

Worlds of Childhood Scavenger Hunt

Purpose: This activity is designed to help students meet their new class mates, learn a little bit about how different “childhoods” can be, and find their teammates for the year.

Object: To divide up into groups of **four to six students** based on the criteria below.

Your team must include someone:

Who was born and raised outside of North America:

_____ (name and email)

Is the oldest or only child in the family:

_____ (name and email)

Raised in a rural area:

_____ (name and email)

Raised in a family with 4 or more children:

_____ (name and email)

Raised in a single-parent family or by someone other than their biological parents:

_____ (name and email)

Who had a job before they were 13:

_____ (name and email)

Who is a parent, aunt, or uncle:

_____ (name and email)

Who is paying for their own university tuition (without parental help, scholarship, or loan)

_____ (name and email)

Someone who does not meet any of the above criteria

_____ (name and email)

TEAM NAME: _____

Deconstructing Disney: A Letter to the Editor

This week you watched the film "Mickey Mouse Monopoly" in class- in addition to doing multiple readings that critically examine the role of Disney in North American child rearing. Hopefully you have some feelings about the issues raised in the film and this activity is your chance to voice those opinions.

BEFORE YOU BEGIN:

- 1) BE SURE TO READ ALL OF THE INSTRUCTIONS
- 2) Take out one piece of lined paper. This is an individual activity. It begins with a team discussion but ends with individual work

ACTIVITY 1- Brainstorming

- Everyone take out a blank sheet of paper
- In your teams, share some ideas about the film-
 - What did you think?
 - What surprised you about this film?
 - What did you already know?
- As your team mates are sharing their ideas, be sure to write down anything that strikes you as interesting.

ACTIVITY 2- Action

- Individually, you will write a letter to the editor of the Toronto Star that discusses your feelings about the Disney Corporation.
- Remember: In addition to your own opinion, direct references to Disney films and the course kit articles are the best way to prove your point.
- Each person is asked to send their letter to the Toronto Star and submit them for grade to the instructor at the beginning of the next class along with all of your "brainstorming" notes.

How to submit a letter to the editor of The Toronto Star:

- Send your contribution to Letters to the Editor via email to lettertoed@thestar.ca; via fax to 416-869-4322; or by mail to One Yonge Street, Toronto, Ontario M5E 1E6. Letters must include full name, address and all phone numbers of sender (daytime, evening and cellphone). Street names and phone numbers will not be published. We reserve the right to edit letters, which typically run 50-300 words. Please note: We get many more letters than we have space to print. Due to the volume, we unfortunately cannot acknowledge every submission.

Who's Afraid of the Big, Bad Wolf?



For this week's class you read a selection of texts that dealt with fairy tales, their history, social role(s), and possibility of being spaces for subversion.

The point of this activity is to:

- a) Discuss the Jack Zipes article "Spells of Enchantment"
- b) Discuss the differences and similarities between the multiple versions of Lil' Red Riding Hood that you read for this week?

BEFORE YOU BEGIN:

- 1) BE SURE TO READ ALL OF THE INSTRUCTIONS
- 2) Select one person to be the note-taker to record the team's discussion
- 3) Be sure to take notes when the other teams are presenting!

ACTIVITY

- As a team- you will create a talk show (ie/ Oprah, Jerry Springer, Jay Leno, The View, etc)
- The topic on your show this week is "Fairy Tales"
- The guests or panel for the show are made up of one of the following:
 - a) The characters in the fairy tale (ie/ the big bad wolf, red riding hood, etc),
 - b) The authors of the texts (ie/ the Grimm Brothers, Perrault, etc.)
 - c) A group of experts on the topics (ie/ Zipes, professors, etc)
 - d) A group of children who read the texts (from a particular time in history)
 - e) Another idea of your own that relates to the topic
- The questions for the guests and/or the topic of discussion should come from the readings from this week (particularly the Zipes article) and from lecture notes AND should demonstrate an understanding of the course material.
- You will have 40 minutes to complete this assignment and then you will present your talk show to the class
- Talk shows should be approximately 5 minutes in length.

Team Presentations

Barbie Nation: Come on Barbie lets go party!



For this week's class you viewed the film *Barbie Nation: An Unauthorized Tour* and read a selection of works that dealt with texts produced for children by adults and the possibilities for subversion.

The point of this activity is to:

- a) Make students familiar with the term subversion and its role in children's own culture
- b) Have students continue with the "memory work" from the first term

BEFORE YOU BEGIN:

- 4) BE SURE TO READ ALL OF THE INSTRUCTIONS
- 5) This is an individual activity – and it will be collected for grade at the end of class.

ACTIVITY

- Using either a real Barbie or a blank sheet of paper, create an example of child subversion FROM YOUR OWN childhood.
- In addition to your artefact, you will write 1-2 paragraphs that explain the artefact and its connection to the course by answering the questions:
 - How was/is it subversive?
 - Is/was this Barbie, the memory of an insider or an outsider?
- When answering the question "is my example subversive?" turn to pages 260-261 of the Neil Sutherland article for his definition of "children's own culture" and "geography of childhood."
- Be sure to include reference to the Sutherland article & key terms (with explanations) such as:
 - subversion
 - negotiation
 - children's own culture
 - voice of the child
 - memory space
 - agency

Comic Strip Narratives: Child's Play or Adult Nostalgia?

For this week's class you read a selection of graphic novels; works that deal with childhood, using a child's voice AND a traditional format for children (the comic) BUT that was written by adults.

The point of this activity is to:

- a) Make students familiar with the term nostalgia and the role it plays in memory work by adults and in the ways those adults treat real children.
- b) Have students continue with the "memory work" from the first term

BEFORE YOU BEGIN:

- 6) BE SURE TO READ ALL OF THE INSTRUCTIONS
- 7) Be sure to complete both sections (on the front AND back of this sheet)
- 8) This is an individual activity – and it will be collected for grade at the end of class.

ACTIVITY 1: Answer the questions below in the space provided.

1. Pick a childhood game that you played. _____
2. How was it the same or different than how other people played it?

3. Where and how did you learn to play this game?
(from friends, cousins, parents? at school, home, etc.?) Using either a real Barbie or a

4. Was it an authentic expression of children's own culture?

5. Was it subversive?

ACTIVITY 2: In the space provided- draw a comic strip narrative of a memory you have of you playing that game.

Globalization Jeopardy

	New Words for Your Tool Box	-Scapes	Hybridization is... Hybridization aint...	Your Tool Box at Work	Disjuncture or Difference?
100	Its the control exercised by a state over the domestic and foreign policy of another political society (empire, p.52)	The movement of \$, real money, in more ways, more quickly, and with more difficulty to trace (finance-scapes)	Its the kind of HY that refers to the emergence of new practices of social cooperation. (structural HY, p. 58)	To argue that globalization is a "melange" is to argue against this. (universalization)	For Appadurai, the central problem of today's global interactions is the tension between these (cultural homogenization and cultural heterogenization, p. 23).
200	The political, economic, or cultural power exerted by one group over another...regardless of consent. (hegemony)	The ability to produce and disseminate images and the meanings associated with those images. (media-scapes)	HY for the author remains a valuable tool for the critique of this. (essentialism, p.57)	Be seeing globalization as globalization(S) we are in fact arguing that "globalization" is one of these (social construction)	Appadurai's theory of global cultural processes asks us to see complex forms today as both fractual and this. (overlapping, p. 34)
300	The policy of furthering or managing a particular mode of globalization- i.e. cultural, economic, etc. (globalism, p. 40)	The political undertones of media images. (ideo-scapes)	Its the kind of HY that refers to new translocal cultural expressions. (cultural HY, p. 52)	McDonaldization is an example of how globalization refers not only to the movement of capital but also to the movement of this. (ideology)	Two types of fetish for Appadurai (production fetish and fetish of the consumer, p. 30-31)
400	A constructed landscape of collective aspirations (imaginere, p.22)	Tourists, immigrants, refugees, exiles, guest workers....are all examples of this. (ethno-scapes)	HY allows us to view globalization as a historical process and therefore argues against globalization as this. (western or modernism, p.57)	What Appadurai calls cultural reproduction is what in our program of study we would refer to as this. (adult agenda)	The two main forces for sustained cultural interaction before this century were these. (warfare/ religious conversion, p. 19)

POVERTY IN CANADA- Unpacking “the local”

In 1989 the Canadian Government promised to *make poverty history by the year 2000*. And yet, 20 years later (according to census data) in 2009 - almost 1/3 of all Canadians still lived below the poverty line. According to a *Toronto Star* article in January 2012, the median income for Canadian families in 2011 was \$28,500.

For today’s class you viewed the film *Four Feet Up*. In the film Jenn tells us that she receives from social services \$200-\$300 PER MONTH for groceries.

TASK:

You have the maximum amount of money at \$300

Visit grocerygateway.com and buy Jenn’s groceries for the month of January (i.e. write out what you buy, how much of it you buy, and how much it would cost)

Remember:

- You have 4 kids
- There are 31 days in January
- Jenn smokes cigarettes
- Health Canada suggests the following for a healthy diet:



Source: The Canada Food Guide

<http://www.hc-sc.gc.ca/fn-an/food-guide-aliment/basics-base/quantit-eng.php>

*Don’t forget that your grocery money also has to buy things like toilet paper, toothpaste, laundry detergent, etc.

GUIDED READING QUESTIONS:

“Capital, Ray Kroc, and McDonald’s: The World’s Lovin’ It”

By: Joe L. Kincheloe

- For Kincheloe, what is power and how does it work? p. 253
- According to Kincheloe how has McDonald’s used the media to create and American Mythology? pp. 254-255
- What is the dichotomy between the “exploited child” and the “empowered child” that Kincheloe speaks of and how does this connect to earlier readings on critical media literacy? pp. 256-257
- What does Kincheloe’s political economy of McDonald’s and children’s lives show us? pp. 257-258
- What is “techno power”? p. 259
- Read the stats at the bottom of page 259. How does this connect to the course’s big question “do diverse media exist?”
- What does Kincheloe discover about the nature of children’s culture in light of the changing culture of play and through his political economy of McDonald’s? pp. 261-262
- What is the connection between myth, McDonald’s, consumption, and identity? pp. 262-264
- Based on the discussion surrounding gender on page 265, how is McDonald’s grounded in hegemonic logic? pp. 265-266
- What is the connection between home and family for McDonald’s and its story telling? pp. 266-267

GUIDED READING QUESTIONS:

“Imperialism, History, Writing, and Theory”

By: Linda Smith

1. Explain Smith’s opening line: “Imperialism frames the indigenous experience.” p.19
2. What is decolonization? p. 20/27/39
3. Imperialism for Smith takes on four meanings, explain each of them:
 - a. Imperialism as economic expansion. p. 21
 - b. Imperialism as the subjugation of “others.” pp. 21-22
 - c. Imperialism as an idea or spirit with many forms of realization. p. 22
 - d. Imperialism as a discursive field of knowledge. p. 22-23
4. How did colonialism become imperialism’s outpost? p. 23
5. What is an indigenous language critique? pp. 23-24
6. What is the problem with the term post-colonialism? p. 24
7. Explain the binary relationship between colonizers and colonized. pp. 26-27
8. Why is writing and the need to give testimony so important? pp.28-29
9. “History assembled around a set of interconnected ideas” (Smith 30). List them. pp. 29-30
10. What are contested histories? pp. 33-35
 - Think about the role that power plays in history and that history plays in power.
 - Think about the connection here to decolonization
11. Why are books, representation, and writing dangerous? pp. 35-36
12. Why is theory important? p. 38