To elementary teachers,
our unsung heroes
who dedicate their lives
to the service of children.

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Teacher's Guide to

The **Heartwood** Ethics Curriculum for **Children**

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The Need for an Ethical Values Curriculum in Our Schools

ur children are confused about moral and ethical values...and no wonder. Rarely, if ever, has a generation of children been raised in such an atmosphere of uncertainty. Constant change forces everyone, adults and children alike, to continuously deal with new conditions in new ways. A welter of messages...from the media, parents, teachers, and peers...makes it increasingly difficult for children to find the stable, consistent moral and ethical standards that can guide their development.

The fact is, the traditional modes of inculcating moral and ethical values in our youngsters are no longer functioning well. The family, the schools, the religious institutions, and our communities themselves seem to have lost their way in fulfilling the most fundamental need for any society, that of passing on the character attributes and cultural wisdom that are the glue that holds the society together.

The breakdown of the family is a major factor. Economic pressures, changing roles of both women and men, high divorce rates, the loss of extended families all conspire to damage the age-old linkages between the adult generations and the young.

Television plays an obvious role as well. Even in reporting the news, TV generally selects the worst in our society: corporations taken to task for environmental irresponsibility, public officials indicted on ethical misdeeds, child abuse, serial killings, rape, drive-by shootings, drug wars. And television's commercial programming barrages our children from morning to night with dramatic messages of instant gratification, fantasy, and violence.

Our educational institutions also play a part. Though schools face much more diverse student needs and sometimes even physical threats to teachers, many have been slow in developing new approaches to meet the changing needs. Many schools have too often encouraged children to feel good about themselves as individuals at the expense of both genuine performance and cooperation with others.

Who today is teaching the children how to use good judgment? Where are our children learning the character attributes necessary if they are to become responsible, caring adults? What about the lack of heroes? Positive role models? Where are the respected adults to offer guidance in these confusing times to our children? The answers to these questions are hard to find. Clearly our society is failing in the crucial task of passing on the wisdom that introduces the wonder of life and the lessons learned in a lifetime to the next generation.

The results of our failure are predictable: more and more children are disruptive, bored, angry, confused, and hopeless. Those feelings, in turn, have devastating effects: school dropouts, teenage pregnancies, substance abuse, and juveniles who commit more and more serious crimes, and a host of other problems. And as children grow into adulthood, increasing numbers are showing in their behavior an appalling lack of sound moral, ethical values.

At Heartwood, we believe steps must be taken now. Just as the harvest starts with preparing the garden, so the task of ensuring the moral and ethical fabric of our society must start with

The Need for an Ethical Values Curriculum (cont.)

our children. Unless actions are taken, our children are at risk, our democratic institutions are at risk, our very future is at risk.

The role of teaching human attributes is not limited to any one societal institution, religious group, or even the family alone. All institutions must play a part in passing ideas and traditions to the young, giving them feelings of cohesiveness and community. Yet the educational community is today better positioned to fill this void than any other. A growing number of business colleges and graduate schools are now addressing these issues through various ethics courses. But until now, there have been few focused and sustained efforts directed toward children and adolescents. This must and will change.

Elementary and secondary schools have the opportunity to lead: in fact, they also bear a special responsibility. Children spend more waking hours at school than in the home, and often a kind and loving teacher can provide the role model a child desperately needs.

In the recent past, schools have concentrated on the three "R"s and avoided moral stories for fear of offending both religious and nonreligious groups, a classic case of throwing out the baby with the bathwater. Awareness is growing, however, that the schools can distinguish narrow sectarian perspectives from values that all civilized groups share; and awareness is growing that schools must take a major role in helping children learn these values. Moral education can no longer be ignored. It is now time for schools to have the courage to address human character development, to teach those human attributes common to all cultures, all communities, all religions.

As we approach the new century we are a global community. As our children define and clarify their own values, they need to learn about the values of other cultures, to see that all cultures share basic moral concepts. Through that process, they begin to develop global awareness and responsibility. And from that seed of understanding, they can work towards a peace that will protect and rebuild the earth we all share.

It is time to offer our children guidelines for moral and ethical behavior and character. The Heartwood curriculum is a tool for achieving this. Designed with a powerful methodology that nurtures learning, shared understanding, and self-esteem, it helps children to learn the character attributes that enable them to become caring, responsible adults.

The Purpose and Plan of the Heartwood Curriculum

iterature provides an abundance of reference points for attributes common to all people, including the seven attributes selected to form the core of the Heartwood Curriculum... courage, loyalty, justice, respect, hope, honesty, and love. Heartwood's unique approach to teaching moral and ethical judgment uses quality literature with ethical content. The legends, folktales, and hero stories chosen address problems found in all cultures, with solutions that children understand and respond to.

Far more than a mere explanation of attributes, the curriculum is designed to develop more than cognitive understanding. The approach touches the heart. As Margaret Hodges, award-winning children's author and storyteller, says: "What the heart knows today, the head will understand tomorrow."

As you will find, the program is very compatible with most existing curricula, such as literature, social studies, language, and reading. The Heartwood Curriculum exposes children to a wide variety of literature. Listening to a story read aloud by a classroom teacher, discussing the story, or creating their own to read to classmates, they begin to develop the comfort and skills of shared learning as well as the love of reading.

Though reading and writing are positively advanced by the curriculum, the program's success is not determined by children's skills in these areas. The focus of Heartwood is moral literacy and ethical judgment. The Heartwood Curriculum is designed to help students distinguish decisions which come from within from those presented to them through movies, television, music, videos, and peer pressure. The

Heartwood plan enables students to develop a structured system of values, ethics, and morals by which to manage their lives. The program encourages and challenges children to assimilate attributes that are vital to the peace, protection, sharing, and future well-being of both themselves and the world which all people share.

The objective of the Heartwood Curriculum is to foster moral literacy and ethical judgment by:

- Helping students develop ethical standards based on multicultural understandings of the human condition and those things which sustain, nurture, and promote growth of human beings and cultures.
- Giving reference points for common cultural and ethical choices.
- Providing an anchor for children in universal virtues common to the world's cultures and traditions.

The understandings, reference points, and virtues illuminated by the stories are representative of countries from all inhabited continents, and they present common themes that illustrate the attractiveness and validity of ethical/virtuous choices.

Though the Heartwood Curriculum draws upon many precepts common to the world's great religions, it presents a philosophic foundation, not a religious dogma. The attributes are universal and basic to human life, and are common across all communities, all cultures, and all religions. We believe that all people can agree on these common attributes and make use of this material.

Definition of Terms

- I. Ethics: standards of moral obligation which determine the difference between right and wrong; ethics involves a commitment to do what is thought to be right (Josephson, 1990).
- Values: concepts and beliefs that direct an individual's behavior, and when held in common with others, shape a culture's ideals, customs, and institutions.
- 3. Character education: the teaching of the values and conduct that are necessary for the orderly functioning of a society; it includes elements that are unifying as well as those that express the society's diversity. (California School Board Association, 1982)
- Public morality: a common core of universal concepts.
- Private morality: religion; concepts that are learned through the family and the church.

The Stages of Moral Reasoning

(Ages indicate reasonable developmental expectations for a child of normal intelligence growing up in a supportive moral environment.)

Stage 0: Egocentric Reasoning (preschool years — around age 4)	What's right: I should get my own way. Reason to be good: To get rewards and avoid punishments.
Stage I: Unquestioning Obedience (around kindergarten age)	What's right: I should do what I'm told. Reason to be good: To stay out of trouble.
Stage 2: What's-in-it-for-me Reasoning (early elementary grades)	What's right: I should look out for myself but be fair to those who are fair to me. Reason to be good: Self-interest. What's in it for me?
Stage 3: Interpersonal Conformity (middle-to-upper elementary grades and early-to-mid teens)	What's right: I should be a nice person and live up to the expectations of people I know and care about. Reason to be good: So others will think well of me.
Stage 4: Responsibility to "The System" (high-school years or late teens)	What's right: I should fulfill my responsibilities to the social or value system I feel part of. Reason to be good: To keep the system from falling apart and to maintain self-respect(to) meet obligations.
Stage 5: Principled Conscience (young adulthood)	What's right: I should show the greatest possible respect for the rights and dignity of every person and should support a system that protects human rights. Reason to be good: The obligation of conscience to act in accordance with the principle of respect for all human beings.

Lickona, Thomas. Raising Good Children: From Birth Through the Teenage Years. New York: Bantam Books, 1985.

Differences Between Morality of Constraint and Morality of Cooperation

Morality of Constraint (typical of six-year-olds)	Morality of Cooperation (typical of twelve-year-olds)
Single, absolute moral perspective, behavior is right or wrong.	Awareness of differing viewpoints regarding rules.
Conception of rules as unchangeable.	View of rules as flexible.
Extent of guilt determined by amount of damage.	Consideration of wrongdoer's intentions when evaluating guilt.
Definition of moral wrongness in terms of what is forbidden or punished.	Definition of moral wrongness in terms of violation of spirit of cooperation.
Punishment should stress atonement and does not need to "fit the crime."	Punishment should involve either restitution or suffering the same fate as a victim of someone's wrong.
Peer aggression should be punished by external authority.	Peer aggression should be punished by retaliatory behavior on the part of the victim . ²
Children should obey because rules are established by those in authority.	Children should obey because of mutual concern for the rights of others. ³

- ¹ Note that the first four differences call attention to the tendency for children below the age of ten or so to think of rules as sacred pronouncements handed down by external authority.
- ² Beyond the age of twelve, adolescents increasingly affirm that reciprocal reaction, or "getting back," should occur in response only to good behavior, not to bad behavior.
- ³ Note how the last three differences call attention to the tendency for children above the age of ten or so to see rules as mutual agreements among equals.

Source: From interpretations of Piaget (1932) freely adapted by Kohlberg (1969) and Lickona (1976).

Summing Up the Case for Values Education

by Thomas Lickona

s we stand on the threshold of the twenty-first century, there are at least ten good reasons why schools should be making a clearheaded and wholehearted commitment to teaching moral values and developing good character:

- I. There is a clear and urgent need. Young people are increasingly hurting themselves and others, and decreasingly concerned about contributing to the welfare of their fellow human beings. In this they reflect the ills of societies in need of moral and spiritual renewal.
- 2. Transmitting values is and always has been the work of civilization. A society needs values education both to survive and to thrive to keep itself intact, and to keep itself growing toward conditions that support the full human development of all its members. Historically, three social institutions have shared the work of moral education: the home, the church, and the school. In taking up values education, schools are returning to their time-honored role, abandoned briefly in the middle part of this century.
- 3. The school's role as moral educator becomes even more vital at a time when millions of children get little moral teaching from their parents and where value-centered influences such as church or temple are also absent from their lives.

These days, when schools don't do moral education, influences hostile to good character rush in to fill the values vacuum.

4. There is common ethical ground even in our value-conflicted society. Americans have intense and often angry differences over moral issues such as abortion, homosexuality, euthanasia, and capital punishment. Despite this diversity, we can identify basic, shared values that allow us to engage in public moral education in a pluralistic

society. Indeed, pluralism itself is not possible without agreement on values such as justice, honesty, civility, democratic process, and a respect for truth.

- 5. Democracies have a special need for moral education, because democracy is government by the people themselves. The people must care about the rights of others and the common good and be willing to assume the responsibilities of democratic citizenship.
- **6. There is no such thing as value-free education.** Everything a school does teaches values including the way teachers and other adults treat students, the way the principal treats teachers, the way the school treats parents, and the way students are allowed to treat school staff and each other. If questions of right and wrong are never discussed in classrooms, that, too, teaches a lesson about how much morality matters. In short, the relevant issue is never "Should schools teach values?" but rather "Which values will they teach?" and "How well will they teach them?"
- 7. The great questions facing both the individual person and the human race are moral questions. For each of us as individuals, a question of the utmost existential importance is: "How should I live my life?" For all of humanity, the two most important questions facing us as we enter the next century are: "How can we live with each other?" and "How can we live with nature?"
- 8. There is broad-based, growing support for values education in the schools. It comes from the federal government, which has identified values education as essential in the fight against drugs and crime. It comes from statehouses, which have passed resolutions calling upon all school districts to teach the values necessary for good citizenship and a law-abiding society. It comes from business, which recognizes that a responsible labor

Heartwood Moral Education 4

Summing Up the Case for Values Education (cont.)

force requires workers who have character traits of honesty, dependability, pride in work, and the capacity to cooperate with others.

Support also comes from reform-minded groups such as Educators for Social Responsibility, which know that progress toward social justice and global peace demands morally principled citizens. It comes from groups such as the American Jewish Committee, which in 1988 reversed its long-standing caution against values education and issued a report urging schools to teach "civic virtues" such as "honesty, civility, responsibility, tolerance, and loyalty..."

Perhaps most significantly, support for school-based values education comes from parents who are looking for help in a world where it's harder than ever to raise good children. For more than a decade, every Gallup poll that has asked parents whether schools should teach morals has come up with an unequivocal yes. Typical is the finding that 84 percent of parents with school-age children say they want the public schools to provide "instruction that would deal with morals and moral behavior."

9. An unabashed commitment to moral education is essential if we are to attract and keep good teachers. Says a young woman preparing to enter the teaching profession:

"I am not a teacher yet, but I need a sense of hope that teachers can help to turn around the community-shattering values of today's society: materialism, me-first apathy, and disregard for truth and justice. Many of the teachers with whom I've spoken have been frustrated, some to the point of despair, with the deteriorating moral fiber of their students and the lack of effective methods in the

schools to counter this trend. It is a hard message for me to hear as I stand on the threshold of a teaching career."

If you want to do one thing to improve the lives of teachers, says Boston University educator Kevin Ryan, make moral education — including the creation of a civil, humane community in the school — the center of school life.

10. Values education is a doable job. Given the enormous moral problems facing the country, their deep social roots, and the ever-increasing responsibilities that schools already shoulder, the prospect of taking on moral education can seem overwhelming. The good news, as we will see, is that values education can be done within the school day, is happening now in school systems all across the country, and is making a positive difference in the moral attitudes and behavior of students, with the result that it's easier for teachers to teach and students to learn.

Until recently, calls for school reform have focused on academic achievement. Now we know that character development is needed as well. That awareness cuts across all spheres of society; the current call for teaching values in the schools is part of an "ethics boom" that has seen more than a hundred institutionalized ethics programs — in fields as varied as journalism, medicine, law, and business — established in the United States in just the past few years. We're recovering a foundational understanding: Just as character is the ultimate measure of a nation.

To develop the character of our children in a complex and changing world is no small task. But it is time to take up the challenge.

Fom Educating for Character by Thomas Lickona. Copyright © 1991 by Dr. Thomas Lickona. Used by permission of Bantam Books, a division of Bantam Doubleday Dell Publishing Group. Inc.



Heartwood's Mission Statement

Heartwood Institute promotes the understanding and practice of seven universal ethical attributes: Courage, Loyalty, Justice, Respect, Hope, Honesty and Love.

We believe these attributes constitute a holistic framework for strong community among all people.

Heartwood offers powerful literature-based ethics education resources to children, schools and families.

The Seven Universal Attributes

Courage

Loyalty

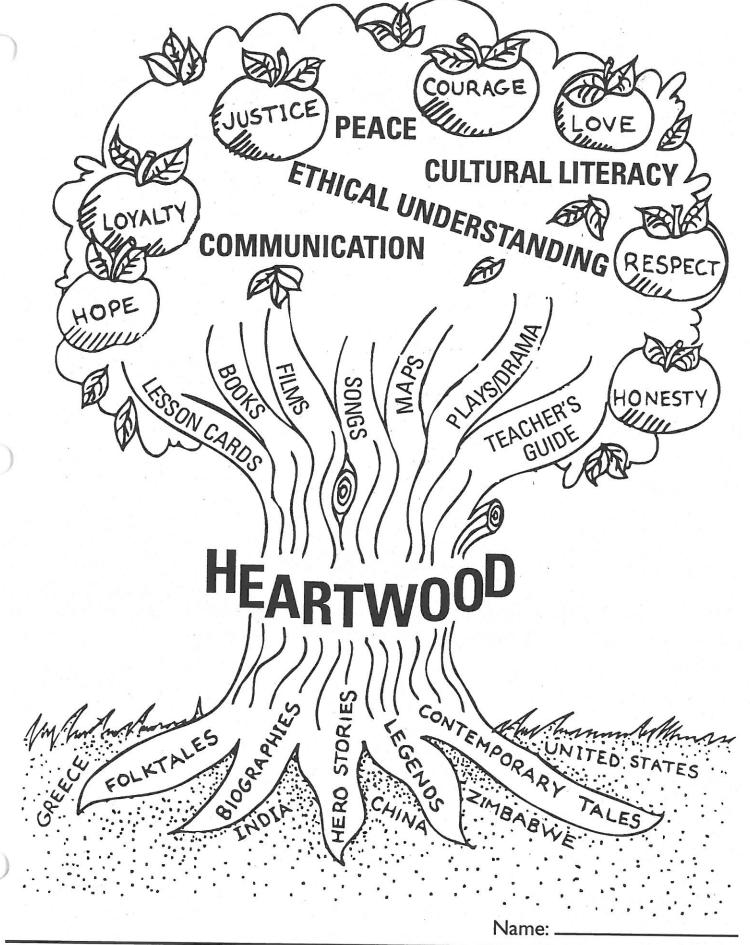
Justice

Respect

Hope

Honesty

Love



Design of a Heartwood Lesson

Preview:

Map the attribute Ask a question Share an anecdote

Concepts:

Courage

Loyalty

Justice

Respect

Hope

Honesty

Love

Story:

Read aloud Show illustrations

Discussion:

Focus on the attributes Relate to children's lives

Activities:

Plan, Write, Research, Create, Present, Serve, Invite, Cook... Have fun together

Journal/Wrap-up

Reflect

Write

Share

Interdisciplinary Ideas

Explore cultures and places Analyze choices and actions Make music and art

Extension/ Home Connection

Take Heartwood home Connect with community

Home Community World

Design of a Heartwood Lesson

Preview

The Heartwood lessons follow a framework that begins with a brief introduction or Preview. The Preview draws upon the student's prior knowledge and sets a purpose for listening. The teacher shares her knowledge and excitement about the story - perhaps mentioning related experiences from her own life. Some examples follow.

FOR GENERAL USE:

"Today we're going to think about an idea, Hope (or another attribute). We are going to hear a story that shows this idea. What do you know about Hope? Can you think of some other ideas that are similar, or other words to describe the same idea?"

PRIMARY:

"I have a special story for you today. The name of the book is [insert title of book]. What do you think the word Courage means? What do you think of when you hear that word? Let's think about how this story shows Courage."

INTERMEDIATE:

[Before class, list the attribute and related words on chalkboard or worksheet.] "I have a story to share with you today. Listen carefully, and when I've finished reading, I'll ask you about the words on this list. How are the words related to this story?" OR "I have a story to share with you today. As you listen, think about a lesson that the story may teach us. I'll ask you for words that might come to mind after hearing the story." (Elicit words from students after the reading instead of presenting the list before. Fifth and sixth graders do well with this approach.)

Story

Each Heartwood book has been carefully selected to clearly illustrate an aspect of the attribute. The stories "touch the heart" and are rich in imagery, with captivating illustrations. They come from many cultures, showing the attractiveness and validity of ethical choices in all human communities. They have a positive tone rather than focusing on negative consequences of poor choices.

The teacher reads the story aloud to the class at one reading time, pausing to show the illustrations. Approximate read-aloud times are noted on the accompanying teaching cards. These times assume that discussion is post-poned until after the story, although teachers may answer questions for understanding or accept brief comments during reading. At a second or subsequent reading, the text may be segmented and more extensive discussion may be integrated into the reading process with questions such as "Why do you think she said that to him?," or, "What do you think the author was trying to show when this happened?"

Discussion

After the story is read by the teacher, a discussion follows. Its focus is the attribute as shown by the characters or plot of the story. The lesson card for each book includes a set of recommended discussion questions focusing on critical thinking, problem-solving, and conflict resolution strategies. The aim is to draw out aspects of the attribute under discussion and relate them to the children's own lives. Teachers are encouraged to use their own questions to elicit feelings and attitudes about the story characters and about what it means to possess the quality or attribute represented.

Design of a Heartwood Lesson (cont.)

Activities

Here the attribute is developed and given practical meaning through "hands on" creative activities, first-hand experiences, resource persons, group interaction, cooperative learning, and family discussions. Again, a variety of activities exploring and highlighting aspects of the attribute are recommended on the lesson cards for each book. And when teachers share their own ideas and creativity, there is no limit to the possibilities! The best activities give children real opportunities to practice the attributes by helping other students, improving their environment or serving their communities.

Journal/Wrap-Up

Heartwood lessons are never graded. Instead, each section of the curriculum wraps up with students' personal reflections on the attribute. Students are asked to respond to the attribute with original writing and art, and are given opportunities to construct meaning from that response through sharing. A good method is for each student to keep a Heartwood Journal throughout the year, collecting their responses to the attributes portrayed in the stories. Entries may be initiated by "starters" such as these:

- In this story Justice meant....
- · For me, this story meant....
- I'll remember Loyalty because....

Students should take their Heartwood Journals home at the end of the year. Many families save these journals for years as reminders of children's most meaningful educational experiences.

Interdisciplinary Ideas / Infusion

Each story's lesson card suggests activities and projects for content areas such as Social Studies, Language, Science, Math, Art and Music to encourage infusion of the attributes throughout the broader curriculum. For example, strong geographical and cultural connections are made when students locate a story's setting on the world map, explore the culture(s) of that region, and discuss the universal nature of the attributes. Evaluation research shows that when Heartwood lessons are merged with academic content such as geography, student academic learning is enhanced. As a teacher gains familiarity with using the attributes, she will see frequent opportunities to highlight them in lessons and activities throughout the day, reducing her reliance on the Heartwood materials.

Home Connection/Extension

The Home/School Connection is forged here. Recognizing the family as the primary moral educator of the child, home assignment suggestions are designed to draw upon the family's moral beliefs. Letters are provided in the Teachers Guide to send home and inform parents about Heartwood lessons. For each story, students are asked to share something with the family. Projects, written responses, drawings, and the like are directed to the home for discussing, investigating, remembering, and family sharing.

Heartwood Action Project

Rationale:

No matter who you are or where you are, you can do something to make the world a better place. Change begins with the individual. When children are taught to be visionaries, the possibilities for creating a better world become endless. A Heartwood Action Project will help children to move their visions from hopeful ideas to actions, from dreams to reality.

Objectives:

Students will be able to envision a better world. Students will become agents of positive change in society.

The best projects come from inside the minds and hearts of the students. You may want to prepare your class by visiting some websites for ideas, such as http://pa.lwv.org/pa/kat. The steps that follow direct students to develop a vision and a plan that will affect the world in a positive way.

I. VISION A BETTER WORLD

Explain the idea of an Action Project and how this step will help the class tap their creativity and decide on a project. Choose a time when children are calm, and pause between sentences as you read the following:

"Everyone close your eyes and be very quiet. Relax and imagine you are outside on a beautiful day. Imagine that you are facing a tall, thick hedge. There is only a small opening. Gather your courage, and when you are ready, squeeze through the opening in the hedge. As you stand up on the other side, see the new world that you have helped to create. How is this

new world different? Look around carefully so you will remember details. When you open your eyes, capture what you saw in writing or a picture."

2. BUILD A SHARED VISION

Have each student share their vision.

Note any common features and hold a discussion about a combined vision or favorite vision that your class could work toward to make the world a better place.

Brainstorm a feasible step-by-step plan, then develop it further using the questions below.

- I. Who will benefit from your plan?
- 2. What will it cost?
- 3. How will you finance it?
- 4. What materials will you need?
- 5. Who will help you?
- 6. Might your plan be used in different countries?
- 7. How will your plan be used by adults?
- 8. What problems might be involved?
- 9. How would you solve these problems?
- 10. How will you begin your project?

3. GO TO WORK!

Whole School Involvement Ideas

here is a plethora of proposed solutions to the problems of our schools, including restructuring, technology, cooperative learning, social and emotional learning, and so on. One thing all these approaches have in common is recognition of whole school involvement as a prerequisite for success.

The following ideas are recommended for involving your whole school in the Heartwood program:

I. HEARTWOOD DISPLAY AREA

Designate one area in your school to dis play Heartwood activities and projects weekly or monthly. A bulletin board, display case or table can be arranged to highlight the attribute being discussed. Your school's web-site could also feature a Heartwood area.

Visit www.kamalii.k12.hi.us to see Kamali'i Elementary School's class Heartwood projects on display.

2. WORLD CULTURES FAIR

Stories from different countries tell us something about cultures, but the stories also contain lessons about life. We can gain important insights by listening to or reading stories from many cultures. Collect tales from different cultural backgrounds and celebrate the nationalities represented with a World Cultures Fair on the theme of Respect.

Each classroom could choose one country to research and then share their findings in reports, drawings, songs, games, and storytelling. The whole school population could share ethnic dishes at lunchtime. Parents could volunteer to prepare the foods.

COOKBOOK

Make a school cookbook with recipes representing the cultural backgrounds of the students and their parents. Include Attribute recipes (see Section VI. Reproducibles, page 4).

Honesty I heaping cup of truth I tablespoon of integrity A dash of friendship A generous portion of courage Simmer until needed. Serves everyone.

4. ASSEMBLY

A class (or several classes) could prepare and present to the whole school a play which celebrates the positive aspects of the attribute being studied. The play might be based on a Heartwood story or a relevant historical event.

5. HEARTWOOD QUILT

On cloth squares, students can use magic markers to draw symbols representing the Heartwood character attributes. Sew the squares together to hang in the school hallway. Parents or grandparents could help convert the hanging into a real quilt. The quilt could also be made of felt squares.

6. HEARTWOODVILLAGE

Have students replicate houses and buildings shown in various Heartwood stories (hogan, palace, African village hut,

Whole School Involvement Ideas (cont.)

farmhouse, tepee, windmill, etc.). Label and display the buildings together. Invite a younger class to visit your village and read the story *It Takes a Village*, by Jane Cowen-Fletcher.

Discuss the meaning of community and how your school can be a community.

7. HEARTWOOD HALLWAYS

Create attributes banners and hang them across entrances to the school's main hallways, in staircases, or above key common spaces. Then refer to these areas by their Heartwood labels in announcements, directions for open house, e.g., "Join us for a special presentation in the Respect Audito-rium, followed by refreshments in the Justice Lobby."

Invite a local newspaper, TV channel, or radio station to do a feature story on your Heartwood event or on how Heartwood attributes are infused throughout the school.

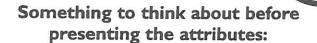
Extended Attributes Across the Curriculum

ou can involve your entire school in one or several culminating activities. This will also provide your students with an opportunity to apply their new knowledge by sharing it with others. The audience may be other classes or parents.

- Have students make puppets (stick puppets, paper bag or sock puppets) that represent the story characters. Tape record each story, or create your own group story synopsis that includes the main events. Have students practice and present their "puppet plays."
- Create an ongoing mural which represents favorite parts of each story. Label the mural with the story title, and students captions. For example, "I learned that everyone is afraid sometimes" or "Now I know that everyone has to do his/her job."
- Create a banner for each attribute to dis play in the hallway or front entrance. Have stu-dents use iron-on crayons to draw story characters and transfer these to the cloth banner. Large felt letters can spell out each attribute.
- Create a multi-media presentation by taking slides of children as they participate in each activity. Coordinate with a tape recording of students describing each story, or sharing what they learned about each attribute. Videotape a Heartwood lesson and share it with parents at an evening meeting.

- Take photographs of children at entrance time, snack time, play time, etc., engaging in prosocial behavior. Continue throughout each unit, and display on a posterboard under headings such as "Super Sharing" or "Cooperating Classmates." Or create a weekly "honor roll" listing the names of students under these headings.
- "Shop" for stories by selecting favorite stories and re-reading with the class.
- Create a Heartwood T-shirt using fabric crayons. Each child can create his/her own design (make sure any printing is backwards), and an adult may be willing to help transfer the design using an iron. (See directions on fabric crayon box.)

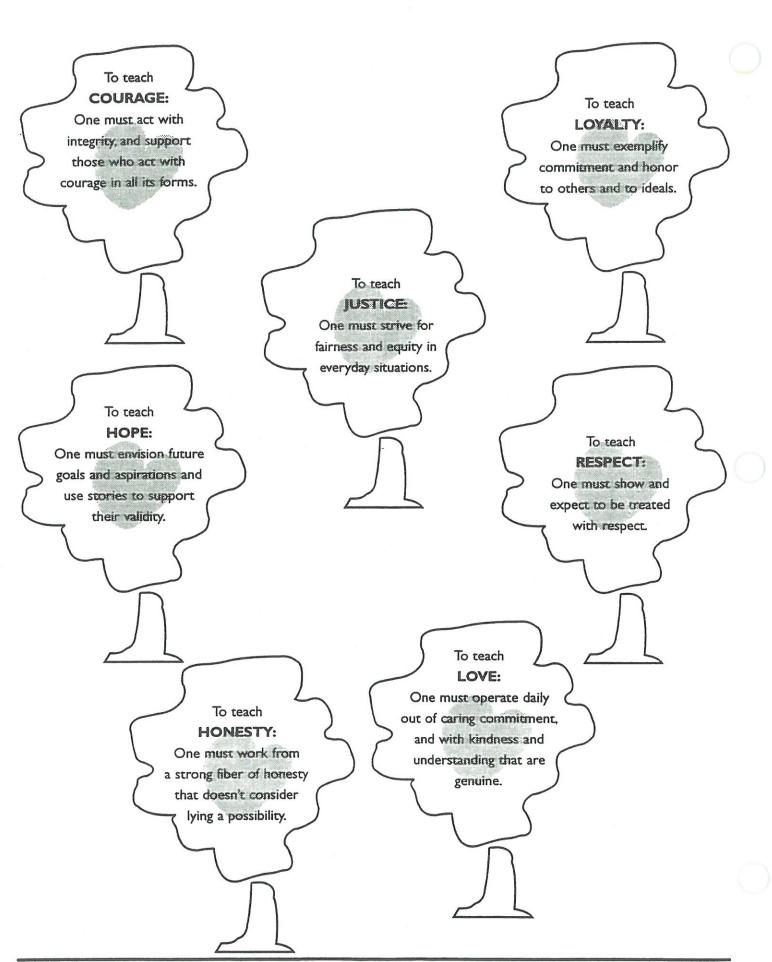
10 The Heartwood Plan Heartwood



Values, standards, ethics, and moral decision making are not learned overnight. They are conceptual. Seeds are planted. The role of the teacher is to nurture the seeds. The seeds will not mature in one season, like acorns or lupines, but will mature as the child develops, even as an acorn becomes a giant oak over the passage of time, gathering strength from the Earth, the sun, and the rain.

It is a mistake to say, "Today education ends; tomorrow life begins." The process is continuous; the idea into the thought, the thought into action, the action into the character. When the mulberry seed falls into the ground and germinates, it begins to be transformed into silk.

Henry Van Dyke
"The School of Life"
Harper's, October 1904



Heartwood: a Multidisciplinary Approach

Teachers are encouraged to make the Heartwood program a multidisciplinary approach in order to draw attention to the fact that the attributes represented here are always in season. Whenever appropriate, refer to the story characters in situations that recall the story or the attribute.

To internalize the attributes, students have to live with them as well as read and discuss them. We recognize that the family is the first and primary moral educator of each child. Our concept of family is changing. In this time of transition, teachers fulfill a crucial role as anchor and model in children's lives. Teachers work with the fertile soil of young minds. To plant seeds of courage, loyalty, justice, respect, hope, honesty, and love is a noble endeavor. It enriches the sower as well.

You, the teacher, have been trained to be an enabler. Now it is time to move to another dimension and become an *ennobler*. We wish you well.

Essential Components of the Heartwood Curriculum

To make the teaching of each story and each attribute in the curriculum most effective, please consider the following list of "essentials":

- 1. Before reading the story, elicit prior knowledge of the attribute.
- 2. Read the story aloud. (See "Suggestions for Reading Aloud," section V, Activities and Resources, pages 1-7.)
- 3. Choose discussion questions that will best identify the attribute for the particular group. Age and background of the class should be considered.
- 4. Locate the story's origin on the world map.
- 5. Choose at least one Activity per story to complete.
- 6. Require one written or illustrated personal expression of the attribute per student (Wrap-up). This should be in journal form. (See "Keeping an Attribute Journal," section V, Activities and Resources, page 12.)
- 7. Recommend at least one home-school connection activity (Extension) per attribute, in addition to the letter to the parents.
- 8. Integrate attributes into all areas of learning. Although Interdisciplinary Activities are optional, Heartwood's goal is an integrated approach to ethics education.

Note: Refer to section V, Activities and Resources, for additional ideas and techniques for teaching the Heartwood Curriculum.

GRADES 4/5

Book/Attribute Correlation Chart

				\	
Attribute	Book	Author	Culture	Secondary Attributes	Reading Time In Minutes
Courage	Crazy Horse's Vision	J. Bruchac	Native American	Hope, Generosity, Honor	9
	The Storm	M. Harshman	U.S.A.	Bravery, Fortitude, Respect	91
Loyalty	The Lotus Seed	S. Garland	Vietnam/U.S.A.	Hope, Love	9
	My Man Blue	N. Grimes	U.S.A.	Love	9
Justice	The Summer My Father was Ten	P. Brisson	U.S.A.	Honesty, Respect	01
	The Day Gogo Went to Vote	E. Sisulu	South Africa	Respect, Citizenship	12
Respect	Nadia's Hands	K. English	U.S.A./Pakistan	Loyalty, Love	6
	A River Ran Wild	L. Cherry	U.S.A.	Courage, Hope, Commitment	01
Норе	Peppe the Lamplighter	E. Bartone	U.S.A.	Respect, Love, Perseverance	9
	The Caged Birds of Phnom Penh	F. Lipp	Cambodia	Courage, Love	0
Lionesty	I he Peddler's Gift	M. Schur	Russia	Respect, Compassion	12
	Sunshine Home	E. Bunting	U.S.A.	Love, Loyalty, Empathy	∞
Love	Going Home	E. Bunting	Mexico/U.S.A.	Hope	12
	Sitti's Secrets	N. Nye	West Bank, Israel	Loyalty, Hope	6

Story Overviews - Kit F

Courage

Crazy Horse's Vision

Personal courage, generosity and vision in service to one's people

The Storm

Courage to face adversity with fortitude and determination

Loyalty

The Lotus Seed

Loyalty to cultural heritage while adapting to a new way of life

My Man Blue

Loyalty and trust in building a relationship

Justice

The Summer my Father Was Ten

Justice achieved through admitting a mistake and making restitution

The Day Gogo Went to Vote

Justice exemplified in the right to vote

Respect

Nadia's Hands

Respect for cultural traditions

A River Ran Wild

Respect for the environment; determination and commitment to working for change

Hope

Peppe the Lamplighter

Hope for a better life for an immigrant family through perseverance

The Caged Birds of Phnom Penh

Hope for freedom in the midst of oppressive poverty

Honesty

The Peddler's Gift

Honesty related to personal honor, trust and forgiveness

Sunshine Home

Balancing honesty about feelings with consideration for others

Love

Going Home

Parental love through sacrifice

Sitti's Secrets

Love crosses cultural barriers through communication, trust and responsibility.

GRADES 5/6

Book/Attribute Correlation Chart

				\	
Attribute	Book	Author	Culture	Secondary Attributes	Reading Time In Minutes
Courage	The Cello of Mr. O Wilma Unlimited	J. Cutler K. Krull	Sarajevo, Bosnia U.S.A.	Loyalty, Hope Hope, Fortitude, Determination	6 6
Loyalty	Pink and Say Coolies	P. Polacco Yin	U.S.A. U.S.A./China	Courage, Duty, Commitment Sacrifice, Courage, Respect	_ =
Justice	The Memory Coat Nettie's Trip South	E.Woodruff A.Turner	Russia/U.S.A. U.S.A.	Love, Courage Respect, Compassion, Freedom	01
Respect	Thank You, Mr. Falker Be Good to Eddie Lee	P. Polacco V. Fleming	U.S.A. U.S.A.	Loyalty, Courage Trust, Friendship	12
Hope	Train to Somewhere One Small Blue Bead	E. Bunting B. Baylor	U.S.A. Native American	Courage, Respect Courage, Respect	19
Honesty	A Dime a Dozen Tea With Milk	N. Grimes A. Say	U.S.A. Japan	Hope, Perseverance Respect, Love	12
Love	The Lady in the Box Lewis and Papa	A. McGovern B. Joosse	U.S.A.	Respect, Hope, Compassion Courage, Respect, Hope	0 0

Story Overviews - Kit G

Courage

The Cello of Mr. O

Courage in the face of danger sustains the human spirit and enables people to endure a difficult life situation.

Wilma Unlimited

Courage to face physical challenges with fortitude and determination

Loyalty

Pink and Say

Loyalty to a cause higher than personal safety, sacrifice and commitment

Coolies

Family loyalty displayed through brothers' devotion to one another

Justice

The Memory Coat

Injustice overcome by ingenuity and persistence

Nettie's Trip South

Becoming aware of injustices and cruelty suffered by slaves

Respect

Thank You, Mr. Falker

A caring teacher helps a child overcome a learning disability and teasing classmates.

Be Good to Eddie Lee

Respect for one who is different; looking past outward appearances

Hope

Train to Somewhere

Hope for a better life in the face of loneliness and longing

The Small Blue Bead

Since the earliest human societies, hope has required patience, hard work and faith

Honesty

A Dime A Dozen

Honesty in being truthful with oneself

Tea With Milk

Honesty in being true to oneself while considering the needs of others

Love

The Lady in the Box

Love for someone less fortunate shown through compassion and service

Lewis and Papa

Love between father and son is exemplified in acts of courage and tenderness

"Courage is not simply the mastery of fear through physical strength; it is that quality that springs from a certain type of spirit, honor, and integrity."

-Michel de Montaigne

COURAGE

COURAGE

Once my brother and I were riding our bikes. And my brother was going too fast. He couldn't stop I was Scared I jumped off my bike and I ran grabbed his bike and fell I knew I was but I didn't care and I saved him from going into the steet, or he would have been run over.

COURAGE

Courage — the state or quality of mind that enables one to face danger with self-possession, confidence, and resolution; bravery, valor.

Synonyms: fearlessness, fortitude, pluck, spirit, boldness, valor, bravery, dauntlessness

Courage gives one strength, power, and endurance to overcome or surmount obstacles, weaknesses, hardships, and crises. The types of courage fall into three categories: physical, mental, and spiritual. Courage is associated with bravery, valor, and heroism. Bravery implies fearlessness in the face of danger, but courage may be shown in spite of fear. Valor defies danger. Heroism signifies self-denial and self-sacrifice in the face of danger.

Michel de Montaigne (1533-1592) stated, "The worth and value of a man is in his heart and his will; there lies his real honor. Valor is the strength, not of legs and arms, but of the heart and soul. Courage is not simply the mastery of fear through physical strength; it is that quality that springs from a certain type of spirit, honor, and integrity." Courage is habitual, contagious. "We become brave by doing brave acts," Aristotle reminds us.

Note: If Montaigne were alive today, he would doubtless use the word "person" rather than "man." In our time, we explicitly recognize that courage, spirit, honor, integrity, and other personal attributes are not gender-, race-, or ethnicity-related, but are defining characteristics of the best of all humans.

The hand that held back the sea was numb, but the boy hugged the dog with his free arm. "Someone will come soon," he said.... But he wasn't sure he believed it himself.

The Boy Who Held Back the Sea by Lenny Hort

More Books to Read on Courage

Abuela's Weave

by Omar S. Castaneda New York: Lee & Low Books, Inc., 1993 Guatemala

The Bridge Dancers

by C. Saller Minneapolis: Carolrhoda Books, Inc., 1991 U.S.A./Appalachia

Call It Courage

by A. Sperry New York: Macmillan (Collier Books), 1978 Polynesia

The Courage of Sarah Noble

by A. Dalgliesh New York: Scribner's & Sons, 1954 U.S.A.

El Chino

by A. Say Boston: Houghton Mifflin Co., 1990 Spain

The Firebringer

by M. Hodges Boston: Little, Brown, & Co., 1972 U.S.A./Paiute Indian

Mikko's Fortune

by L. Kingman New York: Farrar, Straus, & Cudahy (Ariel Books), 1955 Finland

Momotaro, the Peach Boy

by L. Shute New York: Lothrop, Lee & Shepard, 1986 Japan

Nessa's Fish

by N. Luenn New York: Atheneum, 1990 Arctic Tundra Region

Saint George and the Dragon

by M. Hodges Boston: Little, Brown, & Co., 1984 England

The Samurai's Daughter

by Robert Souci New York: Dial Penguin, 1992 Japan

The Sleeper

by D. Day Tennessee: Ideals Children's Books, 1990 Tibet

Letter to parent on the following page may be reproduced.



Dear Parent.

Sincerely,

Today your child began a unit on *Courage* from the Heartwood Curriculum. Through stories garnered from around the world, he/she will learn about physical, mental, and spiritual courage. The attribute of courage gives strength, power, and endurance to overcome or surmount obstacles, weaknesses, hardships, and crises. We encourage you to share with your child family thoughts and stories about courage. Talk about the people who were your heroes when you were young. Discuss examples of courageous acts in today's world in the news.

Ask your son or daughter to retell the stories he/she has heard in school. How did the story make him/her feel? Encourage him/her to talk about the characters, their feelings, and how he/she might have acted in the same situation.

Each story will suggest several activities that can be completed at home.

The story titles are:			

Lesson Cards

The following colored cards are duplicates of the folded cards that are included separately in your kit. They are here for your convenient reference and can be used as replacements for lost cards.

The Scarlet Stockings Spy

Trinka Hakes Noble 2004 Chelsea, MI: Sleeping Bear Press

COURAGE

USA

Historical Fiction

Reading Time: 15 minutes

CONCEPTS

Courage Love Loyalty Honor

SUMMARY

Set in Philadelphia during the Revolutionary War, young Maddy Rose devises a code for communicating information about British ships to her brother, a soldier in General Washington's army. This sensitive story of courage, love, loyalty, and loss is enhanced by Robert Papps soft muted color illustrations and realistic facial expressions.

OBJECTIVES

The student will be able to identify, define, and discuss courage, love, and loyalty as they apply to the story. The student will explore ways to honor family members and soldiers who serve our country.

Note: Before reading the story, briefly talk about the historical setting and events that took place in 1777.

Interdisciplinary Ideas

LANGUAGE ARTS

- I. Imagine that you found Maddy Rose's little flag in one of the places mentioned on the last page of the book. Write and illustrate a story about what happened to the little flag, how you found it, and what you do with it.
- 2. Reread the first sentence in the book and the first paragraph on page five to find similes. Choose one, rewrite it using your own idea, and share with the class.
- 3. With a partner, research codes or ciphers in books or online (Keyword: codes, ciphers, kids). Choose a code or cipher, create a secret message on paper shapes of socks, T-shirts, or

jeans, clip them onto a string "clothesline" in the front of the classroom and ask classmates to guess your secret message.

4. Read another book by Trinka Hakes Noble, The Last brother: A Civil War Tale.

ART

In small groups look closely at the large and small illustrations in the story, discuss details in the drawings that contribute to understanding the story and this time in history. Choose someone in the group to record your responses and share with the class.

SOCIAL STUDIES

- Read the Author's Note and discuss reasons she had for writing the book.
- 2. Research online to find out about tradesfolk mentioned in the story. Choose one of the following: tinsmith, blacksmith, cobbler, shipwright, lacemaker, coppersmith, harbormaster, seamstress, cabinet maker, write a brief paragraph about their job, illustrate or print out an on line image, post on heavy paper, and compile into a classroom book.
- In books or online find out about changes in the American flag. Make a poster depicting different American flags throughout history. Post in the classroom.

After the Story

The Scarlet Stockings Spy

DISCUSSION

- I. What difficulties do Maddy Rose and her mother face? What kind of person is Maddy Rose? Would you like to be friends with someone like her? Explain.
- 2. Talk about the relationship between Maddy Rose and her brother. Do they get along? Give examples. Explain Maddy Rose's secret code. How do she and her brother show courage by communicating information this way? Who else shows courage in the story?
- 3. Discuss Maddy's loyalty to her brotheranf howher loyalty relates to the other attribute of love. How does she honor him at the end of the story? Name some ways you can honor people you love.
- 4. This story is about a brother and sister. Can a friend be like a sister or brother to you? Explain.

ACTIVITIES

- 1. On a map of Pennsylvania, locate Philadelphia. On a map of the United States locate New Jersey and Delaware.
- 2. Together, list actions you can take to honor soldiers in the military such as writing cards, or sending care packages. Choose one from your list, make a class plan and follow through with it.
- 3. In pairs, create character maps about Maddy. On sheets of paper or poster board, draw boxes for Heartwood attributes Maddy displays, and other boxes for examples of those attributes. Fill in the boxes, draw lines connecting attributes to the examples, make titles for your maps, such as "Maddy's Character Traits," and post for all to see.

(HOME CONNECTION)

- 1. Ask family members to tell about difficult times when they showed courage. With permission, share with the class.
- 2. Talk about actions you take as a family that show loyalty toward one another.

JOURNAL

Choose one of the following to write about in My Heartwood Journal.

- 1. Write examples of courage in the story shown by Maddy Rose, her mother, Jonathan, and Seth.
- Write about different kinds of loyalty and what it means to be loyal to a friend, to your family, and to your country.

VOCABULARY

secreted firearms Patriots loyalists rebel poppycock gunrunners smugglers

SCARLET STOCKINGS SPY





Creative Response

The Scarlet Stockings Spy by Trinka Hakes Noble

For the Teacher

Time: one class period

Materials: copy of Creative Response for each student

Suggested Procedures:

Write a personal statement of a time you showed courage.

• Draw an example of a time when a family member or friend displayed courage.

Interdisciplinary Ideas

LANGUAGE ARTS

- I. In his book *Crow and Weasel*, Barry Lopez writes, "The stories people tell have a way of taking care of them.... Sometimes a person needs a story more than food to stay alive." Write a paragraph relating this quote to the girl's question, "What will feed us now?"
- Research the cello and write an informational paper or create a poster explaining how cellos are made.
- 3. Write a personal narrative about a time you shared with a special person. Draw "memory pictures" around the border of your story.

SOCIAL STUDIES

- I. In groups of three or four, compile a list of "Fast Facts" about the places mentioned in the story where materials in the cello are found: Germany (maple), France (polish), Honduras (mahogany), Ceylon (ebony), Brazil (soft woods) and Africa (ivory). Locate each place on a world map, find out how and where the specific material is obtained and any information about environmental threats. Present your findings to the class.
- Research the history and geography of the Balkans. Why have so many wars occurred in this region?

ART

I. Look at some of Marc Chagall's prints such as I and the Village or Blue Violinist. Compare his paintings to Greg Couch's illustration of the girl with her father. Notice floating images and unusual uses of color and size.

MUSIC

- Listen to Bach's Suite for Unaccompanied Cello while drawing with colored chalk or painting with watercolors.
- 2. Invite a musician to your class to play the cello or harmonica.

The Cello of Mr. O

Jane Cutler 1999

New York: Dutton Children's Books

COURAGE

Sarajevo, Bosnia Realistic Fiction Reading Time: 9 minutes

CONCEPTS

Courage Loyalty Hope **SUMMARY**

From the first line, this story draws the reader into a little girl's life in a city under siege, where "Nothing is as it was." As daily life becomes more difficult, the grumpy neighbor, Mr. O, bravely plays his cello in the town square. His courageous acts give people hope, and the little girl learns that courage sustains just as bread does. Greg Couch's beautiful watercolors reflect the light and hope of the human spirit even in times of war.

OBJECTIVE

The student will be able to define and discuss courage, loyalty and hope as they apply to the story. The student will observe courage, reciprocity and forgiveness as characters endure difficult life situations.

After the Story

The Cello of Mr. O

DISCUSSION

- I. What difficulties does the girl face because of the war? What does she think about?
- 2. Why does her mother decide to stay in the city and not flee as others have done? What made this a hard decision? What Heartwood attributes does her mother model? Explain.
- 3. How do the girl's feelings about Mr. O change as the story progresses? Why do you think she made her drawing for Mr. O on a paper bag? Does Mr. O forgive her? How do you know?
- 4. When the cello is destroyed, she asks, "What will feed us now?" What does she mean? How does music feed people? What kind of music makes you feel good?
- 5. How can one person's courage make others feel less afraid? Who helps you to be brave and how?

ACTIVITIES

- 1. Find Sarajevo, Bosnia, on the world map and place a story pin.
- 2. With a partner, list examples of courage, loyalty and hope in the story. Turn a sheet of paper horizontally and draw a cello or harmonica on the left side. Make wavy lines coming out of the instrument and extending across the paper, giving the impression of music. On the lines write examples from the list.
- 3. Contact your local American Red Cross chapter to see how your class can become involved in projects that help children affected by war (e.g., raising funds for food packages, collecting toys or warm clothing or showing support through cards and letters).
- 4. Play, sing or whistle the song, "I Whistle a Happy Tune" from The King and I. Analyze the lyrics. Do you agree? Why or why not?

JOURNAL

- Write about forgiveness in the story and in your own experience. How does forgiving involve courage?
- Pretend you are Mr. O and make three or four brief journal entries from his point of view.

HOME CONNECTION

Retell the story at home. Talk about how people find comfort and courage when they are afraid. With permission, share family responses at school.

VOCABULARY

mortar besieged tracer fire reassuring distribution center mahogany fusillade

After the Story

Wilma Unlimited

DISCUSSION

- I. Do you think Wilma Unlimited is a good title for this book? Why or why not? What difficulties did Wilma encounter as a young child? What problems did her family face? Where did they find strength?
- 2. What natural abilities and character traits do you think Wilma possessed? How did these traits help her overcome obstacles in her life? Who encouraged her? How? Who encourages you?
- 3. How did Wilma cope with being teased and with sadness? Do you think her determination made her strong? Explain.
- 4. As a child, what were her hopes? What actions did she take to make her dreams come true? As an adult, what did she do to help others achieve their goals? Think about what you can do to make use of your own abilities in realizing your dreams or in helping others. Share with the class.

ACTIVITIES

- 1. Find Tennessee on the world map and place a story pin.
- 2. Make copies of pages where Wilma is watching other children going off to school or playing on the playground. Add conversation bubbles to the pictures and write what Wilma might be thinking.
- 3. Invite someone from the Special Olympics to speak to your class, or research on-line. (Keyword: Special Olympics) Ask about the important roles of volunteers in this organization and its events.

IOURNAL

- I. Reread the Author's Note at the back of the book.
 Write about Heartwood attributes Wilma displayed in her life before and after she retired from her career as an athlete.
- 2. Think about how you cope with teasing. Write some strategies that could be used to address this issue. Share with the class.

HOME CONNECTION

- 1. Ask family members to tell about a person who has shown courage, fortitude and determination in overcoming obstacles in his or her life. Ask for permission to share with the class.
- 2. At home, discuss why it is considered more correct to use "disabled" or "physically challenged" in place of "crippled."

VOCABULARY

fortitude pneumonia paralyzed luxury

exhilarated triumphant propel

Interdisciplinary Ideas

LANGUAGE ARTS

- I. Research and write a short biography of Wilma Rudolph or another woman athlete who overcame difficulties and achieved success through determination and hard work.
- 2. Write a story titled "If I Had Nineteen Brothers and Sisters." Include advantages and disadvantages of growing up in a large family.

SCIENCE

Research the history of and cures for polio, scarlet fever, mumps and chicken pox. What is the difference between Salk and Sabin vaccines?

SOCIAL STUDIES

- 1. In small groups, research facts about Wilma Rudolph. Make a time line of important events in her life. Choose highlights from the time line to present to your class.
- 2. Research unfair laws that made life difficult for African Americans at the time of Rudolph's childhood (1940s and 50s).

ART

Draw and color an illustration for your story from Language Arts #1. Emulating David Diaz's style, mount your picture on a background design that shows where it took place, and design your own font for the title.

MATH

- 1. Research and compare Wilma Rudolph's recordsetting times in the 1960 Olympics track and field competition with the times of gold medalists in the most recent Olympics. (Keyword: Wilma Rudolph)
- 2. Convert and compare their speeds in miles per hour.
- 3. Run the 100-meter dash and a team relay race. Use a stopwatch to time the races. How could you improve your times?

Wilma Unlimited

Kathleen Krull 1996 San Diego: Voyager Books

SUMMARY

COURAGE USA Nonfiction

Reading Time: 9 minutes

CONCEPTS

Courage Hope **Fortitude** Determination

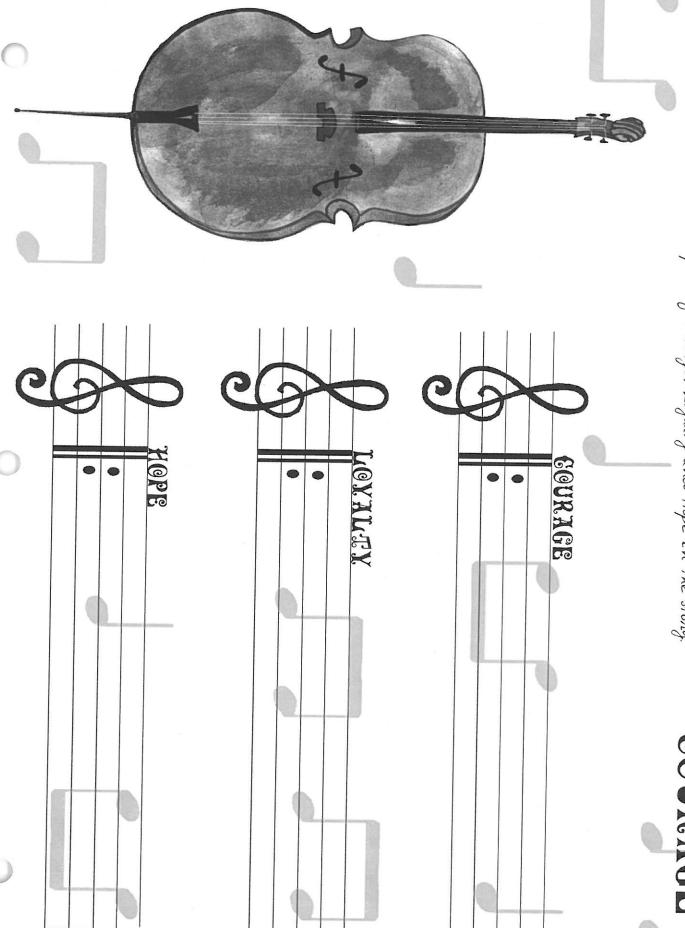
As a young child stricken with polio, Wilma Rudolph struggles with disappointment, pain and hardship. Instead of giving up, she faces adversity with fortitude. She later becomes one of the world's fastest women athletes, winning three gold medals in the 1960 Olympics. Artist David Diaz enhances this inspirational story with bold illustrations depicting Rudolph's determination, speed and triumph.

OBJECTIVE

The student will be able to define and discuss courage, hope, fortitude and determination as they apply to the story.

On the lines, write examples of courage, Loyalty and Hope in the story.

The Cello of Mr. COURAGE



Creative Response

The Cello of Mr. O by Jane Cutler

For the Teacher

Time: one class period

Materials: copy of Creative Response for each student

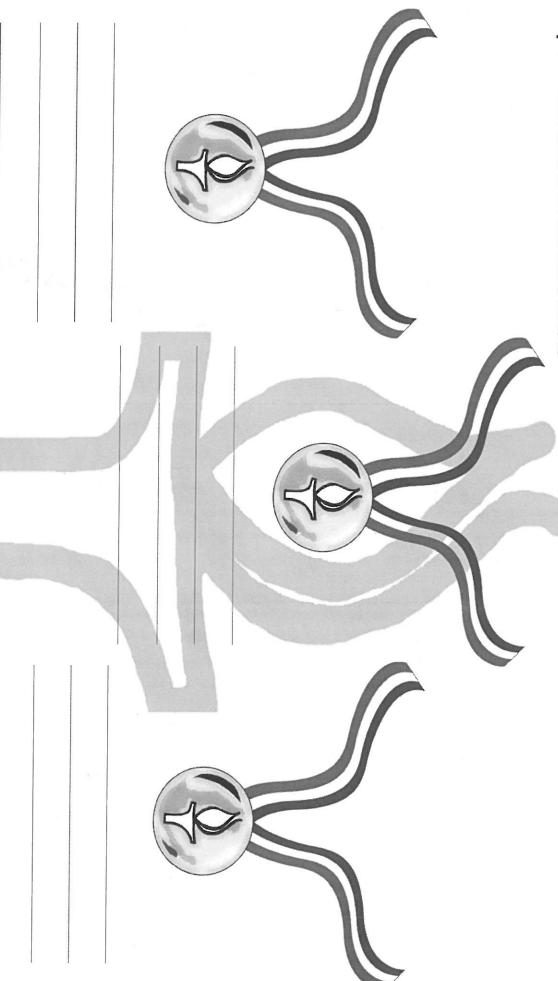
Suggested Procedures:

- Discuss examples of courage, loyalty and hope in the story before completing the page.
- Provide opportunities for sharing with the class or whole school.

Note: For a bulletin board display, draw a large musical staff on a roll of brown wrapping paper and post copies of student responses.

COURAGE

Give Wilma 3 more gold medals for her character. Explain each award on the lines below.



"The thundering cheers matched the thundering of her own heart."

Creative Response

Wilma Unlimited by Kathleen Krull

For the Teacher

Time: one class period

Materials: copy of Creative Response and crayons or colored pencils for each student

Suggested Procedures:

- Reread the "Author's Note" at the back of the book.
- Discuss Wilma Rudolph's character traits based on how she lived her life.
- Encourage students to be specific in writing examples/explanations for awarding Wilma three gold medals.
- Provide opportunities for sharing with the class.

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Loyalty involves duty, a sense of commitment and community;

a knowledge that each of us is a part of something greater than ourselves.

LOYALTY

This girl on the bus was Threting and picking on my sister she said if you do this you won't get fruit-snocks And I said we don't have to Listen to you.

LOYALTY

Loyalty — the state or quality of being faithful to a person, ideal, or custom.

Synonyms: fidelity, allegiance, duty, commitment, community, steadfastness

The respected Rabbi Hillel questioned, "If I am not for myself, who is for me? But if I am only for myself, what am I?" (Mishveh: Ethics for the Fathers, 1:14). Loyalty, at the center of human values, cements social bonds between people, families, communities, and nations. It requires that we recognize a relationship to our fellow human beings; it must be cultivated and taught, because it is rarely instinctive. Loyalty involves duty, a sense of commitment and community, a knowledge that each of us is a part of something greater than ourselves. It makes us aware of the duties and obligations we therefore have toward each other.

Outlined on a sea of green grass stood these two great athletes, one black, one white, both wearing the same team uniform.

"I am standing by him," Pee Wee Reese said to the world. "This man is my teammate."

Teammates by Peter Golenbock

More Books to Read on Loyalty

The Big Wave

by P. Buck New York: John Day, 1947 Japan

Brothers: A Hebrew Legend

by F. B. Freedman New York: Harper & Row, 1985 Israel

Buffalo Woman

by P. Goble New York: Bradbury Press, 1984 Native American

Doodle Flute

by D. Pinkwater New York: MacMillan, 1991 U.S.A.

Grandfather's Journey

by Allen Say Boston: Houghton Mifflin, 1993 Japan, U.S.A.

The Hero of Breman

by Margaret Hodges New York: Holiday House, 1993 Germany

The Mousehole Cat

by A. Barber New York: MacMillan, 1990 U.S.A.

Rosie and the Yellow Ribbon

by T. DePaola Boston: Little, Brown, & Co., 1992 U.S.A.

Summer of My German Solider

by B. Greene New York: Dial Press, 1973 U.S.A. — Young Adult

Two Pair of Shoes

by P. L. Travers New York: Viking Press, 1976 Middle East

The Voice of the Great Bell

by L. Heam, retold by M. Hodges Boston: Little, Brown, & Co., 1963 China

The Wave

by M. Hodges Boston: Houghton Mifflin, 1964 Japan

The Weaving of a Dream

by M. Heyer New York: Viking Penguin, 1986 China

The Whipping Boy

by S. Fleischman Mahwah, NJ: Troll, 1986 Great Britain

The Woman Who Outshone the Sun

by Alejendro Cruz Martinez San Francisco: Children's Book Press Mexico

Letter to parent on the following page may be reproduced.



Dear Parents.

Today your child began a unit on *Loyalty*. Through stories gathered from other countries and cultures, he/she will learn about the duties and obligations that we have toward each other. Loyalty is at the center of all human values. It cements the social bonds between people, families, communities, and nations. Loyalty involves a sense of commitment and community. Perhaps you could share the family traditions and festivals that you observe, and discuss why these are important to you. Point out the ways that family members sacrifice for each other. Seek out the wisdom of your elders and help your children to appreciate and respect them.

Ask your daughter or son to retell the stories that she/he has heard in school. Encourage her/him to talk about the characters and their feelings. How did the story make her/him feel? Would your child have acted differently in the story? Each story will suggest several activities that can be completed at home.

Sincerely,		
The story titles are:		

Lesson Cards

The following colored cards are duplicates of the folded cards that are included separately in your kit. They are here for your convenient reference and can be used as replacements for lost cards.

After the Story

Pink and Say

DISCUSSION

- 1. Identify loyalties shown in this story. Do we know why these young boys were involved in war? Why do you think each decided to enlist?
- 2. Why was it risky for Pink to help Say? Why do you think he helped him? What does this tell you about Pink?
- 3. What was the "sickness" that Pink talked about? Talk about the differences between Pink's loyalty to the Union "cause" and Say's involvement in the war. Did Say's understanding of the war change after his encounter with Pink? What did he learn from Pink?
- 4. Say has a dilemma about returning to battle. What is his dilemma? Why does he choose to return?
- 5. Why is the handshake so important in the telling of this story?
- 6. How do we choose our loyalties? What would you be willing to stand up for? What loyalties can you name that might be worth fighting for? Discuss.

ACTIVITIES

- 1. Find the southeast United States on the world map and place a story pin.
- 2. Read Eve Bunting's Blue and Gray and discuss the meaning of the Civil War and how it divided friends. What did Pink and Say think about this? Discuss how loyalty to a friend and loyalty to a cause might conflict.
- 3. In small groups, choose a character (Pink, Say or Moe Moe Bay) and make a list of character attributes for that person. Share with the class and explain your choices.

JOURNAL

- Pretend you are Say. Write a letter to your mother at home telling her about Moe Moe Bay. Why did she stay at the farm when she knew it was dangerous?
- 2. The characters make a lot of hard choices in the story.
 Select one and write about it. Share your thoughts with the class.

HOME CONNECTION

Retell the story at home. Talk about loyalty and courage during times of war. Ask if you may share responses at school.

VOCABULARY

marauders root cellar hillock vittles mealie worms stockade dysentery

Interdisciplinary Ideas

LANGUAGE ARTS

Interpret the meanings of these pre-Civil War expressions: carry the staff, winderlight, injury "going green," flying union colors. (Keywords: Civil War slang)

MATH

- 1. Figure out how old Say was in 1924 when he died.
- 2. Research fatality statistics for the Civil War, WWI, WWII, the Vietnam War, the Korean War and the Gulf War. Graph the results.

SOCIAL STUDIES

- In your class studies of the Civil War, discuss the significance of the names of the armies of the Confederacy and the Union, Rebels and Yankees.
- 2. On a map of the eastern United States, shade in the areas where fighting occurred. On another map, shade in the states that allied with each of the sides.
- In small groups, research ways to stand up for loyalties or causes without fighting. (Keywords: methods of non-violent action) Report findings to the class.

ART

- Examine the illustrations in the story. How do the pictures lessen the sadness and fear dealt with in the story?
- 2. Look at how Polacco used illustrations of human hands. Using various media, try drawing hands in ways that express something about the people or situations.

Pink and Say

Patricia Polacco 1994 New York: Putnam & Grosset Group

LOYALTY

USA Historical Fiction Reading Time: 17 minutes

CONCEPTS

Loyalty
Courage
Duty
Commitment
Sacrifice

SUMMARY

In some ways this true story from the Civil War is not easy to read. The heroes, two fifteen-year-old boys, one black and one white, suffer harsh losses. But their depth of character touches the heart and offers a vivid example of loyalty to a calling higher than personal safety. Upbeat watercolor illustrations temper the story's serious themes.

OBJECTIVE

The student will be able to define and discuss loyalty, courage, duty, commitment and sacrifice as they apply to the story. The student will gain insight into the human side of war.

After the Story

Coolies

DISCUSSION

- I. Why do Shek and Wong have to leave their home in China? What promise does Shek make to his mother? How does he honor that promise on the voyage? How would you feel if you had to leave your family and country?
- 2. What dangers do the brothers face? How are Shek and Wong loyal to each other? Give examples.
- 3. How are Shek, Wong and other Chinese immigrants treated by the railroad bosses? What injustices do they suffer? How do they respond?
- 4. Why does Shek encourage the other workers to call off the strike? What does he mean when he says, "We must not forget why we came here." What do you think you would have done in that situation?
- 5. Why do you think the author uses the word "coolies" for a title? Would you change the title? Explain.

ACTIVITIES

- 1. Locate China, California and Utah on a world map and place story pins.
- 2. With a partner, make two lists: examples of loyalty in the story and examples of loyalty in your life. Share with the class.
- 3. In small groups, write examples of Heartwood attributes shown in the story (color code index cards and write one example per card, red for courage, orange for loyalty, etc.). A representative from each group may read examples to the class. Create a Heartwood story bulletin board by posting the title of the story, large attribute words and note card examples under each attribute.

JOURNAL

- I. Write a letter Shek might have sent to his mother. Include ways you are helping your brother.
- Write about character traits you think Shek and Wong possess. Give examples.

HOME CONNECTION

- 1. Retell the story at home. Talk about ways you are and can be loyal to each other.
- 2. Ask if anyone knows a family story about ancestors coming to America. Ask permission to share with the class.

VOCABULARY

rebellion kowtow incense queues frail trestle avalanche

Interdisciplinary Ideas

LANGUAGE ARTS

- 1. Find examples in the story of foreign or unfamiliar words whose meaning is clear from the context of the sentence. Make a glossary of these words.
- 2. Write a response to literature comparing Coolies to The Memory Coat by Elvira Woodruff.
- 3. Read Laurence Yep's Dragon's Gate, an award-winning fictional chapter book about Chinese immigrants working on the railroad.

SOCIAL STUDIES

- 1. With a partner, research and compare immigrant experiences of Chinese Americans with those of Irish Americans who worked on the Transcontinental Railroad. Write a paper comparing and contrasting working conditions. (Keywords: Transcontinental Railroad, Chinese railroad workers, Irish railroad workers)
- 2. Research reasons for Chinese emigration to America during the mid-1800's. (Keyword: Taiping Rebellion)
- 3. Read about the Ching Ming Festival in the Author's Note. Find out more about this Chinese holiday honoring ancestors, including the burning of imitation paper money. Report findings to the class.

ART

With a partner, find math facts about building the first Transcontinental Railroad (e.g., miles built per day, miles covered, number of rails and ties, elevations, amounts of explosives). Make word problems for your class to solve.

Coolies

Yin 2001

New York: Philomel Books

LOYALTY

USA/China Historical Fiction Reading Time: 11 minutes

CONCEPTS

Loyalty **Sacrifice** Courage Respect

SUMMARY

This tale of two Chinese brothers reveals the harsh and unjust conditions suffered by Chinese immigrants who came to America to build the Transcontinental Railroad during the mid-nineteenth century. Yin transforms the ethnic slur "coolies" into a badge of honor as she portrays the loyalty and love between Shek and Wong and their courage to endure. Soentpiet's bold watercolors depict realities of historical events while celebrating the brothers' devotion to one another.

OBJECTIVE

The student will be able to define and discuss loyalty, love, courage and respect as they apply to the story. The student will learn about the contributions of Chinese immigrants to building the Transcontinental Railroad and the discrimination they suffered.

MA		PINK AND SAY
you	five things, people or places to which are loyal. Choose one or two and write about you would be willing to stand up for them.	LOYALTY
VOLUME		
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Creative Response

Pink and Say by Patricia Polacco

For the Teacher

Time: one class period

Materials: copy of Creative Response for each student

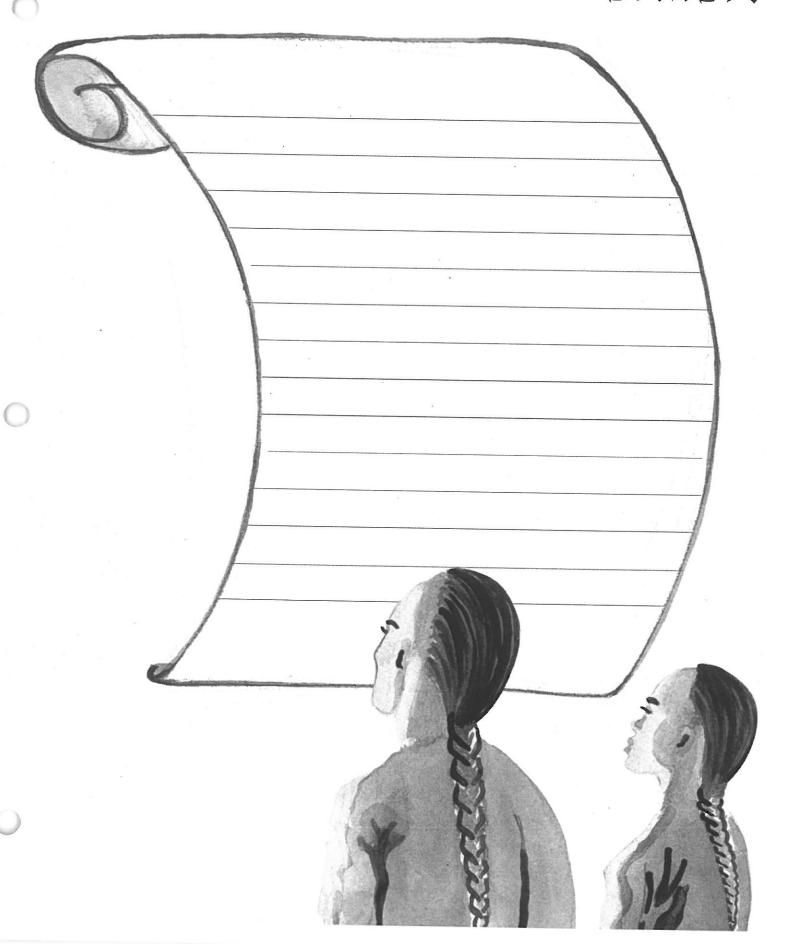
Suggested Procedures:

- Discuss loyalty and elicit examples of loyalty in students' lives.
- Write class responses on the chalkboard.
- Provide opportunities for sharing with the class.

Name	2
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Choose a person to whom you are loyal. Write how you are loyal to each other on the scroll.

Coolies



Creative Response

Coolies by Yin

For the Teacher

Time: one class period

Materials: copy of Creative Response for each student

Suggested Procedures:

- Ask for examples of loyalty between friends or family members. Encourage students to think of loyalty as an important aspect of relationships.
- List examples on the chalkboard.
- Provide opportunities for sharing with a partner or in small groups.

Notes and Comments

Notes and Comments

Justice is the quality of being guided by truth, reason, and fairness. Justice encompasses respect and understanding.

JUSTICE

JUSTICE

If I were incharge of the world, I'd cancel polluting.

If I were incharge of the world, I'd have no slavery.

If I were incharge of the world, I would have no drugs.

If I were incharge of the world, I would have no prejudice people

JUSTICE

Justice — moral rightness, equity; honor, fairness; fair handling; due reward or treatment.

Synonyms: equity, fairness, right

Justice is the quality of being guided by truth, reason, and fairness. It keeps a society, nation, family, or relationship functioning in an orderly, fair manner. The mind and logical thinking play paramount roles in determining justice.

Justice encompasses respect and understanding; it resists unjust or unlawful control by one group or person over another.

"Today I have learned a great truth," he proclaimed. "Strength, though vital, must always be in the service of wisdom. For that reason, Toeman will become next emperor of this land."

The Warrior and the Wise Man by David Wisniewski

More Books to Read on Justice

Chicken Sunday

by P. Polacco New York: Philomel Books, 1992 U.S.A.

The Eggs

by Aliki New York: Pantheon, 1969 Greece

The Enchanted Book

by J. Porazinska New York: Harcourt Brace Jovanovich, 1987 Poland

Faithful Elephants

by Y. Tsuchiya New York: The Trumpet Club, 1988 Japan

I Am Your Misfortune

by M. Rudolph New York: Seabury Press, 1968 Lithuania

The King's Chessboard

by David Birch New York: Penguin USA, 1993 India

Korean Cinderella

by E. B. Adams
Seoul, Kore. Seoul International Tourist
Publishing Co., 1983
Korea

The Little Red Hen

by P. Galdone New York: Scholastic Book Services, 1973 U.S.A.

One Fine Day

by N. Hogrogian New York: MacMillan, 1971 Armenia

The Rough-Face Girl

by R. Martin New York: Putnam, 1992 Native American

The Story of Ferdinand

by M. Leaf New York: Viking Press, 1936 Spain/Mexico

Strega Nona

by T. DePaola New Jersey: Prentice-Hall, 1975 Italy

Three Gold Pieces

by Aliki New York: Pantheon, 1967 Greece

Letter to parent on the following page may be reproduced.



Dear Parent,

Today your child began a unit on *Justice*. Stories from different cultures will be used to model this attribute, followed by questions that will encourage your son or daughter to develop his/her own concept of justice. Justice keeps a society, nation, family, or relationship functioning in an orderly, fair manner. It is the quality of being guided by truth, reason, and fairness. Justice encompasses mutual respect and understanding. It resists unjust or unlawful control by one group or person over another. Perhaps you could discuss your idea of justice with your child. Talk about a time when a just or unjust action made a difference in your life. Discuss current events that reflect this attribute, and how it may make a difference in your lifetime.

Ask your son or daughter to explain how justice was shown in each of the stories. Have him/her tell you about his/her favorite story or activity this week. What was special about it? Share a favorite story that you might have concerning justice.

The family is an important part of this program. You are encouraged to participate in these take-home activities, and join in the fun of learning together!

Sincerely,

The story titles are:		

Lesson Cards

The following colored cards are duplicates of the folded cards that are included separately in your kit. They are here for your convenient reference and can be used as replacements for lost cards.

After the Story

Nettie's Trip South

DISCUSSION

- 1. Nettie's experiences caused her to become an abolitionist. How did her respect for others help determine her decision?
- 2. Discuss the ways justice and respect are related to this story.
- 3. Nettie described some aspects of slaves' lives in her letter. Why were slaves treated this way? Was Nettie the only one to feel sick over this?
- 4. How did Nettie feel about what she saw? How did the story make you feel?
- 5. Nettie knew that if she "slipped into a black skin" she would lose most of her rights. What rights are most important to you? Which would you least want to lose?
- 6. Have you ever witnessed a time when someone's rights were denied? Give examples. What would you be willing to do to help others gain rights? How is this discussion related to respect?
- 7. Why is it important to continue to learn about slavery today?

ACTIVITIES

- 1. Locate the state of Virginia on the world map and place a story pin.
- Choose a nonfiction book that tells the story of someone who respected justice and stood up for the rights of others. Read and share the story with others.
- 3. Read the United Nations list of children's rights. (Keywords: child rights, UNICEF) Choose one of them to illustrate.
- 4. Choose one person whom you admire. Write ways you see him or her working for and showing justice in daily life.

IOURNAL

- 1. List rights of students in your school.
- 2. Write about an injustice you would be willing to work to make just. What consequences might you face?

HOME CONNECTION

- 1. Retell Nettie's Trip South to your family and explain the injustices you see in the story.
- 2. Make a list of three or more rights that are most important to your family. How do these compare with your personal choices? (See Discussion #5)

VOCABULARY

compassion abolitionist cedar plantation Chesapeake Bay

Interdisciplinary Ideas

LANGUAGE ARTS

- I. Write a newspaper story that Lockwood might have published after the trip.
- 2. Pretend you are Nettie's friend, Addie. Answer her letter, commenting on the injustice of slavery.

SOCIAL STUDIES

- Can you find in the Constitution any reference to a slave being three-fifths of a person? Where? What else can you find out about this issue?
- 2. Research the Abolitionist Movement.
- 3. Make a historical time line about slavery in the U.S. Find out about the monument in Columbia, South Carolina, depicting the history of slavery.

MATH

- Collect and graph the family rights from Home Connection #2.
 Which right was most often mentioned? Rank the rights from most important to least important in your life.
- Gather information on distances and train speeds and calculate the length of the trip from New England to Virginia in miles and in hours.

Nettie's Trip South

Ann Turner 1987 New York: Macmillan

SUMMARY

JUSTICE

USA Historical Fiction Reading Time: 6 minutes

CONCEPTS

Justice Respect Compassion Freedom Fairness

Using her great-grandmother's diary as a framework, Turner recounts a young girl's journey to the South, where she witnesses a slave auction. As Nettie retells her experiences in a letter to a friend, the reader senses the indignities and cruelty suffered by slaves prior to the Civil War. Simple, realistic pencil drawings focus and reinforce the powerful feelings evoked by this haunting tale.

OBJECTIVE

The student will be able to define and discuss justice, respect, compassion, freedom and fairness as they apply to the story. The student will gain insight into the injustices of slavery.

After the Story

The Memory Coat

DISCUSSION

- 1. Explore reasons for immigration. Are there immigrant families in your community? Why do people choose to immigrate to America? What is Ellis Island?
- 2. What is the relationship between justice and discrimination?
- 3. Consider the family relationships in the story, including orphaned Grisha and cousin Rachel. How did the closeness of this family help them cope with the problems at Ellis Island?
- 4. Define the problem and discuss the appropriateness of turning the coat inside out. Was this being dishonest? Explain. Was the outcome fair and just?
- 5. Find other examples of Heartwood attributes in the story. How do they relate to justice?

ACTIVITIES

- 1. Find Russia and New York City on the world map and place story pins.
- 2. In small groups, talk about injustices or discrimination a new student from another country might face attending your school for the first time (e.g., not speaking the language, not knowing how to do things, not receiving credit for previous schooling). Brainstorm ways you could help such a student. Share ideas with the class.
- 3. List kinds of courage Rachel and her family needed in order to deal with the dangers on their journey. (See the Attributes section of www.heartwoodethics.org for different kinds of courage.)

JOURNAL

- Divide a page in half lengthwise.
 On one side, list examples of justice in the story and on the other side, list injustices.
- 2. Write about a time someone comforted you or you comforted someone with a story.

HOME CONNECTION

- 1. Ask if family members know a true story about a friend or relative who was an immigrant. With permission share with the class.
- 2. Retell the story at home. Discuss the family's decision to turn Grisha's coat inside out.

VOCABULARY

immigrant epidemic cobblestone epidemic grieve Cossacks commotion turret

Interdisciplinary Ideas

LANGUAGE ARTS

- I. Notice how the author uses italics and synonyms within the context of the story to explain Yiddish expressions and other unfamiliar vocabulary (e.g., shtetl, Kibbud av v' em!, Bubba, synagogue, Ellis Island, commotion). Find sentences following these words that help clarify their meanings. To extend this activity, make copies of the Author's Note and use the same comprehension strategy to find meanings for "conscription," "pogram," "dorfs" and other words.
- 2. Read *The Rag Coat* by Lauren Mills and compare Minna with Grisha. Write about memories their coats hold for them, character traits they possess and difficulties they face.
- 3. The following quote is from *Crow* and *Weasel* by Barry Lopez. "The stories people tell have a way of taking care of them. If stories come to you, take care of them. And learn to give them away where they are needed. Sometimes a person needs a story more than food to stay alive." Write a response relating the quote to the times Rachel tells stories to Grisha.

SOCIAL STUDIES

- I. Research Ellis Island and report to your class.
- 2. In groups of three or four, find out about life in an eastern European shtetl during the 1800s.
- List hardships you think the family may have endured during their difficult journey by wagon, train and ship.

SCIENCE

Find out about the contagious eye disease, trachoma, that caused the most exclusions from Ellis Island. Research the Japanese immigrant who discovered a cure.

The Memory Coat

Elvira Woodruff 1999 New York: Scholastic Press JUSTICE Russia/USA

Historical Fiction
Reading Time: 10 minutes

CONCEPTS

Justice Love Courage **SUMMARY**

Twenty-two million immigrants filled with hope for freedom and safety came to the United States through Ellis Island between 1892 and 1924. This powerful story follows one family of Russian Jews escaping the Tsar's soldiers only to arrive at Ellis Island and find that strict inspections might cause them to be turned away. The injustice can be overcome only by ingenuity and persistence. A worn-out coat comes to symbolize the loving memories of this close-knit immigrant family. Hundreds of turn-of-the-century photographs served as sources for the book's dramatic oil paintings.

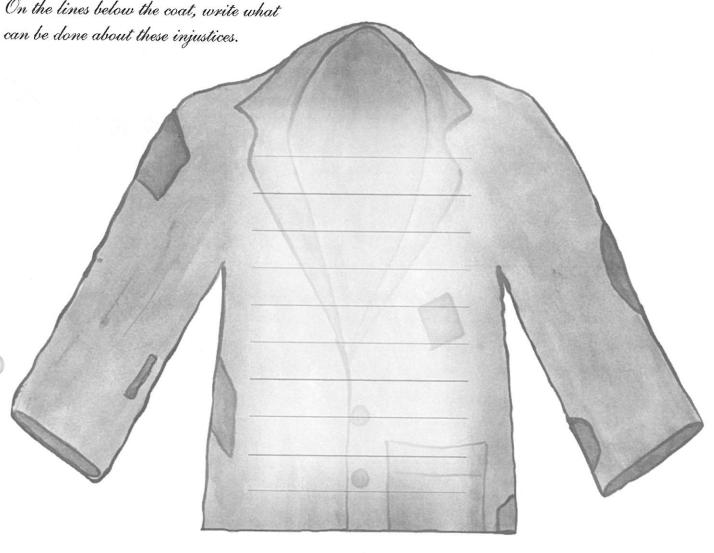
OBJECTIVE

The student will be able to define and discuss justice, love and courage as they apply to this story. The student will gain an understanding of the immigrant experience at Ellis Island as part of our nation's history.

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The Memory Coat JUSTICE

After	arriving	in the Uni	ited States,
N			er injustices?
List e	examples in	rside the co	at.
On th	e lines belo	w the coat,	write what



Creative Response

The Memory Coat by Elvira Woodruff

For the Teacher

Time: one class period

Materials: copy of Creative Response and a sheet of writing paper for each student

Suggested Procedures:

- Use the strategy "Listen, Think, Pair, Share" as a prewriting exercise. Students listen to the
 question, think about it, pair with another student to discuss the question and share
 responses with the class.
- Brainstorm ideas for correcting injustices and list on the board.
- Encourage students to include ideas for how they could help a student from another country.

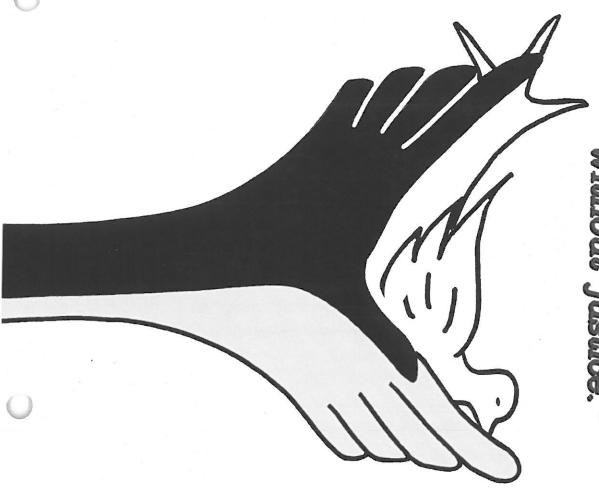
Note: Use a sheet of writing paper to continue written responses.

What might it mean to Nettie? What does it mean to you?	TA COTTICE.
---	-------------

Nettie's Trip South JUSTICE

"There can be no peace"

Note that it is not be no peace in the peace



Creative Response

Nettie's Trip South by Ann Turner

For the Teacher

Time: one class period

Materials: copy of Creative Response and a sheet of writing paper for each student.

Suggested Procedures:

- Discuss the quote related to Nettie and to students' lives.
- Provide opportunities for sharing with the class.

Note: This paper may be revised and edited for inclusion in student portfolios.

Notes an	d Comments

Heartwood Teaching the Attributes + List on C

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Respect involves patience,
open-mindedness, and regard
for traditions, differences,
age, race, religion, the earth,
the self, and others.

RESPECT

RESPECT

Respect is not having slaves
Respect is honoring other people
Respect is paying attention when
some one else is talking
Respect is commen courtesy

RESPECT

Respect — esteem for, or sense of worth of, a person, personal quality, or trait; honor; willingness to show consideration or appreciation.

Synonyms: regard, consideration, courtesy, attention, honor, esteem, deference, admiration, tolerance, reverence, veneration

Respect involves patience, openmindedness, and deference for traditions, differences, age, race, religion, the earth, the self, and others. It means a fair and objective attitude toward opinions and practices which differ from one's own.

In the evening Alice sat on her grandfather's knee and listened to his stories of faraway places. When he had finished, Alice would say, "When I grow up, I too will go to faraway places, and when I grow old, I too will live beside the sea."

"That is all very well, little Alice," said her grandfather, "but there is a third thing you must do."

"What is that?" asked Alice.

"You must do something to make the world more beautiful," said her grandfather.

> Miss Rumphius by Barbara Cooney

More Books to Read on Respect

Africa Dream

by E. Greenfield New York: Harper, 1989 Africa/U.S.A.

Be Good to Eddie Lee

by Virginia Fleming New York: Philomel Books, 1993 U.S.A.

The Blind Man and the Elephant

by L. Quigley New York: Scribner's & Sons, 1959 India

Brother Eagle, Sister Sky

A message from Chief Seattle New York: Dial Books, 1991 Native American

Dragonfly's Tale

by K. Rodanas New York: Clarion Books, 1991 Native American

The Golden Deer

by M. Hodges New York: Charles Scribner's Sons, 1992 India

I Have a Sister — My Sister Is Deaf

by J. W. Peterson New York: Harper & Row, 1977 U.S.A.

Island Boy

by B. Cooney New York: Penguin Books, 1988 U.S.A.

The Lemonade Babysitter

by Karen Waggoner Boston: Little Brown 1992 U.S.A.

Masai and I

by V. Kroll New York: Four Winds Press, 1992 Africa/U.S.A.

My Grandpa and the Sea

by Katherine Orr Minneapolis: Carolrhoda Books, Inc. 1990 West Indies

Through Grandpa's Eyes

by P. MacLachlan New York: Harper & Row, 1979 U.S.A.

The Village of Round and Square Houses

by A. Grifalconi Boston: Little, Brown, & Co., 1986 Central Africa

Who Owns the Sun?

by S. Chbosky Kansas City, Missouri: Landmark Editions, Inc., 1988 U.S.A.

Letter to parent on the following page may be reproduced.



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This week your child will begin a unit on Respect. Through stories showing self-respect and respect for others, elders, and the world, your son or daughter will begin to develop and enlarge his/her own concept of respect. This attribute involves patience, openmindedness, and deference for traditions and differences of age, race, and religion. It involves the earth, self, and others. Respect means a fair and objective attitude toward opinions and practices which differ from one's own. As a family, perhaps you could talk about the different ways of respect that you show, and share the different ways that you practice it. Include the elders as you discuss the respect that you share with each other.

Ask your daughter or son to tell you about the respect shown in the stories read.

Each of the stories has take-home activities. It is hoped that you will enjoy working together with your child.

Sincerely,

The story titles are:

Lesson Cards

The following colored cards are duplicates of the folded cards that are included separately in your kit. They are here for your convenient reference and can be used as replacements for lost cards.

Interdisciplinary Ideas

LANGUAGE ARTS

- 1. Make a semantic map of the word friendship. Be sure to include some Heartwood attributes.
- 2. Read the poem "Like Me" by Emily Kingsley to younger children in another class. Talk with them about the meaning of the poem in their own lives. You can find this poem in the book, Free to Be a Family.

SOCIAL STUDIES

Research the Special Olympics. Create a list of topics from your research. With a partner, choose one of the topics, do further research and write a brief informational paper. Compile the partner papers into a class booklet with a cover, table of contents and pictures or other relevant material.

ART

- 1. Paint a watercolor scene of a pond with a reflection of someone looking into the water.
- 2. With colored string or yarn, braid a friendship bracelet using Heartwood colors. Give it to a friend.

SCIENCE

- 1. As a class, make a list of questions you have about Down's Syndrome. Research to find answers to your questions. Develop a fact sheet to distribute.
- 2. Learn what pond life includes in addition to frogs. Write an informational article to be posted on a class bulletin board.
- 3. Design a poster charting the life cycle of a frog.

Be Good to Eddie Lee

Virginia Fleming 1993 New York: Philomel Books

SUMMARY

CONCEPTS

Respect Trust Friendship

Respect USA Realistic Fiction Reading Time: 9 minutes

The amazing differences between human beings shrink to insignificance in this touching story of Christy and her neighbor with Down's syndrome, Eddie Lee. Encouraged by her mother, Christy spends time with Eddie Lee and learns a valuable lesson about the true meaning of respect and friendship. Artist Floyd Cooper's warm and affectionate drawings lend enchantment to this story of friendship.

OBJECTIVE

The student will be able to define and discuss respect, trust and friendship as they apply to this story, and will be encouraged to examine personal feelings about people with disabilities.

After the Story

Be Good to Eddie Lee

DISCUSSION

- 1. As the story opens Christy frets about being bored and about being bothered by Eddie Lee. Why did her mother tell her to be good to Eddie Lee? What made Eddie Lee different?
- 2. Eddie Lee could not talk and learn the way other children do, and JimBud called him dumb. But Eddie Lee did several smart things in the story. What were they?
- 3. What did Eddie Lee mean when he put his hand over his heart and said, "It's what's here that counts." Can you tell what a person is really like by looking? Why or why not?
- 4. What could Eddie Lee teach JimBud? What can you learn from people who are different? What are some of the ways we are different from each other?
- 5. Christy's feelings about Eddie Lee changed during the story. Talk about what you think the rest of their summer might be like. Will Christy continue to be good to Eddie Lee as she did at the pond? Why or why not? What might they do together?
- 6. Christy and Eddie Lee respected each other. How is this shown in the story?
- 7. We show respect when we help and care for people. Think of someone you know who needs extra help. How might you show respect for that person? Share.

ACTIVITIES

- 1. Find your town on the world map and place a story pin.
- 2. Christy's respect for Eddie Lee grew as she got to know him. In groups of three or four, decide what character attributes elicit respect. Then talk about strategies for creating a respectful environment in your school. Make a list to present to the class.
- 3. With a partner, write definitions of one or more of the following words: acceptance, tolerance, inclusion, inspiration. Write sentences relating the words to the story or to school situations. Share with the class.

JOURNAL

- Write about your friendship with someone who is different from you.
- 2. Write a response to the story. Tell how respect and trust are related to friendship.
- Think of a time you showed kindness to someone.
 Describe the circumstances and how you felt.

HOME CONNECTION

Retell the story of Eddie Lee. Find out which family members help other people who have special needs. Ask for permission to share their story with your class.

VOCABULARY

kingfisher whopper quiver myriad gnawed distorted

Interdisciplinary Ideas

LANGUAGE ARTS

- Write a story about a teacher who changed your life by teaching you something new, helping with a problem or inspiring you. Write your story as realistic fiction and dedicate it to this teacher. If possible, share with the teacher.
- 2. Read *Crow Boy* by Taro Yashimo and create a Venn diagram comparing and contrasting the two stories..
- 3. Research biographical information about Patricia Polacco. (Keyword: Patricia Polacco) Find out how her life experiences growing up influenced her writing. Report to the class.
- 4. Explain what you think this quote from the story means."The honey is sweet, and so is knowledge, but knowledge is like the bee who made the honey, it has to be chased through the pages of the book!"

SOCIAL STUDIES

- Research reading problems and resources for solving them.
 Report your findings in class. (Keywords: reading problems, dyslexia)
- 2. Read about famous people who helped students with disabilities (e.g., Anne Sullivan or Alexander Graham Bell).

ART

- I. Make a list of feelings shown in the illustrations. Share with the class.
- 2. Make no-teasing posters for your classroom. Display.

Thank You, Mr. Falker

Patricia Polacco I 998 New York: Philomel Books

SUMMARY

Respect
USA
Realistic Fiction
Reading Time: 12 minutes

CONCEPTS

Respect Loyalty Courage

Patricia Polacco's autobiographical tale centers around little Trisha's struggles with learning to read. Her problems are compounded by teasing at school until a special teacher "unlocks the door and pulls her into the light." The story honors the patience and skill of such teachers everywhere. Each expressive watercolor illustration expands the meaning of the text.

OBJECTIVE

The student will be able to define and discuss respect, loyalty and courage as they apply to this story and to dedicated, caring teachers.

After the Story

Thank You, Mr. Falker

DISCUSSION

- I. What were Trisha's hopes before she entered school? Who gave her support when she was very young? How? Who gives you support?
- 2. What is Trisha's dilemma at school? Why does she feel different and dumb? What does Trisha see when she looks at a page of text? What changes make her life even more difficult? Do you think she is brave? Explain.
- 3. Why do other children tease Trisha? How does Mr. Falker show loyalty to Trisha? Have you ever stopped someone from teasing? Explain.
- 4. Tell about ways Mr. Falker helps Trisha. How does she help herself? What qualities do you think she respects in Mr. Falker? In herself? How did the author honor Mr. Falker by writing this book?

ACTIVITIES

- 1. Locate Michigan and California on the world map and place story pins. Connect the two states with a string.
- 2. Arrange peer tutoring sessions with younger students in your school. Read Heartwood books to them. Practice reading the book first.
- 3. Research strategies for coping with teasing. (Keywords: bullies, teasing) Roleplay three strategies Trisha might have used to respond to classmates' teasing.
- 4. In groups of three or four, discuss this passage from the author's biographical information: "This book was written to honor Mr. Falker, but also to warn young people that mean words have a terrible power...and that they should do all they can to see that teasing stops at their school." Discuss whether your class needs a no-teasing plan and, if so, draft one.

JOURNAL

- Write a thank-you letter to a special teacher and mail it. Use Heartwood words and examples in your letter.
- 2. Write about a struggle you had in learning something new and a person who helped you through this difficult time.
- 3. Find examples of at least five Heartwood attributes in the story and write about them.

HOME CONNECTION

Ask family members to talk about favorite teachers. Discuss attributes those teachers possessed. With permission, share their stories with the class.

VOCABULARY

slick elegant bounded odyssey cunning

Name____

Are you a respectful person? Look in the mirror and ask yourself how you would show respect for someone who is different.

Be Good to Eddie Lee RESPECT



Creative Response

Be Good to Eddie Lee by Virginia Fleming

For the Teacher

Time: one class period

Materials: copy of Creative Response for each student

Suggested Procedures:

- Ask students reflect on the first question and answer it for themselves.
- Talk about how a mirror relates to the story and to respect.
- Discuss ways to show respect for people who are different.
- Provide opportunities for sharing with the class.

Write about something that was hard for you in school and a teacher who helped you.

Thank you, Mr. Falker RESPECT

aa Bb- Ec Ba

Courage Hope doyalty Honesty Respect

Creative Response

Thank You Mr. Falker by Patricia Polacco

For the Teacher

Time: one class period

Materials: copy of Creative Response for each student

Suggested Procedures:

- Share with your students something you had difficulty learning and a person who helped you.
- Ask students to tell about teachers or other adults who helped them learn something that was hard.
- Remind students to include attributes in their descriptions of special teachers.

Note: Encourage students to send copies of completed Creative Responses to their special teachers.

Notes and Comments

Notes and Comments

Hope is linked to faith and aspiration. It elevates one beyond the plane of selfishness to nobility as it reaches out to the the future.

HOPE

Hope makes me thing of my grandma. Makes me wish that my mom would come back Makes me wish that my mon would come back. lackes me hope that grandma would mack home maid cookies again. Hope is a beautiful flower blooming. When I thing of hope it maks me feel happy

HOPE

Hope — belief, desire, trust; the enemy of despair.

Synonyms: aspiration, faith, trust, belief not based on fact

The attribute of hope involves feeling that what is desired is also possible. Hope is linked to faith and aspiration. Aspiration involves a strong desire, longing, aim, goal, objective, ambition, and power that directs the individual to higher, nobler, and loftier objectives. It elevates beyond the plane of selfishness to nobility.

I was afraid, Grandfather, until you called to me. Tell me again what you said.

I said,
"Don't be afraid, Boy!
Trust your darkness!
Go like the wind!"

Knots on a Counting Rope by Martin and Archambault

More Books to Read on Hope

Amigo

by B. B. Schweitzer New York: MacMillan, 1963 Mexico

Aurora Means Dawn

by S. Sanders New York: Bradbury Press, 1989 U.S.A.

Daydreamers

by Tom Feelings and Eloise Greerfield New York: Dial Books, 1981 U.S.A.

Dogsong

by G. Paulson New York: Bradbury Press, 1985 U.S.A/Eskimo — Young Adult

The Jazz Man

by M. H. Weik Hartford: Atheneum, 1966 African-American

Kirby Puckett Be the Best You Can Be

by Kirby Puckett and Greg Brown Minneapolis: Waldman House Press, 1993 U.S.A.

Kumi and the Pearl

by P. M. Martin New York: Putnam, 1968 Japan

The Mountain That Loved a Bird

by A. McLerran New York: Picture Book Studio, 1985 U.S.A.

My Grandmother's Journey

by J. Cech New York: MacMillan, 1991 U.S.A.

Odette, a Springtime in Paris

by K. Fender New York: Kane-Miller Publishers, 1991 France

Owl Moon

by J. Yolen New York: Scholastic, 1987 U.S.A.

Sadako and the Thousand Paper Cranes

by E. Coerr New York: Putnam, 1977 Japan

Sarah, Plain and Tall

by P. MacLachlan New York: Harper & Row, 1985 U.S.A./Early American

Song of the Swallows

by L. Politi New York: MacMillan (Aladdin Books), 1948 Mexico

Space Travellers

by Margaret Wild New York: Scholastic, Inc., 1992 Australia

Letter to parent on the following page may be reproduced.



Dear Parent,

Sincerely,

Today your child began a unit on *Hope*. In the stories read, hope is modeled as a strong belief or desire, that is frequently linked to faith and aspiration. The family, in whatever form it takes, is shown to be a strong support system. Through the family's warmth and love, one is given a reason to hope, even in the worst of times. Maybe you could share with your son or daughter some hopes that you have for the family. Encourage him/her to talk about his/her hopes; help him/her see that some dreams are possible. Together, make a list of hopes for your family's future; enlarge the list to include hopes for this world.

These stories uncover the universal concept of hope as found in different story characters. It may be interesting to find out what hopes your own child has hidden. Encourage your son or daughter to share the books with you by retelling the stories or reading them together. May he/she will see different hopes in them than you do. Talk about it!

Lesson Cards

The following colored cards are duplicates of the folded cards that are included separately in your kit. They are here for your convenient reference and can be used as replacements for lost cards.

Interdisciplinary Ideas

LANGUAGE ARTS

- 1. Working in small groups, perform part of the story as a play. Make copies of the five pages of text beginning with the story within the story (the scene where the tribe is sitting around a fire). Choose parts (boy, old man, mother and tribesmen) and read their conversations. Have a narrator read the connecting story lines.
- 2. Find examples of similes in the story such as "as blue as" or "as bright as." Write your own similes describing something in nature.
- 3. Bring a small bead or stone to class. Use your imagination to write an adventure story set in prehistoric times. Incorporate your bead or stone in a cover illustration.

SOCIAL STUDIES

- I. Find out about the Anasazi Indians. With a partner take notes about their way of life, locations and migrations. Write a research paper. (Keywords: Native Americans. Anasazi)
- 2. Research an inventor, explorer, astronaut or artist. Take notes about challenges the person faced and how he or she persevered. Report to your class.

SCIENCE

- 1. Locate cave dwellings or their replicas in the USA. (Keyword: cave dwellings)
- 2. Find out about current technologies that help us learn about prehistoric people.

ART

- 1. Look at the watercolor illustrations in the book. Using earthtone watercolors, paint a scene set in the southwest.
- 2. Look at the illustrations depicting daily activities. Make a class mural of the tribe, using paint or chalk on brown wrapping paper.

One Small Blue Bead

Byrd Baylor 1965

New York: Atheneum (Simon & Schuster)

HOPE

Native American

Reading Time: 12 minutes

CONCEPTS

Hope Courage Respect

SUMMARY

This powerful narrative poem set in prehistoric times tells the story of a boy's dreams about what the world may hold. An old man shares the boy's vision and agrees to go in search of other groups of people. In his absence, the boy does the old man's work and waits hopefully for his return. Ronald Himler's strong watercolors enhance the sensitivity of the story while illustrating details of prehistoric life.

OBJECTIVE

The student will be able to define and discuss hope, courage and respect as they apply to the story. The student will gain insights into dreams and visions that motivate people to expand their knowledge of humanity and the universe.

After the Story

One Small Blue Bead

DISCUSSION

- I. What was the boy's dream? Explain obstacles he faced. What responsibilities did he assume to make his hope a reality?
- 2. Why did the boy's tribe have to leave the cave? If the story had turned out differently and the old man hadn't returned, do you think the boy would have given up hope of finding other tribes? Why or why not?
- 3. What kinds of work did the boy do? How did the boy grow and mature during the time the old man was away?
- 4. How is hope related to action? Who believed in the boy? Who believes in you?

ACTIVITIES

- I. Find the Four Corners area of the United States on the world map and place a story pin. Which four states meet in this area? Research Native American historical sites found here and create a poster or bulletin board.
- 2. With a partner, list famous explorers, inventors or artists who didn't give up hope even when they were criticized or discouraged by others. Make another list of character traits you think these famous people might have possessed. Share with your class, giving explanations for why you chose those attributes.

JOURNAL

- Write a paragraph about your visions or dreams for the future.
- 2. Write a personal narrative about your relationship with an older person who listens to your ideas and encourages you. This person may be a relative, neighbor or teacher.

HOME CONNECTION

- I. Ask if anyone in your family has had to wait a long time for a hope or dream to be realized. What was the dream? What obstacles were involved? What actions (if any) did they take? Ask permission to share with your class.
- 2. Discuss hopes for yourself and for each other.

VOCABULARY

lair wary clambered mammoth bison boulders

Interdisciplinary Ideas

LANGUAGE ARTS

- Pretend you are a child who rode the "Train to Somewhere." Write a letter back to Mrs. Randolph a year later, telling her about your new home.
- 2. Write a poem about hopes and copy it onto a large paper feather. Arrange and display the feathers.

SOCIAL STUDIES

I. Find out why there were so many orphans in the 1800s. Report your findings to the class

- Research areas of the world where there are many orphans today. Write a report listing problems, causes and possible solutions.
- Find out about the Children's Aid Society in your state. Report to your class about how elementary schools are involved in helping children through this organization.
- 4. Write a research paper about the Orphan Trains. (Keywords: Orphan Train Riders Research Center) Use your favorite search engine to find stories and photographs of children who rode the Orphan Train.

ART

- I. Draw a child on the Orphan Train. In a "think bubble," write some hopes he or she might have had.
- Use watercolors to paint a background for your hope poem. (See Language Arts #2.)

Train to Somewhere

Eve Bunting 1996 New York: Houghton Mifflin

SUMMARY

HOPE
USA
Historical Fiction
Reading Time: 19 minutes

Hope Courage

Respect

CONCEPTS

From the mid-1880s until the late 1920s an estimated 100,000 homeless children were sent by train from New York City to small towns and farms in the Midwest. Charles Loring Brace of the Children's Aid Society hoped to place them with caring families. This is the story of fourteen orphan children going West and dreaming of a better life. Illustrations executed in water colors and gouache reinforce the moving storyline.

OBJECTIVE

The student will be able to define and discuss hope, courage and respect as they apply to this story. The student will understand that helping homeless people has a long history in our nation.

After the Story

Train to Somewhere

DISCUSSION

- 1. Why were the children on the train? Share what you imagine they were thinking.
- 2. Why did they change clothes at each stop? Talk about the different reasons people had for adopting children from the Orphan Trains. How do you think the children's lives might have changed after they were adopted?
- 3. What did Marianne hope for? How were her hopes shattered? What did the feather represent in the story? Think of other symbols and discuss them (the train, hard seats, the puppy).
- 4. Describe Mr. and Mrs. Book. Mrs. Book said, "Sometimes what you get turns out to be better than what you wanted in the first place." Why did she say this to Marianne? In what ways did Mr. and Mrs. Book and Marianne show their hopes in this story?
- 5. Share a time you hoped for something but got something else that turned out to be better.

ACTIVITIES

- 1. Find New York City and Iowa on the world map and place story pins.
- 2. In small groups, list Marianne's hopes. Make a second list of things children hope for today. Compare and report to class.
- 3. In groups of three or four, create a conversation among several children on the train. The script should reflect hopes and concerns. Present to your class.
- 4. Invite a guest from the Department of Social Services in your community to visit the classroom and tell how orphaned children are cared for today. A student might share the story with the guest before he or she speaks.

JOURNAL

- Write about hopes for yourself, your family and a friend. Reflect on why you selected these hopes.
- How did you feel listening to this story? How do you think Miss Randolph felt during her journey? Explain.

HOME CONNECTION

- 1. Retell the story at home. Ask if anyone has known an orphan. Learn who cared for him or her. With permission, share with the class.
- 2. Ask an adult to share his or her hopes for your future. Write them down and put them in a private place to read every year on your birthday.

VOCABULARY

orphan larkspur stowaway muff misery ringlets

Brainstrorm ways to build hope in rough times.	Train to Somewhere HOPE
Yow do families give each other hope?	
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Creative Response

A Train to Somewhere by Eve Bunting

For the Teacher

Time: one class period

Materials: copy of Creative Response and a sheet of writing paper for each student

Suggested Procedures:

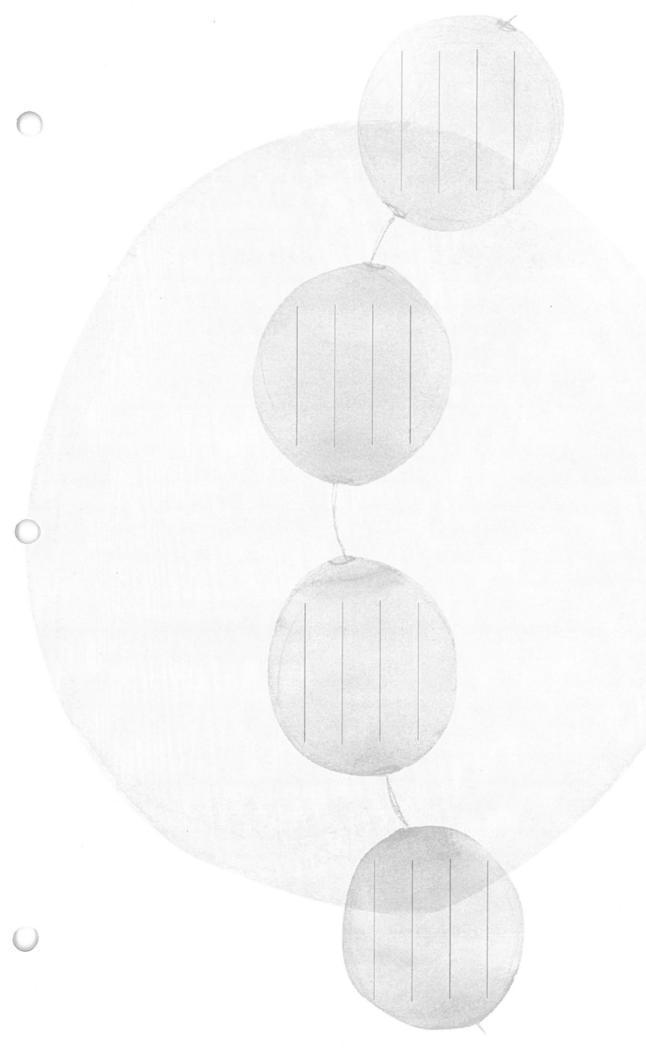
- Discuss ways families give each other hope.
- List ideas on the board.

Note: As an extension to this lesson, encourage students to write a personal narrative responding to either the question or the quote.

Name_

How is hope different from wishing?
Write a hope for the world in the first bead and what you can do to achieve it in the others.

One Small Blue Bead HOPE



Creative Response

One Small Blue Bead by Byrd Baylor

For the Teacher

Time: one class period

Materials: copy of Creative Response and a blue crayon or colored pencil for each student

Suggested Procedures:

- Discuss the question and encourage students to think of action as an important aspect of hope.
- Brainstorm hopes for the world, list on the board and ask students to write class responses in blank areas of the page.
- Talk about actions students might take to achieve some of their hopes.
- Have students lightly color or outline their beads.
- Provide opportunities for sharing with the class.

Notes ar	nd Comments

Heartwood

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Honesty, the quality of being honorable, is a fundamental condition for friendship and community. "For he who is honest is noble whatever his fortune or birth."

-Alice Carey

HONESTY

Honesty is a world where people are al ways truthful. Honesty's Sisteris hope. It moves
gracefully. It Says
I'm the trustworthy
of all; Honesty
flows through the
river of hope.

HONESTY

Honesty — the quality of being honorable in principles, intentions, and actions; freedom from deceit, falseness, or fraud.

Synonyms: integrity, uprightness, truthfulness, sincerity, trustworthiness, genuineness, virtuousness, incorruptibility

How does one approach honesty? Take it seriously. Recognize that honesty is a fundamental condition for friendship, for community. "There can never be any solid friendship between individuals or union between communities that is worth the name unless the parties be persuaded of each other's honesty" (Mitylene's Envoys to Athens, Thucydides' Peloponnesian War III. 10).

Alice Carey's observation, "For he who is honest is noble whatever his fortune or birth," befits the boy, Chen Ping, in the ancient Chinese tale, Chen Ping and His Magic Axe.

"Because you are such an honest boy," the old man said, "....do not be surprised... if you find your axe to be much more of a treasure than the others."

Chen Ping and His Magic Axe
by Demi

More Books to Read on Honesty

A Day's Work

by Eve Bunting. New York: Clarion Books, 1993 U.S.A.

The Dragon's Robe

by D. Lattimore New York: Harper & Row, 1990 China

The King's Fountain

by L. Alexander New York: E.P. Dutton, 1971 Middle East

A Pair of Red Clogs

by M. Matsuno New York: The World Publishing Co., 1960 Japan

A Penny's Worth of Character

by J. Stuart New York: McGraw-Hill Book Co., 1954 U.S.A.

Sam, Bangs and Moonshine

by E. Ness New York: The Trumpet Club, 1966 U.S.A.

Striding Slippers

by M. Ginsburg New York: MacMillan, 1978 U.S.S.R. — An Udmurt Tale

Summer Wheels

by E. Bunting New York: Harcourt Brace Jovanovich, 1992 U.S.A.

The Talking Eggs

by R. San Souci New York: Dial Books, 1989 African-American

Taro and the Tofu

by M. Matsuno New York: The World Publishing Co., 1962 Japan

The Treasure

by U. Shulevlitz New York: Putnam, 1978 Eastern Europe

The Truthful Harp

by L. Alexander New York: Holt, Rinehart & Winston, 1967 Great Britain

The Winter Wife

by A. E. Crompton Boston: Little, Brown, & Co., 1975 Native American

Letter to parent on the following page may be reproduced.



Dear Parent.

Sincerely,

This week your child began a unit on *Honesty*. The stories read will encourage your child to reflect on his or her ideas about honesty. Being honorable in principles, intentions, and actions is behavior not often portrayed by the media. Perhaps you could share with your son or daughter examples of people who stand out in your mind who exemplify this attribute. When you see a newspaper or magazine article portraying a truthful person, share it! Maybe your family can make its own list of times when it is most important to be honest.

Encourage your daughter or son to share the stories with you. Ask her/him to tell you about the aspect of honesty in each story. Perhaps you can find these books in the library, and delight in the marvelous illustrations together.

There are several activities that can be completed at home for each of the stories. It is hoped that you will enjoy them as much as your child!

The story titles are:		

Lesson Cards

The following colored cards are duplicates of the folded cards that are included separately in your kit. They are here for your convenient reference and can be used as replacements for lost cards.

Interdisciplinary Ideas

LANGUAGE ARTS

- 1. Grimes uses the noun "poet" as a verb in "The Dream," when she writes, "Oh! To poet like a laser." Find other examples of poetic license and creative use of words in her poems. Make a list of metaphors and similes.
- 2. In her introduction the author answers the question, Where do writers come from? Write a letter to Nikki Grimes telling her which of the poems you liked best and why. Then ask a few questions you would like her to answer. Send the letter to the publisher's address.

SOCIAL STUDIES

- 1. Research "soul food." What is it, and where did its name originate? Take notes and report to your class. Host a "soul food" party.
- 2. Hopscotch is still popular in some neighborhoods. Make a list of games kids play in your neighborhood. Interview parents and grandparents about street and neighborhood games they used to play. Add to your list and report to your class.

ART

Make charcoal drawings on white textured paper. Experiment with shading, light and shadows. Draw steps, the folds in a blanket or expressive faces similar to the illustrations in the book.

MUSIC

Listen to a recording of Handel's music. Try to identify the various instruments mentioned in the poem by that name (e.g., piccolo, cello, trombone, kettledrum and violin).

HONESTY

Realistic Fiction

Reading Time:

USA

A Dime a Dozen

Nikki Grimes 1998 New York: Penguin Putnam, Inc.

SUMMARY

CONCEPTS

Nikki Grimes explores the joys and struggles of growing up in this autobiographical collection of poems. Honestly comfronting her feelings through poetry, she describes being "inspired, comforted, disappointed and infuriated" by members of her family. Believing in herself and trusting her own instincts, she holds on to her dream of becoming a writer. Angelo's expressive black and white portraits enhance the sensitivity of the poetry.

OBJECTIVE

Honesty

Hope

Love

Perseverance

The student will be able to define and discuss honesty, hope and perseverance as they apply to the poems. The student will understand honesty in terms of being honest with oneself.

/ 2 minutes

After the Story

A Dime a Dozen

DISCUSSION

- 1. In the introduction Nikki Grimes writes, "...it pays to listen to your own heart."

 What does she mean? How does she listen to her own heart? How is this advice related to honesty?
- 2. Reread "Gin Rummy," "Hair Prayer" and "Sister's Skin." What does the author reveal about her feelings? Why is it important to be honest with yourself?
- 3. Reread the first and last poems. How are they related to the author's hopes and dreams? How does she use words to keep her hopes alive? How do you keep your hopes alive?
- 4. Why do you think Nikki Grimes used the expression A Dime a Dozen for the title and last poem of her book? How does she persevere against opposition? What actions does she take? What does it mean to "chart your own path" or "discover who you are"?
- 5. Although the author talks about following her own instincts in becoming a writer, her poems show that family members did influence her and her career choice. Discuss. Who influences you?

ACTIVITIES

- 1. Find New York City on the world map and place a story pin.
- 2. In groups of three or four, make a list of qualities or attributes you think the author possesses. Match each attribute with a line from one of her poems as an explanation for your choice.
- 3. With your class, review the steps in a conflict resolution process. Discuss the need for being honest with yourself and others when you give an "I feel..." message. (See Activities and Resources in the Teachers Guide for a summary of conflict resolution.)

HOME CONNECTION

Talk with family members about dreams and ambitions, both in Nikki Grimes' poetry and in your own lives.

JOURNAL

- I. Write what you found out about Nikki Grimes from reading her poetry. Describe her likes, dislikes, character traits and evidence of Heartwood attributes you think she possesses.
- 2. Write a paragraph about why you would or would not like to be friends with the girl in the book. Give reasons and explanations for your opinion. What might be challenging and/or interesting about this friendship?

VOCA BULARY

perseverance pierce sanctuary forge parquet fluent

stroll bilingual

Name

Create your own soem using one of these beginning lines from Nikki Grime's book. Illustrate your soem.

"If I could choose..."

"Don't ask me..."

"I must confess..."

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Creative Response

A Dime A Dozen by Nikki Grimes

For the Teacher

Time: one class period

Materials: copy of Creative Response, a sheet of writing paper and crayons or colored pencils for each student

Suggested Procedures:

- · Discuss lines from the poems in terms of being honest with oneself.
- · Together, write a class poem using one of the lines.
- Ask students to choose one of the quotes and write their own nonrhyming "honesty lines" on the sheet of writing paper.
- Encourage students to share a few responses with the class.
- · Have students revise and edit their poems on writing paper.
- · Publish and illustrate poems on the Creative Response page.
- · Provide opportunities for sharing poems with the class or whole school.

Note: Some students may choose to write more than one poem using another of Nikki Grimes' openers.

Interdisciplinary Ideas

LANGUAGE ARTS

- Read Grandfather's Journey by Allen Say. Write a paragraph explaining how the two books are related and why you think the author wrote these books.
- 2. There are three alphabets in the Japanese language: "kanji," "katakana" and "hiragana." Research and find out how these three alphabets differ. Compare with the way we write words in English. (Keyword: Japanese language)
- 3. Write a letter from May to her parents explaining her decision to move to Osaka.

SOCIAL STUDIES

- Living in Japan in the mid-1900s, Allen Say's mother had to observe certain Japanese customs. Research Japanese customs concerning young women today. Find out which have changed and which have remained the same.
- 2. Use brochures from a travel agency to plan an imaginary trip to Japan. Which places would you like to visit? Why? It is a Japanese custom to bring "omiyage" or small gifts to people you visit. What presents might you bring to Japan from America? What Japanese objects would you like to bring home? Why?

ART

- I. Origami, or paper folding, is a unique Japanese art form. Use origami paper and pattern books to learn how to fold birds, flowers and other items.
- 2. Learn about Japanese flower arranging (Keyword: ikebana), writing Japanese letters and numbers using brush and ink (Keywords: Japanese calligraphy, shodo) and the intricacies of serving tea (Keyword: Japanese tea ceremony). If possible, have someone demonstrate one or more of these arts.

Tea With Milk

Allen Say 1999

New York: Houghton Mifflin Co.

SUMMARY

CONCEPTS

Honesty Respect Love

HONESTY

Japan

Historical Fiction

Reading Time: 12 minutes

This true story about the author's parents expands on his own history as told in *Grandfather's Journey*. It tells of May's struggle to respect her parents and their Japanese values while being honest about her own needs and hopes. She learns to reconcile cultural differences and be true to herself. Allen Say's beautiful watercolors bring the cultures to life and portray May's and Joseph's journey "home" through the heart.

OBJECTIVE

The student will be able to define and discuss honesty, respect and love as they apply to this story. The student will begin to develop appreciation for people whose heritage includes two or more cultures.

After the Story

Tea With Milk

DISCUSSION

- 1. How does May's early life in San Francisco combine Japanese and American cultures?
- 2. How does May feel about the move to Japan? What does she dislike most about it? Would being honest about her feelings have made any difference? Why or why not?
- 3. The Japanese word "giri" means duty or obligation. What does May do and learn out of "giri," or respect for her parents? How do these things serve her later?
- 4. Why does May decide to leave home to go to Osaka? How does she behave differently from a "traditional" Japanese woman? Where else in the story is May honest with herself in pursuing what she really wants?
- 5. The Japanese word "ninjyo" means to do things from the heart. Which decisions does May make based on "ninjyo" rather than "giri" (duty)? What does Joseph teach May about the meaning of "home"?
- 6. How do you think honesty, respect and love contribute to Joseph and May's happiness?
- 7. Do you know anyone whose life includes two or more cultures? How do you think having two cultures might enrich their lives and the lives of their friends?

ACTIVITIES

- I. Find San Francisco, California, and Osaka, Japan on the world map and place story pins.
- 2. With a partner talk about the phrase "Home is where the heart is." What do you think this means? Share with the class.
- 3. Invite a person from another country who is living in the United States to visit your class. Interview the person about the difficulties he or she faced moving to a new country.

JOURNAL

- I. Brainstorm other solutions
 May might have chosen to
 resolve her conflict. Choose
 one to write about.
- Imagine what it would be like to move to another country.
 Write about where you might live, what you think would be exciting and what you think you would miss most about your own country.

HOME CONNECTION

- 1. Ask family members to tell about choices they made growing up that were different from the choices their parents wanted them to make. With permission, share with the class.
- 2. Ask family members if they have something from their parents or grandparents that relates to another country or culture. It might be an object, a food or recipe, a story or saying. Share with your class.

VOCABULARY

miso crumpets kimono foreigner calligraphy

NAME

May struggled to be true to herself and also respect her parents. How do you balance these attributes?

TEX KITH MILK

Courage
Loyalty
Justice

Justice Respect

から、

Honesty

Love

Creative Response

Tea With Milk by Allen Say

For the Teacher

Time: one class period

Materials: copy of Creative Response and crayons or colored pencils for each student

Suggested Procedures:

- Discuss how to be true to yourself and also respect your parents.
- List dilemmas students face, such as choice of clothing, movies, language and family traditions.
- Talk about ways of communicating and/or negotiating with parents.
- Provide opportunities for sharing with the class.

Notes an	d Comments	

				
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4-4				

Love, like compassion, is a virtue of action as well as emotion. Love is the one thing we can continuously give and become increasingly rich in the giving.

LOVE

Love thinks of beauty when it does good things and compassion when People Feel bad Love thinks of you to be caring and when your not to be caring and when your not to Love says Tisk Tiskstisk until your caring again

LOVE

Love — an intense, affectionate concern for another person; self-sacrificing regard which seeks the well-being of others.

Synonyms: compassion, kindness, charity, generosity, patience, sympathy, tenderness, warmth, affection

Love, like compassion, is a virtue of action as well as emotion, something not only felt, but done. It is a feeling that needs to be educated and formed, so as not to be confused with sentimentality. Love is giving with no thought of getting. It is tenderness enfolding with strength to protect. It is forgiveness without further thought of that forgiven. It is understanding human weakness with knowledge of the true person shining through. It is quiet in the midst of turmoil. It is refusal to see anything but good in our fellow man and woman. Love is the one thing we can give constantly and become increasingly rich in the giving.

"I am the king. I am also the hungry boy with whom you shared a yam in the forest and the old woman to whom you made a gift of sunflower seeds. But you know me best as Nyoka. Because I have been all of these, I know you to be the Most Worthy and Most Beautiful Daughter in the Land."

Mufaro's Beautiful Daughtersby John Steptoe

More Books to Read on Love

Blackberries in the Dark

by M. Jukes New York: Knopf, 1985 U.S.A.

Grandma Didn't Wave Back

by R. Blue New York: Watts, 1972 U.S.A.

The Hundred Penny Box

by S. B. Mathis New York Viking Penguin, 1975 U.S.A.

The Keeping Quilt

by P. Polacco New York: Simon & Schuster, 1988 Russia/U.S.A.

The Legend of Scarface — A Blackfeet Indian Tale

by R. San Souci New York: Doubleday & Co., 1978 Native American

Love You Forever

by R. Munsch Ontario: Firefly, 1986 Canada

Mrs. Katz and Tush

by Patricia Polacco New York: Bantam Books, 1992 U.S.A.

My Mother is the Most Beautiful Woman in the World

by M. Rehyer New York: Lothrop, Lee & Shepard, 1945 Russia

Nana Upstairs and Nana Downstairs

by T. DePaola New York: Putnam, 1973 U.S.A.

Now One Foot, Now the Other

by T. DePaola New York: Trumpet, 1981 U.S.A.

Sachiko Means Happiness

by K. Sakai San Francisco: Children's Book Press, 1990 U.S.A.

Saying Good-bye to Grandma

by J. R. Thomas New York: Clarion Books, 1988 U.S.A.

The Wednesday Surprise

by E. Bunting New York: Clarion Books, 1989 U.S.A.

Letter to parent on the following page may be reproduced.



Dear Parent,

Today your child began a unit on Love. In the stories read, love is shown as a virtue of action as well as emotion, something that is not only felt, but done. They remind us that love is the one thing we can give constantly, and become increasingly rich in the giving. Ask your son or daughter to share the loving actions that abound in these stories. Think about the ways that your family expresses love. You might involve the extended family to collect traditions, recipes, and history for a family book. Gather stories about yourselves that the family will forever treasure.

If possible, read these stories together. Your child will enjoy hearing them again, and will have more time with you to study the beautiful illustrations. Check in your local library for other books by these authors.

Your family could create additional activities that relate to the concept of love. If you have enjoyed them, please share them with your child's classroom.

Sincerely,		
The story titles are:		

Lesson Cards

The following colored cards are duplicates of the folded cards that are included separately in your kit. They are here for your convenient reference and can be used as replacements for lost cards.

Interdisciplinary Ideas

LANGUAGE ARTS

- Find similes and metaphors in the story. Explain their meanings. Write other similes and metaphors the author could have used.
- Write or tell about a real adventure you had with a grownup.

SOCIAL STUDIES

- Working in pairs or small groups, plan a trip in a covered wagon.
 List what you would need to take and why you would need those items. Make another list of dangers you might face. Report to class and compare lists.
- Research other trails used by settlers and explorers in the West. Draw maps and display.

ART

Make a diorama showing a wagon train on the prairie as it might have looked to Lewis and Papa. Write a short paragraph explaining your diorama.

MUSIC

Invite someone who plays a guitar or fiddle to visit your classroom. Ask him or her to play songs that might have been sung around the campfire by wagon train travelers. Learn to sing some of the songs.

Lewis and Papa

Barbara Joosse 1998

SUMMARY

San Francisco, CA: Chronicle Books

LOVE

USA

Historical Fiction
Reading Time: 10 minutes

CONCEPTS

Love Courage Respect Hope

In this gripping story about growing up, readers share the journey of a father and son on the Santa Fe Trail in the 1800s. As Papa and Lewis seek their fortune, they find more than wealth and adventure. Love and tenderness, courage and dreaming strengthen the father-son relationship. Van Zyle's rich paintings help keep the story in the mind and

OBJECTIVE

The student will be able to define and discuss love, courage, respect and hope as they apply to this story. The student will recognize that sometimes love and tenderness require acts of courage.

heart of the listener long after reading.

After the Story

Lewis and Papa

DISCUSSION

- Why did Papa take Lewis on the trip? Why did Lewis' mother agree to let him go with Papa? What were Lewis' feelings as they planned the trip?
- 2. What were some of the dangers on the trail? How did Lewis react to each one? What did Lewis learn from Papa at these times?
- 3. When Big Red died, what did Lewis feel he had to do? Why? How did Lewis and Papa help each other?
- 4. Think of the meaning of the word "fortune." At the end of the story Papa and Lewis had a "real fortune." What was it?
- 5. In your life who makes you rich because of their love for you? Whom do you make rich because of your love and caring?

ACTIVITIES

- On the world map locate the Santa Fe Trail and place a story pin at Santa Fe, New Mexico.
- Think about a time you shared problems or hard times with someone in your family. How did you help each other? Write a paragraph about that time and share with the class if you wish.
- In groups of three or four, choose a scene from the story. Write expanded dialogues and act out for the class. Example: conversation between Mama and Papa when they decide Papa and Lewis should make the trip.
- 4. Pretend you are Lewis and write a letter home to Mama or your sister.

HOME CONNECTION

- Tell about the Big Red episode in the story. Talk about the death or loss of a loved pet in your family. Share the story with your class if you wish.
- Ask a family member to tell you about an adult who made a difference in his or her life while growing up.

JOURNAL

- Create four entries Lewis might have written in his journal. Write about the joys and hardships of the journey, other people in the wagon train or his feelings at the end of a day. Be imaginative; for example, include drawings, maps or items he might have collected.
- Imagine that you live in the 1800s. Write a paragraph telling why you would or would not want to take a journey on the Santa Fe Trail.
- List three ways others have demonstrated love for you. On the opposite page write three ways you have demonstrated love for others.

VOCABULARY

bulge calico nimble prairie schooner crevice running meat buckled

Interdisciplinary Ideas

LANGUAGE ARTS

- Read Fly Away Home by Eve Bunting, Identify elements or symbols of hope in both stories.
- With a partner, research people and organizations that have made a difference in the lives of homeless people in one of the big cities in the United States. Write a short report describing their acts of kindness and present to the class.

SOCIAL STUDIES

- Write a paragraph telling about one cause of homelessness and how, in your opinion, it could be minimized or eliminated.
- 2. Make a list of 20 things you do in your home. If you were homeless, how would each activity change or not change? What would you have to give up and how would you manage essential tasks (e.g., washing)?

ART

- Draw or paint a city scene. Use white chalk or paint on top of your drawing to create a snowy effect.
- Look at the second page of the story, and desribe the conflicting elements in this scene. Think of other examples, then draw another scene with inharmonious elements. Write a short explanation to go with your picture.

The Lady in the Box

Ann McGovern 1997 New York: Turtle Books

SUMMARY

LOVE

USA Realistic Fiction Reading Time: I O minutes

CONCEPTS

Love Respect Hope Compassion

Compassion surfaces in the hearts of two children as they find small ways to reach out to a homeless woman in their neighborhood. This sensitive story portrays the realities of homelessness, offering no easy solutions. Ben and Lizzie's concern, generosity and honesty lead to greater understanding of how they can help in their community. McGovern's hope is that "this book will make a positive difference in children's lives." The illustrations of snowy streets contrast with the bright warmth of the children's home.

OBJECTIVE

The student will be able to define and discuss love, respect and hope as they apply to this story and will recognize sacrifice as a form of love. The student will gain awareness of the needs of homeless people and of ways to address them.

After the Story

The Lady in the Box

DISCUSSION

- Talk about differences between the lady in the box and other people in the story.
 Discuss possible reasons a person might live in a box. How did the author give "a
 face to homelessness"?
- Talk about different ways people acted toward the lady in the box (the children, Mama, the owner of the deli).
- 3. Two aspects of love are feeling and action. What feelings did the children have about Dorrie at the beginning of the story, and how did their feelings change by the end? What did the children do as a result of their feelings?
- Discuss times when you have felt or observed compassion and kindness shown to another person.
- Make some predictions about what will happen in the children's lives as a result of this experience.

JOURNAL

- Write what you would do if you met a person living in a box.
- Retell the story from Dorrie's point of view. Write about how she felt after meeting the children.

ACTIVITIES

- 1. Find the large city closest to you on the world map and place a story pin.
- Read "A Note From the Author" at the back of the book. Invite a representative from a local temporary shelter to discuss programs for the homeless in your community.
- 3. Research, and decide on a project your class can do to help the homeless in your community. (Keyword: homeless) Examples: Publicize and collect donations of canned foods or warm clothing as part of a school event; help prepare meals at a shelter for the homeless in your area; collect new and/or used toys to be donated to children in homeless shelters.

HOME CONNECTION

- 1. Retell the story at home. Find out if anyone has helped a homeless person. If so, how?
- At your next birthday party, have a food scavenger hunt in your neighborhood. Give each team a list of a variety of canned foods. After the party, deliver the collected items to the food bank in your city.

VOCABULARY

confronted grate presence process sensitive essence anonymous compassion

After the Story

The Lady in the Box

DISCUSSION

- 1. Talk about differences between the lady in the box and other people in the story. Discuss possible reasons a person might live in a box. How did the author give "a face to homelessness"?
- 2. Talk about different ways people acted toward the lady in the box (the children, Mama, the owner of the deli). Who empathized with Dorrie?
- 3. Two aspects of love are feeling and action. What feelings did the children have about Dorrie at the beginning of the story, and how did their feelings change by the end? What did the children do as a result of their feelings?
- 4. Discuss times when you have felt or observed compassion and kindness shown to another person.
- 5. Make some predictions about what will happen in the children's lives as a result of this experience.

ACTIVITIES

- 1. On the world map, find the large city closest to you.
- 2. Read "A Note From the Author" at the back of the book. Invite a representative from a local temporary shelter to discuss programs for the homeless in your community.
- 3. Research, and decide on a project your class can do to help the homeless in your community. (Keyword: homeless) Examples: Publicize and collect donations of canned foods or warm clothing as part of a school event; help prepare meals at a shelter for the homeless in your area; collect new and/or used toys to be donated to children in homeless shelters.*

HOME CONNECTION

- 1. Retell the story at home. Find out if anyone has helped a homeless person. If so, how?
- 2. At your next birthday party, have a food scavenger hunt in your neighborhood. Give each team a list of a variety of canned foods. After the party, deliver the collected items to a local food bank.

JOURNAL

- Write what you would do if you met a person living in a box.
- Retell the story from Dorrie's point of view.
 Write about how she felt after meeting the children.

VOCABULARY

confronted grate presence process sensitive essence

anonymous compassion

Interdisciplinary Ideas

LANGUAGE ARTS

- I. Read Fly Away Home by Eve Bunting. Identify elements or symbols of hope in both stories.
- 2. With a partner, research people and organizations that have made a difference in the lives of homeless people in one of the big cities in the United States. Write a short report describing their acts of kindness and present to the class.
- * Visit www.heartwoodethics.org and choose Teaching Heartwood, Culture Keys, for more on the history, culture, and geography of this book.

SOCIAL STUDIES

- Write a paragraph telling about one cause of homelessness and how, in your opinion, it could be minimized or eliminated.
- 2. Make a list of 20 things you do in your home. If you were homeless, how would each activity change or not change? What would you have to give up and how would you manage essential tasks (e.g., washing)?
- Research Dorothy Day and her contributions to helping the homeless.*

ART

- I. Draw or paint a city scene.
 Use white chalk or paint on
 top of your drawing to create
 a snowy effect.
- 2. Look at the second page of the story and desribe the conflicting elements in this scene. Think of other examples, then draw another scene with conflicting elements. Write a short explanation to go with your picture.

The Lady in the Box

Ann McGovern 1997 New York: Turtle Books

SUMMARY

CONCEPTS

Love Respect Hope Compassion LOVE

USA Realistic Fiction Reading Time: 10 minutes

Compassion surfaces in the hearts of two children as they find small ways to reach out to a homeless woman in their neighborhood. This sensitive story portrays the realities of homelessness, offering no easy solutions. Ben and Lizzie's concern, generosity, and honesty lead to greater understanding of how they can help in their community. McGovern's hope is that "this book will make a positive difference in children's lives." The illustrations of snowy streets contrast with the bright warmth of the children's home.

OBJECTIVES

The student will be able to define and discuss love, respect, and hope as they apply to this story and will recognize compassion as a form of love.

Name_

HIGHLIGHTING SPECIAL PEOPLE, PLACES AND EVENTS. MAKE A TIME LINE OF YOUR LIFE

NEW MEXICO COLORADO TEXAS PAWNEE OKLAHOMA KAWSAS GROVE Lewis and Papa LOVE

Creative Response

Lewis and Papa by Barbara Joosse

For the Teacher

Time: one class period

Materials: copy of Creative Response and a pencil with an eraser for each student

Suggested Procedures:

- Ask students to think of special people, places and events in their lives related to the attribute Love.
- Have students draw time lines in the rectangle and write special events, places and people in chronological order at points along the line. Words can be written diagonally from the points.
- Provide time for sharing in small groups.

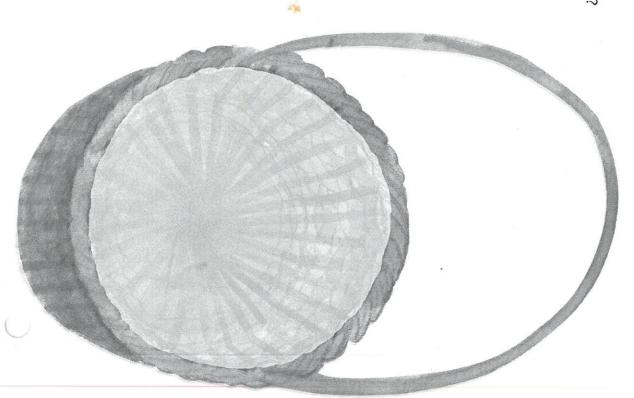
Note: Students may choose to make a time line of one special trip, places they visited, birthdays or vacations.

Notes an	nd Comments

Notes and Comments

		How did talking to their mother help everybody?		How did the children respect their mother? How did the children help Dorrie?	Answer the questions below. Then fill the basket with items you would donate to a food bank.	Name
	and the second			ie?		

The Lady in the Box LOVE



Creative Response

The Lady in the Box by Ann McGovern

For the Teacher

Time: one class period

Materials: copy of Creative Response and crayons or colored pencils for each student

Suggested Procedures:

- Discuss the questions.
- Have students draw Items or cut out and paste pictures of food, clothing and coys etc.
 to fill the basket.
- Provide opportunities for sharing in small groups.

The Babe & I

David A. Adler 1999 New York: Gulliver Books

LOVE

USA Realistic Fiction

Reading Time: 11 minutes

CONCEPTS

Love Loyalty Empathy **SUMMARY**

This tender story is set in New York City in the midst of the Great Depression. A young boy accidentally discovers that his father is unemployed and pretends to go to his office. Demonstrating unusual empathy, the boy keeps this secret to preserve his Dad's pride. The boy becomes a "newsie" selling newspapers to help the family through these hard times and fortuitously meets Babe Ruth. Terry Wideners' expressive illustrations enhance this tale of love and loyalty.

OBJECTIVE

The student will be able to identify, define, and discuss love, loyalty, and empathy as they apply to the story. The student will explore the connection between family loyalty and love.

Interdisciplinary Ideas

LANGUAGE ARTS

- I. Read "A note about the story" to find three real newspaper stories included in this work of fiction. In pairs, choose one of the stories to research such as the Coney Island Fire, (Keyword: Coney Island Fire). Take notes, and report this event to the class.
- Change the story into a play. Create groups of four or five, choose parts for boy, Jacob, Father, Mother, and narrator (optional). In your groups, write dialogue for each scene, make copies of the script, practice, and perform the play for another class.

SOCIAL STUDIES

- Research what life was like for children during the Great Depression. (Keyword: Great Depression kids). In pairs, write ten facts about this time in United States history and share the findings with the class.
- Explore how children helped people affected by Hurricane Katrina. (Keyword: Katrina kids).
 Write brief reports about one of the projects you find online, and report to the class.

3. Make a classroom baseball card collection. Research baseball legends such as Babe Ruth (Keyword: baseball legends). Choose a baseball player; create a baseball card about the player including biographical information, statistics, and unusual facts. Compile the cards into a deck to share with another class.

MATH

Research to compare current costs of items, such as clothing and toys, with 1930's prices (Keyword: prices then and now kids 1930's) Together, make a wall chart with the information, and work in pairs to create word problems for the class to solve.

After the Story

The Babe & I

DISCUSSION

- I. Who is telling this story? Why do you think the boy is disappointed, but not surprised to only receive a dime for his birthday? How would you feel if you only received a dime or even a dollar for your birthday?
- 2. What does the boy tell you about the Great Depression? Why do you think people buy newspapers when the boys call out good news about Babe Ruth instead of bad news about the fire?
- 3. How do you know that the boy and Jacob are good friends? What do they do for each other that show caring and loyalty? What actions does the boy take to show loyalty to his family?
- 4. Discuss the father's secret. Why doesn't he want to tell his family he lost his job? How do you know the boy is empathetic or understands how his father feels about being unemployed? Talk about times you felt empathy for someone you love when he or she was sad, angry, or disappointed.
- 5. How is loyalty related to love in this story? How do you show love and loyalty to your family?

ACTIVITIES

- 1. On a map of the state of New York, locate the Bronx and New York City.
- 2. Together, list books in which characters show love and loyalty to one another. Begin with this book and add others to the class list such as, Charlotte's Web and Teammates. In small groups, discuss the characters in these books, find examples of the love-loyalty connection, choose a group member to record the group's responses on Love/Loyalty index cards, and post the cards on a bulletin board titled, "Love and Loyalty in Literature."
- 3. Research Great depression photographs (Keyword: images Great Depression). Choose one photograph, print it, and write a few sentences telling what is happening and what you think the photographer was trying to capture in the photo. Post the photographs, with the writings, on a bulletin board entitled "Pictures of the Great Depression".

JOURNAL

In the story, the boy and his friend, Jacob, become a team, as do the boy and his father. Write about yourself and another person you have teamed with such as a parent, sibling, cousin, or friend. Give examples of times you worked together to solve problems or create projects.

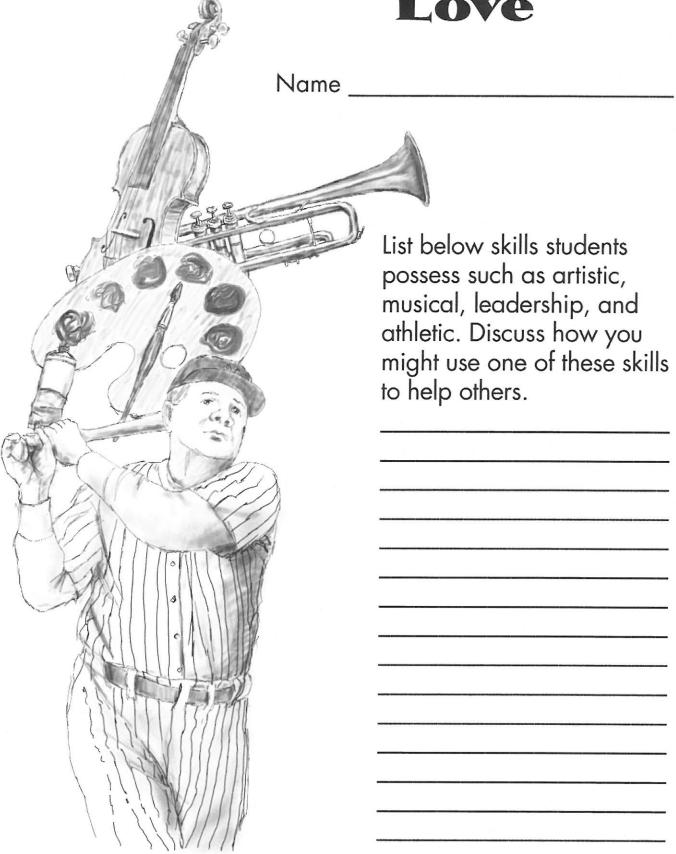
EXTENSION

- I. Ask family members to tell about difficult times when they supported loved ones.
- 2. Talk about actions you can take as a family to help each other.

VOCABULARY

empathy telegraph "newsie" Great Depression elevated train carriage

The Babe & I Love





Heartwood Creative Response

The Babe & I by David A. Adler

For the teacher:

Time: one class period

Materials: copy of creative response for each student

Suggested procedures:

• Discuss skills students possess such as artistic, musical, leadership, and athletic.

· Have students tell how they might use one of their skills to help others.

· Share creative responses with the class.

Suggestions and Resources for Reading Aloud

'The single most important activity for building the knowledge required for eventual success in reading is reading aloud to children."

— Richard Anderson Becoming a Nation of Readers

When You Read Aloud

- 1. The mood should be one of relaxed listening.
- 2. Cultivate a sense of humor.
- 3. Know your material well. It is essential that you read material prior to presenting aloud.
- Look at your listeners frequently.
- Practice clear enunciation, pleasant tone, and pacing that captures the rhythm and conveys mood.
- 6. Practice pausing and timing.
- 7. Practice expression and feeling.
- 8. Use your imagination to create a picture and feeling.

Dolman, J. The Art of Reading Aloud. New York: Harper, 1956.

Additional Books

Larrick, N. A Parent's Guide to Children's Reading. Philadelphia: Westminster, 1982. Trelease, J. The Read-Aloud Handbook. New York: Viking-Penguin, 1985.

Tips for Storytellers

- Begin with a short tale that you love. If you are moved by a story then you will be able to affect others with it.
- Identify your strengths. Listen to yourself tell a story. Know what you can do with your voice.
- Think about the setting of the story a storyteller must bring a place to life.
- Be brave enough to use silence. Build suspense, indicate lapse of time, and anticipate the next action.
- **5.** Tell your story over and over until you are comfortable with it (practice).
- Respect your audience don't speak down to them or over their heads.
- Don't rush into a story compose yourself.
- 8. Trust your tale. If you've chosen one you love and it has moved you, it will move others. As you concentrate on it, your nervousness will lessen and the tale itself will grow.
- Know the story. Memorizing is not as important as a feel for the key elements.

- 10. Enunciate words correctly.
- II. Regulate the pace of the story. Some stories move quickly from start to finish. Others need pauses.
- 12. Use simple props.
- 13. Use gestures. They should be natural and spontaneous. You can't force gestures to fit.
- 14. Watch yourself in a mirror. Do you repeat the same movement too often? Do you use facial expressions to portray moods of characters?
- 15. Tape yourself. You can hear whether you make good use of voice interactions and pauses, and whether the voices of different characters are easily told apart. Don't be sing-songing.
- 16. Use descriptive words that make vivid and clear the intended picture. Sound, taste, smell, etc. help make the picture; e.g., "He banged down the hall sucking a tart, juicy lemon."

Casting a Spell: How to Read Aloud Effectively to a Group of Children

by Dr. Margaret Mary Kimmel and Dr. Elizabeth Segel

You will be well rewarded for polishing your skills — by the clamor for "just one more" or the nearly silent sigh of satisfaction.

Essentially these suggestions on how to read aloud are directed to readers outside the home, because family members and guests need not be skilled readers to hold even the most restless listener spellbound. Keeping the attention of a group of children is more of a challenge, however. We offer here a few tips that will help the more reluctant or inexperienced reader to gain confidence and the veteran reader to perfect his or her technique.

A word about the audience. Reading aloud, although not a theatrical experience, is a performance. The reader must be aware of audience reaction; of creating a mood that allows the listener to respond to the story. This interaction between reader and listener, between story and audience, is a key to success. This doesn't mean that one needs a stage, or even a fireplace and deep leather chair, but it does mean that the reader has to pay attention to the atmosphere and physical setting of the session as well as the interpretation of the story. Too much heat or polar cold may distract listeners. With a little thought about which corner of the room to use, a quiet place can be created in a busy classroom or library. One librarian found that merely seating a group with their backs to the main activity of the room helped enormously with the problem of distraction. One teacher sat in front of a window that looked out on a pleasant hill but found that the class, facing the bright light, was restless and uncomfortable. The wiggling decreased when she merely switched her chair around and sat the group at an angle from the window.

If the children will be sitting on the floor, try to mark out in some way where they are to sit. Otherwise, all through your reading children will be inching forward, each jockeying for the best position, closer to you and the book. Tape or other marks on the floor can be helpful, or place carpet squares (often obtainable from rug stores) in a semicircle at the right distance. Tell each child to sit on her or his bottom on a square. This will rule out sprawling or kneeling for a better view, which blocks other children's view, of course.

Timing is important, too. Experienced daycare and nursery-school staff know that reading a story following a strenuous playtime allows everyone a chance to simmer down.

Make sure that listeners can hear you. Volume control is often difficult for a beginner to regulate, but a simple question like "Can everyone hear me?" does much to reassure fidgety listeners. Since reading out loud is a shared experience, one must look at the audience now and then. Besides confirming the bond between reader and listener, this helps to gauge audience response and thwart rebellion in the back of the room.

Sometimes an epidemic of wiggling is your clue that you have reached the end of children's attention spans, the point at which they cannot keep still, no matter how much they like the story. When this happens, it's best to break off (without scolding) at the next lull in the action, saving the rest for

Casting a Spell (cont.)

another time. If you are within a page or two of the chapter's end, however, you might just let your audience know that the story is almost over. This often helps the wigglers muster a bit more patience. Then plan to cover less material in subsequent sessions. Groups of toddlers or inexperienced listeners may need to begin with sessions as short as five or ten minutes. Ten- to fifteen-minute sessions suit most preschoolers, fifteen to twenty minutes is a reasonable length for primary school groups, and thirty minutes is about right for middle-graders.

Some preschoolers and even children of five, six, and seven can't sit still for anything. Don't assume that such children aren't enjoying being read to. If you can let these active ones move around (something that is admittedly more feasible at home than in school groups), you will probably find that they never wander out of earshot and are, in fact, taking it all in. In many cases they are enjoying the story as much as the child who sits motionless and clearly enthralled.

When you finish reading, don't break the spell by asking trivial questions ("What was the pig's name who won first prize at the county fair?" or "How long was Abel stranded on the island?"). Children get plenty of reading for information in their school careers. For the greatest benefit, most reading aloud should not be associated with testing of any sort; its goal should be simple pleasure.

If children have been moved by a story, they often do not want to discuss it at all right away. Later they may be happy to talk about

it — or sing or dance or paint something that expresses how they feel about the story. The important word is "feel." Young children are not equipped to analyze literature. To press for such a response can reduce a complex and deeply felt experience to a chore.

Purists may be shocked, but we have been known to skip sentences, paragraphs, even an occasional chapter, that we judged would lose us the children's attention. Sometimes this means that simply omitting a few nonessential phrases in order to reach the end of a chapter before a restless six-yearold's attention span expires. Or one may find that an author has indulged in digressions that spin out too long a book that otherwise has great appeal for children. Even adults who read Watership Down silently may find themselves skipping over some of the discursive essays that begin certain chapters, and we recommend doing so when reading the book to children (unless you have very philosophical listeners and all the time in the world).

Occasionally you may want to omit a whole chapter that you judge dull or offensive. This kind of omission can be made only if the narrative is episodic with one adventure following another but not depending on it for plot development. Such omissions of paragraphs or chapters must be carefully planned, so skim the material in advance and mark what you want to skip. You don't want to discover later that you've left out a piece of information that's essential to understanding the book's conclusion.

We have suggested a few omissions of nonessential material in our annotations of the recommended titles. Most children are bored, we have found, by "The Lobster Quadrille" chapter of Alice in Wonderland, with its several long parodies of poems unfamiliar to children today, and by the inane recitations in chapter twenty-one of The Adventures of Tom Sawyer.

This kind of editing has a long and distinguished history from the days when oral storytellers, passing on the old tales, left out what didn't please their audiences and elaborated on what did. It should be sparingly used but it is a legitimate expression of a good reader's sensitivity to the needs of her or his audience.

Many of the books we recommend have illustrations that you will want to share with your listeners. The illustrations of picture books are in fact an essential component of the story, so try to hold a picture book facing the children as you read. This means that you have to crane your neck a bit to read from the side or develop the ability to decipher upside-down print, but these are talents that can be mastered. For books that are mostly text with occasional pictures, we suggest that you wait to show the illustrations until you have read aloud at least part of the book. (Of course, this won't be possible when you are reading to one or two listeners who are sitting right next to you). We make this suggestion because children in this age of television have many fewer opportunities to form their own mental images than earlier generations did. Experts feel that this impoverishment of the visual imagination is one of the

most serious penalties of television viewing. By oral reading, we can provide children with the chance to create their own stormy seas or king's palace. They can collaborate with Stevenson in imagining the terrifying blind pirate Pew and the ingratiating yet treacherous Long John Silver. N.C. Wyeth's illustrations for *Treasure Island* are classics, loved by generations of readers, but they are Wyeth's images, his interpretations. Children can enjoy them all the more if they have first developed their own vivid mental pictures with which to compare them.

Children will probably object to this strategy. Their experience with picture books as well as with television has persuaded them that they can't follow the story if they can't see the pictures. But the illustrated book — unlike the picture book — is not dependent on the picture for meaning, and children can be led to understand this. If you don't train them, you'll find yourself having to interrupt your reading frequently to hold the book up for inspection. And nothing breaks the spell of a story faster than impatient squirms and cries of "I can't see," "Hey, teacher, I can't see!"

How dramatic should your reading be? Some readers are very straightforward. Others sway with the blowing wind and gasp in awe as the heroine saves the day. One bit of advice — keep it simple. Sometimes one is tempted to change the quality or pitch of the voice with different characters. In a short book with one or two characters, this isn't too difficult, but in a book like Queenie Peavy it would be a mistake to attempt voice characterizations for the many people Queenie

Casting a Spell (cont.)

encounters. Even the most experienced reader can mistake one character's tone for another when the reading involves several sessions. Furthermore, such voice characterization often complicates the listening process. On the other hand, one does not want listeners to fall asleep — at least, not usually. A soothing, almost monotonous tone that would be fine at bedtime may lose an audience in the middle of the day.

An overly dramatic reading can frighten very small children or those new at listening to stories. Elizabeth was once reading Caps for Sale to a group of preschoolers. She doesn't think of this as a scary book, but when she got a bit carried away reading the peddler's part — "You monkeys, you! You give me back my caps" — one adorable little boy burst into tears. He seemed to think that the reader was angry at him!

For older children, whether or not the reading is a dramatic rendition is partly a matter of taste and experience. A more experienced reader can sense when a moment demands a grand gesture or a bellow of rage and perform accordingly. Do be careful with such actions, however. Just such a "bellow" once brought both the principal and the school nurse to the library on the run, and an exuberant father we know knocked a bowl of buttered popcorn sky-high with a sweeping gesture. Dramatization should sound spontaneous but needs to be carefully planned, especially by beginners. In the annotations for each book, we have tried not only to indicate possible difficulties for the reader, but sometimes to suggest occasions where one might wax eloquent.

Gauging the proper pace of a story is another essential ingredient. If the reading is too slow, the listeners may lose track of the action and become fidgety. "Get on with it, Dad" was one family's complaint. Too fast has some of the same problems — the listener simply can't keep up, can't savor the story. While the reader has some control of the overall pace, there are often parts of the narrative that have an internal rhythm of their own. For instance, Lucinda's pell-mell flight to find Policeman McGonegal and save Tony Coppino's fruit stand from bullies in Roller Skotes is a breathless race, and Ruth Sawyer built that breathlessness into her phrases and sentences. In Tuck Everlasting, Mae Tuck's violent confrontation with the man who is after the water of immortality is a dramatic scene that moves as swiftly as the blink of an eye. The pace of life in the humid, hot days suddenly quickens for both reader and listener. The beginning of The Iron Giant, on the other hand, unfolds at a slow and dignified - even portentous - pace, dictated by Ted Hughes's careful choice of word and syntax. Many of our recommended books were chosen in part because the accomplished writers have such control of their material that the reader can't go wrong.

Yet it is through your voice that the author's words reach the listeners. Its tone and pitch color the experience. Music teachers coach their voice students to breathe from the diaphragm, and this admonition certainly applies to those who read aloud — whether just beginning or with hours of experience. Good breathing technique gives substance to a voice that otherwise may be light or high-pitched. It supports the voice and builds the

listeners' confidence that you know what you're doing. A breathless quality may be all right when you're reading about the Elephant's Child, breathless with curiosity, as he approaches "the banks of the great greygreen, greasy Limpopo River." A group may get nervous, however, if you periodically appear to be in danger of falling off your chair because you haven't "caught your breath."

Above all, aim for an understandable delivery. Some regional accents, for instance, can confuse listeners not used to hearing such patterns. A high- or very low-pitched voice sometimes accents regional differences and makes it hard to listen. A reader may be unaware of such voice qualities, but a session or two with a tape recorder will certainly identify problem areas. More careful enunciation will modify most problems. Clear enunciation, in fact, helps with all aspects of reading aloud. This does not mean such exaggerated pronunciation that words "hang like ice cubes in the air." as critic Aidan Chambers describes it. Careful attention to the endings of words and sentences, however, helps the listeners to pay attention to the story, not to your reading style.

Finally, there is that bit of polish that makes reading sessions something special. It is the confidence that comes with practice and experience. There is no substitute for enthusiasm and preparation — but it does get easier with practice. One gradually becomes more aware of a story's possibilities and of an audience's subtle reactions. The experienced reader knows that a pause just before Hobberdy Dick makes his choice between the green suit of antic mirth and the red suit of humanity heightens the drama and allows the audience just that second to anticipate the satisfaction of the "right choice." The skilled reader knows that a lowered voice can emphasize the foreshadowing of events as Old Da tells Robbie the legend of the Great Selkie in A Stranger Came Ashore.

You will be well rewarded for polishing your skills — by the clamor for "just one more" or the nearly silent sigh of satisfaction.

Used with permission of authors Dr. Margaret Mary Kimmel and Dr. Etizabeth Segel. For more direction in reading aloud, along with detailed and thoughtful descriptions of recommended books, see the book For Reading Out Loud. A Guide to Sharing Books with Children by Margaret Mary Kimmel and Etizabeth Segel, New York Delacorte Press, 1988.

The Class Meeting

ach classroom is a community within the larger school community. Students learn about functioning in the larger community by participating in the classroom. The climate of the classroom community is influenced by many factors: students, teachers, physical surroundings, how decisions are made, and how problems are solved.

The class meeting is a strategy that helps students and teachers build a sense of community, enhance self-esteem, enrich the class climate, and manage problems. The class meeting enlists the entire group as a decision-making body by emphasizing interactive discussion.

Class meetings foster the attitudes, approaches, and skills needed for citizenship and provide experiences in democratic decision-making. To maximize the strategy, meetings could be held at regularly scheduled times. The length will vary depending on the meeting's purpose and the students' age level. Usually between ten to forty minutes is adequate.

A class meeting format might begin with a brainstorming session to generate a list of positive comments about the class (its physical environment and the way it functions). These comments should be recorded on newsprint (for later review) by the class secretary or the teacher or teacher's aide.

Second, a list of needs, problems, or concerns can be brainstormed and recorded on a separate sheet. After the second step, suggestions for how to meet the needs, how to solve the problems, and how to make the class a better place to learn and grow are listed.

At this point, the class can choose, by voting, two suggestions/ideas to be tried for a week (or until the next class meeting). The class secretary or teacher keeps a record (Class Meeting notebook or folder) of ideas and suggestions. These can be posted on a bulletin board.

The meeting may be conducted with a cooperative group scenario. The class is divided into groups of five to seven students with a group recorder in each. The teacher or class leader assigns the brainstorming activity of positive comments, gives three to five minutes for groups to work together, and has recorders from each group read lists. The leader records each list on newsprint. Groups then tackle the next step of listing needs or problems within the five- to sevenminute time limit. Having a different recorder each time a list is made involves more students in responsibility and speaking. The leader again asks for group input and lists needs.

For the voting, or third step, groups vote, then report their two choices. The two choices with the most votes are the solutions/suggestions that the entire class uses.

At the next class meeting, the effectiveness of the suggestions is evaluated and the class votes to continue with those choices or chooses, by voting, two others. The evaluation may be made by discussion and voting; by discussion and ranking; by consensus. The meeting then proceeds with other positive

items, concerns, needs, suggestions. The teacher's role is to emphasize continually the positive nature of class climate and decisions and to draw all class members into decision-making discussions.

Class meetings may be held for a variety of reasons. For example:

Goal-setting

Problem-solving

Rule-setting

Ethical and social issues

Classroom climate improvement.

Students energized by this process often share the strategy in family meetings.

The class meeting provides a forum for students' thoughts, as well as self-esteem building opportunities. Meetings help to nurture a caring citizenry.

Heartwood Conflict Resolution Summary

by Martha Harty

he school day consists partly of reading, writing, and working out math problems, and partly of living with students and teachers and working out people problems. Conflicts about rules of the game, name-calling, personal property, and many other issues arise as a normal and natural part of daily routines, and children learn as much from experiencing conflict as they do from reading about science. Conflict situations may lead to anger, fighting, intervention by authorities, and punishments—or alternatively, to discussion, understanding, creative and fair solutions, and improved relationships. Which kinds of outcomes dominate in your classroom, in your school? The answer makes all the difference for kids-for whether they feel safe or threatened, enraged or empowered, for whether they can get along with the diverse people they encounter in their lives and work through problems in their relationships when the going gets tough. School climate emerges out of everyone knowing what happens when people problems arise, and good school climate comes from knowing that everyone's problems will be handled fairly and peacefully.

You and your students can learn how to settle conflicts with respect, courage, honesty, and justice—and it isn't very hard. Conflict resolution consists of a process and a set of skills that can be formulated and taught in a wide variety of ways. It begins with listening: a special kind of listening that doesn't interrupt, that expects to find out a unique point of view not previously understood, that explores and validates the feelings and fundamental interests embroiled in the conflict, and that ends with a summary or reflection

designed to assure the speaker that he or she has been fully heard. Simply taking turns in listening this way gets people on the track of solving the real problem instead of reacting to perceived—often misperceived—insults or injuries.

In later stages of the conflict resolution process, people negotiate about meeting their respective interests and brainstorm to generate creative options. The basics of the process can be learned in less than 10 hours. We encourage all school personnel to seek out this training. Many schools have established programs to give advanced training to student mediators who can then guide their peers through a process for resolving more complicated or serious disputes. Giving students responsibility for managing their own conflicts can be a crucial step in giving them ownership of their school. The skills used in conflict resolution are invaluable for enhancing relationships among diverse people and providing justice to each individual in a community.

When everyone in a school knows the process, everyone is held accountable for their conduct. For example, students do not hurl racial slurs so freely across lunchroom tables if they know they will soon have to confront the victim across a mediation table. Kids are eager to learn ways to handle their own conflicts; enormous self-esteem and empowerment result from knowing what to do in situations that once engendered frustration, fear, and powerlessness. Teachers often report amazement at their students' quick implementation of conflict resolution as well as drastic reductions in time spent adjudicating squabbles.

10 Activities and Resources Heartwood

Heartwood attributes are integrally involved in dealing with conflict constructively, as shown below. In general, it takes Courage to try a new skill or conflict process. It takes Love to commit to a relationship, and Loyalty to maintain it through conflict. Courage, Loyalty and Love are needed to value a relationship more than winning or being "right."

STEP I: LISTENING: Each stake-holder in a conflict must tell their story. Two key ethical concepts come into play: Respect and Honesty. Respect is conveyed when we ask someone to tell us their point of view—what matters to them, what they feel and what they need. It is also present in the way we ask questions and acknowledge feelings, showing that their story is worthy of attention and that we want to understand them fully. People feel disrespected when we interrupt or get distracted. Honesty is key in relating one's own point of view. If we conceal our actions, motives, feelings or true needs, we maintain adversarial relationships.

Step 2: Focusing on fundamental NEEDS:
The focus on needs and values transforms
conflicts and clarifies what must happen in
the future to resolve them. The goal is to
restate the problem in a way that includes
everyone's needs so they can all agree that
solving the stated problem would satisfy them.
We must be Honest in separating wants
from things we care deeply about. Our values
may come into conflict, for example, is it
more important to be loyal to friends or to
be honest? We must directly address such

value conflicts in order to resolve them or learn to work together despite them. Also, Justice demands that everyone who is affected by a decision have their needs and values represented in the decision process.

Step 3: Brainstorm and Choose: When we try to resolve a problem by satisfying the fundamental needs of everyone involved, we demonstrate Hope for the future and for our relationships. Applying CREATIVITY, we put aside all negative judgements while we brainstorm a list of options. Then consider which of our ideas meet everyone's needs—another application of Justice—and come to a consensus together—another application of Hope.

Recommended Heartwood literature: Angel Child, Dragon Child, by Michele Maria Surat; A Day's Work, by Eve Bunting; Mike Mulligan and his Steamshovel, by Virginia Lee Burton; The People Who Hugged the Trees, by Deborah Lee Rose; Teammates, by Peter Golenbock. Many resources for training teachers and students are available from Conflict Resolution in Education Network (www.nidr.org or 202-466-4764). Ask for a publications list and copy of The Fourth R, CRE-Net's newsletter. Or, call your local Mediation Center.

Dr. Martha Harty is Managing Director of The Heartwood Institute and Lecturer at Carnegie Mellon University's Center for Applied Ethics.

She has mediated, facilitated and trained for the Pittsburgh Mediation Center since 1990.

Interviewing Techniques

- A good interviewer uses special techniques. It's fun, but it takes some practice.
- 2. You could use a tape recorder for the interview if the person being interviewed agrees.
- 3. Have your questions prepared and written down.
 - a. Make questions specific. Ask for descriptions.
 - **b.** Make questions open-ended. "Tell me about..."
 - c. Make questions polite.
- 4. Begin the interview by telling the reason for the interview.
- 5. Ask your questions slowly. Do not interrupt when the person is answering. Pause before asking another question to give time for the person to tell you more.

- 6. If you don't understand something, ask him/her to explain.
- 7. If an answer makes you think of a new question, ask it and record the question and the answer on your interview sheet.
- 8. When you end the interview, ask the person if he/she would like to add anything you may have missed.
- 9. Thank him/her for taking time to answer.
- 10. As soon as possible after the interview, review notes and write a summary of the information.

What's On-Line?

wealth of resources for you, the teacher, are just a click away at www.heartwoodethics.org. You'll find articles, ideas, downloadables and projects to enhance your efforts and make teaching Heartwood easy and fun. You may want to print out the materials you plan to use and save them in this manual.

Go to the Attributes section for:

- Quotations, synonyms and definitions to help deepen understanding of the attributes
- Listings of "Other Ethical Codes" and "Other Ethical Attributes"
- Downloadable images of hands symbolizing each attribute.

Go to the Resources section for:

- Quick advice on "How to Get Started"
- Teacher-tested projects such as "Character Book Reports"
- Activities that teach about relationships and integrate Heartwood with conflict resolution
- Downloadable large letters for posting the attributes in your classroom.

Go to the **Heartwood Literature** section for:

- The complete Heartwood Books list
- Hundreds of additional children's books, recommended by Heartwood and categorized by age and primary attributes
- Listing of children's videos with ethical themes, categorized by attributes and ages.

Go to the **Institute** section for:

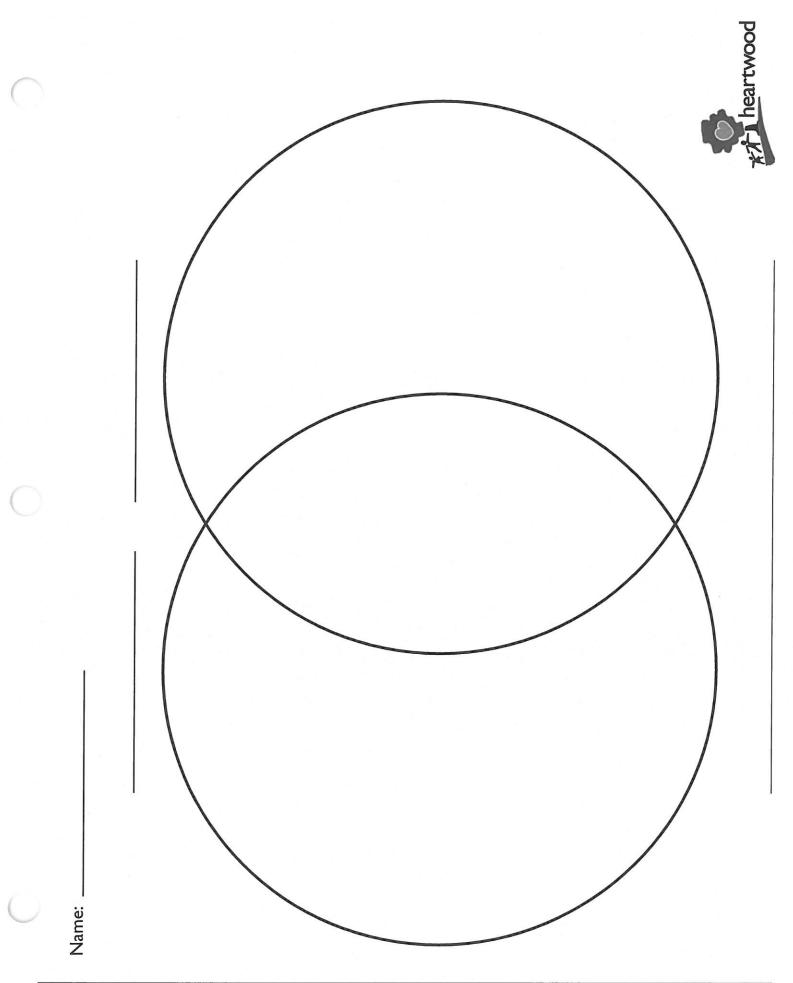
- Reasons for teaching ethics with Heartwood
- Published evaluation reports and summaries of research.

Note: The above materials help parents, administrators and others understand and support your efforts as a moral educator. You may want to share them at parent meetings and conferences.

Be sure to visit the **Shop** for:

- Posters, bookmarks and buttons with the seven attributes
- CD and songbook of Heartwood music
- New kits and kit components to upgrade your Heartwood program.
- Maps

Use **Contact Us** to email your questions or comments to experienced Heartwood teachers and receive quick and helpful answers or advice. We hope to hear from you! Please visit www.heartwoodethics.org often to look for new activities, downloadables, articles and products.



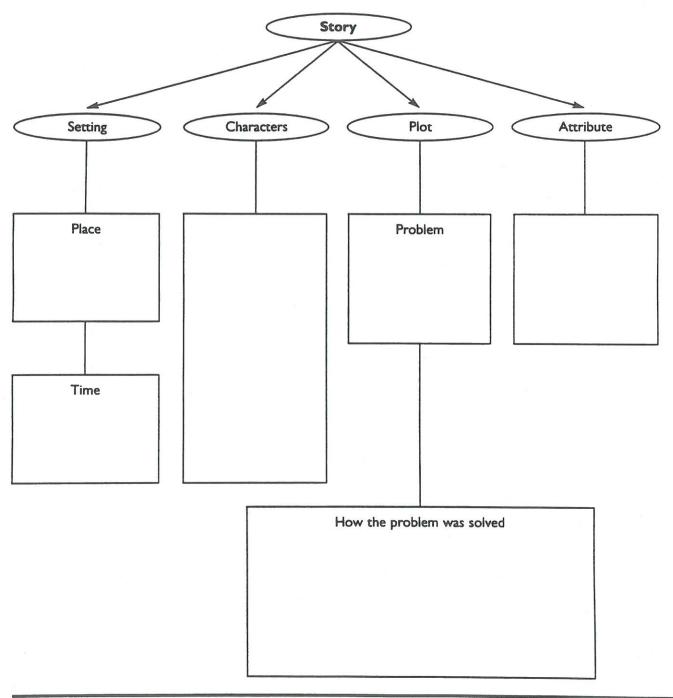
Reproducibles



All of the pages in this section may be reproduced, and teachers are encouraged to use them in the classroom.

Story Map

Story Title _____



Thinking It Over

List the chara	acters of the story.				
What would	each character say about the	attribute? (W	rite one sentenc	e for each one.)	
Cha	racter:				
Cha	racter:				
	Comment about				
		(attribute	e)		
Haw Thin	Changed				
How I him	igs Changed				
	When the story first started	l:	When the sto	ry ended:	
				, , , , , , , , , , , , , , , , , , , 	
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Heartwood

Attribute Recipe Cards

Ideas, feelings, and things of value can have recipes as do food dishes. If you were to "cook up" some "loyalty," what ingredients might you use? How about "honesty"? Think of some recipe words like mix, bake, grill, broil, butter, sauté, cup, tablespoon, teaspoon, dash, pinch. Write a recipe for some of the attributes.

Example:



Honesty

I heaping cup of truth

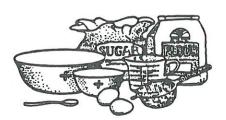
I tablespoon of integrity

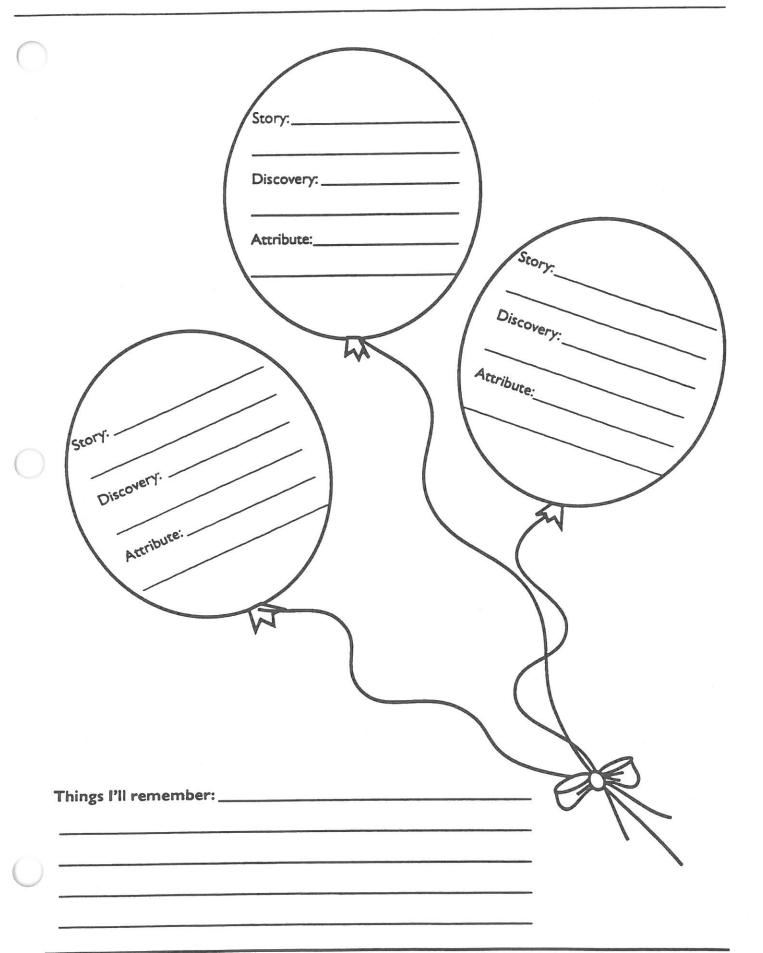
A dash of friendship

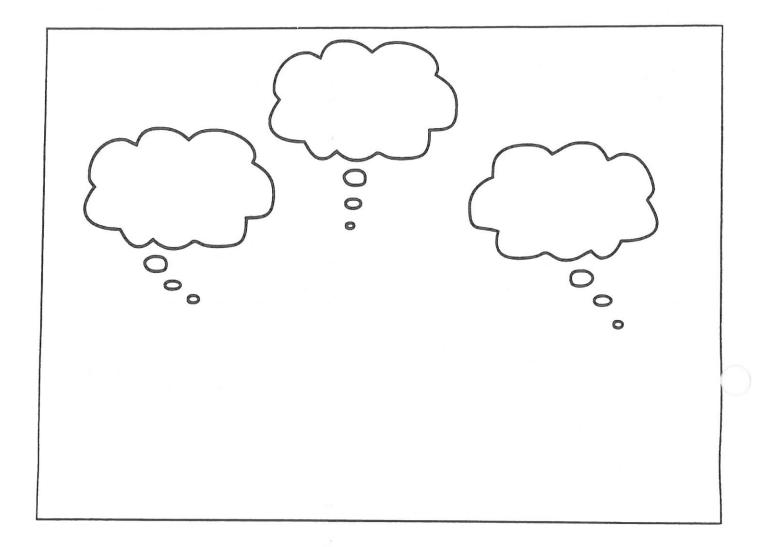
A generous portion of courage

Simmer until needed.

Serves everyone.







Draw the characters in the story. Write what they would think about the attribute in the bubbles.

Passport



These pages may be reproduced and assembled. Each student can then record in his/her own Passport visits with friends in many countries. The stamps representing different countries can be copied, cut out and placed inside the Passport on appropriate pages. Students may want to add their own photographs making the Passports more authentic.

Assembly: (1) Reproduce the Passport covers using colored or heavy stock paper. (Note that two Passport covers will be created from the blackline-master page.) Cut the page in half along the dotted line. Fold each of the covers in half, along the dashed line, making sure that the Heartwood logo is on the outside front cover. (2) Reproduce the attribute page and cut in half along the dotted line. Lay these pages inside the cover in numeric order. (3) Fold and staple the Passport together along the center line.

Reproducibles 7





















MOSCOW















TAO9SA9

PASSPORT



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COURAGE

RESPECT

1

LOYALTY

HONESTY JUSTICE

Foreign Language Activity

To the Teachers:

The languages included in the Heartwood project exemplify interesting features of the languages of the world. The languages belong to a number of language families. Linguists group languages into families based on shared vocabulary and similar syntactic structures. Each family has an ancestor from which the modern languages have evolved as speakers have dispersed over the centuries. As in human families, some members are quite close with clear resemblances while others are distant. for example, Spanish and Italian may be considered sister languages in the Indo-European language family, and Farsi (Persian) has a more distant relationship, perhaps comparable to a distant cousin. Some language families like the Indo-European language family have many members which span continents. Others have fewer members and are geographically restricted. Among the other language families represented are the Sino-Tibetan (Chinese), Altaic (Japanese), and Semitic (Arabic and Hebrew).

The writing systems of the world's languages differ widely. Speakers of many languages use an alphabetic system, i.e., symbols to represent individual sounds in a word. Indo-European languages are written with a variety of alphabets. For example, Russian speakers use the Cyrillic alphabet, and Farsi speakers make use of the Arabic alphabet.

Speakers of the other Indo-European languages represented in this project — Spanish, Italian, and Norwegian — all use the Roman alphabet. It is interesting that the Arabic alphabet does not represent most vowel sounds with letter symbols the way the Roman and Cyrillic alphabets do. Also, words in the Arabic alphabet are written from right to left. The Arabic alphabet was introduced into Persia when the Arabs invaded in the seventh century A.D., bringing not only their religion but also their writing system. Invasion, colonization, or religious conversion also account for a variety of non-Indo-European languages, such as Vietnamese, being written with the Roman alphabet.

Other languages have writing systems which are non-alphabetic. Chinese, for example, uses characters as symbols for words. These characters do not help Chinese speakers "sound out" words because the symbols are not related to phonetic information. Thus, Chinese children must memorize thousands and thousands of characters to be able to read written Chinese texts. Both Japanese and Korean speakers use Chinese characters in addition to their own writing systems. Centuries ago speakers of Vietnamese also wrote their language using characters.

Cathleen Cake

Director, Language Acquisition Institute
University of Pittsburgh

Heartwood attributes are found in all languages. Practice writing each word twice on the lines to the right.

English	Arabic	Now you try
Courage	قد لجش	
Loyalty	إخلاس	
Justice	عدالة	
Respect	إعترام	
Норе	أمل	
Honesty	مد ق	
Love	<u></u>	

English	Chinese	Now you try	
Courage	男子		
Loyalty/	艺心、		_
Justice	公正		_
Respect	尊献		
Норе	产型		
Honesty	成实		
Love	爱		
LOVE		-	

English	Dutch	Now you try
Courage	moed	
Loyalty	getrouwheid	
Justice	gerechtigheid	
Respect _	achting	
Норе	hoop	
Honesty_	eerlijkheid	
Love	liefde	

Hebrew

English	Hebrew	Now you try
Courage	- XICKY	
Loyalty_	נאמנות	
Justice	PTY	
Respect _	TIDD	
Норе	תקוה	
Honesty_	יושר	
Love	אהבה	

English	Japanese	Now you try
Courage .	ゆうき	
Loyalty	せいじつ	
Justice	せいぎ	
Respect	そんけい	
Норе	きょずう	
Honesty_	しょうじき	
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English	Norwegian	Now you try
Courage	mot	
Loyalty	rolighet	
lustice rec	delighet	
	J	
	<i>k</i> J	
RespectY	respekt	
Hope	håp	
,	Į.	
Honesty	erlighet	
Love Kja	erlighet	
J	J	

English	Persian	Now you try
Courage	ننداءن	
Loyalty	ه خاداری	
Justice	عداك	
Respect	احترام	
Норе	امید	
Honesty	درستى	
_ove	عننى	

Russian

English	Russian	Now you try
Courage	CMELOCTO	
Loyalty	BEPHOCTO	
, , , , , , , , , , , , , , , , , , , ,		
lustice	ПРАВОТА	
. –		
Respect _	NOUÈT	
Норе	НАДЕЖДА	
Honesty_	4ECTHOCT6	
Love	ЛЮ БОВЬ	

Serbo-Croation

English	Serbo-Croation	Now you try
Courage	borban, od vaznost hrabrost	•
Loyalty	vernost	
Justice P	ravada, pravedno	
Respect _	poshtovati	
Норе	nada	
Honesty_	postena	
Love	ljubav	

English	Spanish	Now you try
Courage	Coraje	
Loyalty	Lealtad	
,		
Justice	Justicia	
Respect _	Respeto	
Норе	Esperanza	
TI	Honestidad	
Honesty_	Tionestiana	
Love	Amor	,

Heartwood attributes are found in all languages. Practice writing each word twice on the lines to the right.

English Courage	Vietnamese can-dam	Now you try
	trung-thanh	
Justice	Công - lý	
Respect _	Kinh trong	

Hope Hy Vong

Honesty ngay tháng

Love tinh thường

Teacher Exchange

Send us your ideas!

Many talented, creative and caring teachers have used the Heartwood ideas, suggestions, and materials with enthusiasm and dedication. We would like to fill this section with some of these contributions, and we're interested in what you do! Simply complete this form, listing your successful activities, and examples of memorable children's responses. Then, fold this page (see back), and mail it to us!

Name	40. 000 CV
Grade(s)	
School	
Address	·
E-Mail:	
Idea/Activity/Comment:	
-	

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	The Heartwood Institute 425 N. Craig Street Suite 302	
	Pittsburgh, PA 15213	
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2 Teacher Exchange Heartwood

Teacher Exchange

Send us your ideas!

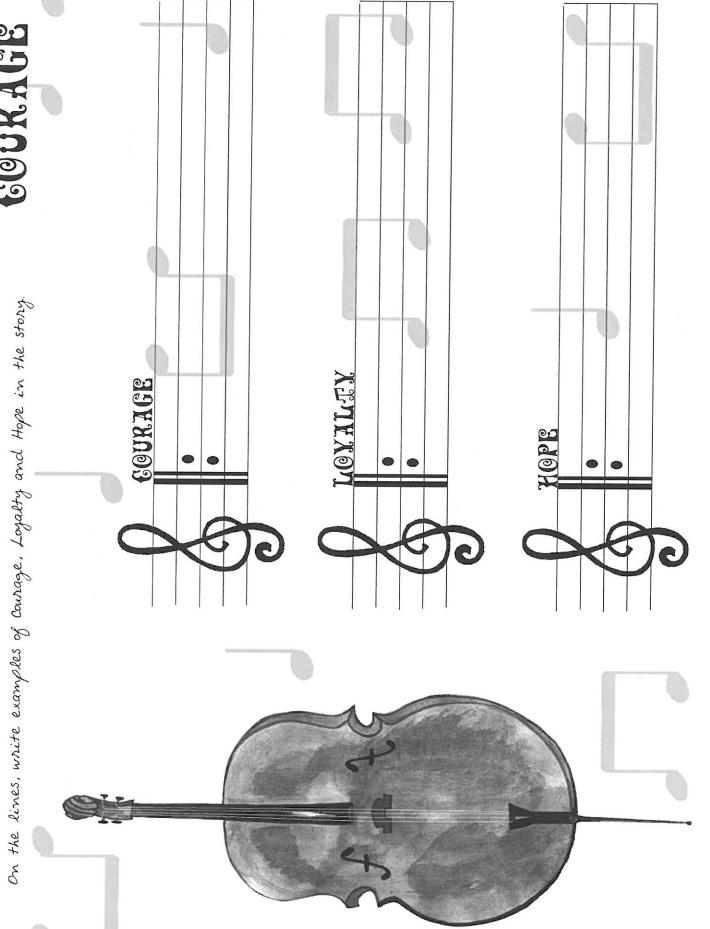
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Name	
Grade(s)	
School	
Address	
E-Mail:	
Idea/Activity/Comment:	
	*

Fold Here		Place
		Stamp Here
	The Heartwood Institute	
	425 N. Craig Street Suite 302	
	Pittsburgh, PA 15213	
Fold Here		

The Cello of Mr. O

COURACE



The Cello of Mr. O by Jane Cutler

For the Teacher

Time: one class period

Materials: copy of Creative Response for each student

Suggested Procedures:

- Discuss examples of courage, loyalty and hope in the story before completing the page.
- Provide opportunities for sharing with the class or whole school.

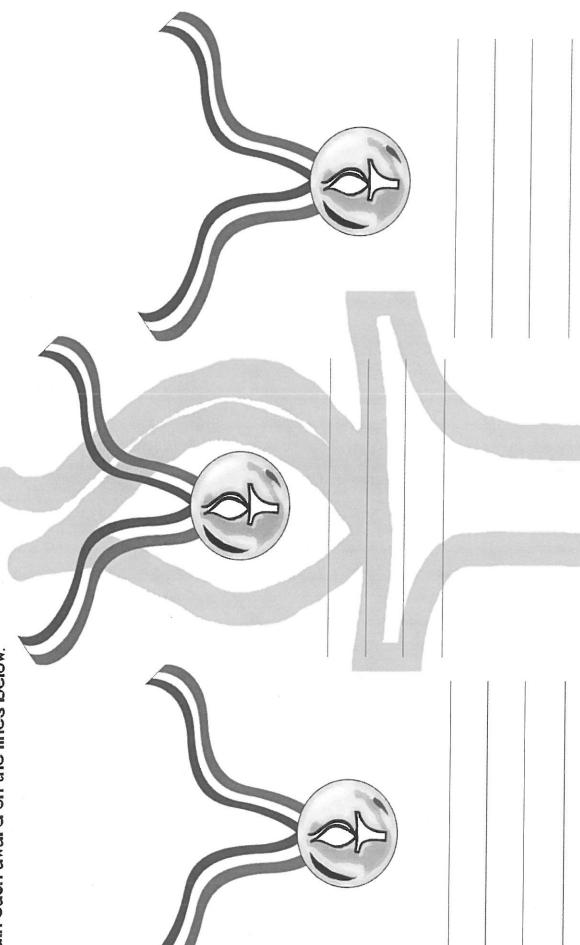
Note: For a bulletin board display, draw a large musical staff on a roll of brown wrapping paper and post copies of student responses.

Wilma Unlimited

COURAGE

ame

Give Wilma 3 more gold medals for her character. Explain each award on the lines below.



"The thundering cheers matched the thundering of her own heart."

Wilma Unlimited by Kathleen Krull

For the Teacher

Time: one class period

Materials: copy of Creative Response and crayons or colored pencils for each student

Suggested Procedures:

- Reread the "Author's Note" at the back of the book.
- Discuss Wilma Rudolph's character traits based on how she lived her life.
- Encourage students to be specific in writing examples/explanations for awarding Wilma three gold medals.
- Provide opportunities for sharing with the class.

Name	The Memory Coat
After arriving in the United States,	JUSTICE
will immigrants face further injustices?	\mathcal{O}
List examples inside the coat.	
On the lines below the coat, write what	
can be done about these injustices.	

The Memory Coat by Elvira Woodruff

For the Teacher

Time: one class period

Materials: copy of Creative Response and a sheet of writing paper for each student

Suggested Procedures:

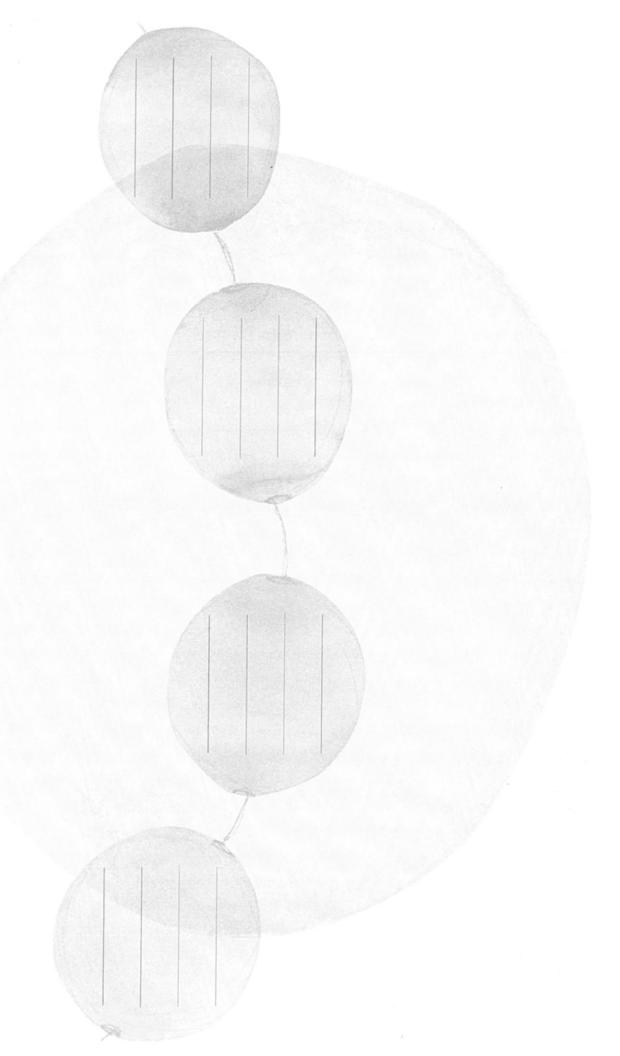
- Use the strategy "Listen, Think, Pair, Share" as a prewriting exercise. Students listen to the
 question, think about it, pair with another student to discuss the question and share
 responses with the class.
- Brainstorm ideas for correcting injustices and list on the board.
- Encourage students to include ideas for how they could help a student from another country.

Note: Use a sheet of writing paper to continue written responses.

One Small Blue Bead HOPE

How is hope different from wishing? Write a hope for the world in the first bead and what you can do to achieve it in the others.

Name



One Small Blue Bead by Byrd Baylor

For the Teacher

Time: one class period

Materials: copy of Creative Response and a blue crayon or colored pencil for each student

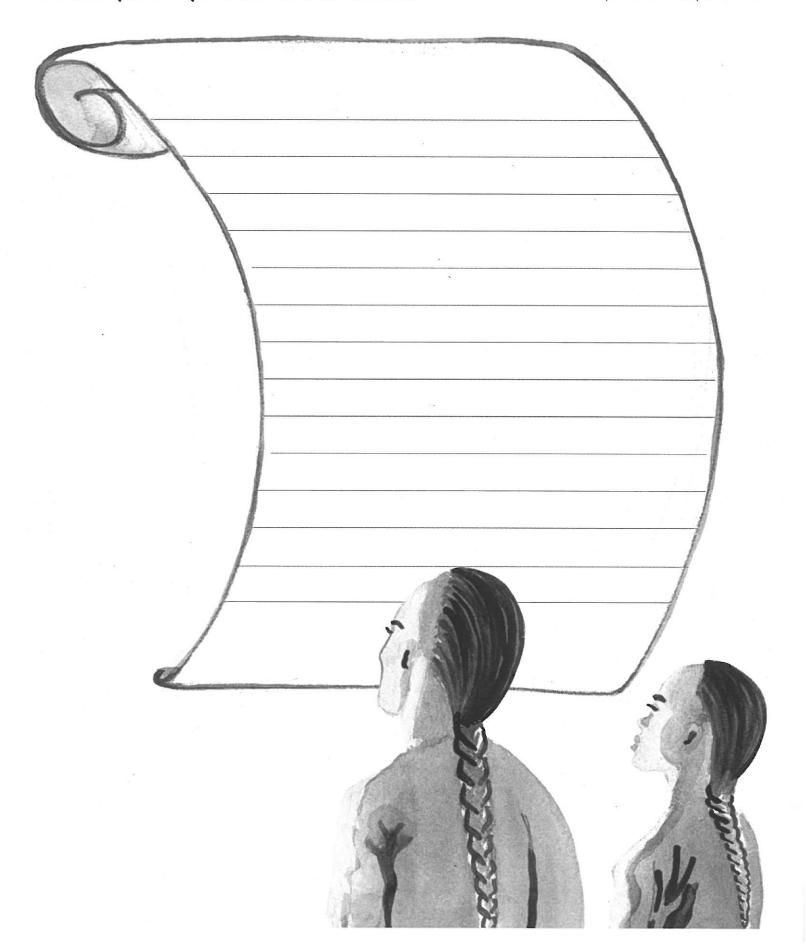
Suggested Procedures:

- Discuss the question and encourage students to think of action as an important aspect of hope.
- Brainstorm hopes for the world, list on the board and ask students to write class responses in blank areas of the page.
- Talk about actions students might take to achieve some of their hopes.
- Have students lightly color or outline their beads.
- Provide opportunities for sharing with the class.

N	ame		
		·	

Choose a person to whom you are loyal. Write how you are loyal to each other on the scroll.

Coolies LOYALTY



Coolies by Yin

For the Teacher

Time: one class period

Materials: copy of Creative Response for each student

Suggested Procedures:

- Ask for examples of loyalty between friends or family members. Encourage students to think of loyalty as an important aspect of relationships.
- List examples on the chalkboard.
- Provide opportunities for sharing with a partner or in small groups.

Create your own poem using one of these beginning lines from Nikki Grime's book. Illustrate your poem.

A Díme a Dozen

HONESTY

"I used to wish"	"If I could choose".	"Don't ask me"	"I must confess"
	36 3 A		

Poetry Journal

A Dime A Dozen by Nikki Grimes

For the Teacher

Time: one class period

Materials: copy of Creative Response, a sheet of writing paper and crayons or colored pencils for each student

Suggested Procedures:

- Discuss lines from the poems in terms of being honest with oneself.
- Together write a class poem using one of the lines.
- Ask students to choose one of the quotes and write their own nonrhyming "honesty lines" on the sheet of writing paper.
- Encourage students to share a few responses with the class.
- Have students revise and edit their poems on writing paper.
- Publish and illustrate poems on the Creative Response page.
- Provide opportunities for sharing poems with the class or whole school.

Note: Some students may choose to write more than one poem using another of Nikki Grimes' openers.

The Lady in the Box	LOVE			
	Answer the questions below. Then fill the basket with items you would donate to a food bank.	How did the children help Dorrie?	How did talking to their mother help everybody?	
Name	Answer the questions below. Then fill the basket with items y	How did the children respect their mother?	How did tal	

The Lady in the Box by Ann McGovern

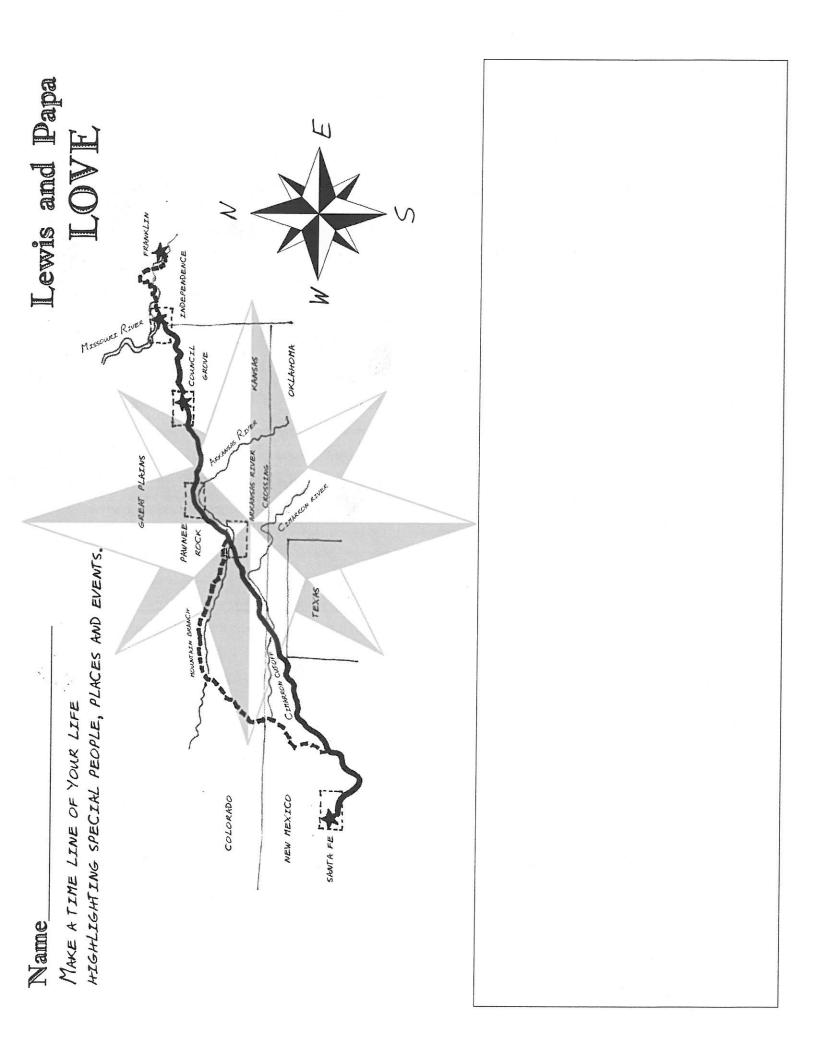
For the Teacher

Time: one class period

Materials: copy of Creative Response and crayons or colored pencils for each student

Suggested Procedures:

- Discuss the questions.
- Have students draw items or cut out and paste pictures of food, clothing and toys etc.
 to fill the basket.
- Provide opportunities for sharing in small groups.



Lewis and Papa by Barbara Joosse

For the Teacher

Time: one class period

Materials: copy of Creative Response and a pencil with an eraser for each student

Suggested Procedures:

- Ask students to think of special people, places and events in their lives related to the attribute Love.
- Have students draw time lines in the rectangle and write special events, places and people in chronological order at points along the line. Words can be written diagonally from the points.
- Provide time for sharing in small groups.

Note: Students may choose to make a time line of one special trip, places they visited, birthdays or vacations.

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The manual and an in	To start to the source of

Name

HObe

Train to Somewhere

A Train to Somewhere by Eve Bunting

For the Teacher

Time: one class period

Materials: copy of Creative Response and a sheet of writing paper for each student

Suggested Procedures:

- Discuss ways families give each other hope.
- List ideas on the board.

Note: As an extension to this lesson, encourage students to write a personal narrative responding to either the question or the quote.

Name____

Are you a respectful person? Look in the mirror and ask yourself how you would show respect for someone who is different.

Be Good to Eddie Lee RESPECT



Be Good to Eddie Lee by Virginia Fleming

For the Teacher

Time: one class period

Materials: copy of Creative Response for each student

Suggested Procedures:

- Ask students reflect on the first question and answer it for themselves.
- Talk about how a mirror relates to the story and to respect.
- Discuss ways to show respect for people who are different.
- Provide opportunities for sharing with the class.

NAME

May stru How do

ruggled to be true to herself and also respect her parents. o you balance these attributes?				
ruggle o you	444444444444444444444444444444444444444			

Courage TEA WITH MILK #ONESTY

Loyalty Justice Respect Hope

Honesty

Tea With Milk by Allen Say

For the Teacher

Time: one class period

Materials: copy of Creative Response and crayons or colored pencils for each student

Suggested Procedures:

- Discuss how to be true to yourself and also respect your parents.
- List dilemmas students face, such as choice of clothing, movies, language and family traditions.
- Talk about ways of communicating and/or negotiating with parents.
- Provide opportunities for sharing with the class.

JUSTICE

Respond to this quote. What might it mean to Nettie? What does it mean to you?

"There can be no peace without justice."					

Nettie's Trip South by Ann Turner

For the Teacher

Time: one class period

Materials: copy of Creative Response and a sheet of writing paper for each student.

Suggested Procedures:

- Discuss the quote related to Nettie and to students' lives.
- Provide opportunities for sharing with the class.

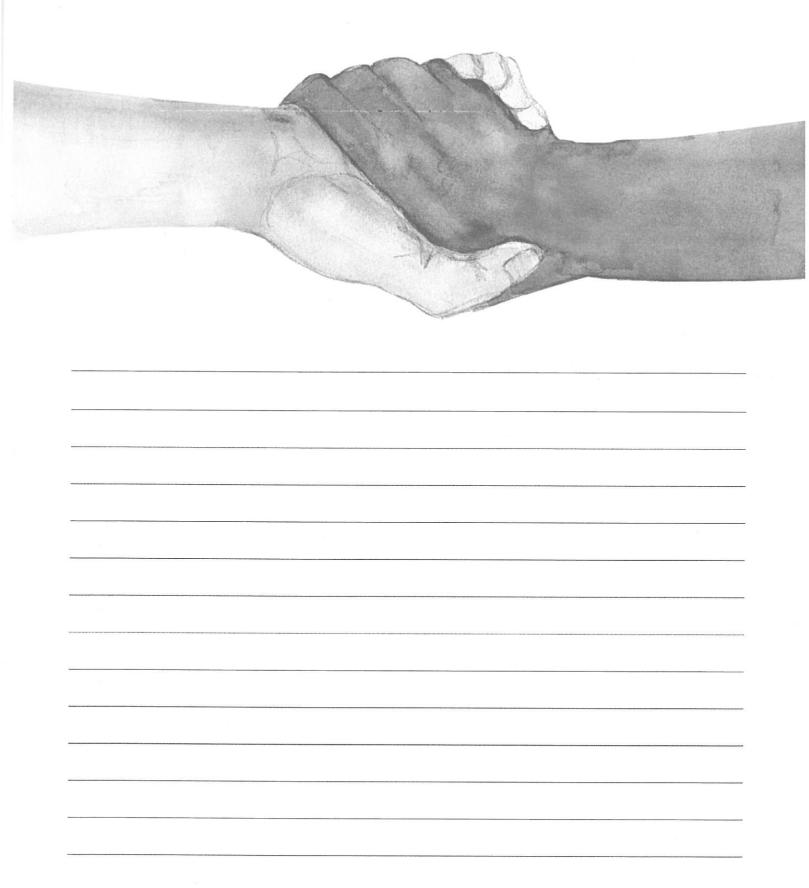
Note: This paper may be revised and edited for inclusion in student portfolios.

VAS and ANIA

3MAN

List five things, people or places to which you are loyal. Choose one or two and write about why you would be willing to stand up for them.

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Pink and Say by Patricia Polacco

For the Teacher

Time: one class period

Materials: copy of Creative Response for each student

Suggested Procedures:

- Discuss loyalty and elicit examples of loyalty in students' lives.
- Write class responses on the chalkboard.
- Provide opportunities for sharing with the class.

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Write about something that was hard for you in school and a teacher who helped you.

Thank you, Mr. Falker RESPECT

aa Bk Cc Bd

Hope	Honesty	to.	
Counage	Loyalti	Respect	

Thank You Mr. Falker by Patricia Polacco

For the Teacher

Time: one class period

Materials: copy of Creative Response for each student

Suggested Procedures:

- Share with your students something you had difficulty learning and a person who helped you.
- Ask students to tell about teachers or other adults who helped them learn something that was hard.
- Remind students to include attributes in their descriptions of special teachers.

Note: Encourage students to send copies of completed Creative Responses to their special teachers.