

IN SEARCH OF HEROES: AN AMERICAN JOURNEY

THE HEROISM PROJECT



ELEMENTARY SCHOOL CURRICULUM



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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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*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



In Search of Heroes: An American Journey

The Heroism Project

Overview

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

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

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.

EDUCATIONAL 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.

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 heroes in their own lives. They have been designed to be flexible. The format of the Greek Mythology unit, for example, can be applied to African, Native American, Asian, Hebrew or 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.

Numerous stories and examples of heroism from real life will be used, repeatedly asking core questions such as: What is a hero? Does a hero always have to be in danger? Can a hero be very young? Very old? Is a person a hero all the time? To all people? Are there differences between a hero, a role model, or a mentor? Using popular culture as examples, we will provide students with tools to analyze how media affects our knowledge and views of heroes and heroism.

Building on their interests, talents, and strengths, students will produce curriculum on heroes through a choice of vehicles such as murals, comic books, drama, music, dance, poetry, rap, photography, dioramas, board games or other student choices.

This curriculum will provide a journey whereby each student discovers himself or herself as storyteller, artist, and/or writer. The ultimate goal is to help all students recognize, claim and act upon the hero within.

This guide includes both background information for you and activities to do with your class. It is important for you — facilitators and teachers — to choose a theme as a way to focus instruction while using the unit. Choose the activities you want to do from among those suggested — based on your knowledge of your students, the time you have available and the theme you have chosen for each unit.

After two introductory activities, these materials begin with a study of traditional heroes of western culture in the *Greek Mythology* unit and progress 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 *American Biographies* unit is designed to broaden student notions of who heroes are. Students will see themselves mirrored in terms of their culture and gender and also be introduced to people who are different. 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 *Quilt* and the *Puppet Show*, 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 uses.

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 or to improve their conduct and relationships with others, without giving them information on what that entails. 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 took risks and took action to better our world.

Each of these units can be used alone or in a thematic study of heroism. The *Peacemakers* unit, for example, might be selected as the theme for December, replacing or supplementing activities with a religious orientation. It can be incorporated into an interdisciplinary curriculum — including lessons in Language Arts, Social Studies and art.

LOCAL HEROES

Grade: First through Fifth

Objectives:

- Become sensitive to things needed in 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
- Complete a project
- Evaluate the successes and failures of the completed project
- Develop community-building skills

Suggested time:

1-2 weeks (some not during class time)

Preparation:

- Copy Student Handouts.

Introduction:

Before you distribute 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.

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 Hero 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: HOW DID IT GO?

STUDENT HANDOUT

Fill this out with your group.

1. Describe your classroom project?
2. What did your group do?
3. What was the most difficult part of the project?
4. What was the best part of the project?
5. Would you do something like this again? Why or why not?

BECOME A SUPER HERO

Grade: First through Fifth

Purpose:

- Empower students by having them envision selves as super heroes
- Think about how one person might make a difference
- Encourage positive fantasies/ visualizations
- Consider how people in 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, movies, cartoons 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.

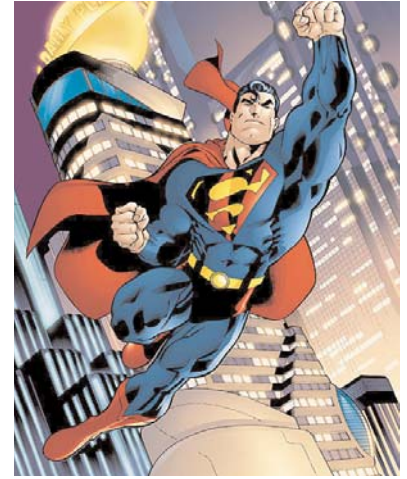
BECOME A SUPER HERO

STUDENT HANDOUT

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

Answer the following questions:

1. What Super Hero do you most admire? Why?
2. If you were a Super Hero, what would be your name?
3. What would be your super power or powers?
4. What kind of things would you do with this power or gift?



Use separate paper for the next two parts:

5. Write a story or make a comic book describing a day in your life as a Super Hero.
6. If you write a story, draw a picture of yourself to go along with it that shows you in your Super Hero uniform.

THE HERO'S JOURNEY: BIOGRAPHIES

Grade: Fifth (can be adapted for younger grades)

Subjects: Social Studies, Language Arts, Art

Purpose:

- Introduce students to male and female multicultural heroes
- Explain notion of Joseph Campbell's "Hero's Journey" and have students apply the concept to their study of American biographies and history
- Expand students' notions of who heroes are
- Allow all students to see themselves reflected as heroes
- Develop research, writing and art skills

Time: 1-2 weeks

Preparation:

- Run off copies of Student Handouts
- Distribute *Heroes Journey Biography List* and ask students to think about their choice.
- Pass around the *Hero's Journey Biographies Sign-up Sheet* and have students select their "hero."
- Create a "Hero's Corner" of resources
- See preparation and materials list for *Soap Bottle Sculptures* art project.

Day One:

- Introduce biography project. Explain that a biography is writing about someone else's life. ("bio" means "life" and "graph" means "write")
- Ask students to define a hero. List responses.
- Discuss heroes and heroism with the class. What makes a person a hero? What does a hero do? Can anybody be a hero? What are the personal qualities of a hero? Who are your heroes? (List on board.)
- Distribute Student Handout, *The Hero's Journey* and discuss the stages with the class.
- Read or tell *Tecumseh's Story* as an example of a hero's journey (see attached text).
- Hand out diamond diagram of *Tecumseh's Hero's Journey* and put a copy in the overhead projector. Guide students through a discussion of the cycle:

What was everyday life for Tecumseh? What was the call to adventure? What were his obstacles or challenges? Who were his helpers? What was his high adventure? What was the gift? How was his world transformed?

Emphasize that this is like their assignment in that we did not tell Tecumseh's whole life story, but only a part that showed how he was a hero. Encourage them to use the baseball diamond diagram as a guide to help them identify and label the parts of the hero's journey in their person's life.

- Tell them that they will each read about a different person and then report back to the class whether or not they were able to find aspects of the hero's journey in that person's life story.

- After students have chosen their “hero” to research, distribute *Biography Assignment Student Handouts*.
- Introduce the resources on display in the *Hero’s Corner* (see Bibliography for suggested books).
- Ask students to brainstorm additional resources for research. When they have finished, add any that were not mentioned, such as internet search, videos (documentary or biographical films), local libraries, encyclopedia, personal interviews, etc.)
- Review research techniques of notetaking, recording bibliographical data, selecting important details and writing in one’s own words.
- Begin research. Begin sculptures (see *Soap Bottle Sculptures*).
- Pass out copies of *Journal Assignment* and *Home Activity* and ask students to complete these tasks by the end of the week.

Days Two through Six:

- Students should work independently and in small groups collecting data, taking notes and writing first and second drafts. Continue art project.

Day Seven:

- Final papers are due. Art projects are due. Allow time for students to read their papers and present their sculptures to the class.
- Display papers on bulletin board.
- Display labeled sculptures on art table.
- Ask students to discuss their Journal Assignment on Heroic Qualities and the Home Activity Adult Interviews.
- Collect the papers to review.

BIBLIOGRAPHY AND RESOURCES:

African Americans Who Made A Difference, Bread & Roses, 330 West 42nd Street, New York, NY 10036 (1-800-666-1728)

Altman, Susan; *Extraordinary Black Americans: From Colonial to Contemporary Times*. Children's Press, Chicago, 1989.

Asian American Women of Hope. Bread & Roses Distribution Center, P.O. Box 1154, Eatontown, NJ 07724, (1-800-666-1728)

Avery, Susan and Linda Skinner. *Extraordinary American Indians*. Children's Press, Chicago, 1992.

Bruchac, Joseph. *Lasting Echoes: An Oral History of Native American People*. Avon Books, New York, NY. 1997.

Latina Women of Hope. Posters and study guides. Bread & Roses Cultural Project, 330 West 42nd Street, New York, NY 10036, (212) 631-4565.

Bread & Roses Cultural Project, 330 West 42nd Street, New York, NY 10036, (212) 631-4565.

Morey, Janet Nomura and Wendy Dunn, *Famous Asian Americans*. Cobblehill Books, Dutton, New York, 1992.

Morey, Janet Nomura and Wendy Dunn, *Famous Hispanic Americans*. Cobblehill Books, Dutton, New York, 1996.

Morey, Janet Nomura and Wendy Dunn, *Famous Mexican Americans*, Cobblehill Books, Dutton, New York, 1989.

THE HERO'S JOURNEY BIOGRAPHY LIST

STUDENT HANDOUT

Here is a list of people you may or may not know. You are going to find out about their lives, write papers and create sculptures that tell about them and celebrate their accomplishments and share your papers and sculptures with the class. Use the sign-up sheet to choose one person.

MALES

NATIVE AMERICANS

Sequoya (Cherokee)
Pontiac (Ottawa)
Chief Joseph (Nez Perce)
Geronimo (Apache)

HISPANIC AMERICANS

Cesar Chavez (Pres., United Farm Workers)
Jaime Escalante (teacher)
Roberto Goizueta (CEO Coca Cola)
Dan Sosa, Jr. (Justice, Supreme Court)

ASIAN AMERICANS

Daniel K. Inouye (US Senator)
An Wang (inventor, Wang lab.)
Samuel C.C. Ting (Physicist, Nobel Prize)
Michael Chang (tennis champion)

EUROPEAN AMERICANS

Thomas Jefferson
Thomas Paine
Ben Franklin
John Muir (environmentalist)

AFRICAN AMERICANS

Frederick Douglass (abolitionist)
Booker T. Washington (Educator)
Marcus Garvey (Orator, Black Nationalist)
W.E.B. DuBois (author, editor)

FEMALES

Mary Jemeson (Blue Jacket)
Sacajawea (Shoshone)
Sarah Winnemucca (Paiute)
Ada Deer (Menomonie)

Dolores Huerta (V Pres., United Farm Workers)
Antonia Novella (US Surgeon General)
Sandra Cisneros (author)
Katherine Davalos Ortega (US Treasurer)

Maya Lin (architect)
Yuri Kochiyana (political activist)
Dr. Phua Xiong (Hmong doctor in US)
Youn Shin (founder, AIWA)

Abigail Adams (women's rights advocate)
Jane Addams (founded Hull House)
Maria Mitchell (astronomer)
Elizabeth Cady Stanton (suffragist)

Sojourner Truth (abolitionist, women's rights)
Ida B. Wells (journalist, anti-lynching)
Mary McLeod Bethune (educator, activist)
Fannie Lou Hamer (civil rights worker)

THE HERO'S JOURNEY BIOGRAPHY

SIGN-UP SHEET

Write your name next to the person you would like to research and write about

NATIVE AMERICAN MALES

Sequoya (Cherokee)

Pontiac (Ottawa)

Chief Joseph (Nez Perce)

Geronimo (Apache)

NATIVE AMERICAN FEMALES

Mary Jemeson (Blue Jacket)

Sacajawea (Shoshone)

Sarah Winnemucca (Paiute)

Ada Deer (Menomonie)

HISPANIC AMERICAN MALES

Cesar Chavez (Pres. UFW)

Jaime Escalante (teacher)

Roberto Goizueta (CEO Coca Cola)

Dan Sosa, Jr. (Justice, Supreme Court)

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Dolores Huerta (VP UFW)

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Daniel K. Inouye (US Senator)

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Samuel C.C. Ting (Physicist, Nobel Prize)

Michael Chang (tennis champion)

ASIAN AMERICAN FEMALES

Maya Lin (Architect)

Yuri Kochiyana (political activist)

Dr. Phua Xiong (1 of 8 Hmong doctors in US)

Youn Shin (founder, AIWA)

EUROPEAN AMERICAN MALES

Thomas Jefferson

Thomas Paine

Ben Franklin

John Muir (environmentalist)

EUROPEAN AMERICAN FEMALES

Abigail Adams (advocate for women's rights)

Jane Addams (founded Hull House)

Maria Mitchell (astronomer)

Elizabeth Cady Stanton (suffragist)

AFRICAN AMERICAN MALES

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Sojourner Truth (abolitionist, women's rights)

Ida B. Wells (journalist, anti-lynching)

Mary McLeod Bethune (educator, activist)

Fannie Lou Hamer (civil rights worker)

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.

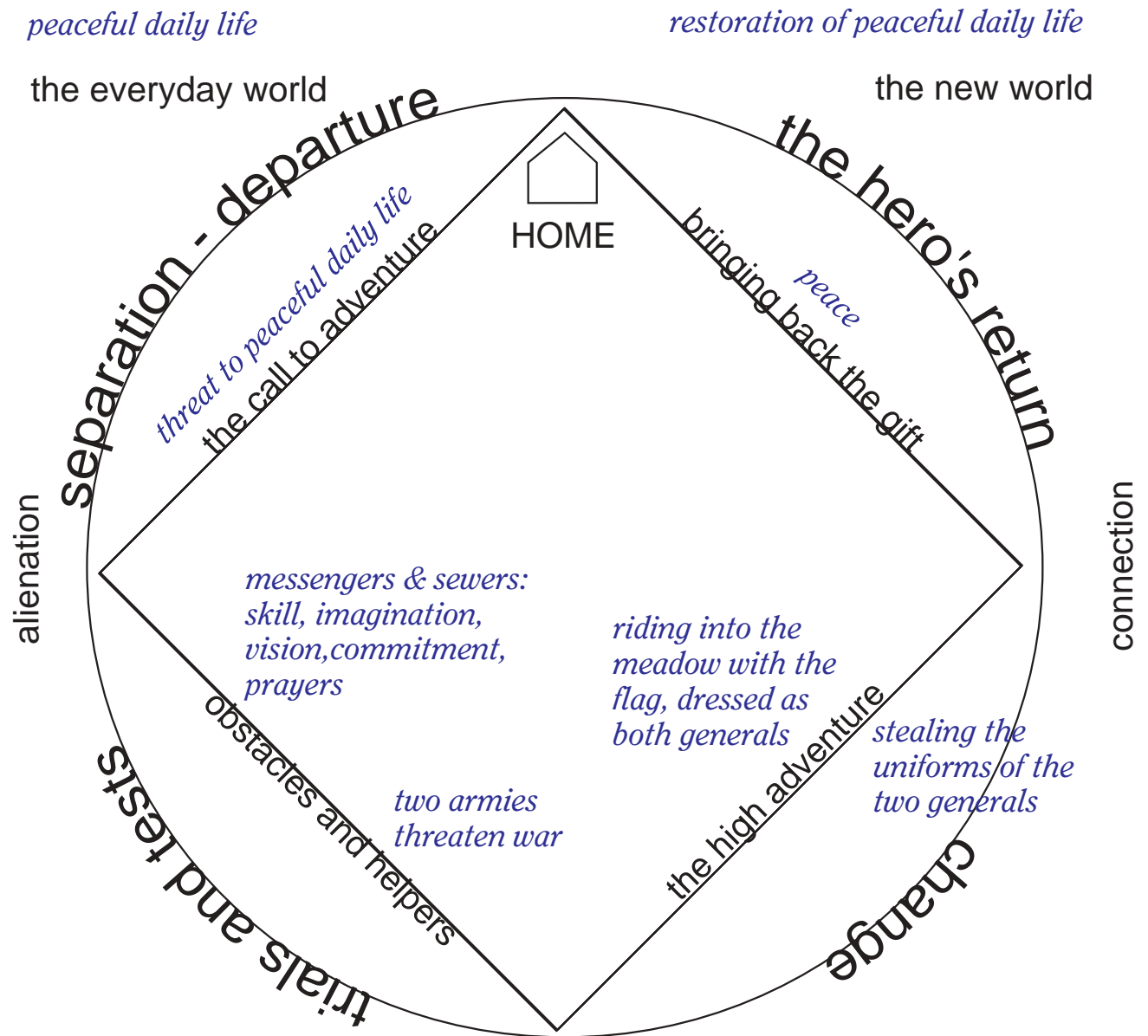
Each messenger returned shortly thereafter with the clothes of both generals. Tecumseh called some of the women from his tribe together. He gave them instructions. "Cut these clothes in half and then sew opposite sides together, so I will have an outfit that is half British and half American." The women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

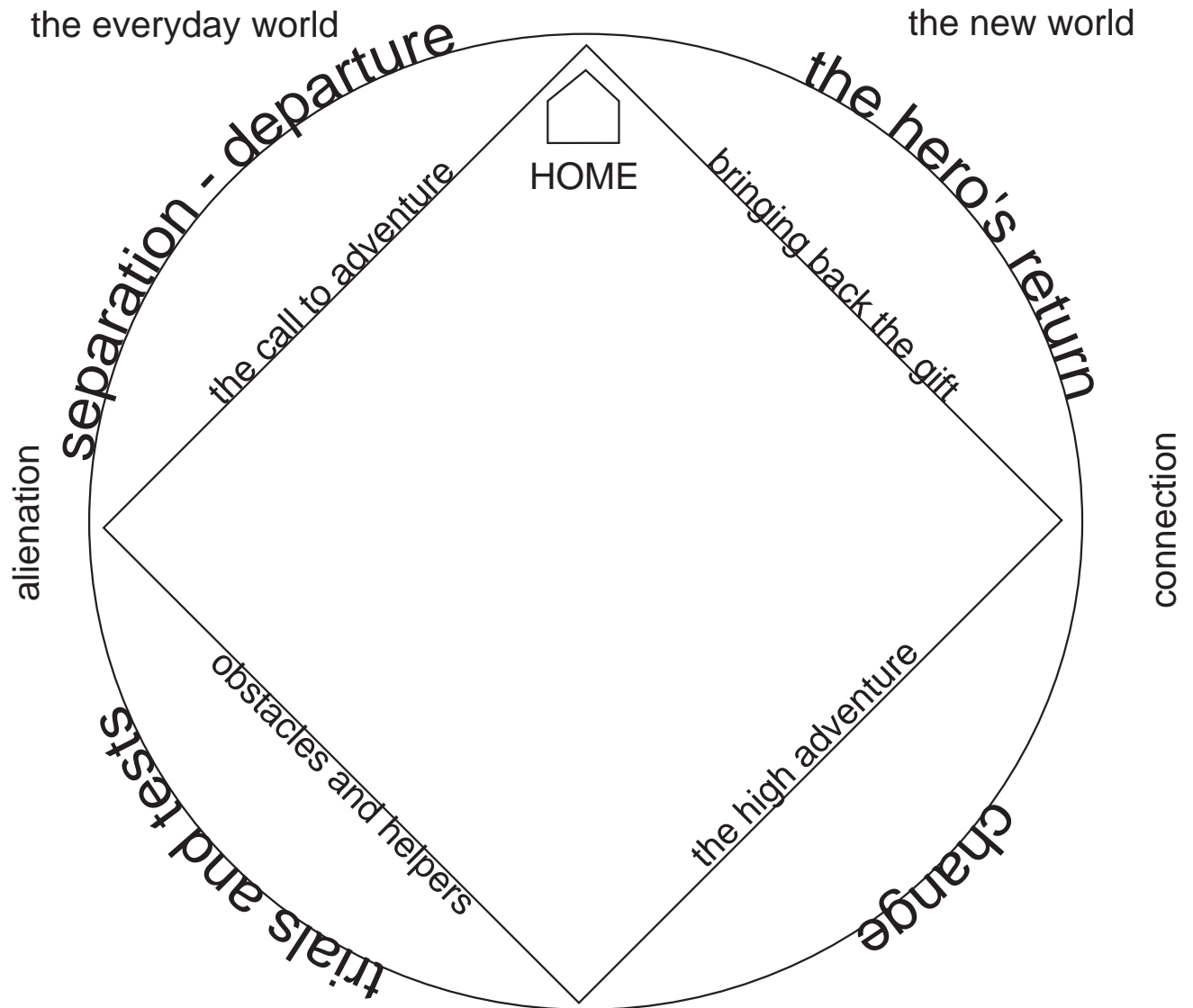
TECUMSEH'S HERO'S JOURNEY

DIAGRAM



THE HERO'S JOURNEY DIAGRAM

STUDENT HANDOUT



BIOGRAPHY ASSIGNMENT

STUDENT HANDOUT

Directions:

You are going to find out about _____ and write a one-page paper telling about your subject's life.

- Choose details that show how and why he or she is a hero.
- Tell about actions and accomplishments that might inspire others.
- Include any hardships or obstacles that had to be overcome.
- Explain the symbol you chose to put on your sculpture. Why did you choose it? What does it represent?

Hints to help your research:

- Use at least three sources. Only one source can be an encyclopedia article, one can be from an internet search, one can be from a film or video and one or more source can be books. Look for books in the classroom and school library.
- List your sources in alphabetical order in a bibliography at the end of your report. An example follows:

EXAMPLE BIBLIOGRAPHY

Morey, Janet Nomura and Wendy Dunn. Famous Hispanic Americans, Dutton, New York, Cobblehill Books, 1996.

Yarbro-Swift, Diane and Lynda Tredway. Women of Hope: African Americans Who Made A Difference, Bread and Roses, New York, 1994.

JOURNAL ASSIGNMENT: HEROIC QUALITIES

STUDENT HANDOUT

List the personal qualities of the person in your biography that make him or her a hero, such as perseverance, strength, vision, ability to overcome obstacles, unselfishness, generosity, wisdom, self-sacrifice, etc.

List some of your own personal qualities:

Choose one of the qualities from your personal list that is also on the first list. Think about a specific time when you displayed this quality. For example, was there a time when you showed perseverance? Generosity? Write a journal entry about this time. Be specific. Where were you? Who were you with? What happened? What did you do? How did you feel about this incident? Why is this an example of (quality) _____?

HOME ACTIVITY: ADULT INTERVIEW

STUDENT HANDOUT

Ask a parent or other adult to listen to you read your biography aloud. Share your journal entry where you describe a time you displayed a heroic quality. Ask the adult to tell you about a time when when they also showed one of these qualities.

Person's Name: _____

Heroic quality:

Describe incident:

Your response to this story:

SOAP BOTTLE SCULPTURES

ART ACTIVITY

Grade: Fifth ((can be adapted for younger grades)

Subjects: Social Studies, Art

Description:

This activity can be used at the same time or as a culminating project for the *Hero's Journey Biography* unit. Students are to construct soap bottle sculptures to represent the person in their biographies. Each sculpture should have one object or symbol which represents something important about the subject.

Time: one week

Materials:

a funnel
1 plastic liquid detergent bottle for each student.
sand, gravel, or beans for weight (about 1/2 cup per student)
newspapers
masking tape
toilet paper
flour & water paste (add clove oil or mint to prevent molding)
or use wheat paste from art store.
white acrylic paint for primer (not tempura, which will bleed through)
water colors or tempura paint (no felt tip pens) and brushes
black construction paper

Directions:

1. Using scissors or a knife, the teacher or other adult punches holes in the detergent bottles by making an "x" and twisting where arm sockets would occur.
2. Remove top from detergent bottle. Pour gravel (or sand or beans) up to one or two inches from bottom. This will weight your sculpture and make it easier to handle.
3. To construct arms, tear newspaper across, not lengthwise. Use one single sheet for each pair of arms. Roll tight! This makes the arms the proper length, including hands.
4. Roll newspaper tightly and wrap with masking tape. This makes the arms more flexible.
5. Feed these newspaper arms through the two holes until arms are of equal length.
6. For the head, crunch and crumble some newspaper until it is about the size and shape of a walnut. Twist the bottom part into a neck-like extension that will fit into the soap bottle like a stopper.
7. Plug the head into the bottle. Use masking tape to secure it by putting long strips up and over head on all four sides, then wrap more tape around the neck.
8. Tear strips of newspaper lengthwise to use for molding. Use newspaper and paste to cover "body" part of sculpture.
9. Position arms and hands. Make object to be used as symbol and attach.
10. Move to paper towel layer for finishing.

11. Use toilet paper for small finishing details, such as nose, chin and forehead. (Note that students do not have to make round balls for eyes.)
12. Paint sculpture with white acrylic paint for primer.
13. Paint sculpture with watercolors or tempura. Paint on facial features, clothes, finishing details.
14. Fold black construction paper into triangle-like nameplates.
15. Type names of heroes on computer, cut into strips, glue onto nameplates.
16. Display hero sculptures with nameplates placed appropriately for proper identification near bulletin board displaying written biographies, if possible.
17. Have students present their sculptures and read their biographies to the class.

THE HERO'S JOURNEY: AUTOBIOGRAPHIES

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

Joseph Campbell

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

Helen Keller

"History is your own heartbeat."

Michael J. Harper

Grade: Fifth (can be adapted for younger grades)

Subject: Language Arts

Purpose:

- Review 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 unit

Preparation:

- Duplicate the Student Handout diagramming the hero's journey.
- Have students' writing folders available.

Day one:

- Pass out the Student Handout on the hero's journey and review the cycle:
 - 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, elixir theft)
 - Takes flight (rescue, threshold struggle, resurrection)
 - Returns to ordinary life with boon (wisdom, elixir) to share.
- Discuss the handouts as a way of looking at the hero's journey in terms of a baseball diamond.

- Explain that while Joseph Campbell explained 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 don't find pieces that work with this interpretation, they may write new pieces.

Topics to consider:

- **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 you like after the experience? What had changed? What caused the change?
- **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?

AUTOBIOGRAPHICAL WRITING PROMPTS

STUDENT HANDOUT

Use these suggestions for Journal Writing Homework assignments. Choose from these first drafts when deciding how to organize your autobiography.

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

I DREAM A WORLD: BLACK HISTORY AND/OR WOMEN'S HISTORY MONTH UNIT

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

I Dream a World, Portraits of Black Women Who Changed America

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

Grade: Fifth

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

Background for teacher:

- In order to learn about heroes and heroism, students need to be acquainted with a wide variety of people and see themselves represented in curriculum. This unit introduces people they may not meet in textbooks or traditional lessons. This can be a short activity to begin a class or a very long, rich unit. It can be done again and again.
- Brian Lanker, a white male photographer, found that his "excellent" education had taught him very little about African-American women. After being inspired by reading *The Color Purple*, by Alice Walker, hearing Barbara Jordon speak and talking with Priscilla Williams, the black woman who helped raise his wife, he set about finding, interviewing and photographing 75 African-American women. His photographs culminated in his book, *I Dream A World*. The women included range from Althea Gibson and Myrlie Evers to Faye Wattleton 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.

Preparation:

- Buy two paperback copies of *I Dream A World*, by Brian Lanker. Cut out each page and glue them back to back, so the photograph is on one side with the accompanying text on the back. (You need two copies for this because the text is not printed on the back of the photo.) If possible, laminate for protection. Though you may hesitate to deface a book, in this case, it's worth it.
- 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

- 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 they 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.
- Taking three or four minutes each (teacher can keep time), ask each student 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, or I liked the tree she's sitting in.)
 3. "I would like you to know . . . " (Tell the two facts about her life you would like to share.)

There are many possible ways to follow-up this activity.

- 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 want to buy a hard copy of this oversized book as well as the two paperbacks to cut up. During Black History Month and Women's History Month display it on a bookstand, turning one page each day. You will find this well-loved book often checked out of your classroom library.

WOMEN'S HISTORY MONTH: HERO PUPPET SHOW

Grades: Fourth or Fifth

Purpose:

- Introduce students to multicultural, international female heroes
- Develop storytelling, oral presentation and dramatic skills
- Develop artistic, active listening skills

Preparation:

- Collect or buy 10-12 copies of *Heroines: Great Women Through the Ages*, written and illustrated by Rebecca Hazell, Abbeville Press, 1996.
- Collect art supplies for making puppets.
- Choose whether to assign and teach one puppet-making technique or to have a variety of techniques for students to choose from.
- Possible puppet-making ideas include:
 - Draw faces and bodies of characters on paper, cut out and paste on popsicle sticks.
 - Use light bulbs for heads, cover with paper mache, paint faces.
 - Use empty toilet paper rolls to create finger puppets.
 - Use old socks to slip on hand, sew fabric, buttons, etc to make faces.

Directions:

- Divide class into groups of 3 or 4
- Give each group a copy of the book
- Assign, or have each group choose, a heroine:

Agnodice, Greece, 450-300 BC	Harriet Tubman, United States, 1784-1884
Lady Murasaki Shikibu, Japan, 978-1015 BC	Marie Curie, Poland/France, 1867-1934
Eleanor of Aquitaine, France, 1122-1204	Anna Akhmatova, Russia, 1889-1966
Joan of Arc, France, 1412-1431	Madame Sun Tat-Sen, China, 1893-1981
Queen Elizabeth I, England, 1533-1603	Amelia Earhart, United States, 1897-1937
Sacagawea, United States, 1784-1884	Frida Kahlo, Mexico, 1907-1954
- The task of each group is to:
 - Read the story
 - Rewrite the story as a drama, (no more than six characters at a time, one per hand)
 - Make puppets to represent the characters
 - Assign parts
 - Rehearse the performance
 - Present the story of the heroines life via a puppet show.
- This can also be a "Judy Chicago" Dinner Party for fourth through sixth grades, where students create a plate to represent their hero and invite other classes to see the completed table with all their settings.

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: Fourth, Fifth

Subjects: Social Studies, Language Arts, 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.

DECISION MAKING

Grade: Fifth (can be adapted for younger grades)

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 and distribute Student Handouts.
- Read and discuss the Student Handouts Decision-Making Model, the Decision Making System and Common Decision-Making Strategies in class.

BRAINSTORMING: IDENTIFYING PROBLEMS OR POTENTIAL PROBLEMS

1. Ask students to brainstorm a list of topics 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.
2. 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. Have them share their process with the class.
3. 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 your best friend makes new friends and doesn’t want to include you?
- What if your best friend is making unwise or harmful decisions?
- What if your friends want you to do something you don’t want to do? What if two of your best friends are fighting?
- What if you got invited to two parties at the same time?

SAMPLE ASSIGNMENT:

- With a collection of stories, a book of mythology, or a book of heroes/heroines, use the handouts to map the decisions made by the characters.

IDENTIFYING PROBLEMS 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

Examples:

- What if your best friend makes new friends and doesn't want to include you?
- What if your best friend is making unwise or harmful decisions?
- What if your friends want you to do something you don't want to do?
- What if two of your best friends are fighting?
- What if you got invited to two parties at the same time?

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.

SOME COMMON DECISION-MAKING STRATEGIES

FATE: Letting outside forces decide.

IMPULSIVE: Choosing the first thing that comes to mind with little or no consideration of the consequences.

FOLLOWER: Following the recommendation of others.

PUTTING THINGS OFF: Postponing thought and action.

AGONIZING: Accumulating so much information that one worries and feels overwhelmed.

INTENTIONAL: Making a plan that leads to a solution that feels good and seems smart.

INSPIRATIONAL: Can't explain it, it just feels right.

STUCK: The decider knows what to do but can't seem to get started.

DESIRE: Choosing the alternative that could lead to what you want most, regardless of risk.

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

SECURITY: Choosing the alternative that is least risky but will bring you some success.

SYNTHESIS: Choosing the alternative brings you what you want and that can succeed.

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

DECISION-MAKING MODEL

STUDENT HANDOUT

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.** Describe the problem which needs a decision.
2. **Consider All Alternatives.** Brainstorm possible ways to resolve the problem. List 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.
4. **Consider Family and Personal Values.** 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. 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. Consider whether each alternative is consistent with your personal and family values.
5. **Choose One Alternative.** Evaluate to make sure you have covered all steps thoroughly. Choose one.
6. **Take Action.** 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.)

DECISION-MAKING MODEL

STUDENT HANDOUT

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.**
- 2. Consider All Alternatives.**
- 3. Consider the Consequences of Each Alternative.**
- 4. Consider Family and Personal Values.**
- 5. Choose One Alternative.**
- 6. Implement the decision.**
- 7. Evaluate the Outcome.**

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

MORAL DEVELOPMENT

Grade: Fifth

Subject: Language Arts

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 *Stages of Moral Development* student handout
- Assign and complete literature readings (such as *Harry Potter* for elementary school and middle school, *Great Expectations*, *Macbeth*, *Ivanhoe*, *Huckleberry Finn* or *The Crucible* for secondary school.)

To the teacher:

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

Using Kohlberg With Characterization, Mary Langer Thompson, Louisville High School, Woodland Hills, California, and

Free to Choose: A Motive Awareness Plan and Casebook, Mary Langer Thompson (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	The Dursleys	Sirius
Percy	Voldemort	Ron Weasley	Gilderoy Lockhart
Draco Malfoy	Professor Dumbledore		

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.

STAGE ONE: AUTHORITY.

Right is simply what a parent, a teacher, or a policeman tells us is right. We act out of fear of punishment or because we want something in return for our actions. (People from history at this stage are Hitler, the Ayotola, and Jim Jones.)

STAGE TWO: ASSOCIATION.

We act for the approval of our companions, partners, or friends. (Peer group pressure, typical middle school behavior, corporate morality.)

STAGE THREE: LAW AND ORDER.

What is right is what the law says. The law is more important than our own desires for reward or approval. (The Ten Commandments.) 80% of adults over 30 reach and stay at this stage.

STAGE FOUR: PRINCIPLES.

This is the highest stage. Morality is based on principles (truths or “higher” laws) that could apply to all people of the world. Examples are the Golden Rule, justice, fairness, equality, respect for all people. (Examples from history include Thomas Jefferson, Gandhi, Cesar Chavez, Socrates, Sadat, Martin Luther King) About 20% of the population reach this stage.

NOT FOR HARRY POTTER ONLY

THE MULTIPLE INTELLIGENCE APPROACH TO HEROISM

Grade: Fourth or Fifth (can be adapted for younger grades)

Subject: Language Arts, 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.

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.
- Construct a *Literature Cube*. (See unit)
- 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.



Description:

A project cube is a way to visually present information about your book in three-dimensional format. On the five sides of a cube you will put pictures and words that will tell other people about the book. It will not tell them the plot of the book, but it will be descriptive enough to interest them in reading the book themselves.

Materials:

construction paper or cardboard scissors glue colored pens or markers.:

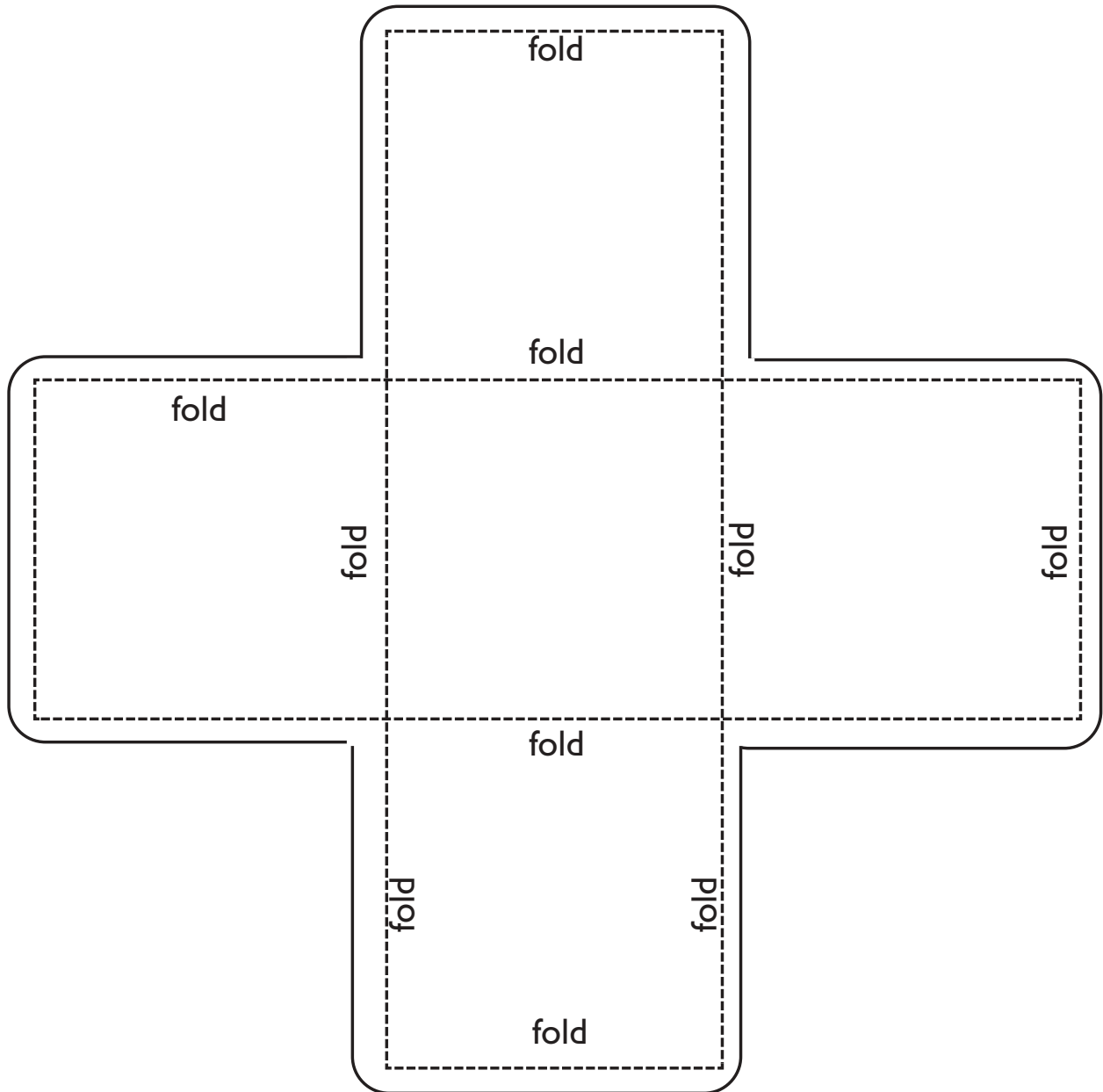
Directions:

1. Choose one of the Harry Potter books or another book with a hero to read. As you read it, write down words that describe the mood of the book and the message you think the author is trying to get across to the reader.
2. Plan what you will put on the five sides of your cube. On one panel write your name and the title and author of the book you chose. On the other four sides write: a. the personal qualities of the main character that make him a hero; b. the people who helped the hero and the obstacles faced by the hero; c. a summary of the hero's journey or a drawing of a pivotal event; and d; the gift or boon the hero brings back to the community.
3. Make a square that measures at least five inches on a side. Cut out the square. Use this as a guide to cut out five squares in an arrangement like the drawing. Add flaps on the edges.
4. Transfer your drawings and writings onto the sides of the cube.
5. Glue the sides of the cube together.
6. Display in class.

LITERATURE CUBE TEMPLATE

STUDENT HANDOUT

Build the template with each side of the cube at least 6" long.



PEACEMAKERS

Grades: Fourth or Fifth (can be adapted for younger grades)

Subjects: Language Arts, Social Studies

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.

Writing:

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 to Know* 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

Helen Caldicott
Mahatma Gandhi
David Ben-Gurion
Coretta Scott King
Dr. Maria Montessori
Nelson Mandela
Andrei Sakharov
Lech Walesa
Eleanor Roosevelt
Medger Evers
Cinque
Dalai Lama
Rachel Carson
Maya Angelou
Rachel Carson

Alfred Nobel
Mother Teresa
Anwar El-Sadat
Dag Hammarskjold
Rosa Parks
Albert Schweitzer
Jane Addams
Susan B. Anthony
Jimmy Carter
Julia Butterfly Hill
Cecil Williams
Helder Camara
Colin Powell
Archbishop Desmond Tutu
Elie Wiesel

STUDENT HANDOUT

Michail Gorbachev
Jesse Jackson
Chief Seattle
Menachim Begin
Ella Baker
Desmond Tutu
Linus Pauling
Cesar Chavez
Emma Goldman
Golda Meir
Maya Lin
Dorothy Day
Linus Pauling
Robert Kennedy
Thich Nhat Hanh

ORGANIZATIONS TO KNOW

Green Peace
Peace Corps
Unicef
Zen Hospice Center
American Civil Liberties Union
NAACP
Corrymeela
SPCA
Holocaust Museum
Mother Teresa's Home for Abandoned Children

Sierra Club
Vista
Unesco
PAWS
Global Women's Council
Friends of the Urban Forest
International Court of Justice
La Casa de Las Madres
The Names Project

Project Open Hand
Teach for America
Shanti
United Nations
Amnesty International
Neve Shalom
N.O.W.
Glide Memorial Church

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

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

GREEK MYTHOLOGY

Grade: Fourth or Fifth

Purpose:

Acquaint students with Greek Mythology and develop skills in the following areas:

- 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

Suggested time: Six weeks (see suggested time frame on page 4)

This unit can be used in many ways. Following is a suggested calendar/timeline for a six-week unit. Adapt this calendar to your time frame and class needs.

Introduction:

As they research, write, prepare, carry out and critique oral presentations several times in the course of this unit, students develop and improve important skills. The assignments are structured to enable them to play the roles of teacher and student with their peers.

This unit ties into the heroes theme in several ways. First, the subject matter teaches students about Greek Mythology, which is where the word “hero” originates. Heroes were people, who demonstrated extraordinary courage or bravery, or beings of godlike prowess and beneficence, who dedicated themselves to serve the goddess Hera.

Second, the pedagogy of the unit helps students discover the hero within. By encouraging fifth graders to try on the personas of mythic deities, heroes and creatures — like they might try on the jacket of an admired relative — they observe how these archetypal characteristics fit their budding adult personalities. Some teachers believe students should select which deity or hero they will be, but I find that then everyone wants to be the two or three gods or heroes they already know and then feel disappointed if they don’t “get” Zeus or Achilles. Better to dispense them wisely. The observant, sensitive teacher will assign the deities and heroes the way a doctor might write prescriptions. For example, Heracles, the strongest man in the universe, might be assigned to the boy in the class who could use a little physical prowess. Athena, goddess of wisdom, might be assigned to a wise young girl or to a girl in need of some wisdom. Sometimes the jacket will fit, sometimes the student will have to grow into it. Ares, god of war, could go to the class bully or to the child who needs to feel a little triumphant strength. I remember assigning Apollo to an African American boy of that name, so he could discover the stories behind his name that he did not yet know. I enjoyed watching Selene discover she had been named after the fullness of the moon.

Once I had a girl in class who seemed down. She was the second daughter of a single mother and I had taught her older sister. Sonia was depressed. She did her work but she lacked energy and passion for life. She was large and not beautiful in the traditional way girls are encouraged to be. I assigned her Aphrodite, goddess of beauty and she did thorough research and gave a wonderful presentation, earning an "A." I would never have known the impact of this assignment, had not her mother written me a long letter at the end of the term. In it, she explained that as a mother and a teacher herself, she had noticed her daughter's listlessness and depression, worried about it, but didn't know what to do. It wasn't until I assigned her the role of Aphrodite that she really connected to a school assignment. The mother was gracious in thanking me. Touched, I mentioned the letter to a colleague, Sonia's art teacher. "Yes," he told me, "I remember that before Valentine's Day we were having a class discussion about how the holiday came about and about love and I asked if anyone had ever heard of Aphrodite. Sonia immediately spoke up. 'I AM Aphrodite,' she had announced to the class."

This unit is intended to be flexible. It can be used in a CORE English/Social Studies class, or it can be adapted to a Language Arts class or a Social Studies class. How long the unit is will depend on how much time the teacher has for this subject and whether or not it is to be used as an interdisciplinary unit. If not, the English and Social Studies teachers might collaborate with each other and team teach it, possibly involving the art teacher as well.

Before you begin this unit, decide on which of the projects you will be assigning (see suggested focus activities). Hopefully you will have time for at least two of them.

Preparation:

- 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. A sample calendar is included.
- Using the suggested bibliography, gather books, videos, slides, and filmstrips appropriate for this unit. Sign up for library time and computer time. See suggested calendar below for one way of scheduling this unit.
- Each day, students have ten to fifteen minutes for writing in their journals. Teacher reads one myth a day from the selected bibliography below.

Day One: Introduction to class. Read Robert Graves' "Palace of the Gods." Hand out Assignment # 1.

Days Two through Five. Meet with class and decide on final projects for the class (quilt, vase painting, community service, or all of the above). Using the class library, school library, neighborhood library and computer labs, give students time and support as they begin their first research projects.

Days Six through Eight. Hand out assignment # 2 on heroes. Students give oral presentations on deities. Class takes notes.

Days Nine and Ten. Further research, and time for films or videos.

Days Eleven through Thirteen. Hand out assignment #3. Student Presentations on Heroes. Class takes notes.

Days Fourteen and Fifteen. Meet in small groups to plan community service projects.

Days Sixteen through Eighteen: Hand out assignment #4. Student presentations on Creatures and Characters. Class takes notes.

Days Nineteen and Twenty: Assign interview project.

Days Twenty-one through Twenty three: Student presentations on vocabulary words. Class uses study guides to match words to definitions.

Day twenty four: Vocabulary review.

Day twenty five: Visit to Museum to view Greek Vases.

Day twenty six through twenty nine: Review of art books to see examples of Greek Vases. Class time to complete vase projects and plan quilt.

Day thirty: Find a nearby Greek Restaurant for lunch, or cook Greek food in class.

Day thirty one: Begin quilt project.

Day thirty two: Sea Gods do community service project while Earth Gods and Sky Gods work on quilt in class.

Day thirty three: Sky Gods do community service project while Earth Gods and Sea Gods work on quilt in class.

Day thirty four: Earth Gods do community service project while Sky Gods and Sea Gods finish quilt project.

Days thirty five and thirty six: Final evaluations, tests, project completions.

Suggested focus activities:

These activities are to be done at the end of the unit and will provide a focus for the unit. Choose the activities and assignments from the list below that are appropriate for your class and the time frame available.

- Divide the class into groups representing Sky Gods, Earth Gods and Sea Gods, based on their oral reports from the first assignment. 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, students in the Sky Gods group pulled weeds that interfered with indigenous plants necessary for the survival of endangered Bank Swallows and planted trees to improve air quality. The Earth Gods conducted a beach clean-up and visited feral cats at an animal shelter helping to tame them, so they could be adopted. Sea Gods volunteered at the Marine Mammal Center and planted native shrubs to 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.

DRAMATIC MONOLOGUE

DEITIES AND HEROES OF ANCIENT GREECE

STUDENT HANDOUT

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.

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

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 ASSIGNMENT

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, 1960.

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