EXPLORING CHILDHOOD/MODULE THREE: FAMILY AND SOCIETY

Family and Society

Teacher's Guide Part One

Including a Workshop for Teachers

experimental edition

M. Feet

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EXPLORING CHILDHOOD / Experimental Edition

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Socialization Is . . .

With this module, the focus of Exploring Childhood shifts from the way children's minds and bodies develop to the social forces that influence them. The central concept for the module is *socialization*, which can be defined many ways:

. . . .the process by which an individual, born with the potential to develop a wide range of behaviors, is led to develop just a few behaviors that fall within the spectrum of what is customary and acceptable according to the standards of his or her group.

... how you learn what's good and what's bad.

...the process by which people develop into members of their social system.

...learning what to expect and being able to, you know, get along.

teaching kids how to behave!

. . . .the influence of human forces on the development of an individual, whether through direct face-to-face interactions or through the beliefs and institutions that have been built by many people over generations.

. . .a two-way process — while society transmits messages to the child, the child is growing in a capacity to evaluate those messages and to adapt, accept, or reject them. In turn, the child somewhat influences, or socializes, the individuals and institutions in his or her life.

Contents

This module invites you to explore some of the ways in which people affect one another, both through person-to-person contact and through membership in a society. We hope this experience will help you and your students build an understanding of the concept of socialization, and come to see its significance in your lives and in the lives of children.

I guess I have two reasons for being personally interested in socialization. In the first place, when I interact with children, I want to be aware of the way in which what I do and say affects them — and aware of how they are affected by their parents, acquaintances, the stories they hear, the games they play, the programs they watch, and the places they go. Second, I want to understand how I was affected by my parents and by the culture I grew up in and still live in. Maybe getting some perspective on how my culture affects me can help me become a little more independent of its influences!

--From a Teacher's Journal

Family and Society

Module Introduction

RESOURCES

As students explore how family, society, and children all influence one another, they will be asked to use a variety of resources: documentary films, personal experiences (their own as well as those provided in autobiographical readings), activities to help them clarify values, the opinions of others, their own observations in fieldsites and their community, and data they collect during independent study projects. Information, insights, and ideas drawn from these resources can then be applied to the central question of the module: Who affects whom and how?

GOALS

Basically, there are seven goals:

- To heighten perception of "messages" transmitted in everyday human interactions.
- To explore how values are reflected in behavior.
- To become more aware of one's own expectations and values for children and of how these relate to one's work with children.
- To develop sensitivity for other families' traditions, life-styles, and values.
- To become perceptive about messages the larger society transmits, and how these affect children.
- To consider the relationship between messages at home, at school, and in the larger society.
- To consider what outside resources families need for raising children and to look at how a society provides these resources.

FORMAT

The module is divided into three units. "Children at Home," the first unit, looks at interactions within children's families. "Beyond the Front Door," the second unit, considers children's interactions with people and places beyond their immediate families. Unit Three, "Children in Society," focuses on the larger society and the way it influences the environment, the resources, and the climate of beliefs and values in which families raise their children.

Although each unit highlights a separate area of the child's world--the family, the community, and the society at large--these areas cannot be isolated from one another. What happens within a family is affected not only by its members but also be its immediate surroundings and the larger society in which it functions. At the same time the community and, less obviously, the society are affected by the individuals and families who comprise their population. It is important, then, to keep all three factors in mind even as your attention is focused primarily on one of them. The themes of each unit should overlap and resonate throughout the module.

As noted, Family and Society provides many resources for exploring the socializing process as it operates in the lives of children. There is no set order in which films, autobiographies, student findings, and other materials must be taken up. What is offered are resources and ways for exploring issues. Which particular issues are followed up, in what order, and to what extent, is left to your discretion and understanding of your students' concerns and needs. With each unit, however, at least one sequence will be suggested, for those teachers who want it.

STUDENT MATERIALS

These fall into two categories:

- Classroom materials related to the central theme of each unit (i.e., family or the child's world beyond the front door or the larger society).
- Other student materials intended for use throughout Family and Society: eight autobiographical pamphlets, *Childhood Memories*; a handbook for independent research, *The Inquirer*. These materials have been designed to build upon individual choice, pace, interests, and response. They are intended to amplify class work in unit-related study by providing further information and by helping students learn how to gather and contribute ideas and information to class discussions.

A list of materials appears on the accompanying chart.

For use throughout *FAMILY AND SOCIETY*

CHILDHOOD MEMORIES OF: ANNE MOODY, ERNESTO GALARZA, BRONECO, CHARLES EASTMAN, FRIEDELE BRUSER, JADE SNOW WONG, CAMARA LAYE, ALEXEI PESHKOV. (Eight autobiographical booklets; five copies per class.)

MEMORIES OF ADOLESCENCE (record)

THE INQUIRER (Handbook for student community-study projects; one class set)

Unit One Materials

Children at Home

Five Films:

CRAIG AT HOME

RACHEL AT HOME

OSCAR AT HOME

HOWIE AT HOME

JEFFREY AT HOME

COMMENTARIES

(Record, Sides 1 and 2, Bands 1-3: ON FAMILY FILMS)

Poster: WE ARE A FAMILY

Unit Two Materials

Beyond the Front Door

Student Booklets (one class set)

Five Films:

KAREEMA

AT THE DOCTOR'S

OSCAR AT SCHOOL

HOWIE AT SCHOOL

RACHEL AT SCHOOL

COMMENTARIES

(Record, Side 2, Band 4: MS. QUINTANILLA'S VIEWS)

Unit Three Materials

Children in Society

Student Booklets (one class set)

Two Films:

CHILDREN OF THE KIBBUTZ

HAGIT

COMMENTARIES

(Record, Side 2, Bands 5-6: ON KIBBUTZ CHILDREARING)

Booklet and record: PROTECTING CHILDREN IN THEIR ENVIRONMENT

TEACHER MATERIALS

Three teacher's guides accompany the student materials. This first guide includes suggestions for materials designed for use throughout Family and Society; information for Unit One, "Children at Home"; and material for a teacher workshop to accompany the unit. Because no set order is being suggested for Family and Society, guides are not organized in a class-by-class sequence. Rather, they are organized by subject areas, each of which contains suggestions for using materials or planning activities around these areas. The guides are handbooks to help you select among options and arrange and build upon them in ways that suit your class.

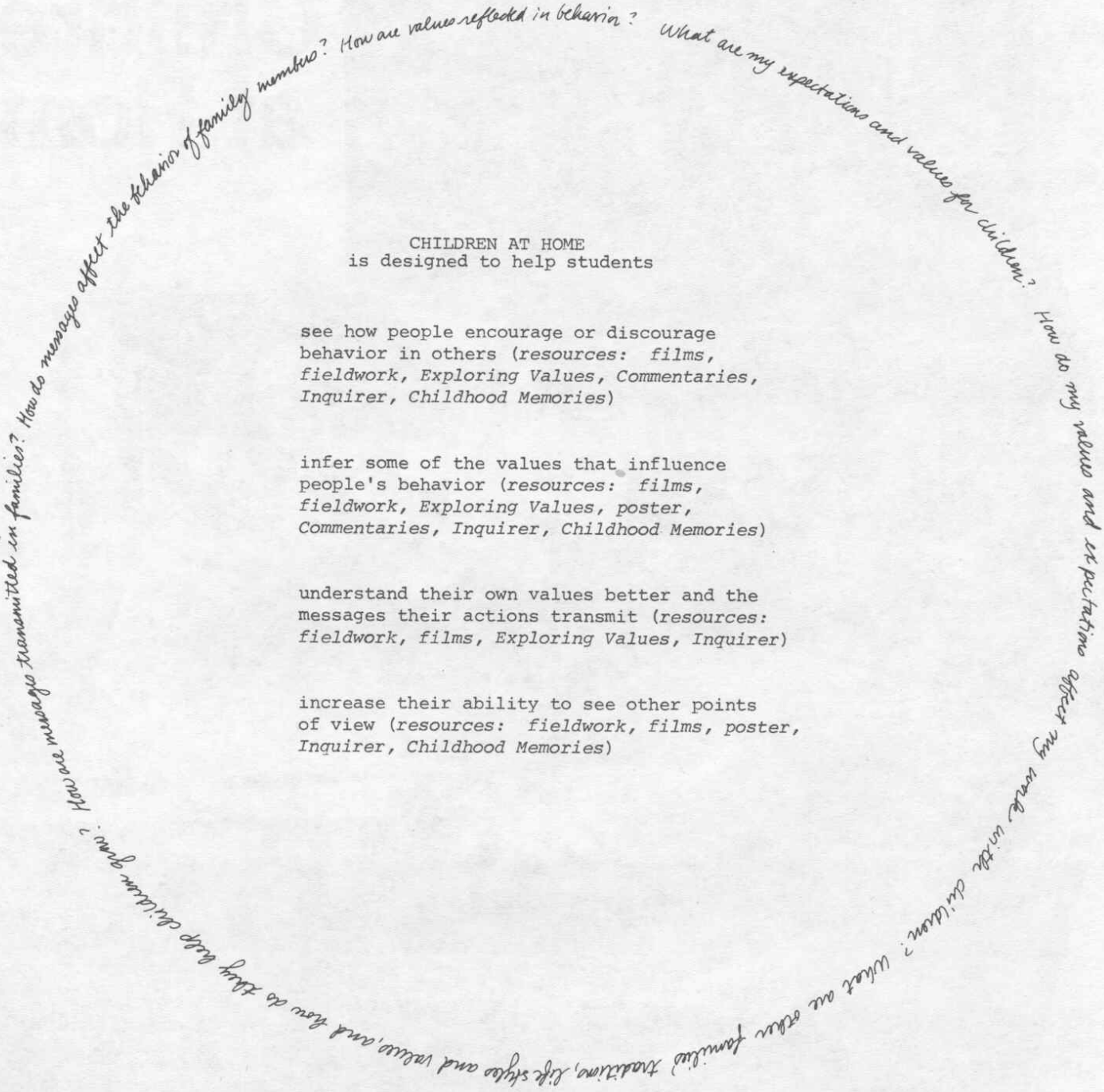
Another resource you may find helpful is the article entitled "Does Exploring Childhood Have a Theory?" in *What Did You See?* (the teacher's materials for *Making Connections*). This paper, which discusses how the program's developers see the relationship between caregivers and children, may be useful in thinking about the caregiver-child issues raised in this module.

TEACHER ROLE

Family and Society asks you to take on several roles: fostering students' understanding of the social forces that affect them and their work with children; facilitating community study; focusing and leading discussions; helping students clarify their values, recognize other people's values, and share personal experiences; delving into "cinema-verité" films as resource material; and deciding how much class time will be spent on independent projects, fieldsite concerns, films, and activities. Some suggestions for doing particular tasks, for discussing particular issues, and for planning exercises, discussions, and activities do appear throughout the guides. In addition, the teacher workshop to be held in conjunction with Unit One (see p. 16) deals specifically with teacher roles and addresses some of the questions you are likely to face during this module, particularly regarding use of the family films.

One theme we particularly hope will guide you: this module offers endless opportunities for students to consider their life experiences as significant raw data, and they should be encouraged to do this. The process of looking over their own lives can not only strengthen students' understanding of young children but also help them as they struggle to define their own identity.

Children at Home



CHILDREN AT HOME
is designed to help students

see how people encourage or discourage behavior in others (*resources: films, fieldwork, Exploring Values, Commentaries, Inquirer, Childhood Memories*)

infer some of the values that influence people's behavior (*resources: films, fieldwork, Exploring Values, poster, Commentaries, Inquirer, Childhood Memories*)

understand their own values better and the messages their actions transmit (*resources: fieldwork, films, Exploring Values, Inquirer*)

increase their ability to see other points of view (*resources: fieldwork, films, poster, Inquirer, Childhood Memories*)

Introduction to Children at Home

The behaviors and attitudes parents value and hope to foster in their children consciously and unconsciously shape their actions. Examining the relationship between personal values and behavior, and how that relationship affects the interactions between children and other members of their family, is the focus of this unit.

MATERIALS

Student materials for this unit consist of a poster, a record, and five documentary films showing mealtime activity in several children's homes. Specific activities designed to accomplish the goals of the unit and to enhance the usefulness of the films are found in this guide.

The films should be considered the students' "basic textbook." They enable the class to observe and talk about family interactions in five different settings. We suggest that the films be viewed several times. They provide the raw materials from which students must draw clues about values and behavior, and before students can engage in intensive observation the films must be quite familiar.

The record, "Commentaries," contains other viewers' comments about the films. This may be useful to provoke reactions or to introduce new ideas into the conversation.

In addition to the unit materials, there are two module-wide materials that should be introduced early in the unit: *The Inquirer* and *Childhood Memories*. A second record, "Memories of Adolescence," can also be introduced during this unit.

SUGGESTED ACTIVITIES

ORGANIZATION

The chart on the facing page describes "Children at Home" activities. This is followed by charts showing how two different teachers suggest sequencing class time. The particular way in which you organize the unit may or may not resemble one of these sequences, depending on the needs and priorities of your students, activities you choose, the arrival date of films, fieldsite concerns, and so on.

Materials and activities for the unit appear in the following order:

- WORKSHOP FOR TEACHERS, page 16. This seminar deals specifically with questions about the family films and about the role of teachers in Family and Society.
- EXPLORING VALUES, page 26. Several values clarification activities designed to increase students' awareness of values--their own and other classmates'--are outlined.
- WE ARE A FAMILY, page 41. Purposes and ways of using the family poster are discussed, and two activities described in detail.
- FILM-VIEWING TECHNIQUES, page 50. Using documentary films as raw data for studying parent-child interactions will be a new experience for most students and teachers. Here, techniques for delving into the films on many levels and from many points of view are presented.
- FILM SUMMARIES AND ISSUES, page 60. The key purpose of the family films is to help students focus on childrearing issues and to realize the diversity and similarities in different families' approach to raising children. This section contains summaries of the five film transcripts; at points in each summary, several teachers have noted issues they felt were being addressed by the film. In addition, several issues relating to all of the films are discussed in depth.
- COMMENTARIES, page 82. Several people discuss their reactions to the family films. Commentators include professors of psychology, a family therapist, students, and teachers. In addition, the film makers talk about how they made the films and describe how the parents reacted when they saw the films.

You will also want to familiarize yourself with the sections at the back of the guide that deal with the module-wide materials, *The Inquirer* and *Childhood Memories*. The second record, "Memories of Adolescence," is discussed briefly in this last section, which also includes an annotated bibliography of other autobiographical materials students might enjoy.

ONE TEACHER'S PLAN FOR "CHILDREN AT HOME"--26 one-hour classes. (Page numbers refer to this guide.)

Organizing Question: What makes a family a "family"?

- Class 1: Do one observation-perception exercise with We Are A Family poster (#1, p.48).
  Brainstorm needs families fulfill and describe in small groups how needs might be met by families on poster (#2, p. 48).
  Ask class to start collecting pictures of families (p. 47).
  Discuss: Are there some absolute functions that are fulfilled in all families? (p. 78).

- Class 2: Introduce *Childhood Memories* booklets and start free reading.
  In small groups (based on book chosen) discuss questions 1,2,6,10, and 11 (p. 99).
  Ask students to finish booklets at home, then trade with classmates throughout the month. (Have complete books available in room.)

- Class 3: Make and discuss a class Family poster (p. 47).

- Class 4: Start Childrearing Charts (p. 31), referring to *Memories* booklets.
  View "Craig at Home." Use Just Showing the Film technique (p. 52).

Organizing Questions: What are a family's values for their children? (see themes on pp. 75,76; What are my values for children? p. 80).

- Class 5: Do Ideal Child activity (p. 27).
  Re-show "Craig at Home." Do Listing Feelings activity (p. 52).
  Do Discussing Cinematics (p. 53); plan and discuss film makers' discussion (Commentaries, side 1, band 6).
  Discuss: What is this family's version of an ideal child? How do you know? Review film if necessary.

- Class 6: Do Ranking Behavioral Traits (p. 33).
  Play Bronfenbrenner's comments (Side 1, band 1).
  View "Jeffrey at Home," watching to see how important

- Class 15: Free reading, small group discussion of questions on values (3,4,7,9; p. 99).

Organizing Question: "What is the child's effect on the family?" (p. 78).

- Class 16: View "Craig at Home" and observe effect of Craig on his family, especially Mother.
  Play Kantor's comments (Side 1, band 2) versus Rebelsky (Side 1, band 3) on Craig.
  Debate whether or not Craig is controlling his mother.

- Class 17: Role Play activity (p. 45) with We Are a Family poster.

  Class 18: Do Guideline #2, Data gathering, practice interviewing, *The Inquirer*, pp. 92,93.

Organizing Questions: How are values communicated to the child? How do I transmit my values to children? (p. 80).

- Class 19: Do Ways of Encouraging/Ways of Discouraging (p. 38)
  View "Howie at Home" and do worksheet, Ways of Shaping Behaviors in Children, with film and a family outside of school (p. 38).
  Do What would you do situations in small groups (p. 39).

- Class 20: Preview question: How do Rachel's parents communicate their values to her?
  View "Rachel" using Stopping the Film and Silent Film Viewing techniques (p. 54).
  Play and discuss Jone's comments (Side 2, band 2) on how Rachel's parents teach.

- Class 21: View "Howie" and do There's Another Way of Saying It strategy (p. 58).
  Do Role Play activity (p. 45).

- Class 22: Do *Inquirer* Guideline #3, plan in small

this mother considers trait students ranked #1.

- Class 7: Do Worst Thing (p. 30).
  Consider or review "Jeffrey," and/or "Craig." Discuss: What is the "worst thing" for these parents?
  Introduce *The Inquirer* and do brainstorming activity (#1, p. 91).

- Class 8: Do *Inquirer* Guideline #1 (p. 92).

- Class 9: Ask preview question: What competencies and skills do parents encourage?
  Review "Craig" or view "Rachel at Home" and discuss first reactions and question.
  Listen to Bryant's comments (Side 1, band 5) on Craig; or Kagan's remarks (Side 2, band 1) on Rachel. Compare to students' reactions.

- Class 10: Ask preview question: Do parents encourage dependence or independence?
  Review "Craig" or "Rachel" and discuss.
  Listen to Conrad's comments (Side 1, band 4) on Craig, or Kagan's comments (Side 2, band 1) on Rachel; compare to students' reactions.

- Class 11: Do Value Lines activity (p. 36), choosing values high on students' lists from Ranking Behavioral Traits (p. 33) and considering themes listed on pp. 75,76.
  View "Rachel at Home" and/or mark two previously viewed films on Value Lines.
  Assign "Comparing Films and Real Life" (p. 53).

- Class 12: Do "Breakfast Scening" (p. 56).
  Compare Value Lines in filmed and nonfilmed situations.

  Class 13: Discuss: What similarities and differences do students see in the families? (p. 77).
  Do grouping and rearranging activities with family poster which lead to comparison discussions (#10, p. 49).

- Class 14: Invite speaker to class for oral autobiography (#4, p. 10).
  Free Reading.

groups, have student-teacher interviews, submit plans (p. 93).

Organizing Question: What are the effects on a child of a family's messages?

- Class 23: View "Howie" and observe from point of view of Howie; do Role Taking (p. 57), stopping film to take notes.
  Assign: Observe at fieldsite for childrens' view of families (p. 49).

- Class 24: View "Oscar at Home" using Silent Viewing (p. 54) and discuss what can be learned of family's values and effect on Oscar from gesture and expression.

- Class 25: Free reading in *Childhood Memories*, writing on 8th question (p. 99).

- Class 26: Preview questions: Where are the four-year-old children in the films in their development? How aware do the parents seem to be of their children's development?
  View "Oscar" in small groups and discuss translation and preview questions.
  Play and discuss Rebelsky's comments on Craig (Side 1, band 3) and compare with "Oscar."

ANOTHER TEACHER'S SEQUENCE FOR THE FIRST THIRD OF FAMILY AND SOCIETY--15 one-hour classes.
(Page numbers refer to this guide.)

Organizing Principle: Socialization is a process by which people learn values and ways of behaving.

- Class 1: Introduce *Inquirer* and community research assignment.
  Browse through *Inquirer*.
  Do warm-up activity and guideline #1 (pp. 91, 92).
  Show "Rachel at Home"; do "first impressions" (p. 52).
  Play and discuss Jones' comments (Side 2, band 2, Commentaries record).
  Homework: Read second half of *Inquirer* and begin planning research project; bring plans and ideas to class next week.

Organizing Principle: Values are taught.

- Class 2: Do Ranking Behavioral Traits activity (p. 33, basing list on values notably present or absent in "Rachel at Home").
  Play and discuss Bronfenbrenner's comments (Side 1, band 1).
  Reshow "Rachel at Home."
  Rerank Behavioral Traits list, from Rachel's parents' point of view.
  Play and discuss Kagan's comments (Side 2, band 1).
  Homework: Breakfast Scening (p. 56).

- Class 3: Do Ways of Encouraging/Ways of Discouraging (p. 38).
  Discuss students' Breakfast Scenes.
  Discuss: Suppose film makers did your family's breakfast? (p. 53).
  Play film makers' comments (Side 1, band 6).
  Do Ideal Child activity, first from one's own parents' point of view, then from one's own point of view (p. 27).
  Homework: Counterbalancing activities in journals (p. 28).

- Class 4: Discuss Ideal Child counterbalancing activities.
  - getting a four-year-old dressed
  - preparing breakfast
  - feeding a baby
  - brushing teeth
  - serving breakfast
  - eating breakfast
  - relationship between four-year-old and baby brother or sister

  Compare ways of handling these situations in the three films seen so far with students' own ways, reasons, and values.
  Play students' comments (Side 2, band 3).
  Homework: Continue reading in new booklets chosen and continue project development.

- Class 9: Review poster.
  Write in journal based on third activity (p. 48).
  Discuss similarities and dissimilarities based on fourth activity (p. 48).
  Add to Childrearing Charts.

Organizing Principle: A child is an active participant in the process of socialization.

Reshow "Jeffrey at Home." List feelings (p. 52).
Discuss: Does a child shape behavior of others?--refer to fieldsite and personal experience and all three films.
Add to Childrearing Charts.
Homework: Free reading, project development.

- Class 10: Do My Value Lines (p. 37) using Independence, Verbal Skills, Cooperation, Obedience, Creativity.
  Show "Craig at Home" with reactions and first impressions.
  Do Value Lines for Craig's family (p. 36).
  Discuss: How does Craig affect others in his family and influence how they act toward him?
  Play and discuss Kantor's comments (Side 1, band 2).
  Play and discuss Rebelsky's comments (Side 1, band 2).
  Homework: Observe at home and fieldsite the effect of children on how caretakers treat and train them.

Do Ideal Child expanding activities (p. 28).
Do How Would You Handle It? (four-year-old who isn't getting dressed, p. 54).
Show "Howie at Home"; stop before Mother begins dressing Howie.
Discuss: How will she handle this?
Show rest of film and discuss reactions and values observed.
Present *Childhood Memories* booklets and rationale (p. 97).
Homework: Begin reading booklet selected.

- Class 5: Do *Inquirer* guidelines #2 and #3 (pp. 92, 93) primarily in small groups.
  Homework: Continue free reading in booklets; continue project development.

Organizing Principle: There's no one right way.

- Class 6: Reshow "Howie at Home."
  Discuss thematic questions (p. 44, first, fourth, and fifth questions).
  Introduce "We Are a Family" poster (second and seventh activities, pp. 48, 49).
  Do role-play activities (p. 45).
  Homework: Continue free reading, project development.

- Class 7: In small groups (based on *Childhood Memories* booklet selected) discuss and decide on responses for worksheets based on questions 3, 4, 5, 6 (p. 99).
  Collect worksheets to share later when books have been traded several times.
  Begin Childrearing charts (p. 31).
  Homework: Trade booklets and begin reading new *Memories* booklet.

- Class 8: Redo Ranking Behavioral Traits, using new list.
  Show "Jeffrey at Home" with reactions and first impressions.
  Redo Ranking list from Jeffrey's Mother's point of view.
  Discuss: How would you handle these activities with your "ideal child":

- Class 11: In new small groups (according to latest booklet read) discuss and decide on responses to worksheets based on questions 1, 2, 7, 10 (p. 99). Collect sheets and save.
  Add to Childrearing Charts.
  As a class redo or review Ideal Child counterbalancing activity #3 (p. 29). Have students suggest further examples.
  Write in journals from one's own point of view concerning the first thematic issue (p. 98).
  Add to Childrearing Charts.
  Trade *Memories* booklets.
  Homework: Start reading new book; continue developing project.

- Class 12: Do *Inquirer* guideline #4 (p. 93).
  Most of class time spend as work session with teacher conferences, student collaboration, and mutual assistance.
  Homework: Booklet reading, project development.

Organizing Principle: What are the right ways for me?

- Class 13: Discuss some Ways of Encouraging/Discouraging situations (p. 39).
  Discuss students' observation notes (from homework of Class 10).
  Do Ranking Ways... (p. 39).
  Reshow "Craig at Home" using Role Taking (p. 57).
  Play Conrad's comments (Side 1, band 4).
  Discuss what American values seem to be encouraged and by what means.
  Homework: Make Five Value Lines, using values you care about. Ask four people whose opinions you value to mark each line.

- Class 14: Do The Worst Thing and The Best Thing (pp. 30, 31).
  Show "Oscar at Home"; do reactions with first impressions.
  In small groups, list of what might be the best things and the worst things from Oscar's parents' point of view.

Have students collect and silently read through the values activities they have done over the 14 classes.
Reshow "Oscar at Home." Use Value Lines activities based on some of students' values.
Write in journal in response to: Supposing I had Oscar at my fieldsite, how should my values for children affect how I help him?
Homework: Finish private journal writing and write one paragraph to share aloud with class.

Organizing Principle: Home ways and values are not isolated from the ways and values of people outside the home.

- Class 15: In new small groups (depending on latest booklet read) discuss and decide on responses to worksheets based on questions 9, 12, 13, 14 (p. 99). Collect sheets for later use.

Add to Childrearing Charts.
Discuss students' paragraphs from homework.
Discuss roles that fieldsite and filmed children:
· see and learn from · can expect to play
Discuss: Who is the student in the life of a child at the fieldsite?
(What effect do you have on your fieldsite children's socialization? What effect do they have on you?)

Workshop for Teachers

This workshop is designed to let teachers practice some classroom techniques and deal with some teaching issues raised in "Children at Home" and continued throughout the Family and Society Module. An agenda starting on page 22 includes viewing two of the family films, using suggested strategies from the teacher's guide, and planning your own lesson. Before starting the activities, however, you might want to spend a few minutes reading the next few pages, which discuss five issues likely to present some new problems: using the family films, using students' family experiences as course content, deciding how to sequence class time, and two particularly sensitive issues--discussing values, and dealing with stereotypes.

Teaching Problems

1. Using the Family Films

A major source of materials for "Children at Home" is a series of five documentary films showing interactions in a variety of families. These films are not intended to provide models of family relationships. Rather, they are offered as sources of data for:

- learning to see messages in families' interactions;
- experiencing a range of childrearing styles and practices, and developing awareness of personal reactions to those styles and practices;
- increasing awareness of personal values and theories regarding children and childrearing;
- gaining insight into one's own family experience and into how it has contributed to one's identity.

Students are going to have strong feelings about the families in these films. In order to legitimize these feelings and yet, at the same time, avoid criticizing the families, your task is to help students concentrate on:

- acknowledging that everyone has strong feelings about the caregiving practices of others, and understanding that these feelings reflect individual experience;
- analyzing what is actually happening;

Key

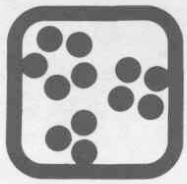
Below are five symbols which indicate the kinds of activities you will be doing during the workshop. These mirror the experiences you will be having with your students throughout the program.

Sharing Experiences

Working with Materials

Film-Viewing

Thinking about Your Students



Small Group Discussion

. relating these new perceptions to their work with children.

There are several ways you might lead the class in these directions. For instance:

. allow students to express their immediate reactions to a film;

. pose questions and assignments that help students analyze in depth what is happening in the film;

. provide a context in which they can explore their reactions to the film;

. pose questions that help them see how what they think and feel about the films might have implications for their work with children.

You will be able to practice leading students into a thoughtful analysis of the films and examination of their reactions when you view and discuss "Rachel at Home" during the workshop and plan a lesson for "Craig at Home."

2. Family as course content

A person's family is a major socializing force that influences one's values, style, and sense of identity, as well as one's values and expectations for children, theories about childrearing, and style of caregiving. The voices and models of each person's early childhood deeply affect what he or she does on becoming a caregiver. New parents are often astonished to hear themselves talking to their children in the way their parents talked to them.

Discussing family and childhood experiences is an important aspect of Exploring Childhood. It offers students a way to understand their own life experiences better, one of the major goals of the program. The pedagogical challenge facing teachers is to figure out how to help students develop a more compassionate understanding of their own families, and, at the same time, learn to respect the values, traditions, and practices of others. For many students, there is a tendency to develop in one of these directions at the expense of the other: Either they defend their own family experience so strongly that they have trouble seeing other ways of expressing love and care; or, in coming to appreciate the ways of others, they find the values and practices of their own families lacking.

While no student, or teacher, should ever feel pressed to discuss personal experience, your role is to legitimize and support such discussion sensitively when it occurs, and to

help students develop compassionate perspectives toward both their own family and the families of others. To encourage students to share personal experiences, you will need to set a nonthreatening, nonevaluative atmosphere in the classroom.

One way to help students share experiences might be to share some of your own experiences with students. The autobiographies, in which people from a broad range of cultures and circumstances describe early childhood experience, will also help evoke students' childhood memories. Several activities and exercises connected with the "We Are a Family" poster and the family films (e.g., find a photo of your family; discuss how family in film is like or unlike your own) may help students recall and describe familiar routines and events, and compare the ways they related to parents, sisters, brothers, and friends at earlier ages.

Teachers have two resources to draw upon in making the exploration of family and society a strong and positive contribution to students' understanding of self and others. One is the observation that raising a child to find a meaningful place in the world and to care for himself or herself and others is a responsibility shared by parents everywhere. The ways in which different parents meet this task can begin to be understood by considering the enormous complexity of the task, the traditions of a family, and the conditions society provides for them. The second resource is the set of feelings that working with children evokes in students--tenderness, anger, frustration, love, inadequacy, pride, overwhelming responsibility, and desire to protect. Young adults frequently gain a new and deeply sympathetic view of their family when their first child is born and they begin experiencing all the emotions that come with responsibility. Working with children evokes these emotions in a small beginning way, and a sensitive teacher can help students build an understanding of families upon these incipient feelings.

You will have a chance to deal with family experiences as you view and discuss family films and plan lessons during the workshop.

3. Sequencing materials for class interests and needs

Another task presents itself for teachers who would like to try their own hand at sequencing materials. While possible ways to organize materials are suggested in each teacher's guide for Family and Society, the module has been designed to let you select, modify, and sequence materials to meet the interests and needs of your class. In developing a sequence of lesson plans, consider the needs of your particular students; your own interests, skills, and goals; and available time.

During the workshop you will have a chance to develop a lesson for the film, "Craig at Home," and to discuss that lesson with other teachers.

4. Discussing values

In Exploring Childhood students continually make and act on decisions based on their values for children. At the same time, they are delving into childrearing practices, experiences, and issues in class and confronting conflicting value positions. What should you do when students in your class glower at each other from opposite sides of a hotly debated issue?

One way you can help students face differences in opinion without fear or anger is to set a nonjudgmental tone in class discussions. Comparing a range of childrearing practices--looking for commonality as well as differences--can help students see that other sets of values are not threatening to their own values, that tolerating others' values doesn't diminish their own. Students may discover, in fact, not only that differences are legitimate and understandable, but also that all responsible caretakers have one concern in common--a desire to provide good care for children.

During discussions about childrearing values you might act as "objective" moderator, play devil's advocate, press for clarification, draw comparisons, point out implications. If you feel comfortable sharing your views with students, you can set a model for sharing views openly by describing your values and discussing how you came to develop them. (See the reading by Newmann and Oliver in *What Did You See?*, the teacher material for *Making Connections*; page 59.)

5. Dealing with stereotypes

In order to create films that are relevant for students from a variety of backgrounds, we selected families that would, as a group, present an ethnic and socio-economic range. These films are *not* designed to show how white families, or black families, or Chicano families, or Protestant families, etc., raise children. The issue of stereotypes, may come up, however, in one of two ways. Viewers may say, "That's not at all the way a black family lives--it's an atypical family." Or they may say, "That's not really the way a black family lives--it's a stereotype." (Stereotyping can, of course, involve viewers' ideas about families with particular income levels, or families who live in the city, the suburbs, or the country, as well as their ideas about families from different ethnic backgrounds.)

When it's clear that students are thinking in terms of stereotypes, you should point out to them what they are doing. Stereotypic thinking can influence not only their feelings about the family films, but also, more importantly, their work with children.

There are several ways you might deal with the issue of stereotypes:

> Ask members of the group in question to comment on how their lives do or do not fit the stereotype.
>
> Ask students what stereotypes they have heard applied to their own group's childrearing practices.
>
> Have students give evidence to support their beliefs.
>
> Suggest that students gather data (see *The Inquirer*) about childrearing practices in two families from the stereotyped group, compare the similarities and differences between the two families, and determine the ways in which each family does or does not fit the stereotype.

Stereotypes *do* have some basis in reality, and it is important to acknowledge this basis and explore it. Members of a stereotyped group--"rich people," "city people," "Irish," "Jews," "Chicanos," etc.--share common elements in their history and/or in their present circumstances. Consequently, they have stresses, limitations, and opportunities--past and present--in common. For example, Jews were not allowed to own land for many generations. What stresses did this cause? What abilities and sense of personal identity did it cause parents to foster in their children? In discussions like this, people often find that members of different groups have many experiences in common--sometimes more in common, in certain contexts, than they have with people in their own groups. This insight can help break down stereotypes.

In drawing conclusions about how stereotypes affect students' work with children, you can extend the concept of stereotyping a group to the concept of labeling an individual. What happens, for example, when you expect a child to be slow or smart, good or bad? What happens when a student is expected to be "good" with children or "unable to relate" to children? Ways to handle the issues of stereotyping and labeling will be addressed and practiced in the workshop during the "family film" discussion.

Finally, the following excerpt discusses teachers' stereotyping of student families based on students' classroom behavior and performance. As you read it, think about times when assumptions about a student's family influenced your behavior with that student. Ask yourself:

> What classroom atmosphere may have been contributing to that student's behavior?

PATHWAYS TO IDENTITY: ASPECTS OF THE EXPERIENCE OF BLACK YOUTH*

During the course of the research one of us interviewed many white teachers in the school whose students we were involved with.... In the course of the interview one would often get a sense of the theory constructed by the teacher in order to explain problematical or successful performance by the student. In one particular case a teacher was asked to talk about two very different students. One, Albert, was a bright young ninth grader, comparatively studious for an athlete, whose marks were among the better of those in the sample; he was full of spirit, but not given to "hassle" his teachers unless provoked. The other, Mark, was also bright but "moody," unpredictable so far as the teacher was concerned. He usually didn't do his homework, nor did he seem to pay much attention in class. Usually he was clowning but occasionally he would surprise his teacher, when called upon, with an answer that was both lucid and correct or by asking a perceptive question. His test scores were usually poor, but, once or twice, excellent. The teacher, understandingly perplexed, was asked what he thought might be responsible for Mark's ups and downs in school. He replied without hesitation that, while he didn't know anything about Mark's home life, he suspected that the boy was responding to problems or deprivations at home, that he probably came from a father-absent home, had a mother who cared about him but who didn't have time to really relate to him and that he was turning to street life partially because of the lack of male identification models at home. Later... the teacher was told that we were concerned about the relation of the youngsters' family lives to their lives in school and we wondered if he would speculate on Albert's family life. The teacher again made it clear that he had no experience with or information about Albert's parents. However, he did have Albert's sister Cheryl in his homeroom last year. From his impression of both children, he concluded that they came from an intact and highly supportive family and that Albert must have, in his father, a male model who functioned to keep him involved in school, insisted on doing his homework, etc. Taking care not to embarrass the teacher, we then told him that as far as the staff understood, the family situations of Mark and Albert were the reverse of his description: Albert came, in fact, from a father-absent household; his mother worked and was away from home much of the time. On the other hand, Mark came from an intact family; his father seemed concerned about his school work, and, so far as potential male models were concerned, he had two older brothers whom he admired and who had been

---

*From a final report by Robert A. Rosenthal, Bernard E. Bruce, and Florence C. Ladd to the Office of Education, Bureau of Research, February, 1971. To be included in a forthcoming book on low-income black youth and their families.

considered good students. The teacher then went into a very perceptive discussion of teachers' need for greater contact with students' families, the urgency of obtaining better explanations of "inconsistent" or "problematic" behavior on the part of students, and the inadequacy of information obtained in the classroom....

...the most disturbing aspect of the situation was the way in which fantasies, or at times even accurate knowledge of the out-of-school experience of black children, were often used by teachers to exclude, downgrade, and avoid the necessity of analyzing and understanding the *classroom experience*, the milieu for which they were largely, if not completely, responsible. We do not mean to denigrate problems faced by teachers in confronting the turbulence characterizing many of the inner city schools today. But we cannot afford to underestimate the need for teachers (and educators in general) to develop greater understanding of classroom dynamics (and to gain institutional support which will help them understand what goes on in the classroom), rather than for them to explain away behavior which may be quite rational in the immediate context of the school, in terms of nonspecific, often inaccurately understood, often inadequate theoretical generalizations about the family life of the ghetto child and its inexorable effects on school performance.

Agenda

Exploring Values: "Ideal Child" (20 minutes)

> Purposes: To clarify and discuss your concept of an "ideal child."
>
> To recognize that people try to shape children according to what they value.

Read about the "Ideal Child" activity (pp. 27-30) and then do the initial exercise. After ten minutes, volunteers can share their conception of an "ideal child" with the rest of the group. Discuss:

> Where do you think your ideas about an "ideal child" came from--your family, when you were growing up? from reading? from other families or children?
>
> How did these sources influence your ideas?

The ensuing discussion can provide an example of one way to help students talk about their own families.

After comparing versions of the "ideal child," break into small groups and discuss:

> How would you go about raising your ideal child?
>
> How might your idea of an "ideal child" be affecting your behavior with students and children? Give examples.

Such questions can illustrate how to facilitate discussion and extend students' ideas, and bring students' experiences at home or the fieldsite into classroom discussion.

At the end of the exercise, discuss how you might introduce this values clarification exercise in class:

> Would similar discussion questions initiate and sustain discussion in your class?

Film Viewing: "Rachel at Home" (50 minutes)

Viewing "Rachel at Home" using one or both of the following strategies is a way to open a discussion that deals with emotional reactions to the film.

"Listing Feelings" (p.52) can help you deal with questions like these:

> What did the film touch off in you?
>
> How did particular scenes make you feel?

"First Impressions" (p.52) gets at similar feelings, but indirectly, by first focusing on questions like these:

> What images stand out in your mind? Why?
>
> What did it remind you of?

Another way to share emotional reactions is to do a five-minute journal-writing assignment based on one of these questions:

> Did you identify with anyone in the film? Why? Why not?
>
> What did you think of the father? The mother?

Afterward, participants might read their entries out loud.

Once the discussion begins, the next step is to keep it going by posing other questions that help the group explore their statements. For example:

> What are your reactions to Rachel's parents and the way they act with Rachel in the film?
>
> What person did you think about most as you watched the film?

How similar is Rachel's family to other families you know? (An invitation to draw on personal family experiences.)

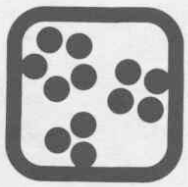
What would you expect Rachel's day at school to be like, judging by her behavior in the film? (For students, a chance to compare fieldsite experiences and the film.)

To see the range of roles the discussion leader can play, you might refer again to the Newmann and Oliver reading in *What Did You See?* (p. 59).

The discussion might then turn to concrete behavior seen in the film and a consideration of the values underlying it. For example:

In your view, what are the ideal traits that Rachel's parents have for her? How are they expressed?

Brainstorm a list of traits that you think Rachel's parents are attempting to instill in her. As you look over the list, determine which traits grow out of observable evidence in the film, and which might reflect stereotypic assumptions about childrearing practices in this family's ethnic and/or socio-economic group. Refer to the suggestions for discussing stereotyping on pages 19-20 and review the film if necessary.



Next, divide into small groups and have one participant lead discussion of the following questions:

What are Rachel's needs in a school setting?

How does your statement of her needs compare with your own version of an "ideal child"?

How would you structure her school day? Would it be based on her needs and/or your values?

After discussion, a recorder from each group should report back to the large group.

Now the group might discuss how Rachel shapes her parents. Brainstorm a list of incidents in the film that show Rachel influencing her parents' behavior:

Can you recall instances when children have shaped you? When you shaped your parents?

Finally, evaluate the exercises and questions used with "Rachel at Home":

How useful will they be with your students?

Did the exercises accomplish the stated purpose?

Would they accomplish the same purpose in your classes?

Film Viewing: "Craig at Home." Planning Your Own Lessons (90 minutes)

Look at the film and, working on your own, decide:

- which issues (see pp. 17-20) would you like this film to raise with your students (e.g., stereotyping, clarifying values, discussing families)?
- which techniques (see "Exploring Values" and "Film-viewing Techniques") will you use to get at those issues?

Plan a lesson and prepare to present it for the group. (Allow half an hour for planning, and fifty minutes for one or two volunteers to present their lessons.)

At the start of the presentations each volunteer should state the purpose of the lesson; afterward, he or she should ask whether listeners felt the purpose was accomplished. Listeners should try not only to evaluate the lesson, but also to suggest changes and improvements.

After the presentations, participants might discuss whether the workshop has helped them work on problems they face in their classroom or in planning ways to use the materials from "Children at Home."

Overview of "Children at Home" and the Rest of Family and Society (20 minutes)

Rather than beginning with an overview of the module, this workshop starts off with activities so that you can experience the focus of the unit. Toward the end, however, the seminar leader might refer to the chart on page 3 and point out the various materials--*Childhood Memories*, the Commentaries record, *The Inquirer*--explaining which are module-wide and which are designed specifically for each unit. Explain the central goals of the remaining two units of Family and Society ("Beyond the Front Door" and "Children in Society"). The group might then discuss one or both of the charts showing sequences for "Children at Home" (pp. 12-15) as examples of how the various pieces of material might be related to each other.

Finally, if there is time, participants should look again at "Rachel at Home" to see what new observations and insights they get from a second viewing.

Exploring Values

This section contains suggested activities to help students clarify their values for children and themselves. These activities can and should be adapted and built upon. Encourage students to suggest values, behaviors, and attitudes they would like to explore. After students have done some of these activities (making value lines or rank-ordering lists, for example) they will be able to make up similar ones of their own, to be done privately as journal entries or with other students.

Much of today's work with values clarification in teaching is based on an approach developed by Louis Raths.* According to Raths, who examined how people come to hold certain beliefs and to establish certain behavior patterns, valuing consists of seven steps:

1. Prizing and cherishing one's beliefs and behaviors.
2. Publicly affirming them when appropriate.
3. Choosing them from alternatives.
4. Choosing them after considering their consequences.
5. Choosing them freely, without being coerced.
6. Acting on one's beliefs.
7. Acting with a pattern, repeatedly and consistently.

A person's values, then, are *prized*, *chosen*, and reflected in his or her *actions*.

---

*See Raths, Louis; Harmin, Merrill; Simon, Sidney. *Values and Teaching*. Charles E. Merrill. Columbus, Ohio. 1966.

Ideal Child

Purposes: To recognize explicitly that people try to shape the behavior and attitudes of children according to what they value.

To examine ways in which one sees behavior as reflecting particular characteristics.

To provide students with a reference point and raw material of their own making to use in thinking about the socialization issues raised throughout the unit.

Ask students to imagine that they are a parent or the person chiefly responsible for bringing up a child. Give them time to think about themselves in this role. Then ask them to think about what they hope the child will be like.

The task may be set for students as follows:

> "Imagine that your child, at least by the age of seven, has turned out to be exactly what you hoped he or she would be. How would you describe that child?"

Have students pick a name for their child. Pass out index cards and have the students write down what their ideal child would be like at age seven. Tell them not to plan what they will write, but to get down quickly all the thoughts they can. The cards can be added to or changed later.

Provide five minutes for writing. Of course, you should write a description too.

To help students get started, you might read aloud the accompanying example of one person's "ideal" child.

My Ideal Child

- honest
- active, exuberant, but controls self when she should
- curious, questioning
- imaginative, likes to make up fantasies
- creative, makes things, thinks up things to do
- clever
- fair, generous, but doesn't get taken - she sticks up for her rights
- loves reading
- musical (shares my taste), wants to play an instrument
- trusts me confides in me
- loves sports and physical activity
- not prejudiced, friends come from different backgrounds and races

At the end of five minutes, students might read aloud what they wrote. Time for additions or changes might then be given. Stress that these cards can be altered again over the course of the unit.

EXPANDING ACTIVITIES

1. The Ideal Child cards can be collected, shuffled, and "dealt" to students. Students could then discuss as a class or in small groups how they would feel about having someone else's ideal child as their own.

   Each student can read over the description of the child they now have, and talk about whether they would like to raise that child as their own. Why? Why not? What behaviors or attitudes might they try to change? How would they go about it? (Be sure cards are returned.)

2. (This activity can help students clarify what behavioral traits they value by increasing their awareness of specific behavior as a sign of general character traits or attitudes.)

   Ask students to select the one (or possibly two) trait(s) they think is (are) most important about their ideal child. (Honesty, responsibility, tolerance, caring for others, etc.) Ask each student to tell his or her choice, giving an example of something the child might do that illustrates the choice. Then ask the student to tell how he or she could help the child develop that trait.

COUNTERBALANCING ACTIVITIES

The relationship between values and behavior is not, of course, simple. People are not always able to act as they wish, nor are they always certain of the best way to transmit values to young children. Caregivers who believe in honesty may find themselves unable to tell children the truth about some painful situations (if someone they love is seriously ill, for example). Parents or teachers who abhor bribery may promise children a reward for "being good." People may not be able to show their true feelings in front of other people, for a variety of reasons. Also, caregivers may find that the effect of their actions cannot be calculated precisely. This is true partly because no two children are alike and no two situations are alike and partly because a parent's influence on a child, though powerful, is not the only thing that shapes the child's behavior.

Because it is important for students to be realistic about childrearing situations, we suggest that the Ideal Child activity always be accompanied by one of the following activities:

1. In small groups, brainstorm as many reasons as possible why parents and caregivers cannot, in fact, completely shape a child to fit their ideal.

   Discuss: "What might have been some characteristics of my parent's or grandparent's 'ideal child'?" (Writing about this could become a homework assignment after the discussion, as a way to find out about students' perceptions.)

2. Children are not passive. They do some shaping too! In small groups, consider the following situation:

   Adam is five. He thinks his parents should let him watch TV as long as he wants, but his mother has said, "No more cartoons today!" What are some tactics Adam might use to shape his parents' behavior?

3. Caregivers cannot be perfectly consistent. Consider the parent who believes that children should be taught to be honest:

   Case one: Mrs. Rossi is taking Silvio, age four, to the doctor. She knows he is going to have a booster shot, but when Silvio asks insistently, "Will I have a shot, Mommy?" she answers, "I'm not sure, dear, let's not worry about it now."

   Is she being consistent with her values?

   What would you have done? Why?

   Case two: Florence, aged six, has been asking a lot of questions about sickness and dying. (She recently had her tonsils out at the hospital.) Her parents receive word that Grandpa, who lives far away, has died. Mother travels to the funeral but decides to avoid telling Florence the real reason for the journey because the child already has so many concerns in this area. Instead she explains her trip to Florence by saying, "Grandma needs some help for a few days," and leaves it at that for the time being.

   Is Florence being tricked?

   What might Florence think when she learns the full story?

   Ask students to brainstorm (or recall) situations in which they (or a parent) might (or did) find it difficult to act according to a certain value, or in which one value contradicts another. Choose one or two situations to

discuss more thoroughly in class or in small groups. How could these situations be resolved, if at all?

The Worst Thing!

Purpose: To focus thought on the underlying values which shape socializing interactions.

Ask students to write down what they think is the worst thing a child can do:

> "In my opinion the worst thing a child can do is _____ _____."

Then ask them to write down what they feel their society considers the worst thing a child can do:

> "In general, Americans feel that the worst thing a child can do is _____."

Students can either discuss their statements in small groups or with the whole class.

During or after the discussion give students the following information:

> In the 1940s the National Film Board of Canada made a documentary about child-rearing in several cultures.* They asked their advisors from India, Japan, and France, "What is the worst thing a child can do in your society?" They were told that in India the worst thing was to fight with other children or to use bad words; in Japan it was to lie or to be disobedient; in France, the worst things were disobedience or insolence.
>
> In response to the same question, the film's commentator, Margaret Mead, said she felt that Americans thought the worst thing a child could do would be to steal and that the English would be most upset if a child were cruel to an animal.

*Four Families, produced by the National Film Board of Canada (60 minutes), available through McGraw Hill and film lending libraries, is a rich additional resource. It is an on-the-spot comparison of family life in four countries (Japan, France, India, and Canada) in which Margaret Mead discusses how the upbringing of a child contributes to distinctive national character.

During the discussion, ask students how they think certain values are passed on to children. For instance, before children can learn not to steal they have to understand about ownership, about property belonging to one person and not another. How do parents teach children to understand this concept? Does age make any difference?

EXPANDING ACTIVITIES

1. This activity might be preceded by having students discuss the worst thing *they* can do--according to the standards of their school, their family, their friends, and by their own standards. In each case, have students discuss:
   - How did they learn these standards?
   - What discourages or encourages the behavior?
   - What underlying social value would be violated by the behavior?

2. Students might discuss their fieldsites: Which behaviors are stressed there? What are some examples of children's behavior that bothers them? If possible, include the fieldsite teacher in this discussion, or have students interview the teacher and report back to class.

3. Finally, you might ask students to complete and discuss these sentences:

   "The best thing I can do is _____."

   "In my opinion, the best thing a child can do is _____."

Childrearing Charts

Purposes: To make students aware of variations in childrearing.

To help them appreciate what is universal in childrearing.

After students view a family film, tape two large pieces of newsprint or tagboard to the wall. At the top of one sheet write, "COMMON TO ALL FAMILY CHILDREARING," on the other "VARIATIONS IN FAMILY CHILDREARING."

Tell the students they are going to start making two lists, which they will keep returning to for several weeks. Ask them, based on what they have seen in the films so far and on their own experiences, what they suggest should be put on

each chart: e.g., "What do you think is common to all family childrearing situations?" "What varies from family to family?"

Be sure to accept all suggestions. Have someone write them (in shortened note-taking form) on the chart chosen by the person making the suggestion. After class discussion, if the class decides an item should be moved or deleted, do so.

Don't rush students into finding the "correct" answer. The value of the exercise lies in having students think about the listings over time, continually adding, revising, or moving items as their ideas change. Each film, autobiographical reading, or memory may lead to new thoughts. The charts will become longer and longer as items are crossed out and new ones added. The complete record of the students' thoughts over the course of the module will provide a rich source for reflection about what has been learned.*

Through this exercise, students are asked to consider what they have observed that seems common to all families, and what they consider to be variations. It helps them see that much of what they take for granted may *not* be universal, and also that many variations, including their own family's practices, are possible. When they begin the charts, students may list as "common to all" any interactions or attitudes that are familiar or comfortable. Occasionally, different students will put the same item on both charts. By accepting all students' views, and by providing repeated opportunities for discussing and altering the lists, you can allow students to decide finally for themselves what belongs where.

Toward the end of the module, when the charts are more or less "final," have the class share them with the fieldsite teacher. What observations, additions, or changes would he or she make?

*Anyone wishing to share their charts at the end of the year with course developers is urged to send them to Susan C. Thomas, EDC, 15 Mifflin Place, Cambridge, Mass. 02138

Ranking Behavioral Traits

Purposes: To help students think about what behavior they value and would like to foster in children.

To clarify connections individuals make between specific behaviors and personal traits.

Note: This activity can be done several times during the module, using different lists.

Make a list of eight or ten traits people value. (You can select the traits from the following list, or have students suggest traits from their "ideal child" cards.)

Adventurous (exploring, risk-taking)

Ambitious (hardworking, aspiring)

Assertive (gets what he or she wants)

Broadminded (open-minded, unprejudiced)

Capable (competent, effective)

Cheerful (lighthearted, joyful)

Clean (neat, tidy)

Courageous (stands by beliefs, takes risks)

Creative (imaginative, experimental)

Curious (questioning, probing)

Efficient (quick, organized, doesn't waste time)

Forgiving (willing to pardon others)

Funny (has a good sense of humor, is entertaining company)

Generous (sharing, giving)

Helpful (working to assist others)

Honest (sincere, truthful)

Independent (self-reliant, self-sufficient)

Kind (considerate of others)

Loving (affectionate, tender)

Obedient (dutiful, respectful)

Persevering (sticks at things till done)

Polite (courteous, well-mannered)

Responsible (can be counted on to carry out tasks)

Self-controlled (restrained, self-disciplined)

Sympathetic (able to share and respond to others' feelings)

Tolerant (able to accept differences in others' beliefs.)

Be sure students understand the instructions for ranking (see sample worksheet). Have them make their rankings individually. Then divide into small discussion groups or, as a class, tally all the lists to see how much similarity or diversity there is. Talk about similarities and differences. How do students explain them?

Important: No particular ordering is "correct"; students will not come up with an absolute "answer." The value of the task lies in thinking about and discussing the implications of various traits: How important is each trait in their own lives? in the lives of people they influence?

In discussing the traits, students should be urged to make clear what the traits mean to them by giving examples. Share the following facts with students:

> People (and societies) have different opinions about which traits are more or less important. Based on these opinions they encourage or discourage various kinds of behavior. For example, in some societies women are supposed to be modest and shy. In others, women who are outgoing and outspoken are admired.
>
> People (and societies) don't always agree about what behaviors characterize which traits. For example, in some places not speaking to a stranger is a sign of respect for the stranger's privacy. In others, such behavior would be considered rude and inhospitable.

SAMPLE WORKSHEET

Here is a list of eight behavioral traits people value. They are arranged alphabetically. Your task is to arrange them in order of importance to you, as traits you would like your "ideal child" to have.

Study the list carefully. Then place a "1" next to the characteristic you value most (relative to the others); place a "2" next to the one which is second most important to you, and so on. The characteristic which is least important, relative to the others, should be ranked "8."

Work slowly and carefully. If you change your mind, feel free to change your rankings. The end result should reflect how you really feel.

___Assertive (gets what he or she wants)

___Clean (tidy, neat)

___Curious (questioning, probing)

___Helpful (assists others, does own share)

___Independent (self-reliant, does things for self)

___Joyful (full of life and energy)

___Kind (considerate of feelings and needs of others)

___Obedient (respectful, does as told)

EXPANDING ACTIVITIES

1. Separating Constants from Variables

Purpose: To focus on what is universal and what varies in the role values play in socialization.

This exercise may be useful if the class feels a need to have some definitive statements about what is common, and what varies, in all childrearing. Simply present them with the following statements:

Common to all: Everyone has a set of values which underlies his or her behavior.

Variations: People rank their priorities differently.

People define traits according to different behaviors.

People choose different ways of encouraging and discouraging behavior.

Ask students to explain what each of these four statements means to them, using concrete examples. Discuss:

Do they agree with all the statements?

Would they add any others?

After discussing the statements might be a good time to look again at the Childrearing Charts. Would students make any changes?

2. Thinking about Who Values What

Purpose: To heighten awareness about differences in what people value in others.

Ask students to rank traits according to any or all of the following points of view:

What their school values in them
What their parent, parents, or grandparents value in them
What their friends value in them

Are these the same traits they value in themselves? in their "ideal child"?

Students can discuss or write in their journals about the differences they note.

One Teacher's Lesson

The sample worksheet shown with this activity was prepared by a teacher who adapted the exercise for use with the film, "Oscar at Home."

In general, she followed the procedure outlined here for the activity and for the first expanding activity. Then she introduced "Oscar at Home." After giving a synopsis of the film, including a run-down of who appears in it, she asked students to keep this question in mind while viewing the film:

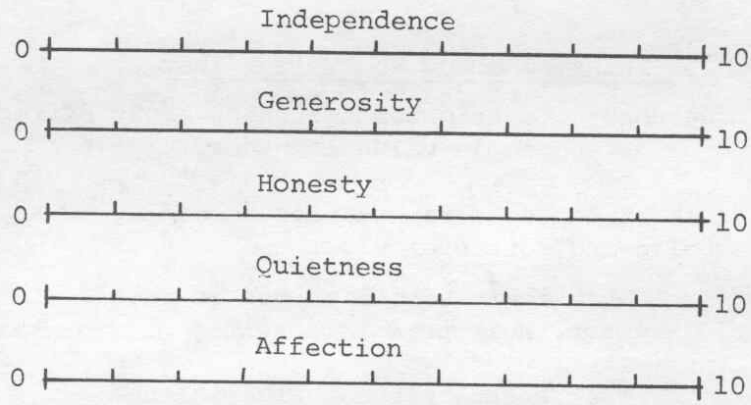
> Which of the traits we discussed seem to be fostered in this family?

When the film was over, students talked about how they felt about the family. In small groups they discussed which traits on their list seemed important in "Oscar at Home." They also speculated on how those eight values might be affected by the size of one's family, one's culture, environment, or economic status.

Value Lines

Purpose: To help students consider values in the family films.

After students have explored some of their own values for children and themselves, those exercises can be adapted to help them discuss values expressed in the family films. For instance, you might select five or six characteristics that interest students and have them make a continuum line for each one. For example:



After viewing a family film, ask students to mark the point on the continuum which they feel represents how strongly the parent or parents in the film valued or encouraged each trait. Ask them to give evidence from the film to support their decision: words, actions, even furnishings and use of time can be used as evidence.

EXPANDING ACTIVITIES

1. Fieldsite Lines

Students could look at their fieldsites in the same way, by picking a set of traits and marking continuum lines for them. Again, stress that they look for actual evidence (words, tone of voice, actions, timing, equipment, and furnishings, use of space) to support their sense of what is valued or not valued. If possible, include the fieldsite teacher in this activity.

2. My Lines

In their journals, students may be interested in making several such value lines and marking each according to what they feel their own behavior shows about their values. Students could write a few sentences about what evidence in their own actions that day, or lately, relates to each marking.

Ways of Encouraging/ Ways of Discouraging Behavior

Purpose: To develop the ability to identify and discuss how people try to influence children's behavior.

Ask students to brainstorm as many ways as they can think of by which parents (or other people) can discourage behavior and attitudes in children. For example, how do people discourage children from lying? from hurting others? from breaking things? from screaming? Have a couple of students jot these down where all the class can see them. Then ask students to brainstorm ways by which parents (or others) can encourage desired behavior and attitudes: generosity, physical agility, assertiveness, politeness, etc. Have the recorders list these behaviors separately from the first list.

Distribute a worksheet like the one that follows:

WAYS OF SHAPING BEHAVIORS IN CHILDREN

ENCOURAGING		DISCOURAGING
	ignoring the behavior	
	using one's voice	
	communicating without words	
	providing a model	

Ask students to use the four categories as a way of examining and grouping the specific behaviors they have brainstormed. As they work (individually, with partners, or small groups), they may think of additional behaviors to tell the class.

When the worksheets are completed, compare the groupings they have made. Students could then be given examples of specific

situations like the following and asked to decide how they would deal with them. (These could be written on cards ahead of time and dealt out one to a student.) Tell the students to imagine that each child is their "ideal child" and to choose a way of influencing the child. Explain that they should tell the class their reasons for the choice they make and what values underlie their decisions. Here are some situations you might pose:

A three-year-old has just unrolled a new roll of toilet paper all over the bathroom floor and in the toilet.

A five-year-old is, as usual, dawdling over breakfast. The car-pool has arrived to pick him or her up for school.

A six-year-old has taken a quarter from your wallet. When you ask where it came from, the child claims to have found it.

A three-year-old is fighting with a playmate over possession of a toy.

A four-year-old is screaming and refusing to take a bath.

A seven-year-old wants to spend all Saturday morning watching cartoons.

A five-year-old keeps asking you to buy treats while you are shopping.

A four-year-old has asked to set the table and is doing it all wrong.

A five-year-old makes a card as a present for you.

EXPANDING ACTIVITIES

1. Students could apply this activity to their own lives and examine how parents or other people encourage and discourage them to behave in certain ways.

2. Students could also use the worksheet while observing their family at breakfast, or a neighbor's family, or one of the families in the films.

Ranking Ways of Encouraging or Discouraging Behavior

Purposes: To look at the means people choose for influencing children's behavior.

To consider the values implicit in these means, and the behaviors and attitudes children may learn from them.

Using the worksheet completed in the last activity, ask students to draw a circle around each of the four categorizing terms, then divide the circle in half vertically. Using the left side of each circle, put a "1" on the category they think is used most by American parents, a "2" on the second most-often-used technique, and so on. In the right side of the circle, have students rank the categories according to their personal preference: "1" for the technique they would like to use most often, "2" for their second choice, "3" for their third choice, and "4" for the behavior they would choose to use least often.

Discuss:

On what basis did students make their personal choices?

On what grounds did they make their choices about American parents? How might they go about finding out which categories are in fact used by parents they know or observe? (e.g., they might go to a store or a playground to observe interactions between parents and children.)

Note: This activity might be used in conjunction with the observation activity that introduces Unit Two.

We Are a Family

Purpose: The aim of the "We Are a Family" poster is to enrich students' ideas about what a family is. It is designed to help students and teachers: value the many combinations of people that can be a family for a child; be comfortable with the ways their own families may differ from the advertised "average American family"; and explore the idea that the quality of care in a family depends not on *who* is in a family but on *how* the members meet children's needs.

Time: Work with the poster and related activities can go on throughout the study of Family and Society and should be especially important in the first unit, "Children at Home." It can be used in as many ways and at as many times as hold excitement and interest for your class.

Materials: Two posters (one for wall, one to cut apart). Optional: magazines, newspapers, students' family photographs, scissors, paper, glue, tape, thumbtacks, cameras, and film.

Issues

Judging by statistics about American families*, many people--children, students, and teachers--do not come from the stereotyped "ideal" family of father, mother, brother, sister, dog, and cat. Before any discussion of "Children at Home" begins, you should acknowledge the fact that students and teachers come from a wide range of family groups, and make it clear that the course does not consider any one family structure (i.e., any one grouping of people) to be better than another in its socializing effect on children. Sensitive use of the poster

*See Appendix, p. 109.

will help students grow beyond the initial tendency to see families unlike the "ideal" as broken. What *is* important is the quality of family relationships and the nature of the care given to children.

While the central issue of the poster is to help students accept the validity of many kinds of combinations of people as families, there may be other issues (e.g., stereotyping, effects of the environment on a family, what is revealed by expressions or gestures in the photos) that students will feel the need to discuss. Or you see students making assumptions that you feel should be discussed.

For example, students may be drawing conclusions about the quality of family life from the expressions and gestures of the people photographed, from the ethnic identity of the people, from the apparent economic status of the people, from the environment in the photograph. If students assume that smiling or stern faces mean happy or unhappy family life, that poor surroundings mean sterile, unhappy lives (or, conversely, that poor people are happy, and economically comfortable people live superficial, unhappy lives); if students are unwilling to take some groupings seriously or to identify themselves with certain photographs--you might ask questions that challenge their assumptions by raising other points of view.

To help students look twice at possible stereotypes they might bring to the picture, you might brainstorm a list of students' initial images, descriptions, and feelings about the photograph. If students react negatively to a photograph, ask them, "Why does that family situation seem so negative to you?" Consider what positive things might happen in the situation or between the people portrayed. Discuss: What difficulties might economic hardship contribute to human relationships? what strengths?

Point out to students that what they assume about the situation beyond what was captured in a fraction of a second is based partly on evidence in the photograph, but largely on subjective speculation on their part. What students *can* get from the poster is a sense of the range of existing family groups. Return to the students' brainstormed list again after students have looked longer at the photograph and discussed it. What new things have they seen?

Another point you should stress is that children do not "choose" their family structures, nor do adults always have real choices about the family structures in which they live. Students might consider what kinds of real demands and responsibilities circumstances sometimes impose on caretakers (e.g., death, divorce, illness, financial need, etc).

the photographic poster on families started as an attempt to accomplish a specific task - to provide a medium through which students could consider what makes up a family, the forces that contribute to a family's structure, and the effect those forces have on the development of the child. The only "rules" for selecting photos were: they should be Americans, and they should show a range of family groupings. I used photographs because they render an explicit view of the world yet allow and encourage speculation in a number of directions.

Once we agreed on the purpose, medium and general design of the poster and photographs were chosen, a number of changes took place. Everyone had their own idea of family groups that should be represented on the poster to make it complete. Some were concerned that particular photos might offend some people. Others were concerned that a social, cultural and geographic range be represented. The poster seemed to acquire a life of its own - always stimulating discussion and recommendations for changes in a way that interfered with my efforts to finish it. I too have found it difficult to resist changing or moving photographs and as a result have the entire mood of the poster change. I hope this is indicative of the nature of the piece - that by adding or replacing photos you will find a new poster and gain new insights. Just as many people on our staff here have suggested changes and made contributions to the poster, we hope you will do the same.

This poster leaves here as our product; when you contribute your view, it will become your product, and the product of your students.

Thematic Questions

The following questions raise possible issues that might be discussed, written about, or experienced through use of the poster. Consider these issues, or some of them, in any activity involving the poster:

What do you think are the necessary components of a family?

How might the members of each family meet each other's needs?

What is different or similar in each photo in regard to its "familyness"?

What other family groupings can the class think of?

What is the effect of a family on a child's development?

What are all of the things that must be done for a child from 0-5 years? How might these things be done by each of the groups in the photos?

What effects might size have on a family?

How do the people in each student's family meet each other's needs? (Possible journal assignment.)

How would you compare the photographs to the family films? How does the medium (film or still photography) affect your view of families?

What is the relationship between a school's role and a family's role in a child's development? How much should you as teacher or student know about a child's home?

Look at one or two pictures. What effects do you think the larger society might have on those families? on the way they raise children?

What has changed in the way our society views the family? How are these changes reflected in children's books? in schools?

Activities

The following notes describe in detail two of the many activities you and the class might organize around the "We Are a Family" poster. These two activities, and the list of possible activities that follows, are just suggestions to you of what might be done with the poster. They are not required activities and you should not expect to be able to do them all. Consider with the class how you might organize the activities, and what procedures will be most appropriate to the interests of your students and the issues you want to consider in relation to families.

1. Role Play

Divide the class into groups of five or six people. Ask each group to choose a photograph of a family (either one from the poster or one they have found or photographed themselves) they would like to pretend to be. Ask the students to decide who in their group will take the parts of the people represented in the photo. Some people in the group can also take notes and play the roles of observers and reporters.

To prepare each student to play her or his role, ask the following questions:

> What is the person doing? What is happening in the photograph and where is it taking place?
>
> What do you imagine are the age and name of the person you are pretending to be? What is your person's relationship to others in the photo?
>
> What time of day is it? What part of the country?
>
> What happened just before the photograph was taken? What might happen immediately afterward?

Once students have a sense of "who" they are in the family:

> Each student might write, from the first person ("I") point of view, an interior monologue (a paragraph) describing the thoughts they imagine to be passing through his or her character's head.
>
> OR
>
> The group of students might act out the situation that might be occurring during and after the photo, supplying whatever dialogue and action seems appropriate to the people and the setting. Observers watching this role play should look for such things as how realistic the action is in terms of the observer's interpretation of the photo; what roles (caregiver, chastiser, feeder, comforter, teaser, etc.) each member of the family is serving; how these roles affect the child; how the child affects the family; or why the people in that family grew up to behave the way they did. Each observer might observe one issue or one character.

Following the role play, you might ask the participants to comment on:

- how they felt playing the parts of these people.
- what roles (caregiver, chastiser, etc.) they felt themselves to be playing.
- how playing these roles affected other members of the family and how others affected them.

- how the roles played were like or unlike roles played by members of their own families.
- what important ingredients they felt were missing from the relationships between them as family members.

Then ask observers to comment on what they saw. In discussing roles you might make a list (or refer to one you may have previously constructed) of all the needs people in a family fulfill for each other, considering entertainment, emotional support, teaching, and sex model roles as well as survival roles.

After the first role play has been done, observed, and discussed, you might ask those playing adults and children to switch roles and do the scene again; or you might ask observers and participants to switch roles. In a second discussion, consider not only what more can be learned about the same issues, but also what new perspectives people have after seeing a situation from two different points of view.

This exercise might be repeated, with the stipulation that students choose a photograph representing a very different family structure from that represented in their first choice. Questions you might consider are:

How might the people in this family play roles for each other similar to those played in the first family?

What differences are there in *who* plays these roles?

What matters in a family--who is in the family or how they relate to each other? Why?

To look at things that affect a family's structure, including things that affect the number of people in the family, the class might repeat their role play of a family and consider how that family would be affected by any of the following:

- Birth or adoption of a new child (to mother, unmarried sister, grandmother, etc.)
- Death of a family member (sibling, parent, grandparent, other)
- Illness of a family member (sibling, parent, grandparent)
- Drug addiction or alcoholism
- Imprisonment
- Winning the lottery or inheriting a lot of money
- Parent getting a promotion
- Divorce or separation
- Bankruptcy

- Remarriage
- Someone moving into the family (live-in babysitter, foster child, stepparent or stepchildren, boarder, aunt, uncle, grandparent, etc.)
- One person traveling frequently (business trips, father in army, parents frequent tourists; children travel to boarding schools or camps, from agency to agency)
- Family moving frequently.
- Assignment to foster home or youth service agency

Can the class think of other variables affecting families? Discuss:

How did participants in the role play feel one or more of these events affected their relationships as a family?

How did the relationships they had acted out previously change?

What effects and changes did observers notice?

What similar situations have students seen or experienced?

How were the families involved affected?

How do families cope with changes in their lives?

When does a family stop being a family (or does it ever)?

What makes a family a "family"?

2. Photo Search

Students might have as a homework assignment the task of finding and bringing to class pictures that could be considered complete families. Or you and the class might assemble a large collection of magazines, newspapers, and photo albums, and look for and cut out pictures of families.

Once students have collected many pictures, they might divide into groups and, in each group, choose a collection of pictures and assemble their own "We Are a Family" poster. Or each group might choose three pictures to add to the existing poster. These posters might be assembled by gluing selected photos to newsprint, by taping them to cardboard, or by tacking them to a bulletin board. The last method enables students to try several different arrangements.

Discuss:

Were there disagreements about whether or not particular pictures could represent a family?

How did you decide whether a picture could represent a family?

What new family structures do your pictures add to those on the poster?

Did you use any system for ordering your pictures?

If you took your own pictures, what did you learn about families from taking pictures of them? Where did you find families? Who was present? How did they want to be portrayed?

Further Activities

Following is a list of activities that occurred to us in thinking about the poster. The list is meant to start you and the class thinking about what might be done with it. It is *not* a list of activities you should feel obliged to cover, and, in fact, no class would have time for all of them. You should choose from this list, or with the class, create other activities appropriate to the interests and concerns of your students.

1. To practice closer observation, look at the poster from up close, from several paces back, from a distance. How does this affect what you see within each photograph or in relationships between photographs? Or look at the poster for two or three minutes; turn away and list all of the combinations of people you can remember; look again. How much did you remember?
2. Make a list of all the roles you think are played in a family (all of the needs which a family meets)--e.g., feeder, protector, comforter, financial supporter, provider of humor, modeler of cultural roles. With each photo, describe how you think these roles might be carried out and by whom.
3. Describe how each photo makes you feel.
4. Choose the photo which attracts you most and describe why.
5. Choose pairs of photographs you find similar and dissimilar and explain why. How might each pair meet the needs of children?
6. Choose a photo that reminds you most of your family and describe why.

7. Choose a family represented by one photo and write a short paragraph, dialogue, or cartoon:

   --being one of the family members;

   --being first a parent, then a child (give age, name);

   --working with a partner and pretending to be members of the same family in a collaboratively written piece.

8. Divide the class into different possible family groupings. Discuss: What makes each family a "family"?

9. Observe the children at the fieldsite playing "house." What behaviors do they seem to expect from each family member?

10. Cut the poster apart and rearrange the pictures. How does such rearrangement affect the feeling of the poster as a whole? Take out some of the photos. How does this affect the poster? Arrange the photos by as many variables as you can think of: fewest people to most; highest ratio of adults to children to lowest; fewest children to most; oldest caregiver to youngest. How might such variables as family size or age of family members affect the care given children? Put the photos in groups having the same number of people, of adults, of children. Are there any similarities between photos within each group? How might family size affect interactions with children?

11. Construct an original class poster of families that shows the diversity of your region or community. Use photographs from home, magazines, newspapers, or that students take themselves. How is this poster different from or similar to the original "We Are a Family" poster?

Film-viewing Techniques

As mentioned earlier, the primary student materials for this unit are the five family films: "Oscar at Home," "Howie at Home," "Rachel at Home," "Craig at Home," and "Jeffrey at Home." They follow five four-year-old children and their families during a mealtime, when all family members are present. (For summaries of the transcripts, see next section.)

When you show the films, keep these two points in mind:

1. The films evoke strong reactions in nearly everyone who views them. A natural reaction, then, for any viewer, is to defend or reject some aspects of behavior in the film. It is important to let viewers express their feelings, but you don't want the conversation to rest there. It is up to you to lead the class into thinking about the films objectively--setting personal feelings aside--and to developing their perceptions about what is shown.
2. Students may react at first with statements like, "What's so special about a family having breakfast? What should I look for?" This section and the next focus on how to help students "read" such films.

There are two parts to this section on film viewing:

- General film-viewing techniques
- Strategies in detail

General Techniques. The techniques suggested are not linked to specific films. Rather, activities that can be adapted to individual films as teachers choose are outlined.

Each technique has a slightly different point of view. Some were suggested by the filmmakers; others have developed out of

classes where films have been discussed as an art medium.*

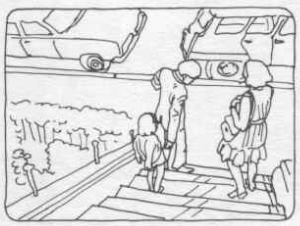
The techniques can be used to heighten a film's impact, and to increase what students can learn from it. They should help students see that it is possible for films to do more than entertain or inform--the meaning of what is shown can also be explored as intensely as any fieldsite experience.

Strategies in Detail. The fact that students are being shown five films dealing with similar situations will point out to them the *differences* between the families that are shown. It is also important for students to see the *similarities*. The strategies described here may be particularly useful in helping students search for similarities. Through this search, students should develop a stronger sense of the universals in child-rearing--those needs of children that must be filled by all families, even though the ways they choose to do this differ.

Notes to Remember

In the next section ("Film Summaries and Issues," p. 60 ff.) is a discussion of issues that might be raised through the films. Another resource you will want to examine is the Commentaries record.

It is strongly suggested that you show each film in its entirety the first time you use it and allow students to express their reactions to it. On subsequent showings, you may want to stop the projector one or more times, or run the film without sound. But students need first to know the whole piece, in order to have any perspective.



Before leaving each individual film, it is important to bring the "wholeness" of the family and the excerpt from their lives back into focus. To do this you might want to turn the discussion to the question of what seems to be these parents' *values*, or of what kind of child-care arrangement they might want for their child. Another question might be, "If you knew this child and family, how might you expect that child to function at your fieldsite?"

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*For further information on film viewing, see Seeing with Feeling: Film in the Classroom by Richard A. Lacey (paperback; published in 1972 by W.B. Saunders Company, Philadelphia, Pennsylvania).

General Techniques

The general questions to be addressed are:

What influences are there on the children's behaviors and attitudes?

How does the child participate in shaping others?

1. Just Showing the Film

As mentioned, each film should be shown straight through the first time. It is often helpful to give students a brief summary ahead of time of who is in the film and what occurs. While the film is being shown, you can observe the students' reactions for clues about their concerns or moods.

2. First Impressions

After the class has seen a film, ask each student to mention specific images or sounds that spring to mind. As in brainstorming, all answers should be accepted by the class and everyone given a chance to talk without fear of being wrong. This process may begin a chain reaction, for as students recall images and sounds they spark the memories of other students. These comments can begin an open discussion in which students discover how their impressions compare with those of their classmates. Where differences occur (as they are likely to) the class may want to look again at the film, or at parts of it, to think further about what seems to be going on.

3. Listing Feelings

Throughout a film, viewers will have personal reactions and emotions. When you show a film a second time, ask students to jot down in their journals their feelings about the film. (This is similar to the observation activities students are accustomed to doing.)

Students may not choose to share their notes. Having them in their journals, however, will help them remember their impressions, and provide a resource to draw on during discussion.

With "Oscar at Home " (or other films) you might encourage students to think about how tones of voice and actions transmit the emotional impact of the film. To do this with "Oscar," you might save the translation of the dialogue until after the exercise.

4. Discussing Cinematics

Students may wonder whether or not the families would have acted differently if the film makers had not been there. The Commentaries record includes a brief interview with the film makers, and you may want students to hear this. Or it might be interesting to discuss these questions:

> If a film crew came to your house to film your family and asked you to act naturally, how would you act?
>
> Even if you didn't act naturally, what would your actions reveal about you and your values?

A homework assignment might be for students to imagine they and their families are being filmed tonight at supper or tomorrow at breakfast, and to come to the next class prepared to write about or discuss their reactions to the experience.

Based on what students know about the egocentrism of small children, they might consider these questions:

> Are children less self-conscious than adults when being filmed?
>
> Are they thinking about how others view them?
>
> Are there different ages at which people become more (or less) self-conscious?
>
> How do teenagers feel when being filmed?

5. Comparing Films and Real Life

You might ask students to describe breakfast at their own homes, and you might describe yours (see "Breakfast Scening" under "Strategies in Detail"). Encourage students to go beyond the mechanics of getting ready for the day; ask them to think of the kinds of interactions that occur--how these contribute to the mood in which family members leave their home, and influence the behavior and attitudes of others who are present at breakfast and at other times when the family is together. For example:

> How are you awakened?
>
> What is each person's role?
>
> What is done for young family members, if there are any?

Students who are interested in pursuing these ideas might visit a willing neighbor at breakfast or supper as an observer.

6. Stopping the Film

On second viewing, you might stop the camera at certain points to discuss what has just transpired or what may be coming. (See the Summaries for some viewers' topic suggestions, and also the strategy, "How Would You Handle It?" below.)

7. Silent Film Viewing

Running the film without sound may help students concentrate on the visual aspects of the activity. At the same time you might do any of the following:

After the film has been shown once, ask members of the group to take the parts of different people in the film. Then, while the film is repeated silently, ask students to say what they feel their character in the film has said or would be likely to say. Ask: What did you learn about your character? about your character's relationships to others in the family?

Comment on the emotional quality of the scene. Do a person's movements, gestures, and expressions give any clues to anger, happiness, joy, calmness, etc.? Do you sometimes misinterpret "body language"? Why? (For interesting cross-cultural reading on this subject, see *The Silent Language* by Edward Hall.)

Discuss ways in which messages are exchanged nonverbally. What does the glance say? the use of the body? how close or far people are from one another?

Have students discuss details and issues of the film while it is running.

8. Images

Before showing the film, give several clues or sets of clues to the class. For example, "breakfast," "getting dressed," "father," "cereal," "brushing teeth," "eggs," "doing hair," "kisses." Ask students to state or write down the images they get from these words. After the film is shown, repeat the exercise and see if students have changed their images. How are the filmed situations like or unlike their own images?

Strategies in Detail

1. How Would You Handle It?

Purpose: To practice focusing in on a single incident.

The following activity was used by a teacher with the film, "Rachel at Home." It could be done as a warm-up activity before showing the film for the first time.

Begin with a statement like this one:

> "Close your eyes and imagine this situation: Your child is four (or the child you are responsible for). You have a second child, a baby, nine months. They are playing just out of your sight but within hearing. You hear the baby wail. You go in and find the baby crying hard, a bump on her forehead. Your four-and-a-half-year-old is looking a little apprehensive.
>
> How do you handle the situation? What do you do and why?
>
> What kind of behavior will you be trying to foster by the way you handle the situation?

Have several students describe how they would handle the hypothetical situation. Students might jot answers in their journals under the heading: "How I would handle it: Hurt Baby."

If all responses are similar, ask students to think of other alternatives including what they would "disapprove of." In every case, ask why someone would do it that way; why the students would suggest a different way.

Ask what the students think the child would be learning in each interaction. Some possible responses might be:

> It's okay to hit or cause harm under some conditions.
>
> You can fool adults. (Is the child's egocentrism enabling him or her to realize that the parent doesn't see or know everything the child does?)
>
> You should or can explain your side of the problem (or the opposite).
>
> Parents will (or won't) pay attention to what you say and take you seriously.
>
> Wailing confuses the issue and gets you attention when it was your younger sibling who was hurt.

The teacher might ask students how they would handle the same situation at a fieldsite or while baby-sitting. Probe differences and similarities in how students think they would act and why.

After the discussion show "Rachel at Home." You might stop the film after Jenny is hurt (before Father enters the scene).

Ask students how they react to the family, particularly to the parents. Discuss how these parents interact with their children. Some questions might be:

What do they expect of Rachel?

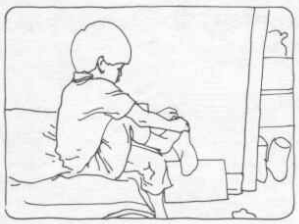
What do they encourage? What do they discourage?

What kind of behavior do they give as a model?

How do children behave?

Return to the hypothetical situation. Ask:

Why do you think these parents handle that situation the way they do?



The exercise might be done with "Howie at School" by centering the "How Would You Handle It?" situation around a child who just isn't getting dressed even though you have asked him or her to do so repeatedly. For "Craig at Home" you might make the situation two siblings who are wrestling in the front hall instead of getting ready for school.

2. Breakfast Scening

Purposes: To focus on details of behavior in the family films.

To consider everyday family interactions more personally.

To practice using observation as a form of gathering information.

To think creatively about the kinds of everyday family interactions that influence behavior and attitudes.

Ask students to describe family meal scenes: What happens, what is said, gestures, and expressions. The scenes can be real or imaginary (suggestions follow.) Questions about why interactions happen as they do, what parents hope their children are picking up, and how children themselves influence the behavior of others should arise during discussion about these scenes.

Suggestions for describing "real" scenes:

Describe your family, or a friend's family, at breakfast.

Visit a family with a young child and describe that family's meal.

Interview your parents or grandparents to find out what they remember about their family's activity during breakfast when they were children.

Record or film a family meal.

Possibilities for "imaginary" scenes:

Recreate or imagine a breakfast when you were a young child.

Imagine a breakfast scene when you are a parent.

Create your version of an ideal breakfast time.

Imagine an interaction around "one thing likely to happen at breakfast" and write a detailed account of the complete interaction.

These scenes could be written, played, or both, and related to the filmed scenes wherever appropriate. Students could rewrite their scenes in play form and present them with class members taking the various parts. They might also create breakfast scenes spontaneously in class, working in small groups and role playing, planning collaboratively, writing, or acting. Such spontaneous "breakfast scening" could preclude one of the suggestions above for more carefully recounted descriptions of breakfast.

3. Role Taking

Purposes:	To focus on the content of interactions when viewing family films.
	To recognize that parents' and children's behavior can be interpreted (by the family members as well as by observers) in various ways.
	To observe more keenly both the obvious and subtle ways in which children and adults influence each other's behavior.
	To see and develop understanding for families whose circumstances and traditions are different from those of students.

This strategy is best used after a film has been seen once or twice, not only because its intention is to provoke students into seeing more but also because its success depends upon knowing the situation.

Ask each student to focus on a particular family member. (If assignments are based upon students' choices, be sure

that all family members represented in the film are adequately represented in class members' choices.) Give instructions like the following:

> Imagine yourself in the role of the family member you have chosen. Watch "yourself" on the screen as carefully as you can and try to get into the thoughts and perceptions "you" might have been having during this mealtime. Be ready to report to class as thoroughly as possible what you see in the following three areas:
>
> - exactly what interactions "you" started with others in the family, how you started them, and what effect they had.
> - what behaviors of "yours" were encouraged and how.
> - what behaviors of "yours" were discouraged and how.

This technique might be used with "Craig at Home." A final discussion might deal with how different people view Craig and his role within the family. (Some of the material on side one of the Commentaries record might be shared with students at this point.)

4. There's Another Way of Saying It

Purposes:	To realize the richness of any simple interaction.
	To become aware of the enormous number of variations possible in human behavior.
	To focus on statements in the family films that influence behavior and demonstrate attitudes.

This technique might be used as a warm-up activity before a film is shown for the first time.

Ask students to call out some of the things that might be said by family members at breakfast time. Write these down.

Select several of the statements and ask students (one at a time) to see how many different tones of voice they can use for saying the same words. Or ask them to show how many ways one can ask/tell/command a child to do something. For example:

- to finish eating.
- to stay at the table.
- to select a cereal.

. to get dressed.

. to remember to take something to school.

. to stop talking.

Discuss:

What lies behind each tone of voice, each choice of words? What feelings? What values?

What "messages" does the child receive?

What will the child be learning about how to behave, how to ask, how to influence others?

How do different ways of making statements to a child evoke different feelings about self in the child?

This technique might be used effectively with any of the films. With "Howie at Home," for instance, you might ask students if they can think of a different way to remind Chrissy about the dance performance she plans to attend or to ask Howie to cooperate about getting dressed.

Film Summaries and Issues

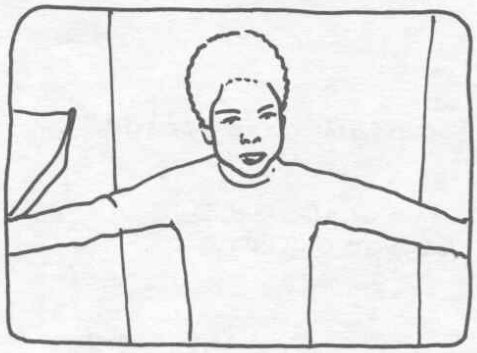
This section provides summaries of the five family films, and also suggests issues of childrearing that might be discussed in conjunction with the films. There are two parts. The first part, "Annotated Summaries," notes some issues as they arise in individual films. The second part, "Overall Issues," raises questions about childrearing that can be explored in the films, the autobiographies, and the students' own lives and fieldwork experiences.

Annotated Summaries

Purposes: To provide a record of the dialogue and sequence of events in the five family films.

To suggest issues of childrearing that might be discussed in relation to specific scenes within individual films.

The summaries of the five family films, which follow, are provided for your reference, to help you keep track of what happens when. Alongside the summarized dialogue for each film several teachers have jotted down suggestions about issues they felt could be discussed at particular points in each film. Add your own notes to these, for reference during class discussions and activities.



Craig at Home

(Father preparing breakfast, fixing toast, then eggs. Mom making lunch.)

Cooperative Roles

FATHER: Hey Goobs! Good morning. You're up early and all ready.

CRAIG: Ah? (Playing with the door knob, Craig enters and looks at the table.)

MOTHER: What kind of cereal are you going to have? Take out what you want.

giving choice

(Craig looks at several boxes of cereals and can't readily make a choice. Wants something that isn't there.)

MOTHER: I'm going to the market today. I'm going to get some. What kind do you want me to get?...Come on, you have to hurry. Craig!

child's influence on diet

FATHER: Oh, you've got to have cereal. You don't have time for eggs. Come on, unless you want what everyone has. And you don't like that.

No nonsense discipline + control
not giving special treatment

MOTHER: How about these? Let's have some of these 'cause you've got to get down to the prize, remember? Lucky Charms? Is that the one? You want to get the prize?

prize a reason for eating?
influenced diet

CRAIG: No.

MOTHER: Hurry up! Come on.

Grown-up's tempo vs. child's

CRAIG: I tried that one.

MOTHER: This one? Okay, let's have some of that.

CRAIG: No, I want to get down to the other one.

MOTHER: Okay, Craig, here it is.

FATHER: Lisa, why don't you call the boys?

Way of telling her to do it

LISA: Okay.

(Father serves the breakfast.)

Role

LISA: Mommy, can I bring the money in for the recorder? I want to buy one.

music is encouraged, valued

(Father questions Clark, who is ill and home from school, about work he might be missing and will have to make up.)

interest in education
setting expectations

FATHER: Let's have grace.

(The family join hands and sing grace.)

Ritual, music valued, together

MOTHER: He really was a big guy this morning, though. Woke up first thing.

Praise for autonomy

FATHER: All by himself. Chose his own clothes, got dressed. That's what happens when you become a big guy. Right, Goobs? That was really neat. Nice to do.

strong positive reinforcement

(Lisa tells her father about a story she has written called "The Other Side of the Mirror." Lisa narrates her story.)

way of getting father's attention and approval

CLARK: Fascinating. (Craig echoes the comment. The father looks at the boys and they cease their "mimicking." Father talks to oldest son about an exam he is going to have and a review session he can go to.)

sibling put down; imitating big brother
discipline

value doing well in school

FATHER: If you have concerns about it, you should be right there.

setting expectations

(The meal is over and the family leave the table.) Mother cleans up. Lisa tells about more school activities.)

FATHER: Craig, you made this? Wow! Now that is really neat, Goobers. (A paper Christmas tree.)

Praise for accomplishment
jealousy?

CLARK: Only brats make it that way. Only brats want them.

CRAIG: You made it!

FATHER: So that makes him what?

CLARK: Only brats want them. I didn't want it so I gave it to you.

Teaching verbal logic
" (verbal) self-defense

FATHER: If he made it, that means what?

CRAIG: That means you're a brat.

CLARK: It means you're a brat, 'cause only brats want them and I didn't want it so I gave it to you

Clark not getting the kind of attention youngest gets?

and you wanted it. Now I'm not taking it.

MOTHER: Get your gloves and your hat out of the drawer. No. Get your gloves and your hat. All right, come on. Get your gloves and your hat.

MOTHER: Craig, Craig. Are you taking your snack? Lisa?

LISA: Yes.

MOTHER: Put your coat on. Put your clothes on. Put your coat on. What do you want for a snack?

CRAIG: I don't know.

CLARK: Brat.

CRAIG: Pat.

CLARK: You're a brat.

CRAIG: You're a pat.

CLARK: You're a double stinking brat.

CRAIG: You're a bubble peaking bat.

MOTHER: Craig. Clarky, let him get his things on. Come on. Clarky, come on. Craig. Sit up. Come on. Listen, Clarky.

(Craig is wrestling with Clark on the floor and doesn't get dressed immediately.)

Hold this, will you? (To Craig) Hold this. Hold these. You did such a good job of getting dressed this morning, Craig, and then you're going to spoil it.

CRAIG: It's warm out.

MOTHER: I know, you don't have to put your hood on.

CRAIG: Mom, can I put my hat on the other way now, 'cause it's not cold out?

MOTHER: I'd rather you put it on like this if you're not going to put your hood up. Okay? And you can just leave it like that, all right? (To Lisa) Now, where's your book, your library book, the one you're going to take to school? Have a good day.

(Mother kisses Craig. Lisa and Craig say goodbye and leave for school. Clark is playing the piano.)

Mother's role - reminder

Nagging? Do kids listen? child's choice

teasing

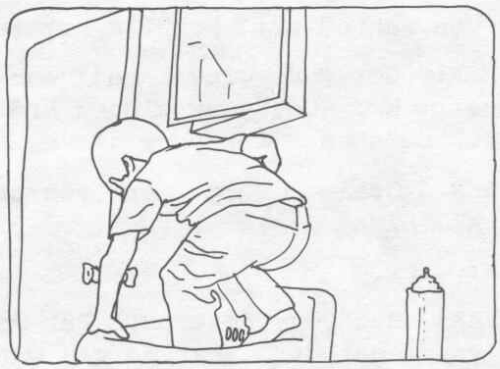
verbal sophistication of 4-yr.-old

kids way of handling Mom

Using praise to try to influence behavior

Working out a compromise between what she wants (health reasons) and what he wants.

Does reminding make Lisa self-reliant?



Jeffrey at Home

MOTHER: Jeff, I'm going to spank you. Is that okay? Huh? Jeff? (Jeffrey is lying on the bed and getting dressed at the same time.)

MOTHER: How about putting your T-shirt on the right way?

Way of telling him he's done it wrong?

JEFFREY: I'm putting my pants on first. (Mother helps Jeffrey put on his T-shirt and laughs with him.)

MOTHER: Take that one off. Put this one on. Then put your boots on. Zip up your pants, too. (Mother goes into the kitchen and feeds the baby, Brad. Jeffrey comes in, reaches out, holds the baby's hand on the high chair.)

Jeff mostly dresses himself
But who's really in charge?

Silent interchange of affection

MOTHER: Didn't get enough sleep, ah? (Jeffrey climbs up to the cabinet, chooses a box of cereal, looks at the label, climbs down with the cereal. Sits at the table.)

independent, adept at climbing

MOTHER: You're going to get a spoon, aren't you? (Mother pours the milk. Jeffrey gets a spoon from the drawer.)

Doesn't get it for him

MOTHER: Do you want any toast?

(Jeffrey pours milk on his cereal. He and his mother eat their breakfast.)

MOTHER: You're going on a picnic Friday. It's going to be fun, huh? Who's leaving Friday? You don't know? Okay. Who's going to be four? Jeff!

Mother's interest

(Mother is at the sink. Jeffrey takes his bread crumbs to the garbage by the sink and shows them to his mother.)

JEFFREY: I don't like this crust.

MOTHER: Okay, throw it away.

JEFFREY: I'm going to brush my teeth.

(Jeffrey climbs on the bathroom sink to get his toothbrush. He brushes his teeth, and washes his mouth. He climbs on the sink again, sits on the edge, and watches the water go down the drain. He stands in the sink, replaces his toothbrush, and climbs down.)

(Mother comes into the bathroom and brushes her teeth. Jeffrey shows her a cut or scrape.)

JEFFREY: See what I did?

MOTHER: I saw it a long time ago. It's old.

(Jeffrey gets the baby's diaper bag.)

MOTHER: We're not going yet. Are you ready? (He hugs his mother. Plays on the rug with the baby, turns on the radio. The baby follows. Jeffrey puts the baby on the couch and chooses another station. Mother comes in and picks up the baby. When mother is changing Brad's diaper, Jeffrey hugs the baby on his mother's lap. Mother dresses the baby and Jeffrey carries the diaper bag to the door.)

MOTHER: Straighten the rug. (Straightens rug with diaper bag around his neck.) Hurry up.

(Mother straightens another rug just before leaving.)

No pressure to eat up everything

cleanliness

climbing; did he devise this method himself?

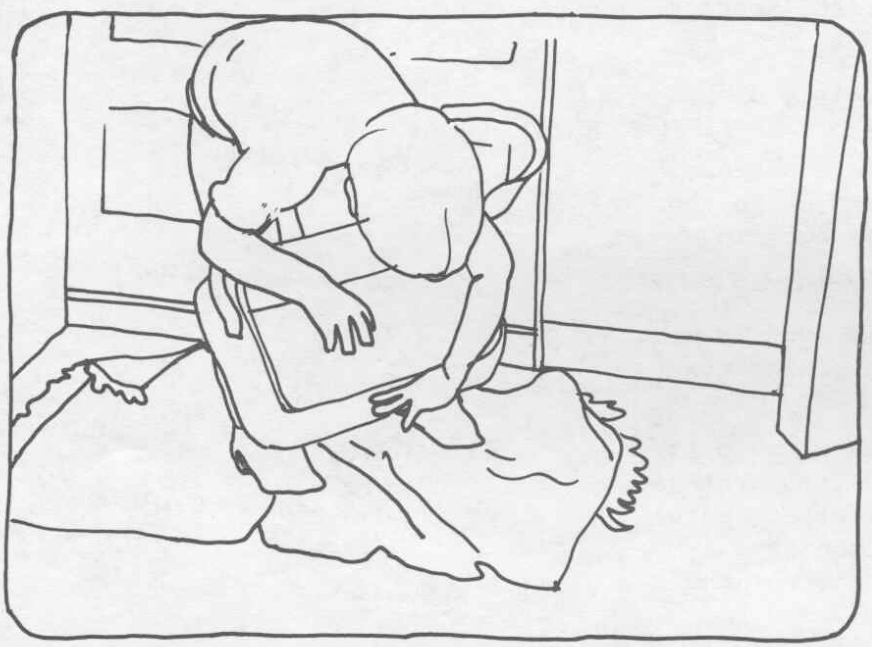
How might other mothers have handled toothbrushing?

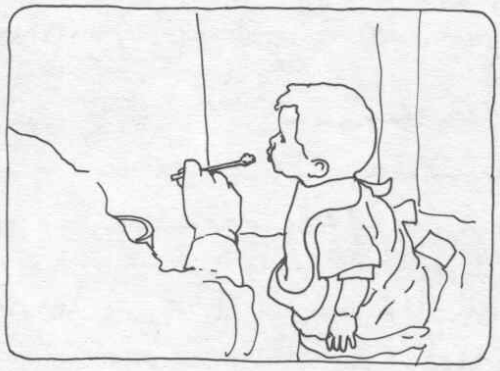
Sympathy?

Jeff's relationship to baby

Expects Jeff to help out

Values neatness





Rachel at Home

(Mother talks to Rachel in the kitchen. Father washes nine-month-old Jennifer's hands. Rachel is handling eggs.)

RACHEL: Oh, oh, yuk, I don't like this.

(Father is feeding Jennifer, talking to her.)

FATHER: Bet you want to put that in your mouth. Let's sit down, Jennifer.

RACHEL: (poking an egg yoke) See, it's nice and fat, it's nice and fat, Mommy.

MOTHER: It didn't break.

RACHEL: This is a nice one.

(Father is singing "Row, Row, Row Your Boat" to Jennifer.)

RACHEL: This one looks like a breast, doesn't it?

MOTHER: (Mother laughs.) It certainly does.

RACHEL: Breast.
A song isn't something you can take a picture of. (Rachel talks while working and stirs the eggs.) Why do we need to put three eggs in?

MOTHER: Why do we need three eggs?

RACHEL: No, I mean why do you need eggs to make the French toast, instead of just cooking the bread?

MOTHER: Well, the only things that go into it are milk, eggs, and bread; those are the things needed for making French toast. (Mother beats eggs slightly; Rachel tries to do the same.) You're doing it very well. It's time for the bread now.

cleanliness

Male Role
training independence — autonomy
discipline - style of telling

Verbal skills

Promoting inquiry

teaching
R responding to a model
learning by imitation
PRAISE

FATHER: (To Jenny) No, more. See? Very good!

PRAISE

(Rachel uses a fork to put the bread into the batter and picks up three slices; moves them about with her fingers.)

RACHEL: I took up more than I needed.

FATHER: Did you wash your hands, Rachel?

cleanliness
honesty

RACHEL: Yes...no.

(Mother takes blame for Rachel not washing. Jenny feeds herself some bananas that have been placed on her tray.)

promoting autonomy

The Meal

FATHER: I'm gonna let you try to cut up that other one. Okay, Rachel?

style of telling her to do something
autonomy

RACHEL: Well, Dad, there's not enough room for me to cut it, you see.

FATHER: There's not enough room? Well you need to take the fork in the other hand, Rachel. Just hold this, then run the knife across. (He guides her hand while showing her how to cut her French toast.)

teaching skills, patience with her

RACHEL: The knife wants to cut the fork. (Laughs.)

imaginativeness

FATHER: What do you think you're going to do today at school, Rachel?

Father's interest in what she does at school

RACHEL: I don't know.

FATHER: Do you go to the playground in the morning first, or to the classroom first?

(Jennifer crawls over and is picked up by her mother. Father fixes coffee at the stove. Meal is ended.)

Male role

Living Room Scene

RACHEL: I don't want her to play with this. (Rachel hides a toy.)

possessiveness

MOTHER: You don't want her to play with it? Okay, why don't I leave her here?

RACHEL: She can play with me.

MOTHER: And you can play with her.

What's mother's message here?

(Rachel pats Jennifer on the head; tickles her--which Jennifer disapproves of. Rachel picks her up, places her on the floor near the sofa. Jennifer begins to cry.)

RACHEL: She bumped her head.

(Father enters, picks up Jennifer, soothes her. Father tosses Jennifer in the air.)

RACHEL: I need my turn.

FATHER: Your turn? Okay.

RACHEL: Do to me something that you can't do to Jenny.

FATHER: Something I can't do to Jenny? Okay.

RACHEL: Now Jenny's turn.

FATHER: Now it's my turn. You have to get ready, Rachel. Let's go upstairs and get ready. Why don't you come upstairs and brush your teeth?

(Father gives Rachel tooth-brushing instructions. Whole family leaves together.)

Compare to Jeffrey:

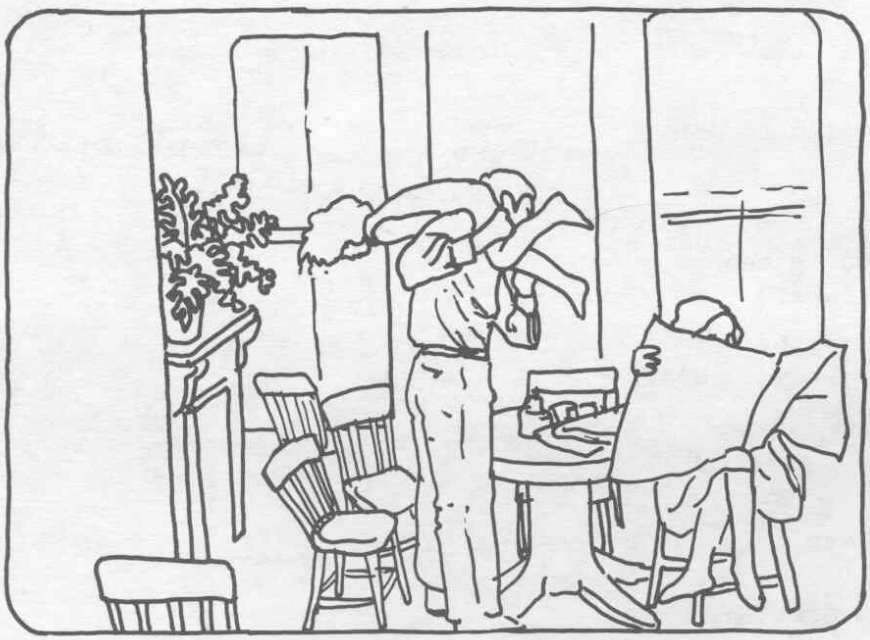
honesty; way of handling conflict, avoiding pass. blame

Value? - taking turns

jealousy? "treat me special"

Way of telling her to do something

cleanliness



Howie at Home

(Howie is helping his mother break eggs into a bowl. Father is seated at the table.)

MOTHER: Howie, are you going to do your eggs or do you want me to do it for you?

HOWIE: I'll do it.

MOTHER: Do it in the bowl. You have to do it real hard.

(As mother shows Howie how to crack the egg, it breaks and spills on the floor. Mom cleans it up.)

HOWIE: You, you, you. Mommy you were too hard.

(Everyone laughs at Mother.)

FATHER: Chrissy, watch out for that burner!

MOTHER: Want to get some forks?

HOWIE: Yes. (Proceeds to get them.)

(Father is reading the newspaper and tells Mother the news.)

FATHER: The city wants the state to pay for the incinerator after the thing doesn't work. Can you imagine that?

MOTHER: Howie.

(Howie tells father about a trip that he is going to take. They recall some experiences about another trip, pointing out that Chrissy was afraid of the pig and Howie had to be carried.)

CHRISSY: (To Howie) Get your foot off me.

FATHER: (To Chrissy) What are your orders for today? What are you supposed to do today?

Who should clean up?

humor / teasing

discipline

encouraging helping

self image?

sibling relationships

discipline - priorities

way of teaching responsibility for self

MOTHER: Do you have any idea of where you're going today?

CHRISSY: We're going to a dance.

MOTHER: Not to dance, to watch a dance.

(Mother explains about the theatre and the African dancers that Chrissy is going to see.)

FATHER: So you'll have to take a nap. You won't stay awake; you'll fall asleep.

CHRISSY: It's girls' day today.

MOTHER: Where did you put your socks? Oh Howie! What did I tell you about going around barefoot?

FATHER: (To Howie) Why don't you move your plate closer and it won't drop out.

CHRISSY: Sloppy.

HOWIE: (To Father) Look up, look down, your pants are falling down. (Laughs.)

FATHER: Where did you get that one from?

(The two children sing an action song and talk with their father about snacks.)

MOTHER: Your clothes are on the couch. Would you start getting dressed? (To Howie)

FATHER: Take your plate out, Chrissy.

MOTHER: Howie, would you please start getting dressed? (Mother combs Chrissy's hair.)

FATHER: (To Chrissy) Don't forget - Nap! And don't give Mommy any lip.

(Father kisses Mother and leaves for work.)

MOTHER: Howie Haywood, would you get dressed?

(Howie doesn't move immediately; begins to laugh.)

MOTHER: Did you brush your teeth, Chrissy?

(To Howie) Stop being silly.

HOWIE: You're making me silly.

MOTHER: Are you going to put your shoes on or not?

HOWIE: No. I want you to put them on.

MOTHER: Would you help me just a little bit?

Art + culture

discipline - concern for health - wants her to take full advantage of cultural opportunity
Expectations linked to sex roles

discipline

humor - the joke's on someone
father receives it favorably
relationships

what happens when she tells Crissy it doesn't hurt?
discipline, use of authority - Father Role
Ways of expressing affection (hits Howie with gloves)
What message does Howie receive from his mother?
cleanliness

What's Howie up to?

HOWIE: All right, come on, Mommy, come on.

MOTHER: Howard! (Mother dresses Howie, combs his hair, and they talk about his trip.)

MOTHER: Do you know how you're going to the farm today?

interest in child's activity

HOWIE: Yes. A big bus.

MOTHER: Who told you that?

HOWIE: My teacher.

MOTHER: Did the teacher tell you anything else about the trip?

HOWIE: Yes. Behave.

her expectations of him
SELF-IMAGE
Why that puzzled look on his face?

MOTHER: But you'll behave anyway, right? 'Cause you're always a good boy.

(In rubbing Howie's face, Mother gets lotion in his mouth and he spits.)

MOTHER: What did I tell you about that nasty stuff? Keep it in your mouth where it belongs.

style of discipline changes

MOTHER: We got such an early start this morning. How would you like to walk?

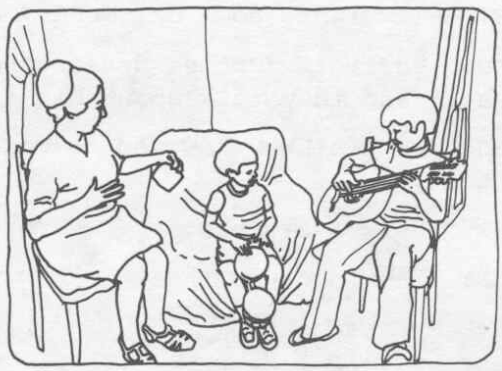
HOWIE: To school?

MOTHER: Yes.

HOWIE: Again! All right.

(Howie is very pleased that his mother suggests that they walk to school together. Mother zips Howie's coat, they talk about the missing teeth in the zipper and he waits for her outside the door.)

verbal interest, teaching correct word



Oscar at Home

(Older sister and brother are helping prepare the meal.)

BROTHER: Oscar, what else do you need?

MOTHER: Has Lupita awakened, son?

(Children discuss need to set table.)

MOTHER: Listen, Oscar.

OSCAR: Aha.

MOTHER: Tell your father that somewhere over there is a pair of pants for Ricardo. Would you like to dress Ricardo? And Nancy also?

The Dining Room

(All the children participate in setting the table and placing the food on the table. Mother beckons to Father that the meal is ready. Father comes to table. Older sister places youngest child in chair. Mother asks younger ones what they would like to have and serves them. Family join hands to say blessing.)

MOTHER: God, we give you thanks.

OSCAR: For dinner.

MOTHER: For dinner, for the chili. For good health. For Father.

OSCAR: For Mother.

MOTHER: What else does God give us, my son?

OSCAR: The School.

MOTHER: School, teachers. What else does God give us, my son?

Responsibilities

Older children helping with younger

Expecting children to help

Roles

providing choice

religion

thankfulness - appreciation for what they've got

valuing school

OSCAR: The mother.

why does Oscar say "mother" twice?

MOTHER: The mother? And what else?

OSCAR: The father.

MOTHER: What else does God give us? Our brothers, our sisters. Thanks for everything.

BROTHER: ...wait a minute.

(Family eats. Father cuts food for Ricardo.)

Roles

MOTHER: Who would like tortillas? What else is needed? (Mother gives children more of what they desire. The children have finished eating. All participate in clearing the table. Mother and Father finish supper alone at the table. The children gather in another room to play musical instruments.)

Time for adults alone
Music as a value

(Youngest boy goes outdoors, fondles the cat, then backs away from the animal.)

BROTHER: Let's sing together.

Time for children
cooperative music making
Entertaining for self and others

1st BROTHER: Ready?

2nd BROTHER: Okay.

1st BROTHER: You play the drums.

2nd BROTHER: What will we play?

Roles

(Mother takes Father by the hand and brings him into the room where the children are playing. Mother gives Father a glass of lemonade.)

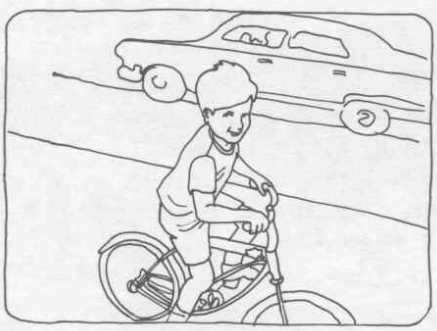
1st BROTHER: "Jesus Christ Superstar." Now let's sing...okay stop. Now we're going to play "Midnight Cowboy."

2nd BROTHER: Okay.

1st BROTHER: You can do it soft.

(The entire family goes outside. Outside the children are involved in various activities. Nancy plays in the sand. Oscar rides his bicycle. Ricardo rides a tricycle. Mother engages son in conversation about the cat.)

Boys developing motor skills
Big sister encouraging use of English



Overall Issues

Purposes: To help students and teachers realize and appreciate the variety among American families of values, traditions, and caregiving styles.

To help students and teachers recognize their own values for children, what messages communicate those values, and how their values and messages affect and are affected by children.

The following paragraphs discuss some of the childrearing themes that might be dealt with throughout the unit in connection with the family breakfast films. Some of these themes might be raised in discussion, others through writing, observing, role-playing or brainstorming activities such as those described in "Film-Viewing Techniques."

Some of the themes or issues students might explore in these films are briefly noted on the next two pages. Others are dealt with later, in more detail. Others might come from the "Ideal Child" activity (see "Exploring Values," p. 27). Whichever ones you decide to explore, ask students to look for instances in the films where they are being addressed. The "Annotated Summaries" can be useful after you have added your own notes, as a guide to where issues are dealt with in the films.

When it seems appropriate, encourage students to relate the issues under discussion to their own lives, to their field-site experiences, and to the autobiographies.

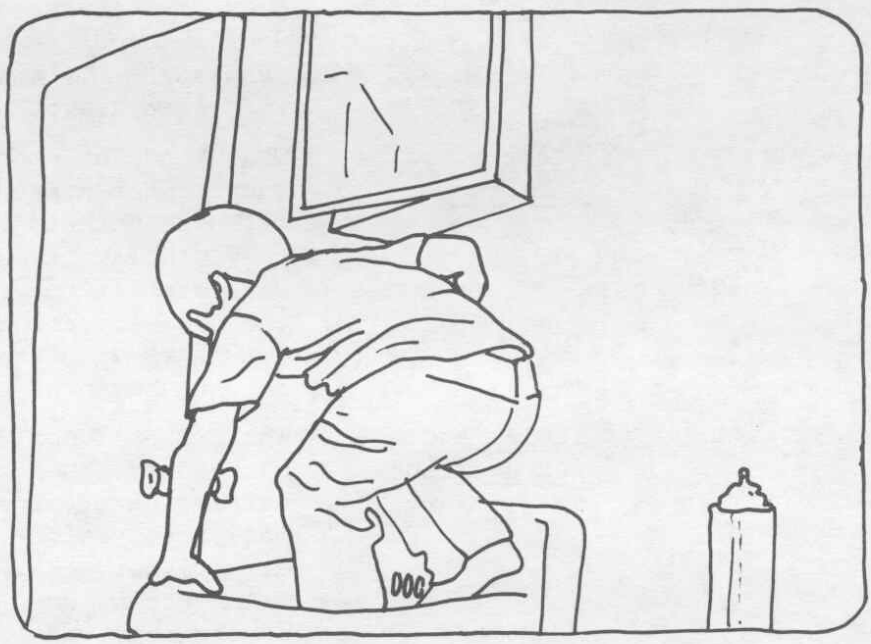
THEMES TO CONSIDER

Here are some themes you might consider:

Competence	How much stress should parents put on this? What are some ways of encouraging competence? What skills are encouraged in the films and how?
Children's responsibilities	How much should children help? How do they learn to help? Is helping encouraged or discouraged in the films? How?
Demonstrating affection	What are some ways a parent might show caring? Should boys and girls be treated differently? What difference does age make in the amount and kind of affection the child receives? How is affection shown in films?

Self-esteem	How self-critical should children be? What helps children grow up feeling good about themselves? What criticisms do children receive in the films? In what ways are they praised?
Compassion and egocentrism	How can a caregiver help a child recognize and deal with the pain of another? Name some incidents in the films in which children show either sympathy or jealousy and rivalry toward a sibling. What is your reaction to these feelings? How would you respond to the child?
Independence	How much stress should parents put on it? What examples are there in the films of the kinds of independence different parents stress? Are there trade-offs when children are taught to be independent? Explain.
The child as socializer	How does the child's behavior affect how the parents behave? Is the child aware of his or her influence on others?
Trust	How do parents build trust? How much should parents trust a four-year-old? Does lying matter?
Aggression	What constitutes aggression? Where does it occur in the films and how is it handled? with what effect? What caused it? What are other ways of handling it?
Control of emotion	What kinds of emotions do parents seem to show? What evidence can you find in the films of parents feeling angry? How do they display or control their anger? With what effect? What would you do in the same situation? When should parents get angry with their children and how should they handle it?
Roles and expectations	What roles (cook, server, organizer, questioner, authority figure, money earner, entertainer, teaser, teacher, mediator, praiser, discourager, discipliner, etc.) are played in the films and by whom? How do parents demonstrate what roles they expect their children to play? How do they encourage these roles (by providing models, praising, criticizing)?

Possessiveness and sharing	Do members of the families show possessiveness or sharing (give examples)? How is such behavior encouraged or discouraged? Do you think sharing should always be encouraged? Why or why not?
Discipline	What evidence can you find of family members disciplining each other? Who disciplines whom and for what? How do you think the person being disciplined feels? How would you handle the same situation? Is self-discipline encouraged or discouraged? How?
Cleanliness	Is cleanliness a value? If so, how is it encouraged? Do you feel it is important? Why or why not?
Routines and rituals	For something to be a routine or a ritual, it must be a regular, expected occurrence. Do students see such occurrences in the films? How can they tell? What values do these patterns reflect? How do the children participate in them, and what do they learn? Can students describe similar routines or rituals in their own families and the effect they have?



EIGHT ISSUES FOR DISCUSSION

WHAT SIMILARITIES AND DIFFERENCES DO STUDENTS SEE IN THE FAMILIES?

When students see several families engaged in similar activities, it is almost inevitable that they will make comparisons. They will feel more comfortable with some families than others, they will criticize some and praise others. It is important for students to realize that their preferences reflect their own values and upbringing. People with different traditions and experiences may have just as strong but different ideas about childrearing. Another point you may want to make is that each child is an individual demanding individual treatment. It is not possible, in a few minutes of film, to give information about all the factors influencing family interactions.

One way to help students make comparisons is to call their attention to the similarities they see in the families. For example, you might ask:

> What are all the loving, supporting, caring things being done for the children in each of these films?

By thinking about the wording before framing a question it is possible to avoid asking or implying "Which is better?" Through your choice of words you can influence your students' attitude and encourage openmindedness rather than judgment-making. For example, you might ask:

> What effect does size of family seem to have on each group?

This is quite different from asking, "Are some sizes better or more ideal than others?"

HOW ARE VALUES COMMUNICATED TO THE CHILD?

Students might look at gestures, words, behavior, organization of the home or the breakfast, and the morning's routine and schedule for clues about how the family transmits its values to its children.

> What do parents expect from their children? encourage in them? discourage?
>
> What models of behavior do they give their children?

If students have done the value-ranking exercise on page 33 they might take the value they chose as most important and observe how it is or is not being transmitted in a film.

> Do the parents in the film seem to have different values for children and adults? Do you think it is reasonable of parents to do this? Discuss, giving examples of when it is or isn't reasonable.

WHAT IS THE CHILD'S EFFECT ON THE FAMILY?

The films present an opportunity to consider how a child (or student) influences her or his family: A child's personality, temperament, and rate of development affect not only the child but also the other members of the household.

1. Students might observe the films to see how the child affects:

   . the family's behavior

   . the words and gestures used in conversation

   . the feelings of family members (amused, frustrated, impatient)

   . the physical set-up of the house

   . how family members relate to each other

   . the family's daily routine

   . his or her relationship with brothers and sisters

2. As students compare the films they might consider whether the four-year-old's effect is similar or different in various families. Ask:

   How do you explain these similarities or differences?

   How do you affect your own family? Does your presence change what your family is like? How might your parents have changed because of you?

ARE THERE SOME ABSOLUTE FUNCTIONS THAT ARE FULFILLED IN ALL FAMILIES?

Students should recognize that the family, whatever its form, is a universal social structure. Discuss:

How do you explain this?

Are there needs that must be met for every child? What are these? (Students might list such things as: love, physical protection, food, training for belonging to a particular society, and support of the child's development.)

Having made such a list, students might observe each film to see how each family fulfills these functions. Discuss:

How is love communicated?

What can the child depend on?

In what ways do other members depend on each other?

What cooperation takes place and for what purpose?

How is physical protection given? other kinds of care?

WHAT ARE THE EFFECTS ON A CHILD OF A FAMILY'S MESSAGES?

The following suggestions are ways to help students consider

- how a family's messages make the child feel;
- and how the child shows awareness of the family's messages.

1. Observe different family members in a film. For example, one students might observe Howie's mother and say that she shows she values independence when she tries to get Howie to dress himself. At the same time another student might observe the effect of her actions on Howie, and take notes on how he seems to feel, how his behavior is altered, how aware he is of what she wants. These observers are, in effect, role playing the persons they are assigned to watch, shifting their point of view to that of the people on the film. Each is serving as the observed person's alter ego.
2. In addition to observing and notetaking, students might write an interior monologue reflecting what their characters' thoughts might be throughout the film, or during a discrete sequence in the film.
3. Students might also compare the ways children respond in the films:

   If families with similar values and ways of communicating these values seem to get different responses from their children, how might you explain these differences?

4. Finally, you might ask students to consider how their own families' values affect them:

   How is your behavior shaped by messages from home?

   If they resist being affected by their families, remind them that resistance is also an effect their family has on them:

   How do your family's messages make you feel?

   How do you show you are aware of them--by following them? rebelling against them? saying one thing to your family and something else to yourself and friends?

WHERE IS THE FOUR-YEAR-OLD CHILD IN THE FILM IN HIS OR HER DEVELOPMENT?

Referring to what students have learned about growth patterns in children, what can students say about where children in the films are in their development?

What can the children do?

How coordinated are they?

How able are they to make decisions?

Can they see from other people's point of view?

Are they exploring and learning mainly through their senses?

Can they keep more than one thing in mind at once?

Can they plan for the future or remember the past?

Are they focused on the here and now?

Caution students to describe only the behavior children reveal in these short films. The children may have other abilities that are not shown, so students shouldn't assume that what children don't do in the films they can't do.

HOW AWARE DO THE PARENTS SEEM TO BE OF THE CHILD'S DEVELOPMENT?

Students might observe the films for such clues as:

Do parents seem to expect different behavior from children of different ages?

How do they show they are taking or not taking the child's age into account?

When students consider the viewpoints on the Commentaries record (see next section), they might think about how much the speakers take the developmental level of the child into account, and about how much they value it.

WHAT ARE MY VALUES FOR CHILDREN? HOW DO I TRANSMIT THEM? HOW DO THEY INFLUENCE MY REACTIONS TO CHILDREN?

In watching the films, students might ask themselves, "With whom do I identify? Why?" This question might help them see which values they agree with and which they don't share.

To broaden students' perspective, you might ask them to observe someone closely in the films who makes them uncomfortable. Ask them to see the situation from that person's point of view:

What are the person's beliefs? What is she or he trying to do? Why might the person be behaving in this way?

The Ranking Behavioral Traits exercise (p. 33) and the Ideal Child exercise (p. 27) might help students be more aware of which values are important to them.

Commentaries on the Family Films

Purposes: To encourage the view that family interactions can be interpreted many ways and that such diversity of views is legitimate.

To provide background on how the films were made.

To provide provocative ways of thinking about everyday family interactions, and to call attention to the degree of ambiguity present in even "simple" parent-child interactions.

This section describes the parts of the Commentaries record that relate to the five family films--all of the record, that is, except the last three bands on Side Two. These will be discussed in Unit Two and Three, and we recommend that they not be used until then.

We asked several people--scholars, teachers, film makers, and students--to look at our family films and talk about what they saw. Each person discusses one of the films from his or her experience and training as therapist, teacher trainer, Exploring Childhood student, anthropologist, professor, film maker, and so on.

Summaries of the Content

SIDE ONE

Band 1: Urie Bronfenbrenner, a professor of family studies, has studied and written about childrearing practices in many countries. Professor Bronfenbrenner sets the theme for the films, and for the whole unit: Families are important, they are beautiful to watch, and what they do counts.

Band 2: David Kantor, a family therapist, focuses on "Craig at Home." He considers how members of Craig's family move in relation to one another and to the space available. Dr. Kantor sees Craig as "a person who is very much in charge,"

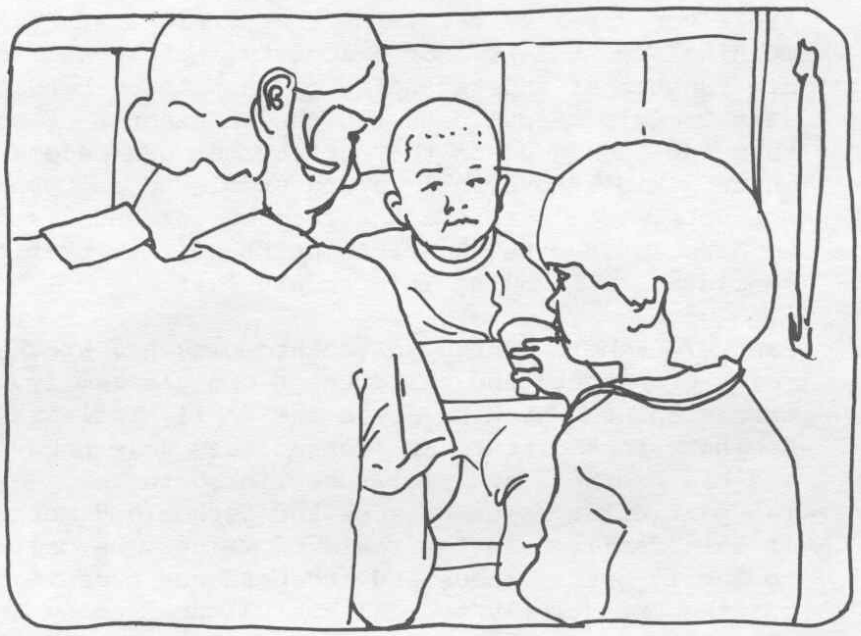
and the family as "well orchestrated" to work together in an organized, cooperative manner. He cites Craig's cereal choosing as an example of this child's ability to control his mother.

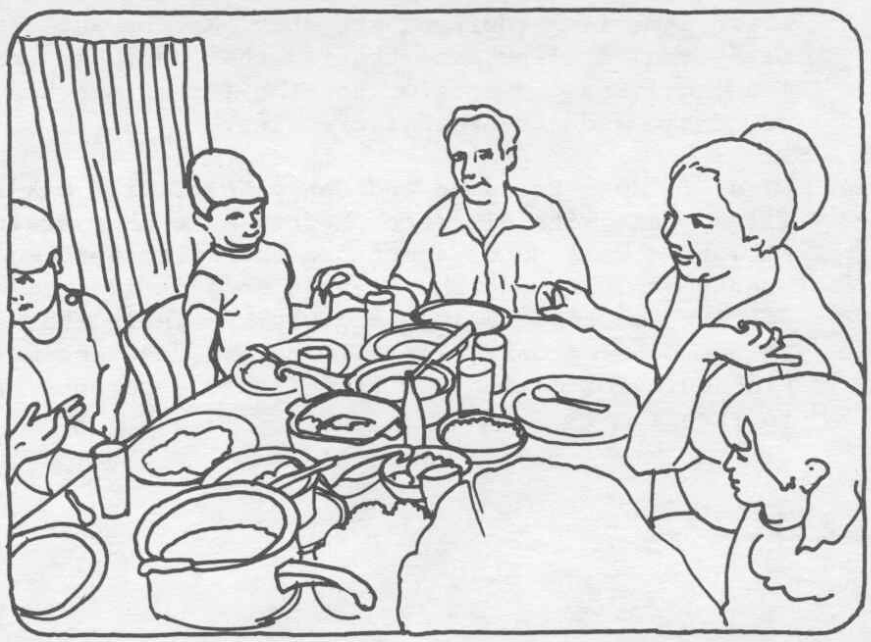
Band 3: Freda Rebelsky, a professor of psychology, looks at Craig's family in terms of whether or not it is child-centered. Professor Rebelsky maintains that Craig's surroundings that morning are "clearly not a society that is set for what kids are capable of understanding or capable of handling." She sees Craig's cereal choosing as "an example of something that can look good on the surface but can become a situation where a kid is overwhelmed and unable to act properly." She points to "a constant stream of commands" and concludes by questioning the "American point of view that the child should start becoming independent fast."

Band 4: Robert Conrad, an anthropologist, speaks about the roles of parents and children in Craig's family. He considers the extent to which he feels the family reflects values dominant in America. Mr. Conrad sees role behaviors in Craig and his brothers and sister as linked to sex. He points to the particular roles he sees the father and mother assuming in this family. In the realm of values, he calls attention to family cohesiveness and independence training, and points out the "relatively typical ambivalence" among American parents who want to promote independence and yet do things for the child that the child can do himself.

Band 5: Betty Bryant, a black psychologist, points out how socialization at home influences Craig's developing use of language. She calls attention to a kind of socializing in Craig's family that she feels is "very common in many black families--indirect speech." Ms. Bryant cites examples of "verbal dueling" and teasing that carry several levels of meaning. She comments on how the father teaches Craig and how Craig and his brother practice.

Band 6: John Friedman and Henry Felt, film makers for these films, talk with Florence Cherry, a teacher trainer for Exploring Childhood, about how the films were made. Ms. Cherry explains why she doesn't feel family members could be "acting" in these films, and why she feels that each family's values come across. The film makers describe briefly their procedure for making the films and the parents' reactions to the films.





SIDE TWO

Band 1: Jerome Kagan, professor of human development, looks for some of the values that underlie Rachel's parents' way of raising their children. He sees "two very clear values: the parents' emphasis and concern for promoting independence in their children, and their encouragement of verbal skills." Professor Kagan gives several examples of how the parents encourage autonomy and verbal skills in both Rachel and her baby sister, Jennifer. He also sees the family enjoying physical affection.

Band 2: Marjory Jones, a course teacher, sees Rachel's parents' style of interacting with their children as a way of teaching and disciplining. The parents respond to Rachel's needs as opportunities to help her learn, Ms. Jones maintains. She sees teaching conducted with a soft and playful tone. This style carries over into disciplining, which, though indirect, communicates clearly to Rachel.

Band 3: Kathy McMahon and Judy Goldstein, Exploring Childhood students, discuss some of their thoughts after viewing "Rachel at Home." They were struck by the active role taken by the father in caring for his daughter, and by both parents' patience in helping Rachel do things for herself.

Ways to Use the Record

The Commentaries record is a resource that can be used in a variety of ways, depending on what you think is best for your students. Listen to it at least once yourself in order to decide which parts you want to use in class before introducing it to students. You might want to jot some notes about the record on the film summaries (p. 60).

Here are a few ideas about how the record might be used:

1. Professor Bronfenbrenner's brief opening statements might be played for students as part of a discussion just prior to showing your first family film.
2. When they first view the family films, students frequently focus on the "reality" or "unreality" of what they have seen. After they have discussed this among themselves, you could let them hear the film makers' discussion about how the films were made. Bronfenbrenner's introduction also addresses the issue of reality.
3. If you have begun talking in class about the roles children see members of their families playing, you might play the first half of Conrad's statement as a means of leading students to look more closely at role behaviors in "Craig at Home."
4. Parts of the record pose controversies and could be used to stimulate students to want to look again at a film they have already seen a few times. For example, you

could present Kantor's view of Craig as "a person who knows how to make out pretty well in that orderly world" versus Rebelsky's view of Craig as "a little boy overwhelmed." If the ensuing discussion turns into heated debate, students may want to see the film again to check out their perceptions. Kagan's contention that Rachel's family is warmly affectionate posed against Jones's view of Rachel's parents as teachers might also be used this way.

5. Statements made about one film might be applied to others. For instance, Bryant's observations about the use of teasing--its presence or absence--could be discussed in relation to any of the other films.

6. Ways of identifying a family's values by citing evidence from details of behavior are demonstrated by Kagan, who maintains that "if one listens carefully to what parents are saying and watch carefully what they are doing, it is possible to make guesses about their values." This advice can apply to all the films and, indeed, to all family and fieldsite interactions students observe.

7. The fact that the commentators come up with so many and, in some cases, contradictory, statements about the films might seem confusing to the students. How are they to choose who is "right"? Several factors should be considered with the class. Remind them that they themselves know a great deal about children, and are in a position to judge what seems acceptable to *them*--after they themselves have viewed the film in question carefully. Emphasize also that the commentators come from a variety of backgrounds and points of view and this experience affects how they see the films. Furthermore, they do not all address the same points. Just as the theorists in *Making Connections* were able to show different meanings in aspects of development, so each of these commentators can look at interactions in the film from different perspectives.

8. To encourage students to consider new points of view, you might have them listen to one band of the record and then watch the film discussed by the commentator. Ask students to discuss:

   Can you see what the commentator sees?

   Do you agree with the commentator's interpretation of events?

   How else might you explain what you see?

   On what does the commentator base his or her comments? What further evidence in the film supports or calls into question his or her point of view?

The Inquirer

Late Experimental Edition

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The Inquirer

Purposes: To understand better the ways in which people and institutions influence childrearing in America.

To understand and use some inquiry processes and techniques. *

To achieve, through inquiry, a responsible, well-informed view of some socializing influences in students' own communities, and form ideas about how to pursue interests that develop during the inquiry.

To pursue interests relating to childrearing on one's own and to learn from one's own research and that of other students.

PLANNING AHEAD

Each teacher will have to decide how much time to allot to student-designed community study projects, taking into account other materials to be covered, availability of community resources, student interests, and fieldsite concerns. Regardless of how much time you plan to spend, begin the project early in the Module so that students will have time to plan and set up interviews, arrange meetings, receive answers to letters, and so on. Set aside one or two class periods to:

- introduce the student booklet and describe the project;
- work through the introduction and the first three guidelines;
- and do one or more of the warmup activities described in the following pages.

You will also need to set up certain deadlines:

- the date by which students will be expected to submit their first plans and have a planning interview with you;

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*Teachers wanting more information about the inquiry process of learning are urged to review the article by Berry Beyer in the *Teacher's Guide* for *How the World Works* (p. 23).

- the date by which all rough data should be collected (approximately two weeks before the final presentation of each project is scheduled);
- and the date when the final presentations to the class will begin.

You will also want to plan how much time you want to reserve for the presentations.

USING THE STUDENT BOOKLET

The written material is divided into two major sections: guidelines for planning and carrying out inquiry projects, and suggestions of possible project topics.

When the booklets are distributed, allow students to browse through them as they would a newspaper. Ask them to read the introduction and Guideline #1, and to skim the other guidelines to become familiar with the topics they cover. Warmup activities--as many as you feel are necessary to get the class started--might come next.

DECIDING YOUR ROLE

Depending on your students' backgrounds, your role may range from that of back-seat advisor, who merely assists students in formulating their plans and then encourages their independent work, to organizer, who sets up meetings and makes arrangements for working outside the school, to active participant, who helps students structure their study and even joins in as a fellow inquirer.

You should plan several conferences with each student or group of students who are working on the same project. When students first fill out a Planning Form, you may be able to help them smooth out their basic plan and think through the details of their project. Discuss whether or not they would like to try out their idea, review their plans, or practice some techniques with other students. As the student booklet suggests, there are many ways in which students can help one another. Also, during presentations to the entire class, students might become interested in taking up part of other students' or groups' projects. It is conceivable that an entire class could become involved in some aspects of one inquiry project.

There is ample opportunity, then, to encourage cooperation and support among students, by having them help each other and also by reminding them from time to time that what each team or individual finds out is of value and interest to others in the class.

During conferences and class discussions, it will be important to guide students into areas that draw on their strengths and interests. Only students who enjoy working alone and have the necessary skills for doing it should attempt a project that involves reading and summarizing legislation, for instance. Similarly, a particularly shy student might be more comfortable conducting a poll or sending out questionnaires rather than interviewing strangers.

Another way you can be very helpful to students is to suggest to them ways of tailoring their questions and planned tasks to the amount of time available. This concern might first be discussed after students have filled out their Planning Forms. If appropriate, you might also review students' scheduling of work a few weeks later.

Activities

Introduction

1. Starting on the front page with the article "Society Influences Children's Behavior," ask students to brainstorm three lists based on the first sentence: "People and institutions communicate values, beliefs, and expectations to children." Keep each list on a separate piece of chart paper, as they may be useful later on. The headings should be:

People, Institutions	Values, Beliefs, Expectations	Ways of Communicating These to Children

   At the first session it is necessary only to begin these lists. You may add to them after the cereal-box activity, if your class does that warmup activity, and students may find these categories helpful when they choose topics to explore.

2. In the same article, students are asked to bring in cereal boxes and discuss the kinds of messages they convey. Discussion can center around which messages on the boxes are intended for parents, for parents to pass on to children, and directly for children. Ask students to imagine the parent walking down the supermarket aisle with a small child in tow, attempting to decide which brands of cereal to buy, if any; or to imagine the child looking at an array of boxes in the cupboard or on the table, thinking about what each box has in store.

   If students have seen any of the family films, particularly "Craig at Home," they might discuss what Americans eat at breakfast and what kind of socialization goes on at the

breakfast table. Discuss:

Does eating this cereal lead to energy? athletic prowess?

Will this cereal make you slimmer, more attractive?

Is there a prize? Is it a bribe for eating the cereal? for buying the cereal?

What does the cereal manufacturer (or advertising agency) assume about children when they prepare their promotional material to print on boxes?

If students are already involved in some sort of project at this point, you may use that project in place of the cereal box activity as a warmup activity.

Guideline #1

3. After the students have had time to read the guideline, ask them to make up a few project questions. These may be based on the accompanying collage of cereal publicity, along with the collection of cereal boxes students have brought into class; or they might be outgrowths of the brainstorming students did in the first warmup activity or of a project already begun in class. With the questions you select go through the four steps outlined under Guideline #1. At this point, emphasize the *process* of choosing good questions rather than the merit of any specific question.

4. For the questions selected above, ask students to suggest what they think might be found out by an inquiry--that is, what they think might be the answer to the project question. The word "hypothesis" may be new to some students, and it is important to explain that in any responsible research, the researcher should have a rough idea of the kind of information he or she might unearth.*

   On the Planning Form that the students will use, the words used for hypothesis are "Your guess about what you will find out."

Guideline #2

5. If your students have decided on their research topics by this time, then the reading of this guideline will be selective--each student or group will be surveying the possible methods with an eye to choosing those best suited to their hypothesis. If many students are still undecided, then allow them ample time to read through this section,

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*For a whimsical satire of archeological research where false conclusion builds upon false premise, you might wish to read to your students excerpts from *The Weans*, by Robert Nathan (New York: Alfred A. Knopf, 1960).

and to do the data gathering exercise based on the questions generated in the third warmup activity. Allow plenty of class time for students to try out interviews, questionnaires, polls, etc., on other students.

Guideline #3

6. You may wish to duplicate the Planning Form found in *The Inquirer* and distribute a few copies of it to each student. Besides helping students plan their projects, the forms can be used in many other ways:

   - planning several approaches to the same project question.
   - brainstorming another student's or group's project question.
   - trying to fill out a complete plan for one of the cereal-box questions, as a warmup activity.
   - testing out a plan for one of the project topics suggested in *The Inquirer*.

Guideline #4

7. This guideline proposes ways in which the class can help a student or a group that is having problems. Three "time and trouble" exercises are suggested. It is probably important to do at least one of these activities, if only as a means of showing students that there is a group of sympathetic classmates waiting to try to help them out when things go wrong. No matter how much brainstorming classes have done, they are usually amazed by the kind of creative thinking brainstorming evokes.

Guideline #5

8. This material should be used when students are well into their projects. They will probably need another conference with the teacher and/or some advice from classmates before preparing their information for the "home stretch." The type of reappraisal suggested in this guideline should help students organize their thoughts and start planning the style and proposed impact of their final presentation.

Guideline #6

9. Even if students plan to use their information for some purpose in the community, they should present it first to their own class. Describing and evaluating their findings will help them evaluate the project, and also encourage them to think about where their research might lead if they were to extend it.

The new question exercise suggested with this guideline will help students focus again on the broader questions they were considering at first--before they narrowed their project down into manageable size.

Guideline #7

10. Many students think of "action" in terms of picketing with signs or demonstrating against some wrong they wish righted. Action, in the sense of this study, involves the idea of students being responsible, informed members of a community. As such, their "action" should involve communicating what they have found to groups or individuals who might benefit from it. Second, it might involve looking for ways to work with some group in the community.

The doing something exercise might be done for Tom's and Leon's study, or it might be done after one student or group of students has made a final presentation.

Some Possible Project Topics

Some uses for these ideas have already been suggested. In addition, classes who are having trouble getting started may find these suggestions helpful. They can also be used as material for brainstorming activities, or to provide ideas about how a project that gets stuck might move in another, more promising direction. Students should not be asked to read this entire section, but to skim it and refer to it whenever they think it might help them put their thoughts together.

childhood memories

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Childhood Memories

Purpose: To give students a glimpse into the great diversity and richness of growing-up experiences in various cultures and historical periods.

Out of dozens of first-person accounts of early childhood, this group of eight was selected for inclusion in Family and Society. Each account touches on some of the universal themes or conditions of growing up in any society. Together, they represent a range of situations and traditions. They were also chosen for their wealth of detail, their descriptions of family and cultural strengths and of human vulnerability and stress. They provide straightforward, moving portrayals of family interactions, with a minimum of sociological analysis.

The power of these readings for the adolescent lies partly in their directness. Equally important, they reveal how others have looked back at their childhood, sifted through a mass of experiences and feelings, and created a statement of who they are and how they came to be. Writing an autobiography is, in a sense, an exercise in identity-making. Adolescents, who are caught up with issues of identity in a very personal way, will recognize some rather familiar conflicts in unfamiliar settings. Struggling for autonomy; being puzzled by mysteries adults don't quite explain; living at odds with traditional family roles and expectations; feeling pressed to take on new roles--these issues will have a familiar ring even though the particular problems described may not be ones the students face.

Thematic Issues

Although the events and experiences detailed in these accounts vary greatly, students should look for common themes of growing up. Among the most important of these are:

- Child-parent communication. The profound but often imperfect rapport between children and their parents makes childhood either a satisfying or a bewildering experience. Several accounts describe how the child perceives the world differently from the adults. As they look back on these experiences, the authors are able to consider both points of view.
- Family patterns. Ways of expressing affection, communicating a range of messages, disciplining, working, and sharing are familiar boundaries defining the author's personal world.
- Physical environment. Over time, the scope and focus of the child's world expand and shift.
- Cultural impact. The influence of the larger culture on individual family patterns, particularly on the choices individuals can make, is expounded.

Suggested Uses

The autobiographies have been designed for use as a small reference library. For classes wishing to expand this library, a bibliography is provided in the back of this book. Students may also know of books to recommend. If possible, make copies of the books from which the excerpts were taken available to the students as well. Most of the books are available in paperback, as are most of the books listed on the bibliography.

There is no need for students to be locked into readings they feel are too long, or insufficiently challenging, or uninteresting; if one account doesn't appeal, suggest another that may suit the student's interest better.

Whether the books are assigned as "extra" reading or as the raw material for specific, structured assignments is up to you. Keep in mind those socialization issues being raised in class that might lead to intensive use of autobiographical materials. In some classrooms, the autobiographies might turn out to be one of the module's major ingredients, while in others they might provide light reading for students to do on their own.

1. Worksheets

Worksheets of reading questions, compiled by the teacher or the class, might be used by students reading the autobiographies, either to focus thinking or as the basis for a written assignment, small group work, or class discussion. Although several suggestions appear on the next page, only a few should be used at any one time.

Sample Questions:

1. How would you describe the communication between parent and child in this family?
2. In what ways do adults and children share experiences? What aspects of their lives are kept separate?
3. How is affection expressed in this family?
4. What constitutes disobedience? How is discipline handled?
5. What special privileges or "treats" does the family offer the child? Why does the child value them so highly?
6. Who is the most powerful figure in the child's life? Does the same person fill this role throughout the narrative?
7. What do the family members want the child to learn? What skills and lessons does the child learn? From whom?
8. What is most hurtful or upsetting to the child? How is the child's distress treated by others?
9. What does the account tell you about male and female roles: Do young boys and girls have the same experiences in this family? What is each sex exposed to? protected from? expected to do and learn?
10. How does the narrator's relationship with brothers and sisters affect his or her view of the world? Does the narrator's age rank (first-born, second-born, etc.) make a difference?
11. What role does the physical environment play in the narrator's life?
12. What effect does family and cultural history have on the child?
13. What role do religious beliefs, rituals, and myths play in the child's life? How do they affect his or her view of the world? How does the child learn of spiritual matters?
14. What kinds of pretending does the child do? Whom does the child imitate?
15. What stresses, pressures or expectations are there on the adults that might affect their behavior? Consider environment, culture (includes history, traditions, religious beliefs, role expectations), family needs, personal problems.
16. What are some of your reactions to this childrearing experience?

2. Informal Discussion

You may want to set aside some class time during which students can compare notes on individual readings, and air questions and concerns not answered in the readings. When traditions and everyday practices of the family appear strange to students, you can help set an atmosphere in which they can be discussed openly and not judged "right" or "wrong."

Students may raise questions about religious beliefs or value systems that are mentioned but not fully explained. They may find it hard to believe that parents who genuinely love their children can also beat them, ignore them at critical moments, or demand what seems like unreasonable obedience. Exploring the notion that many factors influence a family's behavior, or the idea that there are many ways of understanding and expressing "love," could form the basis of class or small group discussions. Encourage students to explore such ideas in relation to the family's specific context.

Students could also meet in small groups to discuss one selection all have read. They could compare worksheets and prepare a report together, or raise new questions to be addressed by the class as a whole.

3. Written Exercises

Teachers might ask students to choose one of the following activities to do, either as a basis for, or a sequel to, informal classroom discussion.

- Draw illustrations of a family you read about.
- Imagine yourself a member of the family you read about, and describe the sorts of things you would learn as a small child. What would be expected of you? How would you feel about your life? Would you be a different person today?
- Interview or tape the reminiscences of an older person (or a child) talking about his or her "early memories." Plan the interview carefully in advance, to get at some of the same kinds of information contained in the readings. (This might be part of an *Inquirer* project.)
- Write a reminiscence of your own life before the age of eight, or that of a brother, a sister, an older relative, or a friend.

4. Classroom Visitors

Oral autobiography can enhance use of these materials by contributing to students' understanding of the many ways that children can grow up and appreciation of the universal needs and

concerns which link us all as humans. Look about your community for people willing to discuss their early lives.

5. Memories of Adolescence

In addition to the eight booklets, a record of readings from several of the authors' adolescent years has been provided. Its purpose is to introduce themes of approaching maturity that apply to the lives of the students as well as to the subjects of the autobiographies. The record might be used to encourage students to identify familiar concerns, and also to look for ways early childhood experiences may influence the subjects' responses to events in adolescence.

The record will be discussed more fully in connection with Unit Three, "Children in Society."

Annotated Bibliography

Agee, James. A DEATH IN THE FAMILY. Bantam Books (PB)*. A fictional remembrance of the author's early years in a Southern town and of the sorrow brought on by his father's death. The child's fantasy life is beautifully illuminated.

Angelou, Maya. I KNOW WHY THE CAGED BIRD SINGS. Random House (PB). A black writer's story of life with her grandmother in Arkansas and, later, with her aunt and uncle in California.

Baez, Joan. DAYBREAK. Dial Press (PB). A famous folksinger and antiwar crusader talks about herself freely and candidly.

Baillie, Eileen. THE SHABBY PARADISE. British Books Centre. An insightful look at the experience of growing up a minister's daughter in a London slum neighborhood.

Brent, Linda. INCIDENTS IN THE LIFE OF A SLAVE GIRL. Harcourt Brace Jovanovich (PB). A description of slavery and its impact on the author's family life.

Bridgman, Helen Bartlett. WITHIN MY HORIZON. Small, Maynard, and Co. A girl who would rather have been a boy talks about her New England girlhood in a prosperous Catholic family.

Brown, Claude. MANCHILD IN THE PROMISED LAND. Macmillan (PB). A black family uprooted from a rural Southern home learns to make it in the urban ghetto.

Burton, Katherine. THE NEXT THING. Longmans, Green, and Co. A wealthy family experiences difficulties during times of economic crisis.

Caldwell, Taylor. ON GROWING UP TOUGH. Fawcett (PB). A well-known novelist writes about her childhood in Britain and the United States, recalling with bitterness her encounters with "do-gooders."

Carlisle, Kathleen. THE RAMPANT REFUGEE. E. P. Dutton. An "upper class" immigrant to the United States describes her early life following the First World War.

Chamberlain, Henriqueta. WHERE THE SABIA SINGS. Macmillan. An English-speaking girl grows up in Brazil, where her home life contrasts sharply with what goes on in the outside world.

Chisholm, Shirley. UNBOUGHT AND UNBOSSED. Houghton Mifflin (PB). A black family comes to New York from rural Jamaica, then sends the children back to Jamaica to grow up. Written by an outspoken woman who now serves as a member of Congress.

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*Books marked "PB" are available in paperback editions.

Colette, Sidonie-Gabrielle. EARTHLY PARADISE. Farrar, Straus & Giroux (PB). The romantic, intimate autobiographical notes of a famous French writer of the twentieth century.

Conroy, Frank. STOP-TIME. Viking (PB). The ups and downs of a somewhat unsettled American family in the 1930s and '40s.

Cornish, Sam, et al., ed. CHICORY: VOICES FROM THE BLACK GHETTO. Associated Press (PB). Mostly in poetic form, this series of brief looks at childhood and youth in the black Baltimore ghetto is written by children.

David, Jay, ed. GROWING UP BLACK. Clarion Books (PB). Includes autobiographical writings of a number of popular, famous black people.

David, Jay, ed. GROWING UP JEWISH. William Morrow (PB). The famous Jews chosen for this volume say little about childhood, more about youth. Most of it is rather stilted. The section on the "Old World" is better than that on America.

Day, Clarence. LIFE WITH FATHER. Washington Square Press (PB). Amusing memories of middle-class Americans at the turn of the century.

de Beauvoir, Simone. MEMOIRS OF A DUTIFUL DAUGHTER. (PB). A contemporary French writer looks back at her strict but loving Catholic family. Advanced reading.

Douglass, Frederick. MY LIFE. Macmillan (PB). Reminiscences of a man who escaped from slavery and became one of the leaders of the Abolitionist Movement.

Du Bois, W.E.B. AUTOBIOGRAPHY. International Publishers (PB). A poignant portrait of the youth of a man who became a great black political and spiritual leader.

Ellis, Anne. THE LIFE OF AN ORDINARY WOMAN. Houghton Mifflin. A book which illustrates how being rich cannot solve personal problems.

Evers, Charles. EVERS. World (PB). Written as an account of the life of his brother, this book can be considered autobiographical as well. Not always interesting, but selected passages clearly define what it means to be black and poor in Mississippi.

Forman, James. THE MAKING OF BLACK REVOLUTIONARIES. Macmillan (PB). An autobiography with some extremely vivid moments, especially in the chapter called "Childhood and Coca Cola."

Garland, Hamlin. SON OF THE MIDDLE BORDER. Macmillan. Living on the American prairies when the pioneering spirit still ran strong.

Gibson, William. MASS FOR THE DEAD. Atheneum. Memoirs of an Irish Catholic boyhood.

Godden, Jon and Rumer. TWO UNDER THE INDIAN SUN. Viking. Two English sisters recount their experiences growing up in Colonial India.

Goethals, George W., and Klos, Dennis, eds. EXPERIENCING YOUTH: FIRST PERSON ACCOUNTS. Little, Brown and Co. (PB). In some of these first person cases by Harvard freshmen and sophomores, there are vivid and detailed accounts of childhood and youth. Some of these might serve as guides for students who want to write their own accounts.

Goldman, Emma. LIVING MY LIFE. Dover Press (PB). Ms. Goldman's flashbacks to childhood in Russia and accounts of youth in upstate New York are among the best autobiographical pieces by a woman. She is exceptionally honest about her own feelings, and conscious of politics, sexual feelings, and social consequences.

Green, Ely. ELY: TOO BLACK, TOO WHITE. University of Massachusetts Publishing Co. (PB). This unedited and lively account describes the author's struggle to confront his mixed racial background and deal with both whites and blacks. The book also discusses the role of religion in his youth.

Gregory, Dick. NIGGER. McGraw-Hill (PB). A well-known black comedian writes about his early experiences.

Griffiths, Mattie Browne. AUTOBIOGRAPHY OF A FEMALE SLAVE. Negro Universities Press. First published in 1857, this narrative includes an excellent description of the author's separation from her mother.

Guffy, Ossie. OSSIE. Bantam Books (PB). The tough realities of a black girl's life in an Ohio community.

Hedgman, Anna Arnold. AUTOBIOGRAPHY. Holt, Rinehart & Winston (PB). A black woman grows up in Minnesota and Iowa communities where her family are the only blacks. Unique and well-written; conservative account of a very happy family life. Everything is good until she goes off to school in Mississippi, but that is beyond adolescence.

Jocano, F.L. GROWING UP IN A PHILLIPINO BARRIO. Holt, Rinehart & Winston (PB). A useful work to compare with BARRIO BOY, this has excerpts from a number of lives of children and youth.

Johnson, Charles S. GROWING UP IN THE BLACK BELT. Schocken Books. First published in 1941, this reading includes excellent accounts by Southern black teenagers which are especially good for their details about school and family life.

Johnson, James Weldon. ALONG THIS WAY: AN AUTOBIOGRAPHY. Viking. The son of a Negro professional growing up in the South discusses questions of race as well as what it is to be a gifted writer while still a youth.

Kazantzakis, Nikos. REPORT TO GRECO. Simon and Schuster (PB). A Greek novelist writes about his boyhood.

Keller, Helen. THE STORY OF MY LIFE. Airmont (PB). Despite the handicap of being both blind and deaf, the author succeeded in making a full, rewarding life for herself.

Kern, Janet. YESTERDAY'S CHILD. J. B. Lippincott Co. (PB). This account takes a good look at the problems of a young woman growing up in a family which has "yesterday's" morals in a community with "today's."

Larcom, Lucy. A NEW ENGLAND GIRLHOOD. Corinth Press (PB). This is an excellent description of a nineteenth-century girlhood in a Massachusetts sea-faring community.

Lee, Laurie. CIDER WITH ROSIE. Curtis (PB). THE EDGE OF DAY. Morrow. In these two books the author recounts his rural English boyhood in the early part of the century.

Lewis, Oscar. THE CHILDREN OF SANCHEZ. Vintage (PB). Each of the four children in an urban Mexican family tells his story.

Lewis, Oscar. LA VIDA. Random House (PB). A Puerto Rican family in San Juan and New York is described in detail.

Luhan, Mabel G. INTIMATE MEMORIES. Kraus Reprint Co. A "poor little rich girl" grows up amid scenes of parental unhappiness.

Macdonald, Betty. THE EGG AND I. J. B. Lippincott. This is a hilarious, honest, and surprisingly unbiased account of the relationship between young children and their grandmother. It is equally good for children and young adults.

Mays, Benjamin. BORN TO REBEL. Charles Scribner's Sons (PB). Religion, race, and class combine in the memories of youth and childhood of this religious leader and educator.

Mays, Willie. MY LIFE IN AND OUT OF BASEBALL. E. P. Dutton (PB). This is the best of the "lives of athletes," with emphasis especially on his adolescence, though not much on childhood.

Mead, Margaret. BLACKBERRY WINTER: A MEMOIR. William Morrow & Co. (PB). This is an excellent description of what it meant to grow up in a "liberal," intellectual, and wealthy household in the early part of the century. Though loving of her parents, she is often a stinging critic of their world.

Mehta, Ved. FACE TO FACE. Penguin (PB). A privileged Hindu boy who learned to live with blindness describes his childhood.

Merriam, Eve, ed. GROWING UP FEMALE IN AMERICA. Dell (PB). The editor has gathered together descriptions of the lives of famous women. There is very little about childhood, more about youth. Mother Jones's life is a good selection for the nineteenth century and for poor working class backgrounds.

Moses, Anna M. GRANDMA MOSES: MY LIFE'S HISTORY. Otto Kallir, ed. Harper & Row. A very fine look at childhood and youth in a poor, rural New England family of the last century, the story is surprisingly "modern" in outlook.

New York 21. LOOK FOR ME IN THE WHIRLWIND. Random House (PB). Some of the excerpts on childhood and youth are brilliant. The major portion of the book takes all 21 participants through a variety of topics like "the first time I knew I was black," school, and family.

Nin, Anais. DIARIES, VOL. I.-II. Gunther Stuhlmann, ed. Harcourt Brace Jovanovich. Memories of childhood and youth are vivid, but scattered throughout the works and difficult to find. Volume I has the most information on early childhood; Volume II has quite a bit on adolescence.

Peabody, Marian Lawrence. TO BE YOUNG WAS VERY HEAVEN. Houghton Mifflin. This is the diary of a teenaged girl in Boston at the turn of the century, with excellent detail on life among the wealthy, life in Boston, relations between the Irish poor and the elite, etc.

Powell, Adam C. ADAM BY ADAM. Dial Press (PB). Religion plays as much a role as race. The book is like its author: fast and furious, inspiring both admiration and anger.

Pritchett, V.S. A CAB AT THE DOOR. Random (PB). Literary memories of a proper British upbringing make for some advanced reading.

Roosevelt, Eleanor. AUTOBIOGRAPHY OF ELEANOR ROOSEVELT. Harper & Row. Some really fine selections can be found in this book--on facing death as a youth, on relating to father without a mother, on growing up without parents.

Roth, Henry. CALL IT SLEEP. Avon (PB). A novel based on the childhood of the author, the story recounts the darker aspects of Jewish ghetto life in New York in the early part of the century.

Russell, Bertrand. THE AUTOBIOGRAPHY OF BERTRAND RUSSELL. Little, Brown. In Volume I, this famous British philosopher describes his early days. This should be considered advanced reading.

Saroyan, William. MY NAME IS ARAM. Dell (PB). The author presents a series of tales based on memories of growing up in an Armenian community in the mid-west.

Smith, James L. AUTOBIOGRAPHY OF JAMES L. SMITH. Negro Universities Press. This is an interesting account of childhood and adolescence in the house of a master--told by a slave whose lameness made him unfit for the fields. There is particularly good insight into the master-slave relationship.

Thomas, Jesse O. MY STORY IN BLACK AND WHITE. Exposition Press. This is the very readable story of a child and youth who was a black sharecropper living among black and white poor farmers in the South. It is especially good on school experiences.

Thurber, James. MY LIFE AND HARD TIMES. Harper & Row (PB). A writer of humorous stories uses his pen to poke fun at his own life.

Traubel, Helen. ST. LOUIS WOMAN. Duell, Sloan & Pearce. Obviously musically oriented, this autobiography nevertheless is full of personal and family detail, especially for the childhood period. As she gets into her adolescence, the portrait of herself becomes less personal and more professional.

Van Pallandt, Nina. NINA. Walker & Co. (PB). A wealthy, aristocratic family is uprooted by the Nazis in World War II and faces both personal crises and social upheaval.

Vassa, Gustavus. THE LIFE OF GUSTAVUS VASSA (in GREAT SLAVE NARRATIVES, Bontemps, Arna, ed.) Beacon Press (PB). This is exciting and has great detail on childhood in Africa as the son of a prince, prior to captivity, and on adolescence as a slave.

Wharton, Edith. A BACKWARD GLANCE. Charles Scribner's Sons. If this were more readily available (it is in most libraries, usually in multiple copies), it would be a rich source for memories of youth in the last part of the nineteenth century--sensitive and well written.

Wright, Richard. BLACK BOY. Harper & Row (PB). The famous writer tells of his early childhood and youth and the often bitter lessons it taught him.

Yetman, Norman R., ed. VOICES FROM SLAVERY. Holt, Rinehart & Winston. A part of the Federal Writers' Project, these slave-interviews have been selected from the thousands held between 1937 and 1942. By using the index (entries such as "children and infant care," "games," "education"), one can find many good narratives about childhood and youth--the whole range from oppression and bitterness to happy, carefree warmth.

Appendix

The following figures are based on the total number of children counted in the 1970 United States census under the age of 18 (69,522,812). (Statistics compiled and translated into percentages by Thomas Reeves.)

83.1% of all children live with two parents (not necessarily natural parents)[1]

- 61.4% live with both natural parents[2]
- 21.7% live with only one natural parent and a step parent[3]

11.5% live with mother only

- 3.5% with divorced mother
- 3.4% with separated mother
- 2.4% with widowed mother
- 1.1% with unwed mother

1.9% live with father only

3.5% live with neither natural parent

- 1.1% live with grandparents
- .2% live with brother or sister
- .8% live with other relatives
- .6% live with a non-related couple
- .2% live with a non-related single male or female
- .6% live in Group Quarters (in institutions and group homes for delinquents, local jails and workhouses, mental hospitals, prisons and reform schools, orphanages and homes for handicapped, homes for unwed mothers, and sanitoriums)

FOOTNOTES

[1]Bureau of the Census, Census of Population, 1970: Subject Report: Final Report PC (2) - 4B, Table 1, p. 2. All of the figures are from the same source (and on pp. 3, 15, 16, 17) unless otherwise noted.

[2]Annual Vital Statistics of the U.S., Vol. III: Marriage & Divorce, 1970, Table 2-10.

[3]A comparison of data in sources 1; 2; Statistical Abstract of the U.S., Table 459, p. 33, U.S. Bureau of the Census, 1972 (91st edition, Washington, D.C., 1972); and data supplied by the Division of Marriage and Divorce of the Bureau of Statistics, Rockville, Md.

[4]Ibid., Statistical Abstract of the U.S..

[5]Report on Foster Home Care, a Study of Foster Children, Their Biological and Foster Parents, Commonwealth of Massachusetts, Governor's Commission on Adoption and Foster Care, (Alan R. Gruber, Ed.), 1972, p. 3

[6]FBI Uniform Crime Report, Department of Justice, Government Printing Office, Washington, D.C., p. 14, 1972.

CREDITS

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