



Teacher's Guide to

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The **Heartwood** Ethics Curriculum  
for **Kindergarten**  
or **First Grade**

**The Heartwood Institute**

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## Dedication

*To all teachers who usher  
children from the nurturing  
environment of home and  
nursery into the challenges  
and joys of elementary  
school life.*



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## Foreword

Joseph M. Strayhorn, Jr., M.D.

**W**hat goals are most dear to you in your work with children? What would happen with your students if you were to succeed beyond your wildest dreams? If you're like me, you would be most thrilled if you could impart to young children the qualities that make life better—the attributes that help students to be happy and successful and to enrich the lives of the other people they encounter. The highest goal is that students become human beings bearing such qualities as courage, loyalty, justice, respect, hope, honesty, and love.

For many years the Heartwood Institute has published curriculums for school children with just this goal in mind. I was excited to see the new materials for preschool and kindergarten children and I think that you will be too.

The centerpiece of this program is beautifully illustrated works of children's literature. The program harnesses, in the service of character development, the universal appetite for stories. Throughout the life span, but especially in the preschool years, people are influenced by the models they see. The characters in stories can show children how to live life well—how to “do” courage, loyalty, justice, respect, hope, honesty, and love.

During the preschool years, children do not just observe models and imitate them. They also learn words with which to classify and categorize the world. They develop

the vocabulary they will use in thinking about their choices. Accordingly, Heartwood also provides guides for discussions and activities to develop the ability to talk and think about the abstract ideas that hopefully will be guiding beacons for children's lives.

Beyond imitation learning and language learning, and perhaps most important of all, is the involvement of the emotions in character development. The Heartwood program selects books that tug at the heartstrings. They dig deeply into whatever parts of us help us feel empathy, good will, and acceptance for our fellow human beings. And “fellow human beings” means all—not just those with the same color skin, same country, or same religion.

If you are able to use these materials, along with the rest of your teaching, to succeed in helping your students develop the universally valued attributes of character, your accomplishment will be great indeed.

*Joseph M. Strayhorn, M.D., is Adjunct Associate Professor of Psychiatry at Drexel University College of Medicine. A specialist in child psychiatry, he is the author of 9 books and 2 CDs, including A Programmed Course in Friendship Building and Social Skills, Instructions on Psychological Skills, and The Competence Approach to Parenting.*

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## Acknowledgements

**T**his updated program is based on the successful Heartwood Elementary Curriculum developed by Eleanore N. Childs, Esq., Patricia B. Flach, Ph.D., Barbara A. Lanke, M.Ed., and Patricia K. Wood, M.Ed. We want to extend particular thanks to DSF Charitable Foundation for providing the funding for planning, development, piloting, and printing of the manuals and lesson cards.

This project, which set out to provide a joyful approach to early ethics education and an ethical vocabulary for learning life lessons, has involved educators with expertise in many aspects of child development. Our gratitude goes to all the following who contributed in so many ways: selecting literature, participating in focus groups, writing and editing, and piloting materials.

Martha Harty, Ph.D., project coordinator

### **Curriculum writers:**

Penny Levy, M.Ed., teacher education consultant and curriculum writer; Patricia B. Flach, Ph.D., Professor of Elementary Education, Edinboro University, PA; Linda Ehrlich, M.Ed., Shady Lane Resources; Rita G. Hickey, M.S., educational curriculum consultant; Eleanore N. Childs, Esq., Heartwood Institute

### **Music consultants:**

Celeste Banks; Rosemary Omniewski, Ph.D.

### **Sign language consultant:**

Mary Ann Stefko, mainstream coordinator at Western PA School for the Deaf

Child psychiatrist Joseph Strayhorn, M.D., has been an advocate, counselor, and friend to thousands of children. We thank him for his guidance, his foreword, and his brilliant use of mini-dialogues to teach simple life lessons to children.

### **Pilot sites**

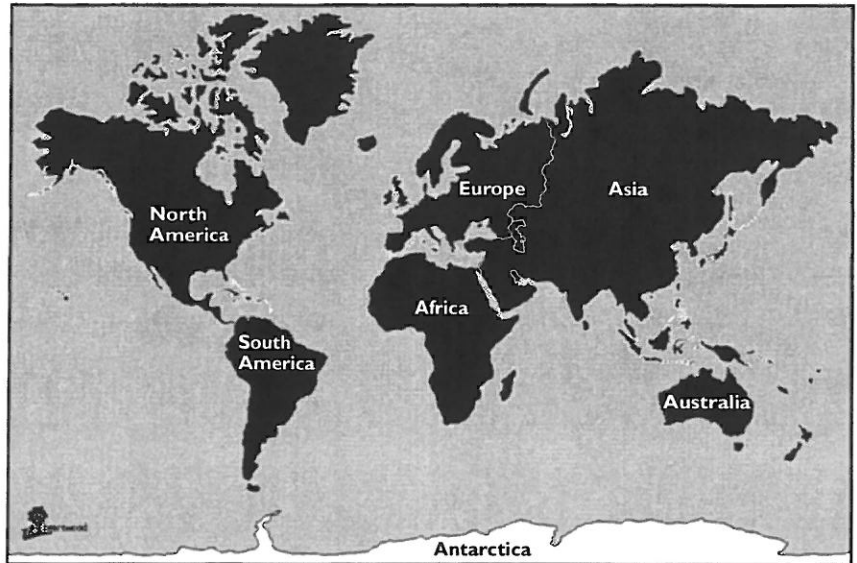
John Heinz Family Center – Jennifer Phillip, Jaimie Szafranski; Shady Lane School, kindergarten class – Lorraine Galloway, 4 year olds – Amy Linder; John Minadeo School, kindergarten – Gail Wedner, M. Ed.; Miller Lab School, Edinboro University, PA, – Patricia Flach, Ph.D.

### **Artwork and graphic design**

Rich Brown Graphic Design, Pittsburgh, PA; Robin Covarrubias, Graphic Designer/ Illustrator, Pittsburgh, PA; Cover by John Manders and Gist Design, Inc.

## Map Mat

Heartwood has traditionally included a geographic learning component, and evaluation research has shown that it is reliably effective in improving young children's geographic knowledge. The books chosen for the kindergarten/grade one program include stories from every continent except Antarctica. This fun, durable map showing the world's continents and oceans will enhance children's understanding of their world while they learn about universal ethical concepts of Courage, Loyalty, Justice, Respect, Hope, Honesty and Love.



### How to use the Map Mat

The Map Mat may be used as a floor mat or a banner. To hang it, attach binder clips at corners, and install matching push pins, nails or hooks on your wall. As a floor mat, it may be used as a gathering place to listen to Heartwood stories or share team activities.

When a Heartwood story is read and discussed, ask the children if they can find the continent or continents where the story takes place. A majority of the stories occur in North America, but many occur in or make reference to other places, providing a variety of opportunities to introduce geographic information.

### Stories

- *Thundercake* (Courage): Babushka (the grandmother) is from Russia. Russia is a large country located in NE Europe.
- *Too Many Tamales* (Loyalty): Anna's family is Mexican-American. They live in the United States, and their ancestors are from Mexico, which is also part of North America.
- *Silent Lotus* (Respect): This story takes place in Kampuchea (formerly Cambodia), located in East Asia.

- *Masai and I* (Respect): The girl in the book lives in the U.S., but imagines living in East Africa (e.g., Tanzania) with the nomadic Masai (now usually spelled "Maasai").
- *Wilfrid Gordon McDonald Partridge* (Love): Wilfrid lives in Australia, the smallest continent.
- *Mama, Do You Love Me?* (Love): This story is about an Inuit family. Most Inuit people live in the Arctic region of North America. This particular family lives in northern Alaska (check the glossary at the back of the book for more cultural information).

### Specifications:

The Map Mat is 76" by 50". It is made of heavy duty plastic. Colors will not run or fade. Colors of the continents are not intended to match the attribute colors of the stories.

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## The Heartwood Institute Mission:

**H**earthwood Institute promotes understanding and practice of seven universal attributes: Courage, Loyalty, Justice, Respect, Hope, Honesty, and Love. We believe these character attributes constitute the foundation of community among all people. Heartwood offers ethics education resources for children, schools, and families

The Heartwood Institute is a non-profit organization.



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# The Need for an Ethical Values Curriculum in Our Schools

**O**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 difficult for children to find 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 which 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 killing, 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, conflict 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 to become responsible, caring adults? Who are their 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 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, juveniles who commit more and more serious crimes, and a host of other problems. And as children grow into

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## The Need for an Ethical Values Curriculum in Our Schools (cont.)

adulthood, increasing numbers show 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 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.

Pre-schools, 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 non-religious 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.

In this 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.



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# The Purpose and Plan of the Heartwood Curriculum

**W**ho's telling the stories your children are listening to? Stories convey a certain "magic" for children and for adults. Stories stretch the imagination beyond the limits that intellect dictates. Stories open "new windows and doors" for children of all ages, touching emotions and conscience. Stories make us laugh and cry. Stories unlock "treasures," providing us with gifts that we never lose, because stories remain in our memories. Stories nurture.

Too often, our children hear stories filled with aggression and violence. Some children live stories of aggression and violence. In order to ensure a future nurtured with understanding, gentleness, caring, respect, justice, and hope, we must offer stories of understanding, gentleness, caring, respect, justice, and hope. Literature 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.

The Heartwood Curriculum provides opportunities to build a nurturing climate within the classroom or school setting. Stories that "touch the heart" are at the "heart" of the program. As Margaret Hodges, award-winning children's author and storyteller, says: "What the heart knows today, the head will understand tomorrow." Stories are powerful tools for learning. Heartwood uses these tools to promote a nurturing environment. The

reading time and discussion afterward operate to strengthen the relationship between adults and children. The stories are multi-cultural, with discussion probes, related activities, and a home/school connection.

The stories have ethical themes that are positively presented in beautifully illustrated books. At the point in the story when the problem arises, the ethical theme is introduced and the problem is resolved in a positive manner, making the character and the ethical theme worthy of admiration.

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 all people inhabit.

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

1. Helping students develop ethical standards based on understanding of the human condition and the things which sustain, nurture, and promote growth of human beings and cultures.
2. Giving reference points for common cultural and ethical choices through examples in the stories.
3. Providing an anchor for children in universal virtues common to the world's cultures and traditions.



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## The Purpose and Plan of the Heartwood Curriculum (cont.)

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.



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## Definition of Terms

### **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.

### **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 shared values.

### **Private morality**

Values that are learned through the family and religion, not shared by all members of society.

# The Stages of Moral Reasoning

Thomas Lickona

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

<b>Stage 0:</b> <b>Egocentric Reasoning</b> (preschool years - around age 4)	<i>What's right:</i> I should get my own way. <i>Reason to be good:</i> To get rewards and avoid punishments.
<b>Stage 1:</b> <b>Unquestioning Obedience</b> (around kindergarten age)	<i>What's right:</i> I should do what I'm told. <i>Reason to be good:</i> To stay out of trouble.
<b>Stage 2:</b> <b>What's-in-it-for-me Reasoning</b> (early elementary grades)	<i>What's right:</i> I should look out for myself but be fair to those who are fair to me. <i>Reason to be good:</i> Self-interest. What's in it for me?
<b>Stage 3:</b> <b>Interpersonal Conformity</b> (middle-to-upper elementary grades and early-to-mid teens)	<i>What's right:</i> I should be a nice person and live up to the expectations of people I know and care about. <i>Reason to be good:</i> So others will think well of me.
<b>Stage 4:</b> <b>Responsibility to "The System"</b> (high-school years or late teens)	<i>What's right:</i> I should fulfill my responsibilities to the social or value system I feel a part of. <i>Reason to be good:</i> To keep the system from falling apart and to maintain self-respect...(to) meet obligations.
<b>Stage 5:</b> <b>Principled Conscience</b> (young adulthood)	<i>What's right:</i> I should show the greatest possible respect for rights and dignity of every person and should support a system that protects human rights. <i>Reason to be good:</i> 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

Adaptations of Jean Piaget

<b>Morality of Constraint</b> (typical of six-year-olds)	<b>Morality of Cooperation</b> (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. <sup>1</sup>
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. <sup>2</sup>
Children should obey because rules are established by those in authority.	Children should obey because of mutual concern for the rights of others. <sup>3</sup>

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

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.



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# Summing Up the Case for Values Education

Thomas Lickona

**A**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.

## **1. 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 char-

acter 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

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## Summing Up the Case for Values Education (cont.)

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 state-houses, 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 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 urg-

ing 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 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 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 teacher career.

If you want to do one thing to improve

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## Summing Up the Case for Values Education (cont.)

the lives of teachers, says Boston University educator Kevin Ryan, make moral education – including the creation of a civil, human 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 been 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 an individual, so it is also 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.

From *Educating for Character* by Thomas Lickona.  
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# Moral Development Synopsis

## **Jean Piaget (1932) The Moral Judgment of the Child:**

Studied 5 to 12 year old boys in the 1920's to determine what makes a rule fair. Piaget's conclusions include:

- Morality of constraint
- Morality of cooperation
- Equity and reciprocity (the Golden Rule)

## **Lawrence Kohlberg**

In an extension of Piaget's work, Kohlberg studied the moral development of 50 boys (10, 13, 16) at three year intervals. Used the moral dilemma approach with interviewing technique.

Developed stages of moral reasoning.

## **James Rest**

Developed the *Defining Issues Test*; a paper and pencil adaptation of Kohlberg's interviews.

## **Carol Gilligan**

Challenged the studies done on all male subjects and did her own research to conclude that men look at the morality of justice (rights), while girls and women focus more on responsibility and caring.

## **Tom Lickona**

States that rights and responsibilities are opposite sides of the same coin.

**All major findings agree on the progress of moral development from self-centeredness to conformity to independent, principled morality.**

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*Teach Your Children Well: A Parent's Guide to the Stories, Poems, Fables, and Tales that Instill Traditional Values* by Christine Allison. New York: Delacorte Press, 1993

*The Read-Aloud Handbook* by Jim Trelease, 5th edition. New York: Penguin Books, 2001

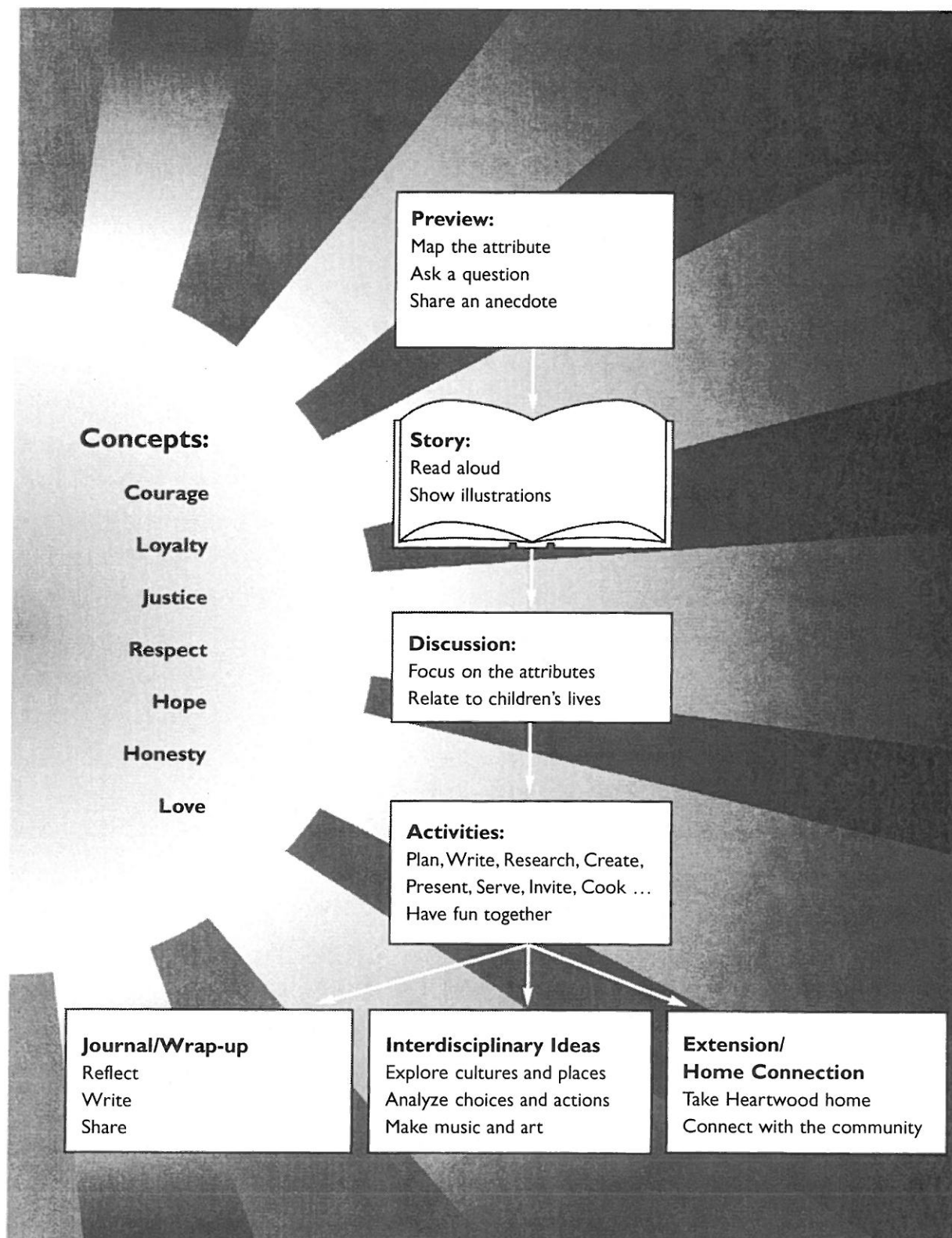
## Conflict Resolution Resources

*Creative Conflict Resolution: More Than 200 Activities for Keeping Peace in the Classroom*, by William J. Kreidler. California: Goodyear Publishing Co., 1984

*Teaching Conflict Resolution Through Children's Literature* by William J. Kreidler. New York: Scholastic, Inc., 1994

*Starting Small: Teaching Tolerance in Preschool and the Early Grades*, by the Teaching Tolerance Project. Montgomery, AL: Southern Poverty Law Center, 1997

## Design of a Heartwood Lesson





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# Lesson Design for Teaching the Heartwood Curriculum

**T**he Heartwood Curriculum is designed to be used throughout the school year. Each attribute is featured through stories, discussion, activities, and home school connections. The objective of Heartwood is to lay the foundation for development of moral literacy and provide reference points for ethical discussion.

## **The Kindergarten/Grade One Specific Objectives are:**

1. To introduce attributes of COURAGE, LOYALTY, JUSTICE, RESPECT, HOPE HONESTY, and LOVE.
2. To promote understanding and recognition of the attributes.
3. To relate the attributes and stories to the children's lives.
4. To support families as the primary moral educators.

The core of the Heartwood Curriculum consists of seven attributes presented through literature. Discussion and activities, along with the Home Connection, follow every story to expand understanding of the concept.

## **Preview: Introducing the Concept**

At the Storytelling Corner the teacher sets a focus for listening and introduces each attribute by telling a story from his or her personal experience, preferably

one from childhood. The discussion on page 2 of each unit lists examples to evoke appropriate memories. For other ways to preview the concept, see the Sample Teaching Plan later in this section and the Teacher Contribution section.

## **Stories**

Each Heartwood book has been carefully selected to enhance the attribute. There are two book selections for each attribute.

The stories "touch the heart" and are rich in imagery, with illustrations that are always captivating. The stories are from continents across the world, as well as from a variety of American experiences, and they present themes that illustrate the attractiveness and validity of ethical/virtuous choices. These stories share a positive tone. The variety of stories and cultures represented demonstrate that the seven ethical attributes that comprise Heartwood are the "glue" that hold societies together, concepts that are common to all the world's people.

After introducing the concept, the teacher reads the story aloud to the class. See discussion of Reading Aloud in this manual, Activities and Resources, p.6. Some of the stories may contain unknown vocabulary. Use the context and illustrations to assist the students' understanding of the word meanings. The preview and story presentation should be completed in one session.

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## Lesson Design for Teaching the Heartwood Curriculum (cont.)

### Discussion

After the teacher reads the literature, a discussion follows, focusing on the attribute as shown by the characters or plot of the story. The aim is to draw out all aspects of the attribute under discussion. Teachers are encouraged to listen to children's answers and contributions even if they are off-task, gently guiding discussions back to the lesson. Teachers should feel free to use their own open-ended questions to elicit feelings and attitudes about the story characters. Discussion also focuses on what it means to possess the qualities of the attribute represented.

The format for discussion generally leads children through questions that:

- Assist them in recalling the story.  
However, avoid focusing on comprehension as in a regular reading class.
- Help them recall the ethical theme and define it in their own words.
- Help them relate the story attribute to their own experience.

### Learning Activities

The Activities section of each unit incorporates "hands-on" activities and first-hand experiences. Here, the meaning of the attribute is developed and made real to children in their own lives. Teachers are welcome to develop their own activities

related to topics or cultures introduced in the stories.

### Home Connection

Extension to children's homes is strengthened as children share the Heartwood stories with their families and families share personal stories with children. As each ethical theme is introduced, a Heartwood Family Newsletter encourages family discussion and at-home activities. Many learning activities include opportunities for children to share in class what they learn from their families. Reproducible masters for the newsletters are located in each attribute section of this manual.

### My Heartwood Journal

Children's responses to the stories are often profound. Keeping a Heartwood Journal helps them process and remember the lessons. We recommend creating portfolios of drawings during the year to serve as a record and reminder. A reproducible cover is included in the Activities and Resources section of this manual.

### Suggested Time Frame

The major components of the lessons for each attribute—the Preview and First Story, the Second Story, and a number of Learning Activities—should be completed on separate days. Some children may require more time and/or repetition of

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## Lesson Design for Teaching the Heartwood Curriculum (cont.)

the components. Most teachers have found that covering a Heartwood unit over a period of at least two weeks allows children to master the attribute. Some teachers have successfully devoted up to a month for each attribute.

### **Practicing the Attribute Every Day**

While reading, discussion, and learning activities can lay a conceptual groundwork for understanding ethical attributes, children learn most effectively (for better or worse) by modeling the behavior of significant adults. The Classroom Connection and Additional Activities section of each unit provides ideas for consistently relating the attribute to everyday learning activities. Learning about the attributes should not be confined to a special “Heartwood” lesson. Research has shown that teachers who model the attributes and infuse them through daily activities experience the greatest rewards from the curriculum and their students. Examples include acknowledging students for behavior that is respectful, fair, or honest; using Heartwood concepts in presentations and discussions of language arts, social studies, and current events; encouraging teamwork and sportsmanship in extracurricular activities.

Note: A variety of professional development workshops and seminars are available from Heartwood Institute. Call 1-800-432-7810.

*Thunder Cake* by Patricia Polacco

Prior to these sessions, the teacher will need to arrange for a Guest Speaker on Day 3.

## **Day 1 Preview** **Before Reading the Story**

1. Elicit student understanding of Courage. You might say, "Today we are going to share a Heartwood story about Courage."
  - a. What do you think courage means? (List student ideas on a chart).
  - b. Discuss their ideas. This might be extended through the following questions:

Do you know anyone who is brave? How do you know that a person is brave? What might being brave look like?
2. Tell the class that today our story is about a little girl who was afraid of thunderstorms. Ask them to listen to find out how her grandmother helped her find courage (listening focus).

## **Reading the Story**

*Thunder Cake* by Patricia Polacco  
Reading Time: 8 minutes

## **After the Story**

1. Discussion should initially focus on recalling the story, but progress to relating courage to students' own experiences. The following questions would initiate this discussion:
  - a. In the story, what made the little girl afraid? Why did she come out from under the bed? What did Babushka decide to do during the storm? How did making a Thunder Cake help her not to be afraid?
  - b. Have you ever been afraid of a storm? Who helped you when you were afraid?
  - c. Ask questions to promote the understanding that when we are afraid, we need to find courage. You might ask:

What are some things that might frighten us? (Perhaps you could share a frightening experience which you remember from your own childhood, such as getting lost, being afraid of storms, going to the dentist, etc.). Several students may want to share their own fears. List these on a chart. What could you suggest to others to help them find their courage in these situations?
2. The *Pass the Courage* activity encourages students to pass "fears" around the circle, and watch them change to courage as children keep facing them again and again.
  - a. Form a circle.



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## Sample Teaching Plan (cont.)

- b. Ask children to think of a fear of their own or one from the chart.
- c. Use an object such as a soft ball to represent the fear.
- d. Pass the ball around the circle. As each child gets the ball, he/she can act out being afraid (body curled, short breath, scrunched down...).
- e. The next time around the circle, the children should act out being less afraid. They now know what to expect. Perhaps they could shout out the name of someone who helps them when they are afraid.
- f. During the following round, students can appear excited, courageous, and confident (sitting tall, open breathing...).

3. Create **"Badges of Courage"**. Make sure an extra badge is made for the Guest Speaker on Day 3.

### Day 2 Cake Making Day (or another activity of your own invention)

1. Retell the story in sequence by asking the following questions: In the story, the little girl had to be brave so she could help her grandma. What did she need to do (enter the dark shed, climb the trellis, face the chicken...)?
2. Act out the story as she gets the ingredients for her grandma. You may need to reread portions of the story.
3. Choose a cake to bake with the

students. It may be the Thunder Cake recipe at the back of the book, but it might also be a simple, boxed cake mix. The recipe should be on a large chart to enable the students to follow along. If an oven is not available, making a pretend cake could be just as much fun.

4. While the cake is baking, students could create a Thunderstorm picture.

### Day 3 Guest Speaker

1. Students may work on Home Connection pages or in their Heartwood journals drawing and/or writing about a time when they were brave. Students might also want to use their imagination, and write/draw about a time in the future when they might be brave. Drawings about other courageous people should also be encouraged.
2. Ask students to share their journal entries. This may provide an opportunity to begin a list of professions which provide examples of bravery.
3. Create or add to a list of occupations that might require bravery. Students will quickly think of firemen, but encourage them to think about other jobs and roles such as mother, life-guard, or principal. Provide an opportunity for students to act out several of the listed jobs for their classmates to identify.



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## Sample Teaching Plan (cont.)

4. Introduce the Guest Speaker, by noting or adding his or her occupation on the list. Some teachers may want to have the children prepare a list of questions for the speaker ahead of time; others may be comfortable with impromptu questions. Students should share how the little girl was helped by her Babushka as she said, "I'm here, child." How does the Guest Speaker show courage and help others?
5. Share the cake with the Guest Speaker, and give him/her a Badge of Courage.
6. Send home the Family Newsletter on Courage.
2. Discuss the following:
  - a. Does being brave mean you don't feel afraid?
  - b. How can you act bravely even if you feel afraid on the inside?
3. Remember the little girl in the story. Create a Sound Poem about the storm using repetition. It might look (and sound) like the following:

Crackle! Crackle! Boom! Crash!  
Crackle! Crackle! Boom!  
Lightning Zip!  
Crackle! Crackle! Boom! Crash!  
Crackle! Crackle! Boom!

### Day 4 Thank You

1. Review with the students how the Guest Speaker was courageous in his/her job.
2. Working in small groups, the students should create large Thank You cards or letters for the speaker. Decorate with drawings of acts of courage.
4. Add movement to the Sound Poem, by having students use big, varied actions for loud sounds. Instruments may be added to mimic the sounds.
5. Ask the students to remember how they and others have shown courage. Remind them of their first definition of courage. Ask them if they would like to make any changes or additions. Add these to the original chart.

### Day 5 Wrap Up

1. Share student examples of family courage as discussed at home (see newsletter).

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## Suggested Heartwood Family Orientation Format

This information may be presented to all families in a large group setting or may be used in small group gatherings.

### **Purpose:**

- To enlist the cooperation and participation of families in children's learning about Courage, Loyalty, Justice, Respect, Hope, Honesty, and Love.
- To communicate Heartwood Curriculum information to families.

### **Suggested method:**

**A different staff member presents each part of the orientation to:**

- Substantiate the knowledge and competency of staff members;
- Model a cooperative effort of staff,
- Stress the importance of the program to the school and its staff.

### **1. Introduction (10 minutes)**

What is the Heartwood Curriculum?

Why was it chosen? Why was it needed?

### **2. Heartwood lesson presentation (15 minutes)**

Select a lesson to present in brief.

### **3. Developmental levels as they relate to attributes (10 minutes)**

Possible presentation by director, principal, or counselor. See Moral Education Section, especially pages 2 and 7.

### **4. Family connection/partnership (10 minutes)**

Review the *Heartwood Family Newsletter* and the central role of the home in initiating and reinforcing ethical education.

### **5. Invite "hands-on" experience with materials**

Unveil the kit or tour the Heartwood Storytelling Corner in the kindergarten/grade 1 room. Have the books available for preview.

### **6. Refreshments (optional) and informal discussion**

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# Whole School Involvement

**The following ideas are recommended for school-wide efforts highlighting ethical themes of the Heartwood program:**

## **1. Heartwood Display Area**

Designate one area in your school to display Heartwood activities and projects weekly or monthly. A display case or table can be arranged to highlight the attribute being discussed.

## **2. World Cultures Fair**

Stories from different countries tell us about cultures, but the stories also contain lessons about life. We can learn a lot by listening to or reading stories from many cultures. Collect tales from different ethnic backgrounds and celebrate the cultures represented with a World Cultures Fair. Each class room could choose one culture to research and then share findings in drawings, songs, games, and story telling. The whole school population could share ethnic dishes at lunchtime. Parents could volunteer to prepare ethnic foods.

## **3. Cookbook**

Make a school cookbook with recipes representing the ethnic backgrounds of the school population or recipes associated with an attribute, such as Thunder Cake for Courage.

## **4. Assembly**

A class (or several classes) could prepare and present to the whole school a play that celebrates the positive aspects of the attribute being studied.

## **5. Heartwood Quilt**

On cloth squares, students can draw images with magic markers to represent the concepts of the Heartwood character attributes. Sew them together to hang in the hall. The quilt could also be made of felt squares or wallpaper samples.

## **6. Heartwood Village**

Have students replicate houses represented in the Heartwood stories (farmhouse, apartment, palace, African village hut, igloo).

## **7. Media**

Invite a local newspaper, TV channel or radio station to do a feature on the students at work.

## **8. Infusion**

Talk about the attributes and related concepts in connection with every subject area and every program or project at your school. Children modeling the concepts should be acknowledged throughout the day.

*continued*

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## **Whole School Involvement** (cont.)

### **9. Teacher Education**

Teachers wanting additional information about implementation of Heartwood and ways to infuse it in classroom teaching can call the Heartwood Institute for support and in-service staff development.

### **10. Community Commitment**

Meet with parents and other community representatives to talk about your school's ethics focus. Invite a facilitator to help community members explore their common values.

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**Something to think about before  
presenting the attributes:**

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

To teach  
**COURAGE:**

One must act with integrity, and support those who act with courage in all its forms.

To teach  
**LOYALTY:**

One must exemplify commitment and honor to others and to ideals.

To teach  
**JUSTICE:**

One must strive for fairness and equity in everyday situations.

To teach  
**HOPE:**

One must envision future goals and aspirations and use stories to support their validity.

To teach  
**RESPECT:**

One must show and expect to be treated with respect.

To teach  
**HONESTY:**

One must work from a strong fiber of honesty that doesn't consider lying a possibility.

To teach  
**LOVE:**

One must operate daily out of caring commitment, and with kindness and understanding that are genuine.



# Book/Attribute Correlation Chart

## Kindergarten/Grade One Kit

Attribute	Book	Author	Culture	Secondary Attributes	Reading Time in Minutes
<b>Courage</b>	<b>Thunder Cake</b>	P. Polacco	USA/Russia	Love	8
	<b>Ira Sleeps Over</b>	B. Waber	USA	Love, Respect	6
<b>Loyalty</b>	<b>Too Many Tamales</b>	G. Soto	Mexican American	Love, Honesty	7
	<b>Ish</b>	P. Reynolds	USA	Respect, Encouragement	4
<b>Justice</b>	<b>Amazing Grace</b>	M. Hoffman	USA	Respect, Hope	6
	<b>Mike Mulligan and His Steam Shovel</b>	Virginia Lee Burton	USA	Honesty, Hope	8
<b>Respect</b>	<b>Silent Lotus</b>	J. Lee	Kampuchea (Cambodia)	Hope, Love	5
	<b>Masai and I</b>	V. Kroll	Africa (Tanzania)/ African American	Love	6
<b>Hope</b>	<b>A Chair for my Mother</b>	V. Williams	USA	Love, Loyalty	6
	<b>Owl Moon</b>	J. Yolen	USA	Respect	7
<b>Honesty</b>	<b>Eli's Lie-O-Meter</b>	S. Levins	USA	Courage	5
	<b>Sam, Bangs, and Moonshine</b>	E. Ness	USA	Love	10
<b>Love</b>	<b>Wilfrid Gordon McDonald Partridge</b>	M. Fox	Australia	Respect	4
	<b>Mama, Do You Love Me?</b>	B. Joosse	N. America/Inuit	Respect	4

For Story Overviews: see page 14

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## Story Overviews - Kindergarten/Grade One

### **Courage**

*Thunder Cake*

A girl overcomes her fear of thunderstorms with the help of her loving grandmother.

*Ira Sleeps Over*

Ira demonstrates the courage needed to make a hard decision and try something new.

### **Loyalty**

*Too Many Tamales*

Family loyalty provides a supportive atmosphere for telling the truth.

*Ish*

A boy's joy in drawing is restored by his sister's support.

### **Justice**

*Amazing Grace*

An African American girl works hard to overcome prejudices and win the lead role in the school play.

*Mike Mulligan and His Steam Shovel*

Townpeople find a fair solution when complications threaten the honoring of an agreement.

### **Respect**

*Silent Lotus*

A girl who cannot hear or speak finds respect and expression through dance.

*Masai and I*

Love and respect for family are the same even in two very distant cultures.

### **Hope**

*A Chair for My Mother*

Hope is crucial for rebuilding after a fire and making shared dreams come true.

*Owl Moon*

An owling expedition teaches a girl about hope and patience needed to observe wildlife.

### **Honesty**

*Eli's Lie-O-Meter*

Eli learns the difference between pretending, telling a lie and sharing the truth.

*Sam, Bangs, and Moonshine*

A girl learns the difference between truth and fantasy when her tall tales put a young friend in danger.

### **Love**

*Wilfrid Gordon McDonald Partridge*

A boy's love and willingness to share his treasures help to restore an elderly friend's own fond memories.

*Mama, Do You Love Me?*

A mother's unconditional love reassures a child who is testing her limits.



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## Courage

**Courage** — is not only mastering fear; it is the ability to face difficulty or risk with integrity and honor.

*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.*

I thought and thought as the  
storm rumbled closer. She was  
right. I was brave!

**Thunder Cake**  
by Patricia Polacco

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# The Kindergarten/Grade One Child and Courage

**K**indergarten/grade one children realize the difference in power between themselves and others, especially adults, and they sometimes feel vulnerable. While four-year-olds try to cover this vulnerability with a show of bravado, five-year-olds work at developing their competencies and ability to master their fears by showing real skills at overcoming obstacles. They may tremble inside, yet they act bravely in spite of this – especially when caring adults support their actions.

## **Please remember:**

- Acknowledge feelings instead of telling children not to feel fear. For example, we can say, “I know you’re afraid, and part of you wants to be brave and try the slide,” or, if injured, “That must hurt a lot!”

## **Teaching aspects**

When discussing this attribute, you may deal with a variety of aspects. Children will think of some when you ask them about times they showed courage or what courage means to them. Others you may want to introduce yourself.

Types of Courage include but are not limited to:

- persevering when there are difficulties or obstacles
- trying new things (starting school, tasting foods)
- taking risks, but not foolish or dangerous risks
- making choices to do the right thing even under pressure from peers
- acting bravely even though you are afraid

# Thunder Cake

Patricia Polacco  
1990  
New York: Philomel Books

## COURAGE

USA/Russia  
Reading time: 9 minutes

### CONCEPTS

Courage  
Trust  
Love

### SUMMARY

On a sultry summer day, a young girl learns to overcome her fear of thunderstorms with the help of her loving Babushka, her Russian grandmother. The little girl musters up courage to complete each task required to bake a "Thunder Cake" and turns the frightening thunderstorm into a celebration. Among Polacco's intensely colored illustrations are many warm intergenerational portraits. Her fine details also offer a glimpse into Babushka's heritage.

### OBJECTIVE

The student will be able to define and discuss courage and trust as they apply to this story. The student will recognize courageous behavior in self and others.

## Classroom Connections & Additional Activities

1. Brainstorm a list of rain's benefits. **SCI**
2. Review Babushka's explanation of how to estimate one's distance from a storm. **MATH** **SCI**
3. This story takes place in a rural setting. Using pictures as clues, discuss the setting. Rewrite the story in an urban setting. **SS**
4. Create a "Sound Poem" about the storm using repetition. It might look (and sound) like the following:  
Crackle! Crackle! Boom! Crash!  
Crackle! Crackle! Boom!  
Lightening Zip!  
Crackle! Crackle! Boom! Crash!  
Crackle! Crackle! Boom!

Add movement by having students use big, brave actions for loud sounds. Instruments may be added to mimic the sounds. **LA** **MUSIC** **PE**

5. Create a "Stormy Day" picture by using a crayon resist technique. Students can color a picture depicting a scene on a rainy day. Stress the importance of pressing hard with the crayon to color darkly and completely. When finished, lightly brush the picture with diluted black tempera paint. The crayon should resist the paint. **ART**

# After the Story

## Thunder Cake

### DISCUSSION

1. In the story, what was the little girl most afraid of? Why did she come out from under the bed? What did Babushka decide to do during the storm? How did making a Thunder Cake help the girl overcome her fears?
2. The little girl had to be brave so she could help her grandma. What did she need to do (enter the dark dry shed, climb the trellis, face the chicken)?
3. How did Babushka know what to do? Do you think she may have been afraid of thunder when she was a little girl? What are some things that frighten you? What do you do when you are afraid? Who helps you when you are afraid?
4. One way Babushka helped the little girl was by saying "I'm here, child." How can you help someone else to be brave?
5. Does being brave mean you don't feel afraid? How can you act bravely even if you feel afraid on the inside?

### ACTIVITIES

1. *Pass the Courage:* The goal is to pass "fear" around the circle and watch it change to courage as children keep facing their fear over and over. Form a circle. Ask the children to think of something they are afraid of. Use an object such as a soft ball to represent the fear. Pass the ball in a circle. As each child gets the ball, he/she can act out being afraid (body curled, short breath, scrunched down). The next time around the circle, the children have done it before, so they are not quite as fearful – they can act a little less afraid. After several rounds, children should appear to be unafraid, and can act excited, courageous, and confident (tall, breathing open, etc.). Now that children have faced their fear, have them return to their seats and make a "Badge of Courage" to wear.
2. List people whose jobs require them to be brave (police, firefighters, doctors). Invite someone to come into the classroom to talk about his or her work. After the visit, make a Badge of Courage and write a thank you note for the guest.
3. Make a bulletin board where students can place pictures of people who have shown courage. Pictures from magazines, newspapers, or original drawings can form the collage. Adaptation: a bulletin board outside the classroom can display the "Hall of Heroes." Invite students from other classrooms to contribute.

### WRAP-UP

In My Heartwood Journal draw a picture of one of your heroes doing something brave.

### EXTENSION

1. Ask grown-ups at home to tell you something they were afraid of as children and explain how they got over their fears. With permission, share with the class.
2. Send home the Heartwood Family Newsletter on Courage.

### VOCABULARY

**ingredients**  
**luscious**  
**dry shed**  
**trellis**

# Ira Sleeps Over

Bernard Waber  
1972  
Boston: Houghton Mifflin Company

## COURAGE

USA

Reading Time: 6 minutes

### CONCEPTS

Courage  
Love  
Respect

### SUMMARY

**Any child who has ever been comforted by a favorite toy or blanket will understand Ira's struggle with taking his teddy bear to a first time sleep over. Making the decision requires Ira to draw on his courage in this reassuring and realistic family story. Waber's humorous drawings keep the mood light.**

### OBJECTIVE

The student will be able to define and discuss courage as it applies to this story. The student will be able to recognize the courage needed to make hard decisions and try new things.

## Classroom Connections & Additional Activities

1. Arrange a Show and Tell time when students can bring a favorite toy and share what makes the toy special. (These do not have to be things they sleep with.) **LA**
2. In groups of 3 or 4, create a mural on craft paper showing all the things you might do at a slumber party. **ART**
3. On a Friday afternoon, have a pretend "Sleep Over." Children can bring sleeping bags and pillows from home. As a group, plan games, stories, and snacks.
4. Using a clock, count the hours Ira spent at Reggie's house if he arrived at 7:00 p.m. and left at 9:00 a.m. **MATH**
5. Make a class courage book with dictated sentences and illustrations telling students' stories of their bravery. Or make individual zigzag books, which give each child several frames to tell a story. **LA**
6. Fear causes physical stress. Children can learn to calm the physical reaction to fear so that courage can take over. Ask students to tighten up, hold and then relax various parts of their bodies – hands, arms, shoulders, stomach, legs, etc. End with tightening the whole body, and then relaxing all over. Have children notice how calm and comfortable they feel when they are loose, open, and breathing deeply. **PE**



# After the Story

## Ira Sleeps Over

### DISCUSSION

1. What was Ira afraid would happen if he took his teddy bear to Reggie's? What was he afraid would happen if he didn't take his teddy bear? What did he decide to do? For Ira, this was a brave decision. What happened next?
2. Ira had to make a hard decision. How did his sister make it harder? (She tried to scare him.) Has a brother or sister ever tried to scare you? What can you say or do when someone tries to make you afraid?
3. It takes courage to make a hard decision. What did Ira do that showed courage? Think of a time when you decided to do something new even though you were afraid.

### ACTIVITIES

1. Take turns acting out Ira deciding whether or not to take his teddy to Reggie's house.
2. On chart paper, list situations when students decided to do something that frightened them. Include people who helped them make decisions.
3. List students' first-time experiences from Discussion #3. Choose one and write a class story about it. (You might want to change the names.) Talk about fears and courage as they apply to the story.

### WRAP-UP

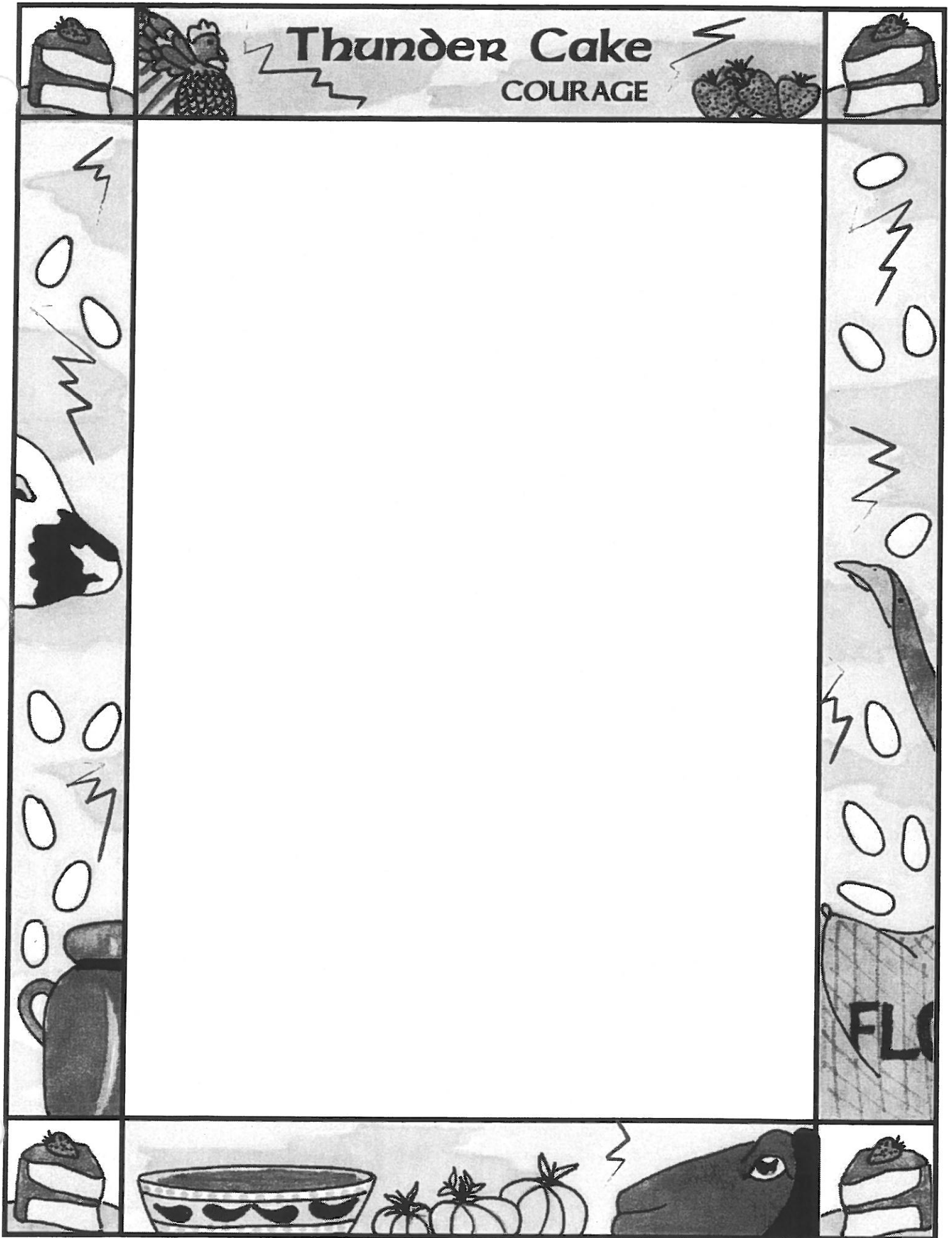
In My Heartwood Journal, draw a picture of yourself or someone you know having the courage to do something for the first time.

### EXTENSION

1. Ask someone at home to tell you about a hard decision he/she had to make and how he/she found the courage to do the right thing.
2. Ask someone at home to remember a time when you were brave that you may have forgotten.

### VOCABULARY

**dominoes**  
**magnifying glass**





### *Heartwood Home Connection*

*Thunder Cake* by Patricia Polacco is a story from the Heartwood Ethics and Character Education Curriculum for K/1.\* This book focuses on the attribute of Courage as recognizing courageous behavior in self and others. Perhaps you will enjoy sharing the story with your child.

**Summary:** A young girl learns to overcome her fear of thunderstorms with the help of her loving Babushka, her Russian grandmother. The little girl musters up courage to complete each task required to bake a "Thunder Cake," which turns the frightening thunderstorm into a celebration.

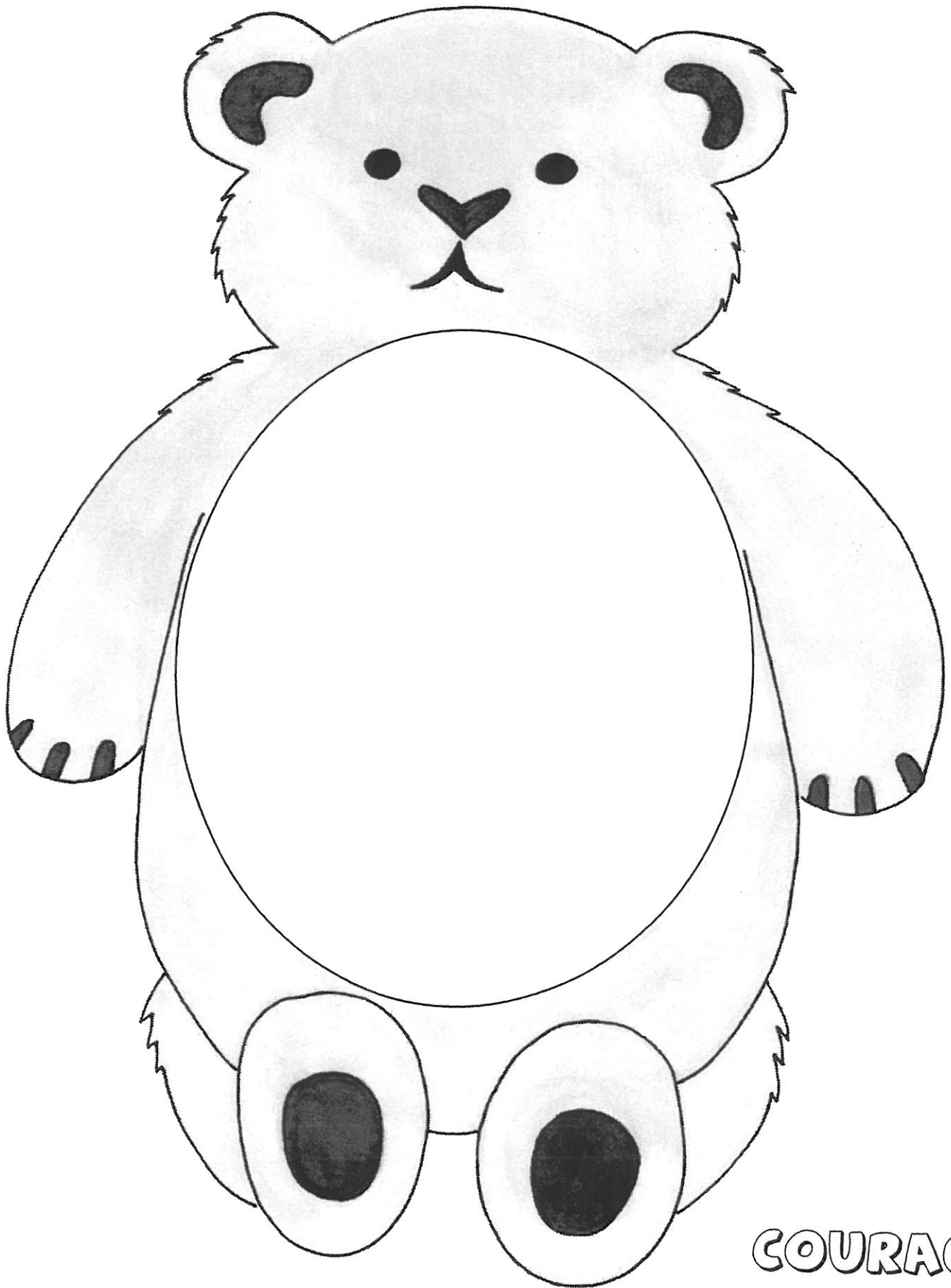
**Class Activity:** After listening to the story your child drew a picture related to the book and/or the attribute, Courage.

**Suggestions:**

- Have your child talk about his/her drawing in response to the story.
- Tell your child about a time when you or someone you know showed courage.
- Ask your child to tell about a time when he or she overcame fear.

\*To learn more about Heartwood, please visit [www.heartwoodethics.org](http://www.heartwoodethics.org).

# IRA SLEEPS OVER



**COURAGE**



### *Heartwood Home Connection*

*Ira Sleeps Over* by Bernard Waber is a story from the Heartwood Ethics and Character Education Curriculum for K/I.\* This book focuses on the attribute of courage related to making hard decisions and trying new things. Perhaps you will enjoy sharing the story with your child.

**Summary:** Ira struggles with taking his teddy bear to his first sleep over. Making the decision requires Ira to draw on his courage in this reassuring and realistic family story.

**Class Activity:** After listening to the story your child drew a picture related to the book and/or the attribute, Courage.

**Suggestions:**

- Have your child talk about his/her drawing in response to the story.
- Tell your child about a time when you or someone you know showed courage.
- Ask your child to tell about a time he or she had to make a hard choice or show courage.

\*To learn more about Heartwood, please visit [www.heartwoodethics.org](http://www.heartwoodethics.org).





# heartwood Family Newsletter

Nurturing the Future

## The Attribute of Courage

**Courage – is not only mastering fear; it is the ability to face difficulty or risk with integrity and honor**

Courage gives one strength, power, and endurance to overcome or surmount obstacles, weaknesses, hardships, and crises. Types of courage fall into three categories: physical, mental, and spiritual. Courage is associated with bravery, valor, and heroism. "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.

## Stories that teach... Courage

In school, we're reading these books:

*Thunder Cake*, by Patricia Polacco  
New York: Philomel Books, 1990

A young girl learns to overcome her fear of thunderstorms with the help of her loving Babushka, her Russian grandmother. The little girl musters up courage to complete tasks required to bake a "Thunder Cake" and turns the frightening thunderstorm into a celebration.

*Ira Sleeps Over*, by Bernard Waber  
Boston: Houghton Mifflin Company, 1972

Any child who has ever been comforted by a favorite toy or blanket will understand Ira's struggle with taking his teddy bear to a first time sleep over. Making the decision requires Ira to draw on his courage in this reassuring and realistic family story.

The Heartwood Institute, a nonprofit organization, may be reached at  
1-800-HEART-10 or [hrtwood@heartwoodethics.org](mailto:hrtwood@heartwoodethics.org).  
Please contact us if you have any questions or comments.

## The Kindergarten/Grade 1 Child and Courage

Your child already has an understanding of Courage based on experience. Types of Courage include but are not limited to:

- persevering when there are difficulties or obstacles
- trying new things (starting school, tasting foods)
- taking risks, but not foolish or dangerous risks
- making choices to do the right thing even under pressure from peers
- acting bravely even though you are afraid

### Food for Thought

*"A journey of a thousand miles must begin with a single step."* – Lao-tzu

### Recommended Books

*Raising Good Children from Birth through the Teenage Years*

Dr. Thomas Lickona

Bantam Books, New York, 1983

In this book, Dr. Lickona discusses ways you can help your child develop a lifelong sense of honesty, decency, and respect for others.

### Things you can do at home:

- Recall a time when your child was brave. Tell his or her story of courage.
- Share with your child a childhood fear that you had. Talk about how you overcame that fear.
- Try a new food at home. Talk about being courageous and trying new things.

**COURAGE • LOYALTY • JUSTICE • RESPECT • HOPE • HONESTY • LOVE**



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## Additional Resources for Courage

### Songs

"Be Brave and Then Be Strong,"  
Fred Rogers

"I Whistle A Happy Tune," Rogers &  
Hammerstein (From "The King and I")

### Poems

Coatsworth, Elizabeth, "Rhyme" [About a  
thunderstorm]. (*The Random House Book  
of Poetry for Children*, Jack Prelutsky, ed.,  
Arnold Lobel, illus. New York: Random  
House, 1983.)

Resnikoff, Alexander, "The Diver." (*The  
World Treasury of Children's Literature*, Book  
II. Clifton Fadiman, ed. Boston: Little,  
Brown and Company, 1984.)

### More Books

*Whistle for Willie*  
Ezra Jack Keats  
New York: Puffin Penguin, 1964  
U.S.A.

To learn to whistle, Little Willie must be  
persistent and not give up. This simple  
story can encourage young children to  
try and try again to learn something new,  
a different kind of courage. Keats' illus-  
trations are charming as always.

*A Little Excitement*  
by Marc Harshman,  
illus. by Ted Rand  
New York: Puffin, 1994  
U.S.A.

Willie's bored and wishes for a little  
excitement. Unfortunately, his wish comes  
frighteningly true when the family's  
wood-burning stove overheats and sets  
the chimney on fire. With help from the  
neighbors, tragedy is averted. Willie  
learns to be more careful about what he  
wishes for.

*Brave Irene*  
by William Steig  
New York: Farrar, Straus & Giroux, 1988  
Europe

When Mrs. Bobbin, the dressmaker, falls  
ill after completing a beautiful ball gown  
for the duchess, Irene Bobbin braves the  
snowy, windy elements to deliver the  
dress.

*Lost in the Museum*  
by Miriam Cohen, illust. by Lillian Hoban  
New York: Bantam Doubleday Dell, 1996  
U.S.A.

A class trip to the museum turns scary  
for Jim when he and some of his friends  
become separated from their teacher. But  
Jim faces his fears and helps reunite  
teacher and students.

*The Story of Ruby Bridges*  
by Robert Coles, illus. by George Ford  
New York: Scholastic, 1995  
U.S.A.

In 1960, six-year-old Ruby Bridges is cho-  
sen to be the first black girl to attend an  
all-white elementary school in segregated  
New Orleans. Ruby's faith and courage  
see her through and earn her an impor-  
tant place in the history of the civil rights  
movement.



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## Loyalty

**Loyalty** — is being faithful to a person, group, or ideal based on an understanding that we are all part of something greater than ourselves.

*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.

"This is one of my favorites,"  
Marisol said, pointing.

"That was supposed to be a vase  
of flowers," Ramon said, "but it  
doesn't look like one."

"Well, it looks vase-ISH!" she  
exclaimed.

***Ish***

by Peter H. Reynolds

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## The Kindergarten/Grade One Child and Loyalty

**B**elonging and being part of the group are important to young children.

After they develop a sense of who they are, kindergartners and first graders struggle to understand who others are, first as family members, then as members of friendship groups. As they change from self-centeredness to other-centeredness, children focus on relationships between themselves and others and try to see where they fit as part of the group.

### Teaching aspects

When discussing this attribute, you may deal with a variety of aspects. Children will think of some when you ask them about times they showed loyalty or what loyalty means to them. Others you may want to introduce yourself.

Types of Loyalty include but are not limited to:

- helping a friend or family member
- making up with a friend after a fight
- sticking up for a sibling
- including others in a game, party or other activity
- not saying mean things about other children in the group
- giving up something valuable for another person

### Please remember:

- Respect the way children perceive situations. For example, we might say, "I know you want to keep using the ball, but it's Anna's turn now," or "We have to share even though it's sometimes hard."
- Focus on positive demonstrations of the attribute, for example, "Mary is being loyal, she's sharing with Jimmy."

# Ish

Peter H. Reynolds  
2004  
Cambridge, MA: Candlewick Press

## LOYALTY

U.S.A.

Realistic Fiction

Reading Time: 4 minutes

### CONCEPTS

**Loyalty  
Respect  
Encouragement**

### SUMMARY

**A young boy's joy in drawing quickly changes to frustration when his older brother ridicules his artwork. Then his younger sister, Marisol, helps Ramon reassess his artwork and see the value in being creative rather than getting things "just right." Thanks to Marisol's loyal support, Ramon's confidence and joy are restored. The author's watercolor, ink, and tea illustrations bring out the humor, warmth, and sensitivity of the story.**

### OBJECTIVE

The student will be able to identify, define, and discuss loyalty, respect, and encouragement as they apply to the story and will explore ways of showing these attributes to others.

## Classroom Connections & Additional Activities

1. In small groups, role play the story with props such as pencils, markers, crayons, watercolor sets, paint brushes, tape, and crumpled sheets of paper. **LA**
2. Together write "Ish" poems or sound poems. List two-syllable words from the story such as savor, crumple, or flower. Read Ramon's poem, "Ponder," and follow his pattern with one of the list words. Write your own "ish" poems\* to post with your "Ish" drawings. (Activity #2) **LA**
3. Read *The Dot*, by Peter H. Reynolds. Compare the two stories on a large Venn diagram. **LA**
4. The author used tea to color some of his illustrations. Paint pictures with natural colors such as tea, instant coffee in water, juice from berries, or other natural dyes. (Keyword: natural Easter egg dyes) **ART**
5. With a parent or school volunteer, find images of Impressionist or post-Impressionist prints such as Picasso's "Vase With Flowers." (Keyword: Picasso, vase flowers) **ART**
6. Visit an art museum to look at famous art of Impressionists. If possible, take a tour with a docent. **ART**
7. Play and sing the song, "Sisters and Brothers" from the tape or CD *Free to Be You and Me* by Marlo Thomas and Friends. **MUSIC**

\* Visit [www.heartwoodethics.org](http://www.heartwoodethics.org) and choose Teaching Heartwood, Activities, Primary, for "Charlie Helps his Brother" illustrated story and "Ish Poem" instructions.

# After the Story

Ish

## DISCUSSION

1. Ramon loves to draw. What do you enjoy so much you would like to do it anytime?
2. Why does Ramon decide to stop drawing? What would you say to Ramon's brother, Leon? How do you feel when someone makes fun of something you make or do?
3. How is Marisol loyal to her brother? What would you say to Ramon to encourage him to keep drawing? Who encourages you?
4. How is Marisol respectful of Ramon's "ish-art"? What does it mean to see things "...in a whole new way"?
5. How do you think Ramon will treat Marisol when she feels discouraged? How do you show loyalty to your sisters, brothers, or other family members? Why is it important to be loyal to our families?

## ACTIVITIES

1. Locate the U.S.A. on the world map. Find your state and name the states it borders.
2. Make your own "Ish" drawings of family loyalty. Together make a list of ways to show loyalty in families. Choose from the list, draw your impressions, and color your drawing with markers, crayon, or paint. Post on a "Family-ish" bulletin board. Compliment each other's artwork.
3. Together read the illustrated story, "Charlie Helps His Brother."\* List ways you show loyalty to others.
4. Talk about the difference between put-downs and "lift-ups." Together list "lift-ups," such as "Good job!" and "You can do it!" For one week try giving encouraging messages to classmates daily. Meet to talk about the effects of this experiment.

## WRAP-UP

1. Draw a picture of someone you are loyal to who is loyal to you. Write his or her name on your drawing with help from your teacher or a school volunteer. Share with the class.
2. Together discuss reasons why art and creativity are important. Draw a picture of yourself creating something, and include someone encouraging you.

## EXTENSION

1. Complete Home Connection pages and take home to share with families.
2. Retell the story at home. With your family, create a "No Put-Downs" policy.

## VOCABULARY

haunted  
crumple  
sneer

snap  
gallery  
energized

inspire  
capture  
savor

# Too Many Tamales

Gary Soto  
Illustrated by Ed Martinez  
1993  
New York: G. P. Putnam's Sons

## LOYALTY

Mexican American  
Reading Time: 7 minutes

### CONCEPTS

Loyalty  
Love  
Honesty

### SUMMARY

While making tamales with her family on Christmas Eve, Maria tries on her mother's diamond ring. Later, Maria misses the ring and believes she has cooked it into the food. She enlists her loyal cousins to eat through the batch of tamales in search of the ring. When they are unsuccessful, she confesses her actions to her mother. Family loyalty provides a supportive atmosphere for telling the truth. Martinez's oil paintings show a loving contemporary Mexican American family.

### OBJECTIVE

The student will be able to define and discuss loyalty, love, and honesty as they apply to this story. The student will recognize family loyalty.

## Classroom Connections & Additional Activities

1. Find a recipe for tamales and make some, or find a parent volunteer to make them at home. Have a Mexican Food Fair. **SS**
2. Play Follow the Leader, emphasizing how much fun it is to work together as a group. **PE**
3. Make a thank you card for someone who has been loyal to you. **ART**
4. Read Shel Silverstein's poem "Hug O'War" (*The Random House Book of Poetry for Children*, Jack Prelutsky, ed., Arnold Lobel, Illustrator. New York: Random House, 1983). Try playing tug of war and hug of war. Who likes which game better? Discuss. **PE**

# After the Story

## Too Many Tamales

### DISCUSSION

1. What was Maria's problem in *Too Many Tamales*? How did she try to solve it?
2. Why did her cousins agree to help Maria find the ring? Why didn't they want her to get in trouble?
3. We use the word loyalty when family members help each other solve problems. How did other people in the story show loyalty? What other ways could the cousins have helped Maria?
4. Our classroom is like a family — how can we show loyalty to each other? Share a time when you have been loyal to someone.

### ACTIVITIES

1. Act out eating too many tamales. Help and encourage each other as you begin to feel full.
2. Loyalty includes doing jobs to help family or friends. Plan a classroom party, inviting guests from the school (principal, custodian, playground assistants, counselor, music teacher.) Focus on the group effort, with everyone taking some part in the preparation. Some tasks might be making invitations, planning and preparing food, cleaning the room, learning a song to share.
3. List ways each child is loyal at home: helping family members, sticking up for a sibling, maintaining friendships. Give children individual time throughout the day to illustrate.
4. Make a classroom banner or flag that symbolizes loyalty.

### WRAP-UP

In My Heartwood Journal, draw a picture of your family working together.

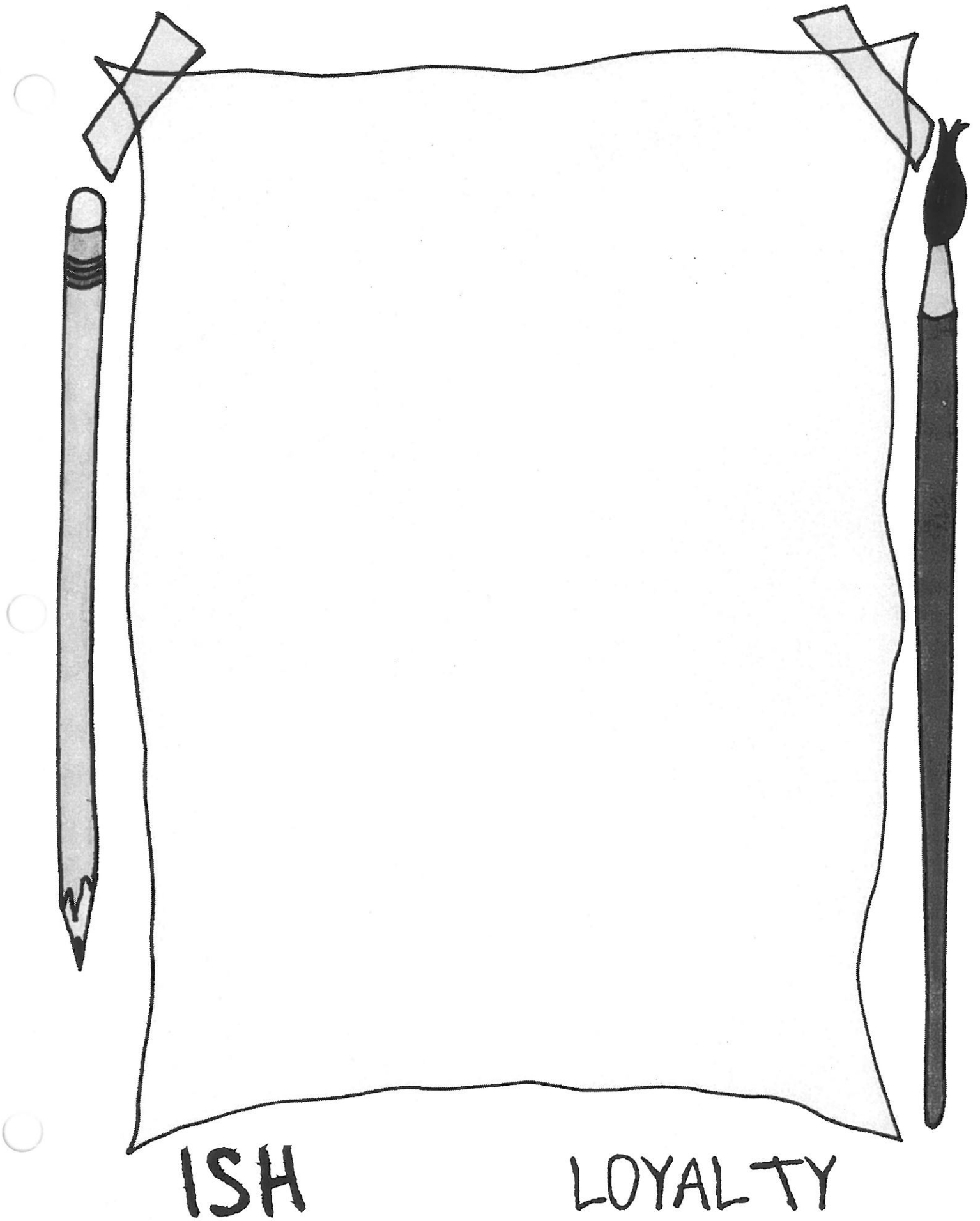
### EXTENSION

1. Make a "helping hands" banner at home with each family member's handprints. Students may trace hands with crayons.
2. Work with your family to make a family flag. Divide it into four parts and draw family loyalties or things that are important to your family. They could be ancestors, pets, places, or favorite activities.

### VOCABULARY

tamales  
masa  
husks







### *Heartwood Home Connection*

*Ish* by Peter H. Reynolds is a story from the Heartwood Ethics and Character Education Curriculum for K/I.\* This book focuses on the attribute of Loyalty related to showing respect and giving encouragement to family members. Perhaps you will enjoy sharing the story with your child.

**Summary:** Ramon's joy in drawing quickly changes to frustration when his older brother ridicules his artwork. Then his younger sister, Marisol, helps Ramon see the value in being creative rather than getting things "just right". With Marisol's loyal support, Ramon's confidence and joy are restored.

**Class Activity:** After listening to the story your child drew a picture related to the book and/or the attribute, Loyalty.

**Suggestions:**

- Have your child talk about his/her drawing in response to the story.
- Tell your child about a time when you or someone you know showed loyalty.
- Ask your child to tell about a time he or she encouraged someone, or someone encouraged him or her.

\*To learn more about Heartwood, please visit [www.heartwoodethics.org](http://www.heartwoodethics.org).

**Too Many Tamales**

LOYALTY





### *Heartwood Home Connection*

*Too Many Tamales* by Gary Soto is a story from the Heartwood Ethics and Character Education Curriculum for K/I.\* This book focuses on the attribute of Loyalty related to love and honesty within a family. Perhaps you will enjoy sharing the story with your child.

**Summary:** While making tamales with her family on Christmas Eve, Maria tries on her mother's diamond ring. Later, Maria misses the ring and believes she has cooked it in the food. She enlists her loyal cousins to eat through the batch of tamales in search of the ring. When they are unsuccessful, she confesses her actions to her mother. In this story, family loyalty provides a supportive atmosphere for telling the truth.

**Class Activity:** After listening to the story your child drew a picture related to the book and/or the attribute, Loyalty.

**Suggestions:**

- Have your child talk about his/her drawing in response to the story.
- Tell your child about a time when you or someone you know showed loyalty.
- Ask your child to tell about ways your family shows loyalty to one another.

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# heartwood Family Newsletter

Nurturing the Future

## The Attribute of Loyalty

**Loyalty - is being faithful to a person, group, or ideal based on an understanding that we are all part of something greater than ourselves.**

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.

## Stories that teach... Loyalty

In school, we're reading these books:

*Too Many Tamales*, by Gary Soto  
New York, G. P. Putnam's Sons, 1993

While making tamales with her family on Christmas Eve, Maria tries on her mother's diamond ring. Later, when she believes the ring to be lost, she confesses her actions and her loyal family provides a supportive atmosphere for telling the truth.

*Ish*, by Peter H. Reynolds  
Cambridge, Candlewick Press, 2004

A boy's joy in drawing is restored by his sister's support.

The Heartwood Institute, a nonprofit organization, may be reached at 1-800-HEART-10 or [hrtwood@heartwoodethics.org](mailto:hrtwood@heartwoodethics.org). Please contact us if you have any questions or comments.

## The Kindergarten/Grade 1 Child and Loyalty

Your child already has an understanding of Loyalty based on experience. Types of Loyalty include but are not limited to:

- helping a friend or family member
- making up with a friend after a fight
- sticking up for a sibling
- including others in a game, party or other activity
- not saying mean things about other children in the group
- giving up something valuable for another person

## Food for Thought

*"If a child is to keep alive his inborn sense of wonder without any such gift from the fairies, he needs the companionship of at least one adult who can share it..."* – Rachel Carson, marine biologist

## Things you can do at home:

- Make a "helping hands" banner using family members' hand prints.
- Show your child something special that someone gave to you as a good friend. Talk about the friendship.
- Work together to make a family flag. Divide it into four parts and draw family loyalties; things that are important to your family (ancestors, activities, places, pets.)





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## Additional Resources for Loyalty

### Songs

"Make New Friends and Keep the Old,"  
traditional

"Puff the Magic Dragon," Peter Yarrow

"Lean On Me," Bill Withers

"You Are My Friend, You Are Special,"  
Fred Rogers

"Stand by Me," Ben E. King

### Poems

Silverstein, Shel, "Hug O'War." (*The Random House Book of Poetry for Children*, Jack Prelutsky, ed., Arnold Lobel, illus. New York: Random House, 1983.)

Fraser, Kathleen, "Wrestling." (*The Random House Book of Poetry for Children*, Jack Prelutsky, ed., Arnold Lobel, illus. New York: Random House, 1983.)

### More books

*Apt. 3*  
by Ezra Jack Keats  
New York: Macmillan, 1971  
U.S.A.  
Stuck inside their apartment building on a rainy day, brothers Sam and Ben try to find out where sounds of harmonica playing are coming from. They finally track it

down to Apartment 3, and soon befriend the crabby blind man who lives there.

*Frog and Toad Are Friends*  
by Arnold Lobel  
New York: HarperCollins, 1970  
U.S.A.

Best friends Frog and Toad help and encourage each other through good times, bad times, and even an occasional crabby mood.

*Rosie and the Yellow Ribbon*  
by Paula DePaolo, illus. by Janet Wolf  
Boston: Little, Brown & Co., 1992  
U.S.A.

Rosie accuses her best friend Lucille of taking her favorite yellow hair ribbon. After the two girls spend some angry time apart, Rosie learns that her friendship with Lucille is more valuable than the ribbon, which eventually turns up in a surprising place.

*I Love My Family*  
by Wade Hudson, illus. by Cal Massey  
New York: Scholastic, 1993  
U.S.A.  
An African American boy fondly recalls the fun and affection of his family's annual reunions in North Carolina.

*Yo! Yes!*  
by Chris Raschka  
New York: Orchard, 1993  
U.S.A.  
With a minimum of words, two boys on a neighborhood street break the ice and initiate a friendship.

*continued*

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## Additional Resources for *Loyalty* (cont.)

### *Jamaica's Blue Marker*

by Juanita Havill, illus. by Anne Sibley  
O'Brien

Boston: Houghton Mifflin, 1995  
U.S.A.

Jamaica is angry with her disruptive classmate Russell until she realizes he's upset about moving away. She changes her mind and gives him a going-away present.

### *Leah's Pony*

by Elizabeth Friedrich, illus. by Michael  
Garland

Honesdale, PA: Boyds Mills Press, 1996  
U.S.A.

Times were very hard during the Great Depression of the 1930s. The drought and dust storms put many farms out of business. When Leah's family's farm experiences trouble, she sells her beloved pony to raise money to buy back her father's tractor at a bank auction.

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# Justice

**Justice** — is being guided by a balance of truth, reason, and fairness to all.

*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.

“What’s the matter?” asked Ma.

“Raj said I can’t be Peter Pan because I’m a girl.”

“That just shows what Raj knows,” said Ma. “A girl can be Peter Pan if she wants to.”

***Amazing Grace***  
by Mary Hoffman

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# The Kindergarten/Grade One Child and Justice

**I**n the early years, children have a hard time seeing another's point of view, including rights to goods and materials. Sharing is difficult, and they are not yet able to see the relationship between giving up something immediately and getting something later on in return. At the same time, they are learning to take responsibility for some of their actions, and, in a limited way, for the well-being of others.

## Teaching aspects

When discussing this attribute, you may deal with a variety of aspects. Children will think of some when you ask them about times they showed justice or what justice means to them. Others you may want to introduce yourself.

Types of Justice include but are not limited to:

- thinking about fairness in sharing toys, teacher's time, etc.
- protesting when something is not fair
- voluntary apologies
- making restitution or atoning for misdeeds (children may need help from the teacher to do this)
- voluntarily sharing toys or giving up a turn

## Please remember:

- Avoid making children apologize when they don't feel contrite or forcing children to give up toys, turns, etc., and calling it "sharing."
- When conflicts occur, help children negotiate with each other (more information on resolving conflict may be found on p. 14 of the Resources section of this manual).



# Amazing Grace

Mary Hoffman  
Illustrated by Caroline Binch  
1991  
New York: Dial Books for Young People

## JUSTICE

USA

Reading Time: 6 minutes

### CONCEPTS

Justice  
Respect  
Hope

### SUMMARY

Grace loves stories and acts out character after character. She would love to be Peter Pan in the school play, but her classmates tell her she can't because Peter is neither a girl nor African American. With aspirations and independence, and assurances from Ma and Nana, Grace prepares well and justice prevails. Caroline Binch's animated illustrations give remarkable expression to this heartwarming story.

### OBJECTIVE

The student will be able to define and discuss justice as it applies to this story. The student will be able to demonstrate an understanding of justice by identifying situations as fair or unfair.

## Classroom Connections & Additional Activities

1. At a pretend audition, have students take turns acting out scenes from Peter Pan or another favorite story. Talk about how it felt to try out for a part. **LA** **PE**
2. Use dress-up clothes to create a favorite costume. Tell a story about your character (videotape if possible). **LA**
3. Discuss whether people can really fly on their own. Find out how people in movies or on TV seem to fly. Draw pictures of things that really *can* fly. **SCI**
4. Listen to the music from Peter Pan. Pretend you can fly. **MUSIC** **PE**
5. Make a list of ways to decide who goes first in a game. Which ones are fair and why? Why is it important? **SS**

# After the Story

## Amazing Grace

### DISCUSSION

1. After Grace listened to stories, what did she like to do? Who were some of the characters Grace liked to pretend to be?
2. When the school play was planned what did she want to do? Why did the others say she shouldn't play Peter Pan? Was that fair? Why or why not?
3. Who thought Grace could be Peter Pan? Why did Nana take Grace to the ballet?
4. What is an audition? Is this a fair way to decide who gets to play each part? Why do you think the children changed their minds about Grace playing Peter Pan?
5. We use the word justice to describe fairness. What has happened to you that was not just or not fair? What might you have done to change what was unfair? Who can help you when something is unfair?

### ACTIVITIES

1. Have each child draw a self-portrait or make a silhouette. Above each portrait place a thinking balloon. In each balloon print the child's thoughts about fairness (you may use one of the following sentence starters).

It is fair when \_\_\_\_\_.

I saw \_\_\_\_\_ being fair when \_\_\_\_\_.  
(name)

Being fair means \_\_\_\_\_.

2. Using a large cardboard box, construct a puppet theater. Use hand puppets or make puppets from socks or paper bags to allow students to produce story-plays about justice. Plan carefully so roles are not gender determined.
3. Design an activity where children will experience unfairness and discrimination. For example, students wearing red must stand at the end of the line, or students whose names begin with A, B, or C get served last at snack time. The activity should be brief, and should be followed immediately by a discussion of what happened, how students felt, and the unfairness (injustice) of the activity.

### EXTENSION

1. With your family, talk about the fairness of helping out with household chores. What chores do you do to help out?
2. Grace practiced a lot to get the part of Peter Pan. Ask a grown-up about a time when they worked hard to get something they deserved.
3. Send home the Heartwood Family Newsletter on Justice.

### WRAP-UP

In My Heartwood Journal draw a picture of yourself or someone you know acting fairly, such as sharing.

### VOCABULARY

**audition**  
**Joan of Arc**  
**Troy**  
**Hiawatha**

**Mowgli**  
**Trinidad**

# Mike Mulligan and His Steam Shovel

Virginia Lee Burton  
1939  
Boston: Houghton Mifflin

## JUSTICE

USA

Reading Time: 8 minutes

### CONCEPTS

Justice  
Honesty  
Hope

### SUMMARY

Townpeople find a fair solution when complications threaten the honoring of an agreement. Burton's simple crayon illustrations recall small town life in the 1950s.

### OBJECTIVE

The student will be able to identify and discuss fairness or justice as it applies to this story. The student will recognize developing fair solutions as an appropriate response to interpersonal conflicts.

## Classroom Connections & Additional Activities

1. To see if they could get their job done in one day, Mike Mulligan had to estimate how much dirt Mary Anne would have to move. Fill a container with sand, dried beans, or rice. Ask the children to guess how many scoops it will take to move the sand to another container. Test their estimates. (This works well outdoors.) **MATH** **SCI**
2. Estimate how long it will take to move all the sand if only one child moves it. Then estimate how long it will take two children. If everyone helps? **MATH** **SCI**
3. Boil water in a tea kettle or pot with a lid. Why does it make noise? What is steam? How does it power Mary Anne? Why is steam dangerous? **SCI**
4. Look at the illustrations and identify the features that show the story is 60 years old. What building corresponds to the town hall in your area? What happens there? Arrange a visit to a judge and courtroom if possible. Draw the town hall of Popperville. **SS** **ART**

# After the Story

## Mike Mulligan and His Steam Shovel

### DISCUSSION

1. Why did Mike Mulligan and Mary Anne go to Popperville? What is a town hall? Who uses it? For what?
2. Why is it good to have agreements? What agreement did Mike Mulligan reach with Henry B. Swap? Why do you think that Henry B. Swap "smiled in a rather mean way?"
3. Talk about why you think the agreement Mike and Henry made was fair or unfair. How did Mike Mulligan keep his side of the agreement? What was the problem after the cellar was finished? Why didn't Henry want to pay Mike? Was Henry's solution fair? Why or why not?
4. Was the little boy's solution fair? Why or why not?
5. What if you lost a library book? What would be a fair solution to the problem? Talk about a time when you helped think of a fair solution to a problem.

### ACTIVITIES

1. Talk about classroom rules. Why do we need them? Classroom rules are like an agreement because we all agree to follow them. Sometimes children forget to follow a rule. What are the consequences of breaking the rules? Discuss what makes them fair or unfair.
2. Invite a contractor or a lawyer to your class. Discuss the agreements they make, and how they stick to them. What if something happens that's not in the agreement?
3. Role play Mike Mulligan and Henry B. Swap talking after Mike finished digging the cellar. Have each character give their views about why Mike should/should not get paid. Have the rest of the class act as townspeople trying to solve the problem.
4. Brainstorm a list of problems children have experienced with siblings or classmates. Pick one and discuss three ways the conflict can be solved without hurting anyone. (Encourage all students to participate.)

### WRAP-UP

In My Heartwood Journal draw a picture of two people making an agreement.

### EXTENSION

1. Ask your parents if they remember reading Mike Mulligan and His Steam Shovel when they were children. Tell them what you learned about fairness in the story.
2. At home make a list of household rules and discuss which ones are fair to everyone.

### VOCABULARY

**Town Constable**  
**Selectmen**  
**furnace**

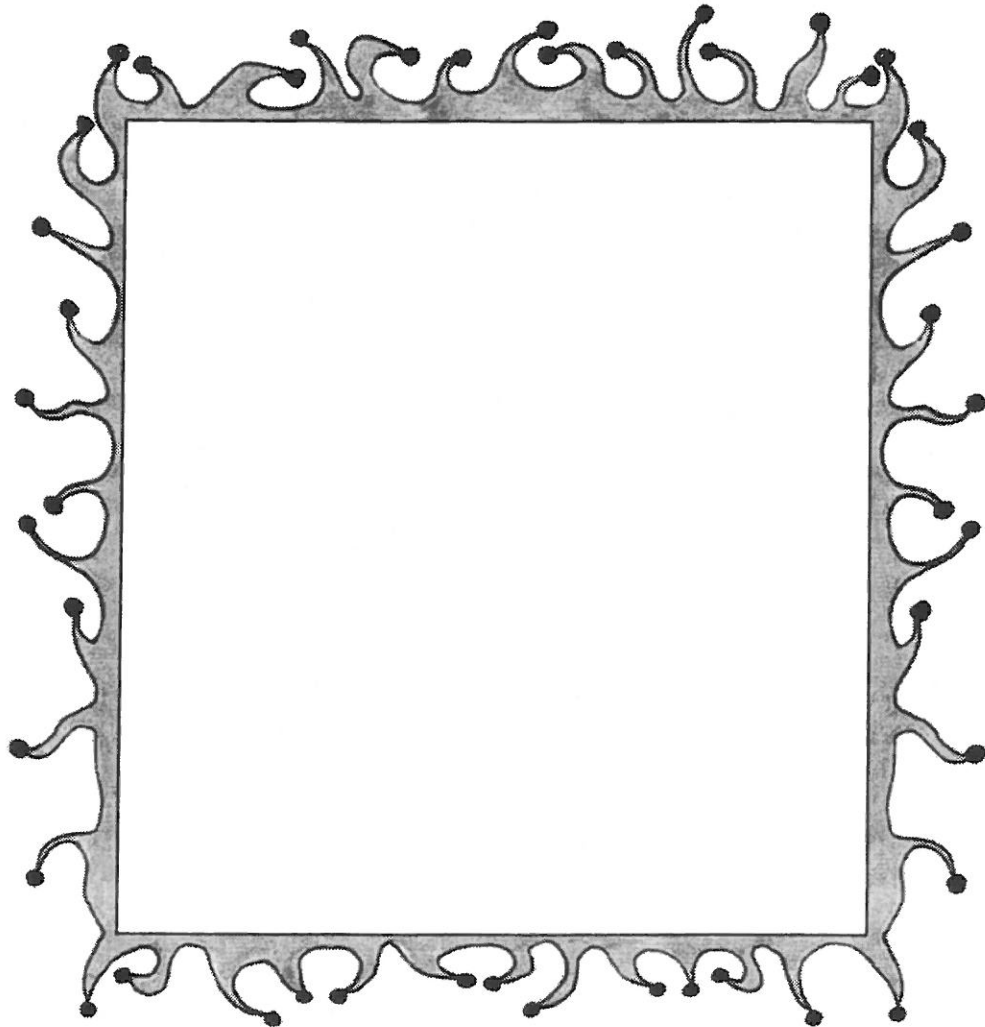
Amazing Grace

Justice

STARRING

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in **Peter Pan**



DAILY MATINEE PERFORMANCES





### *Heartwood Home Connection*

*Amazing Grace* by Mary Hoffman is a story from the Heartwood Ethics and Character Education Curriculum for K/1.\* This book focuses on the attribute of Justice related to overcoming gender and racial discrimination. Perhaps you will enjoy sharing the story with your child.

**Summary:** Grace loves stories and acts out character after character. She would love to play Peter Pan in the school play, but her classmates tell her she can't because Peter is neither a girl nor African American. With hope and hard work, and assurances from Ma and Nana, Grace prepares well and justice prevails.

**Class Activity:** After listening to the story your child drew a picture related to the book and/or the attribute, Justice.

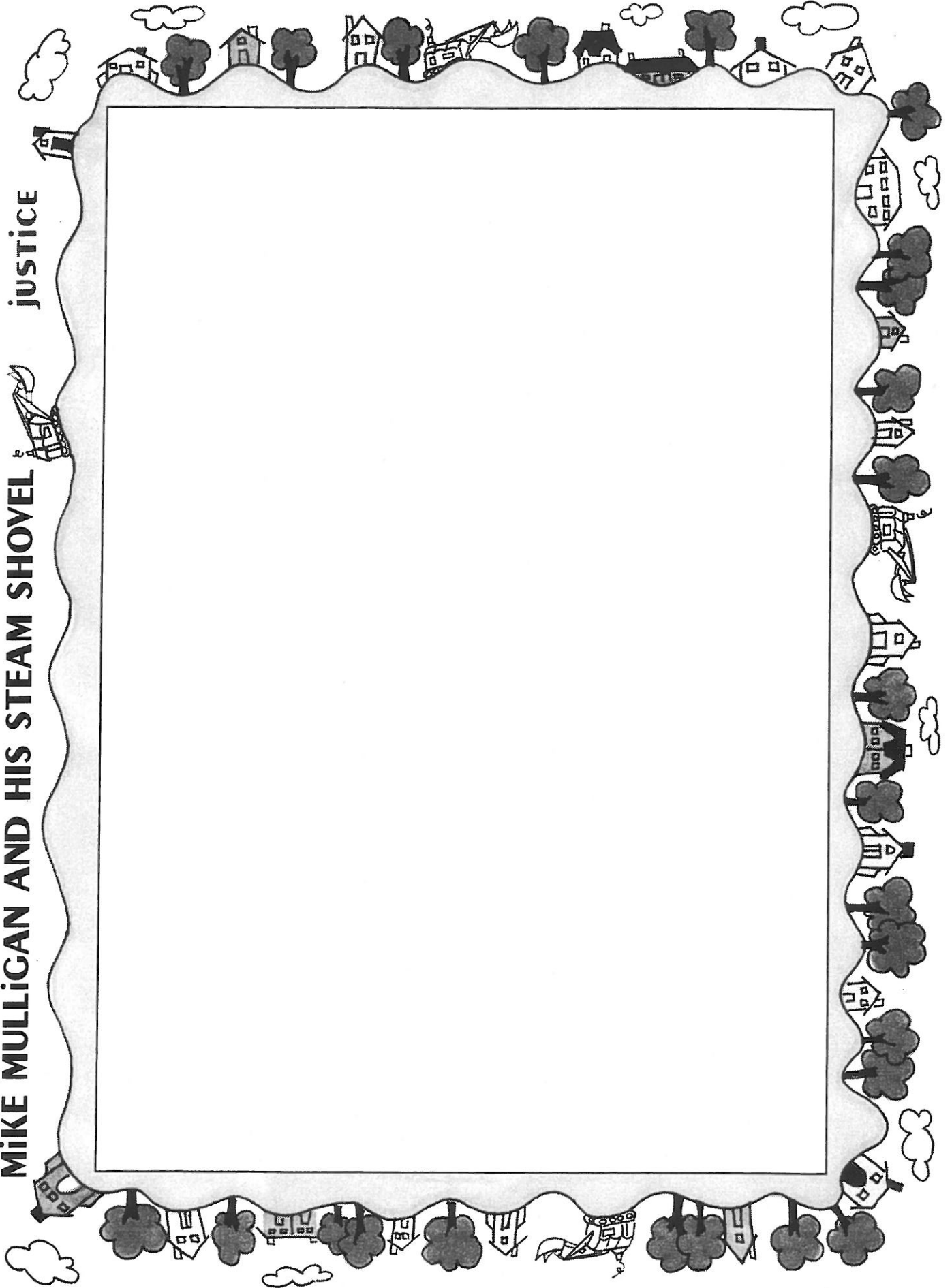
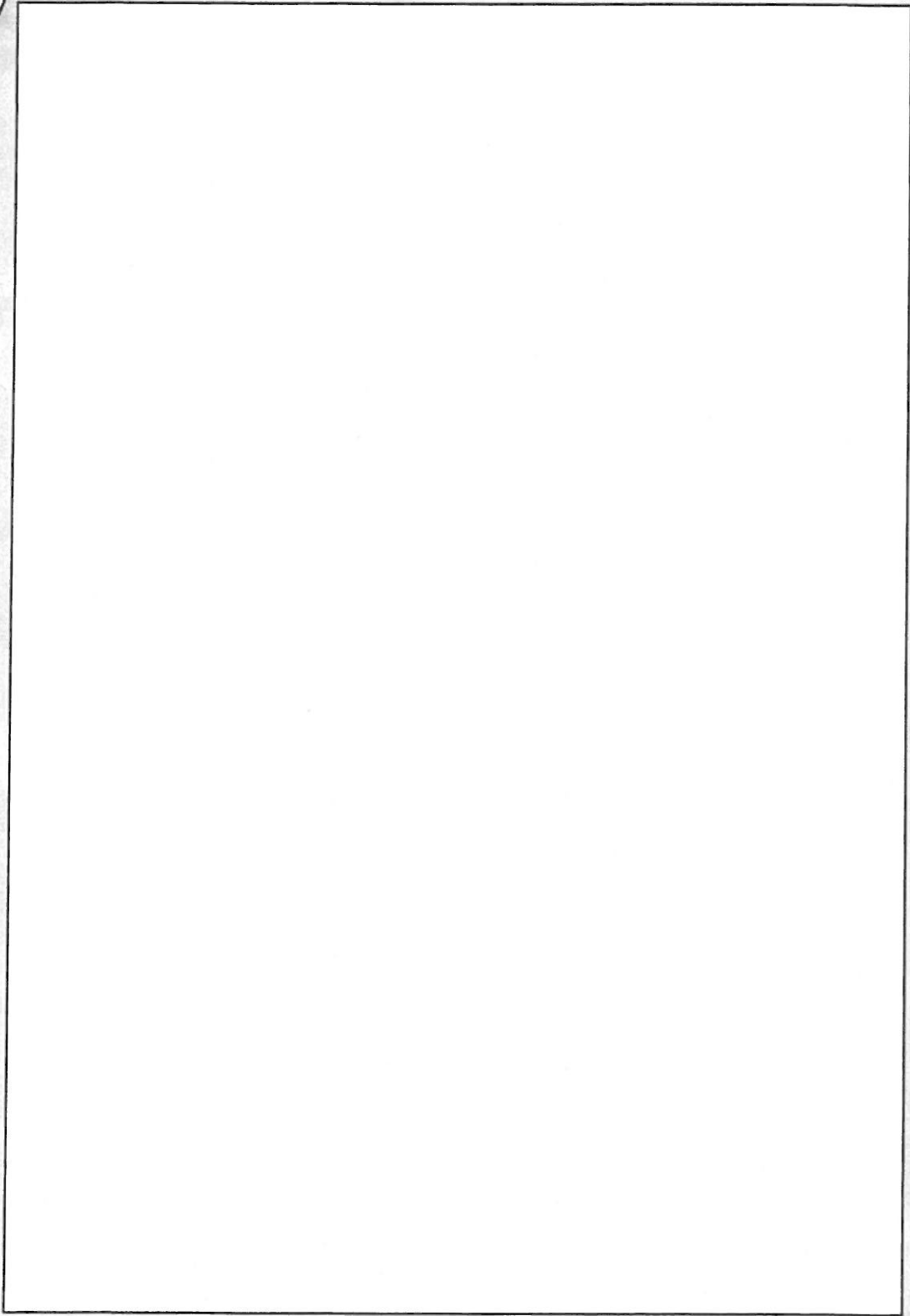
**Suggestions:**

- Have your child talk about his/her drawing in response to the story.
- Tell your child about a time when you or someone you know showed justice.
- Ask your child to give an example of an injustice and tell how it could be made more fair.

\*To learn more about Heartwood, please visit [www.heartwoodethics.org](http://www.heartwoodethics.org).

**MIKE MULLIGAN AND HIS STEAM SHOVEL**

**justice**





### *Heartwood Home Connection*

*Mike Mulligan and His Steam Shovel* by Virginia Lee Burton is a story from the Heartwood Ethics and Character Education Curriculum for K/1.\* This book focuses on the attribute of Justice as developing fair solutions to interpersonal conflicts. Perhaps you will enjoy sharing the story with your child.

**Summary:** Mike and his steam shovel work very hard to finish digging the basement of the new town hall in just one day. When complications threaten the honoring of his agreement, the townspeople find a fair solution.

**Class Activity:** After listening to the story your child drew a picture related to the book and/or the attribute, Justice.

**Suggestions:**

- Have your child talk about his/her drawing in response to the story.
- Tell your child about a time when you or someone you know showed justice.
- Ask your child to tell about a time he or she made an agreement. How did it work out?

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# heartwood Family Newsletter

Nurturing the Future

## The Attribute of Justice

**Justice - is being guided by a balance of truth, reason, and fairness to all.**

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.

## The Kindergarten/Grade 1 Child and Justice

Your child already has an understanding of Justice based on experience. Types of Justice include but are not limited to:

- thinking about fairness in sharing toys, taking turns, etc.
- protesting when something is not fair
- voluntary apologies
- making restitution or atoning for misdeeds (children may need help to do this)

## Stories that teach... Justice

In school, we're reading these books:

*Amazing Grace*, by Mary Hoffman  
New York: Dial Books for Young People, 1991

Grace loves stories and acts out character after character. She would love to be Peter Pan in the school play, but her classmates tell her she can't, because Peter is neither a girl nor African American. With aspirations and independence, and with assurances from Ma and Nana, Grace prepares well and justice prevails.

*Mike Mulligan and His Steam Shovel*, by Virginia Lee Burton  
Boston: Houghton Mifflin, 1939

Townspeople find a fair solution when complications threaten the honoring of an agreement.

## Food for Thought

*"In these days of difficulty, we Americans everywhere must and shall choose the path of social justice...the path of faith, the path of hope and the path of love toward our fellow men."* — source unknown

## Things you can do at home:

- Create a household chore list and indicate each member's responsibilities.
- Share with your child a time someone in the family worked hard to get something he/she deserved.
- Share with your child a time someone forgave you or you forgave someone. Tell how that made things right.

The Heartwood Institute, a nonprofit organization, may be reached at  
1-800-HEART-10 or [hrtwood@heartwoodethics.org](mailto:hrtwood@heartwoodethics.org).  
Please contact us if you have any questions or comments.

COURAGE • LOYALTY • **JUSTICE** • RESPECT • HOPE • HONESTY • LOVE





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## Additional Resources for Justice

### Songs

"If I Had a Hammer," Lee Hays & Pete Seeger

"Free to Be You and Me," Stephen Lawrence & Bruce Hart

### Poems

"The Ants and the Grasshopper,"  
*Aesop's Fables.*

### More Books

*One Fine Day*  
by Nonny Hogrogian  
New York: Macmillan, 1971  
Armenia  
A greedy fox steals some milk from an old woman's pail and must work very hard to repay her and regain his dignity.

*Story of Ferdinand*  
by Munro Leaf, illus. by Robert Lawson  
New York: Viking Press, 1936  
Spain  
Ferdinand the Spanish bull would rather sit and smell the flowers than fight in the ring. Finally he is allowed to march to his own drummer.

*Happy Birthday, Martin Luther King*  
by Jean Marzollo, illus. by J. Brian Pinkney  
New York: Scholastic, 1993  
U.S.A.  
In simple language, this book chronicles the life of Martin Luther King, Jr. from his birth in 1929 to his role as a respected civil rights leader to his assassination.

*It Could Always Be Worse*  
by Margot Zemach  
New York: Scholastic, 1976  
Europe

In this Yiddish folktale, a poor man complains about living with his mother, wife and six children in a one room hut. His Rabbi suggests moving the family's livestock indoors. The resulting chaos makes the man truly appreciate his family and their humble home.

*Under the Lemon Moon*  
by Edith Hope Fine  
New York, Lee and Low, 1999  
U.S.A.

Traditional justice demands punishment for dishonesty, but in this story of generosity and forgiveness the reader considers deeper aspects of justice and honesty. Roselinda's dilemma leads her to understanding and compassion. This tale of forgiveness and sharing provides the opportunity to talk about the joys of giving.



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## Respect

**Respect** — is regard for all life on earth. It calls for us to value all people and their contributions, viewpoints, and differences, such as culture, religion, age, race, and ability.

*Synonyms:* regard, consideration, courtesy, attention, 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 open-minded attitude toward opinions and practices that differ from one's own. We show respect by listening carefully to others' viewpoints and acknowledging their validity.

I come home and stare at my  
reflection in my bedroom mirror...  
smooth brown skin over high cheek-  
bones and black eyes that slant up a  
little when I smile. I like what I see.  
I tingle again with that feeling about  
kinship. I would look just like this if  
I were Masai.

***Masai and I***  
by Virginia Kroll

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# The Kindergarten/Grade One Child and Respect

**T**his attribute has many aspects. Fundamentally, it means valuing yourself, other people, their differences and abilities, the world in which you live. Respect is shown through various cultural customs such as politeness and manners. During the early years, children consolidate their sense of who they are in relation to others. They become intensely aware of similarities and differences, often excluding those who are different in a variety of dimensions. Seeing themselves as different sometimes makes children feel less valued. But children are intensely curious during these years, and the growing competence that comes with learning helps them to become more inclusive of others and accepting of other cultures.

- recycling, not littering, and other environmental activities

## **Please remember:**

- Use positive directives when addressing behaviors. For example, we can say, "Please listen carefully to what I am saying." or "We show kindness in this classroom."
- Encourage open, respectful interaction with people who face mental and physical challenges.

## **Teaching aspects**

When discussing this attribute, you may deal with a variety of aspects. Children will think of some when you ask them about times they showed respect or what respect means to them. Others you may want to introduce yourself.

Types of Respect include but are not limited to:

- listening to others and responding positively
- being considerate of other's feelings, belongings, etc.
- reacting positively to similarities and differences
- learning about other cultures

# Masai and I

Virginia Kroll,  
Illustrated by Nancy Carpenter  
1992  
New York: Simon and Schuster

## CONCEPTS

**Respect**

## SUMMARY

A young African American girl envisions what it would be like to live among the proud people called the Masai. She feels a special closeness and kinship with these unique people who live in such a different way. Best of all, this city girl realizes that the love and respect she feels for her family would be the same in any country, any culture. Carpenter's paintings perfectly blend two distinct worlds, contrasting a contemporary urban lifestyle with a traditional Masai village.

## RESPECT

Africa (Tanzania)

African American

Reading Time: 6 minutes

## OBJECTIVE

The student will be able to define and discuss respect as it applies to this narrative. The student will be able to identify similarities and differences between the cultures.

## Classroom Connections & Additional Activities

1. Read When Africa Was Home by Karen Williams. Make a list of things in the students' homes which would be missing if they were in Africa. Talk about how your school life would be different if you were in Africa. **LA**
2. In a flat box or tray, construct a savannah. Use sand, twigs for trees, and animals made of clay or cut from magazines. **SS** **SCI**
3. As you read books set in other countries, locate the country on a globe or map and identify cultural similarities and differences. **SS**
4. Listen to the CD "Legend of the Tortoise" and move to the music. **MUSIC** **PE**
5. Make a Respect bulletin board. Collect and post pictures of people from around the world, noting how they are the same and different. Look for pictures showing respect. **SS**
6. Make a cardboard picture frame. Decorate it with old jigsaw puzzle pieces. Paint. Put in a picture of someone you respect. **ART**



# After the Story

## Masai and I

### DISCUSSION

1. What are some of the ways Linda's life would be different if she lived in Africa? How would Linda's life stay the same if she were Masai? (Have children look at the birthday party illustration for help.) What do you think she would enjoy about being Masai?
2. Talk about what respect means. The more Linda learned about the Masai, the more she understood and respected them. Which pictures show this? Discuss. If a Masai girl came to Linda's school, what do you think Linda would do?
3. Let's pretend someone from a faraway country is coming to visit our class. When they come in the door, we can see that they look a lot like us, but their clothes and hair might be different from ours. What could we do to welcome our guest? How could we show this person our respect?
4. How do we show respect to each other in our classroom?

### ACTIVITIES

1. Explain that the Masai people sometimes celebrate with a dance where they jump straight and high. Make a circle and let the children jump to the beat of a drum. (This could be a bucket, waste paper can, or hands on thighs.)
2. Draw pictures of ways students celebrate special occasions.
3. Invite someone from another country to talk about their cultural customs, or invite parents to share aspects of their heritage.
4. Make a class Respect Book. Talk about things we respect and why we respect them (earth, classroom, grandparents, etc.). In small groups or individually, children can illustrate items or people they respect.

### WRAP-UP

In My Heartwood Journal, draw a picture of yourself meeting and greeting a classroom visitor.

### EXTENSION

1. At home ask about your family's ethnic roots. Ask someone to write the information on a card and bring the card to class to share. Post the cards with children's photos.
2. Ask a grown-up at home to tell about a person whom he or she respects.
3. Send home the Heartwood Family Newsletter on Respect.

### VOCABULARY

kinship  
gourds  
kraal  
tanning

parched

# Silent Lotus

Jeanne M. Lee  
1991  
NY: Farrar, Straus & Giroux

## RESPECT

Kampuchea (Cambodia)  
Reading Time: 5 minutes

### CONCEPTS

Respect  
Hope  
Love

### SUMMARY

In this story set in ancient Kampuchea, a child who can neither hear nor speak finds respect and a means of expression through dance. Lotus' supportive, encouraging parents provide the opportunities for her to explore her talents. Illustrations inspired by the temple at Angkor Wat capture Lotus' grace and serenity as she dances the traditional court ballet.

### OBJECTIVE

The student will be able to define and discuss respect, hope, and love as they relate to this story. The student will be able to identify ways to respect and be respected by others.

## Classroom Connections & Additional Activities

1. Feeling the vibrations - have the class stand or sit on bleachers. Experience the vibrations when feet are pounded on the seats. Try pounding softly, and in unison. **SCI** **PE**
2. Using classical music or recorded sounds of nature, move like wading birds (long legs, long neck, tall steps, graceful and quiet). **MUSIC** **PE**
3. Learn several words in sign language (I love you, clapping in sign language, please and thank you). Use them in the class room. **LA**
4. Talk about and identify table manners. Plan a tea party. Each student invites a guest and demonstrates his or her respect for that person by showing good manners. **SS**
5. List manners we use to show people we respect them. (Phrase the entries in positive terms.) Post the Good Manners List and refer to it regularly, making additions and reinforcing good manners in the classroom. **SS** **LA**

# After the Story

## Silent Lotus

### DISCUSSION

1. How could Lotus' parents tell what Lotus was feeling even though she couldn't speak? How did Lotus "say" her name?
2. What made Lotus happy? What made her sad? What was special about her? Why do you think the other children ignored Lotus? How could you have made friends with her and respected her?
3. How do you think Lotus could dance when she couldn't hear the music? How did Lotus' life change at the temple? Why did she have friends there?
4. Who loved Lotus and respected her throughout the story? You are special to a lot of people. Share how they show you love and respect.

### ACTIVITIES

1. Help each student create a sign for his/her name. Learn to sign each other's names and continue using them throughout the year. (Look online for "ASL Browser".)
2. Brainstorm ways to show respect such as handshakes, high fives, curtsies, or bows. Form concentric circles or two lines moving in opposite directions. As students pass each other, exchange greetings using the different signs of respect.
3. Help students choose story characters or real people they respect. Pretend to be that person for a day at school. Children may come to school dressed as that person, and try to act and talk as that person does. Set aside a time for sharing why they chose the person they did.

### WRAP-UP

In My Heartwood Journal, draw a picture of yourself doing something others would respect.

### EXTENSION

1. Share your name sign with your family and help your family members create name signs of their own.
2. Discuss special names that you might have for each other in your family. How did they originate? Would anyone like to change theirs? Why?
3. With help from a grown-up, make a list of ways your family members show respect to each other.

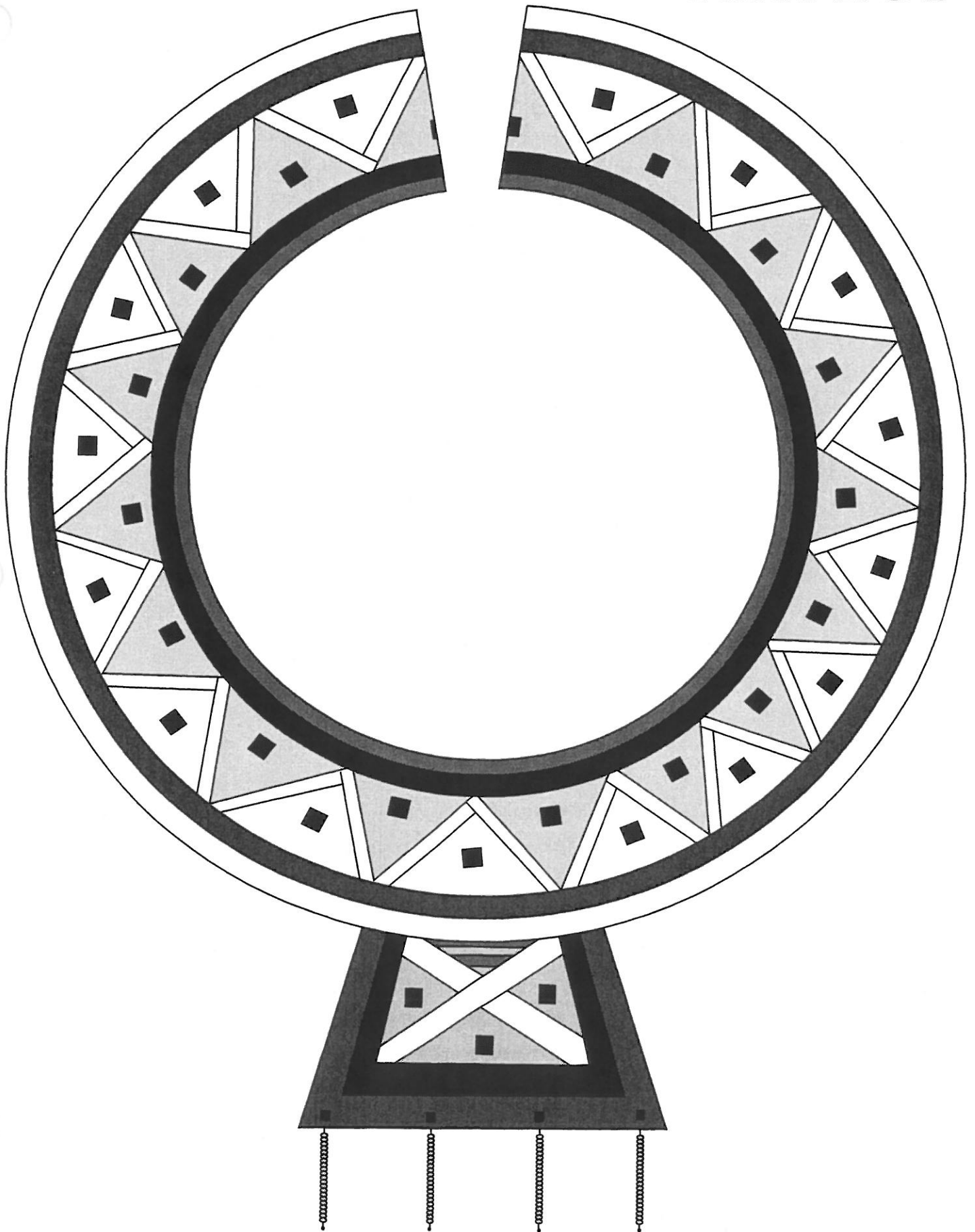
### VOCABULARY

**egret**  
**heron**  
**crane**  
**temple**

**offering**  
**pavillion**  
**vibrations**

Masai and I

*RESPECT*





### *Heartwood Home Connection*

*Masai and I* by Virginia Kroll is a story from the Heartwood Ethics and Character Education Curriculum for K/1.\* This book focuses on the attribute of Respect related to identifying and appreciating similarities and differences between cultures. Perhaps you will enjoy sharing the story with your child.

**Summary:** A young African American girl envisions what it would be like to live among the proud people called the Masai. She feels a special closeness and kinship with these unique people who live in such a different way. Best of all, this city girl realizes that the love and respect she feels for her family would be the same in any country and any culture.

**Class Activity:** After listening to the story your child drew a picture related to the book and/or the attribute, Respect.

**Suggestions:**

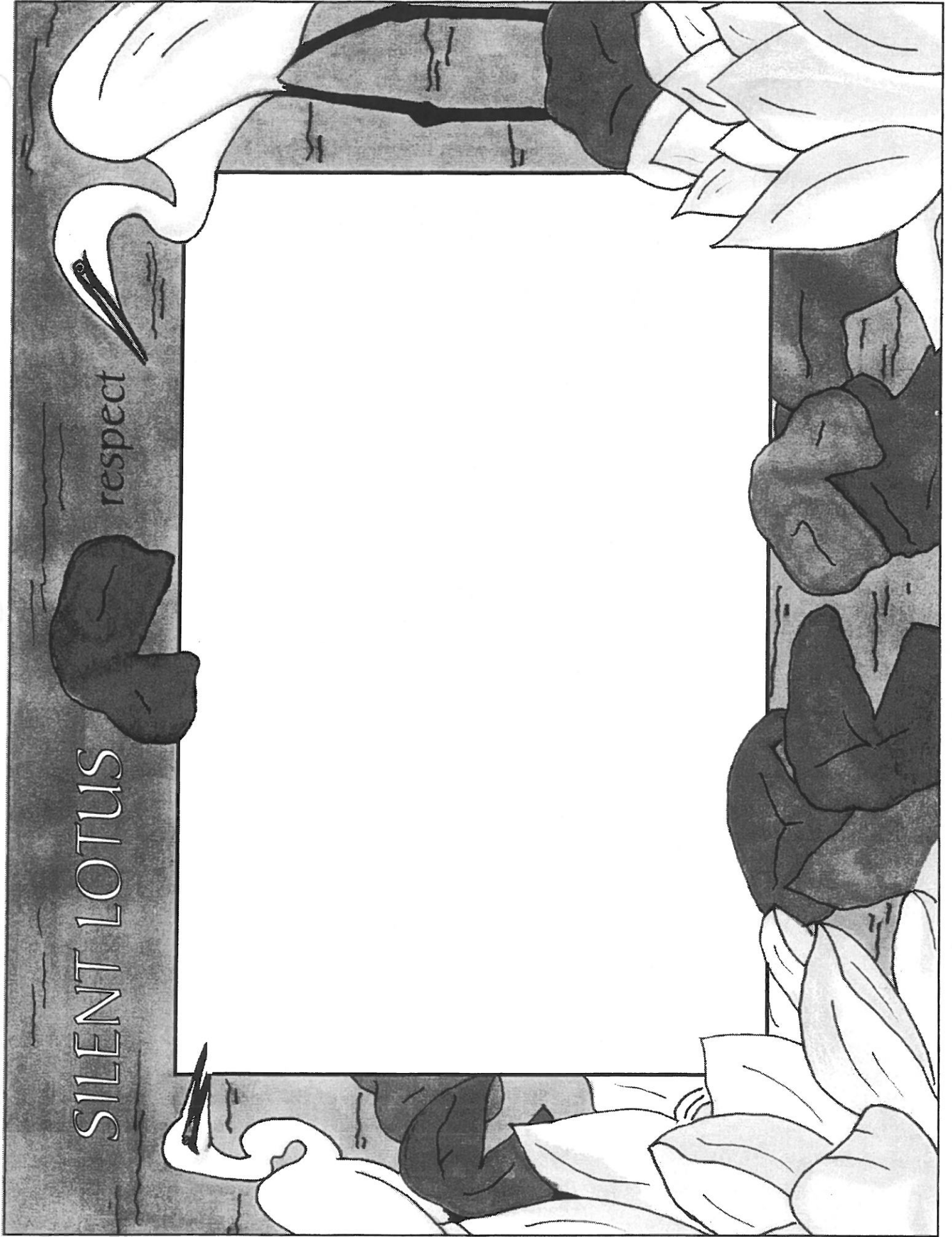
- Have your child talk about his/her drawing in response to the story.
- Tell your child about a time when you or someone you know showed respect.
- Ask your child to think of a different way of life he or she would like to learn more about.

\*To learn more about Heartwood, please visit [www.heartwoodethics.org](http://www.heartwoodethics.org).



# SILENT LOTUS

respect





### *Heartwood Home Connection*

*Silent Lotus* by Jeanne M. Lee is a story from the Heartwood Ethics and Character Education Curriculum for K/1.\* This book focuses on the attribute of Respect related to identifying ways to show respect and be respected by others. Perhaps you will enjoy sharing the story with your child.

**Summary:** In this story set in Kampuchea, a child who can neither hear nor speak finds respect and a means of expression through dance. Lotus' supportive, encouraging parents provide the opportunity for her to explore her talent.

**Class Activity:** After listening to the story your child drew a picture related to the book and/or the attribute, Respect.

**Suggestions:**

- Have your child talk about his/her drawing in response to the story.
- Tell your child about a time when you or someone you know showed respect.
- Ask your child to tell about someone he or she respects and why.
- Ask your child what skill or talent he or she would like to develop.

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# heartwood Family Newsletter

Nurturing the Future

## The Attribute of Respect

**Respect – is regard for all life on earth. It calls for us to value all people and their contributions, viewpoints, and differences, such as culture, religion, age, race, and ability.**

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.

## Stories that teach... Respect

In school, we're reading these books:

*Masai and I*, by Virginia Kroll  
New York: Simon and Schuster, 1992

A young African American girl envisions what it would be like to live among the proud people called the Masai. She feels a special closeness and kinship with these unique people who live in such a different way. Best of all, this city girl realizes that the love and respect she feels for her family would be the same in any country, any culture.

*Silent Lotus*, by Jeanne M. Lee  
NY: Farrar, Straus & Giroux, 1991

In this story set in ancient Kampuchea, a child who can neither hear nor speak finds respect and a means of expression through dance.

## The Kindergarten/Grade 1 Child and Respect

Your child already has an understanding of Respect based on experience. Types of Respect include but are not limited to:

- listening to others and responding positively
- being considerate of other's feelings, belongings, etc.
- reacting positively to similarities and differences
- learning about other cultures
- recycling, not littering, and other environmental activities

## Food for Thought

*"You who are on the road  
must have a code that you can live by  
And so become yourself  
because the past is just a good bye" –  
Graham Nash  
Crosby, Stills, Nash and Young*

## Things you can do at home:

- Share with your child your family's ethnic roots. Write some information on a card for your child to share in school.
- With your child, make a list of ways your family members show respect to each other.
- At the public library find a book about sign language. Learn some words together and use them in your home, such as please and thank you, hello and good-bye.

The Heartwood Institute, a nonprofit organization, may be reached at  
1-800-HEART-10 or [hrtwood@heartwoodethics.org](mailto:hrtwood@heartwoodethics.org).  
Please contact us if you have any questions or comments.



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## Additional Resources for Respect

### Songs

"I Like You Just the Way You Are,"  
Fred Rogers

"R.E.S.P.E.C.T.," Otis Redding

"Getting to Know You," Rogers &  
Hammerstein

"It's a Small World After All," Richard M.  
Sherman & Robert B. Sherman

### Poems

"The Lion and the Mouse," Aesop's *Fables*

Follen, Eliza Lee, "The Good Mooly Cow."  
(*The Oxford Book of Children's Verse in  
America*, Donald Hall, ed., New York and  
Oxford: Oxford University Press, 1985.)

Hillert, Margaret, "Just Me." (*The Random  
House Book of Poetry for Children*, Jack  
Prelutsky, ed., Arnold Lobel, illus., New  
York: Random House, 1983.)

Hoberman, Mary Ann, "Changing." (*ibid.*)

Prelutsky, Jack, "Me I AM!" (*ibid.*)

### More books

*All the Colors of the Earth*  
by Sheila Hamanaka  
New York: William Morrow, 1994  
U.S.A.

Using poetic descriptions, Hamanaka  
compares the rainbow of colors found  
in nature to the diversity of children in  
the world.

*Bein' with You This Way*  
by W. Nikola-Lisa, illus. by Michael Bryant  
New York: Lee & Low, 1994  
U.S.A.

This exuberant, rap-like poem celebrates  
the diversity among children on the play-  
ground and people in the world.

*Great Grandfather's House*  
by Rumer Godden, illus. by Valerie  
Littlewood  
New York: Greenwillow, 1992  
Japan

City girl Keiko does not want to spend  
three months with her great grandfather  
in rural Japan. She bristles at the different  
environment, old-fashioned customs and  
her great grandfather's strict rules. But  
when her visit draws to an end, Keiko is  
actually sad to leave—she has come to  
appreciate her great grandfather's ways.

*Miz Berlin Walks*  
by Jane Yolen, illus. by Floyd Cooper  
New York: Philomel, 1997  
U.S.A.

An eccentric, elderly white woman and a  
young African-American girl strike up an  
unlikely friendship when they begin taking  
walks around the block together and  
sharing stories.

*On the Day You Were Born*  
by Debra Frasier  
San Diego, CA: Harcourt Brace, 1991  
U.S.A.

In poetic language, a mother describes  
how both she and all of Mother Earth  
welcomed a new baby to the world. The  
descriptions show our connectedness to  
the natural world and encourage respect  
for all life.

*continued*



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## Additional Resources for Respect (cont.)

### *Pepito's Story*

by Eugene Fern

New York: Farrar, Straus & Giroux, 1960  
U.S.A.

All the children in the fishing village love to fish and swim, but not Pepito. All he wants to do is dance. Unfortunately, that means he is a lonely outcast. But when the mayor's daughter becomes ill, Pepito's lovely, spirited dancing makes her feel better. Everyone looks at Pepito with new respect.

### *Pot Luck*

by Tobi Tobias, illus. by Nola Langner  
Malone

New York: Lothrop, Lee & Shepard, 1993  
U.S.A.

Young Rachel discovers her grandmother's unique interpretation of "pot luck" when she helps Gram prepare a special meal for one of her oldest and most special friends. The care and effort taken demonstrate deep love and respect.

### *The Village of Round and Square Houses*

by Ann Grifalconi

Boston: Little, Brown, 1986  
Africa

A girl shares one of her grandmother's stories about how their African village is like no other: the men live in square houses and the women live in round ones. It is this respectful separation, which allows men and women both privacy and camaraderie, that keeps the village peaceful.

### *Welcoming Babies*

by Margy Burns Knight, illus. by Anne  
Sibley O'Brien

Gardiner, ME: Tilbury House, 1994  
U.S.A.

"Every day, everywhere, babies are born." This book explores how different cultures welcome newborns: from sending baby announcements to planning religious ceremonies, to planting a tree.

### *Africa Dream*

by Eloise Greenfield and Carole Byard  
New York: Philomel Books, 1993

U.S.A./Africa

An African American child dreams of Africa and the village where her grandfather lived.

### *Through Grandpa's Eyes*

by Patricia MacLach

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

Young John learns a different way of seeing the world from his blind grandfather.

### *Auntee Edna*

by Ethel Footman Smothers

Grand Rapids, MI, Eerdmans Books, 2001  
U.S.A.

Tokee reluctantly goes to Auntie's house expecting to be bored and unhappy, only to find that his old-fashioned relative is full of surprises and fun.

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# Hope

**Hope** — guides our future through faith and aspiration, helping us to rise above selfishness and 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, ambition, and power that directs the individual to higher, nobler, and loftier objectives. It elevates beyond the plane of selfishness to nobility.

When you go owling you don't need  
words or warm or anything but  
hope. That's what Pa says. The kind  
of hope that flies on silent wings  
under a shining Owl Moon.

**Owl Moon**  
by Jane Yolen

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# The Kindergarten/Grade One Child and Hope

**T**he early years are a time of magic and wishful thinking. Children believe their wishes can come true. Adults encourage children to take initiative and extend their accomplishments in play and learning tasks. Children who have established trusting relationships show confidence in their ability to succeed, and are much more likely to develop a solid base from which springs an everlasting faith in the future.

## Teaching aspects

When discussing this attribute, you may deal with a variety of aspects. Children will think of some when you ask them about times they showed hope or what hope means to them. Others you may want to introduce yourself.

Types of Hope include but are not limited to:

- wishing for good things to happen
- wishing to be big
- being able to wait for something pleasurable
- believing that wished-for things will happen or are true
- making get well cards for ill relatives or classmates
- saving money to buy something they want
- planning a party or activity, setting a goal

## Please remember:

- Follow through on commitments made to children to avoid disappointing their expectations.
- Encourage children to imagine many possible futures by envisioning jobs and families, and drawing or writing stories about their futures.

# Owl Moon

Jane Yolen  
Illustrated by John Schoenherr  
1987  
New York: Philomel

## HOPE

USA

Reading Time: 7 minutes

### CONCEPTS

Hope  
Respect  
Patience

### SUMMARY

Observing wildlife in nature requires generous helpings of hope and patience. A young girl experiences this when she and her father go owling on a snowy, moonlit night. Respect for the Great Horned Owl, the special bond between father and child, and their relationship with the natural world make this gentle story memorable. Exquisite watercolor paintings capture the magic of the adventure.

### OBJECTIVE

The student will be able to define and discuss hope, patience, and respect as they apply to this story. The student will recognize personal hopes and the patience needed to attain them.

## Classroom Connections & Additional Activities

1. Make a Spring Watch bulletin board. About a month before Spring comes to your region, begin to watch for signs. Take regular walks and as students notice signs of Spring, take a photograph, draw a picture, or write signs on cards. Watch the bulletin board grow. You might record the daily temperatures for a month. Discuss hopes and anticipation of things to come. (This works for any season.) **SCI**
2. Discuss nocturnal animals, and make a collage showing examples. **SCI**
3. Learn owl calls. Many owl calls are easy for children (and teachers) to mimic. Your local library may have tapes of bird calls, or call your state wildlife agency for assistance. Check with nature centers, aviaries, or museums for owl resources. Some loan mounted specimens to schools. **SCI**
4. Identify the next holiday or important school event such as Open House for Parents, Thanksgiving, winter break, or summer vacation. Make a calendar and mark off the days as the event approaches. From time to time discuss the feelings of hope children are experiencing. **SS**
5. Have children stand in a circle and coach them through this exercise: How do you look when you are filled with hope? Everybody fill yourself with hope. How do you walk when you are empty of hope, discouraged, hopeless? Take a partner and skip through the room together, both of you full of hope. Freeze and become hope sculptures. **PE**



# After the Story

## Owl Moon

### DISCUSSION

1. What is the little girl hoping for? What do you think the word "owling" means? Do the father and the daughter know for sure they will see an owl? How do you think the girl would have felt if they hadn't seen an owl that night? Do you think she would keep on hoping and try owling again?
2. What are some of the things you have to do if you want to see an owl? What does it mean to be patient? When have you had to be patient for your hopes to come true? What did you do while you waited?
3. The girl has been waiting a long time to go owling like her older brothers. What are some things you are waiting and hoping to be able to do when you get older? What could you do now to get ready?

### ACTIVITIES

1. Act out how the little girl in the story walked through deep snow. Remember that she was cold and had to be very quiet. Can your class stay very quiet for one whole minute?
2. Incubate chicken eggs obtained from a farm or agricultural service, marking off days on a calendar. Discuss hope, expectations, and anticipation as the 21 days pass. (Plan ahead for a future home for the chicks.)
3. Plan a trip to your school yard, an environmental center, a nearby park, or even a grassy field. List ahead of time animal life you hope to see (animals, birds, insects). Plan to sit very quietly for 3 or more minutes and observe. List what children see, and talk about patience. (You may wish to hand out the reproducible "Nature Hunt" found later in this section.)

### WRAP-UP

In My Heartwood Journal, draw a picture of something you will do when you are older.

### EXTENSION

1. With a grown-up, go outdoors or visit a park, and sit quietly for five minutes, listening and looking for an animal. This is especially fun on a moonlit night. Ask a grown-up to help you write down what happened. Share with your family and/or classmates.
2. Send home the Heartwood Family Newsletter on Hope.

### VOCABULARY

**clearing**  
**meadow**  
**owling**



# A Chair for my Mother

Vera B. Williams  
1982  
New York: Mulberry Books

**HOPE**

USA

Reading Time: 6 minutes

## CONCEPTS

Hope  
Love  
Loyalty

## SUMMARY

When a fire destroys their apartment and its contents, Rosa, her mother and grandmother are left with nothing but each other. Kind relatives and neighbors pitch in and donate household items. Rosa's family begins the task of diligently saving money to buy a big comfortable chair for their new apartment. They work together to make the dream they share come true. This tale of a hardworking, loving family and a caring community provides a vivid message of hope. Bright, cheerful illustrations bring the story to life.

## OBJECTIVE

The student will be able to define and discuss hope, love, and loyalty as they apply to this story. The student will be able to identify individual and family hopes and wishes.

## Classroom Connections & Additional Activities

1. Gather a collection of chairs and pretend Rosa and her relatives are shopping. Try out all the chairs. **PE**
2. Working in small groups, sort and classify a handful of coins. Discuss. **MATH**
3. Using squares of fabric and fabric crayons, or paper and crayons, create designs and patterns students would use on a chair for their mothers/grandmothers/friends. Use picture borders from the story for ideas. Option: sew the squares together into a quilt. **ART**
4. Plant marigold seeds six to eight weeks before Mother's Day as a gift for mother or grandmother. **SCI**
5. List students' hopes for the world. Illustrate and send to your local newspaper. **SS** **ART**

# After the Story

## A Chair for my Mother

### DISCUSSION

1. What terrible thing happened last year to Rosa and her family? How did their neighbors help them start over? Why didn't Rosa's family give up? (They had hope.)
2. In the story what is Rosa doing to help her family buy a new chair? Why didn't she use the money to buy a toy for herself? What are other family members doing to help?
3. When has someone helped you get something you needed? Can anyone tell us about a project or plan your family is working on together? How are you helping?
4. What hopes do we have for our classroom this year?

### ACTIVITIES

1. Make a large circle or a silhouette of your head. Pretend you can see inside it. What hopes are there? Encourage students to think about hopes that are not material objects. Draw some of your hopes. Older students or adult volunteers may write students' hopes below the pictures. Share and display.
2. Play charades. Take turns acting out a hope you have for yourself, your family, the school, or the world while other students guess.
3. Save for something special. Plan a party for parents or volunteers, or save pennies to give to a local charity. Set a goal and ask children to contribute a couple of pennies each week. Save the pennies in a container until the goal is met. Talk about hope for and anticipation of achieving your goal.

### WRAP-UP

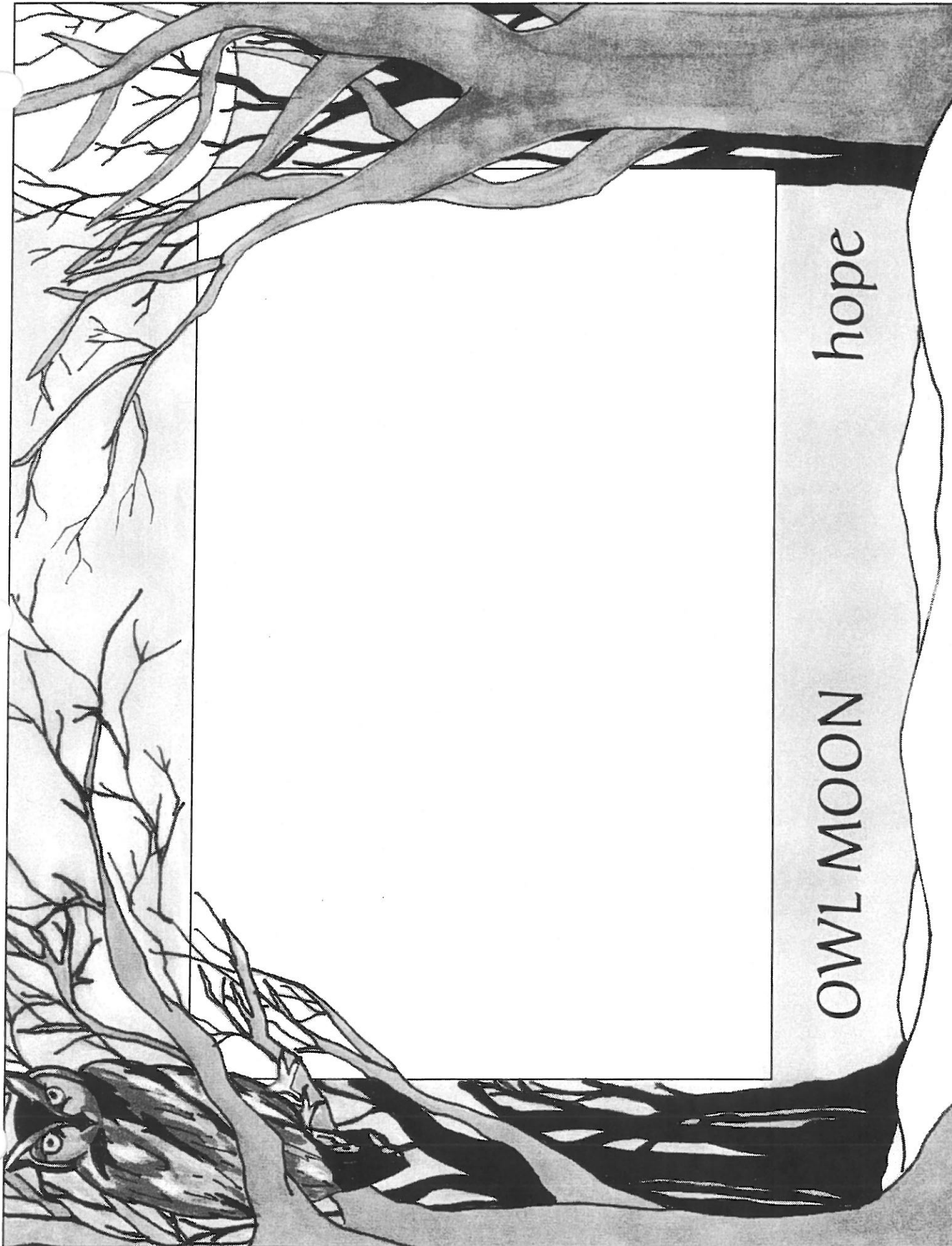
In My Heartwood Journal, draw a picture of what you would do for your family if you saved a jar of money.

### EXTENSION

1. Ask someone at home to tell you about a time when they didn't give up hope and got through something that was very hard.
2. Find out how your family was able to make a hope come true – perhaps a vacation trip, a purchase of something for the home, or preparation for a special event.

### VOCABULARY

**tips**  
**change**  
**velvet**



OWL MOON

hope



### *Heartwood Home Connection*

*Owl Moon* by Jane Yolen is a story from the Heartwood Ethics and Character Education Curriculum for K/1.\* This book focuses on the attribute of Hope related to patience. Perhaps you will enjoy sharing the story with your child.

**Summary:** Observing wildlife in nature requires hope and patience. A young girl experiences this when she and her father go owling on a snowy moonlit night. Respect for the great horned owl, the special bond between father and child, and their relationship with the natural world make this gentle story memorable.

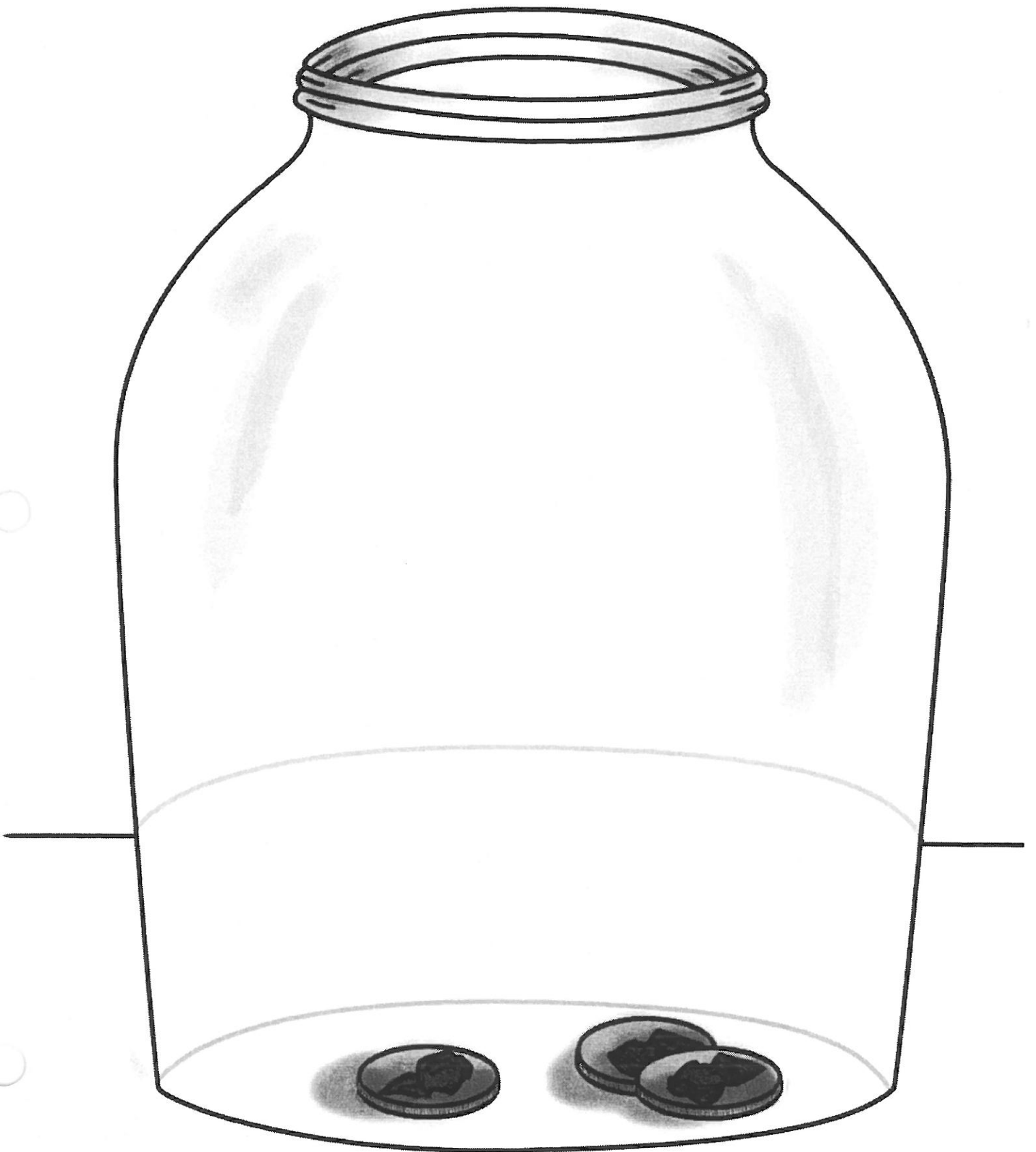
**Class Activity:** After listening to the story your child drew a picture related to the book and/or the attribute, Hope.

**Suggestions:**

- Have your child talk about his/her drawing in response to the story.
- Tell your child about a time when you or someone you know showed hope.
- Ask your child to tell about his or her hopes. What will he or she have to do to make them come true?

\*To learn more about Heartwood, please visit [www.heartwoodethics.org](http://www.heartwoodethics.org).

# A CHAIR FOR MY MOTHER **hope**







### *Heartwood Home Connection*

*A Chair for my Mother* by Vera B. Williams is a story from the Heartwood Ethics and Character Education Curriculum for K/1.\* This book focuses on the attribute of Hope related to love and loyalty within the family and community. Perhaps you will enjoy sharing the story with your child.

**Summary:** When a fire destroys their apartment, Rosa, her mother, and grandmother are left with nothing but each other. Kind relatives and neighbors pitch in and donate items. Rosa's family saves money to buy a comfortable chair for their new apartment. This tale of a hardworking, loving family and a caring community provides a vivid message of hope.

**Class Activity:** After listening to the story your child drew a picture related to the book and/or the attribute, Hope.

**Suggestions:**

- Have your child talk about his/her drawing in response to the story.
- Tell your child about a time when you or someone you know showed hope.
- Together, talk about something you are saving for, or begin saving coins for a special purpose.

\*To learn more about Heartwood, please visit [www.heartwoodethics.org](http://www.heartwoodethics.org).



# heartwood Family Newsletter

Nurturing the Future

## The Attribute of Hope

**Hope – guides our future through faith and aspiration, helping us to rise above selfishness and despair.**

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, ambition and power that directs the individual to set higher, nobler, and loftier objectives. It elevates beyond the plane of selfishness to nobility.

## Stories that teach... Hope

In school, we're reading these books:

*A Chair for My Mother*, by Vera B. Williams  
New York: Mulberry Books, 1982

When fire destroys their apartment, Rosa, her mother and grandmother begin the task of saving money to buy a comfortable chair for their new home. This tale of a hardworking, loving family and a caring community provides a vivid message of hope and love.

*Owl Moon*, by Jane Yolen  
New York: Philomel, 1987

Observing wildlife in nature requires generous helpings of hope and patience. A young girl experiences this when she and her father go owling on a snowy, moonlit night. Respect for the Great Horned Owl, the special bond between father and child, and their relationship with the natural world make this gentle story memorable.

## The Kindergarten/Grade 1 Child and Hope

Your child already has an understanding of Hope based on experience. Types of Hope include but are not limited to:

- wishing for good things to happen
- wishing to be big
- being able to wait for something pleasurable
- believing that wished-for things will happen or are true
- making get well cards for ill relatives or other children
- saving money to buy something they want
- planning a party or activity, setting a goal

## Food for Thought

*"The very least you can do in your life is to figure out what you hope for. And the most you can do is live inside that hope. Not admire it from a distance but live right in it, under its roof."*

— Barbara Kingsolver, *Animal Dreams*

## Things you can do at home:

- Tell your child about a time when you didn't give up hope, and got through something that was very hard.
- As a family, choose a hope and create a plan for making that hope come true (such as a vacation trip, the purchase of something for your home, or preparing for a special event).
- Have your child tell you a story about something he or she hopes to be able to do when he or she is older. Write the story and share it with others in your family.

The Heartwood Institute, a nonprofit organization, may be reached at  
1-800-HEART-10 or [hrtwood@heartwoodethics.org](mailto:hrtwood@heartwoodethics.org).  
Please contact us if you have any questions or comments.

COURAGE • LOYALTY • JUSTICE • RESPECT • **HOPE** • HONESTY • LOVE



## Nature Hunt

Please adapt for your local environment.

### Things to see

\_\_\_ A feather



\_\_\_ A hole in a tree



\_\_\_ A yellow leaf



\_\_\_ A red & black bird



\_\_\_ An ant



\_\_\_ A squirrel



\_\_\_ A butterfly



\_\_\_ A pine cone (or spruce)



### Things to hear

\_\_\_ A bee



\_\_\_ Trees in the wind



\_\_\_ A bird



\_\_\_ Dry leaves under feet



\_\_\_ A farm animal

### Things to Smell

\_\_\_ The mud



\_\_\_ Pine or spruce needles



\_\_\_ A yellow flower



\_\_\_ A hole

\_\_\_ Green grass



\_\_\_ Old leaves



### Things to Feel

\_\_\_ Wet mud



\_\_\_ Prickly plant



\_\_\_ The wind on a hill



\_\_\_ Rotten wood



\_\_\_ A worm



\_\_\_ Tree bark

\_\_\_ Leaves



### Things Happening

\_\_\_ An ant moving something



\_\_\_ A spider web with a bug in it



\_\_\_ A leaf falling

\_\_\_ An animal eating



\_\_\_ A turtle swimming



\_\_\_ A frog jumping







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## Additional Resources for Hope

### Songs

"High Hopes," Sammy Cahn & Jimmy Van Heusen

"The Garden Song," David Mallett

"If You're Happy and You Know It Clap Your Hands," Alfred B. Smith

### Poems

"The Wish," Ann Friday; "Something about Me," Anonymous; "The World," Barbara Young. (*Read Aloud Rhymes for the Very Young*, Jack Prelutsky, ed., NY: Knopf Books, 1986.)

"March," Elizabeth Coatsworth. (*The World Treasury of Children's Literature*, Clifton Fadiman, ed. Book II, Boston: Little, Brown, 1985.)

"Hope," Langston Hughes. (*The Oxford Book of Children's Verse in America*, Donald Hall, ed., NY: Oxford University Press, 1985.)

"The Crocus," Walter Crane; "Spring," Karla Kuskin; "I Heard a Bird Sing," Oliver Herford; "Don't Worry if Your Job Is Small," Anonymous; "Dreams," Langston Hughes. (*The Random House Book of Poetry for Children*, Jack Prelutsky, ed., illustrated by Arnold Lobel, NY: Random House, 2000.)

### More Books

*More Than Anything Else*  
by Marie Bradby  
New York: Orchard Books, 1995  
U.S.A.

The gnawing desire to learn to read is poignantly portrayed in this biographical sketch of Booker T. Washington's childhood.

*A Gift from Papa Diego*  
by Benjamin Alire Saenz, illus. by Geronimo Garcia El Paso: Cinco Puntos Press, 1998  
U.S.A.

Diego loves his grandfather more than anything, but he doesn't get to see him very much because Papa lives far away in Mexico. When Diego receives a Superman suit for his birthday, he makes grand plans to fly over and visit Papa. Though Diego doesn't get to fly, he does see Papa, the best birthday present of all.

*A Handful of Seeds*  
by Monica Hughes, illus. by Luis Garay  
New York: Orchard Books, 1993  
Mexico

Concepcion has learned many important lessons from her grandmother, especially how to grow a glorious garden of corn, beans, and chilies—and to always save a handful of seeds for the next planting. When Grandmother dies, Concepcion must face her future alone and move to the poverty stricken barrio. Yet Concepcion's handful of seeds provide her with food, comfort, and a sense of hope no matter where she lives.

*Keeper for the Sea*  
by Kimberley Smith Brady, illus. by Peter Fiore  
New York: Simon & Schuster, 1996  
U.S.A.

A young girl and her grandfather rise early to go fishing. Grandpa lands a beautiful "keeper," but both he and the girl decide they would rather return the fish to its ocean home. The girl learns that fishing is all about anticipation and challenge—not about the fish.

*continued*

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## Additional Resources for Hope (cont.)

### *Mimi's Tutu*

by Tynia Thomassie, illus. by Jan Spivey

Gilchrist

New York: Scholastic, 1996

U.S.A./African American

Inspired by her mother's African dance class and a friend's dance outfit, Mimi longs to wear a tutu. Mimi's wish comes true when her aunts and grandmothers prepare a one-of-a-kind traditional African lapa (dancing skirt) for her.

### *Elizabeth's Beauty*

by Nancy Markham Alberts, illus. by Pat

Skiles

Ridgefield, CT: Morehouse Publishing, 1992

U.S.A.

Elizabeth rescues an injured butterfly and nurses and protects it until it can fly again. Watching this beautiful caring process brings hope to the heart of Elizabeth's stroke-affected grandfather.

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# Honesty

**Honesty** — is being truthful and honorable, the foundation for friendship and community.

*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* 111. 10).

Alice Carey has observed, "For he who is honest is noble whatever his fortune or birth."

"Oh, Daddy! I'll always know the difference between REAL and MOONSHINE now. Bangs and Thomas were almost lost because of MOONSHINE."

***Sam, Bangs, and Moonshine***  
by Evaline Ness

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## The Kindergarten/Grade One Child and Honesty

**Y**oung children have some difficulty with honesty. Their tendency to magical thinking often interferes with their ability to get facts straight. The line between wishing and reality is often so fuzzy that they think if they want something badly enough, it will happen or did happen. They aren't being dishonest, they are just trying to bend reality to fit the way they wish things were. However, they are also beginning to develop a conscience and identify with the standards parents have set for them. When their behavior varies from parental expectations, they begin to feel a little uncomfortable.

### Teaching aspects

When discussing this attribute, you may deal with a variety of aspects. Children will think of some when you ask them about times they showed honesty or what honesty means to them. Others you may want to introduce yourself.

Types of Honesty include but are not limited to:

- telling the truth
- giving back property one finds
- not taking things that belong to others
- not cheating in a game; following the rules
- making distinctions between reality and "pretending"

### Please remember:

- Expecting young children to be able to behave honestly all the time is unrealistic. We should make it clear that we know the difference, but we need not treat every made-up story as a serious transgression. Indeed, most adults do not tell the truth every single time, and it confuses children when adults tell small lies or fail to follow through on promises.
- Keeping secrets is almost impossible for kindergarten/grade 1 children, so you know what to expect if you try to plan a surprise party!

# Sam, Bangs, and Moonshine

Evaline Ness  
1966  
New York: Holt, Rhinehart, Winston

## HONESTY

USA

Reading Time: 10 minutes

### CONCEPTS

Honesty  
Love

### SUMMARY

In this classic story, Sam learns the difference between fantasy and truth when her tall tales (moonshine) put her young friend, Thomas, in danger. Ness's illustrations received the Caldecott Award for their perceptive interpretation of the text.

### OBJECTIVE

The student will be able to define and discuss honesty and love as they apply to this story. The student will be able to tell the difference between truth and fiction, real and pretend.

## Classroom Connections & Additional Activities

1. Listen to music of recorded seashore sounds. Imagine you are at the seashore with Sam and Thomas. Talk about what you imagine. List the descriptive words students use. **MUSIC**
2. What is flummadiddle? Make up new words that mean moonshine. **LA**
3. Learn about the tides and the danger for Thomas as he went to the Blue Rock to look for a mermaid. **SCI**
4. Collect pictures of gerbils and other small pets for a pet collage. Compare gerbils and kangaroos. List differences and similarities. **ART** **SCI**
5. Borrow or buy a gerbil for the class to care for. **SCI**



# After the Story

## Sam, Bangs, and Moonshine

### DISCUSSION

1. In this story, what is moonshine? What were some of Sam's fantasies? What did Sam's father mean when he said, "Talk REAL not MOONSHINE?" What terrible thing happened because of moonshine?
2. How did Sam feel after she sent Thomas to Blue Rock? What did Sam do for Thomas at the end of the story? Why?
3. Sam's dad said that there is good moonshine and bad moonshine. What is the difference? When is it okay to make up good moonshine? Honesty means telling the truth and not telling lies. How is pretending different from telling a lie?
4. What did you learn from the story? Share something that might be good moonshine.

### ACTIVITIES

1. Play the game, "Real or Moonshine." Children sit in a circle and take turns telling two things about themselves, one real and one moonshine. The next person guesses which is true and which is not.
2. Why did Sam's dad believe her when she said Thomas was on Blue Rock? How did she look and act? Make a list of feeling words to describe Sam's state of mind. Then make another list for how she felt when she gave the gerbil to Thomas. (Try to get beyond mad, sad, glad.)
3. Act out the end of the story. Thomas is in bed with laryngitis and Sam brings the gerbil. What might Sam and Thomas say to each other?
4. Make Honesty Badges. Design a badge with a motto, pledge, or picture about honesty, such as "I try to be honest."

### WRAP-UP

In My Heartwood Journal draw a picture of someone you know who is honest. Dictate a sentence about your picture.

### EXTENSION

1. Ask someone at home what he/she liked to pretend as a child. Find out if "moonshine" ever got him/her in trouble.
2. Give "Honesty Badges" (See activity #4) to your family members and explain why you are giving them.
3. Send home the Heartwood Family Newsletter on Honesty.

### VOCABULARY

harbor  
chariot  
cargo  
menacing

torrents  
laryngitis



# SAM, BANGS & MOONSHINE



HONESTY





### *Heartwood Home Connection*

*Sam, Bangs, and Moonshine* by Evaline Ness is a story from the Heartwood Ethics and Character Education Curriculum for K/I.\* This book focuses on the attribute of Honesty related to distinguishing between truth and fiction. Perhaps you will enjoy sharing the story with your child.

**Summary:** Sam loves to tell stories about mermaids and sea monsters. She learns the difference between fantasy and truth when her tall tales (moonshine) put her young friend, Thomas, in danger.

**Class Activity:** After listening to the story your child drew a picture related to the book and/or the attribute, Honesty.

**Suggestions:**

- Have your child talk about his/her drawing in response to the story.
- Tell your child about a time when you or someone you know showed honesty.
- Ask your child to give examples of a true story and a fictional story.

\*To learn more about Heartwood, please visit [www.heartwoodethics.org](http://www.heartwoodethics.org).

# Eli's Lie-O-Meter: A Story About Telling the Truth

Sandra Levins  
2010  
Magination Press, Washington, DC

## HONESTY

United States  
Reading Time: 5 minutes

### CONCEPTS

Honesty  
Courage  
Love

### SUMMARY

When it comes to playing with his friend, Eli understands the difference between real and make believe. At home with his family, it appears to be a more difficult task, that is, until the mailman delivers the Super-Deluxe Lie-O-Meter. This incredible machine somehow detects whether someone is telling the truth. It can even tell the difference between a whopper and a fib! Ebbeler's detailed and humorous paintings emphasize the exhilaration of pretending, the burden of telling a lie, and the relief in sharing the truth.

### OBJECTIVE

The students will be able to:

- Identify and discuss honesty, courage and love as they apply to this story.
- Explore the differences among pretense, reality, and truthfulness.

## Classroom Connections & Additional Activities

1. Keep a weekly log that documents play time. Include the time, place, activity, and play partners. **LA** **MATH**
2. Starting with a large box, work together in small groups to create your own special make-believe space or pirate ship. Search recyclables for additional materials. Decorate before taking pretend adventures. Use your imagination! **ART**
3. Draw and write or dictate stories about adventures on the ship. Include facts about the creation, as well as pretend travels. Challenge your classmates to identify truth from fantasy. **LA** **ART**
4. Create a map that shows the ship's location in the galaxy or on the high seas. **SS**
5. Note the welcome mats in the story's illustrations. Learn how to say *welcome* in several different languages. Share this knowledge with friends and family. **SS** **LA**



# After the Story

## Eli's Lie-O-Meter: A Story About Telling the Truth

### DISCUSSION

1. What elements of the story could actually happen? Which would be called make-believe?
2. Describe and list statements that would register for each portion of the *Lie-O-Meter*: truth, fib, lie, big lie, giant lie, and whopper.
3. Talk about the consequences that resulted from receiving a ticket from the *Lie-O-Meter*. Review the illustrations for clues.
4. Why do you think the *Lie-O-Meter* did not respond to Eli's lie about the lamp? How did Eli feel about this? What made him decide to tell the truth?
5. Do you think it would be easy to follow Eli's parents' request to "stick to the facts for the next hundred years or so..."? Why? What do you think would have happened if Eli had not blamed others for his actions and had told the truth right away? Would you keep the meter? Explain your reasoning.

### ACTIVITIES

1. Role play scenes from the book. Consider extending the story. Make your own dialogue. These might include the following:
  - The dinner picnic scene, first with Eli blaming his brother, then with a truth-telling version
  - Eli's parents talking with him after he had admitted the truth
  - Colton and Eli providing the facts about the lamp's breakage to Eli's Mom
  - Eli apologizing to his dog, Duffy
2. Brainstorm a list of emotions portrayed by Eli, Mom, Dad, Colton, Madison and Duffy in the story. Draw faces to match these. Label and place together in a class book. Create a title and make the book jacket. Share with others.
3. Reread the story and identify statements from the story that were exaggerations or untruths. Try to create an honest, factual statement to replace each one.

### WRAP-UP

In your *Heartwood Journal*, draw/write about a time when you were honest and earned the trust of another.

### EXTENSION

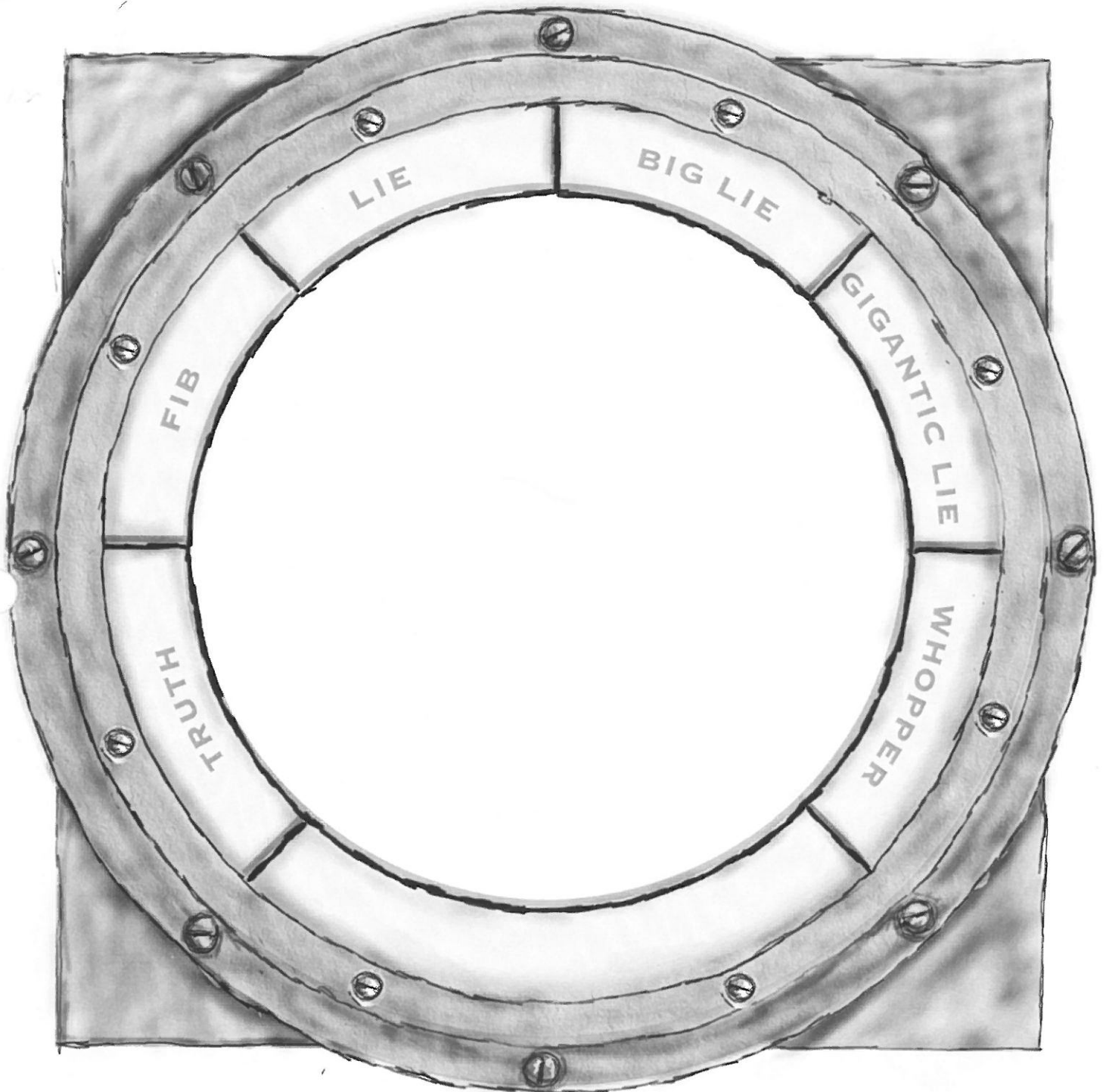
1. Share your journal entry with family members. Ask them to tell about a time when they were honest and earned the trust of others.
2. Ask family members to describe clues that indicate that someone is not telling the truth. What clues do they look for that seem to tell that someone is being honest? Describe the *Lie-O-Meter* and talk about behaviors that might fit each category of the meter.

### VOCABULARY

**logs (pertaining to record keeping)**  
**galaxy**  
**customized**  
**facts**



# Eli's Lie-O-Meter



Honesty



### *Heartwood Home Connection*

*Eli's Lie-O-Meter*, by Sandra Levins, is a story from the **Heartwood Ethics Curriculum for Children**, Level K/1\*. This book presents the attribute of Honesty related to courage in telling the truth.

**Summary:** When it comes to playing with his friend, Eli understands the difference between real and make believe. At home with his family, it appears to be a more difficult task, that is, until the mailman delivers the *Super-Deluxe Lie-O-Meter*. This incredible machine somehow detects whether someone is telling the truth. It can even tell the difference between a whopper and a fib! Ebbeler's detailed and humorous paintings emphasize the exhilaration of pretending, the burden of telling a lie, and the relief in sharing the truth.

**Class Activity:** After listening to the story, your child drew a picture related to the book and/or the attribute, Honesty.

#### **Suggestions:**

- Have your child talk about his/her drawing in response to the story.
- Tell your child about a time when you or someone you know showed honesty.
- Ask your child about a time when he or she chose to be honest.

\* To learn more about *Heartwood*, please visit us at [www.heartwoodethics.org](http://www.heartwoodethics.org), or call us at 1-800-432-7810.



# heartwood Family Newsletter

Nurturing the Future

## The Attribute of Honesty

**Honesty - is being truthful and honorable, the foundation for friendship and community.**

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).

## The Kindergarten/Grade I Child and Honesty

Your child already has an understanding of Honesty based on experience. Types of honesty include but are not limited to:

- telling the truth
- giving back property you have found
- not taking things that don't belong to you
- not cheating in a game; following the rules
- making distinctions between reality and "pretending"

## Stories that teach... Honesty

In school, we're reading these books:

Eli's Lie-O-Meter, by Sandra Levins  
Washington DC: Magination Press, 2010

Eli learns the difference between pretending, telling a lie and sharing the truth.

Sam, Bangs, and Moonshine, by Evaline Ness  
New York: Holt, Rhinehart, Winston, 1966

In this classic, Samantha learns the difference between fantasy and truth when her make believe tales ("moonshine") put her young friend, Thomas, in danger.

### Food for Thought

*"For he who is honest is noble whatever his fortune or birth."* – Alice Carey

### Recommended Books

*How to Talk so Kids Will Listen and How to Listen so Kids Will Talk*

Adele Faber and Elaine Mazlish  
1982, Avon

This book addresses communication skills for parents.

### Things you can do at home:

- Talk with your child about a time some one in your family paid back money for something he/she lost or broke.
- Help your child write an Honesty Promise. Other family members may also create their own Honesty Promises.
- Share with your child things you liked to pretend when you were young.

The Heartwood Institute, a nonprofit organization, may be reached at 1-800-HEART-10 or [hrtwood@heartwoodethics.org](mailto:hrtwood@heartwoodethics.org). Please contact us if you have any questions or comments.



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## Additional Resources for Honesty

### Folktales

*The Boy Who Cried Wolf*

### More books

*Big Bushy Mustache*  
by Gary Soto  
illustrated by Joe Cepeda  
New York: Knopf, 1998  
U.S.A.

Ricky wants to look more like his dad, so he borrows a big bushy mustache from the school costume shelf. Unfortunately, he loses the prop before he can return it. But Ricky's father soon comes up with a great solution.

*Chen Ping and His Magic Axe*  
by Demi  
New York: Dodd, Mead & Co., 1987  
China

Chen Ping sets off to chop wood for his master but loses his axe. An old man appears and offers to help him find it. First he presents Chen Ping with a gold axe, then a silver one, and Chen Ping refuses both. Only when his trusty old axe is retrieved does Chen Ping claim it. His honesty spells trouble for his greedy master.

*Even That Moose Won't Listen to Me*  
by Martha Alexander  
New York: Dial/Puffin, 1996  
U.S.A.

This story has the same spirit as "The Boy Who Cried Wolf." Nobody pays much attention to Rebecca, a little girl with a big imagination who often calls her family to see rocket ships and two-headed frogs. So when she tells her family there is a moose in the garden, they pretty much ignore her. Too bad, since the moose eats all the plants.

*The Surprise Party*  
by Annabelle Prager, illus. by Tomie dePaola  
New York: Random House, 1988  
U.S.A.

Nicky manipulates his friends into planning a surprise party for him. But Nicky's in for a real surprise when his pals play a trick on him and things don't exactly follow Nicky's plan.

*Orange Cheeks*  
by Jay O'Callahan, illus. by Patricia Raine  
Atlanta: Peachtree Publishers, Ltd., 1993  
England

Four-year-old Willie is warned if he gets in trouble at Grandma's again, he can't spend the night there for a whole year. He plans to be good but fails. His grandma comes to the rescue. This is a story about truth and special intergenerational love.





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## Love

**Love** — is deep care and concern for others, encompassing all the attributes. The more love we give, the richer we become.

*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 enfolded with strength to protect. It is forgiveness without further thought of that which is 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 men and women. Love is the one thing we can give constantly and become increasingly rich in the giving.

I will love you,  
forever and for always,  
because you are  
my Dear One.

***Mama, Do You Love Me?***

by Barbara M. Joose

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## The Kindergarten/Grade One Child and Love

**A**lthough young children are struggling to become more independent, they are still reluctant to give up dependency completely. Relationships with adults, especially with parents, are still very important to them, although now they are able to tolerate separations. As they identify with caring adults, children want to care for others by helping or giving them things.

### Teaching aspects

When discussing this attribute, you may deal with a variety of aspects. Children will think of some when you ask them about times they showed love or what love means to them. Others you may want to introduce yourself.

Types of Love include but are not limited to:

- feeling fond of people and pets
- hugging relatives and friends
- taking care of someone or something
- helping someone
- giving, materially or not, to another
- giving up something for another person
- wanting to be with the loved one

### Please remember:

- Acknowledge and respect children's feelings and facilitate their expressions of love and caring. For example, we can say, "I can tell you are sad that your mom left."
- Ask children to express how they feel and point out their impact on the feelings of others, but avoid urging them to demonstrate love they may not feel.

# Mama, Do You Love Me?

Barbara M. Joosse  
Illustrated by Barbara Lavallee  
1991  
San Francisco: Chronicle Books

## LOVE

North American/Inuit  
Reading Time: 4 minutes

### CONCEPTS

Love  
Caring

### SUMMARY

A mother's unconditional love reassures a child who is testing her limits in this tender story set in the Arctic. This carefully researched narrative will introduce young children to a distinctly different culture, showing that the special love between parent and child is a bond that transcends all boundaries. Vibrant watercolors enhance the lyrical text.

### OBJECTIVE

The student will be able to define and discuss love and caring as they apply to this story. The student will recognize words and actions that show love from caregivers and recall times they gave love to others.

## Classroom Connections & Additional Activities

1. In a shoe box, create an arctic scene. Cotton ball snow, sugar cube igloos, clay animals, and popsicle stick dog sleds are possibilities. **ART** **SS**
2. Make animal masks (paper plates, paper bags, feathers, yarn, tempera) and have a parade. **ART**
3. With eyes closed and relaxed breathing, imagine you are with someone who loves you. Wrap your arms around yourself and give a polar bear hug. Imagine giving a hug to the person who loves you. **PE**
4. Label a bulletin board "People Caring" and post pictures of people showing kindness and caring. Add an envelope full of paper slips and ask children to add names of people at school who act in a kind and caring way. Option: draw or write what they do. (Don't forget custodians, cafeteria workers, principal ...) **SS** **ART**
5. Learn and sing "I Love You a Bushel and a Peck." **MUSIC**
6. Share stories of caring and being cared for. Illustrate and make an album. **LA** **ART**

# After the Story

## Mama, Do You Love Me?

### DISCUSSION

1. What is happening in the story? Why do you think the little girl asks "How much?" or "How long?" or "What if I...?" even though she knows her mother loves her?
2. Look at the picture of the salmon in the parka. How would you feel if you were Mama? How could Mama be angry or sad or scared and still love her little child?
3. How many times do you like to hear someone say, "I love you?" Who says it to you? Who could you say it to?

### ACTIVITIES

1. Copy the words "I Love You" on a card or paper. Cut a piece of yarn as long as both arms outstretched. Tape the card to the middle of the yarn and take it home to wrap around someone you love.
2. Recall the story and Mama's response to the question "How much?" Ask children if their mothers would talk about ravens or dogs or whales. List phrases with animals the children might use if someone asked "How much do you love me?" Examples might be: as much as a robin loves a worm, or as much as a honey bee loves a flower.
3. Look at the patterns on clothing in the book. Create a design of your own using crayons, pattern blocks, or stamps. Make a bookmark by copying one of your designs on a strip of paper. Give to someone you love (laminare if possible).

### WRAP-UP

In My Heartwood Journal, draw a picture of yourself with someone you love very much.

### EXTENSION

1. Ask a grown-up to tell about the kindest, most caring person he/she knew as a child.
2. Retell the story at home. Think of a creative way to tell someone how much you love him/her.

### VOCABULARY

igloo  
lemming  
mukluk

umiak  
puffin

# Wilfrid Gordon McDonald Partridge

Mem Fox  
Illustrated by Julie Vivas  
1985  
New York: Kane/Miller

## LOVE

Australia

Reading Time: 4 minutes

### CONCEPTS

Love  
Respect  
Generosity

### SUMMARY

Wilfrid finds many friends at the old people's home next door. When he learns that his favorite, Miss Nancy, has lost her memory, Wilfrid gathers a basket of treasures that help restore Miss Nancy's own fond memories. Whimsical illustrations help readers remember Wilfrid's generous heart long after the story is over.

### OBJECTIVE

The student will be able to define and discuss love, respect, and generosity as they apply to this story. The student will be able to identify acts of love and generosity.

## Classroom Connections & Additional Activities

1. Visit a nursing home or senior center. Take photographs of the children with their older friends and post on a bulletin board back in the classroom. **SS**
2. Invite seniors into the classroom for a tea party. Ask them to tell stories of their early school experiences. **SS**
3. Role play the story, taking parts of the old people and Wilfrid. **LA**
4. Make a memory basket for your classroom. This could be an end-of-year activity with reminders of the school year together. Write a class story about why you chose these items. **LA**

# After the Story

## Wilfrid Gordon McDonald Partridge

### DISCUSSION

1. Why was Miss Nancy Wilfrid's favorite person at the old people's home? What was Miss Nancy's problem?
2. What did Wilfrid Gordon McDonald Partridge do that showed he loved and cared about Miss Nancy? When Wilfrid gave Miss Nancy all the things he collected, what happened? How did they both feel about sharing the memories?
3. How do you know Wilfrid was generous, not selfish? What did he do for his other friends at the old people's home? Other than giving presents, how can you be generous?
4. Tell us about an older friend or relative you like to visit. How do you show love?

### ACTIVITIES

1. Form a circle with a soft ball or bean bag suitable for tossing. Toss the bean bag to someone in the circle and say something you like about him/her. Repeat until everyone has had a turn catching the bean bag.
2. Bring a "Token of Love" from home. Each child shares something received from someone she/he loves (a postcard, small gift, sea shell). Share the memory.
3. Give a "Token of Love" to an elderly family member or friend. (Make pictures, friendship bracelets, origami animals, hand prints ...)
4. Do something caring for someone today — but keep it a secret.

### WRAP-UP

In My Heartwood Journal, draw a picture of yourself with a favorite older person.

### EXTENSION

1. At home ask a grown-up to remember some older person he/she knew and loved when he/she was young.
2. Retell Wilfrid's story at home or find it in the public library or bookstore so you can enjoy it many times.

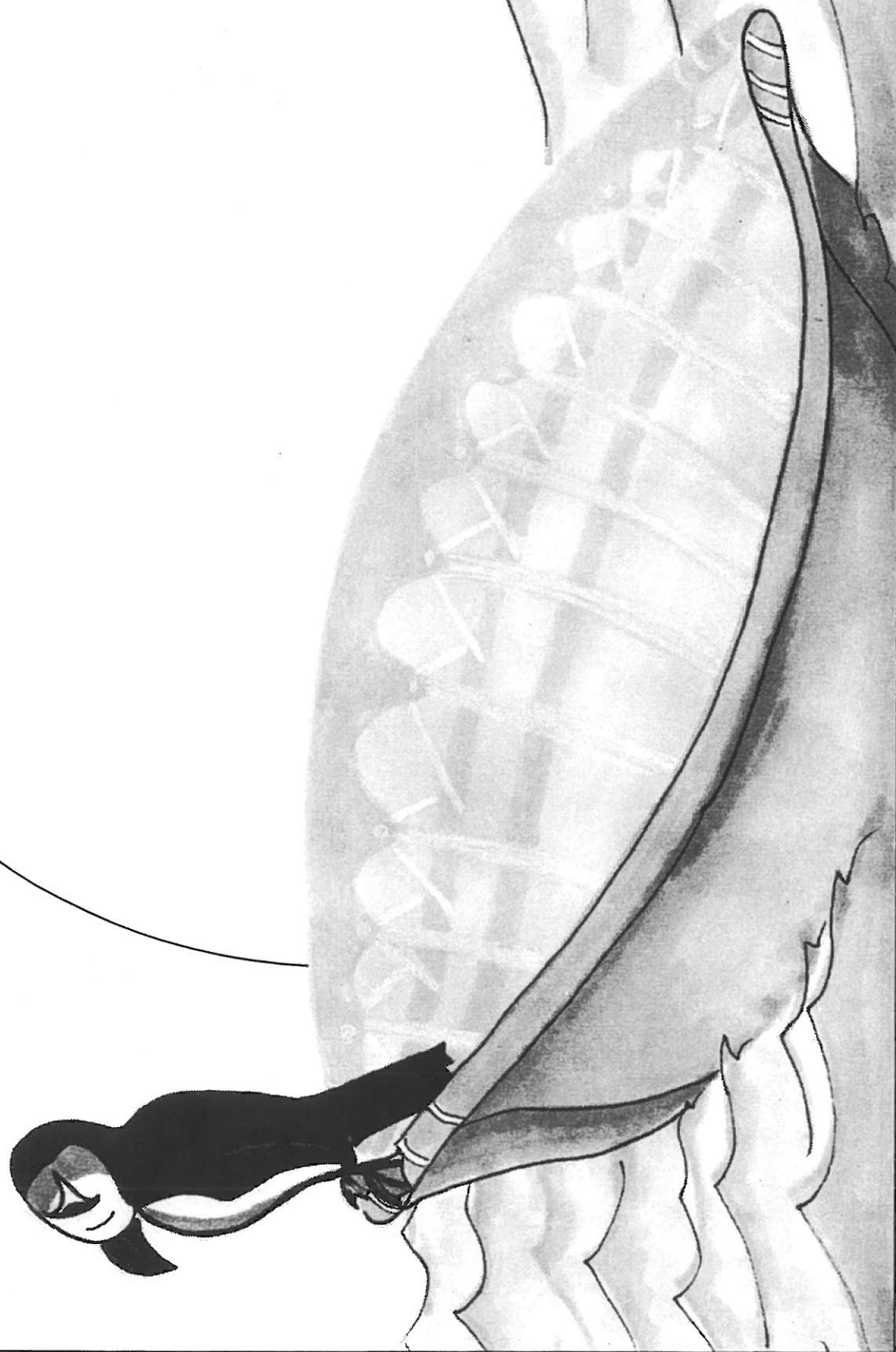
### VOCABULARY

**organ**  
**cricket**  
**lad**  
**tram**



Mama, Do You Love Me?

LOVE





### *Heartwood Home Connection*

*Mama, Do You Love Me?* by Barbara M. Joosse is a story from the Heartwood Ethics and Character Education Curriculum for K/1.\* This book focuses on the attribute of Love related to recognizing words and actions that show caring. Perhaps you will enjoy sharing the story with your child.

**Summary:** A mother's unconditional love reassures a child who is testing her limits in this tender story set in the Arctic. It demonstrates the special love between parent and child.

**Class Activity:** After listening to the story your child drew a picture related to the book and/or the attribute, Love.

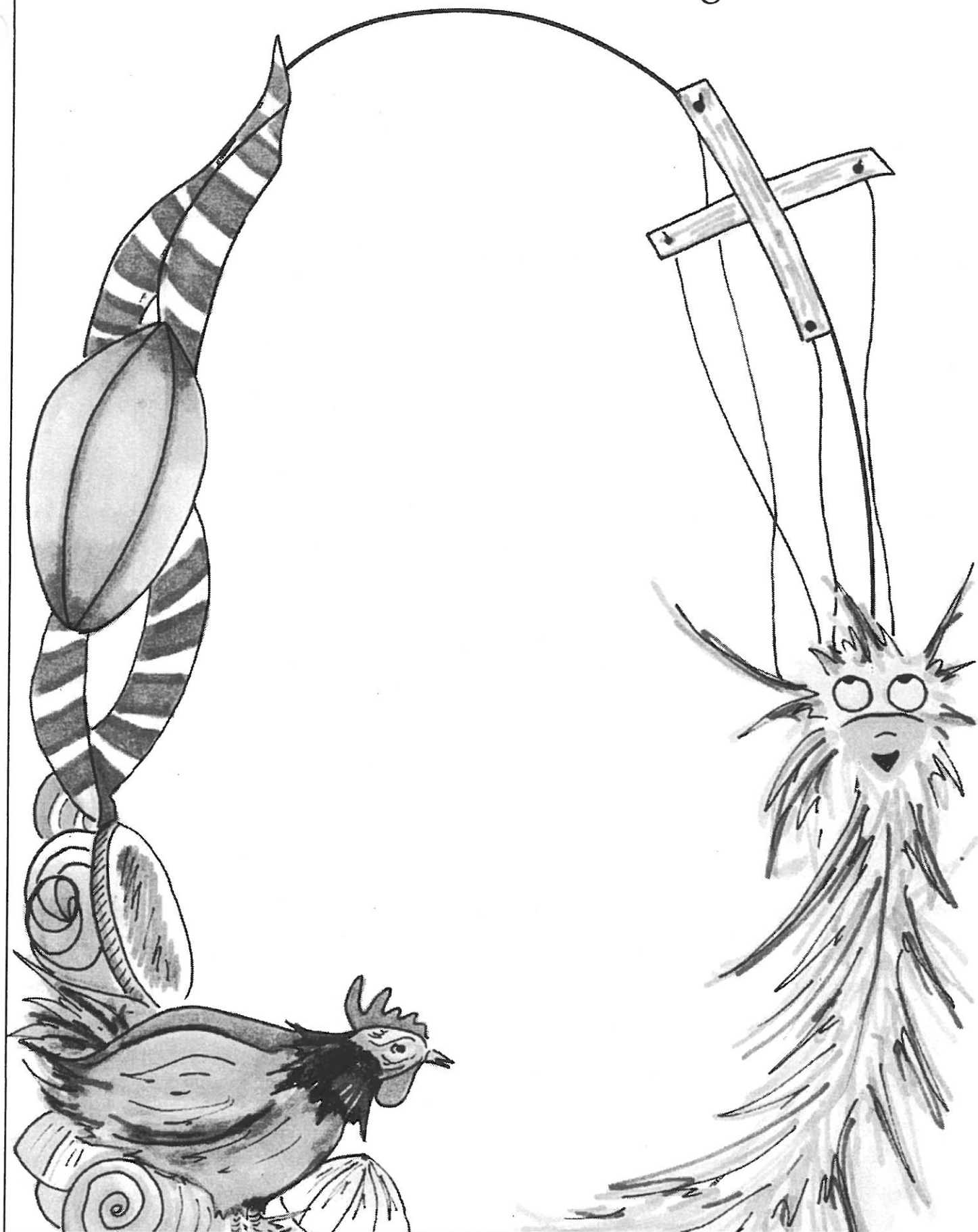
**Suggestions:**

- Have your child talk about his/her drawing in response to the story.
- Tell your child about a time when you or someone you know showed love.
- Ask your child to talk about how he or she shows love to others.

\*To learn more about Heartwood, please visit [www.heartwoodethics.org](http://www.heartwoodethics.org).

Wilfrid Gordon McDonald Partridge

Love





### *Heartwood Home Connection*

*Wilfrid Gordon McDonald Partridge* by Mem Fox is a story from the Heartwood Ethics and Character Education Curriculum for K/1.\* This book focuses on the attribute of Love related to respect and generosity. Perhaps you will enjoy sharing the story with your child.

**Summary:** Wilfrid finds many friends at the old people's home next door. When he learns that his favorite, Miss Nancy, has lost her memory, Wilfrid gathers a basket of treasures that help restore some of Miss Nancy's fond memories.

**Class Activity:** After listening to the story your child drew a picture related to the book and/or the attribute, Love.

**Suggestions:**

- Have your child talk about his/her drawing in response to the story.
- Tell your child about a time when you or someone you know showed love.
- Ask your child to tell about a time he or she showed love.

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# heartwood Family Newsletter

Nurturing the Future

## The Attribute of Love

**Love - is deep care and concern for others, encompassing all the attributes. The more love we give, the richer we become.**

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 enfolded with strength to protect. It is forgiveness without further thought of that which is 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 men and women. Love is the one thing we can give constantly and become increasingly rich in the giving.

## Stories that teach... Love

In school, we're reading these books:

Wilfrid Gordon McDonald Partridge, by Mem Fox  
New York, Kane/Miller, 1985

Wilfrid finds many friends at the old people's home next door. When he learns that his favorite, Miss Nancy, has lost her memory, Wilfrid gathers a basket of treasures and lovingly restores Miss Nancy's own fond memories.

Mama, Do You Love Me?, by Barbara M. Joosse  
San Francisco, Chronicle Books, 1991

A mother's unconditional love reassures a child who is testing her limits in this tender story set in the Arctic. This carefully researched story introduces young children to a distinctly different culture, showing that the special love which exists between parent and child is a bond that transcends all boundaries.

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Please contact us if you have any questions or comments.

## The Kindergarten/Grade 1 Child and Love

Your child already has an understanding of Love based on experience. Types of Love include but are not limited to:

- feeling fond of people and pets
- hugging relatives and friends
- taking care of someone or something
- helping someone
- giving, materially or not, to another
- giving up something for another person
- wanting to be with the loved one

### Food for Thought

*"The heart learns what the hands do."*  
- Ghandi

### Recommended Books

*Parenting by Heart*

Dr. Ron Taffel with Melinda Blau

1991, Addison Wesley

"How to be in charge, stay connected, and instill your values, when it feels like you've only got 15 minutes a day."

### Things you can do at home:

- Tell your child about or show a picture of an older person you loved when you were young.
- Take your child to visit an elderly person. Take a special drawing or small gift.
- With your child and other family members, think up new ways of telling each other that you love one another.

COURAGE • LOYALTY • JUSTICE • RESPECT • HOPE • HONESTY • LOVE





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## Additional Resources for Love

### Songs

"What a Wonderful World,"  
George David Weiss

"Won't You Be My Neighbor?,"  
Fred Rogers

"There Are So Many Ways to Say I Love  
You," Fred Rogers

"A Bushel and a Peck," Frank Loesser

"The Way You Do the Things You Do,"  
Robinson & Rogers

"You Are My Sunshine, My Only Sunshine,"  
Jimmie Davis & Charles Mitchell

### Poems

Reese, Lizette Woodworth, "A Little Song  
of Life." (*The Oxford Book of Children's  
Verse in America*, Donald Hall, ed., New  
York and Oxford: Oxford University  
Press, 1985.)

Smith, William Jay, "Love." (*The Random  
House Book of Poetry for Children*, Jack  
Prelutsky, ed., Arnold Lobel, illus., New  
York: Random House, 1983.)

### More books

*A Place for Ben*  
by Jeanne Titherington  
New York: Greenwillow, 1987  
U.S.A.

Ben feels crowded when his baby brother's crib is moved into his bedroom. Ben seeks solace and privacy in a secret place, only to find out that being alone is pretty lonely. He learns to appreciate his little brother's company.

*Big Sister and Little Sister*  
by Charlotte Zolotow, illus. by Martha  
Alexander  
New York: HarperCollins, 1966  
U.S.A.

Big sister always takes care of little sister, making sure she's safe. But one day little sister tires of hearing big sister tell her what to do, and she runs away to be all alone. Big sister soon comes looking for her and becomes distraught about not finding her. Little sister appears and takes care of big sister for once. From then on, they take care of each other.

*Gifts*  
by Jo Ellen Bogart, illus. by Barbara Reid  
New York: Scholastic, 1994  
U.S.A.

A girl asks her globetrotting grandma to bring back unusual—but not material—things from her exotic travels. This story truly portrays the joy to be found in such wonderful things as songs, music, sunrises, rainbows, and other simple pleasures.

*Gracias the Thanksgiving Turkey*  
by Joy Cowley, illus. by Joe Cepeda  
New York: Scholastic, 1996  
U.S.A.

A boy befriends and cares for the live turkey his family is supposed to eat for Thanksgiving dinner and they no longer have the heart to slaughter it.

*I Love You the Purplest*  
by Barbara Joosse, illus. by Mary Whyte  
San Francisco, CA: Chronicle, 1996  
U.S.A.

A mother finds clever ways to assure her two sons that she loves them both equally, but differently. She loves Max the "reddest" and Julian the "bluest"—together she loves her boys the "purplest."

*continued*

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## Additional Resources for Love (cont.)

### *It Takes a Village*

by Jane Cowen-Fletcher  
New York: Scholastic, 1994  
U.S.A.

Cowen-Fletcher crafts a market-day adventure around the old African proverb, "It takes a village to raise a child." Yemi feels she's old enough to watch her younger brother Kokou all by herself. But she quickly learns to appreciate the helping hands of the other villagers when everyone takes a turn giving Kokou something he needs. Children will appreciate the generous all-for-one spirit of the story.

### *Something from Nothing*

by Phoebe Gilman  
New York: Scholastic, 1992  
U.S.A.

A favorite Jewish folktale retold. When Joseph was born, his grandfather made him a beautiful blanket. But as Joseph grows and the blanket becomes frazzled, Grandpa finds new ways to transform it into a coat, vest, tie--and finally, a wonderful story.

### *The Mitten Tree*

by Candace Christiansen, illus. by Elaine Greenstein  
Golden, CO: Fulcrum Kids, 1997  
U.S.A.

Old Sarah plays generous, secret elf to the neighborhood children when she knits mittens for them and leaves them hanging on a tree close to the school bus stop. People repay her favor and keep the love going by anonymously leaving a basket of yarn at Sarah's doorstep.

### *The Morning Chair*

by Barbara M. Joosse, illus. by Marcia Sewall  
New York: Clarion, 1995  
Holland/U.S.A.

Everything is strange when Bram arrives in America from his native Holland. He misses the familiar foods and sounds of home. But the loving ritual of sitting on Mama's lap and talking with her in the "morning chair" helps ease his transition.

### *The Relatives Came*

by Cynthia Rylant, illus. by Stephen Gammell  
New York: Aladdin, 1985  
U.S.A.

A rural girl reflects on the raucous summer vacation visit of her many relatives—and all the eating, hugging, playing, and laughing that goes on. Gammell's wispy, rowdy colored-pencil drawings helped earn this book a Caldecott Honor.

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## Group Experience Stories

**F**or each Heartwood attribute, write a dictated class story on newsprint.

Children may illustrate the border. (Use a marker that is the color of the attribute.)

Laminate the completed story chart, if possible. Hang laminated Heartwood attribute stories with metal rings from plastic coat hangers. Use a coat rack or clothesline to store charts for easy retrieval. Let students “shop” for favorites as a culminating activity.

### Prop Boxes

Props related to each story provide for spontaneous creative play. You may wish to place them in a dramatic play center.

### Story Follow-Up Activities

1. Provide a tape recorder for children to retell the story and play it back for themselves. (An egg timer will help monitor this activity.)
2. Use puppets to retell the story.

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## Creative Drama Activities

by Ellen R. Rodwick

**C**reative drama and role-playing are some of the suggested activities in the Heartwood Kindergarten/Grade 1 program. Dramatization of a situation or story presents students with the opportunity to be actively involved in the exploration of the attributes. The teacher often sets the scene, guides the actions, and assigns the roles. Through the recreation of story situations, the students may develop a better understanding of the character's feelings. Just as children participate in dramatic play when they pretend in a housekeeping corner or at block play, the drama is spontaneous. However, the teacher initiates the action and sets the guidelines for the students.

Creative drama allows students to succeed through active participation. Often, children can explore alternative solutions to problems in the safety of a dramatic activity. In whole group drama, all children are involved simultaneously. As the lesson plans explain in detail, the children will listen to the teacher's "side-coaching" or verbal interaction, or be asked to verbally interact in pairs or small groups.

Occasionally, volunteers role-play in front of the class. Never force a child to take a role as this could be quite threatening. Select those who are responsive and verbal for the first demonstrations, in order to set the tone.

Establish a specific "cue" which indicates when action/talking should begin or end. You can utilize a piano chord, drum beat,

lights off signal or just the verbal cues "Begin" and "Freeze." Practice these cues with the class until you have an INSTANT and total response.

Stress believability in actions. Positive verbal comments reinforce what you want to see. For example, "Johnny really looks as if he is holding a book in his hands, I can almost see the pages being turned one by one" or "I believe that Sally feels sad right now. I can tell by the way she walks and the look on her face." This type of reinforcement can often tone down over-exuberant students who "act out" for attention or have little self-control.

Begin any session by establishing boundaries for movement (Where is the playing area? How far does it extend?). Ask children to find their own "self space," a small playing space surrounding each person which allows for movement without bumping into other people or furniture.

Review your rules. All must remain in their self space. All children should focus on their own activity without disturbing others. Talking occurs only when the teacher directs students to interact. Work begins when the teacher has everyone's attention and all are quiet.

If you need to move tables/chairs to make space for movement, make it a part of the lesson. It is surprising how quietly and carefully furniture is moved when it



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## Creative Drama Activities (cont.)

“becomes” precious jewels, or fragile items! You can begin with simple activities involving children in their seats, or on the floor, until you’re comfortable with more movement. For example:

- Children can close their eyes and imagine a movie plot to accompany various sounds created by rhythm instruments.
- Standing in one spot, children can become:
  - Leaves slowly falling from a tree
  - A seed growing into a plant
  - A snowman melting slowly into a puddle
  - A marionette manipulated by strings.

When you’re comfortable with beginning movement activities, ask children to imagine moving through various environments:

- Searching through tall grass
- Stepping gingerly in gooey mud
- Proceeding cautiously on hot cement
- Slipping on icy sidewalks.

Use a drumbeat to regulate speed of motion.

When you are ready, move on to simple pantomime. As you side-coach students through an entire exercise, modulate your voice to control the action. Pause to

allow children to respond, and reinforce the behaviors/concentration that you hope to observe. You will be the storyteller as children respond. Try to make your directions specific. For example, rather than stating, “Walk around the room and be happy,” structure your instructions so that each detail is emphasized.

“Find a self space. When I say ‘Begin,’ I want you to imagine that you and your friend at school had fun playing today. You are walking home alone, from your bus stop. I want to see what you’re carrying and how heavy it is. Is it a book-bag? A folder? A lunch box? It’s a fall day, and there are piles of leaves that you will crunch underfoot as you walk. Show me with your face, your arms, your shoulders. I want to see how happy you feel. When everyone is ready, you’ll move in your own self space. Imagine that there is no one else around you. Ready — Begin.”

Afterward, have students “evaluate” the experience as a closure to each activity. They will discuss their personal experience, not the effectiveness of others’ dramatizations. You could ask “How did it feel when you imagined that...?”

If you find students have difficulty beginning, you may need to show how to “pretend” or pantomime. You can take on a role to help direct the action, but be sure

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## Creative Drama Activities (cont.)

to withdraw when students become comfortable. They should be encouraged to use their own imaginations, rather than mimic someone else.

Above all, enjoy the experience of observing the children's creativity. Everyone can participate, and each child's experience will be unique. As you do more dramatic activities, you will need to spend less time on setting the stage and you will find the children able to spend more time "in character." Depth and concentration will increase as time goes on. You may wish to explore various situations which you have observed in the classroom, in order to improve social behavior! Children will enjoy becoming story characters, and will eventually wish to apply skills to enactment of real situations involving the attributes. Explore the possibilities together!

### Teacher Statements for Creative Drama:

- "Here is our play space." (Show boundaries for movement.)
- Everyone should find their own self space away from other people and furniture.
- When you are quiet, we can begin. (Wait until all are concentrating and quiet.)
- Today, let's imagine that... (Give specific instruction.)
- When I say "Begin" (or hit the drum, play the piano; whatever cue has been selected), start working.
- Stop whenever I say "Freeze" (hit the drum, etc.).
- Make me believe you! Show me with your body, without using any voices. Pretend you are all alone. Ready, begin.



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## Extended Activities across the Attributes

**Y**ou can involve your entire school or child care center by utilizing 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) to 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 that represents favorite parts of each story. Label the mural with the story title, and student’s dictated 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 that can be displayed in the hallway or front entrance. Have students 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 under headings such as “Super Sharing” or “Cooperating Classmates.” Or create a weekly “honor roll” simply 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.)

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## 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.
4. Look at your listeners frequently while you are reading.
5. Practice clear enunciation, pleasant tone, and pacing that captures the rhythm and conveys the mood.
6. Practice pausing and timing.
7. Practice expression and feeling.
8. Use your imagination to create a picture and feeling.

From Dolman, J. (1956). *The art of reading aloud*. New York: Harper.

### Additional Books on Reading Aloud

Kimmel, Margaret Mary and Elizabeth Segel. (1988) *For reading out loud! A guide to sharing books with children*. New York: Delacorte Press.

Larrick, N. (1982). *A parent's guide to children's reading*. Philadelphia: Westminister.

Trelease, J. (1985). *The read-aloud handbook*. New York: Viking-Penguin.

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## Tips for Storytellers

1. 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.
2. Identify your strengths. Listen to yourself tell a story. Know what you can do with your voice.
3. Think about the setting of the story — a storyteller must bring a place to life.
4. 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).
6. Respect your audience — don't speak down to them or over their heads.
7. 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.
9. Know the story. Memorizing is not as important as a feel for the key elements.
10. Enunciate words correctly.
11. 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 character?
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, and other senses help make the picture, e.g., "He banged down the hall sucking a tart, juicy lemon."

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

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.*

**E**ssentially 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 a 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 enor-

mously 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 day-care 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, 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



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## Casting a Spell (cont.)

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 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 the children's attention. Sometimes this means simply omitting a few nonessential phrases in order to reach the end of a chapter before a restless six-year-old's attention span expires. Or one may find that an author has indulged in digressions, making a book that otherwise has great appeal for children too long. 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 read-

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## Casting a Spell (cont.)

ing 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. 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.



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## Casting a Spell (cont.)

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 pictures 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 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

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## Casting a Spell (cont.)

— 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 the bullies in *Roller Skates* 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 beginnings 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 breath 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 grey-green, 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

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## Casting a Spell (cont.)

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. Elizabeth 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 Elizabeth Segel, New York: Delacorte Press, 1988.*



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# Conflict Resolution for Kindergarten/Grade One

Dr. Martha Harty

## **To Teachers:**

Your school, daycare center, or preschool is a micro-community. Children are its citizens and you are their leader and admired role model. Your attitude can create a climate of cheerfulness, joy and stability, and your approach to conflict can empower the children to solve their problems constructively. Below are some basic concepts and guidelines for creating a safe, cooperative environment and for handling conflicts as teachable moments.

Conflicts are a normal and natural part of life. Minor skirmishes provide young children with valuable opportunities to practice and gain skills in expressing their feelings and negotiating to achieve their goals. Some adults with good intentions or low noise tolerance try to prevent all conflict—but end up depriving children of chances to learn key skills.

### **Your first strategy: don't intervene unless it's really necessary.**

Some adults step in and try to dispense justice without knowing full details of a situation. They may blame a particular child and call the child naughty or bad, which causes the whole group to judge that child as the teacher did. Instead, focus on the causes of the conflict and the feelings it generates in the children. Ask them to talk about it, using the process below. You may find ways to improve your organizational system and

reduce problems. You will often find opportunities to teach children important lessons about feelings and ways to solve conflicts.

### **If you have to intervene, help children use a process of talking and listening respectfully to others' viewpoints to solve conflicts.**

1. Calm down.
2. Take turns listening and telling your stories and feelings.
3. Think of ideas for solving the problems that children think are fair.

Calming down may require "time out," used not as a punishment, but a chance to quiet strong feelings. You may need to stay with a child, or provide another calming influence, and let them return to the group when they feel ready. In step 2, taking turns means discouraging interruptions, perhaps using the concept of a Peace Table or other object that has to be touched or held by whoever is speaking. The children should explain what they want and why. If you can, summarize each child's main points. Finally, get everyone involved in creating a fair solution, even if it isn't one adults would have chosen. Doing it their way empowers children. Outcomes the children see as fair lead to peaceful classrooms.

Young children are open to new ways of

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## Conflict Resolution for Kindergarten/Grade One (cont.)

settling differences, and they will quickly learn, use, and enjoy this process. The best responses will come when they see you follow and respect the same approach and ground rules.

### **Teach children conflict resolution by modeling the process and by discussing basic concepts of feelings and conflict outcomes.**

Children experience lots of feelings. How many different ones can they think of? (mad, sad, glad, etc.) They may draw a picture of a feeling or tell a story of a time they felt it. Show them a picture of a face that expresses a feeling and ask them to act it out.

Focus more clearly on anger and fear. Talk about what makes people get angry at others.

What are some different ways people act when they're angry or afraid? Talk about how it is normal and natural to feel anger, even towards people you like and love. Anger in children is usually short-lived. Have children talk about someone they were mad at but they now like.

Conflicts can have different outcomes. Help children imagine several outcomes for a simple conflict (example — two children want to play with one toy. One may get it and the other loses it. They may fight and neither get it. Someone may get hurt. They may agree to share it or

take turns or find another good toy so both are satisfied.) Many Heartwood stories provide good opportunities for discussing strong feelings or imagining different outcomes. *Mike Mulligan and His Steam Shovel*, *Amazing Grace*, *Ira Sleeps Over*, and *Too Many Tamales* are examples. You will find many opportunities to use the Heartwood attributes all through the day, to draw the story plots into the children's lives and to make the words more meaningful. Children love to solve the puzzle of conflicts once they catch onto the empowering process. The more the Heartwood words are used, the more the children will "own" them.

*Dr. Martha Harty teaches and designs training materials in conflict management and diversity at Carnegie Mellon University's Center for Advancement of Applied Ethics. She is a community mediator for the Pittsburgh Mediation Center and programs director for Heartwood Institute.*

### **Resources**

Simon, Norma. *I Was So Mad*. 1974: Whitman.

Kreidler, William J. *Teaching Conflict Resolution through Childrens Literature*. 1994: Scholastic, NY. Employs several Heartwood stories.



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## The Class Meeting

**E**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 should be held at regularly scheduled times. The length will vary depending on the meeting's purpose and the students' age level. Usually between ten and 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 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 or ideas to be tried for a week (or until the next class meeting). The 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 an adult or older student 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 may post each list on newsprint. Groups then tackle the next step of listing needs or problems within the five to seven minute time limit.

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 class evaluates the effectiveness of the suggestions and votes to continue with those choices or to choose two others. The evaluation

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## The Class Meeting (cont.)

may be made by discussion and voting; by discussion and ranking; or by consensus. The meeting then proceeds with other positive items, concerns, needs, and 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.

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## Illustrated Stories That Model Psychological Skills

Joseph M. Strayhorn, Jr., M.D

**T**he stories reprinted here were originally created and published by Joseph M. Strayhorn, Jr., M.D. in *Illustrated Stories That Model Psychological Skills* (Psychological Skills Press, Wexford, PA: 2003). Dr. Strayhorn developed these stories to give children positive models of psychological health skills, kindness, productivity, fortitude, honesty, and other attributes. Many address the Heartwood attributes, and we greatly appreciate Dr. Strayhorn's willingness to share them with Heartwood teachers.

Dr. Strayhorn is a child and adolescent psychiatrist. He is an Adjunct Associate Professor of Psychiatry at Drexel University College of Medicine. He has conducted research on the effects of using stories to model psychological skills for young children. He is also the author of *Programmed Readings for Psychological Skills* and *The Competence Approach to Parenting*, which are also published by Psychological Skills Press.

Stories reprinted here:

*Eddie Helps Maureen*

*Gina Helps Nancy*

*Helen and Her Brother*

*Jeff and the Broken Cup*

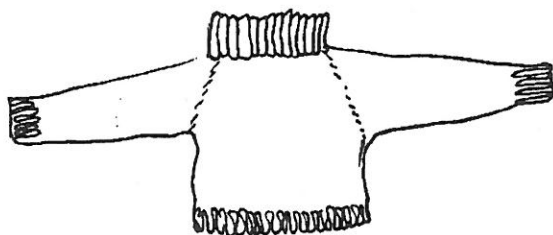
*Maggie and Mrs. Robinson*

*Peter and His Grandmother*

*Ralph Helps the People Keep Warm*

*Jimmy and Rolf-Ola Uglyzit*

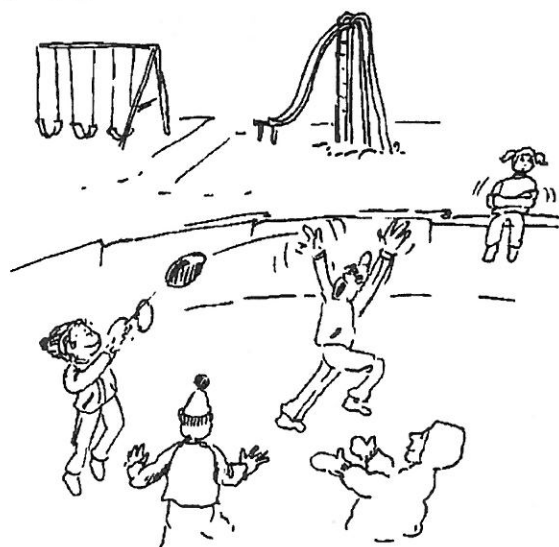
# Eddie Helps Maureen



One time there was a boy named  
Eddie.



Eddie and his friends were on the  
playground.



It was a cold day. Eddie's friend  
Maureen was cold.





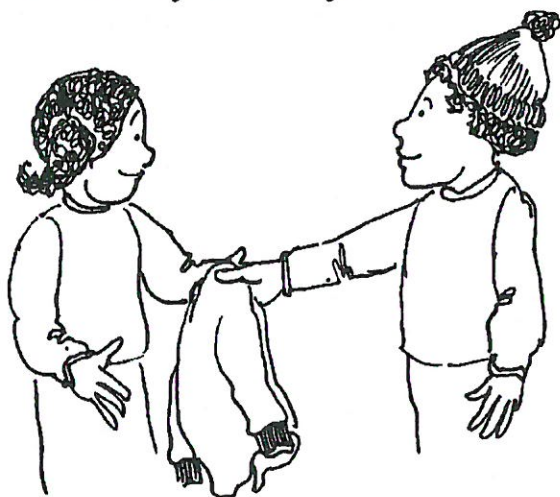
Eddie was very warm. He had on a big sweater and a heavy coat.



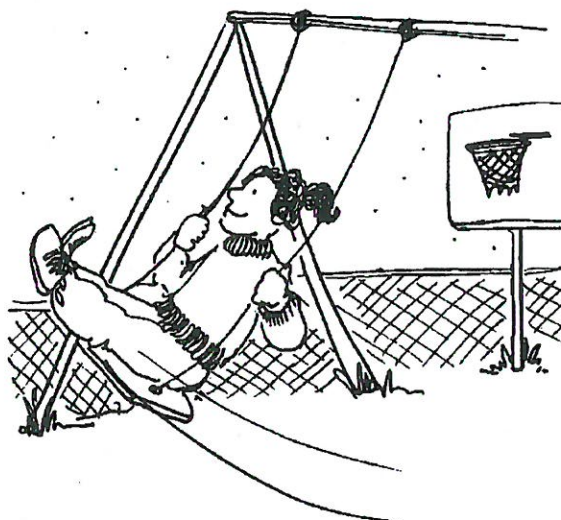
Eddie said, "Maureen, would you like to wear my coat?"



Maureen said, "Thanks, Eddie. That's really nice of you."



Now Maureen wasn't cold anymore.





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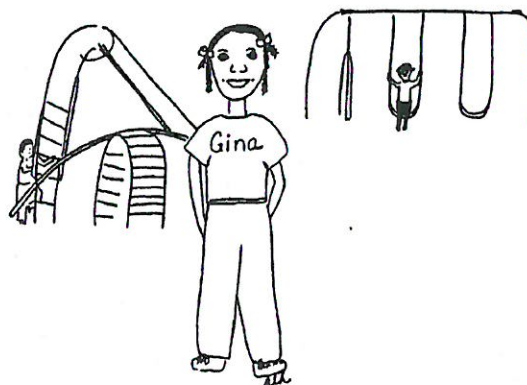
Eddie felt good that he had been able to make Maureen happier.



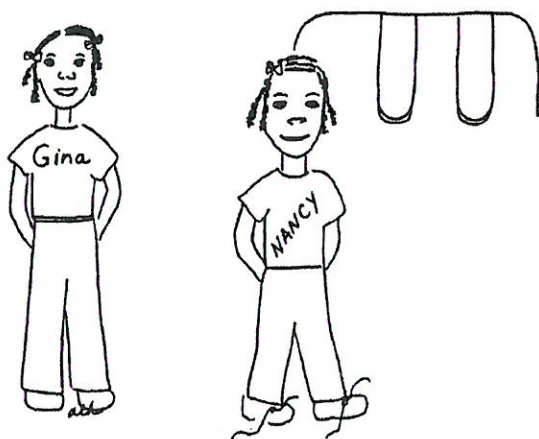
### Gina Helps Nancy



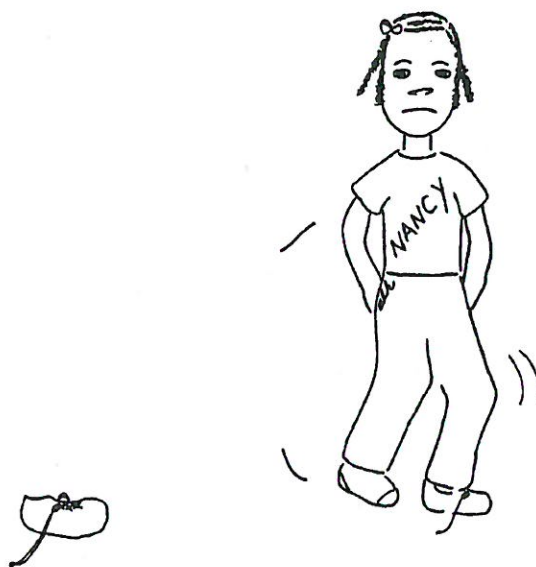
Once there was a girl named Gina.



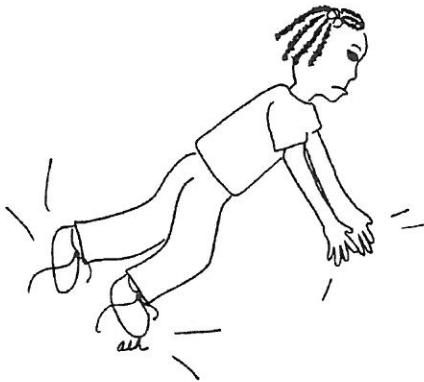
Gina saw a girl named Nancy.  
Nancy didn't know how to tie her shoes yet.



Nancy's shoes kept coming off.



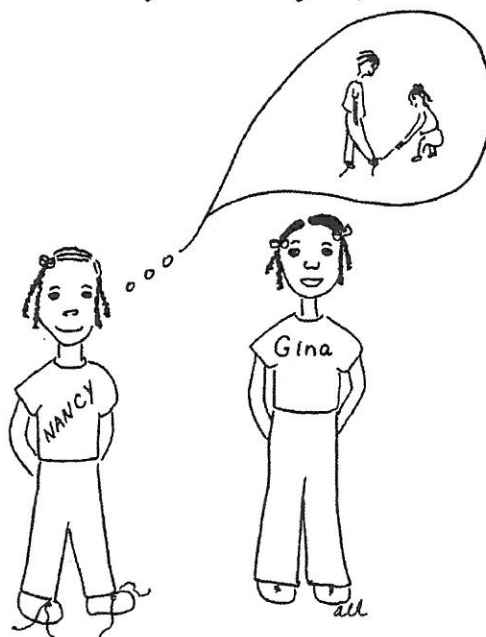
Nancy also sometimes tripped over her shoelaces.



Gina said, "Would you like me to tie your shoes, Nancy?"



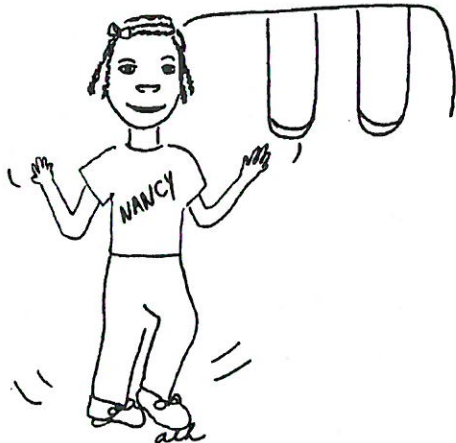
Nancy said, "Yes, please, that would be very nice of you, Gina!"



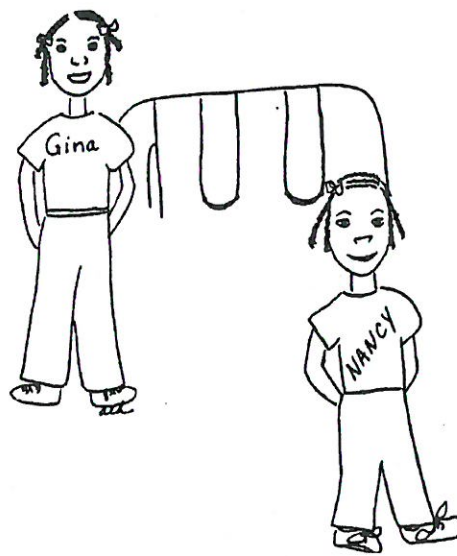
Gina tied Nancy's shoes. She showed Nancy how to do it, so that someday Nancy could tie her own shoes.



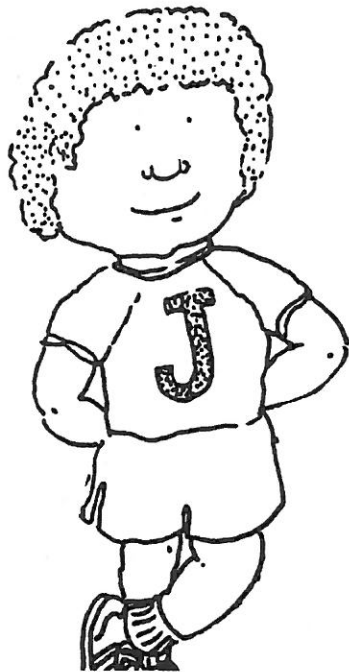
Now Nancy's shoes didn't come off and she didn't trip.



Gina felt good because she had made Nancy happy.



## Helen and Her Brother



Once there was a girl named Helen.



She had a little brother named Jerry.



One night their parents were going to be out late. They got a babysitter to stay with Helen and Jerry.

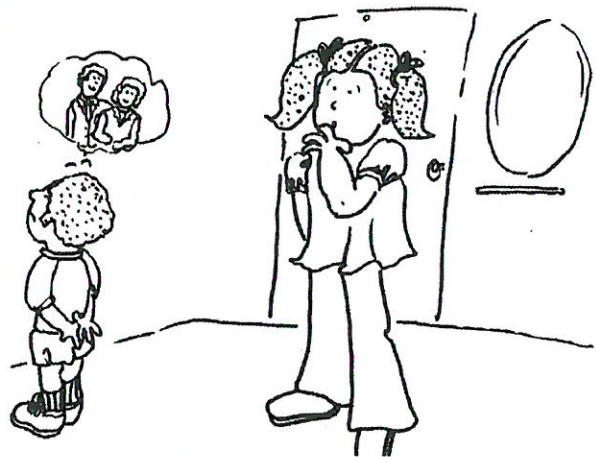




But their regular babysitter couldn't come. The woman who came was stern looking and didn't smile.



Helen didn't particularly care, but she could see that Jerry looked nervous and sad. He missed his parents. So, Helen said to herself, "I'll see if I can take care of Jerry so he'll feel better."



When it was close to Jerry's bedtime, Helen said, "Jerry, why don't you get your pajamas on and get in bed, and I'll read you a story."



Jerry did get ready for bed. Helen picked out a good story to read to him that wasn't very scary.



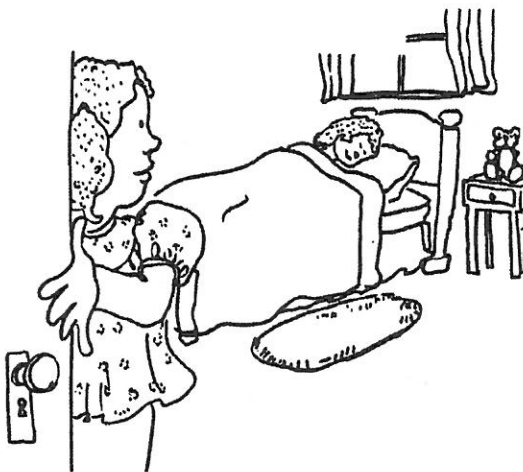
Then she turned the lights out and stayed in his room with him singing him songs.



After a while, she noticed that he looked very peaceful and relaxed.



Helen said good night and left his room. She said to herself, "I think I made him feel very safe and protected." She felt good that she had been able to be kind to him.



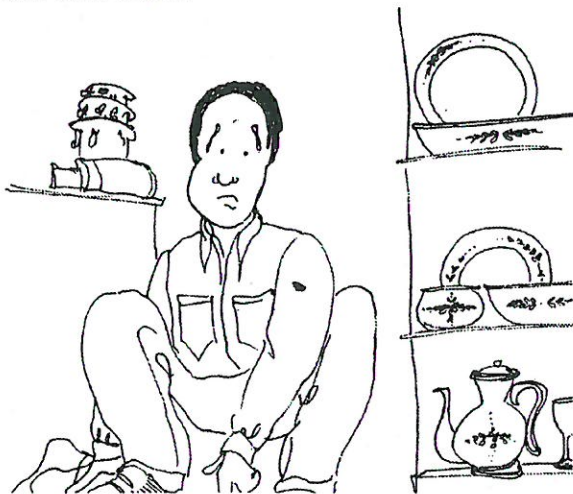
## Jeff and the Broken Cup



As Jeff was walking through a department store carrying his jacket, he heard a crash.



He saw that his jacket had brushed against a bunch of cups that were hung up on a rack. He had knocked a cup off. It had broken into many pieces on the floor around him.



Jeff said to himself, "What do I do now? Let me think what my options are."





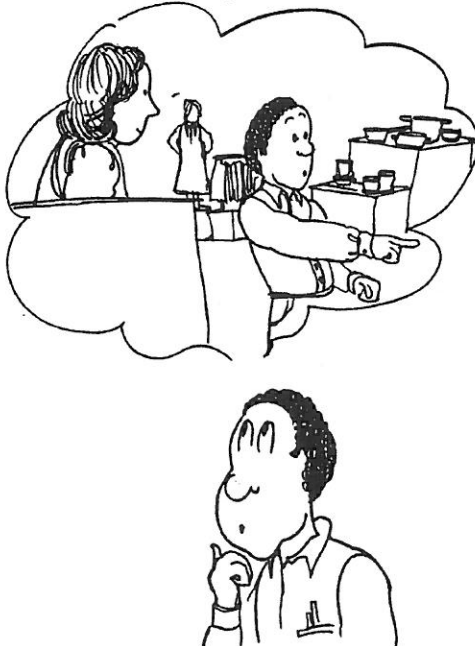
"I could just walk along as if nothing happened.



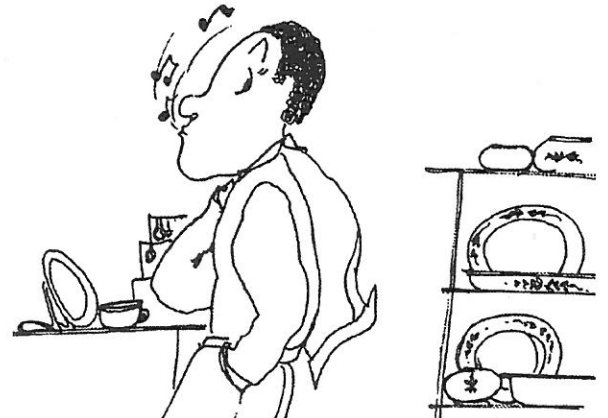
"I could pick up the pieces of the cup.



'Or I could go and tell the clerk that I broke a cup.



"Let's see. I wouldn't feel right about just walking away. If I pick up some of the pieces, that wouldn't really help anything. Someone will need to sweep up all the little pieces so no one walks on top of them.



"It will be easier for people to see in the meantime if I leave the big pieces here too. If I tell the clerk, then he can get somebody to clean it up. He will probably ask me to pay for the cup, but I suppose that's only fair."



So Jeff told the clerk. The clerk said, "That's not the first cup that's been knocked off that rack. I think we should put the cups where they aren't so easy to knock over. Don't worry about it. They're cheap cups. You don't have to pay for it. I'll get somebody to clean it up."

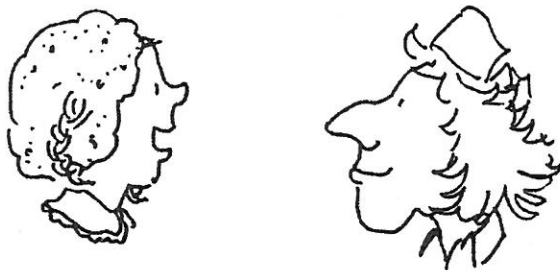


Jeff was glad that the clerk was so nice. Jeff thought, "I made a good decision."





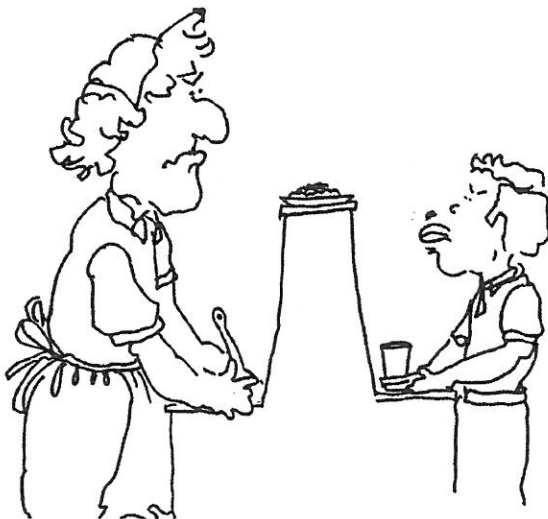
### Maggie and Mrs. Robinson



Some children had lunch every day at their school cafeteria.



One of the ladies that gave them their food looked very crabby and unhappy. Some of the children stuck their tongues out at her as they went through the line.



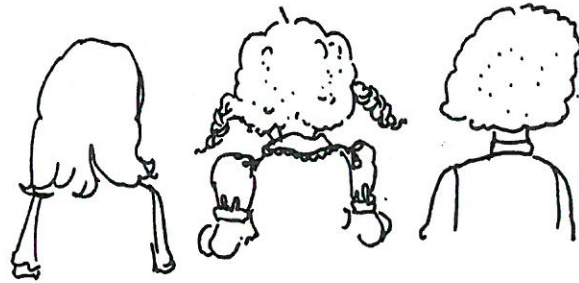
But Maggie noticed that the woman looked sad. Maggie thought, "I'll try to cheer her up."



So, one day as she went through the line, she looked at the lady, and the lady looked at her.



Maggie smiled and said, "Hi. I hope you're having a good day."



The woman looked up, surprised, and said, "Why, thank you!"



The next day, Maggie said to the woman, "Hello again, today. What's your name?"



And the lady said, "My name's Mrs. Robinson. What's yours? And Maggie said, "My name's Maggie."



And then every day after that, Maggie would speak to Mrs. Robinson. One day she said, "How are you doing today, Mrs. Robinson?" One day she said, "That's a pretty scarf, Mrs. Robinson."



Pretty soon some of the other children who saw Maggie started doing this too. Mrs. Robinson started smiling and being nice to the children. She started looking happy.



From then on, when Maggie went through the line, she felt good, because she knew that she had helped Mrs. Robinson to enjoy her job.





## Peter and His Grandmother



Peter's grandmother lived with him and his family. Ever since Peter was a baby, his grandmother had done nice things for him.



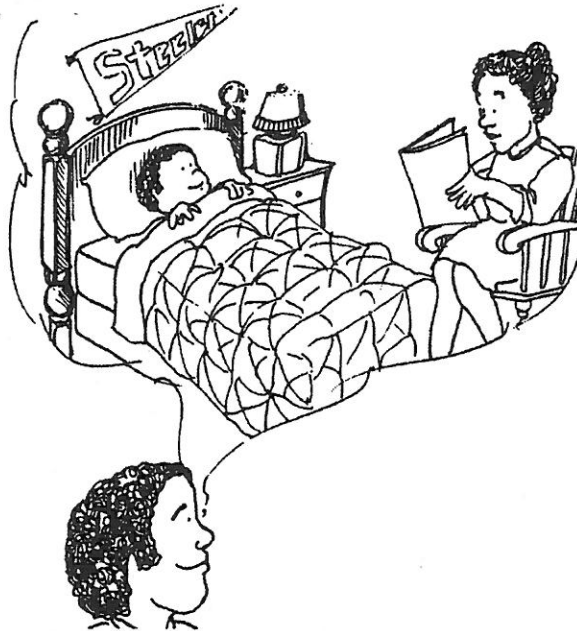
She had taken him outside in his stroller. When he had learned to walk, she had taken him to the park. She had watched him while he walked around.



When he had looked at the squirrels, bushes, water fountains, and people, she had followed him around to make sure he was safe.



At night, his grandmother had read him stories and had sung songs to him.



Before he learned to tie his shoes, he had gone to her; she would tie them for him. She was the one who finally taught him to tie his shoes for himself.



As the years went by, Peter's grandmother got a disease that no doctor could cure. She gradually got worse and worse at remembering things. Because of this disease, she sometimes said or did strange things.



One night, she was trying to wash dishes. She picked up a box of oatmeal and started to pour it into the sink. Peter noticed this and said, "Wait a minute, grandmother."

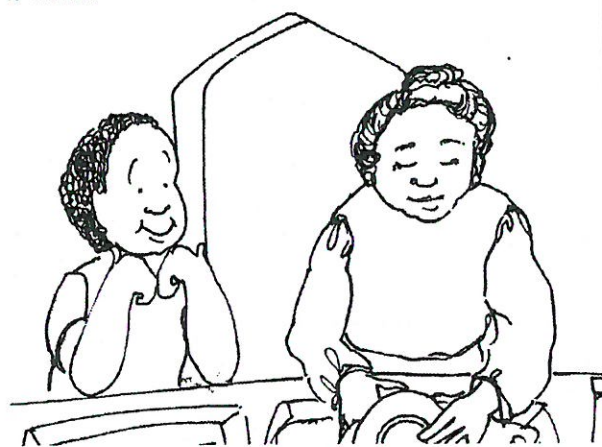




He very gently took the oatmeal box from her hand and put the box of soap in its place.



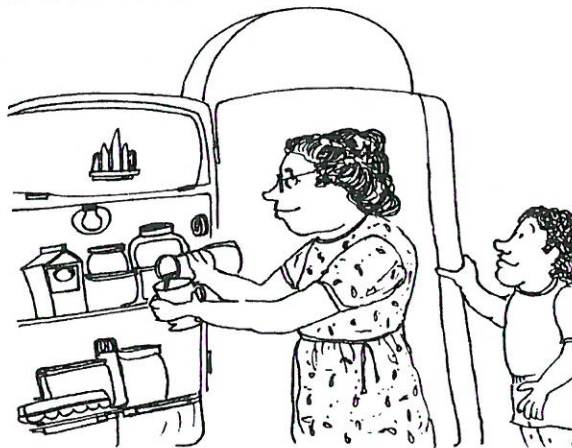
He stood beside her and let her wash the dishes, because he knew it made her feel good to be doing something useful. When she needed any help, he gave it. Peter's grandmother saw this and smiled at Peter.



Another time, Peter's grandmother was looking around in the hall closet, saying something to herself about orange juice. Peter said to her, "Do you want some orange juice?"



She said, "Yes," and he led her to the refrigerator and opened it for her. He watched to make sure that she found the orange juice, and gave her a cup for her to pour herself some.



Another time, she was talking about someone who had been dead for a long time. She seemed worried that this person wouldn't have enough money to take care of himself.



No matter what anybody said, she worried. Peter said to himself, "I'll bet I can get the worrying out of her mind by singing some songs for her." So he did, and it worked.



One time, Peter's mother said, "Peter, you do such a good job of being patient and loving with your Grandmother. Do you remember how she was before she got sick?"



Peter said, "Yes, I remember. She was patient with me and would follow me around to make sure I didn't get into trouble. She would sing to me and help me. Now that she needs the same thing, I feel good that I can help her."



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Later on, Peter's mother told Peter's father what Peter had said. His father smiled and said, "Our son is a pretty amazing boy."



### Ralph Helps the People Keep Warm



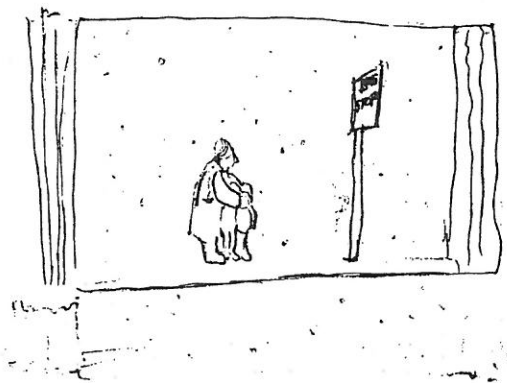
Ralph's house was right in front of a bus stop. One day, it was very cold outside. The wind was blowing hard.



Even if people had lots of winter clothes on, the wind blew against their faces and stung them. Most people tried to stay inside on that day.



Ralph was looking out his front window and he saw a woman and two children waiting outside for the bus. They looked very cold and were huddled together trying to keep warm.

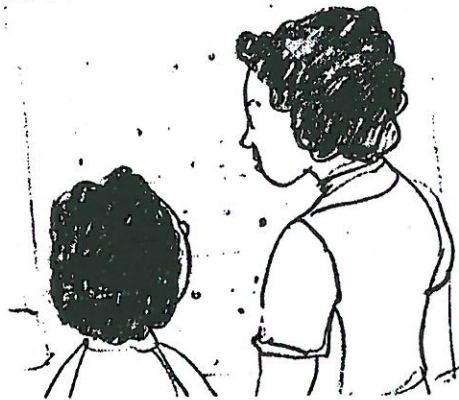




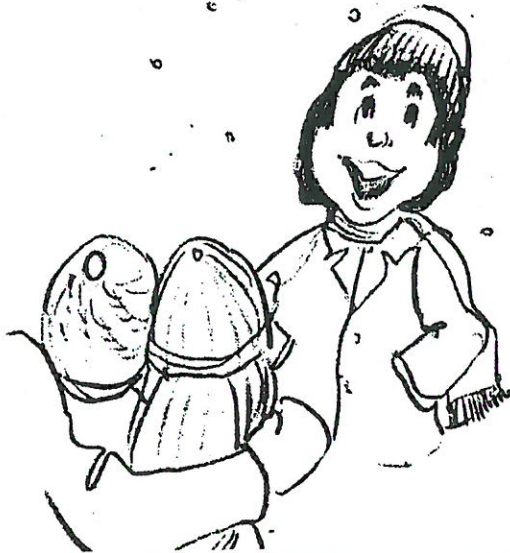
As Ralph thought about the cold outside, he felt sorry for them and felt a wish to take care of them. He ran to his mother and said, "Mother, there are a woman and two children outside waiting for the bus in the cold. May I invite them inside to wait in here until the bus comes?"



His mother said, "Hmm. That sounds like a nice idea. Let me take a look." His mother looked from the front door and said, "I know who those people are. Yes, why don't you invite them in? We can watch for the bus from the front window."



So Ralph put on his coat and went outside. He said to them, "Hi! It's cold today, isn't it? You're waiting for the bus, aren't you?"



Ralph said, "How would you like to come inside our house to wait? You can watch from the front window."





The woman looked at her children and saw how cold they were and she said, "I appreciate this, very much."



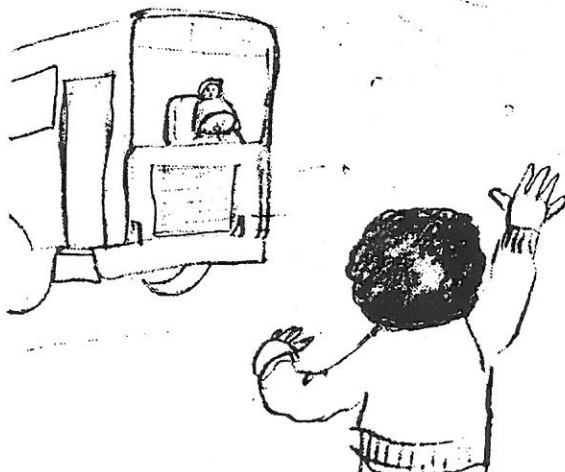
As they walked inside, Ralph's mother said to them, "Welcome. Please come in and get out of those bitter cold winds."



While they were waiting, Ralph stood and talked with them. His mother brought them all some hot chocolate. She said, "I put these in the type of cups that you can throw away, so that you can take them with you if the bus comes."

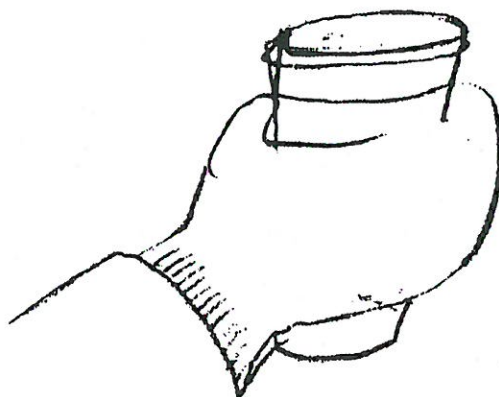


After a while, Ralph saw the bus coming. So he ran out to make sure the driver would stop. The woman and the children said, "Thank you, Ralph," as they got on the bus.



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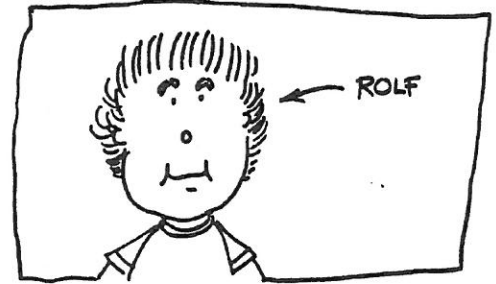
The woman carried an extra cup in her hand with a lid on the top. When Ralph got back inside, he asked his mother what the extra cup was for. She said, "That was for the bus driver. He can drink it during that long stop a few blocks up the street."



### Jimmy and Rolf-Ola Uglyzit



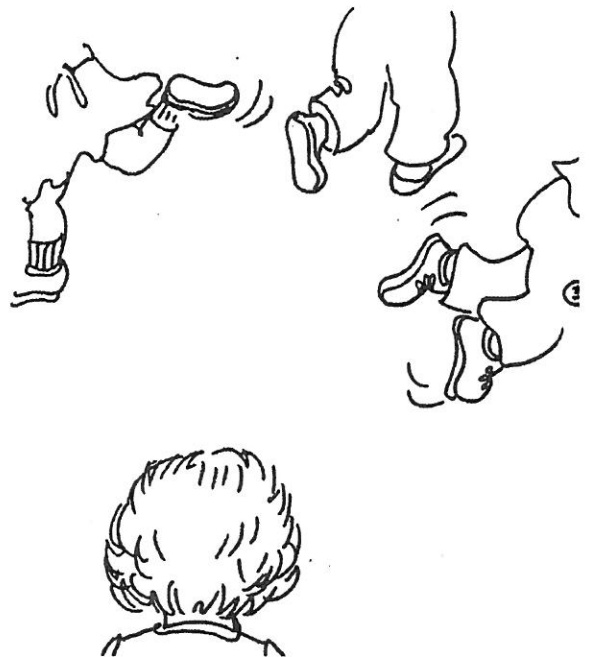
Once there was a boy whose name was Rolf-Ola Uglyzit.



When he went to school and told the people that his name was Rolf-Ola Uglyzit, all the children made fun of him and laughed at him and teased him.



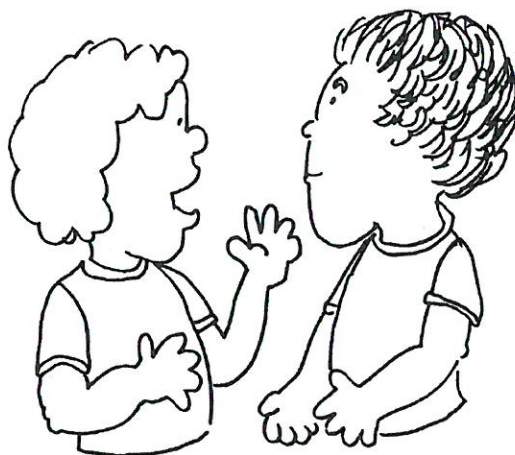
And then they ran off and left him all alone.



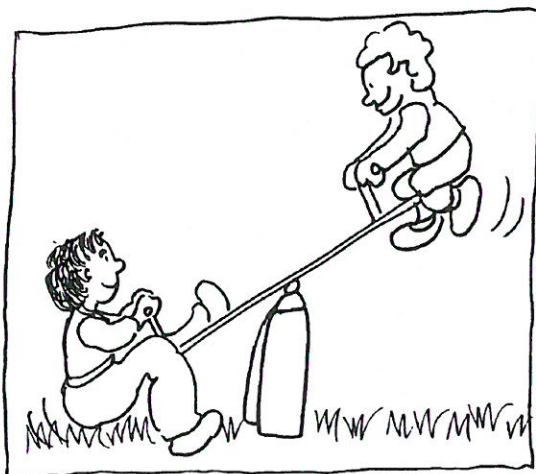
He felt sad.



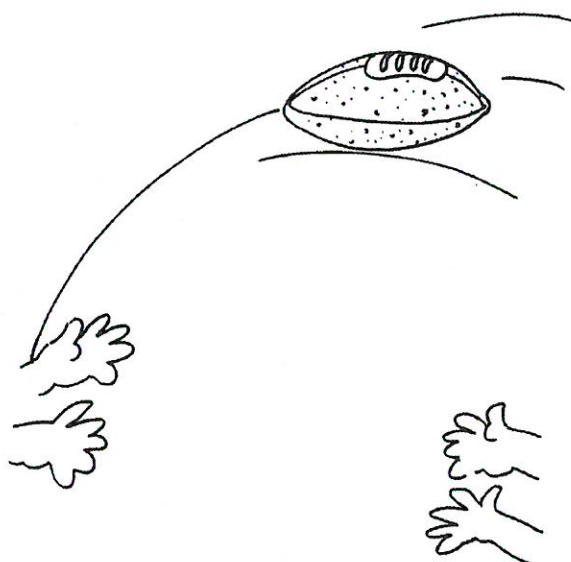
But then a boy named Jimmy came up to him and said, "Hi. My name is Jimmy. Do you want to play on the see-saw with me?"



And Rolf-Ola did, so they went and played on the see-saw.



Then Jimmy said, "Do you want to throw my football back and forth?" Rolf-Ola said, "Yes, that would be nice!"



While they were throwing it, a kid came up and started teasing Rolf-Ola. Jimmy said, "Leave him alone, he's my friend."



The other kid was quiet for a while. Then he asked if he could throw the football too.



After they had finished playing, Jimmy felt really good, because he knew that he had made his new friend happy.







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## 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.
4. Look at your listeners frequently.
5. 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.

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## Tips for Storytellers

1. 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.
2. Identify your strengths. Listen to yourself tell a story. Know what you can do with your voice.
3. Think about the setting of the story — a storyteller must bring a place to life.
4. 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).
6. Respect your audience — don't speak down to them or over their heads.
7. 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.
9. Know the story. Memorizing is not as important as a feel for the key elements.
10. Enunciate words correctly.
11. 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."

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## 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.*

**E**ssentially 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 day-care 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



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## 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-year-old'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

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## 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 Skates* 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 grey-green, 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. Elizabeth 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 Elizabeth Segel, New York: Delacorte Press, 1988.



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## The Class Meeting

**E**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 seven-minute 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

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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.



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# Heartwood Conflict Resolution Summary

by Martha Harty

**T**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.

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 1: 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](http://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.*



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## Interviewing Techniques

1. 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.



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## What's On-Line?

**A** wealth of resources for you, the teacher, are just a click away at [www.heartwoodethics.org](http://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:

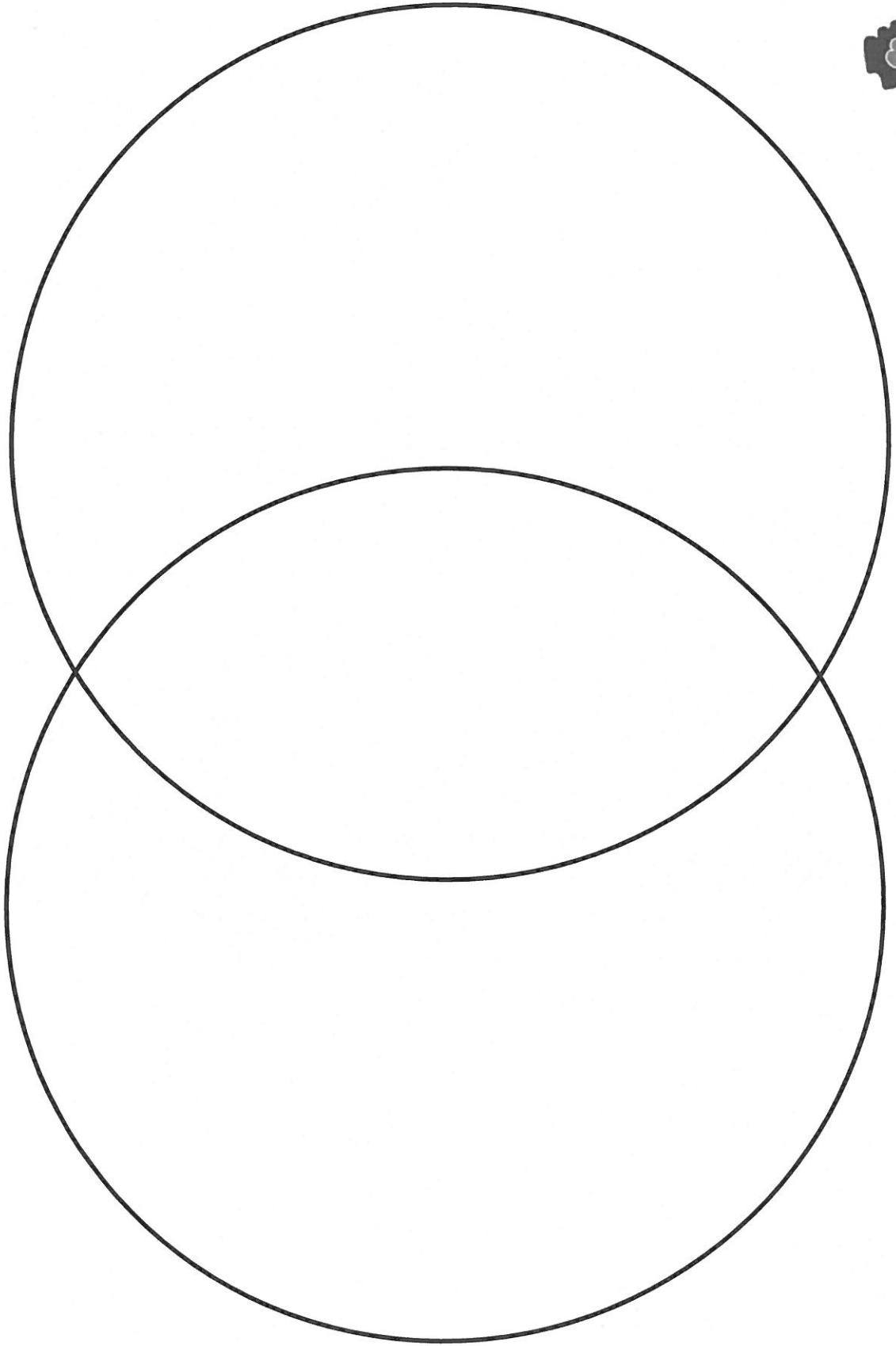
- Posters, bookmarks and buttons with the seven attributes
- CD and songbook of Heartwood music
- New kits and kit components to upgrade your Heartwood program.
- Maps

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](http://www.heartwoodethics.org) often to look for new activities, downloadables, articles and products.



Name: \_\_\_\_\_

\_\_\_\_\_



\_\_\_\_\_

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## Reproducibles

This section contains a My Heartwood Journal cover and activity pages related to the Heartwood attributes, including many for gifted and older children. All of the pages in this section may be reproduced, and teachers are encouraged to do so.

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## My Heartwood Journal

Children's responses to the Heartwood stories are often profound. Keeping a Heartwood Journal helps them process and remember the lessons. On the next page we have provided a sample cover that may be reproduced and decorated by the children.

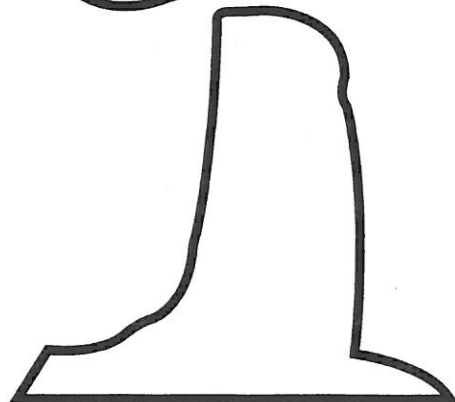
Kindergartners should be encouraged to draw their responses. If, in addition, the children dictate a sentence or two to an older child or adult, their acquisition of communication skills is enhanced.

Creating a book or portfolio during the year will provide a record of early thoughts about important character attributes and will serve as a meaningful reminder of the beautiful stories and gentle lessons learned in kindergarten.



# **My Heartwood Journal**

**Name:** \_\_\_\_\_



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## The Seven Heartwood Attributes

Courage

Loyalty

Justice

Respect

Hope

Honesty

Love



## Nature Hunt

Please adapt for your local environment.

### Things to see

\_\_\_ A feather



\_\_\_ A hole in a tree



\_\_\_ A yellow leaf



\_\_\_ A red & black bird



\_\_\_ An ant



\_\_\_ A squirrel



\_\_\_ A butterfly



\_\_\_ A pine cone (or spruce)



### Things to hear

\_\_\_ A bee



\_\_\_ Trees in the wind



\_\_\_ A bird



\_\_\_ Dry leaves under feet



\_\_\_ A farm animal

### Things to Smell

\_\_\_ The mud



\_\_\_ Pine or spruce needles



\_\_\_ A yellow flower



\_\_\_ A hole

\_\_\_ Green grass



\_\_\_ Old leaves



### Things to Feel

\_\_\_ Wet mud

\_\_\_ Prickly plant



\_\_\_ The wind on a hill



\_\_\_ Rotten wood



\_\_\_ A worm



\_\_\_ Tree bark

\_\_\_ Leaves



### Things Happening

\_\_\_ An ant moving something



\_\_\_ A spider web with a bug in it



\_\_\_ A leaf falling

\_\_\_ An animal eating

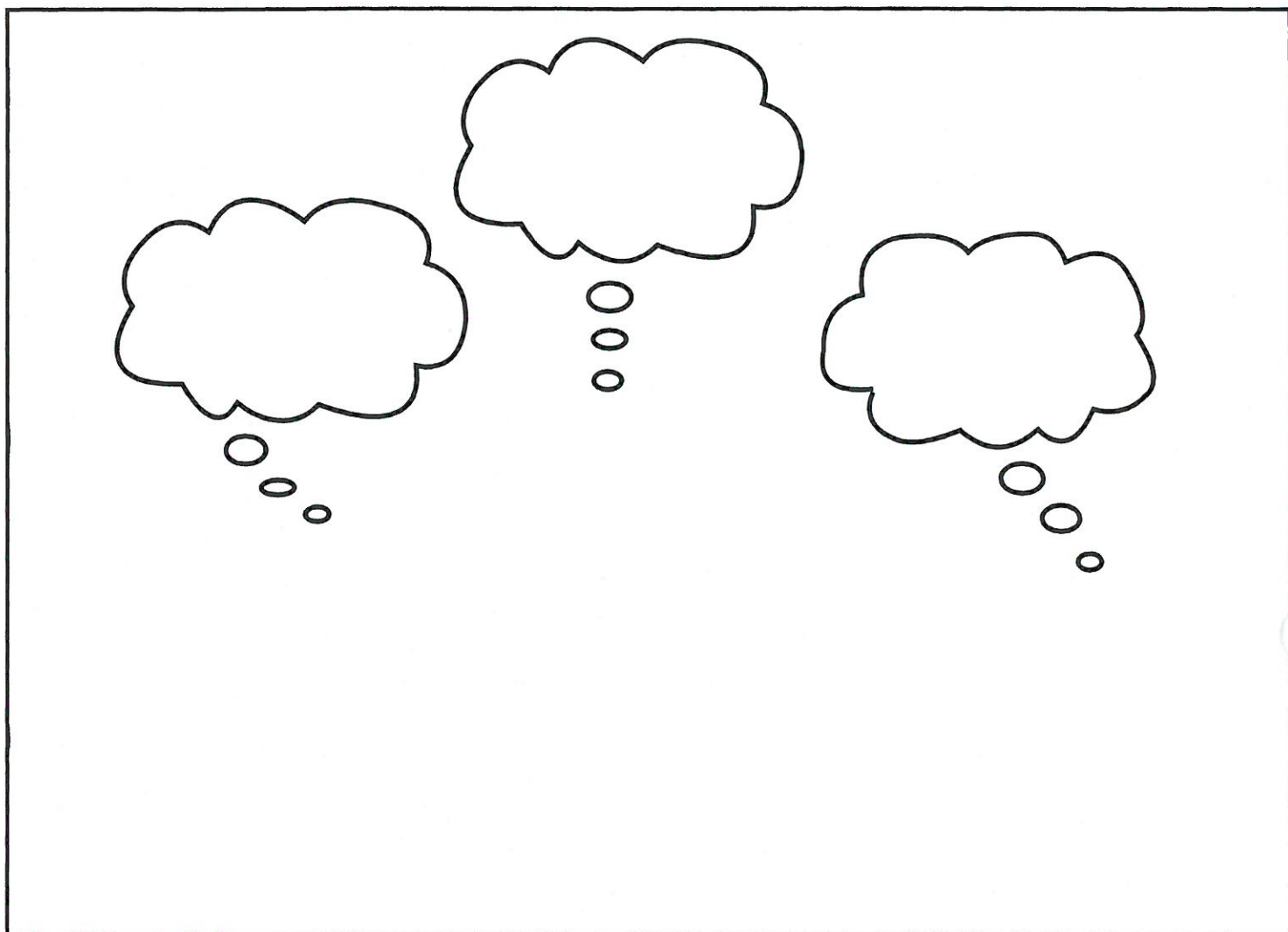


\_\_\_ A turtle swimming



\_\_\_ A frog jumping





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

# Love Tree (People Who Love Me)

The form is shaped like a tree with a trunk and branches. The canopy of the tree contains several rows of fields for names and relationships. The trunk is divided into three sections: SISTERS, YOU, and BROTHERS, each with two fields for names.

Name		Name	
Relationship		Relationship	
Name	Name	Name	Name
Relationship	Relationship	Relationship	Relationship
Name		Name	
Relationship		Relationship	
SISTERS		YOU	BROTHERS
Name		Name	Name
Name		Name	Name

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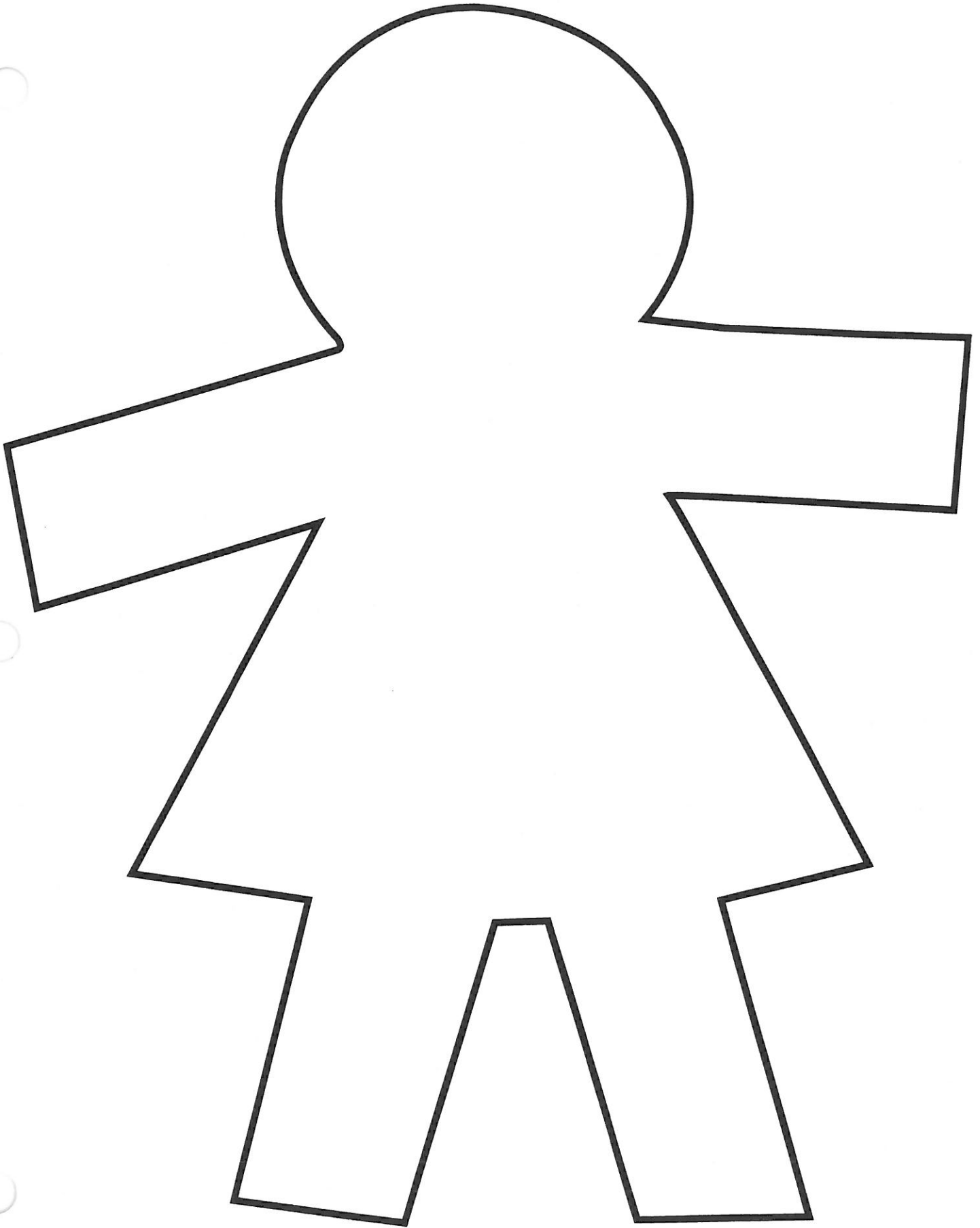
## Teacher Contributions

### **Honesty**

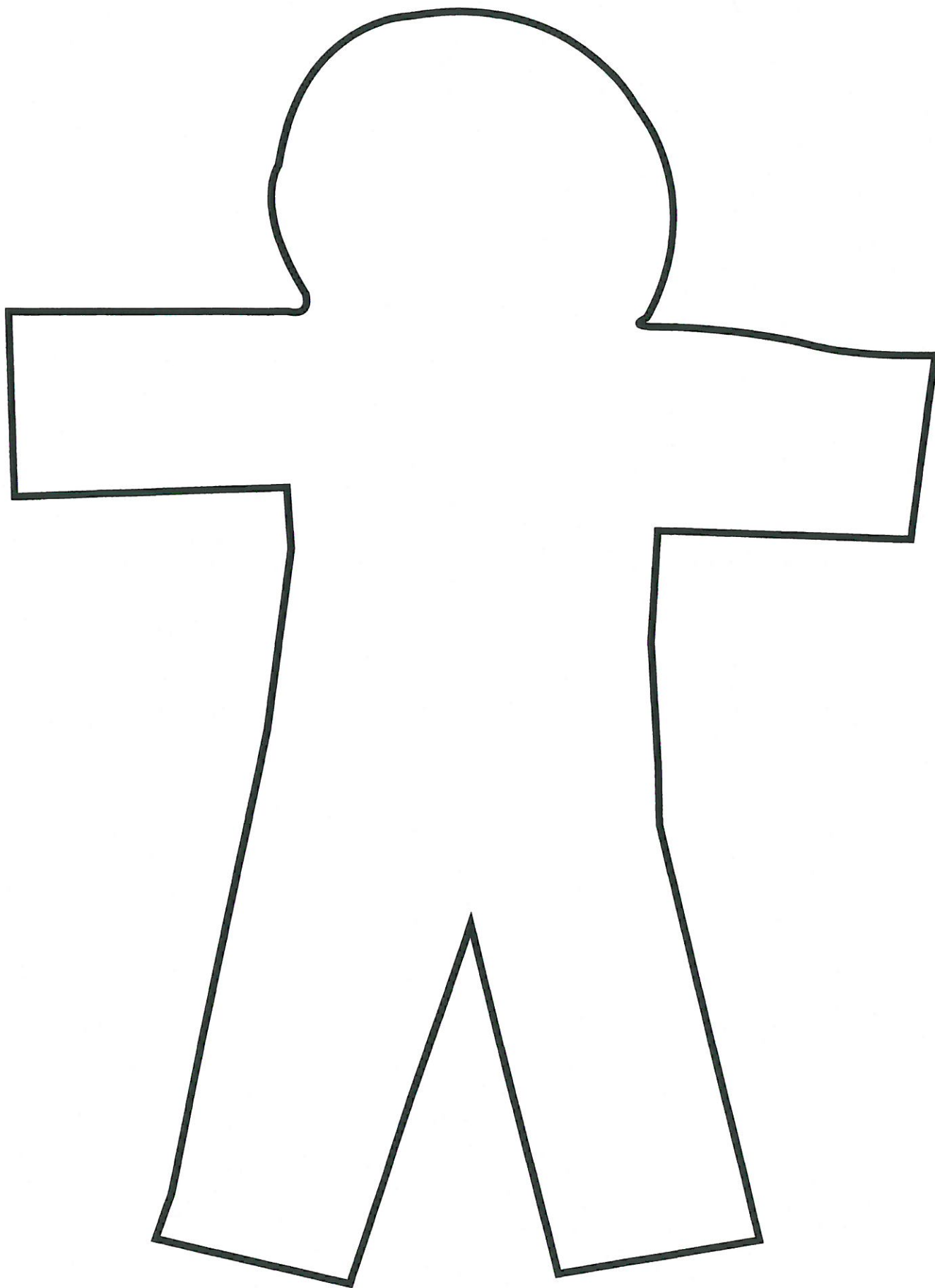
*Natalina Trunzo  
Teacher, Grade 1  
Pittsburgh, PA*

"How can I be honest with myself?"

1. Cut out girl (page 4) and boy (page 5) dolls.
2. List (or draw) 3 things that you like about yourself.







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## Teacher Contributions

### **Any/All Attributes**

Children draw a picture and write a sentence or more about their picture.

*Evelyn Weiss  
Teacher, Grade 1  
Pittsburgh, PA*

### **Hope**

Book Title: *Angel Child, Dragon Child*

After reading and discussing the book the class drew and colored a beautiful Vietnamese dragon on large poster-board. We then invited Mrs. John Brownlee (Nguyen Lan) to visit our class and tell stories of her own life in Vietnam, for she too, had to leave her mother when she came to the U.S. with her sisters, just like the child in the story. We had a question-and-answer period and refreshments of rice cakes and iced tea. Another interesting point is that Mrs. Brownlee's maiden name, Nguyen, is the same last name as Angel Child in the story. Mrs. Brownlee told the class that Nguyen is a very common last name in Vietnam.

*Marietta Daher  
Teacher, Grade 1  
Pittsburgh, PA*

### **Respect**

Expand upon the Heartwood idea: "Develop an advertisement for respect."

We developed a commercial for respect. I had the students watch TV commercials to examine the elements

of a commercial. Next, we decided upon slogans to be used. The students did all of the original wording. We used Aretha Franklin's "R.E.S.P. E.C.T." as our theme song. Children were divided into groups. The groups included: speakers, prop makers, singers, etc. The result may be recorded on film — either still or video.

This idea was used across several "Respect" stories as a unit along with the S.T.A.R. program.

*Cathy Perich  
Teacher, Grade 2  
Pittsburgh, PA*

### **Respect**

Book Title: *Miss Rumphius*

We planted seeds today. We did it to make the world more beautiful, but also as a culminating activity for several attributes. Some are marigold plants which should be ready by Mother's Day, to show love. Some are sunflower seeds, because they grow so tall. We hope they reach six feet. Each child will take one home to transplant. The growth of the plants will be charted and documented.

Also, as a culminating activity, we pick one child per day to be the V.I.P. The other students write what they like about the V.I.P. and he/she gets a book.

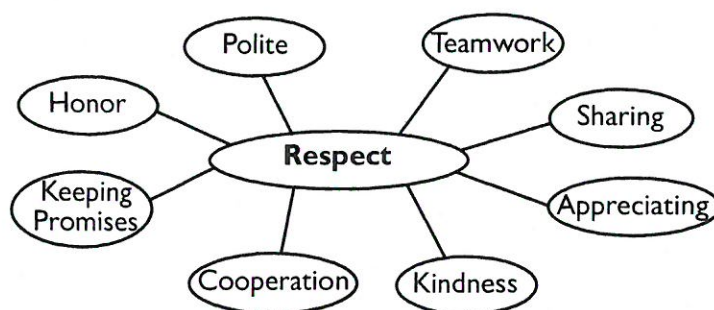
*Mary Hanlon  
Teacher, Grade 2  
Pittsburgh, PA*

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## Teacher Contributions

### Respect

Semantic mapping as a group worked well with all attributes. Example:



*Penny Levy*  
*Teacher, Grade 3*  
*Pittsburgh, PA*

### Any/All Attributes

For entire program, we used the Heartwood tree and put students' names on branches. As each attribute was discussed, we placed on the tree a color-coded apple with the attribute name on it. We kept the tree displayed on our classroom inside door.

*M.E. Barringer*  
*Teacher, LD. 3, 4, 5*  
*Pittsburgh, PA*

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## Teacher Contributions

### Video

*Knots on a Counting Rope*  
Spoken Arts, Inc.  
Box 289  
New Rochelle, NY 10802  
Running Time, 13:27

### Plays

*Instructor's Big Book of Plays* (1983)

545 Fifth Avenue  
New York, NY 10802

"The Travelers Lantern" is a play about kindness, loyalty, and self-sacrifice. (Upper Elementary)

"Goldilocks Spends a Day in Court" is a play about justice and fairness. (Intermediate)

"Washday Soup" is a play about sharing, based on a Belgian folktale. (Primary)

"High-Flying Valentine" is a play about a confused woodchuck who wants to show his loyalty and caring to his friends on Valentine's Day with a special Valentine surprise.

"The Reluctant Dragon" is a wonderful play that points out: "Never be too hasty for a fight. All creatures on earth deserve man's respect." The play is adapted from a television script written by Kenneth Grahame and published in partnership with the International Reading Association and WGBH-TV, Boston. Reprinted in the *Creative Classroom Magazine*.

Barbara Lanke, Teacher  
Pittsburgh, PA





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Fold Here

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Place  
Stamp  
Here

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

Fold Here

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!

Grade(s) \_\_\_\_\_

Address \_\_\_\_\_

This image shows a single sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.



