/bltattoo.htm. To read 43 other Kanji Clinic columns, visit www.kanjclinic.com

The Japan Times: Thursday, Oct. 9, 2003

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<http://search.japantimes.co.jp/cgi-bin/ek20031009mn.html>

Ghazal by Mimi Khalvati

If I am the grass and you the breeze, blow through me.
If I am the rose and you the bird, then woo me.

If you are the rhyme and I the refrain, don't hang
On my lips, come and I'll come too when you cue me.

If yours is the iron fist in the velvet glove
When the arrow flies, the heart is pierced, tattoo me.

If mine is the venomous tongue, the serpent's tail,
Charmer, use your charm, weave a spell and subdue me.

If I am the laurel leaf in your crown, you are
The arms around my bark, arms that never knew me.

Oh would that I were bark! So old and still in leaf
And you, dropping in my shade, dew to bedew me!

What shape should I take to marry your own, have you
-hawk to my shadow, moth to my flame- pursue me?

If I rise in the east as you die in the west,
die for my sake, my love, every night renew me.

If, when it ends. we are just good friends, be my Friend,
muse, lover and guide, Shamsuddin to my Rumi.

Be heaven and earth to me and I'll be twice the me
I am, if only half the world you are to me.

Socratic Circle Seminar: Week 4

Name: _____

Feedback Form

Date: _____ Hr: _____

7. Rate the Inner Circle's performance on the following criteria: (circle appropriate number)

Did the participants...	Poor-----	Average-----	Excellent		
<input type="checkbox"/> Dig below the surface meaning?	1	2	3	4	5
<input type="checkbox"/> Speak loudly and clearly?	1	2	3	4	5
<input type="checkbox"/> Cite reasons and evidence for their statements?	1	2	3	4	5
<input type="checkbox"/> Use the text to find support?	1	2	3	4	5
<input type="checkbox"/> Listen to others respectfully?	1	2	3	4	5
<input type="checkbox"/> Stick with the subject?	1	2	3	4	5
<input type="checkbox"/> Talk to each other, not just the leader?	1	2	3	4	5
<input type="checkbox"/> Paraphrase accurately?	1	2	3	4	5
<input type="checkbox"/> Avoid inappropriate language?	1	2	3	4	5
<input type="checkbox"/> Ask for help to clear up confusion?	1	2	3	4	5
<input type="checkbox"/> Support each other?	1	2	3	4	5
<input type="checkbox"/> Avoid hostile exchanges?	1	2	3	4	5
<input type="checkbox"/> Questions others in a civil manner?	1	2	3	4	5

8. Name specific persons who did one or more of the above criteria well.

9. What was the most interesting question asked?

10. What was the most interesting idea to come from a participant?

11. What was the best thing you observed?

12. What was the most troubling thing you observed? How could this troubling thing be corrected or improved?

Name: _____ Date: _____

Socratic Circle:

For tomorrow, you need to have read and INTERACTED WITH the following text. By INTERACTING WITH the text, I mean you have personalized it by marking your questions and reactions in the margins next to the text. Organizing your thoughts by using different colors to mark different ideas is extremely effective. Some people think of this as having a conversation with the actual words on the page. Things you should consider doing include:

- ✕③ Circling and looking up any vocabulary you don't know
- ✕③ Underlining key phrases or points
- ✕③ Highlighting areas that remind you of issues we've discussed in class
- ✕③ Marking anything you find confusing or important

Write down any discussion questions or points below:

Article #1

CNN.com

Powered by

Canada to open prison tattoo parlors Move spurred by drive to prevent spread of diseases

By Emanuella Grinberg

Court TV

(Court TV) -- When Todd Matchett went to prison for second-degree murder in 1986, a fellow inmate threaded a guitar string through a Bic pen, attached it to a cassette Walkman motor, and tattooed the grim reaper on Matchett's left shoulder.

Six months away from his release, Matchett may finally see the day when fellow inmates at the Dorchester Penitentiary in New Brunswick, Canada, can get tattoos through legitimate means while serving time.

From Conception Bay to Medicine Hat, Canadian inmates may be able to safely tattoo themselves as soon as 2005 if a test of onsite prison tattoo parlors this summer proves successful.

Correctional Services Canada announced the pilot program's launch in March as part of its campaign to combat the wide prevalence of blood-borne diseases in Canadian prisons.

A recent survey among inmates in Canadian prisons indicates at least 26 percent of inmates have hepatitis C, 30 times the prevalence of the disease in the general population.

"We think when people go to prison, we never have to think about them again," said Dr. Francoise Bouchard, the director general of Health Services for Correctional Services Canada. "But 95 percent of our inmates will eventually be released back in the community, so prisons have a public health responsibility."

Bouchard says the program is Canada's latest "harm-reduction initiative," following the successful implementation of methadone treatment clinics in each of the country's 53 prisons last year.

"At least 45 percent of inmates admit to tattooing themselves in jail, most of it done with very unsafe equipment such as knives and pens that are shared with others," Bouchard said.

Matchett, who gave Courttv.com a phone interview from prison, says he's seen his share of infected inmates, although he has managed to steer clear of contracting any diseases.

"Seeing how it's illegal right now to give or receive tattoos, you've got a lot of people going to the same guys who are using the same equipment on everyone," he said. "You run a gamut of cross-contamination."

Matchett sees several other perks of the program besides safe tattooing, including price stabilization.

"A four by six inch tattoo on your shoulder goes for about 10 bales of tobacco," about 20 packs of cigarettes, Matchett said. "This way wouldn't cost us much more than the price of the needle."

Prison tattoo parlors also would enable inmates to cover up unsightly tattoos for when they leave.

"A lot of fellas get some pretty hard-looking tattoos, like swastikas or hate writing," Matchett said. "That may make them tough inside here, but they're not looked upon so positively once you get outside."

Inmates will be trained to staff and operate the tattoo parlors once six of them open in facilities throughout Canada.

"They're not going to learn to do professional designs, surely," Bouchard said. "But they will learn the basics of hygiene."

The training and job experience may also benefit convicts after they complete their sentences.

"It'll give the inmates some workable release skills for when they get back on the streets," Matchett said.

Michael Jacobson, a professor of criminology at John Jay Law School in New York City and a former commissioner for the New York City Corrections Commission, says Canada has a strong reputation when it comes to preparing inmates for release back into the society.

"Canadian corrections are generally much more into rehabilitation in prisons and re-entry," Jacobson said. "They're not as punishment-oriented as we are. There is an emphasis on dealing with the underlying issues."

Will the United States ever open tattoo parlors in its correctional facilities?

"I think the attitude in the U.S. is changing. A lot of policy makers are opening up to that sort of thinking," Jacobson said. "But there's not a lot of money for programs like that, and the Canadian system is much smaller than ours."

Because tattoo artistry in Canada is apprenticeship-based and not regulated, Canadian tattoo artist Justin Winstanley believes the basic mechanisms of tattooing are easy to learn.

"Because it's a trade more so than an art form, the principles are fairly straightforward," Winstanley said. "But it requires a special sort of person to master the finer points. But art is subjective ? the one constant should always be safety."

He said he supports the pilot project in principle, even if it reinforces negative stereotypes regarding tattooing.

"Sure, on the one hand, it associates tattooing with prison once again, but any positive move toward making the process safer legitimizes it for the rest of us," said Winstanley, who owns of the Belmont Tattoo Lounge in Thorold, Ontario.

Winstanley said careless oversights account for most risks arising from tattooing, when improper hygiene procedures result in superficial skin infections to staph, up to any of the hepatitis infections or syphilis.

He cites one case in which someone popped the staples out of a Bible to use as a makeshift needle and used the soot from burned pages as ink.

"At worst, a tattoo job can leave you a permanent reminder of the experience other than the tattoo," Winstanley said. "Those situations are on par with back-alley surgery."

Find this article at:

<http://www.cnn.com/2004/LAW/05/04/tattoo/index.html>

Article #2

Sex-change tattoo op on NHS

Paul Britton

April 19, 2006

A FORMER sailor who became a woman after sex-swap surgery has secured NHS funding to have her tattoos removed.

Tanya Bainbridge, 57, from Middleton, says she needs the '2,500 laser treatment because her tattoos are "unladylike" and she can't wear sleeveless dresses in the summer.



TATTOOS: Tanya

Middleton and Heywood Primary Care Trust has approved the funding and Tanya is waiting for a date for surgery at Charing Cross Hospital in London, where she underwent her '20,000 sex-change operation on the NHS in 2001.

It is understood that health bosses will also pick up the tab for her travel expenses.

Anger

The decision to pay for tattoo removal has angered campaigners who were forced to fight for funding to receive the potentially life-saving breast cancer wonder drug herceptin.

Radcliffe mum-of-two Amanda D'argue, who has just started herceptin treatment after a 12-month campaign, said patients should be prioritised for NHS treatment according to need.

The 39-year-old said Tanya's gender was not an issue but people should be forced to pay for tattoo removal because they were a personal choice.

"Having tattoos is a personal choice. Being diagnosed with cancer is not," Amanda said.

"Funding for life-saving treatment should take precedent over funding for cosmetic treatment.

Trusts say that the money is not there - surely there should be some sort of prioritisation."

Designs

Unemployed Tanya, who fathered nine children as Brian Bainbridge before becoming a woman, says the surgery is essential for her well-being on "psychological" grounds. She had large naval designs tattooed on her forearms during a 12-year span in the Merchant Navy from 1964 as well as other personal tattoos.

She said: "I understand that spending NHS cash on removing my tattoos might be controversial but it is essential for my well-being.

"I have suffered from depression and the tattoos are not very ladylike.

"I know there are cancer patients who can't get funding on the NHS, and I can see their side, but it is my life and I am entitled to this as much as anyone else.

"I wish I had never had my tattoos done but I can't change that now. I need to get rid of them to make me more feminine."

Depressed

Tanya lives with her partner of five years Mark Sutton, 48, in Hollins, Middleton.

He told the M.E.N. that the tattoos had made her depressed.

Mark said: "She has had a letter confirming the funding and is waiting for a date.

"She just wants rid of the tattoos. They have been depressing her and she is embarrassed.

"She wants to wear short sleeve shirts as they do not look very ladylike. She is a new person these days."

A spokesman for Middleton and Heywood Primary Care Trust said: "We are unable to comment on this case because of the Data Protection Act."

http://www.manchestereveningnews.co.uk/news/health/s/211/211096_sexchange_tattoo_op_on_nhs.html

Article #3

NO CASE OF AIDS TRANSMISSION EVER DOCUMENTED IN A U.S. TATTOO STUDIO Statistics Show Lower Hepatitis Risk in Tattoo Shops than in Dentists' offices

The health risks associated with commercial tattooing are often exaggerated when individuals or groups mount campaigns to prohibit the opening of tattoo shops in their community, according to news accounts from across the U.S.

image

Opposition groups trying to block the opening of tattoo studios frequently allege that such shops pose serious health risks. But the findings of the country's top community health authorities provide no factual basis for such a claim.

By the mid 1990s, according to U.S. News & World Report, tattooing had become one of America's fastest growing categories of retail business. There were now an estimated 15,000 tattoo studios in operation as the once-taboo practice of body-marking continued to gain broader acceptance and popularity throughout mainstream society.

As part of this cultural change, growing numbers of professional tattoo artists are opening -- and attempting to open -- studios in middle-class cities and towns that have never had such establishments in their business districts.

Inaccurate Risk Allegations

Reports indicate that the ensuing public debate routinely includes grossly inaccurate pronouncements about the health risks of tattooing. Some local newspapers and TV stations have stated, implied or suggested in their reports that tattooing may involve unusually high risks related to the transmission of such diseases as HIV/AIDS and hepatitis.

Letters to the editor in some publications have often flatly stated that tattoo shops are major sources for AIDS and Hepatitis. For instance, one letter to a community newspaper in southern New Jersey charged that tattooing was involved in "the terrible price paid by loss of human life to AIDS" and went on to mention Hepatitis in a similar manner.

In response, local New Jersey tattoo artist Patrick Levins wrote: "While I understand how the debate about America's shifting cultural attitudes toward tattooing can get emotional, I think responsible citizens will agree it's important to address such health issues factually and logically."

Federal Disease Experts

One place where local citizens and journalists can find authoritative information about the epidemiology -- or the transmission and risk -- of AIDS and Hepatitis is the Centers for Disease Control (CDC).

CDC is the nation's foremost authority on communicable diseases. It plays the leading role in investigating and documenting the patterns and image causes of AIDS and Hepatitis throughout the United States. Headquartered in Atlanta, Ga., the CDC maintains a large World-Wide Web site (www.cdc.gov) on which it regularly publishes and permanently archives in-depth information about its findings. It also makes its data available for free to newspapers, local libraries, public health agencies and any local government official or citizen who requests it.

CDC categorizes tattooists as "personal service workers" along with hairdressers, barbers, manicurists, acupuncturists, and massage therapists. Since the early 1980s, this overall category of workers has received intense scrutiny in ongoing CDC investigations of how the HIV virus that causes AIDS is spread.

Brief but Dramatic: CDC AIDS Data

The CDC summary data about tattooing and HIV is as brief as it is dramatic. In its HIV/AIDS Surveillance Reports, CDC has consistently noted that it has documented "no cases of HIV transmission through tattooing" anywhere in the country since it began tracking such data in 1985 [1]. By comparison, there have been at least 7 cases of HIV transmission associated with dentists and dental workers.

Hepatitis: More Dentists Than Tattoos

About hepatitis: Of the 13,387 annual cases of hepatitis detailed in the most recent CDC report, 12 are associated with tattoo studios. By comparison, 43 cases -- or better than 300% more -- are associated with dental offices [2].

Both numbers would appear to represent low levels of hepatitis risk -- a risk that has been further reduced by new safety procedures required by state law of both dental offices and tattoo studios.

Some political pundits have noted that, given the statistics, community activists who are sincerely concerned about the potential spread of AIDS or hepatitis would do better to concentrate on local dentists rather than local prospective tattoo shop operators.

Other observers point out that while it is important to be vigilant for potential community health problems, there is no documentable basis to support public allegations that the process of contemporary commercial tattooing is an unreasonably disease-prone one.

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Theme for English B

by Langston Hughes

The instructor said,
*Go home and write
a page tonight.
And let that page come out of you—
Then, it will be true.*

I wonder if it's that simple?
I am twenty-two, colored, born in Winston-Salem.
I went to school there, then Durham, then here
to this college on the hill above Harlem.
I am the only colored student in my class.
The steps from the hill lead down into Harlem,
through a park, then I cross St. Nicholas,
Eighth Avenue, Seventh, and I come to the Y,
the Harlem Branch Y, where I take the elevator
up to my room, sit down, and write this page:

It's not easy to know what is true for you or me
at twenty-two, my age. But I guess I'm what
I feel and see and hear, Harlem, I hear you.
hear you, hear me—we two—you, me, talk on this page.
(I hear New York, too.) Me—who?

Well, I like to eat, sleep, drink, and be in love.
I like to work, read, learn, and understand life.
I like a pipe for a Christmas present,
or records—Bessie, bop, or Bach.
I guess being colored doesn't make me *not* like
the same things other folks like who are other races.
So will my page be colored that I write?
Being me, it will not be white.
But it will be
a part of you, instructor.
You are white—
yet a part of me, as I am a part of you.
That's American.
Sometimes perhaps you don't want to be a part of me.

Nor do I often want to be a part of you.
But we are, that's true!
As I learn from you,
I guess you learn from me—
although you're older—and white—
and somewhat more free.

This is my page for English B.

Remember

by Joy Harjo

Remember the sky that you were born under,
know each of the star's stories.

Remember the moon, know who she is. I met her
in a bar once in Iowa City.

Remember the sun's birth at dawn, that is the
strongest point of time. Remember sundown
and the giving away to night.

Remember your birth, how your mother struggled
to give you form and breath. You are evidence of
her life, and her mother's, and hers.

Remember your fa.ther. He is your life also.

Remember the earth whose skin you are:
red earth, black earth, yellow earth, white earth
brown earth, we are earth.

Remember the plants, trees, animal life who all have their
tribes, their families, their histories, too. Talk to them,
listen to them. They are alive poems.

Remember the wind. Remember her voice. She knows the
origin of this universe. I heard her singing Kiowa war
dance songs at the corner of Fourth and Central once.

Remember that you are all people and that all people are you.

Remember that you are this universe and that this universe is you.

Remember that all is in motion, is growing, is you.

Remember that language comes from this.

Remember the dance that language is, that life is.

Remember.

Appendix S

How to make a Mandala?

We suggest that you use a fine point pen. Start writing from the smallest, center-most inner circle.

Write the words as closely as possible to each other. Write in a clockwise direction. (If your language reads from right to left, write counter clockwise)

When you have filled in one ring, move to the next ring up. When you write in the outermost ring, take care that the last word completely fits in the ring. You are free to choose the writing instruments, colors, style of writing, designs and positive words you like.

You may want to use a pencil first to draw a design on the paper. Changing the color of the pen as you come to design, creates the image. You may like to use just one color or may be no design. The choice is yours, it is your creation.

You can write any language and any alphabet that you wish. You can also combine various languages or writing systems. You can use the same expression again and again or you can mix various ones. We invite you to try this joyful experience for yourself and for the planet and discover the beauty of your creation through the power of your positive words.



http://www.byakko.org/4_project/proj_mandala/mandl_how.html

Making a Mandala Quilt:

"This Community Quilt Mandala was created by three 5th grade classes at Mt. Erie Elementary School in Anacortes, Washington, USA. This collective art project is a "warm up" exercise used in Mandala Project workshops to introduce students to the idea of joining with others to create something beautiful, as well as practice coloring techniques and color theory. It is a wonderful example of art that is created from a central theme, in which artists maintain their individuality while unifying to create something larger than themselves. **The title of the quilt is "Unity, not Uniformity."**"



<http://www.mandalaproject.org/education/Workshops/Quilt/Main.html>

Appendix T

“Praise Song” Assessment

5 points	3 points	0 points
Mimics style of example in class	Mimics style of example in class	Random style, not following directions
“Song” Idea flows; not choppy or incoherent	Idea flows, but not very well	Incoherent, off topic
Creative	Creative, but not enough for a “5”	Boring, no creativity visible what-so-ever
Appreciates original example and adds to it	Appreciates original but still not good enough for a perfect score, visible flaws	Horrible example of appreciation
Well-written	Well-written	Not written at all, or visibly bad on purpose.

Appendix U

Short Story Assessment “Borneo”

10 points	5 points	0 points
Contributed to story and participated in presentation	Either did not contribute or did not participate in writing	Did nothing
Created an original idea	Created an original idea, but was poorly written	Did not create anything, or didn’t help at all
Was professional and pleasant while speaking in front of class	Was professional, but bored and less appealed in an obvious way	N/A

Appendix V

Name: _____

Block: _____ Date: _____

Definitely Definitions

Write the answer you feel best describes the definition from the words we reviewed. Then, create an example of the definition. 2 points for correct word, 1 point for example; total of 3 points per question. Total quiz points: 18

1. The use of special figures or marks of identification to signify an important message or divine being is called _____.

An example of this:

2. An obvious and intentional exaggeration, such as a figure of speech or metaphor used to describe a situation, sometimes considered an idiom is _____.

An example of this:

3. Creating character for an inanimate object or an abstract notion; attaching meaning, symbolism and sensuality to an object or representing nature is described as _____.

An example of this:

_____.

4. A story, tale or representation of a person's life, whether it's past, present or future, true or imaginary, and interpreted with art, literature, music, etc. is a(n) _____.

An example of this:

5. The use of vivid or figurative language to represent objects, actions, or ideas to create a picture in the reader's mind would best be described as:

_____.

An example of this:

6. One thing conceived as representing another; a symbol, or a figure of speech to represent something else is a(n) _____.

An example of this:

Extra Credit: 2 points

What is the name of the cotton cloth produced in Ghana, Africa? We reviewed this in class.

Answer: _____

This quiz was adapted from another one of my quizzes from Project 3, for the class EDF4430-01:
S. Tackett, created on 11/3/2009.

Answers:

1. Symbolism

Example: A Cross for Christian faith

2. Hyperbole

Example: "I'm so hungry, I could eat a horse", an exaggeration of their hunger.

3. Personification

Example: A black cat representing a witch

4. Narrative

Example: Olive Oatman's tale in *The Blue Tattoo: The Life of Olive Oatman* by Margot Mifflin

5. Imagery

Example: A description of a desert, barren and uninhabited to represent a woman unable to become pregnant.

6. Metaphor

Example: "You're in a sea of trouble," representing a large amount of trouble.

Extra Credit: Andrika. Students can still receive points if it is not perfectly spelled. If it is way off: no points

Analysis on *The Blue Tattoo*

Write a **three-four page analysis** of the book and how it relates to our tattoo unit. I want to know what you felt on this book, how poorly or well you think it was written, what you think of Margot as an author. Also, what was the symbolism of Olive's tattoo? What did it mean to the Navajo tribe? I don't want this to be a paper full of facts. Please give me your thoughts, ideas, reactions and feelings towards this book and Olive.

Some questions you can include:

- ✚ How did Olive end up feeling after she left the tribe?
- ✚ What did she feel after receiving her tattoo, and then entering white society again?
- ✚ Do you think Olive really enjoyed the "freedom" of the Navajo lifestyle? Or do you think Mifflin portrayed her inadequately?
- ✚ What do you think Margot Mifflin should have included in the book?
- ✚ Was the narrative a beneficial to Olive's story, or did it portray her inappropriate and ineffectively?

Feel free to add any information you wrote in your journals and ideas you had while I was reading this in class. I have passed back your journals by now-- you should have access to your thoughts on this topic.

Also, cite any outside sources you used. Feel free to interpret and include quotes from other people. Just don't copy and paste their work and call it your own. This will be going to "Turnitin.com", so you will be caught if you plagiarize.

Due: Friday of this week, Day 25.

Rubric:

20 pts.	10 pts.	5 pts.	0 pts.
Paper is well researched	Paper is researched, but not as well,	Barely researched, way under minimum	Did not do the assignment;
Little to no non-cited sources, not purely quoted.	Includes too many facts for full credit.	No direction, only facts randomly copied and pasted	Plagiarized; Facts only paper
Creative and flows well	Creative but more choppy than a full credit paper	Not well written, barely shows creativity	Did not do the assignment
On- topic, answers questions and provides their own insight	On topic, but less focused, provides less of their own opinion	No opinion, very off-topic, barely any focus	Did not follow directions what-so-ever.
Little to no grammar and spelling mistakes, turned in on time	More mistakes on spelling and grammar, turned in on time	Many mistakes, hard to read, turned in late	Did not do the assignment

Appendix X

Mandala Rubric

10 points	5 points	0 points
Includes symbol in the middle	Includes symbol in the middle	Did not do the assignment
Includes poem around with 7 at least lines or more	Includes less than 5 lines of a poem	
Creative, shows effort	Creative, but shows less effort	
Little to no mistakes	More noticeable mistakes	