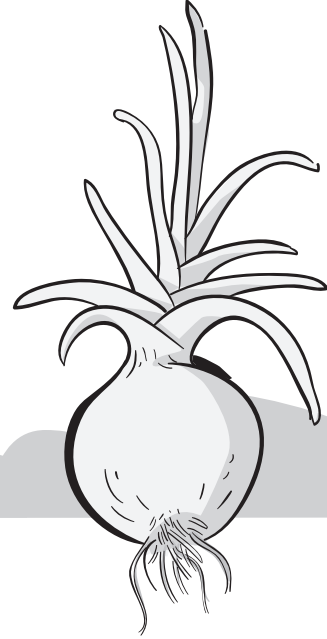
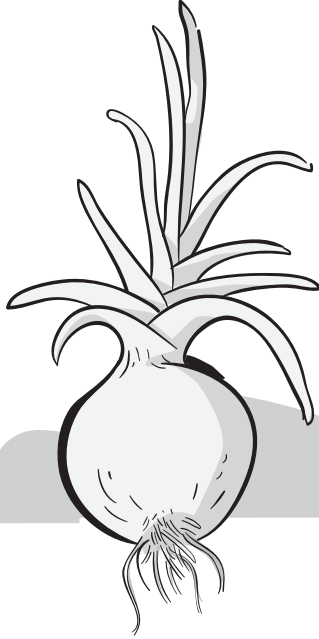
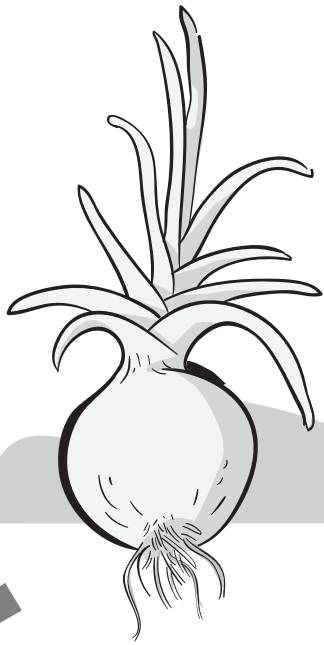


BEING BERMUDIAN



learning objectives

By the end of this chapter, students should be able to:

- analyse their identity and its importance in relationships with others;
- analyse objects for stories about Bermuda's folklife;
- identify international influences on Bermuda's local culture and describe how they have affected the local culture; and
- define characteristics of Bermudian culture.

CROSS CURRICULAR LINKS

In this chapter, there are links to the social studies curriculum as well as readings, discussion questions, and activities that fit well with language arts, design and technology, drama, science, and advisory discussion period or circle time.

In this chapter, students will consider their multiple identities and how the latter are composed. They will analyse the complex mixture of public and private identities which people use to navigate within their community. Students will look at nicknames, place names, the clubs they are members of, and places that are special to them in order to gain insight into who they are. They will learn how objects can have stories associated with them about history, culture, and personal memory. Students will also examine what local culture is and the diversities of cultural backgrounds found among people who call Bermuda home today. This helps students begin to define for themselves what being Bermudian means.

The Importance of Understanding and Respect: Folklife is an interesting and fun topic for study, but it can also be an emotionally sensitive one. It is important that students learn to treat fellow students and people in the community with understanding and respect. Prepare your students to be respectful of different ways of doing things and different ways of thinking. Help them feel comfortable with encountering differences as well as sharing their own traditions, beliefs, and insights with each other.

LOOKING AT OURSELVES



Your school uniform makes a statement about identity. If someone sees you in your school uniform, what can they tell about you and your school? Kentisha Tweed and Taurean Manders, Berkeley Institute; Jessica Wilson, Warwick Academy; Kaamilah Al-amin and Barry Walkes, Sandys Secondary Middle School. Photographs by Anthony E. Wade (left and right) and Linda Smith Wilson (center), 2002.

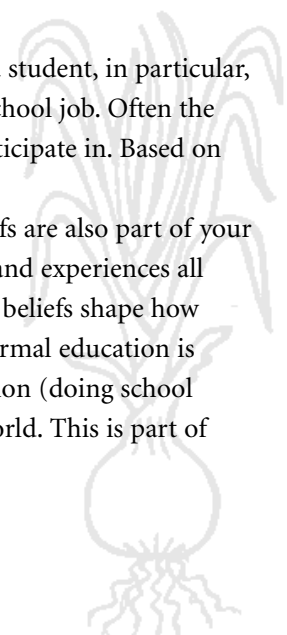
What Is Your Identity?

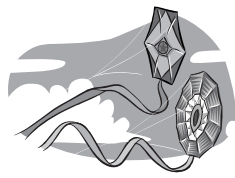
What kind of person are you? Who are you? Not simple questions, are they? There are many answers, depending on who is doing the asking and who is doing the answering. We all have multiple identities and bring them out at different times. What are some of the things that define us? Where we live, our family, interests, religion, values, and skills help define us. Our identity is reflected in the way we dress and speak and in what we do and with whom. So who are you? In the following lessons, we will explore this question as we begin looking at Bermuda's rich local culture, or folklife.

Public and Private Identities

Everyone has public and private identities. One of your public identities is that of a student, in particular, a student at a specific school. Perhaps you are on a sports team or have an after-school job. Often the groups you join define your public identity. Look at the various activities you participate in. Based on these, what would people say about you? Who would they say you are?

Your identity is not only defined by what you do publicly. Your values and beliefs are also part of your identity. What spiritual beliefs you hold, your **ethnic** background, your family's history and experiences all shape your values, and in doing so shape your private identity. In turn, these values and beliefs shape how you interact with the world. For example, perhaps in your family having an advanced formal education is considered of utmost importance. If that is the case, then your actions related to education (doing school work, planning for college, etc.) will reflect this value. Think about how you view the world. This is part of your private identity.





Sometimes your private and public identities intermingle. For example, what you believe in is part of your private identity; but if you attend a religious institution or take public action relating to your beliefs, then they become part of your public identity as well. Sometimes people dress a particular way that reflects their culture or beliefs. If they do so in public, then they are making a public statement about their private identity. For example, some Muslim women cover their heads with scarves, some women from India wear saris, some Bermudians of African descent wear cornrow hairstyles or locks, and some feminists wear buttons with messages about their beliefs. But others who may hold similar beliefs or come from the same background choose not to publicly announce this information. As you can see, identity is complex, personal, and intentional: it is multiple and layered.

More and more we carry various identity cards. They present our formal, public, identities. For example, a school ID card, passport, driver's licence, credit card, library card, club membership card all say something about the person to whom it is issued. Many identity cards show that a person has membership in a specific group. These cards are created, designed, and issued by someone other than you. If you were to design your own identity card, what would you put on it? What would someone know about who you are after looking at your identity card? What would you leave off it, and why?



Design Your Identity Card

From: *Borders and Identity: A Resource Guide for Teachers*, Center for Folklife Programs and Cultural Studies, Smithsonian Institution

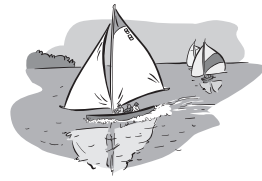
1. Design your own identity card on a 4 x 6 piece of paper. Include any information you want—pictures, words, numbers, and colours.
2. Exchange cards with someone else in the class, and try to tell each other's stories based on what you see on the card. Does your partner's understanding of who you are match what you wanted to express about yourself? What does the card tell you about your partner's identity? What did you choose to include on your identity card? Did you include where you were born, where you live now, the natural environment where you live? Did you include other members of your family? Did you include activities you do? Do you consider such facts a part of your identity? Can identification cards include all the information about your identity? Was there something you chose not to include?



Identity Card by Kaori Richardson, aged 13, Sandys Secondary Middle School.



Identity Card by Elenae Anderson, aged 13, Sandys Secondary Middle School.



Activity

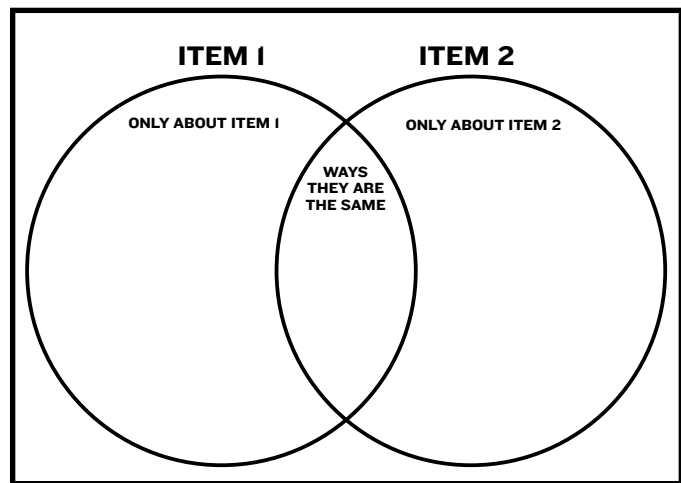
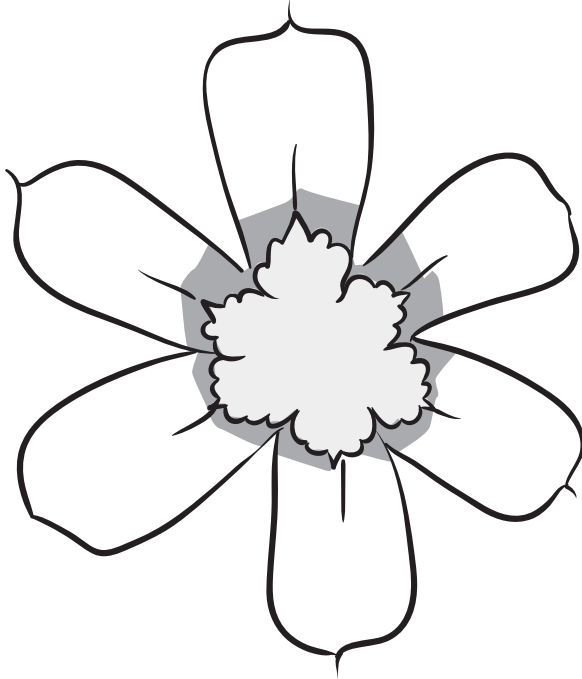
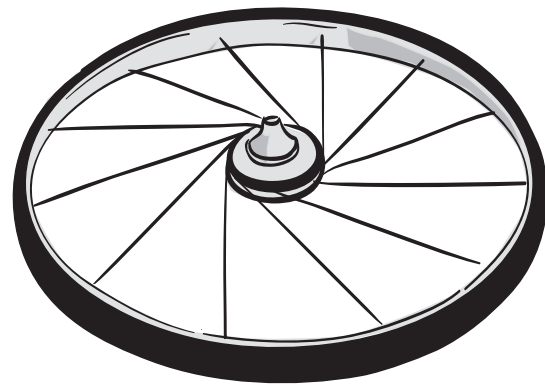
Create a Friendship Flower/Bicycle Wheel

From: Jennifer Hind, Newspaper in Education, *The Royal Gazette*, 13 September, 2000.

1. Think of a family member or friend. Create a Friendship Flower or Friendship Bicycle Wheel that reflects his or her identity. On each petal of the flower or each spoke of the bicycle wheel put a word or picture that relates to who that person is.
2. Use a Venn diagram¹ to compare yourself with your friend or family member. Compare that person's Friendship Flower/Bicycle Wheel with your identity card. Write in the non-overlapping portions of the circles of the Venn diagram the characteristics that are different. Write in the overlapping portions the characteristics you share.

Link

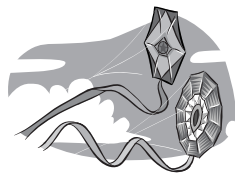
- See Resources Chapter for reproducible templates for the Friendship Flower, Friendship Bicycle Wheel, and Venn diagram.



LOCAL CULTURE, FOLK CULTURE, EVERYDAY CULTURE, FOLKLIFE

Folklife can be thought of as creative expressions done or performed in everyday life that are shared by members of a community and reflect their beliefs and values. Folklife, or the culture of everyday life, includes artistic expression, skills, traditional ways of doing of things, language, and more. In this book, the words folklife, everyday culture, folk culture, and local culture are all used to express this idea.

¹ A Venn diagram is an organisational tool made of two or more overlapping circles for charting similarities and differences between characters, stories, or other elements.



What Is In a Name?

What is your name? Obviously your name links you to your family. It may also link you to a culture group, either by birth or marriage. For example, *Susan Medeiros*' family has roots in Portugal. Does that mean that *Elizabeth Medeiros* **descended** from Portuguese **ancestors**? It may mean that Elizabeth acquired the name by marrying into the Medeiros family. Even if Elizabeth married into the family and is not of Portuguese descent, that culture is now a part of her identity. Some people pass on special first names that link future generations to those in the past; others feel a child should have a completely new identity and give them a first name not shared by a family member. And some children, and adults, make up or receive new names for themselves.

Nicknames are popular in Bermuda. Many people, particularly men, have nicknames. Some nicknames are passed down and shared by all the men in a family. They are so frequently used that often a person's given name is forgotten. Nicknames also appear in the telephone directory and in death notices.

How does one acquire a nickname? A person's nickname may relate to a special trait a person has or to an experience in their life. Usually there is a story associated with a nickname.

Kitemaker Antoine Simmons from Somerset Parish is better known by his nickname "Sow Wow" than by his given name. He explains how he got his nickname:

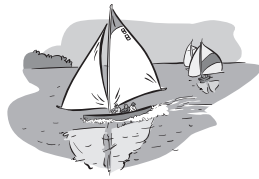
That nickname comes from Arnell Simmons. You know Arnell always used to make up his own words, like he's got his own language . . . He was building a little wooden shack over in the yard for me. He wanted the hammer and he just said, "SOW WOW," pass me the hammer. And I said, who you callin' "Sow Wow?" And from there on it just [stuck]. It didn't have a meaning behind it or nothing. It's just like how he makes up words, like "Vo Vo" and all this nonsense, right? So, that's how I got it, and it doesn't have a meaning at all. Most people's nicknames have a meaning. Like when somebody calls me 'short people,' well then you know right away that I'm short. There's a meaning behind that. But "Sow Wow" doesn't have any meaning.

Some of you have nicknames. How did you get them? What do they say about you? MaryLouise Binns, of Devonshire, has the nickname "Harry." She got this nickname because she always has a spotlessly clean house and insists that her children help clean it. The name came from a television commercial for Ajax in which a husband cleaning a bathroom calls out "Harriette, this Ajax shakes out white and turns blue." MaryLouise's children started calling her Harriette whenever she put them to work. The name eventually was shortened to Harry. Another example is the nickname "Cat" that is shared by the men in a family whose eyes look a little like cats' eyes. What part of your identity is reflected in your nickname?

Nicknames are viewed differently in different cultures. If someone takes offence at being called by a nickname, it may be because in his or her **upbringing**, being called by a nickname instead of by a given name can be disrespectful, depending on the relationship between the person naming and the person named. But in Bermuda, nicknames are usually like a friendly pat on the back, full of affection. They are given and received as a show of friendship and socialising.



Antoine "Sow Wow" Simmons.
Courtesy Departments of Community and Cultural Affairs.



Activities

Research Bermudian Nicknames

1. Interview members of your family and neighbours about their nicknames. Take notes and bring them to class.
2. Keep a tally of all the nicknames. Which nicknames are used a lot? Which are unique? Create a graph to illustrate the frequency of certain nicknames.
3. Make a class dictionary of Bermuda nicknames that lists the nicknames and the stories that explain the nicknames. You may want to do this as a web page and include pictures of people with their nickname entry. You could also create a form for others to use to add nicknames and their stories to your dictionary.
4. Choose one of the nicknames and create a comic book that illustrates the story of the nickname.

Nicknames

Bus Stop, Bird,
Brownie, Chief King,
Cow Polly, Chopper,
Cheese, Caulker,
Chummy, Casablanca,
Chippo, Dewey,
DO, Dickie, Dingback,
Duggy, Easter Lily,
Easter, Eggs, Flip,
Goo Gip, Grippy,
Gus, Harry, Hooks,
Howdie, Heads,
Nipper, Ole House,
Porter House, Poncho,
Pork Chops, Psycho,
Rations, Rockin
Chair, Silks, Shack,
Shine, Smiler, Souse,
Soups, Sound Barrier,
Sow Wow, Termite,
TNT, Tonky, Tuck,
Winty, Weebles,
Weatherbird



The Royal Gazette



A home going service for Mrs. AMY I. "TINY" RATTERAY STOVELL, beloved mother of Maurice Major Stovell, beloved daughter of the late Mrs. Harriet Ratteray, and Mr. Vincent Ivan "Cat" Ratteray, and sister of the late Howard "Bobby" Ratteray in her 55th year, of St. John's Road, Pembroke will be held at St. John's Church, Pembroke TODAY at 3 p.m.

Interment will follow at St. John's Cemetery, Pembroke.

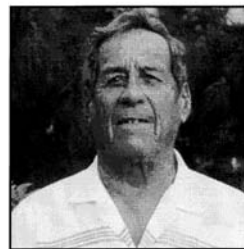
Visitation: Amis Memorial Chapel, 152 North Shore Road, Pembroke from 1:30 to 2:30 p.m.

Flowers may be sent or donations to the L.C.C.A., International Centre, Room 211, 26 Bermudiana Road, Hamilton, HM 11.

Also surviving are brothers: The late Howard "Bobby", Raymond, Vincent, Elroy, Calvin, Quinton and his wife Judy, and Michael and his wife Amanda Ratteray; sisters: Ruth and her husband Edmund "Willie", Galloway, Glenda and her husband Barry Montaque, Wilma and her husband Leroy Lottimore, and Sharon Williams; aunts: Dorothy "Plunky" and her husband Kenneth Tyree of Omaha, Nebraska, and Alice Ming, goddaughters; Lisa Boyles and Shanna King, nieces, nephews, great nieces, great-nephews, great-great-nieces, great-great-nephews, cousins, special friends the Renaud family, Franklin Caines, Kayleen Williams and Charlotte Reid of Baltimore and numerous other relatives and friends here and abroad.

Elroy's Laundry, Berkeley Road, and Brunswick Street will close TODAY at noon.

Amis Memorial Chapels.



A funeral service for Mr. ALBERT EDWARD CHURM, beloved husband of the late Alice Mae Churm and father of Albert (Shorty) Churm and Ruth Holder, in his 95th year, of "Bounty", 7 Breezyway Lane, Smith's Parish will be held at St. John's Cemetery, Pembroke.

Interment will follow at St. John's Cemetery, Pembroke.

Relatives and friends may pay their respects at the Bulley-Graham Funeral Home, Mount Hill on Wednesday from 7 to 8 p.m.

In lieu of flowers, relatives and friends may wish to contribute to P.A.L.S., P.O. Box DV 19, Devonshire DV BX.

Also surviving are his daughter-in-law Fanny Churm; son-in-law John Holder; sister Mrs. Edla Seymour; four grandchildren Sheri Lema and husband Michael, Albert Jr. and wife Jennifer, Barbara Ingemann and husband Oluf and David Holder; four great-grandchildren Alicia, Mathew and Anya Churm and Chantel Ingemann; nieces, nephews and many other relatives and friends.

Bulley-Graham Funeral Home.

Augustus Funeral Home regrets to announce the death of Mr. HARRY McDONALD (JUSTICE) FORD JR.



A home going service for Mr. Harry McDonald (Justice) Ford Jr., beloved husband of Lunnie Ford, father of Makeda, Isha and Koweto, step-father to Mickel Samuels, son of Sharon and Harry Ford Sr., grandson of the late Enos and Estina Ford, Mr. Alan and Vera Lottimore in his 35th year, of St. Augustine Lane, Pembroke formerly of Warwick will be held at Seventh-day Adventist Church, Southampton TODAY, January 15 at 3 p.m.

Interment will follow at Pembroke Parish Cemetery.

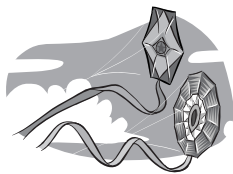
Relatives and friends may pay their last respects at Seventh-day Adventist Church, Southampton TODAY from 2 p.m. to 2:55 p.m.

In lieu of flowers, donations may be made to P.A.L.S. at P.O. Box DV 19 Devonshire.

Also surviving are sisters La-Vette Ford-Durrant, April Ford, Juanette Spencer, Katie and Kelly Ford (of U.S.A.), sisters-in-law Janette, Dawnette, Rachel, Tamika and Fay (of Jamaica), brothers-in-law Ricardo Durrant, and Stephen Hawk Spencer, Larry Atkinson and Tommy Porter (of Jamaica), mother and father-in-law Mr. and Mrs. Raymond Porter, godfather Cal Lambert, godmother Diane Tucker, godson Stuvon Outerbridge, nieces Mikia and Danielle Ford, T'Deana Spencer, uncles Rudy, James (Big Ju) and the late Charles Ford, Fred, Dennis and Stuart Lottimore, Robert Lee, Mickey Caines, Arthur Bean, Howard Tucker, aunts Ena Lee, Jan Ford, Carol, Rose, Barbara Bean, Eunice Caines, Winnifred Bean, Marshall Byers, Wyonnie Tucker Meredith and Janette Lottimore, Vivian Griffiths, Francis Durham, Janice Knights, special friends Budgy, Kent, Jah Thomas, Alan, Tush, Chin, Clay, Glenfield, Larry, Elroy, Dudley, Everton, Kay Outerbridge, Lindsay Manderson (Pais Nurse) and numerous other relatives and friends.

Colours may be worn.

Courtesy The Royal Gazette.



Choose a Nickname

1. If you were to choose a nickname for yourself, what would it be? On a piece of paper, write the nickname and explain why you think this is a good nickname for yourself.
2. Pick a partner and share your nickname and its reason.
3. Then each of you choose nicknames for each other and explain why you chose that particular nickname. Make sure the nicknames you choose reflect positive qualities of the person.

Place Names

Place names also reflect the history and folklife of an area. Some official names of places are quite colourful. Why is Shinbone Alley or Old Maid's Lane called that? Some places in addition to their official names have informal names by which locals refer to them. These are like nicknames and may reflect multiple identities of a place. For example, folks from the Pembroke Marsh area call it *The Pond*. Why do they call it that? What's the story behind the name? Locals refer to Spanish Point as *out Pynt*. How did this place get both its names?

Often names of places or roads change. A newcomer to an area will be frustrated when he constantly hears a place referred to by who used to live there or what used to be there or its old name since the newcomer does not know those references to the past. For example, the building in Hamilton that now houses the Departments of Community and Cultural Affairs is often called the *old Fire Station Building*. If you tell a taxi driver that you want to visit either of those offices, you may find it helpful to also say, "it's in the old Fire Station."

These types of references to past names and uses are part of an area's rich cultural history. Think about your community. What are the informal names of places? Why are those names used?

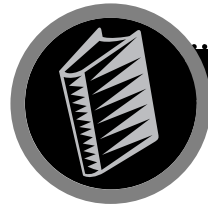
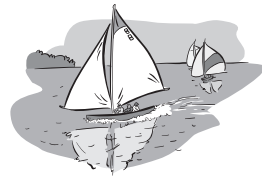


Street signs in St George's.
Courtesy Department of Communication and Information.



A real Bermudian is someone who gets excited and follows the gombeys. You get all rowdy around Cup Match and Boxing Day. You're a real Bermudian if you participate in holidays and traditions. You don't have to be born in Bermuda or have British or Bermudian status to be a real Bermudian.

— Zawditu Maryamm, M3, Spice Valley Middle School



Reading

A Sense of Place: *The Pond*

By Llewellyn Emery²

YEARS AGO IN BERMUDA, the Pembroke Marsh area hosted more than just the Island's garbage dump. The dump area was flanked by several acres of thick, jungle-like greenery, the densest part of which we called The Jungle. Cliff Looby, playing the role of Tarzan, once used it as a movie set, I vaguely recall.

Right next door, east of The Jungle, was a barren, gravelly patch of ground, which was absolutely flat. It was perfect for softball games, because there were no windows within range of even the best-hit ball, be it fair or foul. We called this curious, bleached tract of parched land The Desert.

Way west of The Desert, The Jungle and the dump, and tucked away amid the tall reeds, was a tiny, landlocked body of water. It was visible only from surrounding higher elevations, and perfectly reflected the cobalt sky. According to neighbourhood legend, it was bottomless, fed via underground passageways connecting it to the ocean. I remember grown-ups forbidding us to go there. They said if someone drowned there, his body would surface near the Ducking Stool on North Shore, about a half-mile away. The sheer horror of such a prospect was enough to deter any neighbourhood child who might otherwise be tempted to sneak out for a swim. Every child on the planet knew better than to trespass upon that forbidden territory.

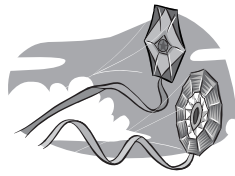
We called this little, isolated body of blue The Lake.

Along the entire southern boundary of the marsh ran the Pembroke Canal. This was, indeed, connected to the ocean. That its levels coincided with high and low tides confirmed the theory (so perhaps the aforementioned story about The Lake was true after all). A glorious oleander hedge ran the length of the canal's southern bank, neatly camouflaging the entire waterway. Convenient breaks in the hedgerow marked suitable points for crossing. As the name 'canal' implies, it was a narrow aqueduct. It channelled brackish water to an unknown destination for an unknown purpose. Of course, its purpose was not unknown to every child who lived in the vicinity, or whoever attended the adjacent Central School. We knew instinctively why it was there.



Llewellyn Emery with his sister, Sandra, and his Pond dog, Barker, 1960. Courtesy Llewellyn Emery.

² Emery, Llewellyn, *Nothin' But a Pond Dog*, Hamilton: The Bermuda Publishing Company Limited, 1996, pp 6-8.



It was there for us to attempt to cross via the narrow, unsteady plank that spanned its width. It was there for us to fall into should our feeble attempts fail, or some prankster thwart our efforts. Many a daring child tried to jump across, broad jump style, and suffered the penalty for failure. So clearly, the serpentine canal was there to lure us, to dare us, to egg us on. Then it could humiliate us and earn for us a sound licking when we arrived home covered with pond scum.

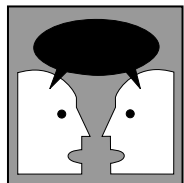
It was a perpetual source of tadpoles, mullets, and champion frogs. At any given time, a small band of adventurous boys could organise a nail-biting swimming race, each boy shouting and waving to urge his chosen frog to victory.

It was a place into which we could toss a rock, and admire the splash it created, The splash was all the more admirable if it soaked some ‘innocent’ bystander, who was sure to ‘get licks’ just for being somewhere his parents forbade him to be. That canal was there to make us disobey our parents, and to teach us, the hard way, the consequences of disobedience. Every child who ever ventured there knew that.

We called this alluring, meandering canal The Ditch. We also called it The Pond. Actually, we called everything associated with that area The Pond. For example, sometimes, we spoke of the dump as The Pond (Some people said “Trash Pond” for clarification, although purists rejected that expression as redundant.) At other times, we referred to the entire marshland by that name. In fact, The Pond dominated that part of the parish so much that people thought of the immediate neighbourhood as The Pond too. Even Parson’s Road, which bypasses the marsh to the south, was unofficially, but popularly known as Pond Road. It used to provide vehicular access to the dump via Byden’s Corner, but that was before the road was re-routed. The portion of Glebe Road which borders The Pond area on the east side is still known as Pond Hill.

We all knew which definition of The Pond applied by the context in which it was used. Thus, a trip to The Pond to get baby-carriage wheels, or box wood, or bicycle parts, obviously meant that we going to the dump section. A search through The Pond for pond-sticks would take you through the mucky marsh where the reeds grew. Falling into, jumping, or crossing The Pond could only apply to The Ditch. Whereas giving The Pond as your home address clearly meant you lived somewhere on Parson’s Road, or nearby.

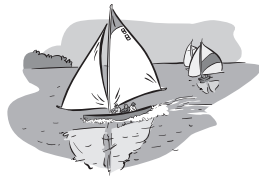
To illustrate the extent to which our world revolved around that area, even a trip overseas was jokingly referred to (in the **vernacular**) as “goin’ ’cross de puhwn.” A radio’s worth was often measured by whether or not it could reach across the ocean in the daytime.



Discussion Questions

After reading Llewellyn Emery’s account describing The Pond and why the Pembroke Marsh area acquired a second name, think about and discuss these questions:

1. Describe the areas children living in the Pembroke Marsh area called The Jungle, The Desert, The Lake, The Ditch, and The Trash Pond.
2. What part(s) of the Pembroke Marsh area did The Pond refer to?
3. What were some of the special features of The Pond?
4. How does Emery evoke a sense of place in his writing?
5. Does your neighbourhood have special names for different parts of it? What do those names refer to?



Activities

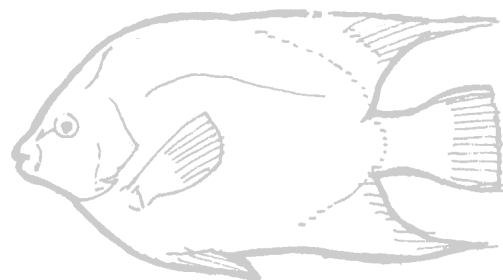
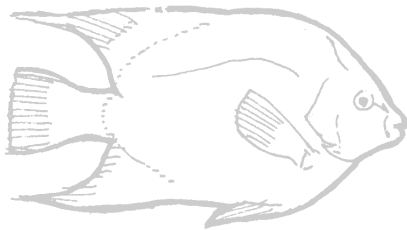
Survey of Names

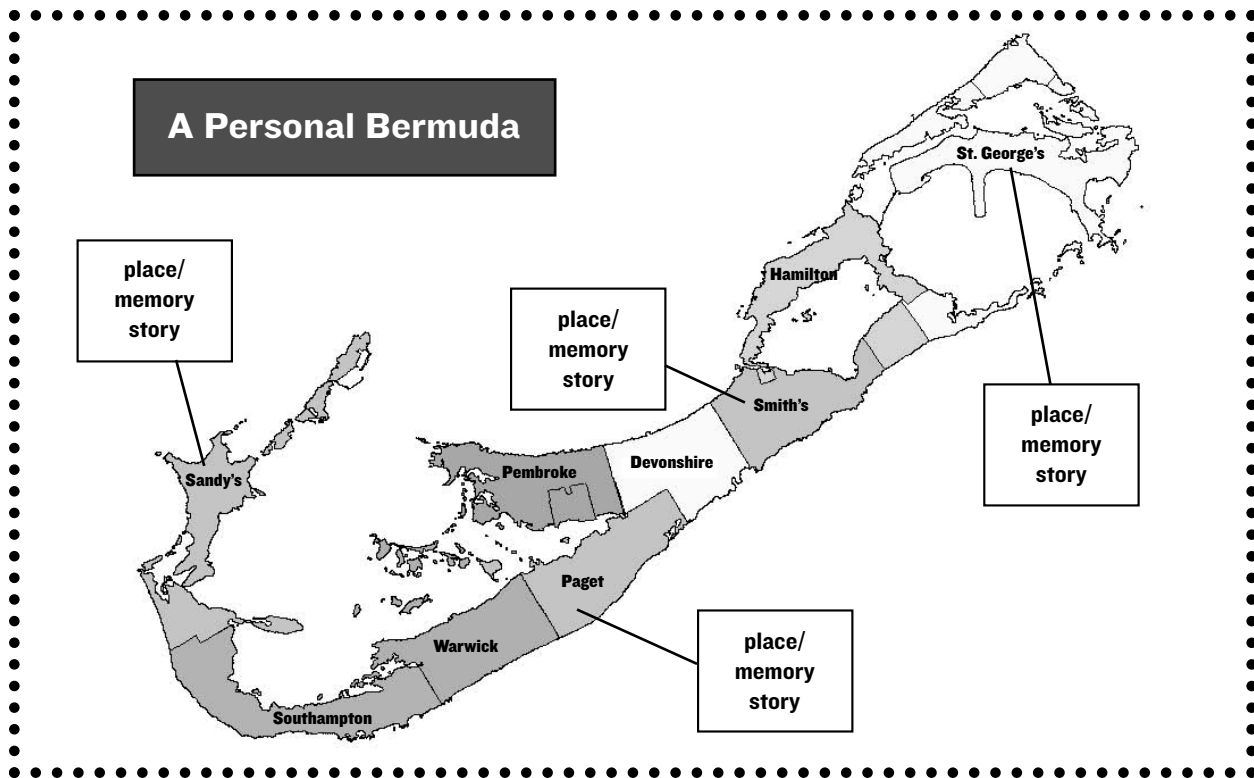
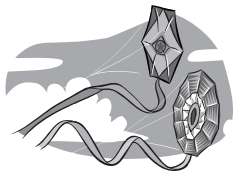
1. Make a list of street names. Make a guess as to why they are called by those names. Then ask around, what do others say is the reason for the name?
2. Conduct a survey to collect house names, boat names, and place names. Be sure to find out the stories behind the names.
3. Compile the names and their stories with pictures on a website.
4. Photograph or draw the homes, boats, or places and make a picture book of these along with their names and stories.
5. Create an icon that would illustrate the story behind the name of a house, boat, or place. Then make a name plaque using the icon.
6. Make a game where the names of homes, boats or places have to be matched with their stories and then with pictures of the homes, boats, or places. See if you can match the right ones.
7. Make up your own name for a house, boat, or place. Create a picture poem that tells the name's story.
8. In small groups, pick a name of a home, boat, place, or a person's nickname and create a skit to tell the story of the name. Don't use the name in your skit! See if your fellow students can guess the name after seeing your skit.



To be a real Bermudian to me means you speak Bermudian slang. You know how to make a kite. May 24th you go to the parade or go swimming at the beach. When Cup Match comes around, you're crazy as ever and you root for your team. Good Friday your kite is in the sky and you have fish cakes and hot cross buns in your hand. You are a real Bermudian if you were born and raised in Bermuda. When an accident comes around, you're the first one there. Real Bermudians always say "good morning," "good afternoon," "good night." You have to have good manners.

— Octavia Azzario, M3, Spice Valley Middle School





Link:
.....

- See Resource Chapter for a reproducible map of Bermuda map.



A Personal Bermuda
.....

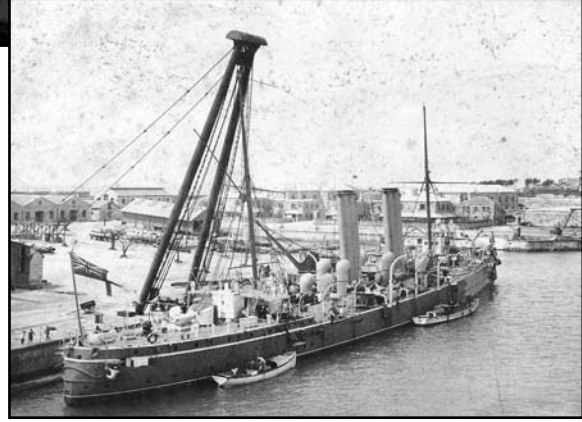
1. Put a large map of Bermuda on the wall. On a small piece of paper write down a culturally significant place (for example, the site of a special cricket match or where a fitted dinghy race starts). Then stick your paper on the map at the location you wrote down. Look at where there are clusters of papers. Why do you think this might be occurring?
2. Another variation on this activity is to look at personal memories associated with places. This time write down a memory associated with a place. Do this for two places. Attach your papers on the map on the locations related to your memories. Share one of your memories with the class.
3. Write the story of your other memory place and create illustrations to go with the story.
4. You may want to combine all your memories, stories, and pictures to create a Personal Story Map of Bermuda website. You could make it so that people can click on a location on your map and then read the related stories and see the pictures. You could add a form that people can use to add their own stories about places.
5. Take a small map of Bermuda home and ask members of your household to each identify a culturally significant place and a place that holds a special memory for them. In class discuss how your family's places and stories compare with those of your classmates.



Royal Naval Dockyard, 2002.



H.M. Dockyard. Photos Courtesy Bermuda Maritime Museum.



H.M.S. Tribune at HM Dockyard.

Activities

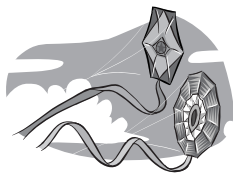
How Places Change

Places change over time because of developments in technology, different uses of land, increased population, and various other reasons. Look at an old photograph of a place, for example, the Dockyard. What do you notice? Now compare it with a recent photograph of the same place. Does the place look different today than how it looked in the past? How has it changed? Why do you think it changed?

Activities

Sense of Place

1. Draw a map of your neighbourhood. Start with your house and visualise walking out the door. After you complete your drawings, look at what is included and what is left out. Discuss how you see your neighbourhood.
2. Consider what makes your neighbourhood special. Make a list of the sights, smells, sounds, colours, shapes, barriers, and special places such as where people come together (and perhaps special people and animals) in your neighbourhood.
3. Make a three-dimensional map of your neighbourhood. Create a recording to go with the map that captures the sounds of your neighbourhood. This may include birds, people talking, cars, motor bikes honking, etc.
4. To culminate write a short story, play, or create a personal walking tour that illustrates the sense of place of your neighbourhood.
5. Create picture poems using the name of a place. Write out the place's name and then write phrases starting with each letter that describes the place. Finally add pictures that illustrate the phrases. Another way to do this is to write the name in such a way that it creates a picture of the place.



Objects in Our Lives

We all have objects that are special to us. Some of these objects have been in our family a long time, while others are new. Some of these objects become symbols of our identity. Often objects that are special to us link us to events, people, and traditions in our lives. Folklorists sometimes call these special objects *cultural markers*.³ By telling their stories, we tell stories about who we are.



If Objects Could Talk

PART ONE: DEFINING YOUR OBJECT

1. Chose a cultural marker object. This is an object that is special to you or your family. Think about why it is special. What is its story? How does this item help explain your life and culture?
2. Draw a picture of your cultural marker. Then write a short description of the object. In doing so, be sure to answer these questions: What does it look like? What is it made of? How was it made and who made it? Who uses it? For what is it used? How did you or your family acquire it? Why is it special to you? You may need to do a little research to answer all the questions. At home, ask your family about the object you have chosen. Also refine your drawing of your object.

PART TWO: SHARING YOUR OBJECT

1. Present your cultural marker to the class. Tell the story of the object to your classmates. Explain how this object relates to your cultural identity.

PART THREE: OBJECT PLAY

1. Exchange your cultural marker picture and description with another student. Feel free to ask each other further questions about the object and its meaning.
2. If your two objects could speak to each other, what would they say? What stories would they tell? Create a dialogue between the two objects. As you write, try to make your object come alive. What personality would it have? What will it sound like when speaking? Write it down in the form of a play script and be prepared to present your Cultural Marker Play to the class.



This piece of crochet reminds me of my grandmother and very special childhood memories of time spent at my grandparents' home. Nanny always had a bag of crochet

needles and yarns beside her chair. She would crochet doilies, tableclothes and even bedspreads from an unbleached cotton thread. Most special to us as children, though, were the Barbie doll dresses she would crochet from a colourful cotton thread interwoven with fine silver so that it glistened. Blue, green, and purple threads were magically transformed into glittering gowns we treasured. —Nicola O'Leary

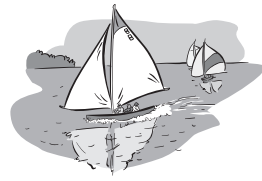


My grandmother made this piece of crochet. It instantly recalls memories of her for me. On one piece she crocheted the word "Bermuda" and this links our

family history to Bermuda in a very personal way. In the photograph you can't see that I am wearing a silver bracelet. I keep it with me constantly as a reminder of my grandmother who gave it to me. In the early 1980s, my great-uncle, who served in the First World War as a gunner in the Bermuda contingent of the Royal Garrison Artillery, gave me two tiny bottles of pink Bermuda sand. He said if I kept those with me, I would always have a little bit of Bermuda with me wherever I went. Sadly he is dead, but I have a reminder of both his spirit and Bermuda when I look at those little bottles. —Tonetta Spring

Photographs by Sue Durrant, 2002.

³ Cultural Marker © Smithsonian Institution



Our Identity Links Us

Your identity is complex. It is made of many parts. These parts link us to people and places over time. Think about the different elements of your identity. To whom do they link you and to where do they link you?

Activity

Within Me I Am

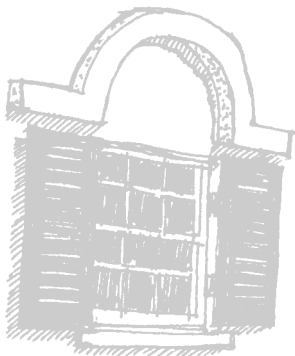
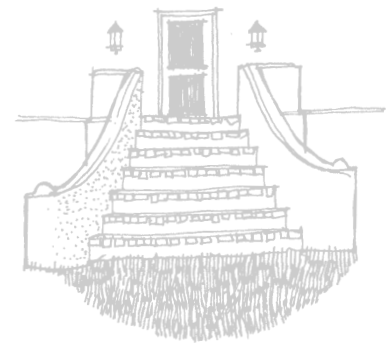
I. Make lists of some of these things that can help shape your identity:

- Your names (nicknames, formal names)
- Your family (list all the family members that are important to you)
- Where you live and have lived (list the name of your neighbourhood, your street address, etc)
- Where your parents or guardians lived
- Where your grandparents or guardians' grandparents lived
- Your favourite foods
- Your parents' or guardians' favourite foods
- Your grandparents' or guardians' grandparents' favourite foods
- Foods you eat on special occasions
- Your favourite music
- Your parents' or guardians' favourite music
- Your grandparents' or guardians' grandparents' favourite music
- Activities you are involved in
- Groups you are members of
- Special family customs
- Family values and beliefs



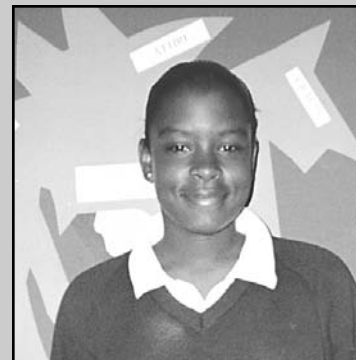
To understand each aspect of Bermuda's culture. To speak the unique language. To wear Bermuda shorts. To fight for real rights through politics. To make a traditional kite and play traditional games. That's a real Bermudian.

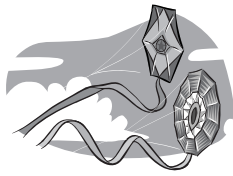
— Tomika Easton, M3,
Spice Valley Middle School



To be a real Bermudian you have to be pokey and a gossiper. Also, you have to speak slang. For example, "We lot's going down town."

— Shandel Doars, M3,
Spice Valley Middle School





2. Using your lists, and the insights you gained from the other activities, create a poem entitled *Within Me I Am*. For inspiration when writing your poem, read these poems from Sandys Secondary Middle School written by teacher Tonetta Spring and her students, Rochelle Minors and Kei-Lara Dunigan.

MY POEM

by Rochelle Minors

My connection to my family is very close
When my whole family goes away, I miss
 them most.

I cook breakfast for my dad
That's why he never gets mad
He likes pancakes which are delicious
And adds banana which are nutritious

We go sailing on our boat
And compete to see how long we can float
We snorkel and catch fish
Then cook and eat our fine dish

My place in this family is clear
Everybody thinks I'm a pain in the rear

I was a premature baby that wanted to come
 faster
And ended up weighing not much more than
 a two-pound bag of pasta

I ended up becoming a beautiful girl
With brown hair, pretty eyes, and a smile as
 white as a pearl

I was a miracle from God, and to show their
 love
My name was made up from all the above
Ro from mother Rosalyn
che from my sister Cheri
ll from my father Marshall
e from everybody

So now that you know me I hope you agree
That I'm very important to my family and me.

ALL OF ME

by Tonetta Spring

All my mama's people come from Somerset
All my daddy's people come from North
 Carolina.

My daughters have their grandmother's names;
 I chose them instantly.

All my mama's people travel,
All my daddy's people don't.

I tell my daughters, there's a great wide world
 to see.

All my mama's people love home made pies,
And my daddy's people too.

Oh big cities and Southern countrysides I miss
 your ample girth.

But how can I leave behind my pink sand of
 Bermuda, and South shore waters blue?

MY CONNECTION TO MY FAMILY

by Kei-Lara Dunigan

I am a daughter
To my mother and father
And I am a sister
To my bro

I am a granddaughter to all
Four of my grandparents
And a cousin to cousins
Some I don't even know
To aunties and uncles
I am a niece
Great grands aren't alive
But they're still a piece
A piece of my history
Didn't know
What I know now
Is that I'm
Free
American, Bermudian and Cuban
That's me!
Yippee!

LOOKING AT BERMUDA



Bruce Barritt wears a University of Michigan shirt because the colours, blue and yellow, match that of his favourite cricket team, St David's. Courtesy Department of Community and Cultural Affairs.

I tell people that there's no other place like Bermuda geographically or culturally. Bermuda is still a British colony yet a neighbour to the United States, and it is heavily influenced by West Indian people who come here to live. We pick and choose whatever we like. . . . You see Bermudians at cricket games [an English game], they have bought an American university sweatshirt because it has the same colours as their cricket team. . . . They'll wear a blue and yellow thing because that's St David's colours. They appropriate, it doesn't matter that it's Brigham Young University or anything like that, "That's my colours. I don't know who these Brigham Young people are but those are my colours."

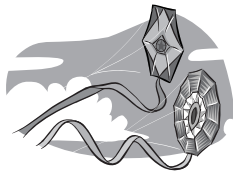
What is Folk Culture?

To see the kind of person that you are, you began by looking at the folk, or local, culture of Bermuda. In general, what do we mean by the phrase *folk culture*? It includes a lot: mostly the ways of knowing and doing that are learned and shared by members of a group, sometimes unconsciously. This culture shapes our values and beliefs and influences how we behave toward and communicate with others.

How do you greet someone? Do you shake their hand? Bow? Give them one or two kisses? Hug them? Ignore them? In every culture there are recognised ways of greeting. You mostly do these almost without thinking. You may have a repertoire of ways from which to choose. In many European countries one standard greeting is a quick kiss on both cheeks. In the United States, there is shaking hands or, between friends, giving a quick hug or slapping high-five. In Bermuda, you say good morning (or afternoon, evening) first and then proceed to shake hands, hug, or say "hey bye, what's happenin'?" Perhaps, if you once lived in the Azores and returned, you might kiss people on both cheeks, or as a man give other men a hug, in greeting. You've changed the custom in which you were raised. How do you think others would react if you did this? Why?

Local culture gives us ways to think and behave. It affects not only the way we greet but also how we dress, the language we use, the rituals we follow, how we use land, and how we think about others, among many other things. It's used by living people, and it changes over time. Many know that an important part of being Bermudian is being resourceful. Bermudians adopt, adapt, and create with what we find around us. Bermuda has always been a place where people of different cultures met and often adapted ideas and ways of living from each other, frequently creating cultural forms distinctly Bermudian. Kites, for example, originally made in China and flown in springtime in many countries have acquired specific designs in Bermuda and are flown almost exclusively around Easter. Kite flying on Good Friday has become a uniquely Bermudian folk tradition.

So in Bermuda, as in most places in the world, one finds several cultures along with an identifiable Bermudian folk culture which is the result of creative adaptation. What are some characteristics particular to Bermudian folk culture? Does this Bermudian folk culture help one recognise another Bermudian when travelling abroad? What is it that tips you off?



“I do not want my house to be walled in on all sides and my windows to be stuffed. I want the cultures of all lands to be blown about my house as freely as possible. But I refuse to be blown off my feet by any.”
—Mahatma Ghandi



Thinking about Being Bermudian

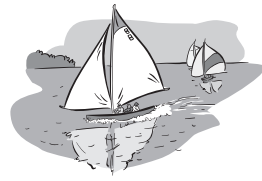
1. Ghandi talks about wanting to be open to many cultures. What cultures have “blown” through Bermuda? Do you think they have left an influence on the Bermudian local culture? How?
2. With a partner write down 10 things that define being Bermudian. For example, think about how you greet others, how you dress for special occasions (such as getting married, going to church, going to a funeral, attending Cup Match), and how you relate to time (is being late actually being on time or is it disrespectful?). What are other cultural behaviours for a Bermudian?
3. Share your list with the class and discuss.

Aspects of Folklife

from Louisiana Voices website: <http://www.louisनावoices.org>

One way to look at folk culture is as a web of connected, on-going, everyday processes, rather than something static. It changes and evolves as it continues to reference past practices and beliefs. Folk culture, or folklife, cannot be defined as a static, single set of elements. Rather it is an evolving mix of many different ways of being, thinking, and doing. Here are some aspects of folklife that may serve as starting points for your exploration of Being Bermudian:

- language and dialect (how people talk and expressions and special words they use)
- occupations and occupational folklife (past and present business and economic activities, including markets and traditional occupations)
- foodways (ways of preparing, presenting, and eating food)
- geography, ecology, and environment
- landscape and land use (rural, urban, suburban; natural features; evidence of people on the landscape such as buildings, signage, transportation, utilities; community and cultural boundaries)
- soundscape (language, music, nature, traffic, occupations, children)
- music and dance
- religions
- settlement history and patterns (where people live and have moved)
- crafts, decorative arts, and material culture
- customs, celebrations, and festivals
- oral narrative genres (stories, jokes, and expressions)
- family names and formal and informal place names
- ethnic and other folk groups (religion, age, occupation, etc.)



We Are Bermudian

Bermuda is made up of people who come from many parts of the world. Predominant groups are of English, Portuguese, Caribbean, and African **descent**. More recently, people have come from the Philippines and Sri Lanka to live and work in Bermuda. Many Bermudians have ancestors from several groups. How do you trace your roots?

Activities

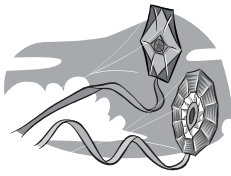
Our Roots

1. Take a piece of diamond-shaped paper small enough to stick a pin through and write your name on it. Wrap the paper around a pin like a flag and stick it on a large map of the world on the country where you have roots. Use as many flags as you need to put your roots on the class map. Hold a class discussion about what the map shows.
2. Make a list of the countries where your parents, grandparents, or guardians were born. Make a graph showing how many people have parents/guardians born in Bermuda and another showing how many have grandparents born in a country that is not Bermuda. Make graphs showing how many parents/guardians and grandparents are born from each country on the list.
3. Hold an international tasting party. Pick a country represented by a flag on your map and bring in a dish from that country (it doesn't have to be from the country/countries where your own flags are, it could be where someone else's flag is). Compile the recipes into a Roots Cookbook with a version of your Roots Map as the cover. You may want to do this as a web page and have people click on the flag to read about the person and his or her recipe.
4. Take a walk through a grocery store and look at the variety of items coming from abroad. Make a list of the different types of food items that are available and where they are from. In class, discuss what this means. Why is there such diversity of items? Explain why these items come from different places.
5. Pick a tradition that is practised in Bermuda and comes from another country. Interview someone about how that tradition is practised in Bermuda. Ask them if anything is done differently here than in his or her country of origin. If changes were made, find out why. For example, both in the Azores and in Bermuda, the Portuguese create a "carpet of flowers" to decorate the streets for certain holidays. In the Azores the carpets are made of real flowers, but in Bermuda they are made of tissue-paper flowers. Why? (See Arts of Celebration for information on this tradition.)



Visit the Commissioner's House at the Bermuda Maritime Museum to learn about the history and traditions of various cultures living in Bermuda.

Courtesy Bermuda Maritime Museum.

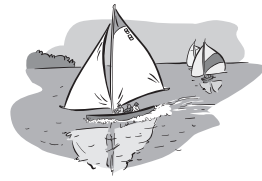


Migration to Bermuda, 1502-1923



Map compiled by Kenneth E. Robinson, published in *Atlas of Bermuda: Origin of Bermuda's Chief Peoples*, 1972. Courtesy Shirley Pearman and Kenneth E. Robinson.

FOREIGN-BORN POPULATION BY COUNTRY/REGION OF BIRTH (2000 CENSUS)					
UK	4,868	Other Europe	714	Trinidad & Tobago	191
USA	3,413	Phillippines	395	Germany	176
Canada	2,560	Other Caribbean	323	Italy	163
Azores/Portugal	1,750	Central/South America	293	St Kitts/Nevis	143
Jamaica	1,143	Barbados	268		
Other Asia	722	Africa	232		



NATIVE AMERICAN ROOTS

What we're really trying to do is reconnect Bermudians, not just St David's islanders, but Bermudians with their [American] Indian heritage. We're organising about 14 or 15 Indians from Nantucket to come to a two-day festival. It's very interactive, it's not going to be just a sit down and watch, you can learn different things about the language, traditions, and crafts. I think people will be able to see a lot of similarities between what we do in Bermuda and what they do in Indian nations.

For instance, Tall Oak, who's an Indian, came here a few months ago and he was talking about food. The way we have gatherings, the way everybody's bringing food—that is an Indian trait. Even though we may not know our heritage, or can't put a name to it, what is interesting is that [certain] habits don't go away.

—Ian Pitcher, St David's Island

Crests

The tradition of crests comes to Bermuda from England. Each parish has a crest and many corporations have crests. It is not uncommon for men to wear crests on their blazers along with their Bermuda shorts. The crests can represent the Bermuda Coat of Arms, a sports club they belong to, a school they attended, or their family. Nearly all schools on the island have crests, which are embroidered onto their uniforms. Crests use symbols to say something of significance about the bearer. Frequently the crests will also have a motto written in Latin. For example, the crest of the Berkeley Institute states *Respice Finem* which means "Keep The End In View." The motto on the Bank of Bermuda's crest is *Securitas Constantia Auctus* which means "Security, Stability, Growth."

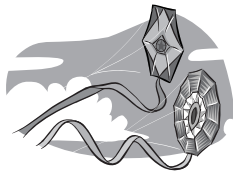


Bermuda Crest. Why do you think Bermuda's crest has a lion, boat, and a raging ocean on it? What does *Quo Fata Ferunt* mean? Courtesy Department of Communication and Information.

Activities

Create a Crest

1. Go on a crest hunt. See how many different crests you spot in one day as you travel through Bermuda. Write down the location of the crest and what the crest represents. If you have a camera, photograph it. If not, draw it.
2. Make a list of the different images that are on the crests you see. Are there animals or ships? What other items are shown on crests? What colours are used? Why do you think these particular things are on these particular crests?
3. Does your family have a crest? Interview family members about what each item on the crest represents. Do you feel connected to these symbols? Why or why not? If you don't have a family crest, find someone who does and interview them about the symbols.
4. Create your own personal crest. What is it about your history, culture, or personality that is important to you? What symbols and colours will you use to express yourself?
5. Create a motto to go with your own crest. What will it say and why?



Multiple Cultures/Multiple Identities

You have more than one cultural **identity**. Everyone belongs to more than one group and each of these groups has its own folklife, or ways of being. Think about the groups you are a part of. Overall you are Bermudian, but if you look further you will find that perhaps you have African, Caribbean, Portuguese, British, or some other heritage as part of your roots. You go to a certain school. Perhaps you are a member of a sports team or attend a particular church. What other groups are you a part of? While being Bermudian is all these ways of being, sometimes people chose to emphasise their **affiliation** with one cultural group more then with another.



Cultural Groups

1. Make a list of all the groups you are a part of.
2. Share your list with a partner. Using a Venn diagram plot out which groups you share and which are unique to each of you.
3. With another set of partners look at the shared section of Venn diagram and create another Venn diagram listing what the two partner sets have in common and what is different.
4. Keep doing this until everyone has shared together.
5. On the blackboard create a list of shared groups from the Venn diagrams. Are there any groups that are left out? As you can see, we are all part of many culture groups and these often overlap. These different ways of being help shape who we are and how we view life.

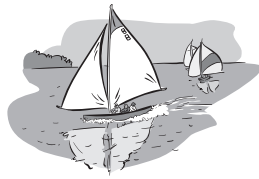


We're Like a Puzzle

1. Make a class culture-group puzzle. Design a puzzle and on each piece write the name of a group of which a classmate is a member. Figure out a way to colour the puzzle that ties all the pieces together. You might want to use a collage of photographic portraits on your puzzle.
2. Now break apart the puzzle and ask others to put it together. Explain how this puzzle represents the class.

Looking at Bermuda's Traditions

Folklife is all around us. It is reflected in our public buildings, homes, ceremonies, celebrations, the food we eat, the games we play, the way we talk, and in the values we hold. The rest of this book focuses on Bermuda's traditional arts and tradition bearers. We will hear boat builders, house builders, gardeners, kite makers, cooks, gombey dancers, cricket players, and others talk about how they learned their craft and what it means to them. However, there are more traditions in Bermuda than can be documented in this guide. By looking at these examples of Bermuda's folklife, we can learn ways to embark on our own exploration of being Bermudian. As part of our studies, we will go out into our communities and speak to tradition bearers. We will ask questions and document how people create. We will investigate what it means to be Bermudian and in doing so discover more about who we are.



Teaching ourselves about culture is like teaching a fish about water: it is all around us, but how much of it do we see? We need to ask questions that will help us truly see . . . Though culture is ‘a way of viewing the world’ and not a ‘physical thing,’ we learn to see our culture truly by reporting on people (cultural groups) and things (cultural objects) around us. —Margaret Yocom⁴



Reflection Activities: Being Bermudian

1. Margaret Yocom states that because culture is all around us it is sometimes difficult to see. Does looking at your own multiple cultural identities first help you look outward to understand the culture of others and the idea of culture in general? Does looking outward help you better reflect on your own culture? Write a short essay examining your thoughts about these questions and looking at culture. Afterwards, share these thoughts in a class discussion.
2. Ghandi stated that while he wants to experience other cultures, he does not want to exchange the principal qualities of his own culture for those of any other. Historically people have tried to control other people by trying to replace those peoples’ ways of believing and doing things with those of the controllers. And today, as the world has become more and more connected, many cultures have been quickly modified to incorporate ways from other places. These are observations about how cultures change and develop in a global cultural environment. Write a short essay about Bermudian folk culture in a global cultural environment. In the essay, define your everyday culture—include examples of expressive culture (traditions, crafts, language, etc.), describe other cultures’ influences on Bermuda’s local culture, and answer the question, “What does it mean to be Bermudian?”
3. At the end of the year, after you’ve completed your community folklife studies, write a new essay defining Bermudian folk culture. It will be interesting to see whether and how your ideas change.

Arts of . . .

Why do we use the word *Arts*, as in Arts of Celebration? Art does not only refer to painting and sculpture, but to all types of skillful, expressive cultural practices, including crafts, music, dance, play, food, conversational skills, and oral traditions. The persons who practise these community-based traditional arts can be called *artisans* or *artists*. Their work requires particular knowledge, skill, and ideas about beauty (aesthetic values). An artisan is someone who has perfected his or her craft. By using the term *Arts* to talk about Bermuda’s folklife we are recognising the talents of Bermudians.

Tradition Bearer

A tradition bearer is a person who possesses the knowledge and practical skills of a tradition. For example, someone who has learned to make cassava pie from an older family member, or who knows how to make and fly kites, or can sail a fitted dinghy. Someone who can artfully use Bermudian speech to narrate stories and an individual who can dance in a gombey crowd are also tradition bearers.

⁴“Understanding Culture,” by Margaret Yocom in *Cultural Reporter* by Lisa Falk, Smithsonian Institution, 1995, pp16-19.

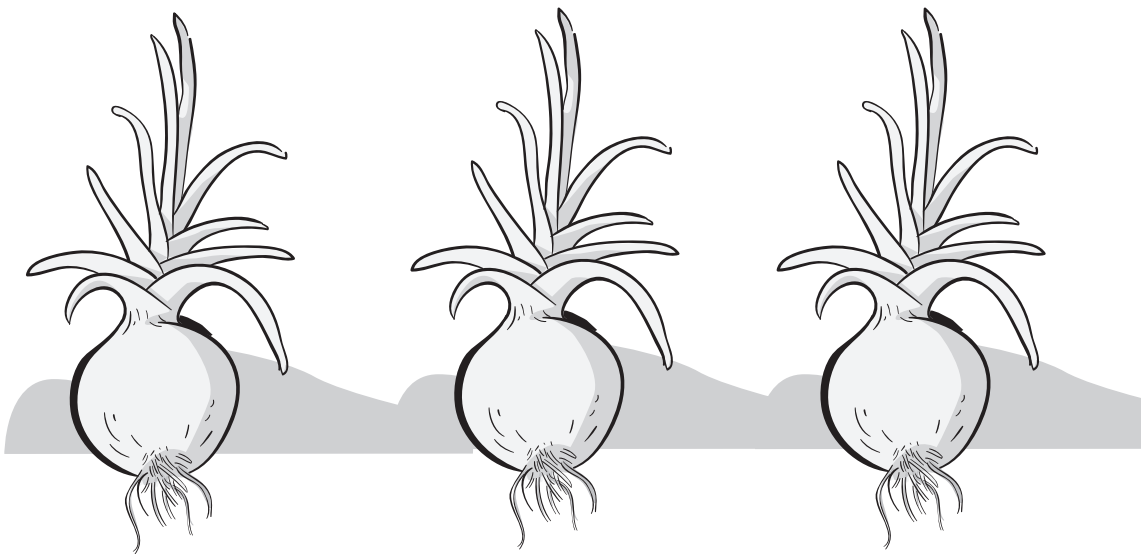
LINKS

BEING BERMUDIAN

Links to Social Studies Curriculum Goals and Subgoals

By the end of this chapter, students should be able to:

- analyse their identity and its importance in relationships with others (SS Goal 1, subgoals 1.1, 1.2, 1.4; SS Goal 4, subgoal 4.1);
- analyse objects for stories about Bermuda's folklife (SS Goal 1, subgoals 1.1, 1.2, 1.4; SS Goal 4, subgoal 4.1);
- identify international influences on Bermuda's local culture and describe how they have affected the local culture (SS Goal 1, subgoal 1.1, 1.2, 1.4, 1.5; SS Goal 2, subgoal 2.1; SS Goal 3, subgoal 3.4; SS Goal 5, subgoal 5.1, 5.3); and
- define characteristics of Bermudian culture (SS Goal 1, subgoals 1.1, 1.2, 1.4; SS Goal 4, subgoal 4.1).



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