



THE GLOBAL LANGUAGE OF HEADWEAR

Cultural Identity, Rites of Passage, and Spirituality

EDUCATION PACKET

TRAVELING EXHIBITION SERVICE

IA&A INTERNATIONAL
ARTS AND ARTISTS

TABLE OF CONTENTS

Exhibition Overview 3

Exhibition Objectives and Learning Outcomes 10

Lessons & Activities 11

Glossary 15

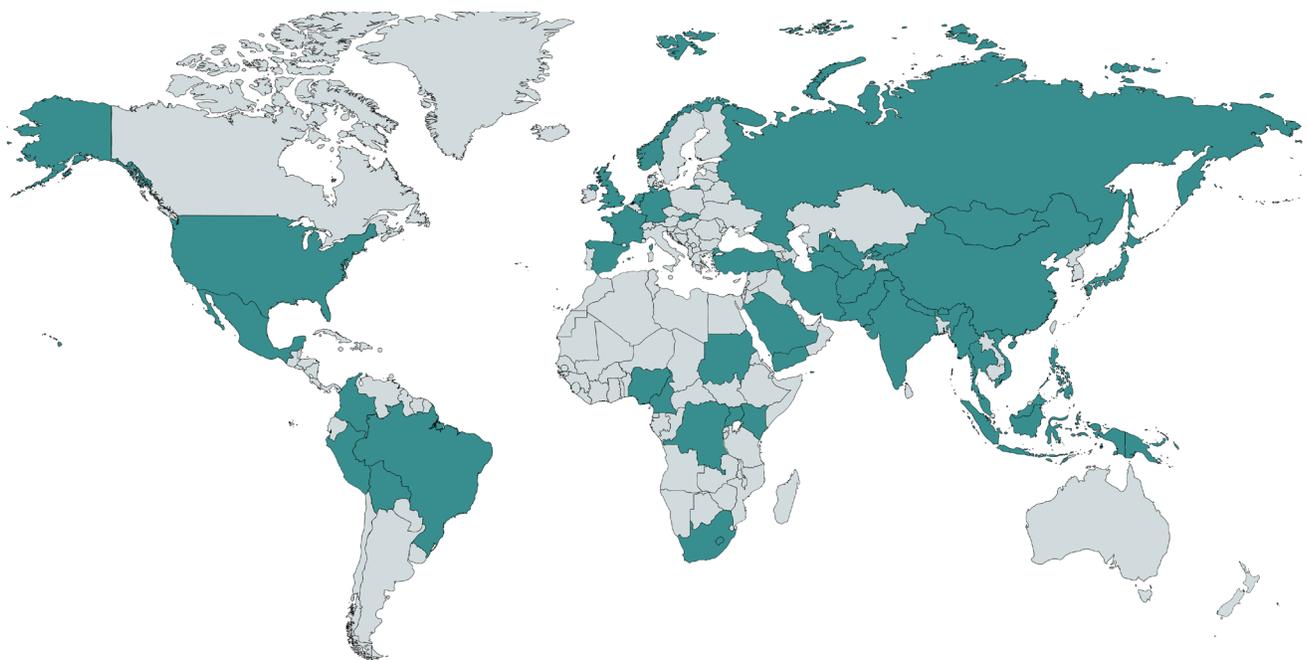
Reference Materials/Resources 17

Speaker List 18

EXHIBITION OVERVIEW

The Global Language of Headwear: Cultural Identity, Rites of Passage, and Spirituality presents 89 hats and headdresses carefully selected from a private collection consisting of more than 1300 pieces of international headwear. This exhibition features hats from over 40 countries across Asia, Africa, Europe, the Middle East, and North and South America, which is a tribute to the diversity of the world's cultures. With a few exceptions, the pieces are from the mid-to-late 20th century, and many are still worn today in parts of the world for revelry, ritual, and the rhythms of everyday life. More than utilitarian objects of material culture, each hat is a work of art, not merely because of the skill required to make it, but also as an expression of singular creativity and as a conveyance of meaning. The profusion of shapes and styles, the assortment of materials used to create the hats, and the variety of embellishments used to decorate them are constrained only by imagination. Hats and headdresses communicate ideas, not only of beauty, but also of what it means to be human.

- Afghanistan
- Bhutan
- Bolivia
- Brazil
- Cameroon
- China
- Colombia
- Democratic Republic of Congo
- France
- Germany
- India
- Indonesia
- Iran
- Japan
- Kenya
- Kyrgyzstan
- Lesotho
- Malaysia
- Mexico
- Mongolia
- Myanmar
- Nepal
- Nigeria
- Norway
- Pakistan
- Papua New Guinea
- Peru
- Philippines
- Russia
- Saudi Arabia
- Scotland, UK
- Slovakia
- South Africa
- Spain
- Sudan
- Thailand
- Tibet
- Turkey
- Turkmenistan
- Uganda
- United States
- Uzbekistan
- Vietnam
- Yemen





Calabash Helmet (Tabungaw),
Philippines, mid-20th century,
Calabash gourd, cotton, beads,
©2012 Courtesy of Hat Horizons,
Photograph by Matthew Hillman

CULTURAL IDENTITY pg 6

POWER, PRESTIGE, AND STATUS pg 7

CEREMONIES AND CELEBRATIONS pg 8

SPIRITUAL BELIEFS pg 9

PROTECTION pg 10

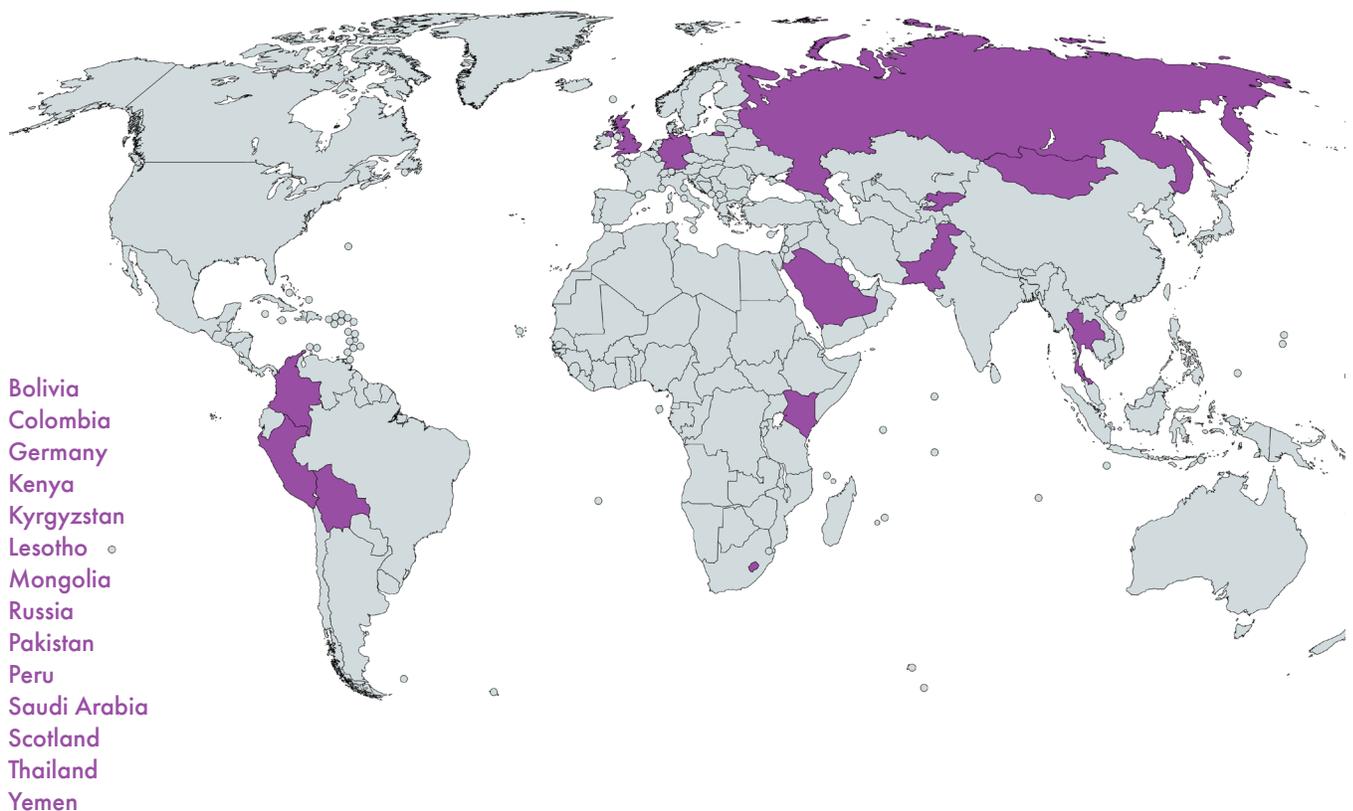
CULTURAL IDENTITY

Whether their use survives as an element of everyday dress, or as part of a traditional costume worn on special occasions, hats often reflect pride in one's heritage. They announce an affiliation based on nationality, ethnicity, and community; or on peer group or shared interests. Through a sense of common history and the preservation of shared traditions, a person's cultural identity fosters a feeling of belonging, dignity, and self-worth

Hats also play a role in reinforcing social ties, safeguarding customs, and preserving shared memories. Although the styles of some hats and headdresses may cross national and cultural boundaries, most ethnic groups and subgroups have their own distinctive head coverings. In northern Thailand, each of the six hill tribes has a unique style of headwear that sets them apart from the others. Phami women from the Ahka Hill Tribe are easily distinguished by their ostentatious headwear covered in silver studs, beads, and coins.



Han Child's Hat (Tiger Cap), China, early 20th century, silk, cotton, embroidery, ©2012
Courtesy of Hat Horizons, Photograph by Matthew Hillman



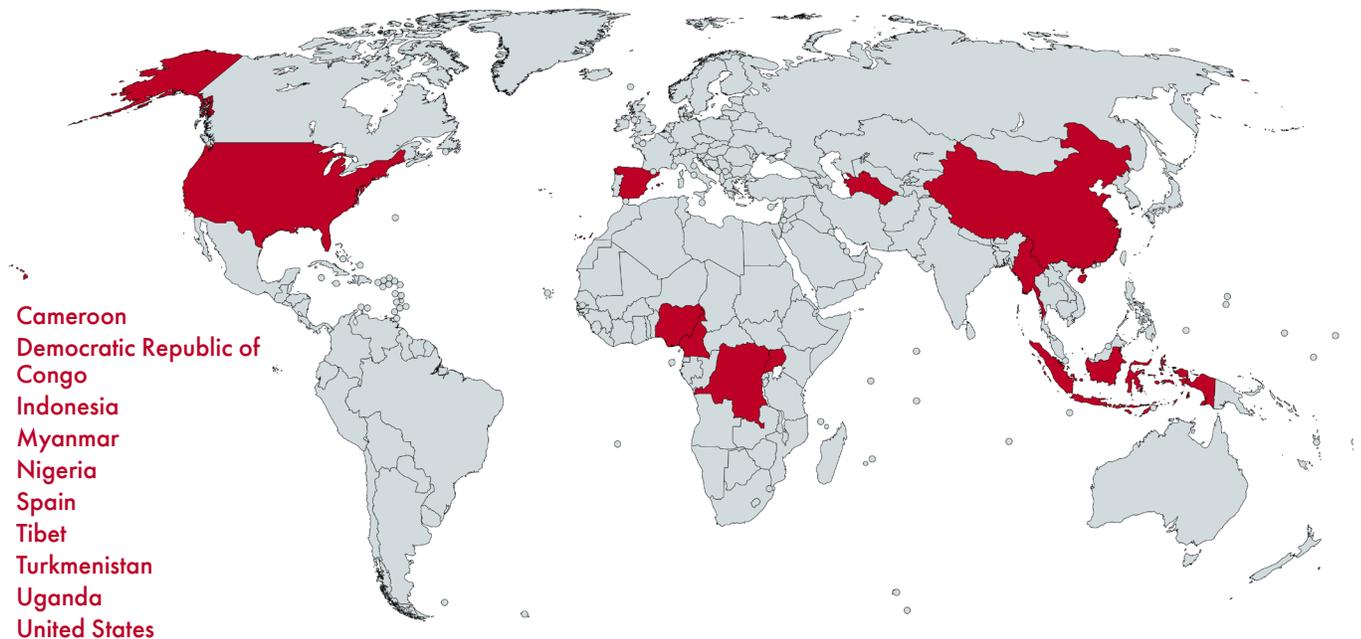
POWER, PRESTIGE, AND STATUS

Establishing social hierarchies is part of human nature; headwear can reinforce this by identifying a person's status in society. Throughout the world, "the head man"—king or queen, chieftain, aristocrat, or warrior—can be recognized by a particular costume, the most important part of which is often the headwear. Drawing attention to the head—universally regarded as the most significant part of the body—can enhance one's importance and authority, and the design of the hat and the materials used to decorate it all contribute to its potency.

Crowns and tiaras are symbols of sovereignty and power. The crown, or *Ade*, worn by Yoruban kings or chiefs in Nigeria is covered with beadwork, which in Africa is an indicator of prestige. Among the Bamileke tribe in Cameroon, the privilege of wearing an *Ashetu*, or prestige hat, is reserved for titleholders. An *Iban Dayak* headhunter's headdress from Borneo, Indonesia, celebrates the respect once awarded to a man for the taking of enemy heads. The colors, images, and materials used to make these crowns all serve to emblemize the social status, power, and significance the wearer holds within the community.



Naga Helmet, India, mid-20th century, cane, dyed goat hair, boar tusks, ©2012 Courtesy of Hat Horizons, Photograph by Matthew Hillman



- Cameroon
- Democratic Republic of Congo
- Indonesia
- Myanmar
- Nigeria
- Spain
- Tibet
- Turkmenistan
- Uganda
- United States

CEREMONIES AND CELEBRATIONS

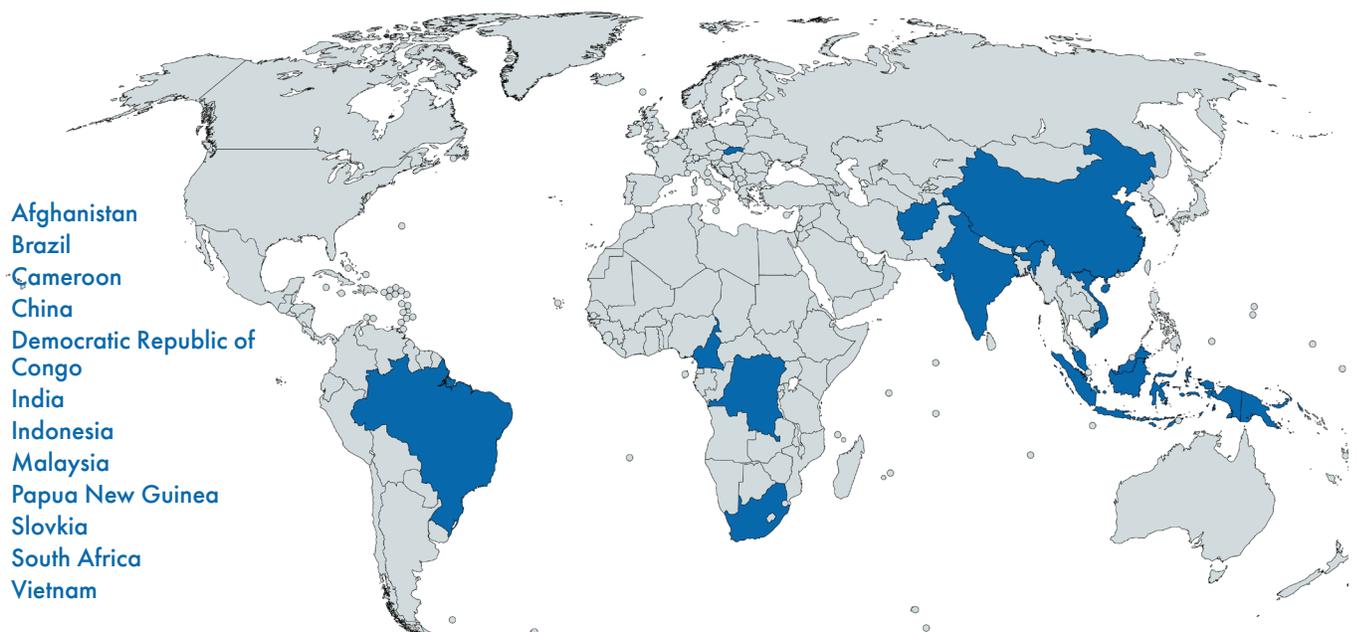
Hats are used to commemorate fundamental stages in a person's life. Rites of passage celebrations, such as birthdays, graduations, and weddings, typically call for a particular type of head covering. The headwear marks transitions in a person's life—from infancy to childhood, puberty to marriage, parenthood to old age.

In nearly every culture, a bride (and sometimes the groom) is obliged to don a special head covering for a wedding. White wedding veils symbolizing purity are worn by brides in Western cultures, and, now increasingly, throughout the world. In Vietnam, an open-crowned red turban is part of a bride's traditional wedding outfit, as red is regarded as an auspicious color, symbolizing good fortune. In Slovakia, a bride's dowry traditionally includes a dozen embroidered bonnets; a bride was "capped" on her wedding day, and as a married woman was expected to cover her hair and wear a cap every day.

Festivals and holidays are favorite occasions for people to adorn themselves in their finest, and give expression to their personal sense of style. Miao girls from China sport an intricately constructed silver headdress adorned with birds and flowers. Special feather headdresses also play an important role in corn festivals and naming ceremonies celebrated by indigenous tribes in the Amazon jungle.



Plains Indian War Bonnet, United States, late 20th century, turkey feathers, animal hide, beads, wool, cotton, horse hair. ©2012 Courtesy of Hat Horizons, Photograph by Matthew Hillman



SPIRITUAL BELIEFS

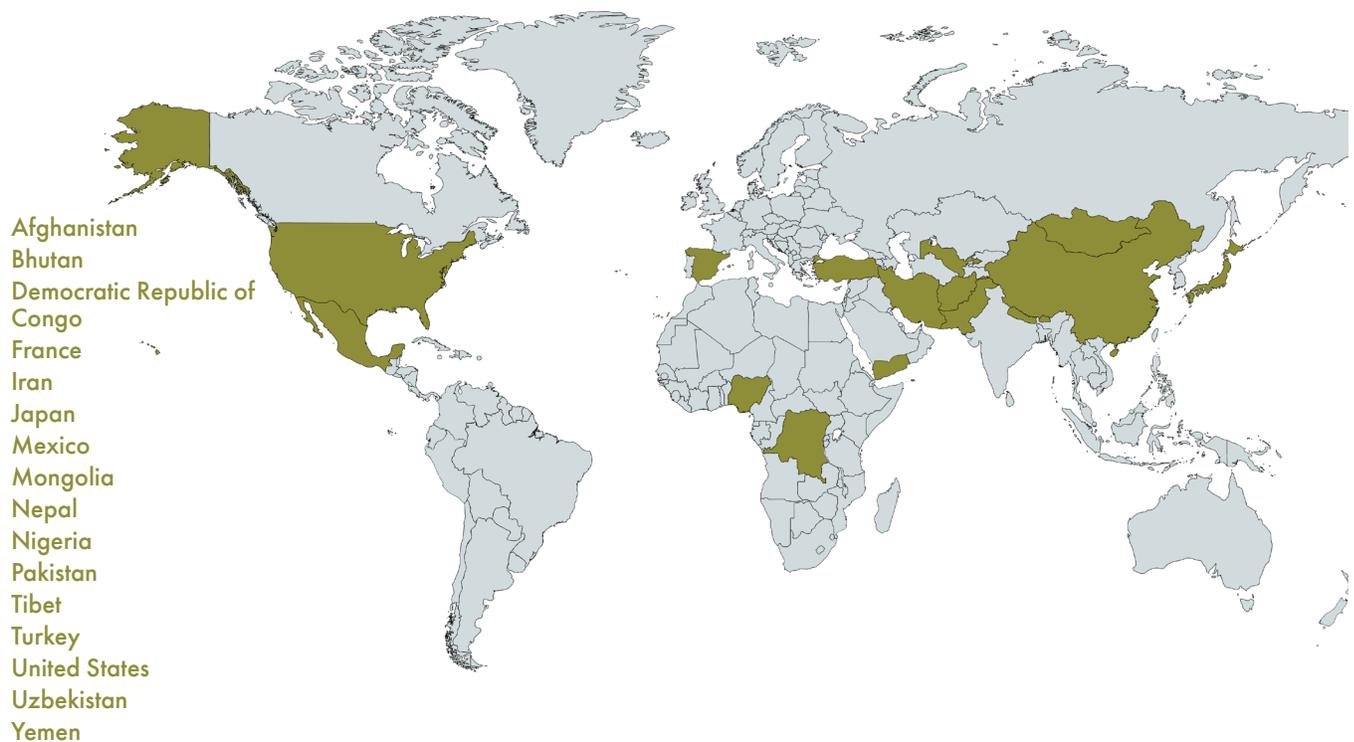
Covering one's head can also be an expression of faith, humility, and spirituality—one that cuts across religious lines. A simple headscarf, skullcap, or yarmulke may remind the wearer of his or her own piety, while announcing their faith to others.

Within a religious institution, the type of hat—its shape, color and embellishment—may reflect a hierarchy; a cleric or official's hat can indicate one's place within the pecking order of the faithful. In some religions, miter-like hats that point upwards toward heaven may imply a divine link with God. But the tall, felted *Sikke*, a hat worn by Whirling Dervishes, symbolizes not closeness to God but a tombstone and the death of the ego.

Other mystical traditions are reflected in the brimmed straw hat worn by Huichol shamans in Mexico, and in the design of the *Thunderbolt Crown* from Tibet. The *Dorjie*, or thunderbolt, adorns the dome of the Tibetan hat, whose front features embossed lotus flowers and conch shells (signifying the sacred sound Om), which are among the eight auspicious symbols of Buddhism.



Bridal Headdress, Yao People, China, mid-20th century, cotton, beads, bone, silk, ©2017
Courtesy of Hat Horizons, Photograph by Stacey Miller



PROTECTION

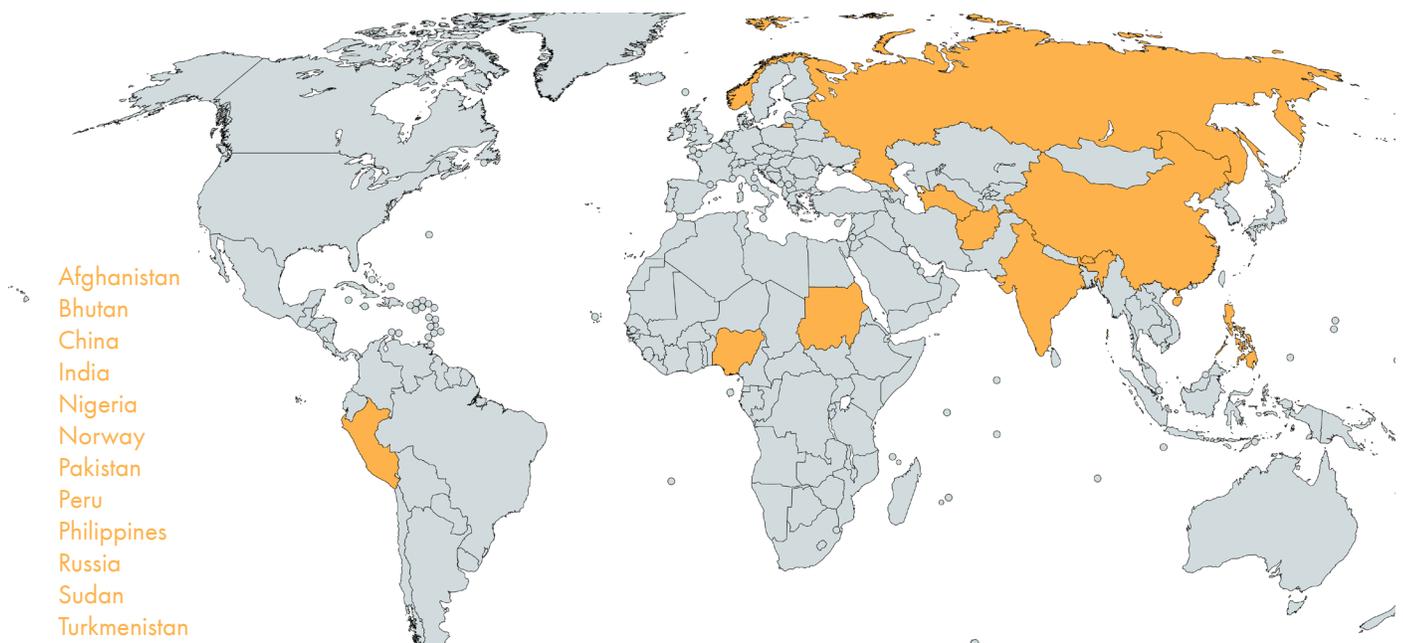
Many hats and headdresses serve the utilitarian purpose of protecting the wearer from physical injury and from the extremes of climate and the environment. Helmets and hard-hats safeguard the head, the most vulnerable part of the body, from trauma. Broad-brimmed straw hats provide shelter from the sun and rain, and fur-lined hats shield us from the cold and wind.

Naga warriors from northeastern India wear fierce-looking rattan helmets with boar tusks and fur for defensive reasons; in the Philippines, a helmet fashioned from a dried gourd serves a similar purpose. The Koryaks of eastern Siberia wear thick fur hats with earflaps that are sure to keep them warm on even the snowiest of days.

Aside from physical safety, the design and decoration of a hat can also be a traditional means of protection against evil spirits and negative energy. Amulets are worn to ward off danger, while a talisman is thought to bring good fortune to the wearer. Symbolic decorations and depictions of Buddha on children's hats from China are intended to bring happiness, wealth, and long life, and to protect the young ones from harm. Mirrors, like the ones decorating the *Ile Ori* headdress from Nigeria, and other shiny objects such as coins or metallic pieces, deflect negative energy and repel the evil eye.



Thunderbolt Crown, Tibet, early 20th century, metal, ©2012 Courtesy of Hat Horizons, Photograph by Matthew Hillman



EXHIBITION OBJECTIVES AND LEARNING OUTCOMES



1

Increase geographic knowledge, enhance multicultural learning, and encourage global understanding.

2

Develop a cultural consciousness (an awareness of one's own cultural identity) which recognizes that one's view of the world is not universally shared and that attitudes, perceptions, beliefs, and behaviors differ across countries and ethnic groups.

3

Develop an awareness of cultural differences and an appreciation of basic human commonalities.

Phami Akha Headdress, Thailand, mid-20th century, metal, beads, coins, cotton, ©2012 Courtesy of Hat Horizons, Photograph by Matthew Hillman

LESSONS & activities

Challenge pg 12

Investigate Your Family Tree pg 12

Travel Around the World pg 13

Hat Making Activities pg 13

Test Your Hat I.Q. pg 14

Hat Making Ideas: Chinese Crown pg 15



Tarabuqueño Hat (Pacha Montera), Bolivia, mid-20th century, wool, cotton trim, embroidery, metal, sequins, ©2012 Courtesy of Hat Horizons, Photograph by Matthew Hillman

Why do we wear hats? Of course, they keep us warm and dry and protect us from the rain and snow, cold winds, and sun. But some hats don't have anything to do with the weather. A hat can tell us where a person lives and what community they belong to. It might give clues to a person's age, stage of life and religion. Sometimes you can tell who the leader is and whether or not a person is wealthy just by looking at the hat.



CHALLENGE

On the internet, find pictures of leaders wearing hats or headdresses who have authority over others. The person could be a king or queen, a religious figure such as the Pope or a bishop, or the Dalai Lama. It could be an admiral or a chief.

Discuss how the height and width, the design, color, and decoration on the head coverings make the person look important. On a map, try to identify the country that person is from.

Next, find hats that tell about a person's stage in life. It could be a special birthday celebration, a graduation, or a wedding. Can you think of other ways by which you might be able to tell a person's age or whether someone is married?

If you were wealthy, what materials would you use to decorate your hat? What makes these materials special? In our society, what are some other ways that we indicate how much wealth we have or what we can afford?

Find examples of people from religious or cultural communities who all wear similar hats. What might the hat tell about the person's identity and lifestyle? How does it differ from other communities?

INVESTIGATE YOUR FAMILY TREE

Have students interview family members about their country of origin and their culture of origin. Plot those countries on a map and try to find headwear that is worn by people of each country. Investigate the culture of the country. What language is spoken, what is a typical meal, what does the traditional music sound like, what kinds of work do people do?

Tekke Wedding Headdress, Turkmenistan, early 20th century, metal, beads, cotton, silk, ©2017 Courtesy of Hat Horizons, Photograph by Stacey Miller

TRAVEL AROUND THE WORLD

1. CREATE A PASSPORT

Since international travel requires a passport, start by making a small booklet with your name, country, and identification on one page, and blank pages that can be filled in with a flag from each nation as you travel from country to country, learning about world cultures.

2. WHERE IN THE WORLD?

Using a world map, every time you learn about a new country, locate it on the map and mark that country with a pushpin, sticker, or star.

3. HOW'S THE WEATHER?

Learn about the climate, geography, and weather in other countries to get an idea of what it's like to live there. How does the climate affect one's lifestyle: how we dress, what we eat, the work we do?

4. GO SHOPPING

Google "things to buy in..." or "shopping in..." the country you're visiting. You'll find food and local crafts and products that are completely different from what you would find in our shopping centers. Search YouTube.com for videos of street markets in other countries.

5. TRY DIFFERENT CUISINES

Cook authentic recipes or eat at restaurants offering food from other countries. Are there different foods on the menu that you don't recognize or have never tried?

6. LEARN CULTURAL ETIQUETTE

The way we behave in our home country isn't necessarily appropriate in other countries. As good as your manners might be at home, once you leave your country things can get complicated. Did you know that in China, burping after a meal is a sign that you have enjoyed the meal, and is considered a compliment to the chef? Can you find additional examples of manners in other countries that are different from how we behave?

7. LEARN THE LANGUAGE

Identify the official language of the countries you're traveling to and learn to say a few basic words in each.

8. TURN UP THE VOLUME

Discover unusual musical instruments and new sounds. Search YouTube.com for musicians playing traditional music from different countries.

9. CELEBRATE THE HOLIDAYS

Keep a calendar of upcoming holidays celebrated in other parts of the world. Did you know that in Turkmenistan they celebrate Melon Day in the middle of August? The public holiday honors the country's muskmelon, which is renowned for its aroma, taste, and large size.



HAT MAKING ACTIVITIES

Create a hat that tells other people something important about you. For the base, you can use a round popcorn bucket, a paper bag, construction paper, etc. Find ordinary materials such as foil, feathers, pipe cleaners, buttons, fabric, magazine pictures, or make your own symbols. Make a hat that is uniquely YOU!

Nung Rawang Chief's Hat, Myanmar, mid-20th century, rattan, boar tusks, ©2012
Courtesy of Hat Horizons, Photograph by Matthew Hillman

TEST YOUR HAT I.Q.

- 1. Chinese children's hats traditionally were embroidered with faces on them in order to...**
 - a. Make it easier for children to tell which hats belonged to them
 - b. Scare away evil spirits that were thought to be responsible for the high rate of child mortality
 - c. Keep children warm by adding layers of fabric and quilting
 - d. Enable parents to find their child in a large crowd
- 2. Feathers in a headdress indicate that the wearer has performed an act of courage and respect in which tribe(s)?**
 - a. Plains Indians (USA)
 - b. Naga Tribe (India)
 - c. Dayak Tribe (Indonesia)
 - d. Bamileke Tribe (Cameroon)
- 3. Which material is not commonly used to make a hat?**
 - a. Gourds
 - b. Palm tree leaves
 - c. Sheep hair
 - d. Sand
- 4. Which of these objects, which may be used to decorate hats, were once used as a form of currency?**
 - a. Buttons
 - b. Cowrie shells
 - c. Bottle caps
 - d. Ostrich eggshells
- 5. The expression "mad as a hatter" finds its origins in...**
 - a. A character in Alice in Wonderland
 - b. Men who got mad when their hats blew off their heads
 - c. A nervous disorder caused by mercury, which was used in the manufacture of hats
 - d. A riot that broke out when angry hat makers went on strike for better working conditions
- 6. The design of the "montera" from South America is related to...**
 - a. The Frisbee, since they were invented by the same person
 - b. The sun-worshipping religious beliefs of the 15th c. Inca civilization
 - c. The round, flat tortilla that is a food staple in the region
 - d. The emoji symbol representing a sunny day
- 7. A baseball hat might be worn to...**
 - a. Keep the sun off one's face
 - b. Advertise a place, product, or personal affiliation
 - c. Hide a bald spot
 - d. All of the above
- 8. The small raffia "laket" worn by Kuba men in Democratic Republic of Congo serves the same purpose as...**
 - a. A Four Winds hat worn by Saami men in Scandinavia
 - b. A kippah or yarmulke worn by Jewish men to honor their faith
 - c. A mortarboard worn by graduates in the USA
 - d. A yak-fur hat worn by shepherds in Bhutan

ANSWERS
1. B, 2. A, B, C, 3. D, 4. B, 5. C, 6. B, 7. D, 8. C

HAT MAKING IDEAS: Chinese Crown

MATERIALS

- Construction paper
- Pipe cleaners
- Pencil
- Scissors
- Printer (for templates)
- Tape
- Paper
- Tissue paper
- Thread

Optional: stickers, markers, glitter, gel pens, etc., to decorate

For templates, please visit:

www.dltk-holidays.com/china/mchin-acrown.htm

TOP: *Woman's Skullcap (Taqiyah)*, Afghanistan, mid-20th century, cotton, metal, coins, ©2012 Courtesy of Hat Horizons, Photograph by Matthew Hillman

BOTTOM: *Huichol Shaman's Hat (Rupuro)*, Mexico, mid-20th century, palm leaves, feathers, beads, velvet, yarn, ©2012 Courtesy of Hat Horizons, Photograph by Matthew Hillman



INSTRUCTIONS

1. Print template of choice.
2. Color as necessary (if using the B&W version).
3. Cut out the template pieces.
OR freehand cut 4 winter shapes from construction paper. Cut 2 or 3 strips of construction paper, about 4" wide and as long as you can make them.
4. Tape the pieces end-to-end to make a really long piece.
5. Wrap around the child's head to measure how long you need, and trim off the excess (don't tape into a circle yet).
6. Make 5 or 6 tissue paper flowers and tape to the front of the crown:
 - a. stack 3 or 4 squares of tissue paper on top of each other (size should be about 4"x4").
 - b. fan fold (accordion fold) the tissue paper.
 - c. tie tightly in the center with a piece of thread.
 - d. separate the layers one at a time.
 - e. roll a piece of scotch tape to attach the flower to the front of the crown (long construction paper strip).
7. Wrap the pipe cleaner around a pencil to make a 'spring' with it. An adult can wrap the first couple of loops and then hand it over to the child to finish.
8. Straighten about 1/2 inch of the top and bottom of the spring (so it's easier to do the taping).
9. Repeat with the other pipe cleaner.
10. Take the template that you chose from below and cut out each of the templates. Fold one in half, so that the front and back are the same. Sandwich a pipe cleaner in between the front and back and use a little glue or tape to hold the two sides together. Repeat with the other pipe cleaner.
11. Tape both pipe cleaners to the long piece of construction paper so that they sit either at the front of the head or at the sides of the head.
12. Tape the construction paper ends together to form a crown and put it on!

GLOSSARY

AKHA

The Akha are an indigenous hill tribe people who live in the mountainous areas of Thailand, Myanmar, Laos, and the Yunnan Province of China, and consist of a variety of subgroups or clans. In Thailand they are one of six hill tribes, each with its own language, culture, religion, crafts, etc.

BARRISTER

A British term for a lawyer who is qualified to plead cases in higher courts. Traditionally, a barrister is visibly distinguished from a solicitor (legal practitioner) by his entitlement to wear a powdered horsehair wig.

CHIEF

A leader or one who is the highest in rank and authority. In Africa, may also be referred to as king, elder, or emir. Traditional modern chiefs in Africa are persons who typically inherit authority by virtue of membership in a particular family or clan.

Decision-making in Native American tribes tends to be more egalitarian and the selection of chiefs depends less on hereditary than on leadership skills and personal merit.

CLAN

A group of close-knit and interrelated families.

COLONIALISM

A policy by which a nation extends its domination and control over foreign dependencies.

COWRIE OR COWRY SHELL

The shells of any of various tropical marine mollusks or sea snails of the family Cypraeidae, having glossy shells. Historically, the shells have been used as money in parts of Africa, China, and India.

CULTURE

Patterns of behaviors, beliefs, social norms, attitudes, and values that are shared by a group of people. It can include arts, food, language, dress, institutions, etc.

Kalash Hood (Kupa), Pakistan, mid-20th century, wool, cowrie shells, buttons, beads, ©2012
Courtesy of Hat Horizons, Photograph by Matthew Hillman



CULTURAL CONSTRUCT

The idea that characteristics that people attribute to social categories—such as gender roles, status of men and women, rites of passage, etc.—are culturally defined.

DAYAK

The Dayak are the native people of Borneo. It is a term that refers to over 200 ethnic subgroups living primarily in the interior of Borneo, each of which has its own dialect, customs, laws, and culture.

DOWRY

Money or property brought by a bride to her husband at marriage.

ETHNOCENTRISM

Judging other cultures by the standards of your own, which you believe to be superior. It is the opposite of Cultural Relativism, which encourages understanding the ways of other cultures and not judging those practices according to one's own culture.

ICON

Sacred image or representation of a saint, prophet, or other hallowed figure.

KORAN (ALSO QURAN)

The sacred text of Islam, believed to contain revelations made by Allah to Mohammed.

NIRVANA

In many Asian religions, the state of peace and happiness achieved through the cessation of the karmic cycle of reincarnation and attained through the extinction of one's self or ego.

POTLACH

A ceremonial feast among tribes living in the Northwest Pacific coast in which the host distributes gifts that are intended to display wealth and increase status.

QUECHUA

The Quechua are an indigenous people of South America who live primarily in the Andes Mountains of Peru, Ecuador, and Bolivia. They are descendants of the Inca, who established the largest pre-Columbian empire.

rites of passage

A significant event in an individual's life, which indicates a transition from one stage to another and may be marked by a ritual or ceremony.

RITUAL

A religious or solemn ceremony consisting of a series of actions performed in a prescribed manner.

SACRED

Refers to objects and actions connected with God (or the gods), and therefore worthy of respect and religious veneration.

SAAMI OR SAMI

The people traditionally known in English as Lapps or Laplanders, an indigenous people inhabiting the Arctic area of Scandinavia and eastern Russia. Their traditional livelihood consists of semi-nomadic reindeer herding, fur-trapping, and coastal fishing.

SHAMAN

A person who is regarded as having access to, and influence in, the world of good and evil spirits. Typically, the shaman enters a trance state during a ritual, and ostensibly uses supernatural powers to heal by mediate (acting as an intermediary between human and spirit worlds).

SUFISM

A subset of Islam characterized by mysticism and increased spirituality. Its objective is the desire to achieve oneness with God.

SYMBOL

A physical object, color, sound, movement, etc., that represents something else, usually something abstract.

TRIBE

A system of social organization consisting of families or communities linked by social, economic, religious, or familial ties and who share the same language, cultural values, lifestyle, and traditions.

YORUBA

The Yoruban people are an ethnic group in southwestern Nigeria and parts of Benin, who constitute one of the largest ethnic groups in Africa.

REFERENCE MATERIALS/RESOURCES

CHILDREN'S BOOKS

Ada, Alma Flor, *I Love Saturdays y Domingos* (2004)
Bruchac, Joseph, *Between Earth and Sky* (1999)
Bruchac, Joseph, *Fox Song* (1993)
Churnin, Nancy, *Manjhi Moves a Mountain* (2017)
Cohen, Caron Lee, *The Mud Pony* (1989)
Crandell, Rachel, *Hands of the Rainforest* (2009)
Cunnane, Kelly, *Deep in the Sahara* (2013)
Ellis, Deborah, *The Breadwinner* (2015)
Farish, Terry, *The Good Braider* (2014)
Getz, Trevor, *Abina and the Important Men* (2015)
Huynh, Quang Nhuong,
The Land I Lost: Adventures of a Boy in Vietnam (1986)
Lai, Thanhha, *Inside Out and Back Again* (2013)
Parks, Linda Sue, *The Kite Fighters* (2010)
Parks, Linda Sue, *A Long Walk to Water; Based on a True Story* (2011)
Parks, Linda Sue & Durango, Julia, *Yum! Yuck! A Foldout Book of People's Sounds* (2005)
Treffinger, Carolyn, Li Lun, *Lad of Courage* (1995)
Weulersse, Odile, *Nasreddine* (2013)
Van Laan, Nancy, *In A Circle Long Ago: A Treasury of Native Lore from North America* (1995)
Whelan, Gloria, *Waiting for the Owl's Call* (2009)
Williams, Karen & Khadra Mohammed, *My Name is Sangoel* (2009)
Williams, Karen Lynn, *Four Feet, Two Sandals* (2016)
Yousafzai, Malala, *I Am Malala* (2015)

ONLINE READING RESOURCES

School of Education-University of Wisconsin-Madison
Cooperative Children's Book Center
Global Reading: Literature for Children and Teens Set in Other Countries
cbbc.education.wisc.edu/books/detailListBooks.asp?idBookLists=280

Loyola-University of Chicago
Multicultural/Culturally Responsive Books
<http://libguides.luc.edu/c.php?g=49784&p=320661>

ADULT LITERATURE

Achebe, Chinua, *Things Fall Apart* (1958)
Golden, Arthur, *Memoirs of a Geisha* (1997)
Hoseini, Khaled, *The Kite Runner* (2003)
Hosseini, Khaled, *A Thousand Splendid Suns* (2007)

Kingsolver, Barbara, *The Poisonwood Bible* (1998)
Lahiri, Jhumpa, *Interpreter of Maladies* (1999)
Marquez, Gabriel Garcia,
One Hundred Years of Solitude (1967)
Roy, Arundhati, *The God of Small Things* (1997)
See, Lisa, *Snow Flower and the Secret Fan* (2005)
Shafak, Elif, *The Forty Rules of Love* (2010)
Tan, Amy, *The Bonesetter's Daughter* (2001)
Tan, Amy, *The Joy Luck Club* (1989)
Verghese, Abraham, *Cutting for Stone* (2009)

FILMS

The Hundred-Foot Journey
The Life of Pi
The Big Sick
Midnight's Children
The Namesake
The Joy Luck Club
Sin Nombre
Welcome
The Blue Kite
Eat Drink Man Woman

OTHER RESOURCES

Multicultural, Cross Cultural and intercultural Games & Activities
www.wilderdom.com/games/MulticulturalExperientialActivities.html

PBS
www.pbs.org/parents/arthur/lesson/world/
www.pbs.org/parents/arthur/lesson/world/
www.pbskids.org/arthur/games/connectworld/index.html

EdChange: Multicultural Pavillion
www.edchange.org/multicultural/index.html

The National Association for Multicultural Education
www.nameorg.org/

Teaching Tolerance
www.tolerance.org/

Scholastic
www.scholastic.com/teachers/lesson-plans/teaching-content/multiculturalism-and-diversity/

SPEAKER'S LIST

Stacey W. Miller

Hat Horizons
Stacey@HatHorizons.com

Dr. Beverly Chico

Professor of History and Humanities, College of
Contemporary Liberal Studies, Regis University, Denver
*Hats and Headwear Around the World:
A Cultural Encyclopedia* (2013)
beverlychico@ChicoGroup.com



TOP: *Lega Bwami Hat*, Democratic Republic of the Congo, mid-20th century, fiber, buttons, beads, elephant tail hair, ©2014 Courtesy of Hat Horizons, Photograph by Kenzie Robbi

MIDDLE: *Kayapo/Mekranoti Headdress (Akkapa-ri)*, Brazil, mid-late 20th century, feathers, cotton, reed, ©2012 Courtesy of Hat Horizons, Photograph by Matthew Hillman

BOTTOM: *Pende Chief's Hat (Misango MaPende)*, Pende Tribe, Democratic Republic of the Congo, mid-20th century, fiber, beads, ©2012 Courtesy of Hat Horizons, Photograph by Matthew Hillman