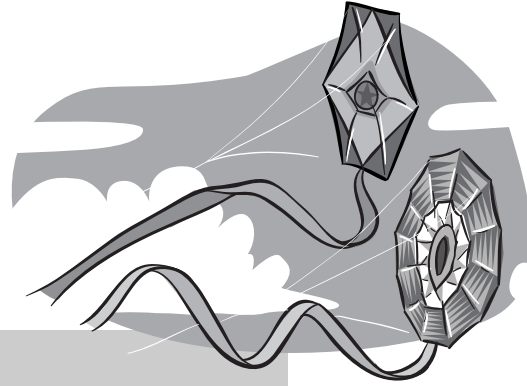


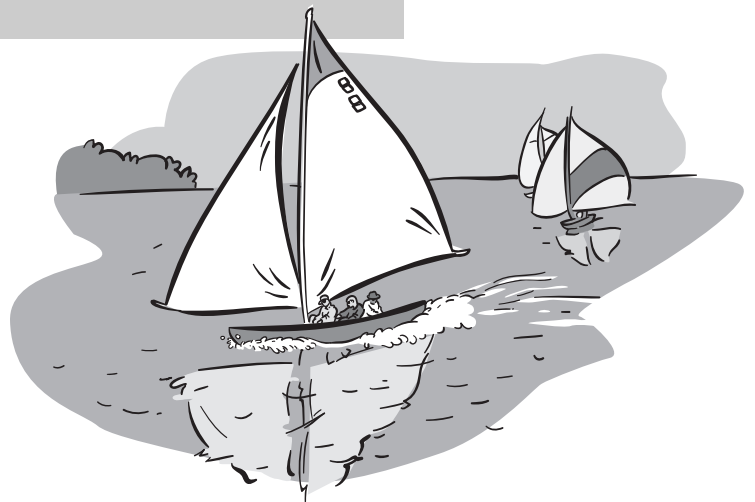
# RESOURCES



**T**his chapter contains reference materials to aid in doing the activities suggested throughout the book:

- tips for conducting interviews;
- forms and diagrams referred to in other areas of the book;
- a defined vocabulary list of specialised terms that are in bold-face in the rest of the book;
- sample lesson plans about the gombey tradition, one for each grade level (these will give you an idea of how the same tradition may be presented and examined at different grade levels); and
- further resources: books, web sites, and organisations that are good sources for information about undertaking community documentation work.

Be sure to look on the *Bermuda Connections* website for more resource materials and lesson plans.



# Tips for Conducting Interviews<sup>1</sup>

Interviewing living persons for documentary purposes is an important part of “fieldwork.” A primary source for information resides in the thoughts and memories of tradition bearers—people who know about and practise a particular tradition. A way of getting this information is through a formal interview. Interviewing is one method of conducting “ethnographic research,” that is, research about a particular cultural community.

To do good research, students must identify tradition bearers—people who by their knowledge and skill, good memory or particular role are especially well qualified to provide information. For some traditions, just about any member of the community has knowledge—say, how to celebrate a birthday. Other traditions require more specialised knowledge—how to cook a particular dish or sing the lyrics of a traditional song. Your family, friends, and neighbours can often point you to a person “who knows about that.” You need to follow those leads until you find such people. Some of these people are included in the Bermuda Connections video and quoted in this guide. Teachers, parents, neighbours, relatives, librarians, and historians can help lead you to them and others.

## The Process of Conducting an Interview

### Preparation

Make an appointment with the tradition bearer. Make clear your purposes. Take a notebook, pen or pencils, camera, tape recorder, and permission forms. Think of questions ahead of time—write some down. Try interviewing a friend as practise. Test your equipment to make sure it is working and that the batteries are fresh. Bring extras batteries with you.

### Beginning

Start the interview by asking for permission to conduct the interview and to use the interview for your project. Have the tradition bearer sign a permission form (sample included in this chapter).

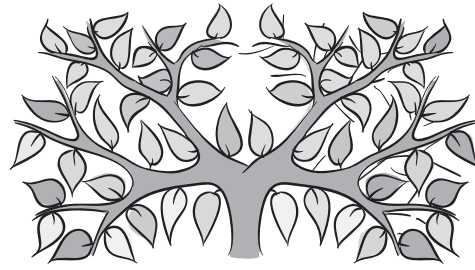
Ask open-ended questions that cannot be answered with a simple yes or no. If you do get that kind of response then follow up by asking the tradition bearer to explain how or to describe an example. Use your list of questions as a guide to help you get the information you are seeking, but don’t let the questions get in the way of being a good listener.

Sometimes asking about biography (questions about a person’s personal past) is a good start; other times it will be regarded as an affront to privacy. You must use your judgement. The simplest approach is to begin with a general question, like “tell me about X,” where X may be a gombey costume or a boat or a song or anything created by the tradition bearer.

<sup>1</sup> Modified from *Iowa Folklife: Our Peoples, Communities, and Traditions*, Washington, DC: Smithsonian Institution, 1997, pp 21-30.

## Types of Questions to Ask

.....



### Interviews will typically include:

- *Biographical questions*

What is your name? Where do you live? Where were you born? Where did you go to school? What family do you have? What jobs have you had? How did you learn this particular cultural tradition? When? From whom? Why do you do this? [For example, if the tradition is gombey costume making, when did you learn how to sew? From whom? Why did you learn? Why do you still make gombey costumes?]

- *Process questions*

Describe the particular tradition that you practice—from start to finish. [For example, if the tradition is gombey costume making, how do you make an outfit from start to finish? What materials do you use? How do you come up with your designs?]

- *Context questions*

Where do you do this? For whom? Do you work with others? When? Where do you get your supplies/instruments/ingredients? [For example, if the tradition is gombey costume making, do you sew at home or a workshop or elsewhere? Is this a hobby or do you get paid for making the costumes? Where do you get your materials?]

- *Aesthetic/skill questions*

What are the key characteristics of the tradition—e.g., patterns, materials, instruments/tool use? What makes someone good or respected in the tradition? [For example, if the tradition is gombey costume making, how do you determine who makes a good costume? What do the various designs mean? Why do you use a certain type of stitch, ribbons, or mirrors, or a particular colour?]

- *Vocabulary questions*

What are the names of particular instruments, tools, and techniques? [For example, if the tradition is gombey costume making, what do you call this type of costume, this type of design, this type of stitch?]

- *History questions*

Has the tradition changed? What are its challenges and opportunities? [For example, if the tradition is gombey costume making, was sewing more popular when you first learned or now? Have the materials changed over time? Why? Do you think gombey costume making has a strong future?]

## Conducting an Effective Interview

Here are some rules of thumb for conducting a good, effective interview:

- 1 Speak directly to the person in a respectful, conversational tone.
- 2 Be gentle but inquisitive, interested but not overbearing.
- 3 Ask follow-up questions based on what you hear and learn! Follow up on your follow-up questions!
- 4 Respond to the questions and queries of the tradition bearer. You might end up reversing roles.
- 5 Use items in the interview setting to jog the memory of the tradition bearer. You might notice photographs or other items that you can ask about.
- 6 If you are not tape-recording the interview, make sure you keep notes. Don't attempt to write everything—do write short phrases to help you later remember what was said. If there is something you need to write verbatim—like a proverb—do it.
- 7 During the interview, ask about photographs, family bibles, examples of crafts, home recordings, letters, floor plans, and other items that help illustrate what was said.

Tape-recording interviews is best because it leaves a good record of what was said, sung, or discussed. For cassette tape recording use 60-minute tapes. Leave some blank space at the start of each to later enter information. Set the microphone close to the tradition bearer. Label each tape with the tradition bearer's name, the date, and a number immediately after recording.



# Interview Report Form

Use this form to summarize what you learned during the interview.

Fieldworker (student name): \_\_\_\_\_

Name of person interviewed: \_\_\_\_\_

Address: \_\_\_\_\_

Telephone: \_\_\_\_\_

Others present at interview: \_\_\_\_\_

\_\_\_\_\_

## **Biographical information**

Date of birth: \_\_\_\_\_ Birthplace: \_\_\_\_\_

Ethnic heritage. Mother: \_\_\_\_\_ Father: \_\_\_\_\_

Religion: \_\_\_\_\_

Places of residence during lifetime [in chronological order]:

(Parish, particular location in parish, if resident overseas for a period list places)

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

Jobs held:

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

Education and training:

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

Important milestones in life (migration, marriage, children born, graduations) [indicate event and year]:

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

**TRADITION PRACTISED:** \_\_\_\_\_

(Separate summary sheet for each tradition.)

**Biographical information**

When learned: \_\_\_\_\_ Where learned: \_\_\_\_\_

How learned: \_\_\_\_\_

Teachers: \_\_\_\_\_

Challenges in learning/big accomplishments:

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**Contextual information**

Where do you practise this tradition? \_\_\_\_\_

With whom do you do it? \_\_\_\_\_

For whom? \_\_\_\_\_

When? \_\_\_\_\_

In what role or capacity do you practise this tradition?

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How many other people practise this tradition, and where?

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**Processual information**

Steps in making/performing/enacting the tradition:

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What can go wrong?/How do you know it's right?

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**Aesthetic information**

What is considered excellent in the tradition?

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What makes someone respected in the tradition?

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What are the main variants or styles in the tradition?

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### **Vocabulary information**

Do the crafts, song/musical styles, skills have names—what are they?

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Do particular items/elements/patterns have names—what are they?

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What are the special terms you use in the tradition?

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### **Historical information**

Do you know how and where the tradition originated?

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What are the major events or things that have affected the tradition?

---

---

How has it changed since you first learned?

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What do you think is the future of this tradition?

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### **Permission Release**

(Sample Permission Slip for Informed Consent)

I, \_\_\_\_\_, agree to be interviewed by \_\_\_\_\_ (student) as part of a school class project. I understand my interview will be written up and may be kept in a collection of other such interviews. It may be published in print or digitally on a website or CD-ROM. If tape-recorded, I understand that the tape may also be kept. These materials may be used for educational purposes. By giving my permission I do not give up any copyright or performance rights I may hold in anything said or performed in the course of the interview.

Signature of person interviewed: \_\_\_\_\_ Date: \_\_\_\_\_

# Family Genealogy Collection Form<sup>1</sup>

## **Individual Record**

Last name: \_\_\_\_\_

First name: \_\_\_\_\_

Birth date: \_\_\_\_\_ Place of birth: \_\_\_\_\_

Date of death: \_\_\_\_\_ Place of death: \_\_\_\_\_

Occupation(s): \_\_\_\_\_  
\_\_\_\_\_

Spouse's name: \_\_\_\_\_

Marriage date: \_\_\_\_\_ Place of marriage: \_\_\_\_\_

Name of second spouse (if any): \_\_\_\_\_

Date and place of marriage: \_\_\_\_\_

Individual's mother's maiden name: \_\_\_\_\_

Individual's mother's married name: \_\_\_\_\_

Father's name: \_\_\_\_\_

List individual's residences (in chronological order):

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

Additional biographical data (baptism, religious affiliation, nickname, etc)

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

Please return to: \_\_\_\_\_

<sup>1</sup> Form reproduced with permission of Jolene Bean.



# Family History Chart

#8. Father of #4

Name \_\_\_\_\_  
 DB \_\_\_\_\_  
 PB \_\_\_\_\_  
 DM \_\_\_\_\_  
 DD \_\_\_\_\_  
 PD \_\_\_\_\_

#9. Mother of #4

Name \_\_\_\_\_  
 DB \_\_\_\_\_  
 PB \_\_\_\_\_  
 DM \_\_\_\_\_  
 DD \_\_\_\_\_  
 PD \_\_\_\_\_

#10. Father of #5

Name \_\_\_\_\_  
 DB \_\_\_\_\_  
 PB \_\_\_\_\_  
 DM \_\_\_\_\_  
 DD \_\_\_\_\_  
 PD \_\_\_\_\_

#11. Mother of #5

Name \_\_\_\_\_  
 DB \_\_\_\_\_  
 PB \_\_\_\_\_  
 DM \_\_\_\_\_  
 DD \_\_\_\_\_  
 PD \_\_\_\_\_

#4. Father of #2

Name \_\_\_\_\_  
 DB \_\_\_\_\_  
 PB \_\_\_\_\_  
 DM \_\_\_\_\_  
 DD \_\_\_\_\_  
 PD \_\_\_\_\_

#5. Mother of #2

Name \_\_\_\_\_  
 DB \_\_\_\_\_  
 PB \_\_\_\_\_  
 DM \_\_\_\_\_  
 DD \_\_\_\_\_  
 PD \_\_\_\_\_

#2. Father of #1

Name \_\_\_\_\_  
 DB \_\_\_\_\_  
 PB \_\_\_\_\_  
 DM \_\_\_\_\_  
 DD \_\_\_\_\_  
 PD \_\_\_\_\_

#1. Your name and personal details

Name \_\_\_\_\_  
 DB \_\_\_\_\_  
 PB \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_

#15. Mother of #7

Name \_\_\_\_\_  
 DB \_\_\_\_\_  
 PB \_\_\_\_\_  
 DM \_\_\_\_\_  
 DD \_\_\_\_\_  
 PD \_\_\_\_\_

#14. Father of #7

Name \_\_\_\_\_  
 DB \_\_\_\_\_  
 PB \_\_\_\_\_  
 DM \_\_\_\_\_  
 DD \_\_\_\_\_  
 PD \_\_\_\_\_

#7. Mother of #3

Name \_\_\_\_\_  
 DB \_\_\_\_\_  
 PB \_\_\_\_\_  
 DM \_\_\_\_\_  
 DD \_\_\_\_\_  
 PD \_\_\_\_\_

#6. Father of #3

Name \_\_\_\_\_  
 DB \_\_\_\_\_  
 PB \_\_\_\_\_  
 DM \_\_\_\_\_  
 DD \_\_\_\_\_  
 PD \_\_\_\_\_

#3. Mother of #1

Name \_\_\_\_\_  
 DB \_\_\_\_\_  
 PB \_\_\_\_\_  
 DM \_\_\_\_\_  
 DD \_\_\_\_\_  
 PD \_\_\_\_\_

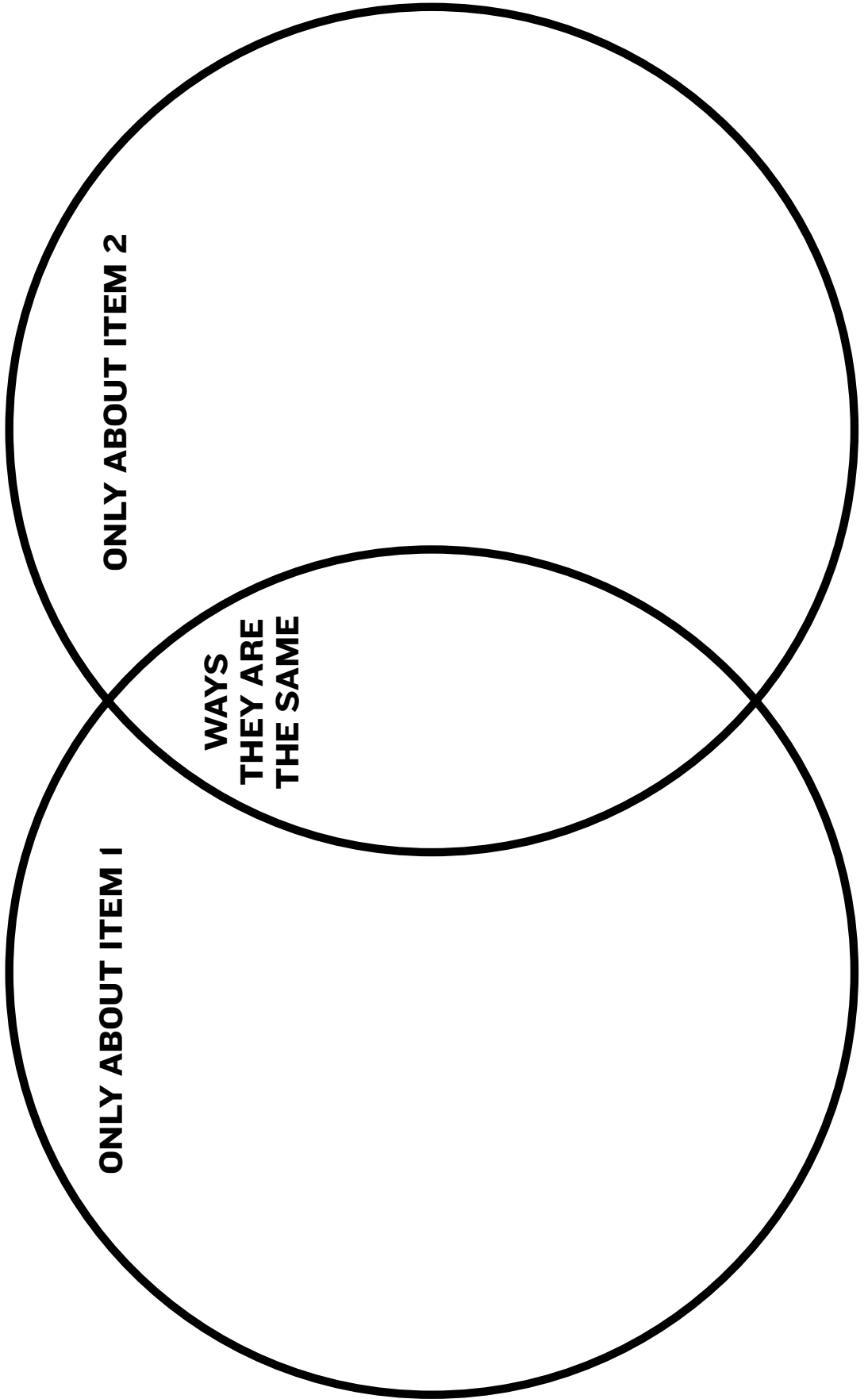
**KEY**

- .....
- PB = Date of Birth
- DM = Place of Birth
- DD = Date of Marriage
- DD = Date of Death
- PD = Place of Death

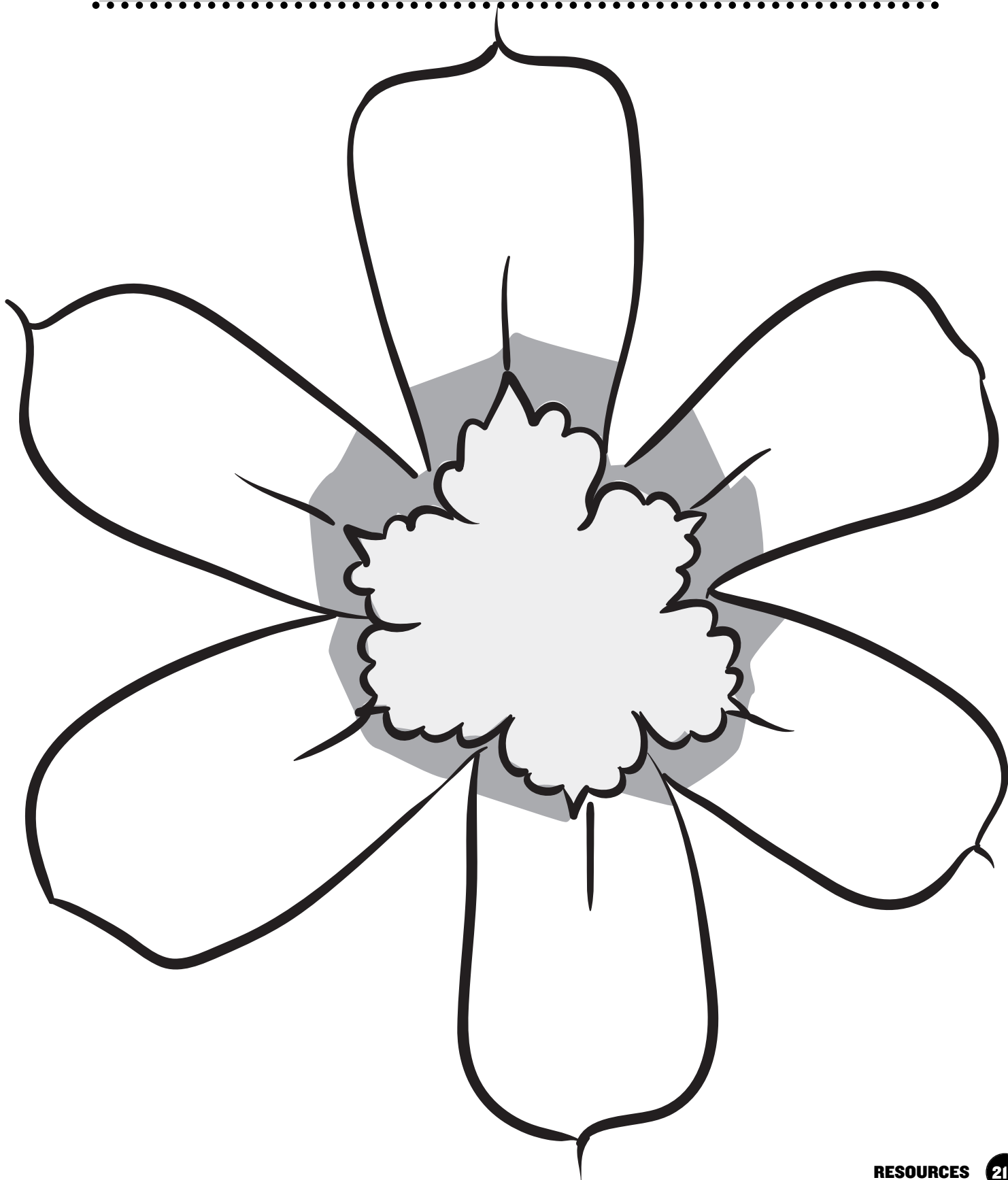
This chart will help you to track your family history back to your great-grandparents. Ask relatives for information to help you fill in these details and start building a picture of your family history. When you write in female names, always include their maiden names (their surnames before they were married).

*Venn Diagram*

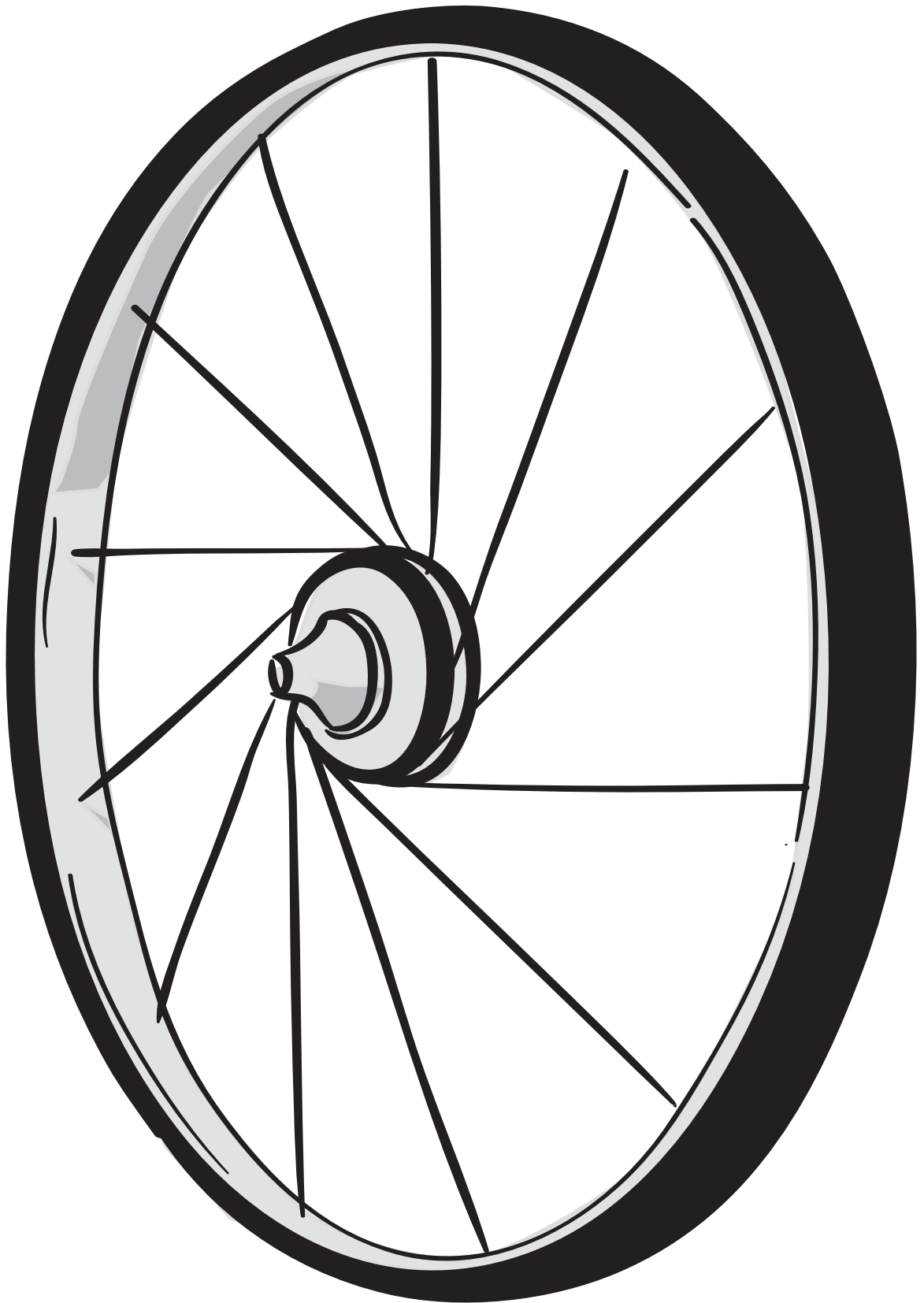
**ITEM 1**                      **ITEM 2**



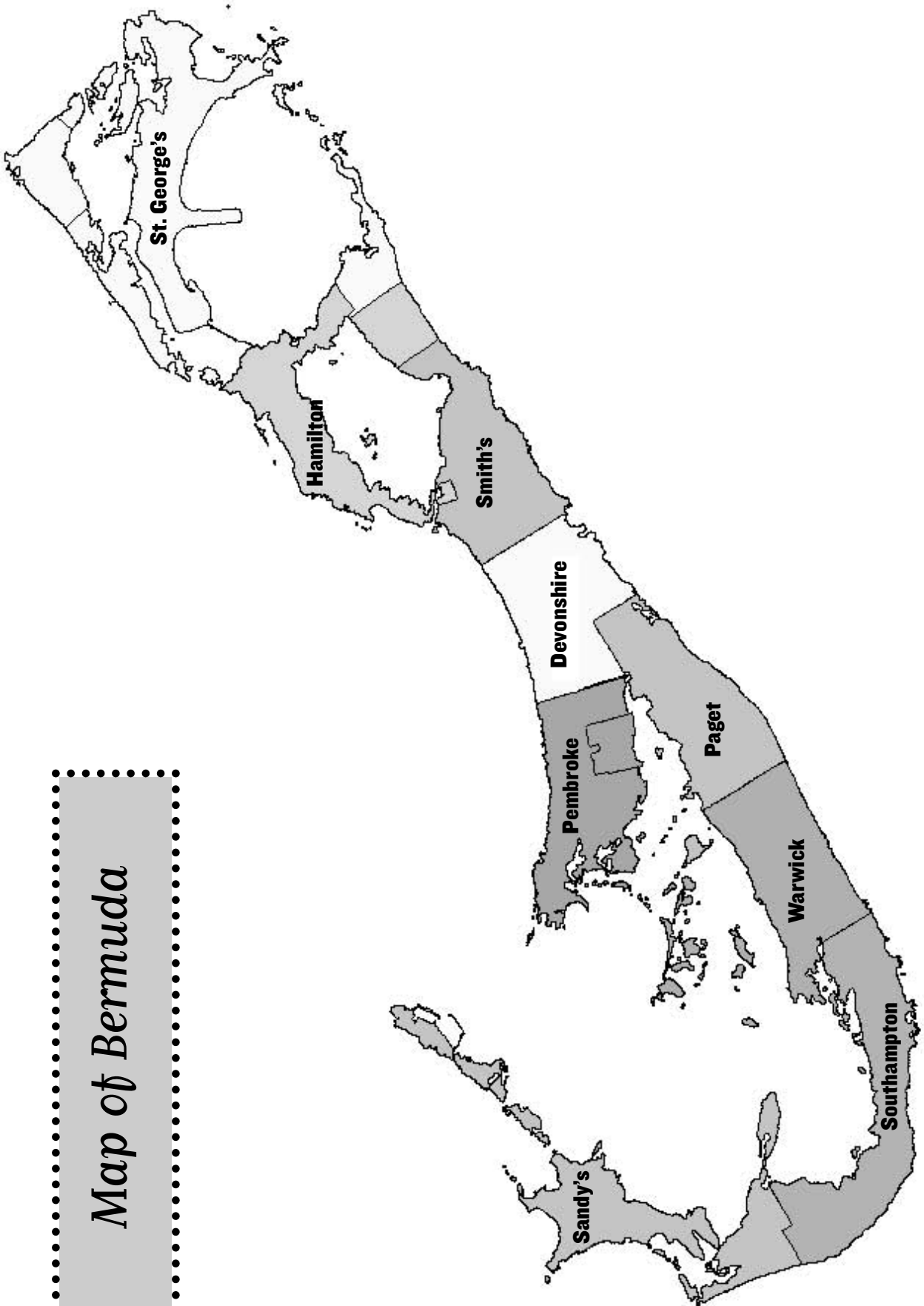
*Friendship Flower*



*Bicycle Wheel*



*Map of Bermuda*



# Vocabulary

Below are definitions of key folklore vocabulary that may be unfamiliar to your students. They are organized by which chapter they appear bolded in the text. For additional definitions of folklore vocabulary words, the following websites may be helpful:

“What is Folklore?” on *The New York Folklore Society* web site: [www.nyfolklore.org/resource/what.html](http://www.nyfolklore.org/resource/what.html)

“Folklife in Education Glossary” on *Louisiana Voices: An Educators Guide to Exploring our Communities and Traditions* web site: [www.louisianavoices.org/edu\\_glossary.html#context](http://www.louisianavoices.org/edu_glossary.html#context)

**folklore/folklife:** includes artistic expressions, skills and knowledge performed in everyday life that are shared and passed on by members of a group and reflect their beliefs and values. The terms folklore, folklife, everyday culture, and folk culture, local culture and “intangible cultural heritage” are all used to express these ideas.

## Being Bermudian

**ethnic:** identity based on shared culture including language, history, geographic origin and/or beliefs

**descended/descent:** proceeding from an ancestor

**ancestors:** people from whom you trace descent

**upbringing:** training of young children in social skills and values received at home

**vernacular:** local

**icon:** a visual symbol

**values:** the ideals of a society which reflect beliefs held in common

**identity:** the qualities that define people to themselves and to others

**affiliation:** to be associated with

**aesthetics:** shared ideas about what is beautiful and valuable. Such ideas may differ widely from one group to another

## Family and Community Connections

**genealogy:** an account or history of the descent of a person, family or group

**maritime:** activities centered around the sea

**seafaring:** travelling over the ocean

**rituals:** any practise done or regularly repeated in a set precise manner

**lore:** knowledge or wisdom gained through experience

**ancestry:** line of descent

**biographical:** relating to the history of an individual

**archives:** a set of public and historical records and documents or the location where they are preserved

**bondpeople:** persons whose bodies (and the products of their bodies) are considered to be owned by another according to the laws of a community; enslaved people

**heritage:** something transmitted or acquired from an ancestral group to descendants of that group

**surname:** family name

**heirlooms:** objects of sentimental or monetary value handed from one generation to another

**archival paper:** paper that is acid free

**secular:** not religious

## Arts of the Kitchen

**ritual:** any practise done or regularly repeated in a set precise manner

**cuisine:** a style or method of cooking, especially as characteristic of a particular community or region

**techniques:** methods, ways or manners of doing things

**traditions:** expressions of shared culture, skills and knowledge practised and passed on to others

through imitation and observation within a group. Traditions change over time in the course of practise while keeping a core of shared expression.

**bondpeople:** persons whose bodies (and the products of their bodies) are owned by another according to the laws of a community; slaves

**chutney:** a spicy condiment made of fruits or vegetables with vinegar, spices and sugar

**farine:** ground, dried cassava root that is reconstituted by soaking in water before making Bermudian farine pie

**foodways:** traditions associated with the preparation, display and serving of food

**marinating:** soaking food such as meat or fish in a sauce, called a marinade, before cooking in order to flavour or tenderise it

**sauté:** fry quickly in a little hot fat

**paternal:** belonging to, received or inherited from one's father

**home remedies:** treatments or medicines prepared at home from kitchen or household ingredients used to treat an injury or heal an illness

## Arts of Celebration

**sacred:** special, often related to religion

**secular:** common, not religious

**nostalgia:** wistful or sentimental yearning for a period set in the past

**diversity:** being different or having differences

**ethnic:** group identity based on shared culture including language, history, geographic origin and/or beliefs

**rite:** a set form or manner governing the words or actions of a ceremony

**ritual:** any practice done or regularly repeated in a set precise manner

**omen:** a sign, warning or forecast about the future

**symbolism:** represents or refers to something

**legendary:** famous, bigger than life

**commemorate:** to mark a past event by ceremony or observation

## Arts of Play

**revive:** to renew interest

**metaphorically:** representing something else; symbolically

## Arts of Performance

**vernacular:** local

**cadences:** a discernable phrase that has a beginning, a middle and an end

**a cappella:** singing voices unaccompanied by musical instruments

**masquerade:** masked dances and performances

**bondpeople:** persons whose bodies (and the products of their bodies) are owned by another according to the laws of a community; slaves

**choreography:** a composed sequence of steps for a dance

**lyrics:** the words that go with a song

## Arts of the Land

**manicured:** trimmed or shaped carefully and neatly

**ingenuity:** cleverness, inventiveness

**practitioners:** persons doing a specified activity

**arable:** land on which plants can be grown

**artisans:** crafts people

**lathe:** a machine used to shape wood or metal with a rotating drive that turns the piece being worked on or against a cutting tool

**apprenticeship:** working with a specialist to learn from him or her

**buttress:** an external support, such as an outside chimney, of stone or brick built against a wall. Particularly used where a heavy roof needs additional support to keep the walls from sagging

**proportional:** on a scale corresponding to another measurement

**keyway:** in quarrying the final channel cut into the base of a stone which frees the block to be tipped out from the face of the quarry. It is like a “key” that unlocks the rock from the quarry

**virus:** a microscopic organism that reproduces itself inside the cell of living hosts

**burnished:** to make smooth and bright by rubbing

**shellac:** a preparation of lacquer dissolved usually in alcohol and used as a varnish

## Arts of the Sea

.....

**dinghies:** 14-foot-long open wooden boats traditionally used by fishermen. These boats are often carried on or dragged behind larger vessels.

**shipwright:** carpenter skilled in ship construction

**apprentice:** a person who works for another in order to learn a skill

**bondpeople:** persons whose bodies (and the products of their bodies) are owned by another according to the laws of a community; slaves

**anchorage:** the act of securing a boat with an anchor or the place where the boat is secured with an anchor

**blight:** an infection in the cells of plants which cause them to die

**keel:** structural member in the bottom of a hull; provides stability

**spar:** rounded, typically solid piece of wood or metal used to support rigging

**sloop:** a one-masted sailing boat with the mainsail rigged on the aft side of the mast and the jib(s), the triangular sail(s), rigged forward of the mast

**gig:** a light, fast, long, narrow boat that can be shipped readily at sea principally propelled by four sailing rig

**hull:** the hollow, lowermost portion of a ship, floating partially submerged and supporting the remainder of the ship

**mast:** a structure rising above the hull and upper portions of a ship or boat to hold sails, signals, rigging, etc.

**mainsheetman:** person who is responsible for dealing with the main sail

**jibsheetman:** person who is responsible for dealing with the jib sail

**helmsman:** person who steers a ship

**spinnaker:** large triangular sail set on a long light pole on the side opposite the mainsail on fore and aft rigged yachts and used when running before the wind

**jibe:** to shift from one side to the other when running before the wind

**boom:** any of various horizontal poles for extending the feet of sails, for handling cargo, and for pushing a vessel away from wharves

**keels:** flips over

**ballast:** weights

**swamping:** filling with water

**heel:** to lean over

**bailer:** the person who scoops up and dumps out water that has entered the boat

**trawling:** the pulling of nets through the water usually by a trawler (an industrial motor fishing vessel)

## Arts of Hospitality

.....

**cultural heritage tourism:** tourism directed toward visitor appreciation of the local traditions and arts, along with the unique cultural, historical and archeological features of a locale

**itinerary:** a travelers’ schedule of activities

**occupational folk arts:** traditions relating to the practice of paid work

**UNESCO:** United Nations Educational, Scientific and Cultural Organization is a multi-nation organization chartered by the United Nations which promotes collaboration among nations through education, science, culture and communication. (UNESCO has named the town of St. Georges an international Cultural Heritage site.)



# Sample Lesson Plans

## The Bermuda Gombey Tradition

Included here are three lesson plans on the gombey tradition, one each for the primary, middle, and senior high school levels. These serve as an example of lesson plans that can be developed by the individual classroom teacher to go with the materials provided in this kit. They illustrate how the same tradition can be presented and explored differently by students at different class levels. Additional lesson plans can be found on the *Bermuda Connections* website.

### Primary School Level Lesson Plan

#### Gombeys in Bermuda

by Eugene Hastings Durham,  
Southampton Glebe Primary School

**Grade Level:** Primary 6

**Course Subject:** Social Studies

**Time Requires:** 2 classes

#### Summary

Students make a headpiece, cape, drum, and mask. They will write a name caption and brief description. This lesson requires team-teaching with the art teacher.

#### Objectives

Students will:

- develop an understanding of the gombey tradition;
- be able to identify the different elements of a gombey costume; and
- understand the role of each piece.

#### Resources

The art teacher will assist students in making the regalia. Look at Louise Jackson's book on the gombeys and at the photographs and description of gombey costumes included in the *Bermuda Connections Cultural Resource Guide*.

#### Materials

Paper, crayons, tin cans, fabric, glitter, sequins, feathers, scissors.

#### Activity Steps

1. Get materials ready in the art room.
2. Draw regalia on the blackboard.
3. Show students photographs of gombey costumes.
4. Discuss what they are made of and what types of designs are on the costumes.
5. View the interview with Janice Tucker about gombey costume making that is on the Bermuda Connections videotape.
6. Working under the art teacher's direction make an item that forms part of the costume for one of the gombey members. Students may want to work in small groups with each group focused on creating a different gombey member costume.
7. Students write captions and brief descriptions for their items.

#### Activity Discussion Questions/

#### Worksheet Questions

1. Where did the gombeys come from?
2. Name four of the gombey groups in Bermuda.
3. List the different roles in a gombey group.
4. Describe the different gombey costumes worn by members of a gombey troupe. List special items that go with each member's outfit. What items tell you who is the Chief? The Wild Indian? The Captian? The Warrior? The Trapper?
5. Who wears the longest headpiece and the longest cape in a gombey group?
6. How can different gombey groups be identified?

## Middle School Level Lesson Plan

### The World & Its People—

#### Bermuda Culture: The Gombey

by Karen Raynor, M1 Social Studies Teacher,  
Sandys Secondary Middle School

**Level:** Class M1

#### Daily Lesson Plan I

##### Curriculum Objectives

Students will develop a pride and appreciation for the Bermuda gombey.

##### Learner Objectives

Students will:

- understand how the gombey originated in Bermuda;
- respect the cultural origins of the Bermuda gombey dance and the gombey suit; and
- work in groups/stations (learning styles) in order to discover and learn information about the Bermuda gombey.

##### Materials

Gombey video  
Tactual folders  
Independent folders  
Gombey game pieces  
Gombey work sheets  
Gombey music audio tape

##### Preassessment/motive and activate/ warm-up/review

Teacher will play the gombey music and allow the students to do what comes naturally (dance).

##### Teacher Guided Instruction

Teacher will:

- explain given information presented on the video and encourage discussion; and
- give instructions about each learning station and explain learning styles.

##### Student Practice

Students will:

- watch the videotape about the Bermuda gombey dancers;
- work in groups and individually to complete worksheets about the Bermuda gombey (What I know sheets) (KWL); and
- work in groups to complete work at each station: audio, kinesthetic, tactual, and independent learning (20 minutes each).

##### Closure

Students will be able to complete the bottom section of the KWL sheet and write at least five things they learned about the Bermuda gombey today.

##### Corrective

Student peers will assist members of the group requiring correctives, as the entire group must complete work at each 20 minute station (Answers on KWL will be scripted as they will give oral answers).

This lesson plan is accompanied by a Q&A page: List three things I know about the gombey; List four things I want to know about the gombey; Five things I learned about the gombey today; Wow!!!

## **Daily Lesson Plan 2**

### **Curriculum Objectives**

Identify the articles of clothing worn by the gombey dancer and the culture from which each one came.

### **Learner Objectives**

Students will:

- create a gombey doll fully dressed in the gombey suit;
- demonstrate respect for the Bermuda gombey and their cultural origins and
- know how and why the gombey dancer dresses as he/she does.

### **Materials**

Paper doll cutouts; cardboard paper; crayons; markers; scissors; gombey paper doll clothing; glue. Note that the paper dolls are from: *The Bermuda Gombey—Paper Doll and Colouring Book*, available from The Bermuda Gombey Trader, PO Box MA 40, Somerset, Bermuda MA BX.

### **Preassessment/motive and activate /warm-up/review**

Teacher will show a completed gombey doll and challenge the students to create a better one.

### **Teacher-Guided Instruction**

Teacher will provide:

- students with all materials necessary to create the doll; and
- step-by-step instructions with examples for the creation of the gombey doll.

### **Student Practice**

- Students will colour, cut, and create the gombey doll.

### **Closure**

Students will be able to name the several articles that make up the gombey suit (written mini-quiz).

### **Enrichments**

Students will design a gombey cape for a captain. They will give a written description of the design on the cape and the reasons why it was chosen.

### **Corrective**

Students will be given assistance where needed in creating the doll and identifying the articles of clothing.

This lesson plan is accompanied by a cutout gombey costume with headdress, whip, hatchet, cape, pants, and skirt together with a boy cutout model on which to fit the cutout paper clothes.

## **Daily Lesson Plan 3**

### **Curriculum Objectives**

To develop pride and appreciation for the Bermuda gombey

### **Learner Objectives**

Students will complete all learning style stations and all seat work that accompanies the stations.

### **Materials**

Tactual learning-styles folders, video on Bermuda gombey; independent folders, and gombey game pieces.

### **Preassessment/motive and activate/ warm-up/review**

- Students will participate in an oral review of the Bermuda gombey information.
- Gombey music will be playing.

### Teacher Guided Instruction

Teacher will review use of materials and have written notes on all seat work required.

### Student Practice

- Students will work at each station and complete the assigned task.
- Independent folders: answer all questions using complete sentences.
- Video: write 15 facts about the Bermuda gombey presented in the video.
- Game—play and learn info/Tactual Folders—use and learn.

### Closure

Students will be able to write at least three questions that may appear on the unit test on Bermuda culture.

### Corrective

Students will receive one-on-one assistance in completing the assigned task.

### Evaluation: Homework

Study all notes for unit test on Bermuda culture.

## Senior High School Lesson Plan

### The Bermuda Gombey

by Deirdre Ross-Nwasike, Berkeley Institute

**Grade Level:** Senior 1

**Course Subject:** Social Studies

**Time Requires:** Five classes

### Summary

Students will develop an appreciation for gombey dance as a traditional dance form. This will be accomplished through discussion, research, interviews, and presentations.

### Objective

Students will be able to:

- list five of Bermuda's gombey troupes and identify when they dance;
- explain the various cultural influences on the gombey;
- identify the different roles and functions within the troupe;
- describe the requirements for membership in a troupe;
- describe the processes involved in assembling a gombey costume; and
- analyse why gombey dancing is so important to Bermuda's culture.

### Materials Needed

Digital camera/disposable camera

TV and VCR

Computer with LCD projector

Tape recorder

Photographs

Interview sheets

Introduction letter

Release forms

## Resources

Gary and Patricia Phillips

Dennis Place

Janice Tucker

Allan Warner

*The Bermuda Gombey* by Louise Jackson

Article about the gombeys by Patricia Phillips in *The Bermudian* magazine, February 1987

Video from *Bermuda Connections* kit, section on gombeys

Vertical file on gombeys at National Library

## Activity Steps

1. Check available resources at school and National Library and put on reserve for one month.
2. Photocopy materials, secure video.
3. Contact resource people to familiarise them with your school project and to check on their interest in participating.

## Introduction of Idea /Activity

Timing of the mini-unit will be such that our lessons run into a traditionally active period for gombeys. The hook will involve a teacher-prepared word search with about 10-12 words that are related to the gombey theme. If possible, display pieces of the gombey costume.

## In-Class/Field Activity Directions

Students will be divided into three groups (each group will be responsible for basically researching specific objectives, i.e., the costume). Each group will design a questionnaire to be used during the interview process. Students will contact people and set up interviews.

## Evaluation

The assessment will be three-fold:

1. Visual: Each group will create a poster/collage for presentation. The poster must in some way represent their specific subject matter. For the poster, students may use sketches, photographs, or objects.

2. Oral: Each group will make a 10-minute presentation highlighting their process and findings. The presentation will be assessed by the students' peers using a standard form.
3. Written: Each group should prepare a handout of the main findings to "teach" the rest to the class about their area.

Note: It will be from the three written handouts (one per group) that a final "test" will come either in the form of a family feud-style game or a teacher-generated crossword puzzle.

# Further Resources

## Books<sup>1</sup>

Bartis, Peter. *Folklife and Fieldwork: A Layman's Introduction to Field Techniques*. Washington, DC: American Folklife Center, Library of Congress, 36 pp., 1990.

This helpful guide explains in basic terms how to document folklife. Download it from the web: <http://lcweb.loc.gov/folklife/fieldwk.html>.

Chiseri-Strater, Elizabeth and Bonnie Sunstein. *FieldWorking: Reading and Writing Research*. Trenton: Prentice Hall, 328 pp., 1997.

Valuable book rich with examples and lessons for writing, reading, and fieldwork. Written as a college text, it is very helpful to teachers interested in the documentation and interpretation process and its relevance for education.

Davis, Shari and Benny Ferdman. *Nourishing the Heart: A Guide to Intergenerational Arts Projects in the Schools*. New York: City Lore, 114 pp., 1993. Encourages bringing senior citizens into classrooms to engage young and old in joint ventures to recreate their own and their communities' cultural heritage in visual arts, theatre, and writing projects; all grades.

Emery, Llewellyn. *Nothin' But a Pond Dog*, Hamilton: The Bermuda Publishing Company Limited, 1996.

Emery, a wonderful storyteller, writes about growing up in Bermuda.

Falk, Lisa. *Cultural Reporter*, Washington, DC: Smithsonian Institution, 1995.

Written for high school students, this book lays out why it is important to research and document our heritage and traditions and how to go about doing it. Accompanied by a teacher's guide and video.

Gillis, Candida. *The Community as Classroom*. Boynton Cook, 186 pp., 1992.

Good primary –senior resource on expanding curriculum to include people and places in students' lives.

Jackson, Louise A. *The Bermuda Gombey: Bermuda's Unique Dance Heritage*, Bermuda: self published, 1987.

McDowell, Duncan. *Another World: Bermuda and the Rise of Modern Tourism*, London: Macmillan Education LTD, 1999

Phillip, Ira. *History of Cup Match*, Somerset Cricket Club, 2000.

Simons, Elizabeth Radin. *Student Worlds, Student Words: Teaching Writing through Folklore*. Heinemann, 232 pp., 1990.

A teacher and folklorist, Simons offers background on contemporary folklore and detailed lesson plans for writing and folklore studies. For all disciplines and grade levels.

<sup>1</sup>This bibliography is drawn from one created by Paddy Bowman. Many of these books can be ordered from C.A.R.T.S. at [www.carts.org](http://www.carts.org) or by email [catalogof@citylore.org](mailto:catalogof@citylore.org).

Sobel, David. *Mapmaking with Children: Sense of Place Education for the Elementary Years*. Heinemann, 164 pp., 1998.  
Find highly creative and developmentally appropriate mapping lessons for primary-middle.

Thompson, Paul. *The Voice of the Past: Oral History*. Oxford: Oxford University Press, 3rd edition, 260 pp., 2000.  
Oral historians regard this book as an invaluable teacher resource.

Wadson, Judith. *Bermuda: Traditions and Tastes*. Rhode Island: Onion Skin Press, 1997.  
This is a good introduction to Bermuda's holidays and related food traditions. It is written in a very accessible style.

## Articles

"Hands of Friendship," by Joy Wilson Tucker, *The Bermudian*, May 1995

"Made in Bermuda," Newspapers in Education Supplement, *The Royal Gazette*, December 12, 2000.

## Web Sites

*Grand Generation Site/Smithsonian Institution*  
family folklore interview materials  
<http://educate.si.edu/migrations/seek1/grand1.html>

*More Smithsonian Institution family folklore*  
<http://educate.si.edu/migrations/seek2/family.html>

*General Bermuda genealogy site*  
<http://www.rootsweb.com/~bmuwgw/bermuda.htm>

*Jolene Bean's Extra-Ordinary Bermudians site*  
<http://www.uncle.com/jdbean>

*Links to other Bermuda family and genealogy sites*  
<http://www.uncle.com/jdbean/Search.htm>

*The Omicron Booknotes Inforium*  
<http://www.booknotes.com/bermuda/>  
This is a wonderful resource for books written by Bermudians—many are about Bermuda history and folklore.

*My History is America's History*  
Wonderful resources for families and students about how to save your families stories.  
Created by the National Endowment for the Humanities, U.S.A.  
[www.myhistory.org](http://www.myhistory.org)

*Teacher's Guide to Folklife Resources for Primary-Senior Classrooms*  
Ideas and a bibliography of classroom resources.  
<http://lcweb.loc.gov/folklife/teachers.html>

*EDSITEment*  
"The Best of the Humanities on the Web" from the National Endowment for the Humanities, in partnership with the Council of the Great City Schools and the MCI WorldCom Foundation.  
<http://edsitement.neh.gov>

*Ancestors at PBS.org*  
Lesson plans, classroom activities, and downloadable charts to help students recover history from their family's past.  
<http://www.pbs.org/kbyu/ancestors/teachersguide/>

*American Memory*  
Documents, photographs, film clips, and songs from all eras of the U.S.A.'s history presented by the Library of Congress.  
<http://memory.loc.gov>

### *The Digital Classroom*

Lesson plans that draw on the resources and records of the National Archives, guardian of America's founding documents.  
<http://www.nara.gov/education/>

### *Helping Your Child Learn History*

Philosophy and suggested activities for helping a child to learn about family history through the content of history as stories and history itself as time. Produced by U.S. Department of Education, Office of Educational Research and Improvement.  
<http://www.ed.gov/pubs/parents/History/>

### *CARTS: Cultural Arts Resources for Teachers and Students*

The Web site of the National Network for Folk Arts in Education links to U.S.A. national and regional resources and provides school-project and staff-development models, an online folk artist residency, and opportunities for online dialogue.  
<http://www.carts.org>

## *Resources in Bermuda*

Bermuda Archives  
Government Administration Building  
30 Parliament Street  
Hamilton  
297-7737; fax 295-8751

Bermuda Historical Society  
c/o Bermuda Library  
Par-la-Ville  
Queen Street  
Hamilton  
295-2487

Bermuda Maritime Museum Association  
P.O. Box MA 273  
Mangrove Bay MA BX  
234-1333

Bermuda National Trust  
PO Box HM 61  
Hamilton, HM AX  
or  
Waterville  
29 The Lane  
Paget PG 05  
236-6483 ; fax 236-0617  
General inquiries: [palmetto@bnt.bm](mailto:palmetto@bnt.bm)  
<http://www.bnt.bm>  
office hours M-F 9am-5pm

Christ Church  
PO Box DV 45  
Middle Road  
Devonshire DVBX  
236-01537; fax 236-6383

Masterworks Foundation  
Bermuda House Lane  
97 Front Street  
PO Box HM 1929  
Hamilton HM HX  
236-2950 Fax 236-4402  
<http://www.masterworksbermuda.com>

## *Genealogy Resources in the U.S.*

Afro-American Historical  
and Genealogical Society, Inc.  
977 Roundhouse Court  
West Chester, PA 19380  
U.S.A.

The Harvey Genealogist  
P.O. Box 307  
Watertown, MN 55388  
U.S.A.