Teacher's Guide to

The **Heartwood** Ethics Curriculum for **Kindergarten**

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The Heartwood Institute

425 N. Craig Street Suite 302 Pittsburgh, PA 15213

(412) 688-8570 I-(800)-HEART-10 (412) 688-8552 fax

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Dedication

To all kindergarten 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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Acknowledgments

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The pilot kindergarten materials were developed under the direction of Barbara A. Lanke, Project Manager and Ellen R. Rodwick, Project Liaison. During the three year pilot, Ethel Tittnich from the Child Development Center, University of Pittsburgh, evaluated the program and based on her findings, the current model was created.

The new Ethics Curriculum for Kindergarten has involved educators representing the varied aspects of child development. Our deep gratitude to all the following who contributed in so many ways: selecting literature, participation in focus groups, writing and editing, and piloting materials.

Curriculum writers:

Susan K. Donley, Project Coordinator Eleanore N. Childs., Patricia B. Flach, Patricia Harned, Ph.D., Martha Harty, Ph.D., Patricia K. Wood, Susan K. Wood, M.Ed.

Advisory Committee:

Cary Allen, teacher; Nancy Artz, Director, Arsenal Family and Children's Center; Robert Bailey, parent; Charlotte Broome, parent; Linda Ehrlich, Director, Shady Lane School; Patricia B. Flach, Heartwood Founder, Miller Research Learning Lab, Edinboro University of PA, Karen Howard, Pittsburgh Public Schools; Mary Margaret Kimmel, Ph.D., Dept. of Library Science, University of Pittsburgh; Melissa Michaels, movement specialist; Catherine Raphael, storyteller; Roberta Schomburg. Ph.D., Chair, Early Childhood Education, Carlow College; Ethel Tittnich, Office of Child Development, University of Pittsburgh; Patricia K. Wood, Heartwood Founder

Pilot Sites for current curriculum:

- Carlow College Lab School (Roberta Schomburg and staff)
- Miller Research Learning Lab, Edinboro University of PA (Patricia B. Flach)
- Pittsburgh Public Schools
 (Karen Howard and staff)
- Shady Lane School (Linda Erlich and staff)
- Coudersport elementary school (Nancy Seeley)



Dear Teacher:

We believe that yours is the most important of professions. You supplement the work of families by providing the motivation, skills, strategies and tools that enable our children to become an integral part of the world around them. You extend their abilities and support their efforts.

We invite you to join us on an important journey. In an age of increasing emphasis on technology, economics and power, the challenge before us is to encourage one another to become more caring, high-minded, and less selfish. It is a noble task, and requires us to consider the human spirit that connects us as a school, community and world.

In the pages that follow we have compiled important background information, curricular suggestions and teaching strategies that are meant to be tools for your use in this vital mission. Coupled with your love for children, your energy and creativity, we hope to provide a strategy for success in teaching our children to be people of ethical character. Please know that you are not alone in the task; the effort requires community support, and we hope to be a part of that group as well. This is a living curriculum created by elementary classroom teachers. It must change to meet your individual and group needs so it will remain current and of high quality. We hope you will keep us involved by sharing your ideas and innovations as many of America's teachers are already doing.

We are excited that you are accepting our invitation to impact our children, and wish you well in your journey.

Sincerely,

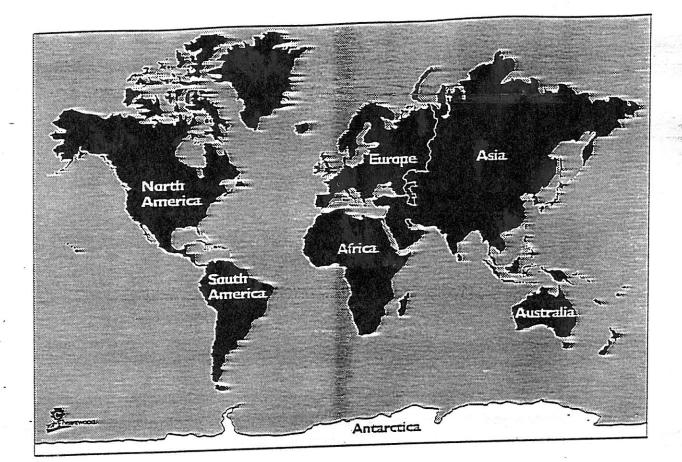
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The Heartwood Team

P.S. For information about training and supplemental materials, please contact The Heartwood Institute at hrtwood@aol.com or 1-800-HEART-10.



Heartwood Ethics Curriculum for Kindergarten 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 program include stories from every continent except Antarctica. This all new, 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 dips 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.

- Thundercake (Courage): Babushka (the grandmother) is from Russia. Russia is a huge country that is located in NE Europe and Northern Asia.
- 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) which is located in East Asia.
- Masai and I (Respect): The girl in this book lives in the U.S., but imagines living in East Africa (e.g. Tanzania) with the nomadic Masai (now usually spelled "Maasai").
- Pedrito's Day (Honesty): This story takes place in Latin America. Pedrito could live in any of the Spanish-speaking countries south of Mexico. The author is from Nicaragua.
- · 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 giossary 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 corresponding stories.

*Extensive evaluation research on the impact of the Heartwood Curriculum has been carried out by Dr. James Leming, University of Southern Illinois at Carbondale. On page 124 of *Final Report An Evaluation of the Heartwood Institute's "An Ethics Curriculum for Children"* Leming writes: "...the posttest students in the Heartwood dassrooms (grades 1 - 3) demonstrated a higher level of geographic knowledge when compared with students in the comparison classrooms." (Parentheses in the original: the Kindergarten curriculum was not yet available.) Dr. Leming's reports are available by contacting the Heartwood Institute, 425 North Craig Street, Pittsburgh, PA, 15213.

The Heartwood Institute Mission:

o promote the understanding and practice of ethical values that are the foundation of community among all people, with particular emphasis on children and families and the understanding of seven universal attributes: Courage, Loyalty, Justice, Respect, Hope, Honesty, and Love.

The Heartwood Institute is a non-profit corporation.

The Need for an Ethical Values Curriculum in Our Schools

Our 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

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.

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

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

The Purpose and Plan of the Heartwood Curriculum

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 insure 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 Institute 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 of the story that 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 which all people share.

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

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

The 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 philo-'sophic foundation, not a religious dogma. The attributes are universal and basic to human life, and are common across all communities, all cultures, and all religions. We believe that all people can agree on these common attributes and make use of this material.

Definition of Terms

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 universal concepts.

Private morality

Religion; concepts that are learned through the family and the church.

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.

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

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Heartwood

Differences Between Morality of Constraint and Morality of Cooperation

Adaptations of Jean Piaget

Morality of Constraint (typical of six-year-olds)	Morality of Cooperation (typical of twelve-year-olds)
Single, absolute moral perspective, behavior is right or wrong.	Awareness of differing viewpoints regarding rules.
Conception of rules as unchangeable.	View of rules as flexible.
Extent of guilt determined by amount of damage.	Consideration of wrongdoer's intentions when evaluating guilt.
Definition of moral wrongness in terms of what is forbidden or punished.	Definition of moral wrongness in terms of violation of spirit of cooperation. ¹
Punishment should stress atonement and does not need to "fit the crime." wrong.	Punishment should involve either restitution or suffering the same fate as a victim of someone's
Peer aggression should be punished by external authority.	Peer aggression should be punished by retaliatory behavior on the part of the victim. ²
Children should obey because rules are established by those in authority.	Children should obey because of mutual concern for the rights of others. ³

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.

Summing Up the Case for Values Education

Thomas Lickona

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

I. There is a clear and urgent need. Young people are increasingly hurting themselves and others, and decreasingly concerned about contributing to the welfare of their fellow human beings. In this they reflect the ills of societies in need of moral and spiritual renewal.

2. Transmitting values is and always has been the work of civilization. A

society needs values education both to survive and to thrive – to keep itself intact, and to keep itself growing toward conditions that support the full human development of all its members. Historically, three social institutions have shared the work of moral education: the home, the church, and the school. In taking up values education, schools are returning to their time-honored role, abandoned briefly in the middle part of this century.

3. The school's role as moral educator becomes even more vital at a time when millions of children get little moral teaching from their parents and where value-centered influences such as church or temple are also absent from their lives. These days, when schools don't do moral education, influences hostile to good character rush in to fill the values vacuum.

4. There is common ethical ground even in our value-conflicted society.

Americans have intense and often angry differences over moral issues such as abortion, homosexuality, euthanasia, and capital punishment. Despite this diversity, we can identify basic, shared values that allow us to engage in public moral education in a pluralistic society. Indeed, pluralism itself is not . possible without agreement on values such as justice, honesty, civility, democratic process, and a respect for truth.

5. Democracies have a special need for moral education, because democracy is government by the people themselves. The people must care about the rights of others and the common good and be willing to assume the responsibilities of democratic citizenship.

6. There is no such thing as valuefree education. Everything a school does teaches values - including the way teachers and other adults treat students, the way the principal treats teachers, the way the school treats parents, and the way students are allowed to treat school staff and each other. If questions of right and wrong are never discussed in classrooms, that, too, teaches a lesson about how much morality matters. In short, the relevant issue is never "Should schools teach values?" but rather "Which values will they teach?" and "How well will they teach them?"

Summing Up the Case for Values Education (cont.)

7. The great questions facing both the individual person and the human race are moral questions. For each of us as individuals, a question of the utmost existential importance is: "How should I live my life?" For all of humanity, the two most important questions facing us as we enter the next century are: "How can we live with each other?" and "How can we live with nature?"

8. There is broad-based growing support for values education in the schools. It comes from the federal government, which has identified values education as essential in the fight against drugs and crime. It comes from statehouses, which have passed resolutions calling upon all school districts to teach the values necessary for good citizenship and a law-abiding society. It comes from business, which recognizes that a responsible labor force requires workers who have character traits of honesty, dependability, pride in work, and the capacity to cooperate with others. Support also comes from reform-minded groups such as Educators for Social Responsibility, which know that progress toward social justice and global peace demands morally principled citizens. It comes from groups such as the American Jewish Committee, which in 1988 reversed its long-standing caution against values education and issued a report urging schools to teach "civic virtues" such as "honesty, civility, responsibility, tolerance, and loyalty ... " Perhaps most significantly, support for school-based values education comes from

parents who are looking for help in a world where it's harder than ever to raise good children. For more than a decade, every Gallup poll that has asked parents whether schools should teach morals has come up with an unequivocal yes. Typical in 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, mefirst 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 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.

Summing Up the Case for Values Education (cont.)

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 <u>Educating for Character</u> by Thomas Lickona. Copyright 1991 by Dr. Thomas Lickona. Used by permission of Bantam Books, a division of Bantam Doubleday Dell Publishing Group, Inc.

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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Getting Started with Heartwood

What is the program's focus?

The seven Heartwood attributes or ethical themes always remain the focus of every lesson. You may present the attributes in any order.

How is the program designed?

Review the Teacher's Manual to become familiar with the purpose and format of the program. Read the Heartwood Lesson Design and Sample Teaching Plan sections.

How can I get an overview of the program?

See the Purpose and Plan of the Heartwood Curriculum section.

Do I have everything I need to begin?

Yes, all of the materials for the curriculum are included in the kit.

How do I get the classroom ready?

A Heartwood Storytelling Corner should provide a focus area in the classroom. This will create a secure, comfortable place for children to retreat or explore. The children will sense the importance of the Heartwood program.

The teacher may create a class mural of Heartwood with the children's help. A background can include finger paintings of all of the children's hands or other art that is representative of all of the kindergarten children. Photographs of your group may help serve as a starting point for this mural. As each attribute is introduced, add drawings children make as part of their Heartwood learning activities.

How can I involve families?

Have a family orientation meeting for the Heartwood program. Use the Heartwood Family Orientation Format as a guide. If a meeting is not possible to arrange, reproduce and send home the Family Newsletter during the first week that the curriculum is implemented. Located behind each curriculum card in this manual are reproducible masters of The Heartwood Family Newsletter for each attribute. Send home copies of the appropriate newsletter on the second or third day of the unit so parents can help reinforce concepts at home if they wish.

How do I introduce the children to the program?

The Sample Teaching Plan later in this section includes a detailed version of one week of the Courage unit as an example of how you might pace and adapt the material for your classroom.

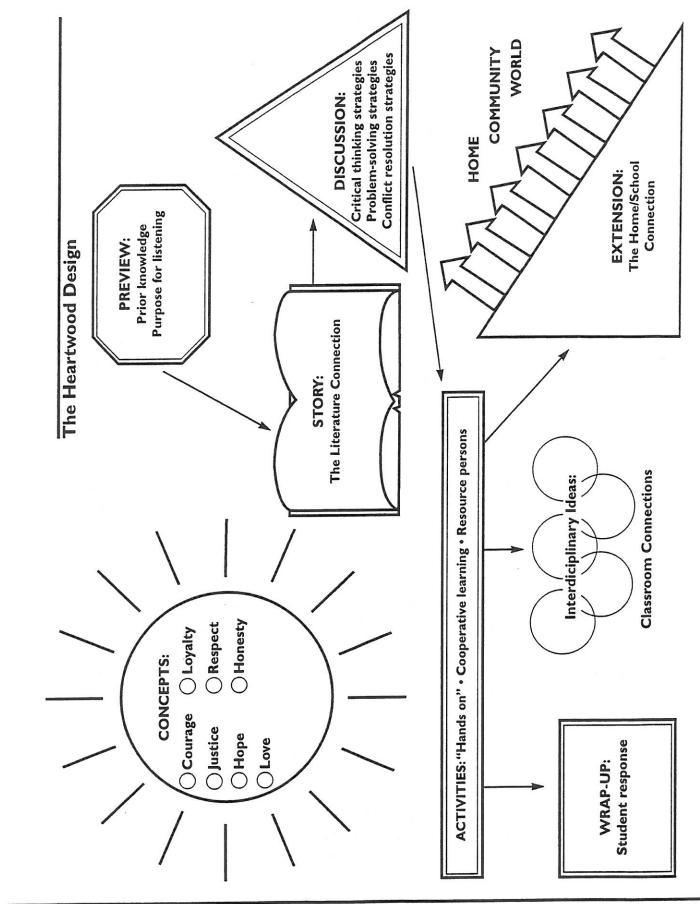
Getting Started with Heartwood (cont.)

How much time should I spend on each attribute?

Pilot teachers have found that two to four weeks for each attribute allows enough time for children to assimilate what they are learning.

Is there a thorough review of the lesson design?

Yes, see the Lesson Design for Teaching the Heartwood Curriculum.



4

Heartwood

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The Heartwood Plan 3

Lesson Design for Teaching the Heartwood Curriculum

The 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 Specific Objectives are:

- To introduce attributes of COURAGE, LOYALTY, JUSTICE, RESPECT, HOPE HONESTY, and LOVE.
- To promote understanding and recognition of the attributes.
- 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 which are 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.

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.

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.
- 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 ideas with "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 extension activities related to topics or cultures introduced in the stories.

Home Connection

Extension to childrens homes is strengthened as children share the Heartwood stories with their families and families share their personal stories with their 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

Childrens responses to the stories are often profound. Keeping a Heartwood Journal helps them process and remember the lesson. 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 to the lessons for each attribute — the Preview and First Book Selection, the Second Book Selection, and a number of Learning Activities should each be completed on separate days. Some children may require more time and/or repetition of the components. Most teachers have found that covering a Heartwood unit over a period of at least two weeks allows children to master the

Lesson Design for Teaching the Heartwood Curriculum (cont.)

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.

Sample Teaching Plan

Thunder Cake by Patricia Polacco

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

Day I Preview Before Reading the Story

 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?

 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

<u>Thunder Cake</u> by Patricia Polacco Reading Time: 8 minutes

Unit: Courage

After the Story

 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.

b. Ask children to think of a fear of their

Sample Teaching Plan (cont.)

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...).

 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)

- 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, dry shed, climb the trellis, face the chicken...)?
- Act out the story as she gets the ingredients for her grandma. You may need to reread portions of the story.
- 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

- Students may work in their Heartwood journals drawing and/or writing about a time when they were brave. Students might also want to use their imagintion, and write/draw about a time in the future when they might be brave. Drawings about other courageous people should also be encouraged.
- 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, lifeguard, or principal. Provide an opportunity for students to act out several of the listed jobs for their classmates to identify.
- 4. Introduce the Guest Speaker, by noting or adding his or her occupation on the

Sample Teaching Plan (cont.)

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?

- Share the cake with the Guest Speaker, and give him/her a Badge of Courage.
- **6.** Send home the Family Newsletter on Courage.

Day 4 Thank You

- Review with the students how the Guest Speaker was courageous in his/her job.
- Working in small groups, the students should create large Thank You cards or letters for the speaker. Decorate with drawings of acts of courage.

Day 5 Wrap Up

- Share student examples of family courage as discussed at home (See newsletter).
- 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?

 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!

- 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.

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.
- I. Introduction (10 minutes)
- What is the Heartwood Curriculum?

Why was it chosen? Why was it needed?

2. Heartwood (15 minutes) lesson presentation

Select a lesson to present in brief.

3. Developmental levels as they relate to attributes

(10 minutes)

Possible presentation by director, principal or counselor.

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 room. Have the books available for preview.

6. Refreshments (optional) and informal discussion

Whole School Involvement

t present, a plethora of solutions have been proposed to our nation's school problems. These solutions point to schools' restructuring, cooperative learning, cultural brokering, multiple intelligences, and creation of caring communities. One of these movements that is particularly suitable for Heartwood is Whole School Involvement. The Heartwood attributes provide a focus for implementation of whole school change by uniting the school and community around shared core values.

The following ideas are recommended for Whole School highlighting of ethical themes through the Heartwood program:

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 things of value 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 classroom could choose one culture to research and then share findings in drawings, songs, games, and storytelling. The whole school population could share ethnic dishes at lunchtime. Parents could volunteer to prepare ethnic food.

3. Cookbook

Make a school cookbook with recipes representing the ethnic backgrounds of the school population or recipes associated with an attribute, like *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 with magic markers symbols that 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 wall paper 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.

Whole School Involvement (cont.)

8. Infusion

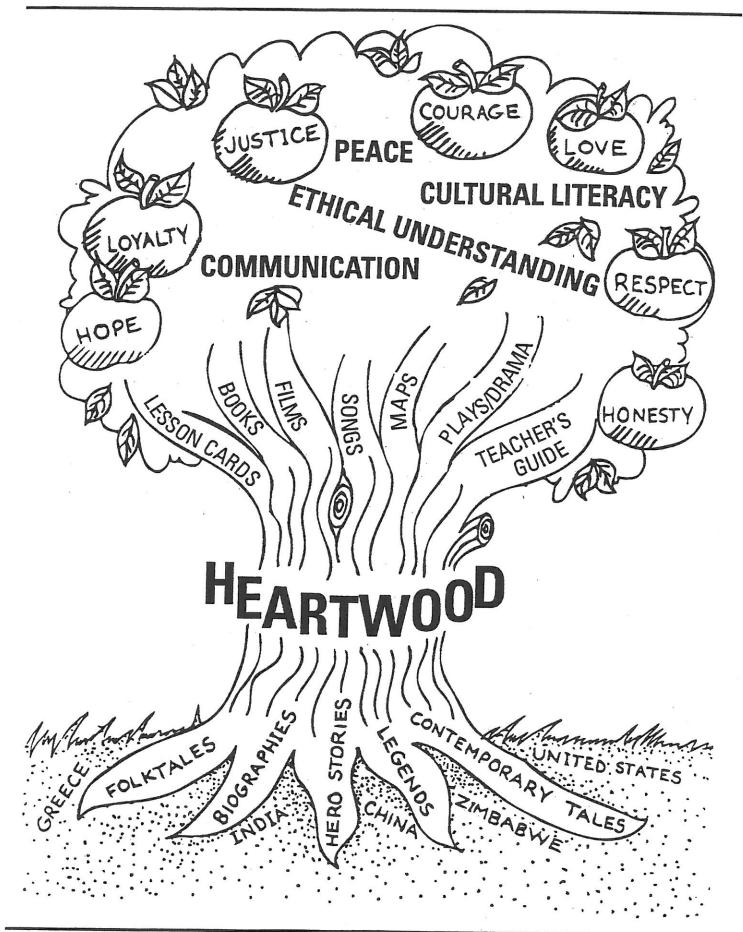
Talk about the attributes and related concepts in connection with every subject area and every program or project at your school. Children modeling the concepts should be acknowledged throughout the day.

9. Teacher Education

Teachers wanting additional information about implementation of Heartwood and ways to infuse it in classroom teaching, can call the Heartwood Institute or other qualified consultants to provide support and inservice staff development.

10. Community Commitment

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

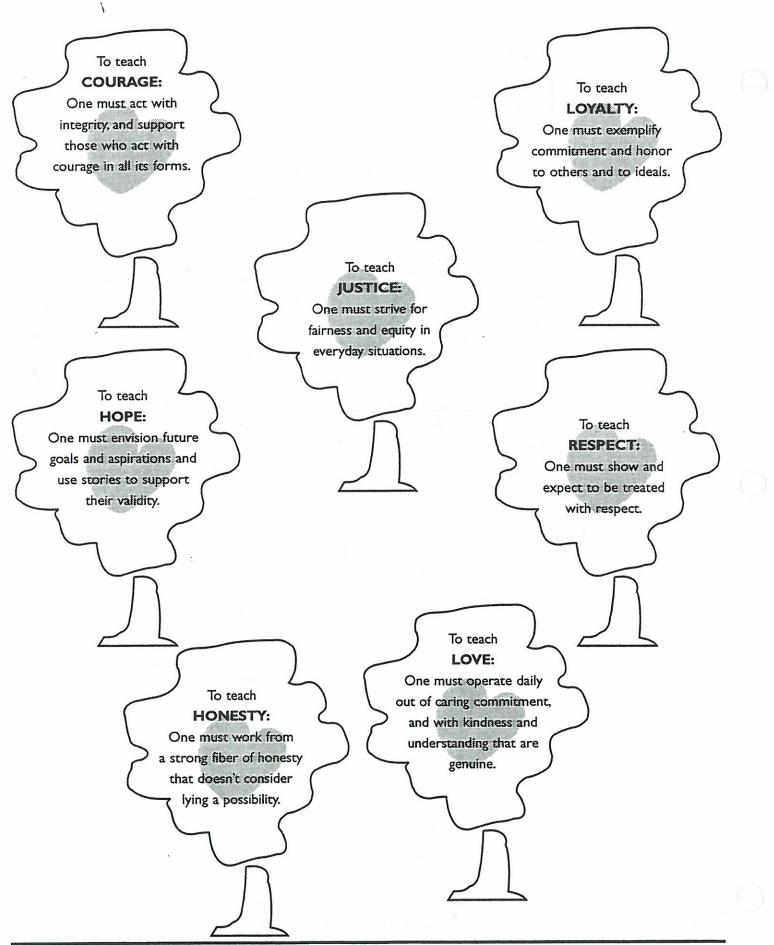


Something to think about before presenting the attributes:

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



2 Teaching the Attributes

Book/Attribute Correlation Chart

Kindergarten Kit Attribute Book

Heartwood

1.

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

For Story Overviews: see page 4

Teaching the Attributes 3

Story Overviews - Kindergarten

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 & try something new.

Loyalty

Too Many Tamales

Family loyalty provides a supportive atmosphere for telling the truth.

Dogger

Older sister's understanding inspires an act of loyalty that saves the day.

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

Townspeople 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

Pedrito's Day

Pedrito bravely chooses honesty and restitution even though it jeopardizes his hopes for a new bicycle.

Sam, Bangs, and Moonshine

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

Love

4

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.

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

COURAGE

C

COURAGE

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

Courage

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

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

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

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

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

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

> > Thunder Cake by Patricia Polacco

The Kindergarten Child and Courage

Kindergarten children realize the difference in power between themselves and others, especially adults, and they sometimes feel vulnerable. While fouryear-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.

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

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!"

Classroom Connections & Additional Activities

- I. Brainstorm a list of rain's benefits. sci
- 2 Review Babushka's explanation of how to estimate one's distance from a storm.
- 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 rainy 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

T	h	un	de	er	Cake	

Patricia Polacco 1990 New York: Philomel Books

COURAGE

USA/Russia Reading time: 9 minutes

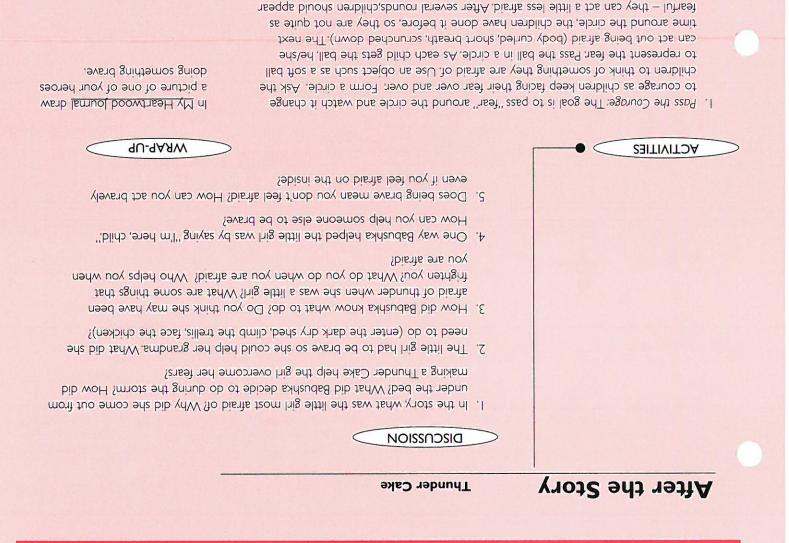
CONCEPTS

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.



2. List people whose jobs require them to be brave (local police, firefighters, doctors and nurses ...). Invite someone to come into the classroom to talk about their work. After the visit students might want to make a Badge of Courage and write a thank you note for the guest.

to be unatraid, 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

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.

EXTENSION

make a "Badge of Courage" to wear.

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

ΛΟCABULARY

ingredients dry shed trellis

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.)

2. In groups of 3 or 4, create a mural on craft paper showing all the things you might do at a slumber party.

- 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.
- 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.
- 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.

Ira Sleeps Over

Bernard Waber 1972 Boston: Houghton Mifflin Company

SUMMARY

COURAGE USA Reading Time: 6 minutes

CONCEPTS

Courage Love Respect

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.

	DISCUSSION	
	 What was Ira afraid would happen if he too was he afraid would happen if he didn't take to do? For Ira, this was a brave decision. Wh 	e his teddy bear? What did he decide
	 Ira had to make a hard decision. How did hi scare him.) Has a brother or sister ever trie do when someone tries to make you afraid. 	d to scare you? What can you say or
	 It takes courage to make a hard decision. W Think of a time when you decided to do so afraid. 	
ACTIVITIES		WRAP-UP
 Take turns acting out Ira decident house. 	ing whether or not to take his teddy to Reggie's	In <u>My Heartwood Journal</u> , draw a picture of yourself or some- one you know having the
	n chart paper, list situations when students decided to do something that ghtened them, Include people who helped them make decisions.	
	nces from Discussion question three. Choose one t. (You might want to change the names.) Talk about ly to the story.	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 but that you may have forgotten.

VOCABULARY

dominoes magnifying glass



The Kindergarten Child

of Courage based on experience. Types of

trying new things (starting school, tasting

taking risks, but not foolish or dangerous risks

making choices to do the right thing even

acting bravely even though you are afraid

Courage include but are not limited to: • persevering when there are difficulties or

under pressure from peers

Your kindergartener already has an understanding

and Courage

obstacles

foods)

The Attribute of Courage

Courage - the state or quality of mind that enables one to face dangers or challenges with confidence and resolution; bravery, valor

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... Food for Thought Courage "A journey of a thousand miles must begin with a single step." – Lao-tzu In school, we're reading these books: Recommended Books Thunder Cake, by Patricia Polacco Raising Good Children from Birth through the A young girl learns to overcome her fear of thunderstorms New York: Philomel Books, 1990 Teenage Years with the help of her loving Babushka, her Russian grandmoth-Dr. Thomas Lickona er. The little girl musters up courage to complete tasks Bantam Books, New York, 1983 required to bake a "Thunder Cake" and turns the frightening In this book, Dr. Lickona discusses ways you can help your child develop a lifelong sense of honesty, decency, and respect for others. 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 Things you can do at home: story. Recall a time when your child was brave and may have forgotten about it. Tell his or her story of courage. Share with your child a childhood fear that you had. Talk about how you overcame that fear. The Heartwood Institute, a nonprofit organization, may be reached at 1-800-HEART-10 or hrtwood@aol.com. Try a new food at home. Talk about Please contact us if you have any questions or comments. being courageous and trying new things.

COURAGE · LOYALITY · JUSTICE · RESPECT · HOPE · HONESTY · LOVE

Additional Resources for Courage

Songs

"Whenever I Feel Afraid, I Hold My Head Erect And Whistle A Happy Tune" (From "The King and I")

Poems

"Things That Go Bump In The Night"

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

Abuela's Weave

by Omar S. Castañeda, illus. by Enrique O. Sanchez

New York: Lee & Low Books, Inc., 1993 Guatemala

A Guatemalan girl learns about family traditions as well as trust and personal fortitude from her grandmother, a skilled weaver.

El Chino

by Allen Say Boston: Houghton Mifflin Co., 1990 U.S.A./Spain Billy Wong, a Chinese American, overcomes racial stereotypes to become the first Chinese matador.

Nessa's Fish

Nancy Luenn, illus. by Neil Waldman New York: Lothrop, Lee & Shepard, 1986 Arctic Tundra Region (Inuit tribe) When her grandmother falls ill during an ice fishing trip, Nessa bravely protects her and their catch of fish from a fox, a bear and wolves until help arrives.

Brave Irene

by William Steig New York: Farrar, Straus & Giroux, 1986 USA

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

Kate's Giants

by Valiska Gregory, illus. by Virginia Austin Cambridge, Mass.: Candlewick Press, 1995 U.S.A.

Kate imagines scary creatures creeping into her new bedroom during the night. But with reassurance from her parents, Kate soon has her fears under control.

Additional Resources for Courage (cont.)

Swimmy

by Leo Lionni New York: Knopf, 1963 USA Swimmy the fish is alone and afraid after bis school is eaten by a tuna. But when h

his school is eaten by a tuna. But when he meets some new companions, he devises a clever, protective camouflage.

Mirette on the High Wire

by Emily Arnold McCully New York: Scholastic, Inc., 1992

France

In 19th-century Paris, young Mirette helps Bellini, the world famous high-wire walker, regain the courage to perform. Winner of the Caldecott Medal.

Resources

Adele Faber and Elaine Mazlish. *How to Talk* So Kids Will Listen and How to Listen So Kids Will Talk. New York: Avon Books, 1980.

Clifton Fadiman, ed. *The World Treasury of Children's Literature*, Book II. Boston: Little, Brown and Company, 1984

Loyalty involves duty, a sense of commitment and community; a knowledge that each of us is a part of something greater than ourselves.

LOYALTY

LOYALTY

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

Loyalty

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

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:

He hugged Dogger and he hugged Bella around the waist.

"Thank you, Bella," he said.

Dogger by Shirley Hughes

The Kindergarten Child and Loyalty

Belonging and being part of the group are important to young children. After they develop a sense of who they are, kindergartners 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 its Anna's turn now," or "We have to share even though its sometimes hard."
- Focus on positive demonstrations of the attribute, for example, "Mary is being loyal, she's sharing with Jimmy."

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.
- 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

Too Many Tamales

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

LOYALTY Mexican American Reading Time: 7 minutes

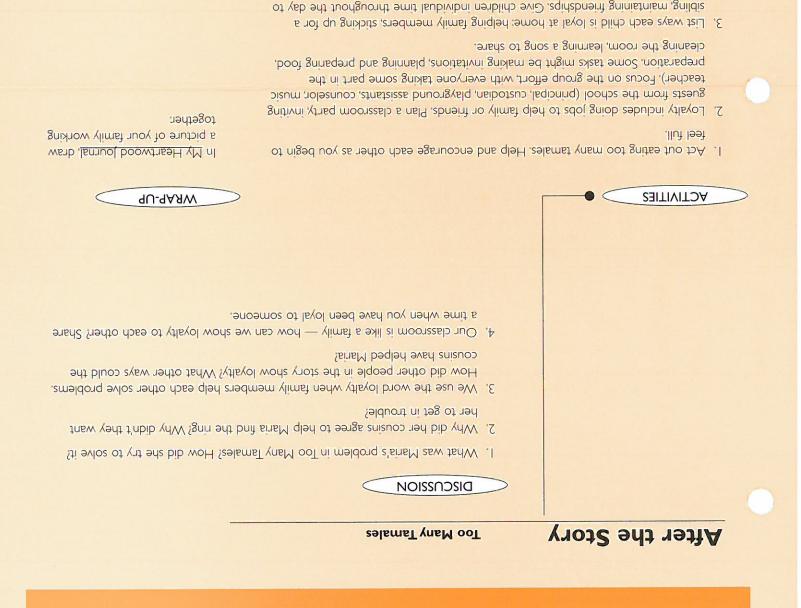
CONCEPTS

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.

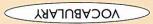


4. Make a classroom banner or flag that symbolizes loyalty.

EXTENSION

illustrate.

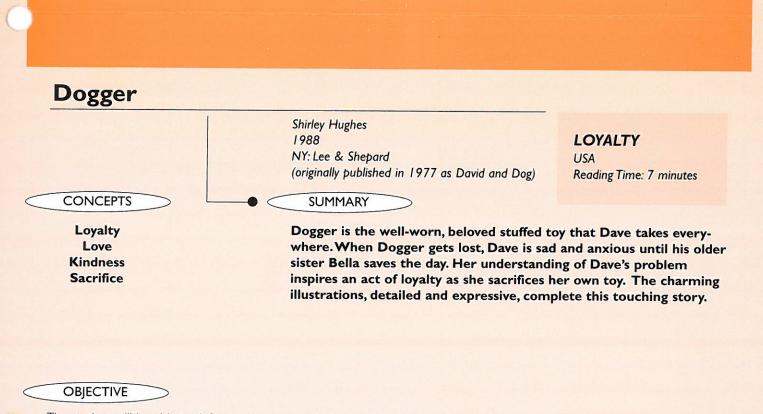
- Make a "helping hands" banner at home with each family member's handprints.
 Students may trace hands with crayons.
- Work with your family to make a family flag. Divide it into four parts and draw family loyalties or things that are important to your family. They could be ancestors, pets, places,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



husks safa tamales

Classroom Connections & Additional Activities

- I. Hold a fair. Use ideas from the story as well as other games.
- 2. Draw pictures of prizes. Put price tags on the prizes. Each prize may be worth from 1 to 10 cents. Distribute 10 pennies to each child. Take turns buying prizes. Ask students how they could purchase two prizes with 10 cents. MATH
- 3. Tape record "how loyalty sounds." As a class, brainstorm phrases and sentences that express loyalty. (Do you need help? Don't tease my brother. I'm sorry. Can we still be friends? We can work together to do that.) Students can individually record their words of loyalty.
- 4. Using paper plates, draw a happy, sad, or worried face of one of the story characters. Students hold up their pictures, giving a sentence their character might say. For example, a child might say, "I lost my favorite dog." The others guess the character's identity.



The student will be able to define and discuss loyalty, love and kindness as they apply to this story. The student will be able to recognize and observe loyalty in self and others.

ACTIVITIES Dogger Description Dogger

for someone.

by being a friend or standing up

one you know showing loyalty

a picture of yourself or some-

In My Heartwood Journal, draw

 To help children recognize loyalty, make drawings of what loyalty looks like (helping someone out, sticking by a friend). Prepare sentence strips with children to cut out and paste at the bottom of the pictures. (May I help you? I'm sorry. I forgive you. I

2. Act out loyalty as you play "Hide and Seek" with Dogger Two children (Dave and Bella) take a big teddy bear and leave the room. A third student hides Dogger behind her/his back. The first two children role play working together to find Dogger. When Dogger is found, all three role play solving the problem together. Repeat with other volunteers.

3. Ask students to bring a favorite toy to school. For whom would they give it up?

EXTENSION

(.bnaint to be your friend.)

- Ask someone at home to introduce you to a friend or show a picture of a friend she/he has known for a long time. Find out how they kept this friendship so long. Share with the class.
- Find out from someone at home about a time he/she gave away something very special. With permission, share the story with your classmates.
- 3. Send home the Heartwood Family Newsletter on Loyalty

VOCABULARY

swap raffle satchel



The Kindergarten Child

Your kindergartener already has an understanding

of Loyalty based on experience. Types of Loyalty

including others in a game, party or other

not saying mean things about other children in

helping a friend or family member

making up with a friend after a fight

and Loyalty

include but are not limited to:

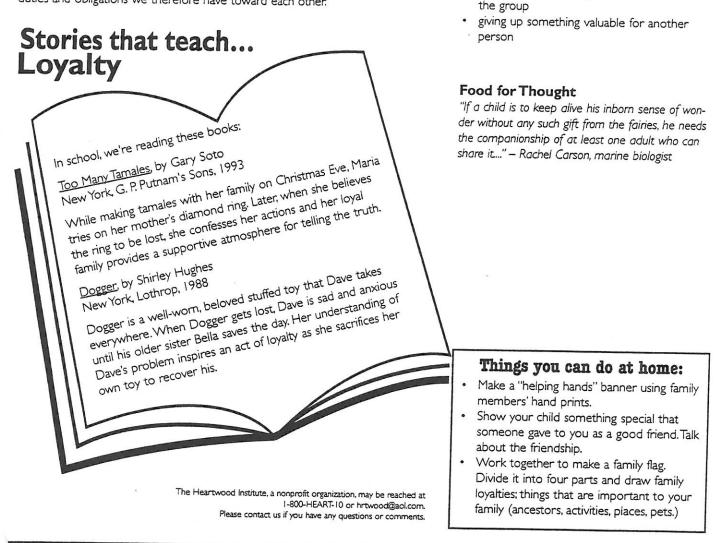
sticking up for a sibling

activity

The Attribute of Loyalty

Loyalty - the state or quality of being faithful to a person, ideal, or group

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.



Courage • Loyalty • Justice • Respect • Hope • Honesty • Love

Additional Resources for Loyalty

Songs

"Make New Friends and Keep the Old"

"Puff the Magic Dragon"

"Lean On Me"

"You've got a Friend"

"Stand by Me"

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

The Two Brothers

by Neil Waldman New York: Antheum, 1997 Israel Community grows out of lo**yal** relationships.

Buffalo Woman

by Paul Goble New York: Bradbury Press, 1984 Native American When a young hunter marries a female buffalo who is in the form of a beautiful woman, he must pass several tests before he's allowed to join her people the buffalo nation.

Doodle Flute

by Daniel Pinkwater New York: Macmillan, 1991 U.S.A. Rich boy Kevin Spoon and less fortunate Mason Mintz become unlikely friends when

they decide to share Mason's doodle flute.

The Hero of Bremen

by Margaret Hodges, illus. by Charles Mikolaycak New York: Holiday House, 1993 Germany

A humble, disabled shoemaker secures land for his neighbors with unexpected help from the village children and the legendary hero Roland.

The Woman Who Outshone the Sun :The Legend of Lucia Zenteno

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

A beautiful woman is feared by her fellow villagers who drive her away. But when she leaves, the nearby river, which has fallen in love with her, leaves too, and the villagers suffer for their unkindness.

Additional Resources for Loyalty (cont.)

Margaret and Margarita/Margarita y Margaret

by Lynn Reiser New York: Greenwillow, 1993 U.S.A. Two girls – one who speaks Spanish, the other who speaks English – meet in the park and become fast friends despite their language barrier.

Frog and Toad Are Friends

by Arnold Lobel New York: Harper-Collins, 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.

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.

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.

Resources

Terry A. Beck. Building Healthy Friendships: Teaching Friendship Skills to Young People. Saratoga, CA: R & E Publishers, 1994.

Kristen M. Kemple. "Understanding and Facilitating Preschool Children's Peer Acceptance," *ERIC Digest* #EDO-PS-92-5. Urbana-Champaign, IL: Clearinghouse on Elementary and Early Childhood Education, University of Illinois at Urbana-Champaign, 1992. http://ericps.ed.uiuc.edu/eece/pubs/digests/

kemple92.html

Edyth J. Wheeler: "Peer Conflicts in the Classroom," *ERIC Digest* #EDO-PS-94-13.

Createx brand paints are non-toxic waterbased paints that can be used as textile paints for the friendship quilt activity in this section. They are available through most school art supply catalogs.

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

JUSTICE

JUSTICE

If I were incharge of the world, I'd cancel polluting. If I were incharge of the world, I'd have no slavery. If I were incharge of the world, I would have no drugs. If I were incharge of the world, I would have no prejudice people

Justice

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

Synonyms: equity, fairness, right

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

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

"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

2 Justice . Teaching the Attribute

The Kindergarten Child and Justice

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).

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.
- 2. Use dress-up clothes to create a favorite costume. Tell a story about your character (tape record if possible).
- 3. Discuss whether people can really fly on their own. Find out 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?

Amazing Grace Mary Hoffman Illustrated by Caroline Binch. JUSTICE 1991 USA New York: Dial Books for Young People Reading Time: 6 minutes CONCEPTS SUMMARY Justice Grace loves stories and acts out character after character. She would Respect love to be Peter Pan in the school play, but her classmates tell her Hope 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 heart warming 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.

	EXTENSION	>
a állow students to produce story-plays t gender determined. at the end of the line, or students rved last at snack time. The activity mediately by a discussion of what	 J. Using a large cardboard box, construct a pup make puppets from socks or paper bags to a about justice. Plan carefully so roles are not g about justice. Plan carefully so roles are not g carefully an activity where children will experie example, students wearing red must stand at whose names begin with A, B, or C get serve should be brief, and should be followed imm should be brief, and should be followed imm 	
	Being Tair means	
	(name)	
u:	l saw being fair when	
as voting or sharing.	lt is fair when	
int the child's thoughts about fairness a picture of yourself or some-	 Have each child draw a self-portrait or make place a thinking balloon. In each balloon print (you may use one of the following sentence) 	
We use the word justice to describe fairness. What has happened to you that the use unfair? What one to change what was not just or not fair? What might you have done to change what was unfair? Who can help you when something is unfair?	× ·S	>
Peter Pan? Peter Pan?	M M '+	
Who thought Grace could be Peter Pan? Why did Nana take Grace to the		
When the school play was planned what did she want to do? Why or why not? Others say she shouldn't play Peter Pan? Was that fair? Why or why not?	2. W	
After Grace listened to stories, what did she like to do? Who were some of the characters Grace liked to pretend to be?		
SuizemA	After the Story A	

- With your family, talk about the fairness of helping out with household chores.
 What chores do you do to help out?
- Crace 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.

VOCABULARY

Joan of Arc Troy Hiawatha

audition

ilgwoM bsbininT

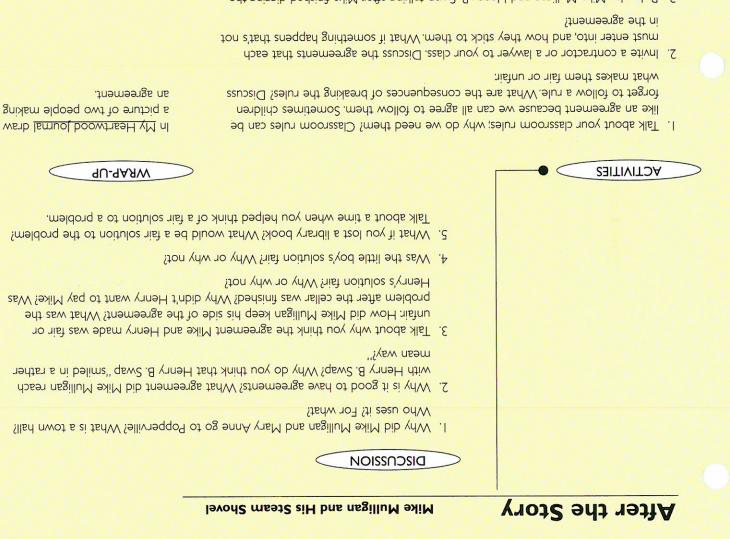
Classroom Connections & Additional Activities

- I. 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**
- Look at the illustrations and identify the features that show the story is 60 years old. What building(s) 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

Mike Mulligan and His Steam Shovel

		Virginia Lee Burton 1939 Boston: Houghton Mifflin	JUSTICE USA/Urban Reading Time: 8 minutes		
\langle		SUMMARY			
	Justice Honesty Hope	usefulness by agreeing to dig the foundation in a single day. During their dramatic race recruits spectators and shouts encourager fair solution when a conflict complicates t	A hardworking man and his steam shovel try to prove their usefulness by agreeing to dig the foundation of a new town hall in a single day. During their dramatic race with time, a young boy recruits spectators and shouts encouragement. The boy finds a fair solution when a conflict complicates the outcome. Children will see a cheerful picture of small town life 60 years ago in Burton's simple illustrations.		
	OBJECTIVE				

The student will be able to identify and discuss justice as it applies to this story. The student will practice making agreements and solving conflict.



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 that 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.)

EXTENSION

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

VOCABULARY

Town Constable Selectmen Turnace



The Attribute of Justice

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

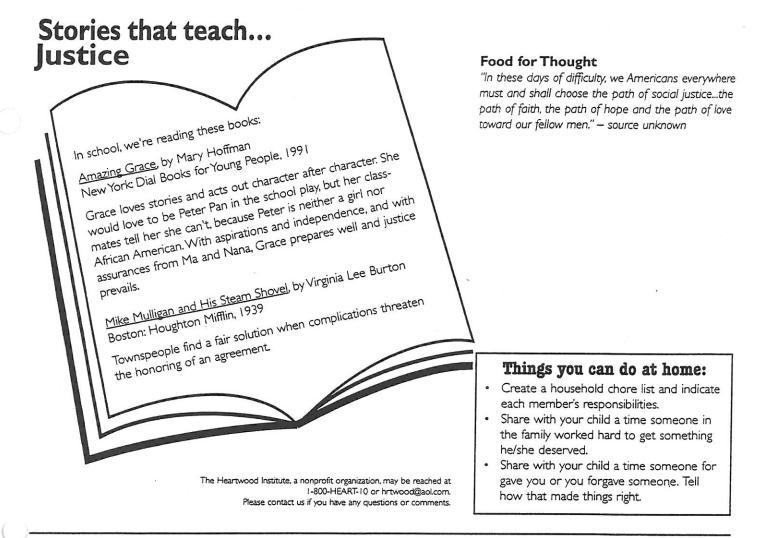
Justice is the quality of being guided by truth, reason, and fairness. It keeps a society, nation, family, or relationship functioning in an orderly, fair manner. The mind and logical thinking play paramount roles in determining justice.

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

The Kindergarten Child and Justice

Your kindergartener 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)



Additional Resources for Justice

Songs

"If I Had a Hammer"

"Free to Be You and Me"

Poems

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

More Books

The Eggs

by Aliki New York: Pantheon, 1969 (o. p.)* Greece A greedy innkeeper who tries to overcharge a sea captain for a meal of eggs

gets caught in his own lie.

I Am Your Misfortune

by Marguerita Rudolph, illus. by Imero Gobbato

New York: Seabury Press, 1968 (o. p.)* Lithuania

A poor and humble man who has been shunned by his rich and selfish brother builds a better life for himself when he outwits Misfortune. But when the wealthy man tries to bring Misfortune back into his brother's life he pays a dear price.

The Little Red Hen

by Paul Galdone New York: Scholastic, 1973 U.S.A.

The little red hen can't find any friends to help tend the wheat and grind it into flour. But all of them are more than willing to help her eat the cake she makes from it.

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.

The Rough-Face Girl

by Rafe Martin, illus. by David Shannon New York: Putnam, 1992 Native American

In an Algongquin Indian Cinderella story, the rough-face girl earns the right to marry an invisible being when she is wise enough to see him in the natural world around her.

Story of Ferdinand

by Munro Leaf, illus. by Robert Lawson New York: Viking Press, 1936 Spain/Mexico

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.

* O.P. indicates out of print books. Look for these at your library.

Additional Resources for Justice (cont.)

Strega Nona

by Tomie dePaola New Jersey: Prentice-Hall, 1975 Italy When Strega Nona leaves her assistant Big Anthony alone with her magic pasta pot, he's compelled to try it out, with disastrous results.

Three Gold Pieces

by Aliki

New York: Pantheon, 1967 (o. p.)* Yannis worked ten years only to earn three gold pieces for his family. After all his time and effort, his master takes the coins back, in exchange for three pieces of advice.

Resources

Adele Faber and Elaine Mazlish. How to Talk So Kids Will Listen and How to Listen So Kids Will Talk. New York: Avon Books, 1980.

William J. Kreidler: Creative Conflict Resolution: More than 200 Activities for Keeping Peace in the Classroom, K-6. Glenview, IL: Scott Foresman and Company, 1984.

William J. Kreidler. Teaching Conflict Resolution through Children's Literature, K-2. NY: Scholastic, 1994.

* O.P. indicates out of print books. Look for these at your library.

1

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

RESPECT

RESPECT

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

Respect

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

Synonyms: regard, consideration, courtesy, attention, 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 cheekbones 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

W.

2 Respect . Teaching the Attribute

The Kindergarten Child and Respect

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.

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

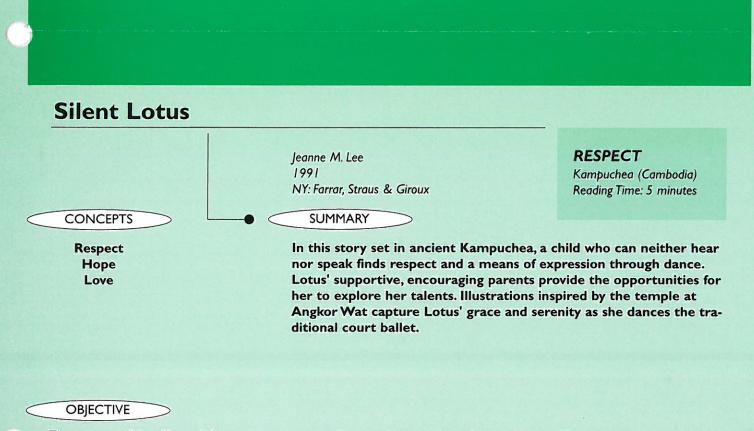
 recycling, not littering, and other environmental activities

Please remember:

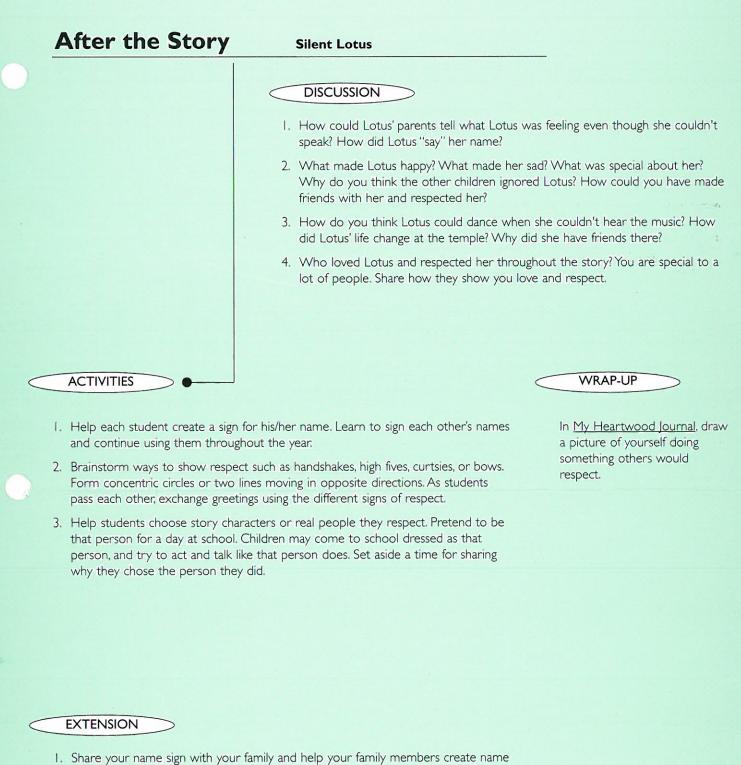
- Use positive directives when addressing behaviors. For example, we can say, "Please listen carefully to what I am sayin,." or "We show kindness in this classroom."
- Encourage open, respectful interaction with people who face mental and physical challenges.

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.
- 4. Talk about and identify table manners. Plan a tea party. Each student invites a guest (perhaps the person in the picture frame) 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**



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.



- signs of their own.
- Discuss special names that you might have for each other in your family. How did they originate? Would anyone like to change theirs? Why?
- 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 pavilion vibrations

Classroom Connections & Additional Activities

- 1. Read <u>When Africa Was Home</u> 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.
- 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 sc**
- 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.

Masai and I		
CONCEPTS	Virginia Kroll, Illustrated by Nancy Carpenter. 1992 New York: Simon and Schuster SUMMARY	RESPECT Africa (Tanzania)/ African American Reading Time: 6 minutes
Respect	A young African American girl envis live among the proud people called closeness and kinship with these uni different way. Best of all, this city gir respect she feels for her family woul any culture. Carpenter's paintings pe worlds, contrasting a contemporary Masai village.	the Masai. She feels a special ique people who live in such a rl realizes that the love and ld be the same in any country, erfectly blend two distinct

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.

	DISCOSSION	
were Masai? (Have children look at	 What are some of the ways Linda's life would Linda's life would Linda's life stay the same if she the birthday party illustration for help.) What would be birthday party illustration for help. 	
Which pictures show this? Discuss. If	 Talk about what respect means. The more L more she understood and respected them. A Massi girl came to Linda's school, what do 	
heit they look a lot like us, but their What could we do to welcome.	 Let's pretend someone from a faraway cou When they come in the door, we can see t clothes and hair might be different from ou clothes and hair might be different from ou 	
OUT Classroom?	4. How do we show respect to each other in	A CTIVITIES
In <u>My Heartwood Journal</u> , draw a picture of yourself meeting and greeting a classroom visitor.	ai people sometimes celebrate with a dance where they jump ke a circle and let the children jump to the beat of a drum. ket, waste paper can, or even hands on thighs.)	I. Explain that the Mass straight and high. Mai
	ays students celebrate special occasions.	2. Draw a picture of wi
	another country to talk about their cultural customs, or invite ects of their heritage.	
	t Book Talk about things we respect and why we respect them andparents, etc.), in small groups or individually children can	

EXTENSION

illustrate items or people they respect.

- 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.

kraal	
gourds kinship	bsrched

ΛΟCABULARY



The Attribute of Respect

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

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... environmental activities Respect Food for Thought "You who are on the road In school, we're reading these books: must have a code that you can live by And so become yourself A young African American girl envisions what it would be like Masai and I. by Virginia Kroll because the past is just a good bye" -New York: Simon and Schuster, 1992 to live among the proud people called the Masai. She feels a Graham Nash while annuls whe prove people called whe have been who special doseness and kinship with these unique people who live in such a different way. Best of all this site and smaller Csoby, Stills, Nash and Young Special cuseriess and Number with unese unique people with 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. In this story set in ancient Kampuchea, a child who can nei-Silent Lotus, by Jeanne M. Lee ther hear nor speak finds respect and a means of expression NY: Farrar, Straus & Giroux, 1991 Things you can do at home: through dance. 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

The Heartwood Institute, a nonprofit organization, may be reached at 1-800-HEART-10 or hrtwood@aol.com. Please contact us if you have any questions or comments.

The Kindergarten Child and Respect

Your kindergartener 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

Share with your child your family's ethnic

- roots. Write some information on a card
- sign language. Learn some words together and use them in your home, such as please and thank you, hello and good-bye.

COURAGE · LOYALTY · JUSTICE · RESPECT · HOPE · HONESTY · LOVE

Additional Resources for Respect

Songs

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

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

My Father's Hands

by Joanne Ryder, illus. by Mark Graham New York: William Morrow, 1994 U.S.A.

A girl is inspired and amazed by the movements of her father's strong and gentle hands as he works in the garden and shows her the wonders of the natural world.

All the Colors of the Earth

by Sheila Hamanaka New York: William Morrow, 1994 U.S.A.

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

Cleversticks

by Bernard Ashley, illus. by Derek Brazell New York: Crown Publishers, 1991 Discouraged when all the other kids in his class are good at something, Ling Sung discovers that his own skill at handling "cleversticks," or chopsticks, impresses his friends.

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 playground and people in the world.

Prize in the Snow

by Bill Easterling Boston: Little, Brown, 1994 U.S.A

A boy longs to be a hunter like his older brother. But when he captures a helpless rabbit in his trap, the boy decides to let the famished creature go.

Africa Dream

by Eloise Greenfield, 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.

Dragonfly's Tale

by Kristina Rodanas New York: Clarion Books, 1991 Native American Foolish villagers upset the gods and bring a terrible famine upon themselves. But two children fashion a dragonfly from a withered cornstalk and offer it to the Corn Maidens, who restore the land.

Additional Resources for Respect (cont.)

I Have a Sister – My Sister Is Deaf by Jeanne Whitehouse Peterson, illus. by Deborah Ray

New York: Harper & Row, 1977 (o. p.)* U.S.A.

A young Asian American girl describes what it is like to live with a very special younger sister –a sister who is deaf.

Island Boy

by Barbara Cooney New York: Viking, 1988 U.S.A.

After growing up on isolated Tibbetts Island, Maine, Matthias sails around the world but eventually settles back on the island – where his heart is.

My Grandpa and the Sea

by Katherine Orr Minneapolis: Carolrhoda Books, Inc., 1990 West Indies When the island waters become overfished and the traditional fishing methods outdated, Grandpa saves his livelihood – and respects the environment – by starting a sea moss farm.

Through Grandpa's Eyes

by Patricia MacLachlan New York: Harper & Row, 1979 U.S.A. Young John learns a different way of seeing the world from his blind grandfather.

The Village of Round and Square Houses

by Ann Grifalconi Boston: Little, Brown & Co., 1986 (o. p.)* Central Africa The story of the village of Tos – where the women live in round houses and the men live in square ones – is told from the point of view of a young girl who grew up there.

* O.P. indicates out of print books. Look for these at your library.

Who Owns the Sun? by Stacy Chbosky Kansas City: Landmark Editions, 1988 (o. p.)*

U.S.A.

A boy's father explains how the beautiful things in nature – the sun, the stars, the flowers – cannot be owned. The boy is then deeply saddened and dismayed to learn that both he and his father are owned by the man for whom they work.

Resources

Teaching Tolerance Project, Starting Small: Teaching Tolerance in Preschool and the Early Grades. Montgomery, AL: Southern Poverty Law Center, 1997. Hope is linked to faith and aspiration. It elevates one beyond the plane of selfishness to nobility as it reaches out to the the future.

HOPE

HOPE

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

Hope

Hope --- belief, desire, trust; the enemy of despair

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

The attribute of hope involves feeling that what is desired is also possible. Hope is linked to faith and aspiration. Aspiration involves a strong desire, longing, aim, goal, 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

2 Hope • Teaching the Attribute

The Kindergarten Child and Hope

The 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.

Heartwood

Classroom Connections & Additional Activities

- I. Gather a collection of chairs and pretend Rosa and her relatives are shopping. Try out all the chairs.
- 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.
- 5. List students' hopes for the world. Illustrate and send to your local newspaper. ss

A Chair for my Mother

Vera B. Williams 1982 New York: Mulberry Books

SUMMARY

HOPE USA Reading Time: 6 minutes

CONCEPTS

Hope Love Loyalty 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.

DISCUSSION
 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' 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 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?

- 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.
- 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.

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

EXTENSION

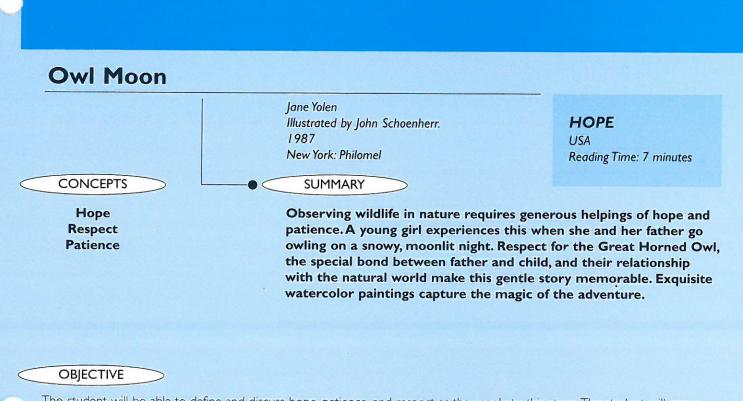
- 1. Ask someone at home to tell you about a time when they didn't give up hope and got through something that was very hard.
- Find out how your family was able to make a hope come true perhaps a vacation trip, a purchase of something for the home, or preparation for a special event.

VOCABULARY

tips change velvet

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.)
- 2. Discuss nocturnal animals, and make a collage showing examples. sci
- 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
- 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.



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 they may need to attain them.

older? What could you do now to get ready?	
 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 	
 What are some of the things you have to do if you want to see an owl? What to 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? 	
 What is the little girl hoping for? What do you think the word "owling" means? Do they 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? 	
DISCOSSION	
nooM IwO	After the Story

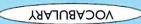
In <u>My Heartwood Journal</u>, draw a picture of something you will

do when you are older

- 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?
- 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 in the Respect section of the Teachers Manual.)

EXTENSION

- I. 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.



clearing wobsam gwling



The Attribute of Hope

Hope - belief, desire, trust; the enemy of 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 When fire destroys their apartment, Rosa, her mother and grandmother begin the task of saving money to buy a comfortable chair New York: Mulberry Books, 1982 for their new home. This tale of a hardworking, loving family and a caring community provides a vivid message of hope and love. Observing wildlife in nature requires generous helpings of hope Owl Moon, by Jane Yolen and patience. A young girl experiences this when she and her New York Philomel, 1987 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 Heartwood Institute, a nonprofit organization, may be reached at

I-800-HEART-10 or hrtwood@aol.com. Please contact us if you have any questions or comments.

The Kindergarten Child and Hope

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- 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:

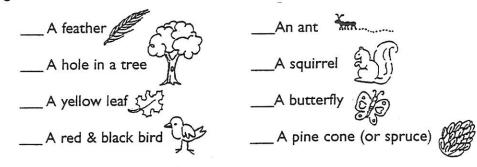
- Tell your child about a time when you didn't give up hope, and got through something that was very hard.
- As a family, choose a hope and create a plan for making that hope come true (such as a vacation trip, the purchase of something for your home, or preparing for a special event).
- Have your child 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.

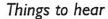
COURAGE · LOYALTY · JUSTICE · RESPECT · HOPE · MONESTY · LOVE

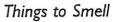
Nature Hunt

Please adapt for your local environment.

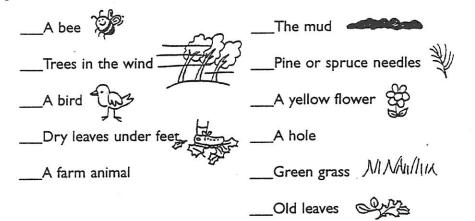
Things to see

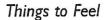


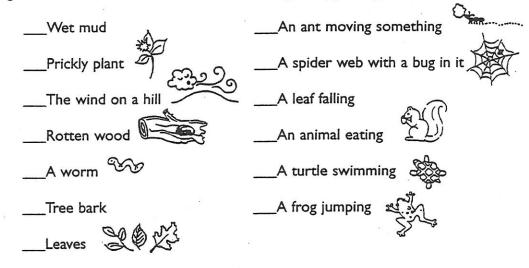




Things Happening







Additional Resources for Hope

Songs

"High Hopes"

"The Garden Song," David Mallett (Numerous recordings are available, including one by Peter, Paul and Mary.)

Poems

"The Wish," Ann Friday; "Something about Me," Anonymous; "The World," Barbara Young. (*Read Aloud Rhymes of the Very Young*. Jack Prelutsky, Ed.)

"March" by Elizabeth Coatsworth. (The World Treasury of Children's Literature, Clifton Fadiman, Ed. Book II.)

"Hope," Langston Hughes. (The Oxford Book of Children's Verse in America, Donald Hall, Ed..)

"The Crocus," Walter Crane; "Spring," Karla Kuskin; "I Heard a Bird Sing," Herford, Oliver; "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.)

More Books

The Cherry Tree

by Ruskin Bond, illus. by Allan Eitzen Honesdale, PA: Boyds Mills/Caroline House, 1988, 1991

India

Young Rakhi plants a cherry seed and as her cherry tree grows and weathers many obstacles, Rakhi also grows and blossoms into a woman. The tree is a symbol of hope as it prevails, despite damaging accidents and harsh weather conditions.

Prize in the Snow

by Bill Easterling Boston: Little, Brown, 1994 U.S.A

A boy longs to be a hunter like his older brother. But when he captures a helpless rabbit in his trap, the boy decides to let the famished creature go.

Mimi's Tutu

by Tynia Thomassie, illus. by Jan Spivey Gilchrest New York: Scholastic, 1996 U.S.A./African American Inspired by her mother's African dance class, and her friend Sophie'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.

Umbrella

by Taro Yashima New York: Viking Press, 1958 U.S.A./Japan When Momo receives a pair of red galoshes and a new umbrella for her third birthday, she hopes a rainy day will arrive soon so that she can use her gifts.

Keeper for the Sea

by Kimberley Smith Brady, illus. by Peter M. Fiore New York: Simon & Schuster 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'd rather return the fish to its ocean home.

Additional Resources for Hope (cont.)

Amigo

by Byrd Baylor Schweitzer, illus. by Garth Williams (0.p.)*

New York: Macmillan (Aladdin), 1963 Mexico

Desperately wanting a pet to love, a boy decides to tame a prairie dog who has already decided to tame the boy.

Aurora Means Dawn

by Scott Russell Sanders, illus. Jill Kastner New York: Bradbury, 1989 U.S.A.

The Sheldons leave Connecticut for Ohio in 1800 with hopes for a prosperous new life. But they experience hardships along their journey and are surprised to find that they are the first settlers in Aurora and will have to start a community themselves.

Daydreamers

by Tom Feelings, illus. by Eloise Greenfield New York: Dial Books, 1981 U.S.A.

This hopeful poem puts into words the daydreams about playing, dancing, and growing up of some African American children.

The Mountain That Loved a Bird

by Alice McLerran, illus. by Eric Carle New York: Picture Book Studio, 1985 U.S.A.

A bird helps bring new life to a lonely, barren mountain.

Song of the Swallows

by L Politi New York: Macmillan (Aladdin), 1948 Mexico Young Juan prepares to welcome the swallows when they return to Capistrano, California following their winter migration.

The Treasure

by Uri Shulevitz New York: Farrar, Straus & Giroux, 1978 Eastern Europe

A poor man follows the advice that came to him in a dream and eventually finds his way to a treasure.

Resources

The World Treasury of Children's Literature, Selected and with commentary by Clifton Fadiman, Book II, Boston: Little, Brown and Company, 1984.

The Oxford Book of Children's Verse in America, Chosen and Edited by Donald Hall. New York and Oxford: Oxford University Press, 1985

The Random House Book of Poetry for Children, Selected by Jack Prelutsky. Illustrated by Arnold Lobel. New York: Random House, 1983

Additional Resources for Hope (cont.)

Information about ordering moth cocoons is available from:

Young Entomologists Society, Inc. Phone and fax: 517/887.0499 1915 Peggy Place Lansing, MI 48910-2553 http://www.tesser.com/minibeast

Hatch a Monarch butterfly (caterpillar) (You will be asked to harmlessly tag the butterflies and release them so this research project can track Monarch migrration patterns.) Purchase a rearing kit from:

Monarch Watch c/o O. R. Taylor Department of Entomology Haworth Hall University of Kansas Lawrence, KS 66045

Phone: 913/864.4441 http://www.keil.ukans.edu/~monarch/

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

HONESTY

HONESTY

Honesty is a world where people are glways truthful. Honesty's Sisteris hope, 17 moves gracefully. It Says I I'm the trustworthy of all," Honesty flows through the river of hope. river

Honesty

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

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

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

esty means to them. Others you may want

giving back property one finds

not taking things that belong to othersnot cheating in a game; following the

Types of Honesty include but are not

rules

limited to:

The Kindergarten Child and Honesty

oung children have some difficulty with honesty. Their tendency to magi-

cal 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 begin-

ning to develop a conscience and identify

parental expectations, they begin to feel a

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 hon-

little uncomfortable.

Teaching aspects

to introduce yourself.

telling the truth

with the standards parents have set for them. When their behavior varies from

 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 children, so you know what to expect if you try to plan a surprise party!

Classroom Connections & Additional Activities

- 1. Brainstorm how much a bike costs. Determine a realistic cost. Discuss the impact of Pedrito losing the money. Make a list of ways you might earn the money for a bike.
- 2. Learn about balance: Make or visit a see-saw. Stand on one foot for as long as possible. Talk about how bike riders stay upright. Sci
- 3. Sometimes we say things that aren't completely true, such as "It's mine." when it isn't. Talk about ownership. For example, if you use school blocks to build a tower, whose is it? If you find a quarter, whose is it? **LA SS**
- 4. What does honesty look like? Brainstorm a variety of scenes that involve honesty and put descriptions of them on slips of paper. Take turns drawing a scene out of a hat to act out. Examples: A student finds a dollar bill on the floor of the school bus. What will he do? A student breaks another student's toy. What words could she say that show honesty and respect? **ss**

Pedrito's Day

Luis Garay 1997 New York: Orchard Books

SUMMARY

HONESTY

Latin America Reading Time: 6 minutes

CONCEPTS

Honesty Courage In this story we meet Pedrito, a Latin American shoe-shine boy. Pedrito bravely chooses honesty and restitution when he pays back lost money, even though it jeopardizes his hopes for a new bicycle. Author/illustrator Luis Garay evokes the feeling of the story through an emotional connection of text and pictures.

OBJECTIVE

The student will be able to define and discuss honesty and courage as they apply to this story. The student will be able to identify times when he or she had the courage to tell the truth.

tid tag	e to talk about a time when it was difficult to be hor	
		EXTENSION
	v lies tend to make situations more complicated.	wod əəz nənblidə qləH
	Id Tia Paula that a robber had taken the money? bird swooped down and grabbed the money?	
	roups discuss answers to the following questions.	3. As a class or in small g
	ter to name a person they know who also has they aren to name a person they know who also has they	
	of situations when they might find it hard to be hone silled the milk?" Dad asks, "Whose turn is it to choos vlay the situation.	
Ч∪- ЧАЯ₩		ACTIVITIES
idrito to tell the truth? Think of a time when it th. Would anyone like to share your experience? tell the truth.		
ises for losing the money.Why did he choose to wds that tell what kind of a person Pedrito was. Pedrito was now old enough to save for a	tell the truth? Think of some wo	
bib woH \$beneqgen tenW \$ob ot min yee true e'	 X. What important job did Pedrito he make it right? 	
to how many of you have a bicycle or hope to get your bike? Why was having a bicycle so Yiin?		
	DISCOSSION	
	1	

2. Send home the Heartwood Family Newsletter on Honesty.

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\langle	VOCABULARY

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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.

- 3. Learn about the tides and the danger for Thomas as he went to the Blue Rock to look for a mermaid.
- 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

Sam, Bangs, and Moonshine

Evaline Ness 1966 New York: Holt, Rhinehart, Winston

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' illustrations received the Caldecott Award for their perceptive interpretation of the text.

OBJECTIVE

CONCEPTS

Honesty

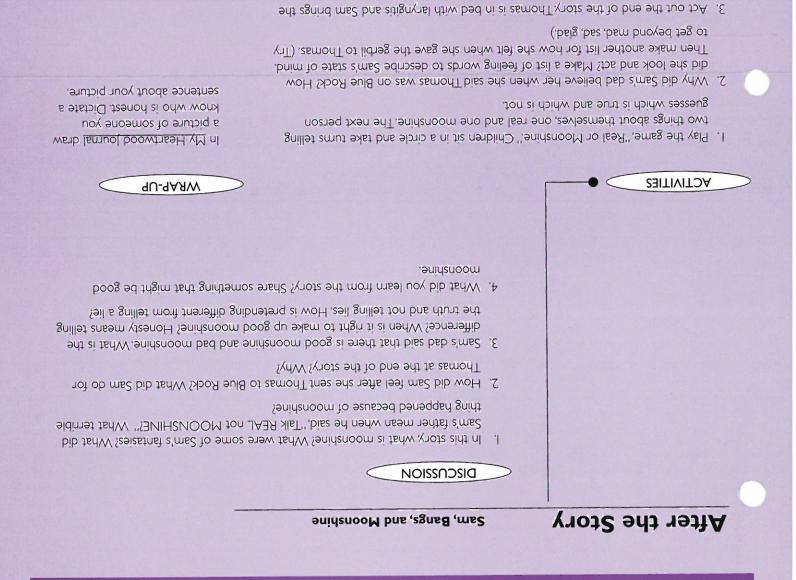
Love

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.

HONESTY

Reading Time: 10 minutes

USA



EXTENSION

honesty, such as "I try to be honest"

 Ask someone at home what he/she liked to pretend as a child. Find out if "moonshine" ever got him/her in trouble.

4. Make Honesty Badges. Design a badge with a motto, pledge or picture about

Serbil. What might Sam and Thomas say to each other?

- 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.

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The Attribute of Honesty

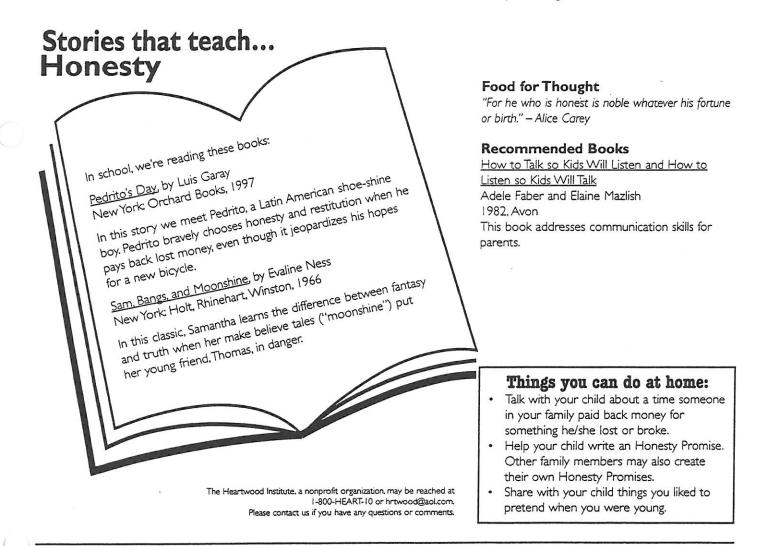
Honesty – the quality of being honorable in principles, intentions, and actions; freedom from deceit, falseness, or fraud

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' <u>Peloponnesian War</u> 111. 10).

The Kindergarten Child and Honesty

Your kindergartener 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"



Courage • Loyalty • Justice • Respect • Hope • Honesty • Love

Additional Resources for Honesty

Poems

The Pied Piper of Hamlin by Robert Louis Stevenson

Folktales

The Boy Who Cried Wolf

More books

A Day's Work

by Eve Bunting, Ronald Himler New York: Clarion, 1993 Young Francisco learns a lesson about honesty and integrity when he lies to get needed employment for his non-English speaking grandfather.

Resources

Terry A. Beck. Building Healthy Friendships: Teaching Friendship Skills to Young People. Saratoga, CA: R & E Publishers, 1994.

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

LOVE

Love thinks of beauty when it does good things and compassion When People Feelbad Love thinks of you Love Likes you to be caring and when your not Love says Tis & Tis katisk until your caring again

LOVE

Love

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

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

Love, like compassion, is a virtue of action as well as emotion; something not only felt, but done. It is a feeling that needs to be educated and formed, so as not to be confused with sentimentality. Love is giving with no thought of getting. It is tenderness enfolding with strength to protect. It is forgiveness without further thought of that 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

The Kindergarten Child and Love

Ithough 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.

2 Love • Teaching the Attribute

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.
- 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.

Wilfrid Gordon McDonald Partidge

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

SUMMARY

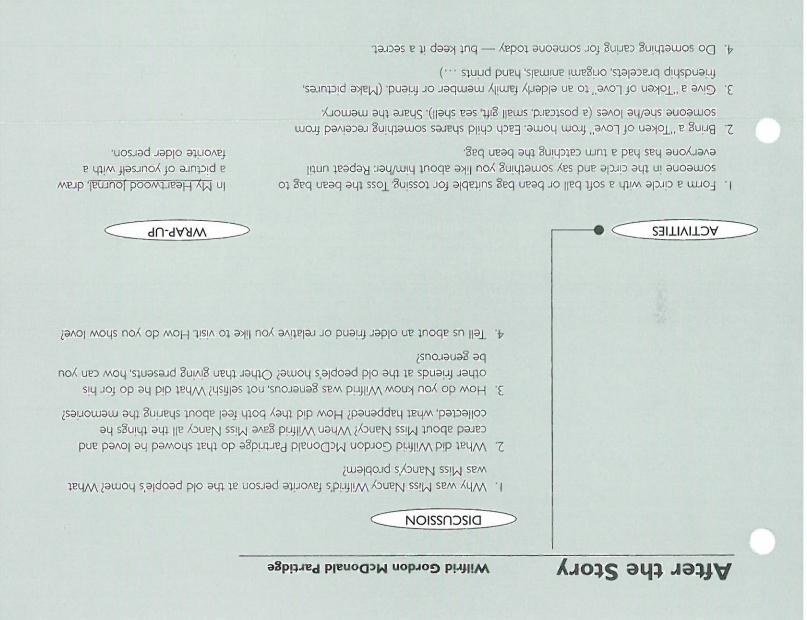
LOVE Australia Reading Time: 4 minutes

CONCEPTS

Love Respect Generosity 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.



EXTENSION

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

ΛΟCABULARY

organ tricket tram

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.
- 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.
- 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**
- 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.

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

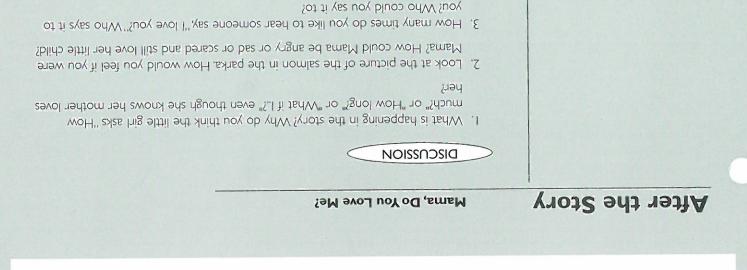
CONCEPTS

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.



ЧР.9АЯW

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

ACTIVITIES

- 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.
- 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 (laminate if possible).

EXTENSION

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

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The Kindergarten Child

of Love based on experience. Types of Love

taking care of someone or something

giving, materially or not, to another

wanting to be with the loved one

giving up something for another person

include but are not limited to:

helping someone

feeling fond of people and pets

hugging relatives and friends

Your kindergartener already has an understanding

and Love

The Attribute of Love

Love - a strong, affectionate concern for another person; self-sacrificing regard that seeks the well-being of others

Love, like compassion, is a virtue of action as well as emotion, something not only felt, but done. It is a feeling that needs to be educated and formed, so as not to be confused with sentimentality. Love is giving with no thought of getting. It is tenderness enfolding with strength to protect. It is forgiveness without further thought of that 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 Food for Thought "The heart learns what the hands do." - Ghandi In school, we're reading these books: Wilfrid Gordon McDonald Partridge, by Mem Fox **Recommended Books** Parenting by Heart Wilfrid finds many friends at the old people's home next door. Dr. Ron Taffel with Melinda Blau New York, Kane/Miller, 1985 When he learns that his favorite, Miss Nancy, has lost her mem-1991, Addison Wesley ory, Wilfrid gathers a basket of treasures and lovingly restores "How to be in charge, stay connected, and instill your values, when it feels like you've only got 15 minutes a day." Miss Nancy's own fond memories. Mama, Do You Love Me?, by Barbara M. Joosse A mother's unconditional love reassures a child who is testing San Francisco, Chronicle Books, 1991 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. 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 The Heartwood Institute, a nonprofit organization, may be reached at 1-800-HEART-10 or hrtwood@aol.com. each other that you love one another. Please contact us if you have any questions or comments.

Courage • Loyalty • Justice • Respect • Hope • Honesty • Love

Additional Resources for Love

Songs

"A Bushel and a Peck"

"The Way You Do the Things You Do"

"Hush Little Baby"

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

The Keeping Quilt

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

In a warm family story, Polacco tells of a patchwork quilt made from scraps of her Russian ancestors' clothing, and how this treasure was passed down through generations as a wedding canopy, baby blanket, etc.

The Legend of Scarface: A Blackfeet Indian Tale

by Robert San Souci New York: Doubleday, 1978 Native American

Love You Forever

by Robert Munsch Ontario: Firefly, 1986 Canada

A mother professes her unconditional love for her son, reassuring him that she will love him no matter how old he gets or how far away he goes.

Mrs. Katz and Tush

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

An elderly Jewish woman and a young African American form a close friendship when they jointly care for a new kitten.

My Mother Is the Most Beautiful Woman in the World

by Becky Rehyer, illus. by Ruth Gannett New York: Lothrop, Lee & Shepard, 1945 Little Varya becomes frightened when she is separated from her mother, whom she describes to the other villagers as "the most beautiful woman in the world."

Nana Upstairs & Nana Downstairs

by Tomie dePaola New York: Putnam, 1973 U.S.A.

Young Tommy's close-knit family – including his Nana Downstairs (grandmother) – comforts him when his beloved Nana Upstairs (great-grandmother), dies.

Now One Foot, Now the Other

by Tomie dePaola New York: Trumpet, 1981 U.S.A.

When his grandfather suffers a stroke, Bobby helps him relearn how to walk, just as his grandfather taught him years ago. A tender, intergenerational story of love.

Sachiko Means Happiness

by Kimiko Sakai, illus. by Tomie Arai San Francisco: Children's Book Press, 1990 U.S.A./Japanese American Five-year-old Sachiko realizes that even though her grandmother who has Alzheimer's disease can no longer recognize her, they can still have happy times together.

Additional Resources for Love (cont.)

The Wednesday Surprise

by Eve Bunting, illus. by Donald Carrick New York: Clarion Books, 1989 U.S.A.

Every Wednesday night when Grandma comes over, she and Anna plan for Dad's surprise party. As an even bigger surprise, Anna also helps Grandma learn to read.

Loving

by Ann Morris, illus. by Ken Heyman New York: Lothrop, Lee & Shepard, 1990 This photo-essay provides tender examples of how families around the world express their love for each other:

The Bear That Heard Crying

by Natalie Kinsey-Warnock and Helen Kinsey, illus. by Ted Rand New York: Cobblehill Books/Dutton Books, 1993

U.S.A.

When three-year-old Sarah Whitcher gets lost in the New Hampshire woods, a black bear protects her for three days until a search party finds her.

When I Am Old With You

by Angela A. Johnson, illus. by David Soman New York: Orchard Books, 1990 U.S.A.

A boy pictures all the wonderful things – fishing, playing games, going to the beach – he'll do with his grandfather years from now. And guess what – they're the same wonderful things this loving pair already share with each other.

Gemma and the Baby Chick

by Antonia Barber, illus. by Karin Littlewood New York: Scholastic, Inc., 1992 U.S.A.

Gemma tenderly cares for a baby chick that is reluctant to hatch.

My Little Brother

by Debi Gliori

Cambridge, Mass.: Candlewick Press, 1992 After trying everything she can imagine to get rid of her pesky little brother, a girl has second thoughts when the boy actually goes missing.

In Daddy's Arms I Am Tall: African Americans Celebrating Fathers

illustrated by Javaka Steptoe New York: Lee & Low, 1997 U.S.A. This poetry collection highlights the loving bond between children and their fathers.

Guess How Much I Love You

by Sam McBratney, illus. by Anita Jeram Cambridge, Mass.: Candlewick Press, 1996 Little Nutbrown Hare and his father express a deep love for each other that stretches "as far as the river," and "up to the moon – and back."

The Runaway Bunny

by Margaret Wise Brown, illus. by Clement Hurd

New York: Harper & Row, 1942 A mother rabbit reassures her little bunny that she will love him no matter what and would even follow him to the ends of the earth.

The Crystal Ball

by Marie Scheidl, illus. by Nathalie Duroussy New York: North-South Books, 1993 Kindness works better than any weapon when a princess suggests that her father the king befriend a giant who has been menacing the kingdom.

Gifts

by Jo Ellen Boggart, illus. by Barbara Reid New York: Scholastic, Inc., 1994 Wherever Grandma goes as she travels

Additional Resources for Love (cont.)

the world, she always remembers to bring back a very special memory – and memento – for her granddaughter.

Resources

Adele Faber and Elaine Mazlish. *How to Talk* So Kids Will Listen and How to Listen So Kids Will Talk. New York: Avon Books, 1980.

Group Experience Stories

For 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

I. 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.

Creative Drama Activities

by Ellen R. Rodwick

reative drama and role-playing are some of the suggested activities in the Heartwood Kindergarten 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 "becomes" precious jewels, or fragile items! You can begin with simple activities

4

Creative Drama Activities (cont.)

- 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 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 begin (say "Begin," 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.

Extended Activities across the Attributes

You 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) which represent the story characters. Tape record each story, or create your own group story synopsis which include the main events. Have students practice and present their "puppet plays."
- Create an ongoing mural which represents favorite parts of each story. Label the mural with the story title, and student's dictated captions. For example, "I learned that everyone is afraid sometimes" or "Now I know that every one has to do his/her job."
- Create a banner for each attribute which 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 which contains students describing each story, or sharing what they learned about each attribute. Videotape a Heartwood lesson and

share it with parents at an evening meeting.

- Take photographs of children at entrance time, snack time, play time, etc., engaging in prosocial behavior. Continue throughout each unit, and display on a posterboard under headings such as, "Super Sharing" or "Cooperating Classmates." Or create a weekly "honor roll" 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.)

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

Additional Books on Reading Aloud When You Read Aloud Kimmel, Margaret Mary and Elizabeth Segel. (1988) For reading out loud! A guide listening. to sharing books with children. New York: Delacorte Press. 2. Cultivate a sense of humor. Larrick, N. (1982). A parent's guide to chil-3. Know your material well. It is essential dren's reading. Philadelphia: Westminster. that you read material prior to

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

- I. The mood should be one of relaxed
- 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.

Tips for Storytellers

- Begin with a short tale that you love. If you are moved by a story then you will be able to affect others with it.
- Identify your strengths. Listen to yourself tell a story. Know what you can do with your voice.
- Think about the setting of the story a storyteller must bring a place to life.
- 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).
- Respect your audience don't speak down to them or over their heads.
- Don't rush into a story compose yourself.
- Trust your tale. If you've chosen one you love and it has moved you, it will move others. As you concentrate on it, your nervousness will lessen and the tale itself will grow.
- Know the story. Memorizing is not as important as a feel for the key elements.
- 10. Enunciate words correctly.

- Regulate the pace of the story. Some stories move quickly from start to finish. Others need pauses.
- 12. Use simple props.
- 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."

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.

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

A word about the audience. Reading aloud, although not a theatrical experience, is a performance. The reader must be aware of audience reaction; of creating a mood that allows the listener to respond to the story. This interaction between reader and listener; between story and audience, is a key to success. This doesn't mean that one needs a stage, or even a fireplace and 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 enormously with the problem of distraction.

One teacher sat in front of a window that looked out on a pleasant hill but found that the class, facing the bright light, was restless and uncomfortable. The wiggling decreased when she merely switched her chair around and sat the group at an angle from the window.

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

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

Make sure that listeners can hear you. Volume control is often difficult for a beginner, 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.

Casting a Spell (cont)

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 of 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 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

Casting a Spell (cont)

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 twentyone 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.

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

Casting a Spell (cont)

— 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 — 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

Casting a Spell (cont.)

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 Hughe'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 highpitched. 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 understandabledelivery. 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

Casting a Spell (cont.)

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.

Conflict Resolution for Kindergarten

Dr. Martha Harty

To Kindergarten Teachers:

Your nursery 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.

I. 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 settling differences, and they will quickly

Conflict Resolution for Kindergarten (cont.)

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 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 managing director of The 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.

The Class Meeting

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

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

Class meetings foster the attitudes, approaches, and skills needed for citizenship and provide experiences in democratic decision-making. To maximize the strategy, meetings 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 may be made by discussion and voting; by discussion and ranking; or by consensus.

The Class Meeting (cont.)

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.

Reproducibles

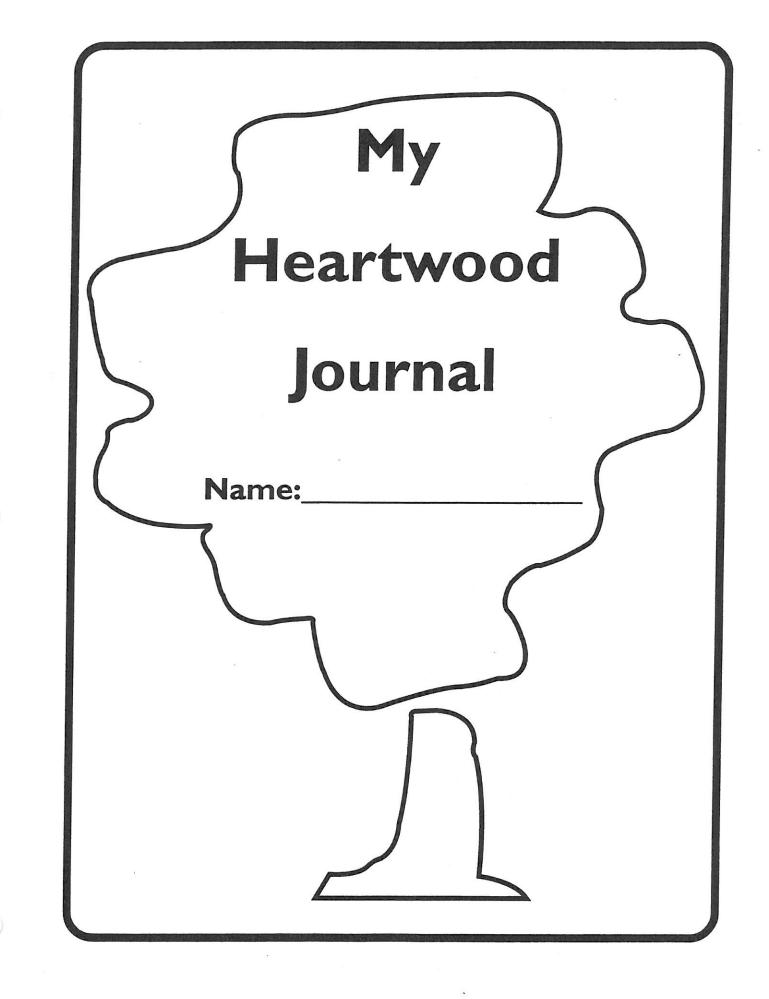
This section contains a <u>My Heartwood</u> <u>Journal</u> cover and activity pages related to the Heartwood attributes, including many for gifted and older children. All of the pages in this section may be reproduced, and teachers are encouraged to do so.

My Heartwood Journal

Children's responses to the Heartwood stories are often profound. Keeping a <u>Heartwood Journal</u> 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.

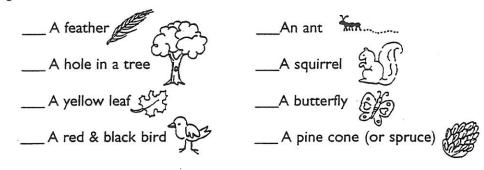




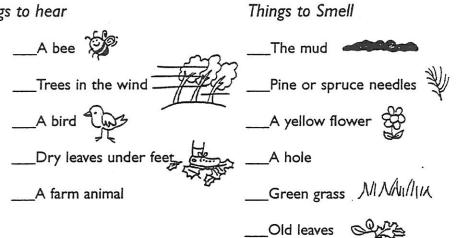
Nature Hunt

Please adapt for your local environment.

Things to see

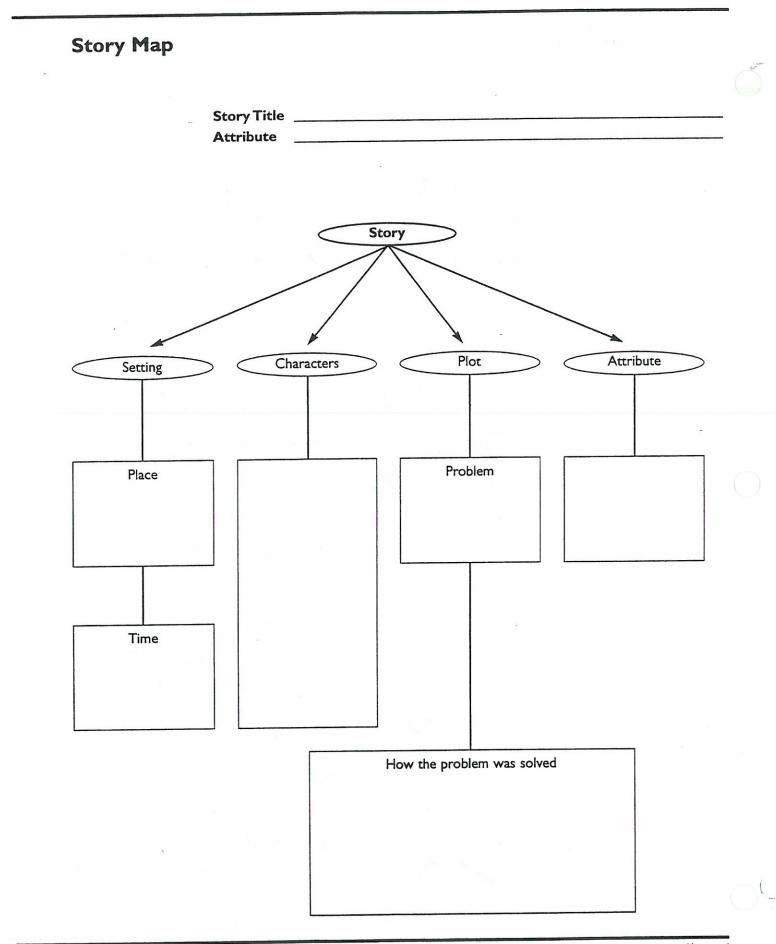


Things to hear



Things to Feel





Thinking It Over

List the characters of the story.-

What would each character say about the attribute? (Write one sentence for each one.)

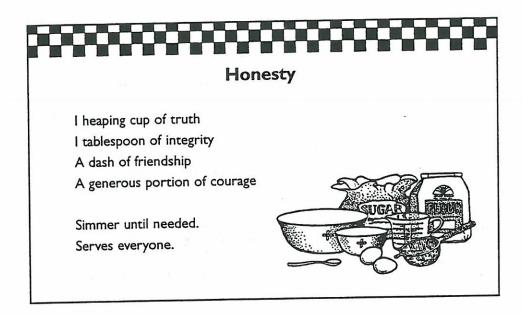
	Comment about	
		(attribute)
How	Things Changed:	
How		
How	Things Changed: When the story first started:	When the story ended:
How		When the story ended:
How		When the story ended:
How		When the story ended:
How		When the story ended:

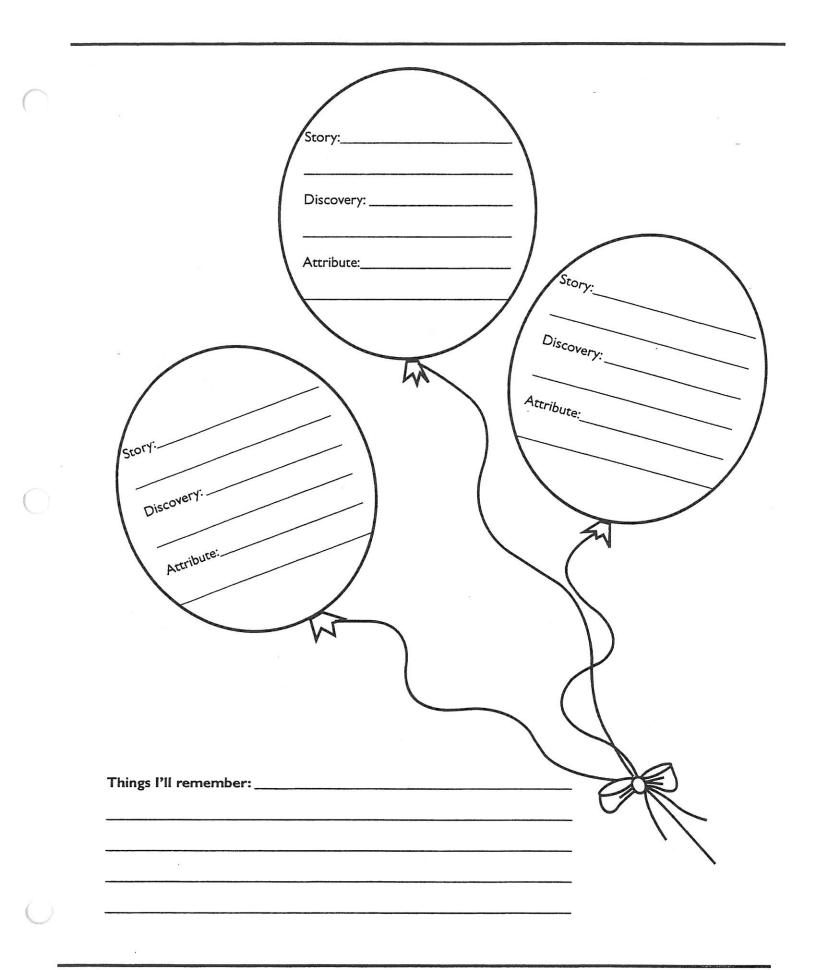
Heartwood

Attribute Recipe Cards

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

Example:

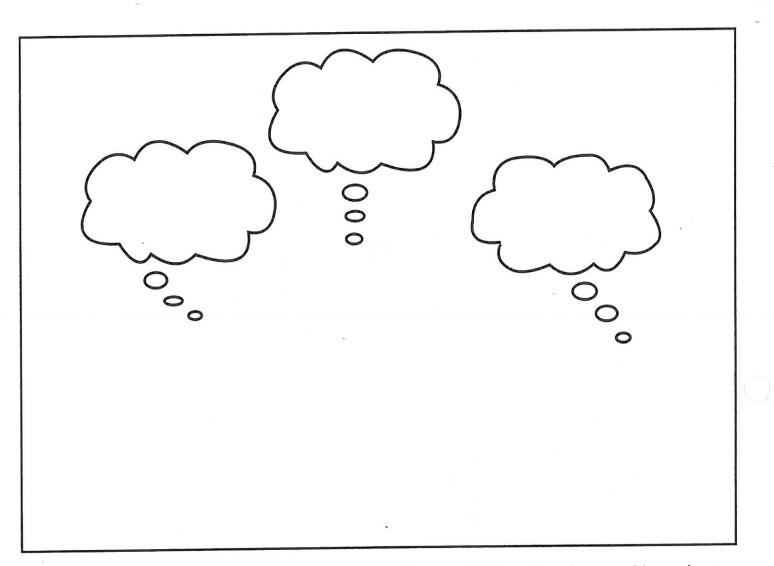




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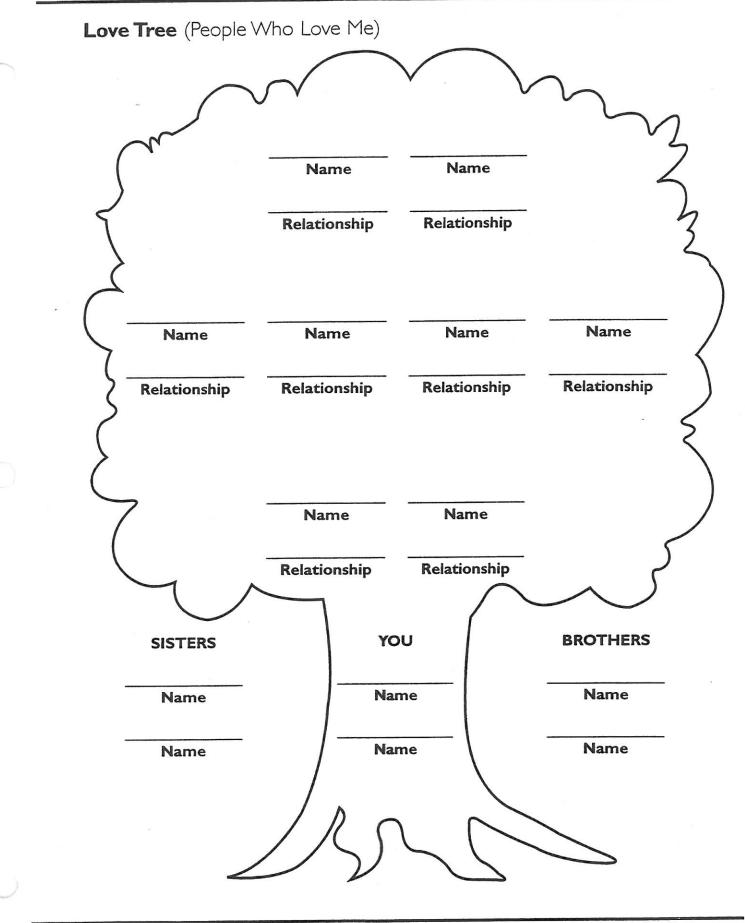
,

Cartoon



1

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



Heartwood

Reproducibles 11

Something to think about before presenting the attributes:

Values, standards, ethics, and moral decisionmaking 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

Fold Here

Place Stamp Here

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

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Teacher Exchange

Send us your ideas!

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

Name
Grade(s)
School
Address
Idea/Activity/Comment:

Honesty

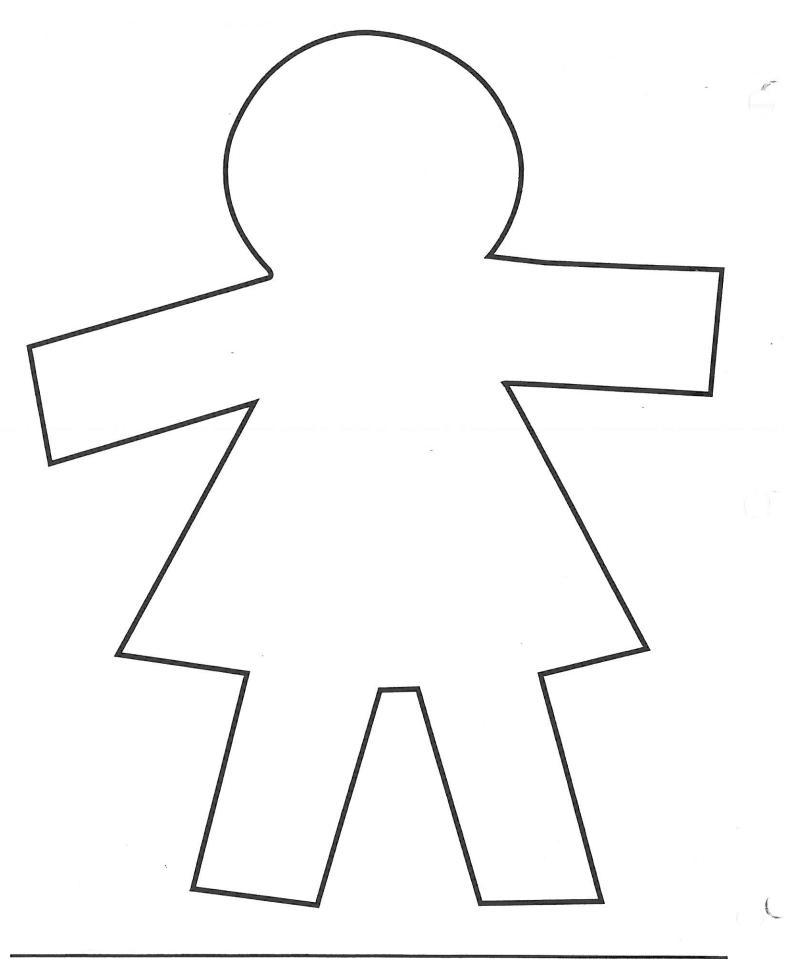
"How can I be honest with myself?"

1. Cut out girl (page 4) and boy (page 5) dolls.

2. List (or draw) 3 things that you like about yourself.

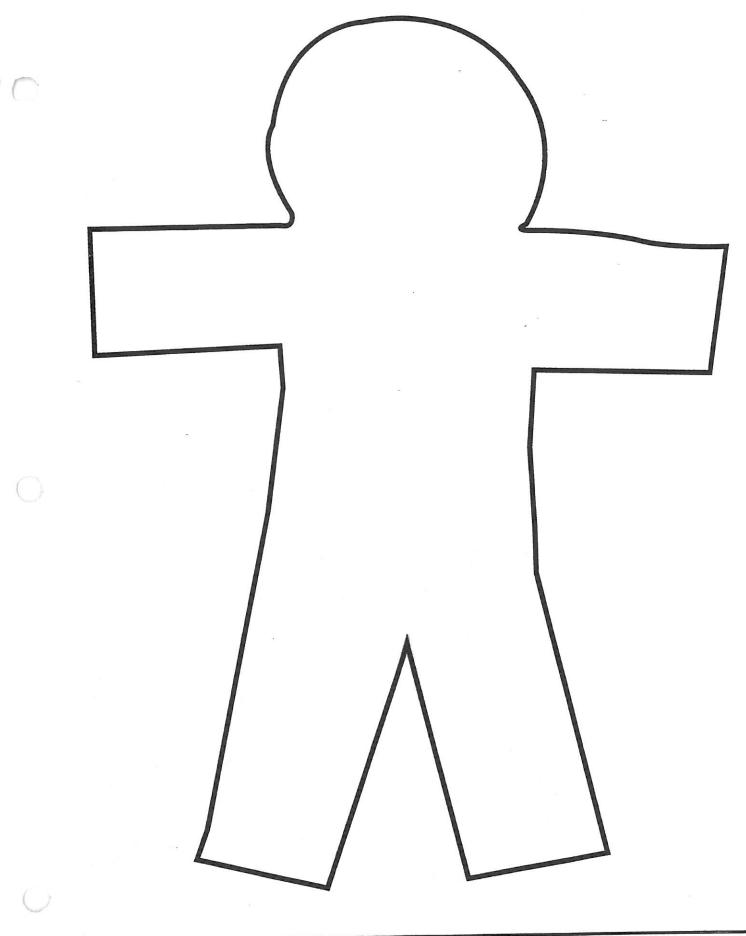
Natalina Trunzo Teacher, Grade I Pittsburgh, PA

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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 posterboard. 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 I 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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Heartwood

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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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

Student Contribution

Jerome White Japanese/African-American Student Grade 4, Pittsburgh, PA

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Jerome taught his class to count to 10 in Japanese.

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