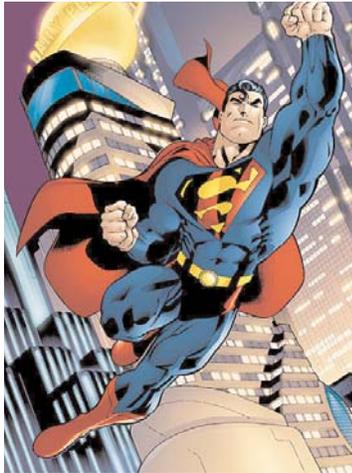


IN SEARCH OF HEROES: AN AMERICAN JOURNEY

The Heroism Project

MIDDLE SCHOOL
CURRICULUM



Written by
Judy Logan and Gail Evenari

MAIDEN VOYAGE PRODUCTIONS

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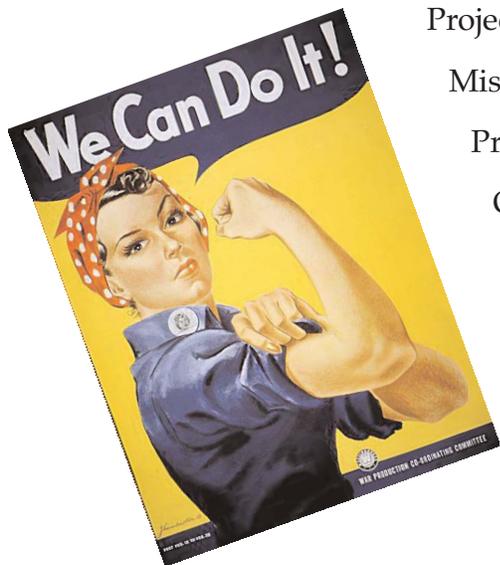
There are nascent stirrings in the neighborhood and in the field, articulated by non-celebrated people who bespeak the dreams of their fellows. It may be catching. Unfortunately, it is not covered on the six o'clock news.

*Studs Terkel
My American Century*

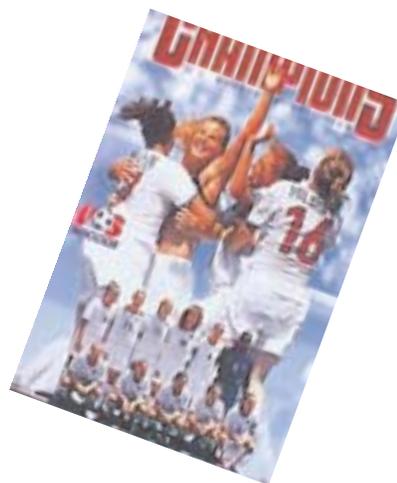
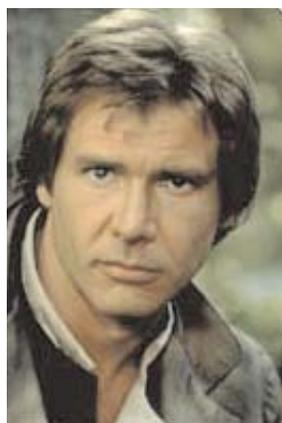
Sustainability in a hero means, very concretely, providing inspiration that sustains the spirit and the soul. While inconsistency can disqualify a conventional hero, a degree of inconsistency is one of the essential qualifications of a sustainable hero. Models of sustainable heroism are drawn from the record of people doing the right thing some of the time — people practicing heroism at a level that we can actually aspire to match. The fact that those people fell, periodically, off the high ground of heroism but then determinedly climbed back, even if only in order to fall again, is exactly what makes their heroism sustainable. Because it is uneven and broken, this kind of heroism is resilient, credible, possible, reachable. Sustainable heroism comes only in moments and glimpses, but they are moments and glimpses in which the universe lights up.

*Patricia Limerick
Professor of American Studies, University of Colorado*

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In Search of Heroes: An American Journey

The Heroism Project

Overview

*Andrea (Galileo's student):
"Unhappy is the land
that has no heroes."*

*Galileo: "No Andrea,
unhappy is the land that
needs a hero."*

Bertolt Brecht, Galileo

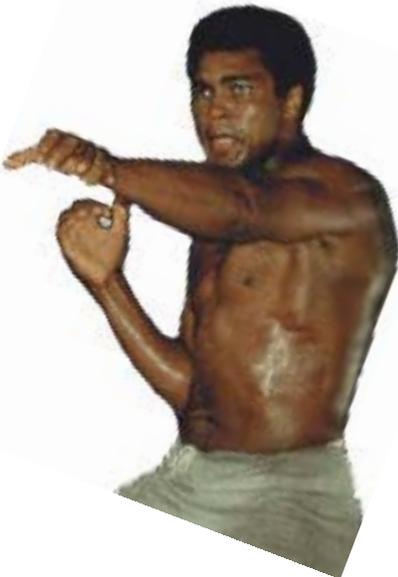


Heroes personify our culture and our times; and since times have undeniably changed — our nation's heroes have changed as well. Firefighters, police officers, passengers of doomed Flight 93 and ordinary good Samaritans emerged from the rubble to exemplify the country's mettle and remind us how the worst situations can bring out the best of human nature. How long this new way of thinking will last is unpredictable. One thing is certain: the only national figures that are truly cast in stone are those on the face of Mt. Rushmore.

The Heroism Project explores the complex relationship between Americans and their heroes. Designed to engage people of diverse ages and backgrounds in thinking and talking about the values that define our culture and create our history, the project consists of a documentary series produced for national broadcast, an interactive Web site and a companion book. An extensive educational outreach campaign will include programs edited for the classroom, youth-oriented Web sites and comprehensive K-12 curriculum guides.

The hero, in the words of late mythologist Joseph Campbell, "has a thousand faces". **The Heroism Project** takes on America's fascination with them all — mythic icons, ordinary citizens, celebrities and action figures. Do we still need heroes?

Is there a place for the "dragon slayer" in a society where the media play such a powerful role in deriding the famous and celebrating the infamous? What forms our notion of hero? How do individual circumstances, historical context, cultural bias and media reflect and influence our choices? Can any individual endure the public scrutiny; or are heroes simply ever-changing reflections of the times and people they represent? **The Heroism Project** will address these questions, as we take a fresh look at our leaders, our values, our history and our future.



MISSION STATEMENT

THE HEROISM PROJECT is dedicated to creating educational media and outreach programs that strengthen the fabric of our society by fostering the values of integrity, courage, generosity, tolerance, wisdom and compassion.

GOALS

1. To inspire each student to apply the accumulated knowledge of heroism to their own lives by recognizing, claiming, and acting upon the hero within.
2. To develop a student-centered curriculum with activities, assignments, and projects that will help students reflect, discuss, and expand on their definitions of heroism.
3. To guide students through levels of reasoning, decision-making and action.
4. To provide students with multicultural and gender-balanced experiences, so they see themselves mirrored in stories of heroes past and present, as well as learn about heroes who are different from them.
5. To address issues related to character, ethics, risk, values clarification and decision making.

Printed Curriculum

The **Heroism Project** curriculum will take students on a journey where they will discover themselves as storytellers, artists, and/or writers. Building on their interests, talents, and strengths, they will produce their own heroes curricula through murals, comic books, quilts, drama, music, dance, poetry, rap, photography, dioramas, board games or other choices.

To facilitate and encourage use of materials by teachers, the program will focus on heroism in the context of existing state standards and content requirements for Language Arts, English, History and Art. It will be designed to supplement or supplant existing curriculum in classrooms and after-school programs.

Activities will include cross-disciplinary study units on heroism, individual and group exercises, homework assignments, as well as short, interactive modules adapted from the documentary series.

CONTENT AT ALL GRADE LEVELS WILL INCLUDE THE FOLLOWING:

- Decision-making strategies, decision-making patterns, and multiple opportunities to apply them and analyze results
- Gender-inclusive biographies, profiles, and stories, from family, local community, national and international arenas.
- Autobiographical incident writing, ongoing personal reflection, expression and sharing.
- Values clarification, conflict management, service-learning projects.
- Activities that address diversity.

SOCIAL STUDIES: EXAMPLES OF GRADE-SPECIFIC CONTENT AREAS:

4th grade: Native American heroes, forgotten heroes, e.g., African American cowboys, and Chinese workers on the railroad).

5th grade: Heroes in American History

6th - 8th grade: Heroes from Greek Mythology, with lesson plans that can be applied to other mythologies, including Roman, Egyptian, Central/South American, Pacific Islands, Native American, Asian; Community heroes, environmental heroes

9th - 11th grade: Heroes from twentieth century world history; heroes from Greek Mythology, with lesson plans that can be applied to other mythologies, including Roman, Egyptian, Central/South American, Pacific Islands, Native American, Asian

SUGGESTED SUPPLEMENTARY ART PROJECTS:

- Make a quilt honoring family members, heroes from African American history, heroes from Women's history
- Design a medal or a mural to honor students' heroes
- Create a class scrapbook of heroes
- With paper or pottery plates, create a "Dinner Party," a la Judy Chicago, honoring women.
- Make a comic book that tells the story of students' favorite heroes.

SAMPLE LANGUAGE ARTS PROJECTS:

- Study poetry, focusing on poets-as-heroes and heroes celebrated in poems.
- Write a play about heroes, or look for plays that have been written about heroes and stage a dramatic presentation.
- Choose four heroes you would like to meet. Pretend you are spending an evening together. Write a dialogue of your meeting.
- Collect pieces of music that were inspired by heroes (*Follow the Drinking Gourd*) and put them together on one tape. Make a book of some of the lyrics.
- Take color photographs of each student. Have students pretend this picture is on the cover of a magazine and write the accompanying text describing their heroic actions.
- Give students opportunities to do cross-generational interviews and to share family stories of relatives-as-heroes with classmates.

Online Curriculum

Through the use of mixed media, students will confront reality-based situations in which they will have to make decisions and value judgements. The simulations will play out so they "experience the consequences" of their actions on themselves and their community.

Central to our strategy is the creation of a comprehensive interactive Web site. The site will launch in two phases — the first preceding the broadcast, the second coinciding with it. The Heroism series is intended for PBS broadcast, and we anticipate — as with Wayfinders — that the Web site will be hosted by PBS Online, one of the most active Web sites in the country, with over 5,000,000 visitors each month.

In Phase I, we will create a dynamic, multimedia environment where users can explore the many dimensions and manifestations of heroism. Features include:

- investigating the evolution of heroism in America
- examining the definition and relevance of heroism today
- listening and responding to scholars discussing aspects of heroism
- learning about and interacting with local community heroes
- participating in community dialogues about heroism
- looking at an overview of the hero's role in world mythology and culture
- embarking on an interactive educational "hero's adventure"

Phase II will emphasize more relatedness to the television series, expanding the Web site with new information about the Heroism programs and DVD curriculum, including:

- an overview of the series
- a closer look at the characters featured in the series
- extensive interactive classroom resources
- lively design and highly interactive features. Substantive information, such as background discussions on central themes, reprints of articles, and RealAudio and full texts of interviews will increase the site's value as an educational resource. User participation and feedback will provide crucial perspectives for our work with advisors in developing the series, curriculum materials and community outreach. The Web site will build an interested and organized following for the program well before the national airdate.

INTRODUCTORY NOTE TO TEACHERS & FACILITATORS

by Judy Logan

Young people need heroes. They need to find the heroes in their communities, their culture and themselves. They need to be guided and inspired to recognize and value the small acts of daily heroism that make profound differences.

The following units are intended to help teachers teach about heroes and to help students become the heroes in their own lives. They are meant to be flexible. The format of the Greek Mythology unit, for example, can be applied to African Mythology, Native American Mythology, Asian Mythology, Hebrew Mythology, Nordic Mythology, or any study of gods, goddesses, heroes, and mythic creatures. The pedagogy of each unit is designed to give students experience in researching, writing, speaking, listening, and creative expression.

After two introductory activities, these materials begin with a study of traditional western culture in the *Greek Mythology* unit, and progresses to units that are structured to help students know themselves better. The hero's journey can be applied to many pieces of literature, famous personages in history, and people in the daily lives of students. The *Autobiographical Writing* unit provides opportunities for students to apply the hero's journey to themselves, and gives them tools to identify heroic qualities they may embody or strive for, and to recognize and appreciate those qualities in the people around them.

Particular units, such as *I Dream A World*, the *Women's Building*, and the *Quilt*, are intended to support teachers as they plan for Black History Month and Women's History Month. Each is designed to be expanded and adapted for multiple usage.

The units on Decision Making, Moral Development, and Multiple Intelligences provide meaningful frameworks for teachers and students to apply to a variety of genres. Often we ask students to set goals for themselves, to improve their conduct and relationships with others, without giving them information on what that looks like. These units allow for diversity of learning styles in the classroom, giving students choices and assignments that honor their individual strengths and talents.

The final unit, *Peacemakers*, gives students role models once more, this time helping them discover people who selflessly and courageously took action to better our world.

These units can be used in a thematic study of heroism, or they can be used individually and alone. The peacemakers unit, for example, can be the theme for December, replacing or supplementing more religiously centered activities. It can be incorporated into Language Arts activities, such as research or biographical studies or Social Studies lessons. It can be the centerpiece for an art lesson.

BUILDING HEROES IN THE CLASSROOM AND COMMUNITY

LOCAL HEROES

Objectives:

- Become sensitive to the needs of the school and community
- Develop awareness of selves as members of a community
- Engage in activities that enrich their community or their school
- Make group decisions
- Learn how to work together toward a common goal
- Develop community-building skills
- Complete a project
- Evaluate the successes and failures of the completed project

Suggested time:

1-2 weeks (some not during class time)

Preparation:

- Copy Student Handouts.

Introduction:

Before you distribute student handouts, explain to students that we are all part of the communities in which we live, and we each have the ability to make a difference. As a class, we have the power to have a positive impact on the local “world” around us.

Encourage students to spend a few days looking around the school and community and thinking about what things they might be able to do as a class to improve either. Then facilitate, but do not supervise, their class meeting and subsequent project.

LOCAL HEROES - STUDENT HANDOUT

1. Take a few days to look around your school and your community and think about something your class might be able to do that would have a positive impact on either. Have a class meeting to discuss and decide what to do.
2. Brainstorm a list of projects you could do as a class that would help or enhance your school or community. Do not hesitate to list any answers. When you are brainstorming – anything goes. The narrowing down comes later.

Ideas might range from picking up litter, painting a dirty wall, planting a garden, taking food to a homeless shelter or visiting elderly residents at a rest home.
3. Have a class vote to choose your *Local Heroes* project:
 - Select — with a show of hands or on a piece of paper — five (5) of the ideas from the brainstorming activity.
 - Vote for one (1) of the five most popular ideas. That will be your classroom hero project.
4. Discuss and list all of the things you need to do in order to accomplish your goal..
5. Divide into groups that work together on different phases and aspects of the project — i.e., planning, making things, following up, etc.
6. Make up a schedule that leads up to the completion of the project.
7. The day before your "hero day" – have another class meeting to make sure everything is ready to go. After you have completed your project, meet as a class to discuss how it went.
8. Listen to each group present a short oral (and written) report on the process.

LOCAL HEROES EVALUATION - STUDENT HANDOUT

Fill this out with your group.

1. Describe your classroom project.
2. What did your group do?
3. What was the most challenging aspect of the project?
4. What was the best part of the project?
5. Now that you have completed this project, would you undertake something like this on your own? Why or why not?

BECOME A SUPER HERO

Purpose:

- Become empowered by envisioning self as super hero
- Think about how one person might make a difference
- Encourage positive fantasies/visualizations
- Consider how people with fame or power might have a positive influence

Suggested time:

1 -2 class periods

Preparation:

- Copy Student Handout.

Introduction:

- Ask students to describe their favorite Super Heroes from comic books, literature, movies and television.
- Ask them to discuss the qualities and abilities they admire about each one and make a list of the answers on the board.
- Distribute Student Handouts and have students do the activity.
- When they are ready, have students present their stories or comic books to the class.

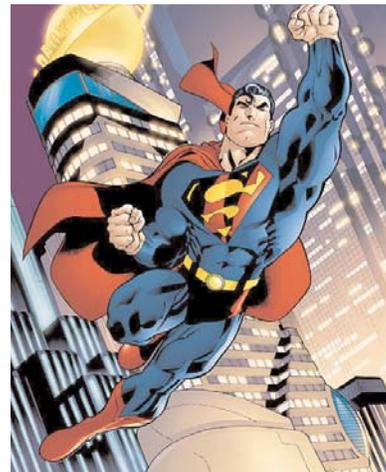
Follow up:

- Discuss what the class learned from the activity.
- Lead the talk to asking them to think about the people who are in power in the world around them.
 - What are the powers these people have?
 - Do they use the power wisely?
 - How might they act differently to have a more positive influence on the community?
 - What can students do about letting these people know their opinions?
- Encourage students to write letters, as appropriate, to parents, legislators, teachers, etc. — describing their suggestions for using their power to help others.

BECOME A SUPER HERO - STUDENT HANDOUT

Each one of us is destined to become the hero in at least one story—our own. Joseph Campbell

Security is mostly a superstition. It does not exist in nature, nor do the children of men as a whole experience it. Avoiding danger is no safer in the long run than outright exposure. Life is either a daring adventure or nothing. Helen Keller



Answer the following questions:

1. What fictional hero do you most admire? Why?
2. If you were a Super Hero, what name would you choose?
3. What would be your super power or powers?
4. How would you use this power or gift?

Use separate paper for the next two parts:

5. Write a story or create a comic book describing a day in your life as a Super Hero.
6. If you write a story, create an illustration that shows you in your Super Hero outfit.

THE HERO'S JOURNEY: AUTOBIOGRAPHIES

"Life is either an adventure, or it is nothing." Helen Keller

"History is your own heartbeat." Michael J. Harper

Subject: Language Arts

Purpose:

- Introduce the cycle of the hero's journey
- Allow students opportunities to apply the hero's journey to their own lives
- Motivate students to see themselves as heroes
- Provide motivation for re-writing first-draft autobiographical writing

Time: one week

Preparation:

Note: Students have been writing autobiographical incident papers four days a week since September. These first draft papers are kept in the classroom in manila folders. These are referred to as "writing folders." The *Autobiographical Writing Prompts* follow as a Teacher Reference.

- Duplicate the following Student Handouts: Tecumseh's Story, the diagrams of Tecumseh's Hero's Journey and the blank Hero's Journey, Writing Topics to Consider and Homework Assignment: Hero's Interviews.
- Have students' writing folders available.

Day one:

- Review the cycle of the Hero's Journey:
 - Begins in ordinary life.
 - There is a call to adventure.
 - Encounters a helper.
 - Crosses the threshold of adventure.
 - Enters the other world.
 - Undergoes tests, meets obstacles
 - Meets more helpers.
 - Realizes peak experience (sacred marriage, apotheosis, elixer theft)
 - Takes flight (rescue, threshold struggle, resurrection)
 - Returns to ordinary life with boon (wisdom, elixer) to share.
- Read Tecumseh's Story as an example of the Hero's Journey.
- Pass out Tecumseh's Story, the diagrams of Tecumseh's Hero's Journey and the blank Hero's Journey.
- Guide students through the diagram of Tecumseh's Hero Journey.
- Explain that while Joseph Campbell discussed and popularized the hero's journey in his book, *The Hero With 1,000 Faces*, the concept of this journey is ancient, and pertains not only to one's entire life cycle, or circle, but to everyday occurrences that

can be seen as calls to adventure. The woman walking to work who sees a small child fall off a bike and cut her knee, has the opportunity to keep walking (refusing the call) or to stop and assist (accepting the call). Pausing to help leads to a different experience from ordinary life and perhaps involves risk (being late to work, for example) but also offers the possibility of transformation (kindness, healing, a new friendship) and of having a positive impact on the world. Everything that comes our way in life can be seen as a call to adventure (see Helen Keller's statement). All our interactions with other people can be seen as opportunities to help or be helped by them, or to thwart them or be threatened by them.

- Pass out students' writing folders. Ask students to review the first draft writing in their writing folders, and choose pieces to re-write that reflect aspects of the heroic journey. Remind them that the hero's journey can be physical or emotional, tangible or intangible. If they do not find pieces that lend themselves to this interpretation, they may write new pieces.
- Distribute Student Handout, *Writing Topics to Consider* and discuss with the class.

Days Two to Four

- Students work on rewrites in class and at home

Days Five to Seven

- Students share completed rewrites in class — in pairs, small groups or by volunteering to read to the entire class.
- Complete follow-up activities from Homework Assignment.

AUTOBIOGRAPHICAL WRITING PROMPTS

TEACHER REFERENCE

Use these suggestions for homework/journal writing assignments.

A Personal Conflict	My strengths and weaknesses
An Accident (or, Trace Your Scars)	My hopes and dreams
An experience similar to one in a book	Best times with best friends
Something I did that I'm proud of	Best/worst about the first day of school
The day I stood up for something	Childhood diseases
Receiving a gift	My home(s)
A surprising turn of events	My efforts at self-control
An important decision	A food mistake
A time I solved a problem	My first five years
Making a new friend, or My best friend	When the truth paid off
A holiday memory	First roller coaster ride (or other event)
My favorite holiday	My grandmothers/grandfathers (feel free to include a family tree)
A most frustrating experience	A family reunion
A time I was happy when I shouldn't have been	Things in my house (room) that mean a lot to me
A most frightening experience	My best vacation
A special place you'd like to go	My pets
A time when I was honored/surprised/awarded	My relationships with my siblings
A time when I felt like a star	Family Traditions
Accepting responsibility	A favorite aunt (uncle)
An embarrassing event	My family roots
A big change in my life	My Live 25 years from now: Predictions
An experience with honesty	
Defending a friend	
Going against the crowd	

TECUMSEH'S STORY

TEACHER REFERENCE

Tecumseh was a Shawnee chief. He and his people lived in a beautiful valley, near two rivers, where they had lived in harmony with the earth for hundreds and hundreds of years. During the revolutionary war, (somewhere around 1812) two large armies appeared one day on opposite sides of the rivers. Each general sent a messenger to Tecumseh, telling him he represented the greatest army in the world and that there was to be a great battle the following day. Each messenger asked Tecumseh and his people to join their side, and each threatened to destroy them as enemies if they didn't join the right army.

Tecumseh thought and prayed about how to save his people and the earth they lived on. He called a messenger from his tribe and gave him instructions. "In the dark of night, sneak quietly into the camp of the British," he told him. "Let no one see you. Let no one hear you. While the great general is sleeping, take his boots, his jacket, his shirt, and his pants, and bring them back to me." The messenger left to carry out his orders.

Then he called a second messenger to him and gave him instructions. "In the dark of night, sneak quietly into the camp of the Americans," he told him. "Let no one see you. Let no one hear you. While the great general is sleeping, take his boots, his jacket, his shirt, and his pants, and bring them back to me." The messenger left to carry out his orders.

Each messenger returned shortly thereafter with the clothes of both generals. Tecumseh called some of the women from his tribe together. He gave them instructions. "Cut these clothes in half, and then sew opposite sides together, so I will have an outfit that is half British and half American." The women worked in the night to cut the jacket, the shirt and the pants in two, and then sewed opposite sides together."

At dawn, Tecumseh dressed himself in a jacket that was half blue, like the Americans, and half red, like the British. He had medals on his sewn-together jacket from both armies. He wore a shirt and pants that were half American and half British. He wore two different boots. He rode out into the field between the two armies, carrying a white flag. He waited. When the messengers from each side arrived, he said, "Tell the greatest general in the world the humble little Indian is waiting here."

Humiliated when they realized their uniforms had been stolen, each general ordered a retreat. Tecumseh had saved his people not by military might, but by cunning. He shamed the generals into retreat.

WRITING TOPICS TO CONSIDER - STUDENT HANDOUT

The call to adventure: Describe opportunities that have presented themselves in your life so far. These could be travels, new friends, unexpected experiences or opportunities.

Separation and Departure: This could be moving to a new home, your best friend moving away, the death of a pet or a loved one, or changing from one school or class to another. What happened? How did you feel?

Helpers: Who are your guides? Are they parents or other relatives? Teachers? Friends? Authors of books? Coaches? Religious leaders? Famous people? Pets? Who is "on your side?" Describe them and tell what they teach or offer you.

Trials and Tests: Tell about a time when you felt tested. This could be a mental test, a physical test, a psychological test, an emotional test, or a spiritual test. What challenged you? What happened? How did you feel? What was the outcome?

Feeling Alienated: Tell about a time you felt different, left out, or out of step with others.

The Belly of the Whale: What is the worst thing that ever happened to you? How did you survive? What did you learn? How did this experience change you?

Transformation: My Breakthrough Experience: Tell about a time you really changed. What were you like before the experience? Describe the experience. What were like after the experience? What had changed? What caused the changed?

Achieving the Boon: What quality (or qualities) do you want most to develop in yourself? Is it strength? Wisdom? Kindness? New and useful ideas? If you could be assured that your life would contribute one significant thing to the world, what would that be? What steps have you taken to begin developing that quality already? What do you have to share with the world? Sometimes the best gift we can give is our own story, truly told.

Other possible writing topics related to the hero's journey:

A time I refused the call. Tell about a time when you missed an opportunity for adventure. What was the opportunity? What happened? How did you feel?

A time I was a helper for someone else. How were you a guide, a friend, or a helper in someone else's life story?

Facing my fears. What do you fear most? Why do you suppose that is? Tell about a time when you overcame one of your fears. What happened?

THE HERO'S JOURNEY DIAGRAM- STUDENT HANDOUT



HERO INTERVIEWS

HOMWORK ASSIGNMENT - STUDENT HANDOUT

Interview five adults and five peers outside of this class about their heroes. Each person should only be interviewed once. (So if your best friend has already been interviewed, choose someone else.) Take notes.

1. Name three of your heroes.
2. What did each of these people do?
3. What qualities does each person have that you admire?

FOLLOW-UP ACTIVITIES

In small groups, list the heroes mentioned in your interviews and the qualities mentioned. Did you notice any relationship between the person interviewed and the heroes he or she chose? For

example, did a person who loves sports have heroes from the sports world? Did a person who loves music have heroes from the music world? Were there noticeable differences between the heroes of the adults and the heroes of your peers? Do you think there is a difference between a hero and a celebrity? If so, what?

As a class, make a chart of the heroes' names, tasks, and qualities. Who on this chart did you already know? Who did you learn about? Is there anyone on the chart you think should not be there? Who are the heroes you would add?

Journal assignments:

Based on your experiences in this unit, what is a hero?

Is a person who is a hero always heroic?

Can a person be a hero without being famous?

Are all famous people heroes?

What are the qualities you admire most in another person?

Which of those qualities do you have yourself?

Have you ever done something heroic?

Are you a hero to someone you know? In what ways?

DECISION MAKING

Subject: Language Arts and Social Studies

Purpose:

- Familiarize students with steps in the decision-making process
- Teach students different styles of decision making
- Identify decisions common to age group
- Provide opportunities for students to consciously make and evaluate decisions

Time: flexible

Preparation:

- Make copies of Student Handouts.

Teacher Instructions:

- Brainstorm a list of topics with the class about which people their age may have to make decisions. This list may include, but is not limited to: politics, religion, money, rules/authority, friendship, love, sex, family, school, work, leisure time, exercise/activities. Ask students to fill out a "What if" chart of possible scenarios requiring decisions.
- Distribute, read and discuss Student Handouts - *Steps in the Decision-Making Process* and/or *An Alternative Model: The Decision-Making System*.
- Have students work in pairs to choose a topic from the chart, pose a problem, then use the decision-making model and write out the process of making a decision or a series of decisions to solve this problem. Ask pairs to share the writing with the class.
- Distribute, read and discuss Student Handout: *Some Common Decision-Making Strategies*.
- Ask students to work in pairs to choose one of the Common Decision-Making Strategies and write a scenario that demonstrates this particular strategy in action. Have them share their work with the class.

FRIENDSHIP - WHAT IF...

you are asked to take an honors class or join a sports team, but your friends don't want you to?

your friends smoke/drink/make out at a party and you don't want to?

your best friend has a lot of money for clothes and expensive activities but you don't?

you know your good friend is having serious problems at home, such as physical or sexual abuse, and you're not supposed to tell anyone?

SAMPLE ASSIGNMENT:

Using a "Dear Ann Landers" format, have students respond to a variety of letters asking questions about sex education and decision-making.

OTHER TOPIC AREAS:

Health, Parents, Authority, Classwork/Homework, Money: getting and spending

Family: dependence and independence, Free time: how to spend it

Responsibility: pets, nature, community, family, etc.

DECISION-MAKING MODEL - STUDENT HANDOUT

STEPS IN THE DECISION-MAKING PROCESS

The decision-making model provides a process people can use to help them in solving problems or making decisions. It can be used for most situations in life.

1. Define the Problem. State what the problem or the situation around which a decision needs to be made.
2. Consider All Alternatives. List all possible ways to resolve the problem, for example, all possible decisions that could be made. You may need to gather information so all alternatives can be considered. You may need to consult with others to make sure you haven't overlooked any.
3. Consider the Consequences of Each Alternative. List all the possible outcomes, both positive and negative, for each possible alternative or each course of action. It is important to have correct and full information by this point. You may need to consult others to gather the information.
4. Consider Family and Personal Values. Consider whether each alternative is consistent with your personal and family values. Values include beliefs about how we should act or behave; the personal and family rules we live by and believe are important, like beliefs about honesty, loyalty, whether it's alright to drink or smoke. Most of our values come from the training we receive at home. Other values come from our friends and society.

Our decisions affect many people who are important to us, such as our parents, siblings, and peers. The effect of each alternative on others should be considered in making a decision.

5. Choose One Alternative. Evaluate to make sure you have covered all steps thoroughly. After carefully considering each alternative, choose the one that is most appropriate based on your knowledge, values, morals, religious upbringing, present and future goals and the effect of the decision on significant others.
6. Implement the decision. Do what is necessary to carry out your decision. It may be necessary to develop a step-by-step program with a time table to make sure it is accomplished.
7. Evaluate the Outcome. Examine it to see if the outcome was what you planned or expected. Regardless of your answer, consider how you can use the outcome to assist you in making decisions in the future. Remember, an unexpected or negative outcome does not necessarily mean the decision was incorrect.

(Adapted from: Family Life Education Teacher Training Manual, Ellen Wagman and Lynne Cooper, with Kay Rodenberg Todd. Santa Cruz, CA: Network Publications, 1981.)

AN ALTERNATIVE MODEL -- STUDENT HANDOUT THE DECISION-MAKING SYSTEM

- Identifying the issue or problem
- Establishing priorities
- Appraising information
- Defining the decision-making alternatives
- Clarifying the decision-making alternatives
- Limiting the decision-making alternatives
- Considering the pertinent factors
- Formulating the decision
- Analyzing and evaluating the outcomes
- Replanning

(from *How to Teach Decision-Making Skills to Elementary and Secondary Students*, William J. Steward, Ed.D, Charles C. Thomas, 1988.)

SOME COMMON - STUDENT HANDOUT

DECISION-MAKING STRATEGIES

DESTINY

Letting outside forces decide; leaving the decision up to fate.

SPONTANEOUS

Choosing the first alternative that comes to mind with little or no consideration of the consequences.

COMPLIANT

Following the recommendation of others.

PROCRASTINATION:

Postponing thought and action.

AGONIZING

Accumulating so much information that one becomes overwhelmed with the process of analyzing the alternatives.

INTENTIONAL

Devising a plan by which one proceeds toward an outcome that is satisfying both intellectually and emotionally.

INSPIRATIONAL

A mystical choice. "It feels right."

INERTIA

The decider accepts responsibility for the decision making, but is not able to attack the task at hand.

DESIRE

Choosing the alternative that could lead to the most desirable result, regardless of risk.

FLIGHT

Choosing the alternative that is most likely to avoid the worst possible result.

SECURITY

Choosing the alternative that is most likely to bring (some) success (but not necessarily the highest measure of success.)

SYNTHESIS

Choosing the alternative that has both high probability of success and high desirability.

Adapted from *Deciding*, Gelatt, Varenhorst, Carey, College Entrance Examination Board, 1972. Source: Natural Helpers, Seattle, Washington

BRAINSTORMING - STUDENT HANDOUT

IDENTIFYING DECISIONS OR POTENTIAL PROBLEMS

1. Working with a partner choose a topic from the chart, pose a problem, then use the decision-making model and write out the process of making a decision or a series of decisions to solve this problem. Share your process with the class.
2. Working with the same partner, choose one of the Common Decision-Making Strategies and write a scenario that demonstrates this particular strategy in action. Share your work with the class.

FRIENDSHIP

Example situations:

What if you are asked to take an honors class or join a sports team but your friends don't want you to?

What if your friends smoke/drink/make out at a party and you don't want to?

What if your best friend has a lot of money for new clothes and expensive activities but you don't?

What if you know your good friend is having serious problems at home, such as physical or sexual abuse, and you're not supposed to tell anyone?

OTHER TOPIC AREAS:

HEALTH

PARENTS

AUTHORITY

CLASSWORK/HOMEWORK

MONEY: GETTING AND SPENDING

FAMILY: DEPENDENCE AND INDEPENDENCE

FREE TIME: HOW TO SPEND IT

RESPONSIBILITY: PETS, NATURE, COMMUNITY, FAMILY, ETC.

THEORIES OF MORAL DEVELOPMENT

Grade: Middle School

Subject: Language Arts, English

Purpose:

- Introduce students to Kohlberg’s theories of moral development
- Provide tools to analyze the behavior, motivation, and values of different characters in literature
- Encourage students to apply analysis of moral development to their own lives

Time: One week. This assignment can be used repeatedly with different pieces of literature.

Preparation:

- Run off copies of Student Handout
- Assign and complete literature readings, such as *Harry Potter* or *Huckleberry Finn*.

To the teacher:

- Begin this lesson with a discussion of the following definitions:
 - MORAL:** of, pertaining to, or concerned with right conduct or its principles.
Synonyms: upright, honest, virtuous, honorable.
 - ETHICS** refer to rules and standards of conduct and practice.
 - MORALS** refers to generally accepted customs of conduct and right living in a society, and to the individual’s practice in relation to these.
- Tellers of tales, authors of books, and storytellers either by instinct or because of their insights into human nature, know that people have different motives for their actions and that they are capable of progressing to higher levels of ethical reasoning. This lesson asks students to use Kohlberg’s stages of moral development as a tool for analyzing character behavior.
- Lawrence Kohlberg (former professor of education and social psychology at Harvard University) claims that persons go through certain stages in their approach to morality or moral reasoning. While working with boys between the ages of 10 and 16, he came to the conclusion that there was a natural development pattern to moral reasoning. As a result of further research in villages and cities in the United States, Great Britain, Taiwan, Yucatan, and Turkey, Kohlberg concluded that the stages of moral reasoning are culturally universal.

Growing Up Moral: Dilemmas for the Intermediate Grades, Peter Scharf, William McCoy, & Diane Ross, Library of Congress, 78-50391

Also, “Using Kohlberg With Characterization,” Mary Langer Thompson, Louisville High School, Woodland Hills, California, and Thompson, *Free to Choose: A Motive Awareness Plan and Casebook*, (The Perfection Form Company, 1980)

THE MORAL DEVELOPMENT OF BOYS: EXAMPLE FROM HARRY POTTER

Characters in novels, myths, and heroic tales represent and act upon many different stages of moral development, and offer rich opportunities to evaluate their behavior. Have students form groups of three. Using the list below, or developing a list of your own, assign each group one of the characters from Harry Potter, or have students select a character. First, ask students to discuss which stage of moral development their character is in. What does the character do or say that leads you to this conclusion? How does this character interact with others? What would it take for the character to move to the next stage of moral development?

Harry Potter	Hagrid	Professor Dumbledore
Draco Malfoy	Sirius	Percy
Voldemort	Ron Weasley	Gilderoy Lockhart

Note: Since Kohlberg's research was done only on boys, I have only listed male characters. Carol Gilligan did similar research with girls and came to different conclusions.

Ask students to share their conclusions with the class. Make a class chart indicating the stages of the various characters. This assignment can be applied to other characters from different class readings.

Other suggested topics for discussion or journal writing:

- Make a list of popular role models. Discuss what stage of moral development you think they are in. What would it take for them to move to the next stage? Is there a connection between popularity and moral development? What is the difference?
- Why do you think Kohlberg only did research on boys? Do you think his research conclusions would be different if he had interviewed girls? Why or why not? In what ways?
- With a partner, create a dialogue between four characters, where each one represents one of the stages of moral development. Think of a moral dilemma and show the characters making a decision. Share this dialogue with the class.
- With a partner, write a dialogue between two characters who are on the same level of moral development. Share your writing with the class. Do you think it is easier for people to communicate with people who are on their same level? Why or why not? What do you think it takes for people to grow into the next stage of moral development?

*IN A DIFFERENT VOICE, CAROL GILLIGAN:
COMPARING THE MORAL DEVELOPMENT OF BOYS AND GIRLS*

Carol Gilligan describes two sixth graders—a boy and a girl—who are asked to solve a moral dilemma. This is the problem presented to them:

A druggist has a drug that can cure a fatal disease. He charges a high price for the drug. Mrs. Heinz has this fatal disease. Mr. Heinz cannot afford to pay for the drug that will cure her. Should Mr. Heinz steal the drug? Why or why not?

Present this dilemma for the class to think and write about. Ask them to discuss their thinking in partners, small groups, or as a whole class.

Gilligan recounts how the boy and girl respond to this dilemma differently. Jake thinks Heinz should steal it. He justifies his choice by saying:

"For one thing, a human life is worth more than money, and if the druggist only makes \$1,000, he is still going to live, but if Heinz doesn't steal the drug, his wife is going to die. (Why is life worth more than money?) Because the druggist can get a thousand dollars later from rich people with cancer, but Heinz can't get his wife again. (Why not?) Because people are all different and so you couldn't get Heinz's wife again."

Asked about the fact that, in stealing, Heinz would be breaking the law, Jake says that "the laws have mistakes, and you can't go writing up a law for everything that you can imagine."

In contrast, Amy's response to the above dilemma conveys a very different impression. Asked if Heinz should steal the drug, she replies in a way that seems evasive and unsure.

"Well, I don't think so. I think there might be other ways besides stealing it, like if he could borrow the money or make a loan or something, but he really shouldn't steal the drug—but his wife shouldn't die either."

Asked why he should not steal the drug, she considers neither property nor law but rather the effect that theft could have on the relationship between Heinz and his wife:

"If he stole the drug, he might save his wife then, but if he did, he might have to go to jail, and then his wife might get sicker again, and he couldn't get more of the drug, and it might not be good. So, they should really just talk it out and find some other way to make the money."

Seeing in the dilemma not a math problem with humans but a narrative of relationships that extends over time, Amy envisions the wife's continuing need for her husband and the husband's continuing concern for his wife and seeks to respond to the druggist's need in a way that would sustain rather than sever connection. Just as she ties the wife's survival to the preservation of relationships, so she considers the value of the wife's life in a context of relationships, saying that it would be wrong to let her die because, "if she died, it hurts a lot of people and it hurts her." Since Amy's moral judgment is grounded in the belief that, "if somebody has something that would keep somebody alive, then it's not right not to give it to them," she considers the problem in the dilemma to arise not from the druggist's assertion of rights but from his failure of response.

Amy's judgments contain the insights central to an ethic of care.

Jake's judgments reflect the logic of the justice approach.

The above example shows how girls and boys make moral decisions differently. The stages of moral development described by Kohlberg was based on research done only on boys. When Gilligan did research on boys and girls she found that girls were more concerned about relationships over time than about abstract moral principles. This does not mean that one is right and wrong. It means they are different.

Use the results of the above assignment to discuss whether or not your class had the same differences along the lines of gender that Amy and Jake did.

Your class might decide to construct their own research project to see whether boys and girls make different moral decisions.

STAGES OF MORAL DEVELOPMENT - STUDENT HANDOUT

STAGE ZERO PRE-MORAL

Pleasure – Pain (exciting, fearful) determine behavior
No sense of obligation or morality
Not immoral but amoral
Take what is pleasant and avoid what is unpleasant
Person is guided only by what he can and wants to do

STAGE ONE – SIMPLE AUTHORITY ORIENTATION (Ayotola, Jim Jones, Hitler)

Obedience and punishment orientation
Physical consequences determine good/bad
Deference to superior power or prestige
Responsive to rules

STAGE TWO – INSTRUMENT RELATIVIST (Old Testament, local politics)

Naively egoistic orientation
Instrumentally satisfying needs of self (occasionally others)
Equal sharing: exchange, reciprocity, fairness
Eye for eye, same for all, treat all the same
You scratch my back, I'll scratch yours (not from concern, but because it's fair).

STAGE THREE – INTERPERSONAL CONCORDANCE –GOOD BOY/NICE GIRL ORIENTATION

(middle school behavior, peer group pressure, corporate morality—intent valued more than reality)

Being nice, approval, pleasing a limited group are important
Consider own feelings (conscience and feelings of others)
Put oneself in other's shoes
Stereotypes of right behavior of majority
Intentions ("he means well") become important

STAGE FOUR –LAW AND ORDER (Ten Commandments, 80% of adults over 30)

Orientation toward authority and maintenance of the social order
Maintain the given social order for its own sake
Doing duty
Rigid: fixed rules hard to change
Respect for authority and majority rule

STAGE FIVE – SOCIAL CONTRACT

(Thomas Jefferson, philosophers, about 20% of the population reaches this stage)

Contractual legalistic orientation
Standards critically examined and socially agreed upon
Constitutional and democratic
Legalistic but law can be changed for benefit of society
Individual rights respected except when contrary to constitutionally agreed rights
Consensus rather than majority
Official morality of the United States

STAGE SIX ETHICAL PRINCIPLE (Socrates, Gandhi, Sadat, Martin Luther King)

Orientation to principles above social rules

Principles appeal to logical universality and consistency

Conscience guided by self-chosen principle

Justice with individual dignity

Obedience or disobedience to law based on moral respect for justice

Characters in literature such as Huckleberry Finn, Antigone, Macbeth, and Pip from *Great Expectations* face moral dilemmas. Mary Langer Thompson writes, "Books create moral universes, and ethical conduct and individual responsibility are the domain of the majority of the authors covered in literature classes."

Choose a character from a piece of literature you read in class this semester. Use the above information to identify, analyze, compare and evaluate the moral behavior of this character. Use supporting evidence from the book or play to prove the moral stage of your character.

NOT FOR HARRY POTTER ONLY

THE MULTIPLE INTELLIGENCE APPROACH TO HEROISM

Grade: Middle School

Subject: English, Art

Purpose:

- create learning centers that honor individual learning styles
- develop research, writing, oral presentation and art skills
- help students find the hero within by honoring their unique talents and intelligences

Time: Flexible. This chart can be used and reused many times.

Preparation:

- Decide on timeline.
- Make signs and create different areas for learning centers.
- Run off copies of the *Not for Harry Potter Only* assignment sheets.
- Read and discuss the assignment choices with students.
- Ask students to choose which learning center they would like to join.
- Have students write a contract indicating which assignment(s) they will complete, whether or not they will be working on a team, and the timeline they will follow.

To the Teacher: This assignment applies Howard Gardner’s research on Multiple Intelligences to generic activities and assignments intended to honor the individual strengths and talents of diverse students. Although the following chart focuses on Harry Potter, it can be seen as a blueprint for the teacher to apply to *any* book being used in the classroom. It is important to note that the different assignments in each category make different demands on students’ time. Some can be done in a short amount of time, others are more demanding. It is important to discuss this with the class as they fill out their contracts. It is possible to give portions of these assignments to the whole class. For example, the teacher might assign a journal writing activity asking students to take Hermione’s point of view to the entire class. Teachers should read the menu of assignments and make any necessary adaptations to the needs of students and the time constraints of the unit.

NOT FOR HARRY POTTER ONLY - STUDENT HANDOUT

The Pablo Picasso Center (or Georgia O'Keefe or Diego Rivera)

Visual Intelligence

- Construct or draw a model of Hogwart's.
- Design a poster, illustration or cartoon for this book that shows an aspect of H. P. as a hero.
- Design a costume for one of the scenes.
- Create a brochure advertising Hogwart's.
- Create a chart, map, cluster, or graphs of the plot, theme, or characters in H. P.
- Make a quilt or mural that shows the hero's journey in H. P. .
- Color-code the various steps in solving a problem faced by Harry.

The Shakespeare Center (or Maya Angelou or Li Po)

Verbal Intelligence

- Write an essay comparing H. P. to a hero from an ancient civilization, such as Perseus, Theseus, or Hercules.
- Write a paper explaining how H. P. is like a fairy tale, using the list of fairy tale devices.*
- Write a poem that celebrates H. P.
- Using the format of a newspaper, report on heroic incidents in this book.
- Write a biographical character sketch.
- Give a speech where you convince someone that H. P. is a hero.
- Make a crossword puzzle.
- Research the author's life.

The Albert Einstein Center (or Marie Curie, or Stephan Hawking)

Logical Intelligence

- Make a timeline putting the events of this book in sequential order.
- Draw a blueprint of Hogwart's to scale.
- Create story problems that relate to H. P., using the skills currently in your math class.
- Make a Venn diagram comparing H. P. to Voldemort.
- Design a H. P. code.
- Construct a diagram explaining Quidditch.
- Create analogies that pertain to this book.
- With a range from +10 to -10, create a graph that shows degrees of suspense in H.P.

The Ray Charles Center (or Kitaro, or Carmen McRae)

Musical Intelligence

- Choose a character and write a rap that describes the character (actions, appearance, character traits).
- Compose a song for each of the schools at Hogwart's. Perform it for the class.
- Choose a scene from the book. Select music for background accompaniment.
- Collect songs about magic.
- Write lyrics about why H.P. is so popular.
- Present this book as a musical.

The Martha Graham Center (or Jim Thorpe or Wilma Rudolph)

Bodily Intelligence

- Each student has a name of a character taped to his/her back. Students move around the room asking yes or no ?'s until a correct guess is made.
- Role-play a scene from H.P.
- Choreograph a dance representing a character, scene or theme from H.P.
- Invent a H. P. board game.
- Design a H. P. scavenger hunt.
- Make sculptures of H. P. characters.

The Mother Teresa Center (or Gandhi, or Florence Nightengale)

Interpersonal Intelligence

- In a small group or with a partner, discuss the themes of cooperation and competition in H.P.
- Interview parents, caregivers, or other adults about literature they loved as children.
- In small groups, research an aspect of H.P.
- Discuss Hermione's commitment to freeing the house elves.
- Create a Jeopardy game based on H.P..
- Engage in dialogues, conversations, or debates on topics from H.P.

**The Emily Dickenson Center
(or Anne Frank or Sigmund Freud)
Intrapersonal Intelligence**

- Keep a journal responding to your thoughts and feelings as you read.
- Make a list of qualities you share with the main character. In what ways are you alike? In what ways are you different?
- Write a diary entry from Hermione's point of view.
- Make a booklet of significant quotes from Harry Potter.
- Create a Harry Potter web page.
- Write a poem based on H.P.
- What role does intuition play in H.P.?

**The John Muir Center
(or Julia Butterfly Hill or Luther Burbank)
Nature Intelligence**

- Plant a Harry Potter garden.
- Take a field trip to a magical location.
- Make a photo collage of herbs and plants referred to in Harry Potter.
- Make a list of ways people in H.P. defy rules of nature.
- Using a star chart, rename the constellations and stars after Harry Potter characters or events.
- Tell the story of the owls in H.P. Compare them to actual owls.

Based on information from:

Teaching and Learning through Multiple Intelligences, by Linda Campbell, Bruce Campbell and Dee Dickinson, Allyn & Bacon, A Simon & Schuster Company, 1996.

Problem-Based Learning & Other Curriculum Models for the Multiple Intelligences Classroom, Robin Fogarty, Skylight, 1997.

***ELEMENTS OF A FAIRY TALE**

from Vladimar Propp's 1928 book, *Morphology of the Fairy Tale*.

- the villain harms someone in the hero's family.
- the hero is told not to do something. He/she does it anyway.
- the hero is branded
- the hero is banished
- the hero is released
- the hero must survive ordeals, seek things, acquire a wise helper.
- the villain must change form and leave bloody trails.
- the fairy tale ends with the hero's marriage.

INTERDISCIPLINARY UNITS
IN SOCIAL STUDIES
(ENGLISH AND ART)

GREEK MYTHOLOGY

Grade Level: Sixth

Purpose:

- Inform students about deities and heroes from Greek mythology
- Develop research, writing, oral presentation and active listening skills
- Personalize stories of deities and heroes through dramatic monologues
- Provide opportunities for students to apply knowledge to personal experience
- Research one god or goddess or hero or mythological creature from Greek mythology using at least 3 sources.
- Write a monologue in the voice of this deity or hero telling about his/her birth, realms of powers, symbols, and stories.
- Present an oral presentation to the class as the assigned deity.
- Listen actively and take notes on the presentations of others.
- Apply their knowledge and insights to present time situations

Time: One to two weeks

Preparation and Directions:

- Make one copy of "Assignment #1, Dramatic Presentations" for each student in class, writing the name of a different god or goddess or hero in the blank. (If you have time, you may decide to turn this into two dramatic presentations, one on deities and one on heroes.)
- Deities include: Cronos, Uranus, Helios, Pan, Zeus, Hades, Poseidon, Apollo, Dionysius, Hermes, Ares, Hephaestus, Atlas, Eros, Aesclepius, Hera, Artemis, Aphrodite, Athena, Demeter, Hestia, Persephone, Rhea, Gaea, Metis, Themis, Selene, The Muses, The Graces, Hecate, Eris, The Erinyes, Nike, Iris, and Leto.
- Heroes include: Prometheus, Heracles, Theseus, Achilles, Atlas, Bellerophon, Daedalus, Perseus, Orion, Alcestis, Orpheus, Jason, Paris, Odysseus, Phaeton, Agamemnon, Baucis and Philomen, Daphne, Antigone, Helen, Medea, Psyche, Niobe, Atalanta, Io, Eurydice, Pyramis and Thisbe, Hyacinth, Adonis, Ceyx, Alcyone, Pandora, Narcissus, Hippolyta, Semele, Echo, Ajax, Endymion, Alpheus and Arethusa, Midas, The Amazons, Ariadne, and Clytemnestra.
- Prepare a class schedule so students will know deadlines for presentations. Collect books and materials from the suggested bibliography and arrange for class time, library time, and computer lab time for reading and research.
- Make one copy of Optional Student Handout for each student, Dramatic Monologues: Fantastical Creatures and Characters of Ancient Greece, for each student in class. Write the name of a different creature or character in each blank. Fantastical Creatures and Characters include: Calypso, Cerberus, Centaur, Griffin, Medusa, Hydra, Medea, Minotaur, Pegasus, Satyr, Circe, dragon Ladon, Chimaera, Argus, Harpies, Cyclops, Sirens, Titans, Python, Arachne, Calliope, Procrustes, Wooden horse, the Danaids, Sphinx, Lion of Nemea, The Mares of Glaucus, Typhon, Gorgon, Bellerophon, Aeolus, Argos, Actaeon, The Caledonian Boar, and Sisypus.

SUGGESTED FOCUS ACTIVITIES

Choose the activities and assignments from the list below that are appropriate for your class and the time frame available. Although these activities are to be completed at the end of the unit, it is important to read through the list and decide which ones you might focus on before you begin work on this unit. This will help you plan your calendar and tailor the assignment to the time frame available and the interests and abilities of your class.

- Divide the class into groups representing Sky Gods, Earth Gods, and Sea Gods, based on their oral reports from Assignment #1. Meet with each group and help them decide upon a community service that would bring the powers of their deities into their communities in positive ways. For example, in past classes students in the Sky Gods group pulled weeds that interfered with indigenous plants necessary for the survival of Bank Swallows, an endangered species of birds, and planted trees to improve air quality. The Earth Gods conducted a beach clean-up and visited feral cats at an animal shelter in order to tame them so they could be adopted. Sea Gods volunteered at the Marine Mammal Center and planted native shrubs to help prevent beach erosion.
- Plan to make a Heroes Quilt, either from paper or from fabric. Involve students in planning this quilt. Each student creates one square for the class quilt. Heroes could be from Greek Mythology or they could be modern day heroes that embody some of the qualities of mythological heroes. Parents can help sew the quilt together.
- Assign a Greek Pottery art project where each student chooses a myth to depict in one scene of action and symbols. Use art books to familiarize students with negative images and the history of mythological stories painted on pottery.
- Read *Palaces of the Gods*, by Robert Graves, and paint a mural depicting Greek Myths based on his descriptions.
- Working in pairs or small groups, create picture books on Greek Mythology for younger children. Arrange to visit primary classes or a nursery school to share these books with the students.
- Visit a local Greek restaurant for lunch.
- Arrange for a museum tour of Greek artifacts.
- Working in small groups, have students create board games, a Jeopardy show, comic books or a magazine based on Greek Mythology.
- Pretend your deity has returned to the 21st century. Write a paper telling what he/she would see, feel, do, become, be concerned about.

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DRAMATIC MONOLOGUE - STUDENT HANDOUT

DEITIES AND HEROES OF ANCIENT GREECE

Directions: You are _____.

Write a paper telling about your birth, your symbols, your powers, your stories, and the qualities you embody. Prepare a monologue to present to the class based on your research. This oral presentation should be three to five minutes long, and should be given in the first person. ("My name is Zeus.") Be as dramatic as you wish. You may use props or costumes and include illustrations.

Hints to help your research:

1. Thoroughly research this deity.
2. Use at least three sources to find information. Only one of the three sources should be from an encyclopedia.
3. List your sources in a bibliography at the end of your report.
4. List authors alphabetically by last name in your bibliography.

An example follows:

Example Bibliography

Graves, Robert. *The Greek Myths*:1, Middlesex, England, Penguin Books, 1960.

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SYMBOLS WORKSHEET - STUDENT HANDOUT

Fill out this worksheet as you listen to the class presentations.

PART ONE

- | | | | |
|------------|----------------|---------------|---------------|
| 1. Zeus | 2. Hera | 3. Poseidon | 4. Hades |
| 5. Demeter | 6. Hestia | 7. Artemis | 8. Athena |
| 9. Apollo | 10. Ares | 11. Aphrodite | 12. Dionysius |
| 13. Hermes | 14. Hephaestus | | |

Write the number of the correct deity (see above) in the blank next to each symbol. The first one has been done for you. Deities have more than one symbol.

- | | | |
|-------------------|------------------|---------------|
| __9__ lyre | ___bloody spear | ___full moon |
| ___trident | ___boar | ___woodpecker |
| ___invisible cap | ___thunder bolt | ___red roses |
| ___horse | ___sparrow | ___owl |
| ___dolphin | ___grain | ___deer |
| ___new moon | ___oak tree | ___cow |
| ___winged sandals | ___grapes | ___vulture |
| ___dove | ___eagle | ___crane |
| ___hearth | ___golden girdle | ___volcano |
| ___quail | ___red poppy | ___pig |
| ___swan | ___peacock | ___olive tree |
| ___bear | ___forest | |

PART TWO

Pretend you are a deity. What is your name? What are you god of? What are your symbols? Write a paragraph or two telling about yourself and your powers. Optional: Draw your symbols.

DRAMATIC MONOLOGUE - STUDENT HANDOUT (OPTIONAL)

FANTASTICAL CREATURES & CHARACTERS OF ANCIENT GREECE

Directions: You are _____.

Write a paper telling your stories and the qualities you embody. Prepare a monologue to present to the class based on your research. This oral presentation should be three to five minutes long, and should be given in the first person.

("I am the Minotaur.") Be as dramatic as you wish. You may use props or costumes and include illustrations.

Hints to help your research:

1. Thoroughly research this deity.
2. Use at least three sources to find information. Only one of the three sources should be from an encyclopedia.
3. List your sources in a bibliography at the end of your report.
4. List authors alphabetically by last name in your bibliography.
An example follows: List authors alphabetically by last name in your bibliography. An example follows:

EXAMPLE BIBLIOGRAPHY

Graves, Robert. *The Greek Myths: 1*, Middlesex, England, Penguin Books, c. 1960.

Hamilton, Edith. *Mythology*, New York, New American Library, c. 1940.

WORKSHEET - STUDENT HANDOUT

CREATURES & CHARACTERS FROM ANCIENT GREECE

- ___ huge monster imprisoned by Zeus under Mt. Aetna
- ___ had wings, head of a woman, body of a lion; Oedipus solved riddle
- ___ three-headed dog which guarded Hades' entrance.
- ___ guarded Io with his 100 eyes.
- ___ sang songs which lured sailors to their deaths.
- ___ Odysseus spent seven years with her. She offered him immortality
- ___ part eagle, part lion.
- ___ He made his guests fit his bed.
- ___ part man, part goat.
- ___ part man, part horse.
- ___ ancient goddess at Delphi; She was slain by Apollo.
- ___ flying horse
- ___ nine-headed monster slain by Hercules
- ___ she had snakes for hair; she could turn a man to stone.
- ___ pursued merderers to exact punishment
- ___ ugly creatures who were half woman, half bird.
- ___ guarded the entrance to the Golden Apples of the Hesperides; was slain by Hercules
- ___ fire-breathing monster slain by Pegasus
- ___ one-eyed giant, blinded by Odysseus
- ___ beautiful enchantress; turned Odysseus' men to pigs
- ___ half man, half bull
- ___ the teeth of this monster turned into the first men of Thebes.
- ___ enchantress who helped Jason obtain the golden fleece.
- ___ Hercules slew him and used his skin as a protective garment.

- | | |
|----------------------------|-----------------|
| 1. Argus | 13. Harpies |
| 2. Calypso | 14. Hydra |
| 3. Chimaera | 15. Medea |
| 4. Polyphemus, the cyclops | 16. Minotaur |
| 5. Cerberus | 17. Nemean Lion |
| 6. Chiron, the Centaur | 18. Pegasus |
| 7. Circe | 19. Procrustes |
| 8. Dragon slain by Cadmus | 20. Python |
| 9. Griffin | 21. satyr |
| 10. Ladon, the dragon | 22. Sirens |
| 11. Medusa, the gorgon | 23. Typhon |
| 12. Furies | 24. Sphinx |

WOMEN'S HISTORY MONTH

Grade: Eighth

Subjects: English or History

Purpose:

- Develop decision-making skills, team building, research and writing skills
- Introduce students to female international heroes who did extraordinary things
- Encourage students to consider diversity
- Help students identify the qualities of heroes and recognize those qualities in themselves.
- Expand students knowledge of international and local heroes

Time: flexible, one to four weeks

Background:

Recently the Women's Building in San Francisco, which is undergoing renovation, decided to name each of the thirty-two rooms in their building after a female hero. There were hundreds of possible candidates, suggested by many people in the community. A committee met to narrow the list down to finalists, then voted on the final thirty-two candidates. They wanted balance, as in older women with younger, women from the past with women in the present. They wanted diversity, in terms of race, ethnicity, occupation and contribution. They wanted all women to feel represented. Their list follows:

Preparation:

- Read the list of assignments and Follow Through Projects and decide which you want to include in this unit
- Make copies of the Student Handouts for the class.
- Collect resources from school, community libraries, online resources, etc. to have available for students.

DISCUSSION, JOURNAL, WRITING TOPICS:

- Who on this list do you already know?
- Who on this list are you learning about for the first time?
- Do you think this is a balanced list in terms of geography? In terms of age? Race? Ethnicity? Accomplishments?
- Is there anyone on this list you think shouldn't be there?
- What do you think of including a goddess? A group instead of an individual? Everywoman? A Queen?
- What, if anything, do these women have in common?
- In what ways are they different?

ASSIGNMENT #1:

Pass out copies of the Women’s Building Names List. Assign one name to each student in the class, or have students choose one name each. Using at least three sources, students are to write a report about this woman’s life, her contributions, and speculate why she was chosen to be honored. Student should state whether or not they agree with this selection and include evidence supporting why she should remain on the list or why she should be replaced by someone else. Be prepared to read this report to the class.

ASSIGNMENT #2:

Ask students to pretend that their class is the Women’s Building Committee. Their task is to come up with 32 women who will be honored and remembered by having rooms named after them. They may not use any names already on the list. Like the committee, they are committed to diversity (in other words, they don’t want to have 32 entertainers or sports figures or politicians). Have students break up into small groups and list their suggestions. In a whole class meeting, share the lists, discuss them, modify them with additions or deletions, and come to consensus. They may have to do some research. Once the list is complete, discuss the process. Was it easy to honor diversity? If not, what was hard? Was it easy to agree? What did they learn from this process?

ASSIGNMENT #3:

Ask students to write a paper describing a woman they know personally who embodies some of the qualities of the women on this list. They should explain why they admire her.

ASSIGNMENT #4:

Have students make a Venn diagram that compares the people on the first list with the people on the second list. For example, if Maya Angelou were on the second list, she and Alice Walker would both be placed in the intersection because they are both African American writers.

ASSIGNMENT #5:

Have students write a paper discussing times in their lives when they embodied some of these qualities themselves. For example, like Adolfa Villanueva, they may have stood their ground. Like Alice Walker, they may have written about problems they wanted solved. Like Quan Yin, they may have shown compassion for another. Like Helen Keller, they may have taken an unpopular stand. Like Juana Briones, they may have helped others without asking for repayment.

SUGGESTED FOLLOW-THROUGH PROJECTS:

- Create a bulletin board displaying student writings. Celebrate the qualities of the women in the list and the qualities of the students in the class.
- Make a story cloth for each of the women on the list. You may choose the Women's Building list, your class list, or both. Display these story cloths in the hallway, library, auditorium, or other public place. Neighborhood libraries, bookstores, or museums may be willing and grateful to show them to the public.
- Have students create an illustrated children's book telling the stories of these women. Donate these books to a local primary school or library, and offer to come read the books to the children.
- Take the class on a field trip to a retirement home or a nursing home. Share the lists with the older people living there. Ask them to tell the stories of women they admire. Ask them to tell you stories about themselves, the way you told about yourself in assignment #5. When you return to school, write them letters thanking them and telling what you learned from them. Copy these letters and display them in class.

THE WOMEN'S BUILDING NAMES PROJECT

STUDENT HANDOUT

These 30 visionary and legendary women have been selected to join Harriet Tubman and Audre Lorde (who already have rooms named for them) for the permanent honor of a room in their name at The Women's Building.

BELLA ABZUG A Jewish feminist, activist, politician, and lawyer. As a member of Congress from 1971-77, she opposed the Vietnam War, championed women's liberation, and was one of the firsts to call for Richard Nixon's resignation. She called herself a radical throughout her life. She was an early feminist icon, who later focused on international women's and environmental issues.

JUDI BARI An environmentalist who fought for the preservation of the redwood forests of Northern California. A member of Earth First!, she barely survived the explosion of a pipe bomb hidden under the seat of her car. She filed suit against the FBI and Oakland police for arresting and framing her for the explosion that almost killed her. She died of breast cancer in 1997.

JUANA BRIONES A Mexican-American pioneer who was the first female settler in Yerba Buena (which two years later became San Francisco). In 1835 she left her abusive husband and established a rancho where she raised her eight children and cared for people who were sick or in danger, including Native Americans, Mexicans, Spanish, and English. She refused payment, saying, "if they get well, I am satisfied."

SOR JUANA INEZ DE LA CRUZ A 17th century nun in Mexico City who observed the stars, wrote music, and painted prolifically. Believed by many to be the most intelligent person of her time, she was persecuted during the Spanish Inquisition for her advocacy of scientific exploration and her belief that science would add to belief in God, not destroy it.

PHOOLAN DEVI A "lower caste" Indian woman who suffered terrible abuse at the hands of men. She later spoke out about violence against women and organized her community before serving in the national legislature, where she sits today.

NAWAL EL SAADAWI An Egyptian novelist, doctor, journalist, and militant writer on Arab women's struggle for liberation. A leader in anti-imperialist movements, who is outspoken against violence against women, she served as Egypt's Director of Public Health before being banned from public life. Her 26 books include *Women and sex*, *Women at Point Zero*, and *Memoirs of a Woman Doctor*.

EVERYWOMAN ROOM A room to celebrate all of the unknown and unnamed women, our mothers and sisters and daughters and grandmothers. There will be an interactive exhibit in this room, where visitors can inscribe the names of women who have been important in their lives. There also will be a wall here honoring the founders and workers of The Women's Building.

LESLIE FEINBERG A transgender, feminist, working-class activist who is a leader in redefining gender and opening political space for the transgender community. She is the author of *Stone Bitch Blues* and *Transgender Warrior*, and speaks widely throughout the United States and internationally.

EMMA GOLDMAN A labor organizer, feminist instigator, anarchist, and communalist, who was an early proponent of reproductive rights. She was deported from the United States as an illegal alien in the early 20th Century.

FANNIE LOU HAMER A Mississippi sharecropper who began picking cotton at the age of six, she was a civil rights pioneer who joined SNCC in 1962 because she could not vote. By 1963 she was SNCC's field secretary and a registered voter. She founded the Mississippi Freedom Democratic Party and led the delegation to the Democratic Convention in 1964. She later led several economic development efforts in the Mississippi delta.

DOLORES HUERTA A founder, with Cesar Chavez, of the United Farm Workers, she is a longtime activist for worker's rights, a leader in the Chicano and Latino communities, and a progressive woman leader in California.

FRIDA KAHLO A Mexican painter who has become a modern icon and legend, and whose work was influenced greatly by her physical and emotional pain and disability. She is best known for her many powerful self-portraits.

HELEN KELLER A blind and deaf feminist and pacifist author, activist, and educator who was an outspoken advocate against discrimination against people with disabilities. A socialist, she spent much of her life delivering speeches on women's rights, equality, and pacifism. She took an unpopular stand against WWI. The author of several books, including *The Story of My Life*, and *Let Us Have Faith*, she won the Pulitzer Prize in 1960.

YURI KOCHIYAMA A Japanese American activist in her 80's who has been living in Harlem since WWII, she is active in the Puerto Rican Independence movement and was a friend of Malcolm X. She is a legendary coalition builder.

QUEEN LILIUOKLANI The last of the Hawaiian monarchs, she resisted increasing U.S. colonialization because she saw its devastating influence on the Hawaiian native population and economy. U.S. corporations overthrew her government in 1895, with Sanford B. Dole as president. She was placed under house arrest, from which she appealed to the U.S. government to no avail. 100 years later the U.S. government made a formal apology to her.

ADA LOVELACE The grandmother of the computer. A 19th Century mathematician who developed the vision for an "analytical engine" that could compose music, produce graphics, and be used for practical and scientific purposes. She wrote a plan for how this engine would calculate Bernoulli's numbers, and her plan is now considered the first computer program in the world.

LAS MADRES DE LA PLAZA DE MAYO A human rights group founded by 14 Argentinian women who, every Thursday for 18 years, have marched in the plaza demanding information about the "disappeared." Many were detained and some assassinated for their actions, but they continued to stand up to the junta who had kidnapped, tortured, raped, and killed their loved ones. Today, with more than 3,000 members and 60,000 supporters, they have started a movement that spread throughout Latin America and the world.

MIRIAM MAKEBA A South African singer and human rights activist who was in exile from apartheid South Africa for 30 years. She sang and spoke internationally to bring worldwide attention to the injustice of apartheid.

WILMA MANKILLER A leader and activist for Native American rights and community improvement. The Primary Chief of the Cherokee Nation from 1979 to 1987, she is active in a wide range of issues, from energy preservation to inter-tribal community relations and development.

CLARA LUZ NAVARRO The founder of Mujeres Unidas y Activas, one of the most vibrant community groups in San Francisco's Mission neighborhood, she has empowered, supported, nurtured and celebrated hundreds of Latina immigrants and their families. She is a leader from within The Women's Building.

QUAN YIN The Goddess of Compassion, a universally loved Chinese and Asian deity. She protects women and grants children to those who want them. She brings souls to the newborns and rain to the earth. A Buddhist bodhisatva, healing goddess, compassionate mother, saint.

ADRIENNE RICH American lesbian feminist poet and essayist who is considered one of the best American poets of all time, she has written more than 22 books since 1951. In 1997, she refused to accept the NEA Medal, saying, "When growing numbers of people are being marginalized, impoverished, scape-goated, and beleaguered, I don't feel I can accept an award from the government pursuing these policies."

ELEANOR ROOSEVELT A diplomat, politician, feminist and communicator who redefined the role of First Lady as compassionate activist. She developed her own radio program, wrote a daily newspaper column, and held many press conferences. After serving as First Lady, she helped draft the UN Declaration of Human Rights.

SADAKO A Japanese girl who was two years old when the atomic bomb dropped on Hiroshima, and was struck with leukemia at age twelve. According to Japanese legend if you fold 1,000 origami paper cranes there will be world peace. She finished 646 by the time she died, and her classmates finished the 1,000. The paper crane has become a symbol of world peace.

HANAH SENESH A young Zionist activist and poet from Palestine who parachuted into Hungary during WWII to save Jews from the concentration camps. She was captured, tortured, and killed by the Nazis. She is a hero to Jews around the world.

GLORIA STEINEM One of the most influential feminist writers and activists in the U.S. she is the founder and consulting editor of Ms. Magazine, a founder of the Ms. Foundation for Women, and author of several books. She travels extensively as a speaker and organizer.

AUNG SAN SUU KYI A peace activist leading a non-violent struggle for democracy in Burma, she is currently living under house arrest in Rangoon. Her party won 80% of the vote in the last election, but the military dictatorship nullified the election. She received the 1991 Nobel Peace Prize and is a powerful symbol of freedom and peaceful resistance in Southeast Asia.

NELLY VELASCO A local youth leader with the Street Survival Project who was an outreach worker to young women on the streets, sex workers, and homeless girls. She died at a young age of a heroin overdose and is loved and terribly missed by her community.

ADOLFINA VILLANUEVA Adolfina was an Afro-Puertorican sharecropper in Pennsylvania who was promised that she could live in her house until she died. When the land switched hands, she was ordered to leave, but refused. She and her children were shot and killed by the police as she stood unarmed in the doorway of her home, and was bulldozed over.

ALICE WALKER The author of 22 books, including *The Color Purple*, she is a Pulitzer Prize and American Book Award winner. She is also a gardener, spiritual explorer, and activist. From the civil rights movement to the women's movement, she acts upon issues of oppression and power. Some of her causes include lifting the embargo on Cuba, and protecting the lives of women and children in Iraq.

THE QUILT: A PATCHWORK OF REMARKABLE WOMEN

In this classroom project each student creates a quilt square honoring a woman and writes the story of her life. The final work of art will inspire and teach other people about the lives of women in America. It will hang in the classroom, in other schools, libraries and public places. A book will accompany the quilt, with the women listed in alphabetical order, and with a statement by each artist identifying the woman, and telling why he/she chose to honor her on this quilt. The beauty of this project is that the teacher provides the framework for the assignment, but each student creates something unique and personal.

Encourage parents to contribute time, skills and materials as much as possible.

Grade: Sixth

Subjects: Social Studies, English, Art

Purpose:

- Inspire and teach students about the lives of heroic women in America
- Develop research, writing and art skills
- Celebrate women contributors to history
- help students understand that heroes are not necessarily famous



Materials needed:

unbleached muslin for the squares, black cotton fabric for framing squares, lots of solid and patterned bits of colorful material, embroidery thread, needles and embroidery hoops, sewing machine, iron, ironing board, letter rubber stamps and ink pad, fabric paints and brushes, design book of patterns for embroidery.

Preparation and directions:

1. Describe the project to the class.
2. Talk about how they might use symbols to represent a person's values and accomplishments.
3. Have students talk about what kinds of women they want to include on the quilt – encouraging as much "inclusiveness" and diversity as possible. Suggestions follow:
 - science, politics, art, social reform, music, sports, literature, journalism, space, law, civil rights, education, humor, medicine,
 - Native American, European American, African American, Asian American, Filipina American, lesbian
 - mothers, grandmothers, sisters, neighbors, teachers

4. Set up stations in the room for measuring and cutting, ironing, learning embroidery stitches fabric painting, etc. Students who are competent in each skill sit near that area to help others.
5. Have students sketch out their plan for the square and explain their intended process to you before they begin. It is helpful if you use masking tape to keep fabric square from moving while you are using fabric paints or pens, and embroidery hoops to stabilize the fabric while sewing.
6. As each square is completed, fix it to the blackboard with masking tape.
7. Discuss with the class how many rows the quilt should have and how many patches for each row.
8. Measure and cut the black fabric. Then sew the patches together into rows and the rows into the final quilt shape.
9. Create a border around the quilt and ask a parent or community volunteer to stitch in the cotton batting and sew on the backing sheet.
10. Have students work together to knot through the front, batting and backing.
11. When students have finished typing written pieces, have them compile the work into a booklet. If possible, reproduce this booklet so each student has a copy. The original hangs near the quilt. Photograph the quilt so each student has a copy of his or her square, plus a photo of the entire quilt.

BLACK HISTORY MONTH AND/OR WOMEN'S HISTORY MONTH

I DREAM A WORLD: PORTRAITS OF BLACK WOMEN WHO CHANGED AMERICA

Brian Lanker. Stewart, Tabori, and Chang, New York, 1989

"Our children are what they are taught just as we are what we eat." Marva Collins

Suggested Grade Level: Middle School

Time: 45 minutes (This activity can be repeated many times.)

Background:

Students need to be acquainted with a wide variety of people in order to learn about heroes and heroism. Part of the task of curriculum on heroism is to introduce students to people they may not meet in textbooks or traditional class lessons. It is important for all students to see themselves represented in curriculum. I like this assignment because it can be a short activity to begin a class or it can be turned into a very long, rich unit. It can be done again and again.

Brian Lanker, a white male photographer, came to realize that in his own "excellent" education he had learned next to nothing about African American women. After reading *The Color Purple*, by Alice Walker, listening to Barbara Jordan speak at a political convention, and conversing with Priscilla Williams, the black woman who helped raise his wife, who was from the South, he realized that this was a terrible loss for him. He decided he had a lot to learn, and he set about finding, interviewing, and photographing seventy-five African American women. His photographs have been displayed in museums from Boston to Los Angeles, and culminated in his book, *I Dream A World*. The women included range from Althea Gibson, Marian Wright Edelman, and Myrlie Evers to Faye Wattleton, Gwendolyn Brooks, and Angela Davis. Many of the women are not famous. Those who are, like Rosa Parks and Coretta Scott King, are shown in a new light. Although they would not define themselves as such, all are heroes, in that they contributed to positive change and showed great courage.

The title, *I Dream A World*, comes from the first line of a poem by Langston Hughes. You may want to find this poem and share it with the class. Also, the poem "I Am a Black Woman," by Mari Evans, includes the following lines:

I
am a black woman
tall as a cypress
strong
beyond all definition still
defying place
and time
and circumstance
aassailed
impervious
indestructible
Look
on me and be
renewed



Alice Walker



Coretta Scott King

Purpose:

- Introduce women to a variety of African-American Women
- Provide opportunities to celebrate the lives of African-American women
- Develop reading, writing and speaking skills.

Assignment:

Set the photographs around the room on tables, desktops, chalkboard, and floor, creating a museum. As students enter the room, ask them to browse through this display and after looking at all photos, ask them to:

1. Choose a photograph you like.
2. Look at it and read the text on the back.
3. Select two facts you learned about the person

After ten or fifteen minutes, ask students to group themselves in triads.

Ask each student to take three or four minutes each to introduce their person to the triad by following these prompts:

1. "I would like to introduce..."
2. "I selected her because..." (She looks like my grandmother, or I love baseball and she has a baseball cap on, I know who she is and admire her, etc.)
3. "I would like you to know..." (Tell the two facts about her life you would like to share.)

Possible follow-up activities:

- Ask students to raise their hands and volunteer "I learned" statements, sharing with the class anything they learned from this activity.
- Use the activity as an introduction to researching, writing about, and celebrating African American women's lives.
- Have students work in pairs to read and write dialogue poems where they explore two points of view about one event.
- Ask students to discuss and write about other people they think are underrepresented or marginalized in the classroom. Make it a class project to find out about these people and celebrate them in some way.

Teacher note: You might buy a hard copy of this oversized book as well as the two paperbacks you cut up for use in the unit. During Black History Month and Women's History Month display it on a bookstand, turning one page each day. This well-loved book is almost always checked out or being perused by one or two students.

PEACEMAKERS

Grades: Eighth

Subjects: Social Studies, English

Time: flexible

Big Ideas:

Peace is more than the absence of war.

Individuals make daily choices that can lead to violence or peace.

Individuals can have a significant impact on the world we live in when they take responsibility.

People and societies can change.

Teacher directions:

- Put one quote about peace on the front board or overhead projector each day. Ask students to spend ten minutes writing in their journals, or talking to a partner, investigating, explaining, and exploring the meaning of the quote. Use any or all of the following prompts:
- Are there any words that need to be defined? What is the speaker trying to say? Put the thought into your own words. Do you agree with this statement? Why or why not? Can you think of any experiences you have had that validate or contradict this idea? What, if any, are the personal implications of this statement? What questions do you have about this statement?
- After individual journal writing, ask students to share their thoughts and insights in small groups or as a whole class. Ask students to think about this idea as they go through their day. Were there any incidents in class or at home that related to this idea?

Research:

- Using the list, People to Know, have students work individually or with a partner to research how these people contributed to peace. What did they do? Why? Did they take risks? If so, what were they? How did their actions impact the world? Feel free to add or delete names from this list. A possible source for this unit is Michael Collopy's Architects of Peace: Visions of Hope in Words and Images (New World Library).
- Using the list, Organizations to Know, have students investigate what contributions these organizations make to society. What, if anything, do these contributions have to do with peace?

Vocabulary:

Using the lists Techniques, Action Words, and/or Terms, ask students to define and explain the terms and apply and use them as they discuss **People and Organizations to Know**. These lists can be used as spelling words and vocabulary assignments.

Art:

Using the Peace Symbols, Abstractions of Peace, and Images of Peace, ask students to draw, make collages, or paint personal interpretations of peace. Display their work on bulletin boards.

QUOTES ABOUT PEACE - STUDENT HANDOUT

All works of love are words of peace.	Mother Teresa
Give Peace a chance.	John Lennon
Peace is the father of friendship.	Nigerian Proverb
If you want peace, work for justice.	Pope Paul VI
When peace has been broken anywhere, the peace of all countries is in danger.	Franklin Delano Roosevelt
Better a straw peace than an iron fight.	Russian Proverb
Peace is rarely denied to the peaceful.	Frederich Schiller
Peace, dear nurse of arts, plenties, and joyful births.	William Shakespeare
God made the world for us to live together in peace and not to fight.	Samantha Smith
God calls us unto the abode of peace.	The Koran
True peace is not merely the absence of tension but is the presence of justice and brotherhood.	Martin Luther King, Jr.
It is possible to live in peace.	Mahatma Gandhi
The securest wall of a town is peace.	French Proverb
When there is peace, God is.	English Proverb
Peace cannot be kept by force. It can only be achieved by understanding.	Albert Einstein
Peace is more difficult than war.	Aristotle
Teach peace, not war.	Bradley L. Winch, Ph. D. J. D. publisher
Since wars begin in the minds of men, it is in the minds of men that the defenses of peace must be constructed.	Unesco Constitution

PEOPLE TO KNOW - STUDENT HANDOUT

Helen Caldicott	Alfred Nobel	Michail Gorbachev
Mahatma Gandhi	Mother Teresa	Jesse Jackson
David Ben-Gurion	Anwar El-Sadat	Chief Seattle
Coretta Scott King	Dag Hammarskjold	Menachim Begin
Dr. Maria Montessori	Rosa Parks	Ella Baker
Nelson Mandela	Albert Schweitzer	Desmond Tutu
Andrei Sakharov	Jane Addams	Linus Pauling
Lech Walesa	Susan B. Anthony	Cesar Chavez
Eleanor Roosevelt	Jimmy Carter	Emma Goldman
Medger Evers	Julia Butterfly Hill	Golda Meir
Cinque	Cecil Williams	Maya Lin
Dalai Lama	Helder Camara	Dorothy Day
Rachel Carson	Colin Powell	Linus Pauling
Maya Angelou	Archbishop Desmond Tutu	Robert Kennedy
Rachel Carson	Elie Wiesel	Thich Nhat Hanh

ORGANIZATIONS TO KNOW

Green Peace	Sierra Club	Project Open Hand
Peace Corps	Vista	Teach for America
Unicef	Unesco	Shanti
Zen Hospice Center	PAWS	United Nations
American Civil Liberties Union	Global Women's Council	Amnesty International
NAACP	Friends of the Urban Forest	Neve Shalom
Corrymeela	International Court of Justice	N.O.W.
SPCA	La Casa de Las Madres	Glide Memorial Church
Holocaust Museum	The Names Project	
Mother Teresa's Home for Abandoned Children		

TECHNIQUES

mediation	intervention	dialogue	marching	negotiation
pacifism	protesting	boycott	treaty	solidarity
prayer	disarmament	campaign	oratory	desegregate
sit-ins	amnesty	diplomacy	economic sanctions	
conscientious objector				

TERMS

brotherhood	advocates	racism	rally	love	terrorism
militarism	slogan	détente	coalition	sexism	apartheid
peace	justice	activist	conflict	equal	pacifist
resolution	rights	global community		non-violence	

PEACE SYMBOLS - STUDENT HANDOUT

When there is peace, God is. English Proverb

dove

peace pipe

handshake

olive branch

candles

hands joined round the world

white flag

seagull

ACTION WORDS

negotiate, talk, discuss, protest, intervene, pacify, mediate, listen, agree, disagree, forgive, apologize, pray, advocate, disarm, demonstrate, befriend, ally, consensus

ABSTRACTIONS OF PEACE

acceptance, trust, awareness, compassion, honor, diversity, harmony, allowing, abundance, unity, wholeness, love, communication, adaptability, stewardship, integrity, courage, thoughtfulness, calm, joy, respect, security, serenity, stillness, oneness, humor, understanding, alignment, synthesis.

IMAGES OF PEACE

people holding hands in a circle, parent and child, silence in forest, sunrise, sunset, fertile landscape, home, contented face, people laughing, family around a table, child sleeping, pictures of water

TOPICS

suffrage

environment

civil rights movement

land mine disarmament

child labor

domestic violence

immigration

grass roots organizations

abolition

labor movement

apartheid