interact
Learn Through Experience

www.teachinteract.com

CONNECTING HEART AND MIND

A Toolkit of Activities for Fostering a Cohesive Classroom

Connecting Heart and Mind

A Toolkit of Activities for Fostering a Cohesive Classroom

Ron M. Rubine

INT857 v1.12

Learn Through Experience

About the author

Ron M. Rubine is a veteran educator, having served for over 25 years in the roles of fourth grade teacher, middle school counselor, central-office administrator, and university professor. He is also founder of Standing on Common Ground, a human-relations organization that designs and implements programs that go to the heart of improving the culture and climate of schools. He has personally led hundreds of trainings, including for national organizations such as the Anti-Defamation League, in the areas of cross-cultural understanding, anti-bias education, fostering empathy, and developing leadership. Most recently, he received the 2009 Op/Ed of the Year award from the International Labor Communication Association for his editorial on California Proposition 8. Ron comes from a long line of teachers, including his brother and sister, Dave and Erica, and his mother and father, Kay and Stu Rubine. Ron dedicates this book to his two delightful sons, Julian David Rubine and Matthew Connor Rubine, and his many supportive friends, especially Myrene and Jimmy.

Product Code: INT857
© 2011 Interact
10200 Jefferson Boulevard • P.O. Box 802 • Culver City, CA 90232
Phone: (800) 421-4246 • www.teachinteract.com
ISBN# 978-1-56004-645-5

Welcome to *Connecting Heart and Mind*!

This compilation of four standards- and research-based, easy-to-implement activity modules and single module of associated resources is designed to support educators in creating classrooms and campuses of empathy and cooperation. The multiconcept modules involve concepts such as communication, embracing fear, expanding comfort zones, altruism, and prejudice. For example, one module uses the "Hero's Journey" archetype to get students to examine their own experiences, identify turning points in their lives, and develop a sense of purpose, all to convey that all students are capable "protagonists" in their struggle with life. Activities supply overviews, objectives, vocabulary, complete procedures, handouts, debriefs, and extensions; the resources section offers discussion and collaboration guidelines, theoretical framework, and more.

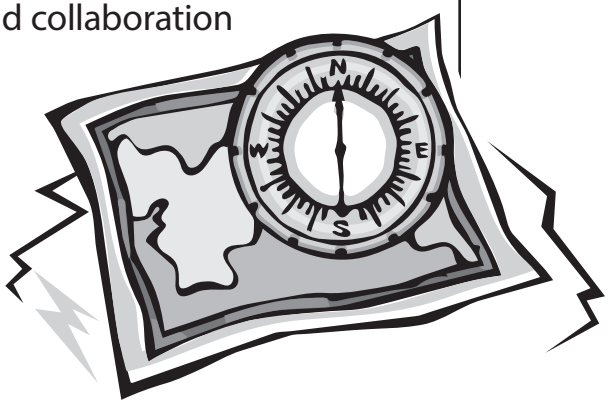


Table of Contents

Table of Contents

Table of Contents

Table of Contents

Table of Contents

Foreword

Much of the increased societal and academic focus on schools has resulted from negative outcomes associated with campuses in crisis—high drop-out rates, the persistent achievement gap, school violence, sexual harassment, and bullying. Research examining school failures such as these has begun to identify school climate as a critical piece of the equation. A growing body of literature demonstrates that personnel such as teachers, counselors, and administrators have tremendous influence on school climate. In other words, while students play a vital role, adults—taken as a whole—can systematically "set" the climate, for better or worse, at any given school. Therefore, it is surprising that teacher-education programs have remained relatively silent about addressing the needs of students from marginalized groups such as sexual minorities or those with disabilities. Typically, much of a school's attention to diversity issues (be they sexual, learning, or cultural) has tended to arise from a "grassroots" movement by one or more teacher-educators, rather than from an explicit agenda. Ron Rubine's *Connecting Heart and Mind* offers practitioners engaging research-based activities designed to foster a positive school climate and assuage some of the painful realities facing students in grades 6–12. As evidenced by the testimonials found in this book and the data from schools that have integrated the activities into the fabric of their instructional program, many positive outcomes have resulted from implementing his strategies, including increased attendance, achievement, and self-esteem. The program provides immediate professional-development activities and classroom-based activities aimed at changing school climate. Utilizing this book with incoming and new teachers will give them explicit, standards-based strategies and lessons for promoting caring environments free from bullying and intolerance. As a university faculty member working with both pre- and in-service teacher candidates, I consider this book a welcome addition, one that helps furnish students with teachers well prepared to cultivate school environments in which all students flourish.

Kate Esposito, Ph.D.
Associate Professor
Teacher Education
Special Education Program
California State University–Dominguez Hills

A Welcome from the Author

As I wrote this book, I couldn't help but reflect on the words that were shared by a veteran educator almost 25 years ago, after a particularly rugged day in the fourth grade trenches. As I waxed philosophical on the decline of Western civilization and the state of education in general, he reminded me of something he had shared with me before, something he relied on when the going got rough.

As the kids filed out of class at dismissal, he leaned over to me and said, "You know, Ron, for a lot of these kids, the time they spend in your class between 8:00 and 3:00 will be the highlight of their day, and the 180 days from September to June, perhaps the happiest year of their life. Love them first for who they are and the learning will come." Even at that point in the formative stages of my teaching career, the comment resonated with me.

Having personally worked with over 100,000 kids over 25 years, I can say that for many of them, it was absolutely true. That reality has completely shaped my teaching style and philosophy. It has also served as the catalyst for my writing this book.

Over the years, I morphed into a pretty good teacher, counselor, administrator, and professor. Who knew that the perspective embedded in my colleague's simple statement decades prior would be the foundation of my philosophy as an educator? Were it not for the countless teachers I had over the years who shared the same belief system as the one instilled in me, who knows where I'd be?

By all accounts I was a gifted student with "unlimited potential" that somehow lost his rhythm right around seventh grade. At that time, I was student-body president, self-assured and full of confidence. I'd always participated in extracurricular activities, and was courageous, creative, and going places. In the spring of that year, my family went through some extremely challenging times and suddenly I'm that kid they talk about in the teacher's lounge. From then until I graduated in 1977, I was continually struggling to stay in the game and fulfill a destiny that I knew was there somewhere, but perhaps temporarily misplaced.

This is all to say that, during this incredibly daunting time for me and my family, if not for teachers who looked beyond the preoccupation, constant talking, and lack of academic production to see the person they knew was there somewhere, I would have certainly dropped out of high school. In spite of all the other craziness, they cared about me as a person and made sure I felt good about myself by giving me countless opportunities to succeed. They watched out for me and nurtured and supported me when it seemed I was having a tough day. In addition, they were fundamentally good teachers who had solid pedagogy and theory under their belts.

So as you explore the activities in *Connecting Heart and Mind*, do so with an understanding that the birth of this book was in the classrooms of teachers 45 years ago who saw possibility and potential in the face of myself and my classmates—and believe me, many of us gave them no reason to be optimistic and to go the extra mile with us. As a result, I am that type of teacher today.

In Unity,
Ron M. Rubine

Introduction

Shaping a positive school culture and climate

Either through personal experience or through the testimony of others, we all know what a school is like when a campus is dysfunctional, or when it is firing on all cylinders.

Why do some schools seem to "feel" different than others, from the moment you walk on campus? What are some of the elements that shape the culture and climate of individual schools? Consider the following questions:

- Is everyone on board with the attitude of greeting visitors with warmth and respect?
- Are certain groups on campus treated differently than others?
- Do groups segregate at lunch, or do people mingle and interact?
- Do teachers collaborate across grade levels and disciplines and share best practices with colleagues?
- Do students greet each other with respect and terms of endearment in the hallways and on the quad, or are pejoratives and name-calling the norm?
- Are the parents and guardians of the students looked at as valuable resources and welcomed on campus, or looked at like inconveniences?
- Do parents of different racial and ethnic groups interact and collaborate, or do friction and infighting discourage participation?

If you had to identify a single common denominator in all of the above, you would find the necessity of creating and maintaining healthy relationships. The message of this book is to remind us all of that fact. Being smart or scoring well on a standardized test isn't necessarily the end-all be-all, especially when considering preparing children to be contributing members of a democratic society. Equally important is setting kids up to win by instilling in them the capacity and desire to create relationships with anyone. It is a skill and quality that will pay dividends for the rest of their lives.

Relationships exist between and among all stakeholder groups: students, staff, parents, community members, and district personnel. If you can envision a school as a living, breathing social system with a "way of being" all its own, then the way the individuals in that social system treat each other has to be the lifeblood of this organization. This is the philosophy of *Connecting Heart and Mind* (*CH&M*).

Parallel to this philosophy, and fundamental to *CH&M,* is social emotional

learning (SEL) theory. SEL is as vital a piece of the school culture and climate puzzle as any, and the theory is embedded into the activities and lessons throughout the book.

What is social emotional learning (SEL)?

Why are so many kids unhappy at school? Why are juvenile-justice institutions full of adolescents that clearly have the aptitude to do what's required academically but seem to repeatedly fall short and make the poor decisions that lead to lives of struggle?

What skills are the best predictors of academic and life success? Why is it that some children grow up to be fulfilled adults, realizing their calling and purpose, and involved in mature, satisfying relationships? Why do others, unfortunately, with seemingly similar circumstances and academic abilities, find themselves in dead-end careers, depressed and immersed in dissatisfaction?

Most educators recognize that students who receive an exclusively academic education may be ill-equipped for future challenges, both as individuals and members of society. It's simply not enough to feed only the mind.

The field of social and emotional learning (SEL) has emerged from new understandings of the nature of biology, emotions, and intelligence, and their relation to success and happiness. Through social and emotional learning, children's emotional intelligence ("EQ") is bolstered, giving them an enormous edge in their personal and professional futures (New York University Child Study Center). *CH&M* is in essence, a social emotional learning process.

IQ vs. EQ

> "It is not the strongest of the species that survives, nor the most intelligent, but the one most responsive to change."
>
> —Charles Darwin

As evidenced by the volumes of data on juvenile crime and justice, juvenile halls are full of extremely intelligent adolescents who were never given (or who never internalized) the pro-social skills necessary for survival in today's diverse and dynamic society.

They may have the intellectual aptitude, as measured by an intelligence quotient (IQ), to understand content and to ace an exam, but come up short in the EQ (emotional intelligence) department when dealing with frustrations, disappointments, and setbacks that other students may cope with effectively.

Consequently, they find themselves unable to coexist in the ecosystem known as a school campus, with its diverse population of students and adults, and unfortunately sometimes become part of system that isn't nearly as forgiving: the judicial system.

I can attest to this fact, having visited these institutions on hundreds of occasions and spending time with the incarcerated minors. On several occasions, I sat with them, many of whom had been sentenced to multiple life terms for gang-related murders, and listened to poetry more vivid and creative than you might think possible coming from a 17-year-old sentenced to 75 years in prison.

Emotional intelligence (EQ)	Intelligence quotient (IQ)
Getting you through life	Getting you through school
Managing emotions and using them for positive results	Being unable to manage emotions for lack of understanding what they are and how they can be useful
Using your emotions in addition to your cognitive abilities to function	Relying solely on logic to function
Knowing that people are fundamentally different and understanding the people are motivated in different ways	Assuming everyone is the same and utilizing the same motivational techniques across the board

> Empathy strikes me as the most important quality that we need in America and around the world.
>
> —President Barack Obama, 2011

In short, *CH&M* recognizes that relying solely on your cognitive skills is not enough. Having a balance of EQ and IQ is the ideal makeup of a healthy, adjusted individual. In fact, teachers who instruct utilizing their own blend of IQ and EQ are typically better educators. Being smart combined with the ability to manage emotions is the ticket to success and happiness.

State of the union: school safety and climate

2011 surely marks one of the most challenging periods in public education. In addition to all the perennial obstacles to learning and teaching that educators have faced for decades—lack of parental involvement, academic disengagement, communities in crisis, and fiscal woes with no end in sight—schools are being assaulted by new adversaries heretofore unseen in this profession.

Los Angeles Mayor Antonio Villaraigosa greets students from Markham Middle School (Watts) who completed a leadership program utilizing *Connecting Heart and Mind* activities.

With the advent of the Internet and other technology, children are increasingly vulnerable to threats from a variety of sources, leading to unprecedented levels of isolation and loneliness. In addition, fiscal woes have exacerbated educators' efforts to establish and maintain rhythm and continuity in programming and personnel. From this author's perspective, these are the very systems intended to positively impact school culture and foster campus cohesion. The collateral damage of these foes is the children whose lives and well-being are at stake

Filling the vacuum created by the elimination of social emotional programs are the age-old threats of bullying and harassment, but with new momentum from immediate-access vehicles like cell phones and the Internet. Other numerous and familiar adversaries also hamper efforts to ensure post-secondary success, including those resulting from economic uncertainty, such as layoffs and cuts to education, high unemployment, poverty, and crime.

As you read the list of statistics on challenges that face educators in 2011, think about how many programs at your school designed to directly address the issues raised in the data, have been severely reduced or eliminated altogether. *CH&M* aims to support schools and teachers in filling that void with activities and information that foster resiliency and engender compassion in our students, enabling them to weather the storm of change in this new millennium. Some of our biggest challenges include:

- An American child is **born into poverty** every 33 seconds (Children's Defense Fund, November 2008).
- An America child is **abused or neglected** every 35 seconds (CDF, November 2008).
- Every 20 seconds a public school student is **corporally punished** (CDF, December 2009).
- Every second a public school student is **suspended** (CDF, December 2009).
- Every five hours a child or teen **commits suicide** (CDF, December 2009).
- One-third of teens reported being bullied while at school.

- Only about a third of bullies' victims reported the bullying to someone at school.*
- 44% of middle schools reported bullying problems, compared to just over 20% percent of both elementary and high schools.*
- Violent deaths, including suicides, are rare at school, though recent events have shown that bullying at school may be related to violent actions, including suicides, outside of school.*
- About 8% of students have been the victims of a "cyberbully."*
- Studies have indicated that females may be the victims of bullying more often than males. Males are more likely to experience physical or verbal bullying, while females are more likely to experience social or psychological bullying.
- Students with disabilities are more likely to be the victims of bullying.*
- Homosexual and bisexual teens are more likely to report bullying than heterosexual teens.*

What exactly is *Connecting Heart and Mind*?

Simply put, this book is a collection of activities, resources, and other information designed to transform the learners and their teacher/facilitator into a more cohesive and connected group of people. The activities are also intended specifically address and influence critical issues such as disengagement, school violence, bullying and harassment, and academic achievement—variables that can make or break a student, teacher, or school

Designed for secondary-level students, the activities maximize the developmental changes taking place in adolescents in middle and high school, what revered French educational psychologist Jean Piaget called the "Formal Operational Stage." Based on the developmental changes consistent with this stage, the activities and lessons address the following characteristics of the stage in mind:

- Students can consider a range of possibilities and understand the concept of the possible, as in moral dilemmas, justice, understanding of self, vocational aspirations, etc.

---

* **Sources:**

- FindYouthInfo.gov, "How Widespread Is the Bullying Problem?"
- Hinduja, S. and J.W. Patchin, Cyberbullying Research Center, "Cyberbullying Research." Available at: http://www.cyberbullying.us/cyberbullying_and_suicide_research_fact_sheet.pdf
- National Center for Educational Statistics and Bureau of Justice Statistics, "Indicators of School Crime and Safety: 2009." Available at: http://bjs.ojp.usdoj.gov/content/pub/pdf/iscs09.pdf
- U.S. Department of Health and Human Services, "2009 National Youth Risk Behavior Survey. Overview." Available at: www.cdc.gov/HealthyYouth/yrbs/pdf/us_overview_yrbs.pdf

- Students can think about the intangible.
- Students can approach problems systematically, make predictions, revise their thinking (given new evidence), and revise and improve a disconfirmed hypothesis.
- Students can think about abstract concepts, instead of relying solely on previous experiences, and begin to consider possible outcomes and consequences of actions.

The intention of *CH&M* is not to supplant curricula required by your school, district, or state (in the form of initiatives, standards and/or testing), but rather to augment the instructional process in a way that gets students excited about learning and makes real-world connections to existing curricula. If implemented correctly, the activities should invigorate students and keep them on the edge of their seats. More importantly, it will make the teachers more engaged in their craft and interested in what their students have to say.

Given the diverse nature of classrooms today, different approaches to delivering instruction were embedded into the process and content of *CH&M* activities. Taking into consideration cultural and regional differences in the population, teaching approaches designed to include and impact students from all background are at the core of the pedagogical framework for this book.

These approaches and their broad application are often referred to as Culturally Relevant and Responsive Education (CRRE), equity pedagogy, and anti-bias education. These approaches validate the history and stories of the students and incorporate them into their learning. It also informs educators of the myriad approaches to teaching that extend beyond didactic, lecture-driven methodology, and includes research-based practices that appeal to all demographic groups.

Without question, these activities and processes will bring you closer to your students in a way not thought possible. Classroom management challenges will be minimized and a general sense of camaraderie will be engendered through relationships that foster mutual respect and admiration.

What variables does *Connecting Heart and Mind* address?

As expressed earlier, there has been no more challenging time in the history of education than the period we are in now. Students come to school with circumstances so aversive and complex that it is a minor miracle that some ever focus on academics, let along find the time to create positive relationships with peers and adults.

Some of the more prevalent developmental challenges and issues that the selected activities strategically address are embodied by students who are:

- struggling with a sense of identity
- feeling awkward or strange about their place in the world and their life purpose
- preoccupied with their physical and spiritual self, alternating between positive feelings of worth and power, and poor self-esteem
- struggling with peer-group influence affecting friends, fashion, interests, etc.
- subject to moodiness and irritability
- working to express themselves, albeit (in some cases) in a limited and frustrating capacity
- increasing their demand for independence from parents and family
- subject to the superficial judgment of others (especially those perceived as outsiders), relying on biases and stereotypes to guide thoughts and actions
- wanting badly to succeed in group situations and willing to do just about anything to gain approval

…and schools in which:

- the impact of bullying permeates the psyche of the campus, creating a pervasive feeling of insecurity
- racialized gangs that create a sense of fear throughout the campus and community
- disengaged staff who send an implicit message that teaching may not be their highest priority and that not all students matter
- some groups are treated differently than others
- homophobic and sexist attitudes are rampant and sometimes implicitly approved by adults
- lack of school spirit and pride are the standard

- use of drugs and/or alcohol is pervasive
- groups isolate themselves from one another.

Given the above, no wonder we call these trying times in education. Factor in some of the worst economic conditions the country has seen, and you get the delicate dynamic that has fostered an epidemic of bullying (and "bully-cides"), school violence that has made national headlines on a regular basis, and dropout rates that continue to shock. All of this underscores the importance of relationship-building efforts as the foundation for an educational experience that satisfies both teacher and students.

What is self-disclosure, and what does research say about teacher vulnerability?

> I was taught "not to smile before Christmas," when I was a new teacher. Vulnerability was just not the flavor of the month in terms of student/adult relationships. After seeing the value of connecting with students on this level, especially the chronically problematic students, I'll never pass up the opportunity again.
>
> —Esther, high school principal, Los Angeles

Wheeless & Grotz (1976) define self-disclosure as "any message about the self that a person communicates to another" (p. 47). Self-disclosure serves multiple functions: in the classroom, it is a way to gain valuable information about another person. It is proven that the more we know about others, the more likely we are to treat them with respect and dignity.

Engaging in self-disclosure implies that the other person shares information as well (i.e., the "norm of reciprocity"). Self-disclosure can be one of the more powerful tools a teacher has at their disposal, especially regarding classroom management.

The quality of student–adult relationships at any given school can be the glue that holds a campus together, or else the flawed foundation that erodes cohesion and morale. Schools in which adults and students regularly interact and communicate with candor and honesty and where student voice is valued, reap benefits that other campuses don't. As you read the questions below, reflect on the nature of student–adult relationships at your school:

- Do students routinely show disrespect toward adults on campus?
- Do adults show an interest in the lives of their students as evidenced by students' social emotional needs being met and an overall sense of well-being on campus?
- When students have problems at school can they confidently approach any adult to get their needs met?

- Do staff value and celebrate student diversity and individuality, as evidenced by creative programming and overall positive attitudes that welcome families and their myriad heritages?
- Is an inordinate amount of time and energy spent on behavioral and classroom management issues both in and out of class?
- Do adults on campus entrust students with duties and responsibilities reflective of their belief in their abilities and efficacy?
- Are students at your school continually the targets bullying and name-calling that suppresses enthusiasm and fosters fear and mistrust?
- Do teachers treat each other with respect and collegiality, or disrespect each other, talking negatively about students and other staff?
- Does staff model positive communication for students both in and out of class?

Obviously, expecting students to engage in activities that call for candor and honesty require a certain degree of teacher self-disclosure and vulnerability. If you are an educator who was trained in the era of "not smiling until Christmas," this process may be a bit uncomfortable. For teachers who might be resistant to opening up aspects of their lives to their students, it should be a relief to know that the majority of data and research overwhelmingly support vulnerability and self-disclosure.

By no means is it suggested that self-disclosure be used as a tool to become the students' buddy or pal. The teacher must always maintain an appropriate degree of distance and separation from the student to not completely undermine the authority necessary in the student–teacher relationship. Respect and reverence for the teacher is healthy and expected.

The more-prevalent considerations educators have voiced regarding teacher vulnerability and student disclosure include:

- What if the students violate confidentiality and they tell other students?
- What if they share information that I'm required by law to report?
- What if it creates uncomfortable situations in the classroom that I'm unprepared to deal with?

After 25 years of human-relations trainings that called for high levels of self-disclosure and vulnerability, I can think of no instances where students crossed

the line and compromised the trust that had been developed established in the process. Occasionally, participants have gotten off-track and been reminded to revisit the ground rules, but never was the integrity of the workshop or training compromised to the degree that the process had to stop.

You'll find below some powerful research and data on the risk and reward of letting your guard down with students. For your information, "mediated intimacy" is also known as "strategic vulnerability," wherein the teacher intentionally and purposefully chooses an appropriate time to be vulnerable and self-disclose.

Powerful data on self-Disclosure and teacher vulnerability

- Teachers who personalize their teaching through the use of humor, stories, enthusiasm, and self-disclosure are perceived by their students to be more effective in explaining course content (Andersen, Norton & Nussbaum, 1981; Bryant, Comiskey, Crane & Zillman, 1980; Bryant, Comiskey & Zillman, 1979; Civikly, 1986; Norton & Nussbaum, 1980).
- Research suggests that highly immediate (disclosing) teachers are viewed as more caring and credible (Thweatt & McCroskey, 1998). In addition, students report positive perceptions of teachers who exhibit high levels of mediated intimacy (O'Sullivan et al., 2004).
- Students who engaged in exchanges with teachers in self-disclosure venues like Facebook and MySpace reported higher levels of credibility for that teacher than teachers who refrained from sharing this type of information. Teachers who engaged in face-to-face disclosure of the same type of information were perceived as having even higher credibility.
- Students exposed to deeper levels of teacher disclosure in either face-to-face or electronic interactions reported higher levels of motivation and affective learning and evaluated the climate of the teacher's classrooms as being more positive overall.
- Studies have also shown that things as subtle as font use, language, and punctuation also affect the perception of teacher availability and vulnerability (O'Sullivan et al., 2004).

Stories of Validation for *Connecting Heart and Mind*

Tell me, and I will forget.
Show me, and I may remember.
Involve me, and I will understand.

—Confucian proverb (450 BCE)

Race riots in Los Angeles, and the Transition Institutes

During the spring of 2005, several Southern California high schools experienced large-scale conflicts that many felt were the result of friction stemming from racialized gangs that had negatively impacted the community for years. The involved youth and the conflicts fell primarily between African American and Latino students. The incidents included hundreds of students and staff and made national headlines, prompting immediate and decisive action.

L.A. Councilman Dennis Zine (center) and the students of Watts, CA (winter 2010)

To address the problem, one of the larger districts in Los Angeles green-lighted a pilot program called the Transition Institutes (TI), created by Standing on Common Ground (SOCG), a Los Angeles–based human-relations organization. The goal was to directly and immediately address a key issue apparent during the conflicts in that spring of 2005: ninth grade students were the source of about 90% of the problems.

As a result, in summer 2006, SOCG implemented the inaugural edition of the Transition Institutes. The activities found in *CH&M* served as the instructional centerpiece of the TI process. The pilot schools for the 2006 project were Thomas Jefferson High School, Santee Education Complex, and New Tech High School, a Gates Foundation school located on the Jefferson campus. Over 2000 ninth grade students took part that summer.

The Transition Institutes required all ninth grade students from these three schools to participate in a five-day, off-campus human-relations workshop. The students, therefore, were not cherry-picked, and no one was excluded from the process. In addition, several staff members from the respective schools also took part.

So effective were the TI that one of the principals shared that "without the TI, our school would still be in a state of chaos." Some of the astounding results documented as part of the 2006 pilot program were:

- an 85% decrease in freshman suspensions at Santee Education Complex
- a 10% increase in attendance at New Tech High School
- a 71-point increase in the California Standards Test for ninth grade students at Jefferson High School.

Clearly, it would be unfair for the Transition Institutes and the activities from *CH&M* to take complete credit for the transformation and growth of the three schools. However, as indicated by the countless testimonials from school and district leadership, as well as the fact that all three schools continue to implement some form of TI to this very day, the impact is undeniable. (TI videos and testimonials can be found at www.standingoncommonground.org.)

Rampant bullying and homophobia at a San Diego middle school

During the spring of 2007, one San Diego middle school chose to enlist the support of SOCG to utilize the activities in *CH&M*. A series of homophobic bullying incidents had plagued the school for over two years.

At this particular school, groups of students would roam around campus during nutrition and lunch looking for primarily male targets identified as or suspected of being "gay," and then harassed or assaulted them. The problem had been exacerbated by several incidents of cyberbullying carried out through social-networking sites regularly visited by the vast majority of the student body. In light of the spate of "bully-cides" across the U.S. in 2010, it was a justifiable cause for alarm and immediate action.

As a result, the school implemented the Peer Partnership Program (P3) and offered several forms of intervention. Key components of the P3 included weekly meetings focusing on empathy, weekend retreats in the mountains to train natural leaders as "change agents," and professional development focused on improving the culture and climate of their beleaguered campus. As a part of this process, *CH&M* activities were used and ultimately served as the catalysts for badly needed growth and change.

As recommended in this book, the school invited a group of LGBT (lesbian, gay, bisexual, and transgender) speakers to share their "coming out" stories and their own experiences of being harassed and marginalized. Several of the students who had been responsible for much of the homophobic bullying apologized for their actions directly to the teachers, administration, and the victims themselves. In the words of one of the perpetrators, "I can't believe I acted that way and said those things. Whether someone is gay or not shouldn't matter to me. Why should I treat someone that way because of who they fall in love with?"

Teachers utilized activities found in this book for the remainder of the year to address lingering effects of some of the issues. By year's end, these crippling incidents of bullying had dissipated and the school felt like a different place.

Wanting a better way at a Watts middle school

In the spring of 2010, administrators at Markham Middle School in Watts were looking for support in addressing the condition of student disengagement and apathy that permeated the campus. With the cooperation and help of several dedicated faculty members, they created and implemented a program called the Markham Ambassadors to identify and train a cadre of leaders and to empower them to take responsibility for their school. During all phases of the Ambassadors project, *CH&M* activities served as the curriculum at the foundation of the school's efforts.

After a year of workshops, retreats, ropes- and challenge-course trips, college visits, and a culminating event at City Hall with Mayor Antonio Villaraigosa, it was clear that the objectives had been met. In the words of Mayor Villaraigosa, "the creation of a cadre of leadership students from Markham Middle School called the Ambassadors has continued to gain momentum and improve the overall climate of the once-beleaguered Watts campus to this very day. They have met for over two years now and are a beacon of possibility on the Markham campus."

Objectives and Learner Outcomes

Below are the expected objectives and outcomes for the students and adults engaging in *Connecting Heart and Mind* activities. They are directly correlated to the American School Counselor Association *National Standards for Students* (Alexandria, VA 2004).

Though this book is not a counseling program per se, it does have processes and content consistent with many school-based counseling efforts. (A complete list of ASCA standards for student is included in Module V).

Intended objectives and outcomes for *CH&M* are to create students who:

- demonstrate how to effectively communicate with their peers and adults
- develop positive attitudes toward self as a unique and worthy person
- have the capacity to communicate feelings and emotions in a healthy, productive way
- accept responsibility for their actions and demonstrate their ownership of their behavior on an ongoing basis
- develop an awareness of personal abilities, skills, interests and motivations
- employ "outside of the box" abstract thinking that gives them affective avenues to resolving internal and external conflicts
- identify and discuss changing personal and social roles and exercise cooperative behavior in groups
- develop and demonstrate pro-social skills that allow them to interact with diverse populations
- recognize personal boundaries, rights and privacy
- can and do act independently when faced with peer pressure
- get along and trust the adults in their lives and feel like they are able to approach them when faced with tough decisions and./or situations
- recognize diversity in all its manifestations and understand its value and importance

…as well as adults who:

- look forward to coming to school and feel in alignment and congruent with their students as learners and human beings

- recognize that intelligence is measured in a variety of ways and to look for alternative means for students to express learning and understanding
- willingly let their guard down and share their story and wouldn't think of expecting a student to do anything they wouldn't do as well
- serve as beacons of safety and acceptance for youth, as evidenced by a willingness for students to approach and confide in them
- tactfully and strategically remind colleagues to always look for the positive aspects of all students, even in the face of overwhelming evidence to the contrary
- regularly provide opportunities for students to share their thoughts, feelings, and opinions in a safe and secure environment
- create ongoing opportunities for a diversity of learning experiences for students, even if the content might be incongruent with the teachers personal opinions or philosophy.

In addition to the outcomes listed above, other targeted variables impacted through engaging in this book's activities are attendance, punctuality, suspensions, expulsions, and improvement on standardized tests.

Activity structure and design

All of the lessons and activities found in *CH&M* are designed in a way that allows for ease of delivery and implementation. The sequencing of the respective activities is by design, with each lesson typically referencing and building upon the one preceding it. They are however, strong enough and developed in such a way that allows for them to serve as stand-alone activities.

Each activity includes all the necessary information for the teacher/facilitator to confidently execute the activity and achieve maximum results. The specific components found in each lesson are:

- overview
- objectives
- vocabulary (where applicable)
- grade level
- group size
- time
- materials
- procedures

- debriefing questions (where applicable)
- extension activities (where applicable).

When appropriate, a particular activity might include an expanded definition for selected vocabulary to ensure proper understanding and usage.

Other features

In addition to the lesson elements listed above, other features include:

- eclectic lessons that can be presented in as little as ten minutes with little or no preparation, to more expansive modules spanning several days
- lessons grounded in Culturally Relevant and Responsive pedagogy that ensure access and relevance for every student, including English language learners and those with exceptionalities
- malleable activities that allow for easy adaptation depending on student maturity and cognitive development
- activities infused with current research and data that naturally engender trust, caring, and relationships
- follow-up activities with service-learning components and higher-level thinking skills.

Connecting Heart and Mind Program Efficacy Inventory

Did the students participating in the *CH&M* activities feel they changed as a result of their experiences? Did they learn new skills that will translate to academic success? Do they now have more confidence with important life skills such as communicating, making decisions, and leading others? Is this program just another tool for creating feel-good moments that dissipate over time, or do the participants internalize the information in a way that impacts their lives forever? The Program Efficacy Inventory takes a non-traditional approach in answering these questions.

The traditional approach

Consistent with many character-education and personal-growth programs, participants are typically given a qualitative pretest and posttest assessment using Likert scale items designed to measure degrees of growth in target areas such as "attitudes toward people who are different" and "feeling engaged and invested in my school."

While valid in the sense that any information is ultimately worthwhile in terms of gaining insight into the experiences of children and how they perceive themselves, there are inherent flaws in this design. For example, in certain types of self-report program evaluations, the pretest-then-posttest method may not accurately reflect the true amount of impact, change, or growth the participants experienced. The Achilles' heel of this traditional approach involves the presumption of a certain level of understanding of at least some of the concepts. Given the abstract nature of some of these types of activities and programs, a student who has no prerequisite information about a concept such as stereotyping is essentially "flying blind" when asked to respond to the topic. After all, how can they accurately assess where they stand regarding a particular issue without the proper context in which to hold it?

Using this example, establishing baseline data on attitudinal and behavioral change prior to engaging in the learning process around certain concepts is potentially less valuable.

"Posttest-then-pretest" approach

The Program Efficacy Inventory utilizes what is known as the "posttest-then-pretest" approach to program evaluation. This approach is unique in that no pretest is given to participants before the *CH&M* process begins. Instead, the evaluation asks for two sets of responses at the completion of the process.

The first question asks for responses about behavioral change *as a result* of the program; this is essentially the posttest question. The second response to the same question asks the participant to report what they think their behavior or attitude would have been *before* they engaged in the process. Although really the pretest question, it's asked at a point when the participant has sufficient knowledge and information to validly answer the question.

In the spirit of this approach, the Program Efficacy Inventory included in Module V is designed to document behavior and attitude change. The inventory measures personal growth and attitudes in a variety of domains addressed within the context of the book's activities. Specific directions for administering the Inventory are included with the evaluation.

Book outline

CH&M is divided into four activity modules and one ancillary materials module. We've selected the module and activity topics and themes based on what recent research and data indicate are the most critical issues facing students and schools today, regardless of geographic or demographic. The modules are:

- **Module I: Knowing Thyself—The Power of Personal Story.** In this module, participants engage in deep reflection on how they see

themselves and the world around them. Guidelines for discussion are established, and students begin to develop the practice of trusting others, especially their peers. In this module, the focus is placed on the sharing of personal stories and using personal experiences, whether positive or negative, as stepping stones to generating empathy and for fostering intrapersonal growth. Key concepts include *empathy, communication, embracing fear,* and *expanding personal comfort zones.*

- **Module II: Knowing Thyself—Digging a Little Deeper.** Module II builds upon the foundation of the skills and content in Module I, taking the same reflection and self-disclosure processes and inviting students to take their newfound understanding and embrace more involved concepts. Keystone activities include **Toe-to-Toe,** an interactive affiliation activity appropriate for any sized group, and **Inform Your Face,** an engaging avenue to considering the degree of congruence of how you perceive yourself and how others see you. Key concepts include *morality, self-image, effective problem-solving,* and *letting in support and encouragement.*

- **Module III: "Your Life Is Not an Accident"—The Hero's Journey.** This module gets students to look at their lives in a way that incorporates a sense of purpose and possibility, rather than hopelessness and predetermination. Regardless of the hardships and challenges that may affect students' lives, they need to know that their lives are not an accident. The central piece of this module is an examination of the Hero's Journey (also known as the "monomyth"), an archetypal framework that helps in juxtaposing students' lives with those of eminent people, real and fictional, living and deceased. Key concepts include *calling, purpose, courage,* and *altruism*.

- **Module IV: The Anatomy of Prejudice and the Power of Words.** This module has participants examine the dynamics of prejudice and the role it plays in the culture and climate of a school. Students examine situations from the perspectives of victim and perpetrator, and consider how to use words as tools for positive change or of demagoguery and destruction. The role of the bystander is considered, and intervention strategies are provided. Key concepts include *prejudice, discrimination, bias, demagoguery,* and *bullying* in all its forms.

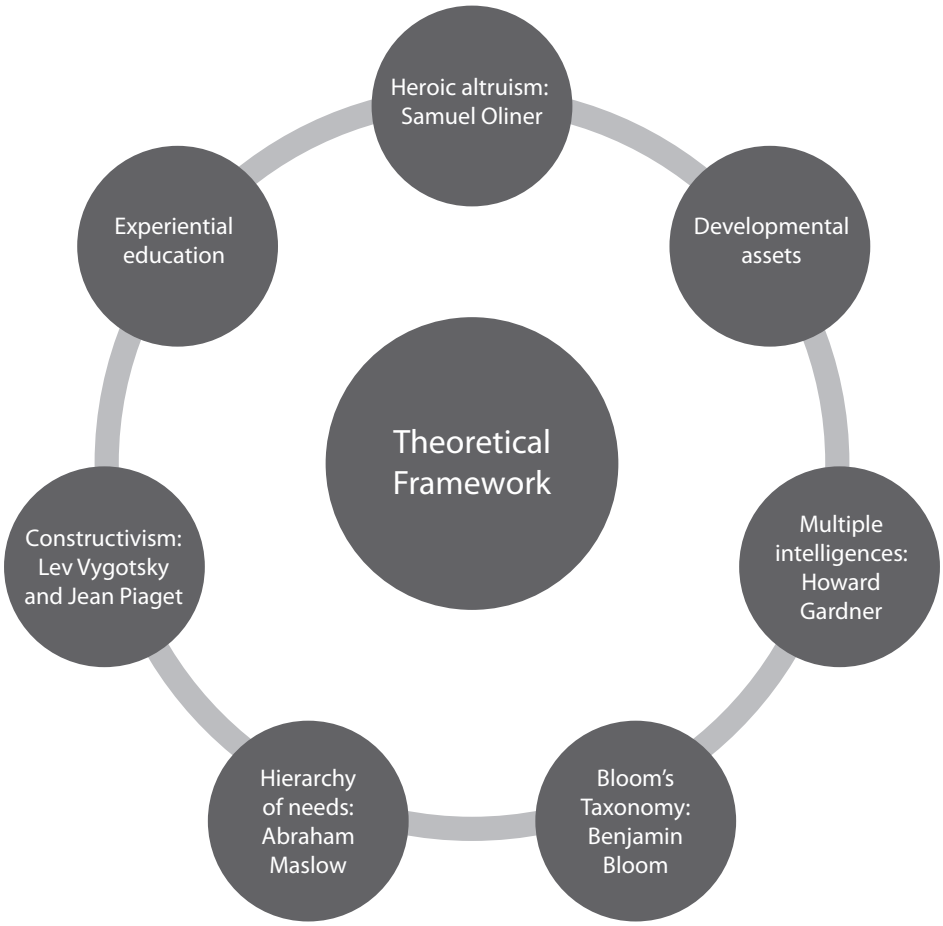
- **Module V: Other Pieces of the Puzzle.** This section contains information designed to fill in the gaps for the activities in the other modules. Ancillary materials include the Program Efficacy Inventory, theoretical underpinnings, discussion protocol, guidelines for student/adult collaboration, and selected readings.

Curricular, philosophical, and theoretical underpinnings

Very often, resources such as *CH&M* are viewed as "touchy-feely," and that they detract from the primary function and mission of districts and schools, which is to prepare students for success on standardized tests and other annual assessments.

Contrary to conventional thinking, it is vitally important for teachers to also spend time paying attention to the social-emotional aspects of the educational experience. As evidenced by the anecdotes shared in the introductory pages of the book and related research, students not only need to be book-smart and test-ready, but also have the capacity and maturity to deal with change, challenges, and the unexpected.

The graphic below shows the key sources of the theoretical underpinnings of the activities in this book (but by no means provides a complete list of practitioners and theories addressing all of its issues and challenges). Some are icons in the field of education, such as Benjamin Bloom and his seminal and ubiquitous Taxonomy. Others, such as Samuel Oliner and his work on altruism, may be more obscure yet equally valuable for exploring strategies empowering students to be more empathic. (See Module V.)



Standards Alignment Table

All of the activities in *Connecting Heart and Mind* are aligned to national counseling standards as outlined in the American School Counseling Association (ASCA) standards. In some cases, the activity has been correlated not necessarily to a specific academic standard, but instead to an appropriate study or analysis skill; for example, **"I Am From…" Poems,** which is a clear manifestation of History and Social Science Analysis Skill Chronological and Spatial Thinking, as the lesson calls on students to reflect and write about their lives in a chronological fashion. Note also that in most cases an activity could conceivably correlate to numerous standards stranded throughout several content areas. The standards alignment table includes one standard per activity to remind you that the table is simply a starting point for your own exploration of how the respective activities might fit into your instructional programs, based on your own interpretation and use of the lessons.

- History and Social Sciences (H/SS)
- Health Standards (H)
- Math (M)
- Physical Education (PE)
- Reading (R)
- English/Language Arts (ELA)
- English Language Development (ELD)
- Counseling—American School Counseling Association (C)

Module and activity	Content area and standard
Module I: Knowing Thyself— The Power of Personal Story	
Your Power Object	(C) PS:A1. Acquire Self-Knowledge • PS:A1.1. Develop positive attitudes toward self as a unique and worthy person
Get up, Stand Up	(PE) Self-Responsibility: Act independently of negative peer pressure during physical activity
Do You Hear What I Hear?	(C) PS:A2. Acquire Interpersonal Skills • PS:A2.6. Use effective communications skills (C) A:A2. Acquire Skills for Improving Learning • A:A2.3. Use communications skills to know when and how to ask for help when needed
Rules of Engagement	(C) A:A1. Improve Academic Self-Concept • A:A1.5. Identify attitudes and behaviors that lead to successful learning

Culture Quest/This Is How We Do It	(PE) Social Interaction: Recognize the value of physical activity in understanding multiculturalism
"I Am From…" Poems	(H/SS) Chronological and Spatial Thinking: Students compare the present with the past, evaluating the consequences of past events and decisions and determining the lessons that were learned.
Step to the Edge	(C) PS:B1. Self-Knowledge Application • PS: B1.11. Use persistence and perseverance in acquiring knowledge and skills.
Edge Bracelets	(PE) Self-Responsibility: Accept personal responsibility to create and maintain a physically and emotionally safe and nonthreatening environment for physical activity.
Module Extensions	n/a
Module II: Knowing Thyself— Digging a Little Deeper	
Toe-to-Toe	(H) Mental, Emotional, and Social Health Standard 7: Practicing Health-Enhancing Behaviors Practice respect for individual differences and diverse backgrounds.
I Can See Clearly Now: Shaping a Personal Vision/ Inform Your Face: The Video Activity	(H) Mental, Emotional, and Social Health Standard 1: Essential Concepts 1.3. Identify qualities that contribute to a positive self-image. Grades 7/8.
Fear in a Hat	(C) PS:A1. Acquire Self-Knowledge • PS:A1.5. Identify and express feelings
Just Who Are You Anyway?	(C) C:C2. Apply Skills to Achieve Career Goals • C:C2.3. Learn to work cooperatively with others as a team member
Boarding Pass/Inner and Outer Selves	(C) A:A3. Achieve School Success • A:A3.2. Demonstrate the ability to work independently, as well as the ability to work cooperatively with other students
Sticky Situations	(C) PS:B1. Self-Knowledge Application • PS:B1.1. Use a decision-making and problem-solving model
Do the Right Thing: Morality and Choices	(C) PS:A2. Acquire Interpersonal Skills • PS:A2.2. Respect alternative points of view
Module III: "Your Life Is Not an Accident"— The Hero's Journey	

Life's Rollercoaster	(C) PS:A1. Acquire Self-Knowledge • PS:A1.1. Develop positive attitudes toward self as a unique and worthy person. (H/SS) Historical and Social Sciences Analysis Skills: Chronological and Spatial Thinking: Students construct various timelines of key events, people, and periods of the historical era they are studying.
The Hero's Journey: Laying the Foundation	(ELA) Identify Greek, Roman, and Norse mythology and use the knowledge to understand the origin and meaning of new words (e.g., the word "narcissistic" drawn from the myth of Narcissus and Echo). Grade 10.
The Hero's Journey: Key Terms	(ELA) Vocabulary and Concept Development: Identify and use the literal and figurative meanings of words and understand word derivations. Grades 9/10.
The Hero's Journey in a Nutshell	(ELD) Listen attentively to stories and information and identify important details and concepts by using both verbal and nonverbal responses
Protagonist Hall of Fame	(H/SS) Historical Interpretation: Students interpret past events and issues within the context in which an event unfolded rather than solely in terms of present-day norms and values. (HS) (H/SS) Chronological and Spatial Thinking: Students explain how major events are related to one another in time. (MS)
The Hero's Journey in Detail	(H/SS) Historical Research, Evidence, and Point of View: Students recognize the complexity of historical causes and effects, including the limitations on determining cause and effect.
Module Extensions	n/a
Module IV: The Anatomy of Prejudice and the Power of Words	
Mean What You Say, Say What You Mean	(R) 1.0. Word Analysis, Fluency, and Systematic Vocabulary Development: Students use their knowledge of word origins and word relationships, as well as historical and literary context clues, to determine the meaning of specialized vocabulary and to understand the precise meaning of grade-level-appropriate words. • 1.3. Use word meanings within the appropriate context and show ability to verify those meanings by definition, restatement, example, comparison, or contrast.

Samuel Oliner: "Ordinary Heroes"	(H) Mental, Emotional, and Social Health: Explain how witnesses and bystanders can help prevent violence by reporting dangerous situations. (H/SS) 10.8. Students analyze the causes and consequences of World War II. Analyze the Nazi policy of pursuing racial purity, especially against the European Jews, its transformation into the Final Solution, and the Holocaust that resulted in the murder of six million Jewish civilians.
The Cold Within	(C) PS:A2. Acquire Interpersonal Skills • PS:A2.3. Recognize, accept, respect, and appreciate individual differences
In Small Places	(H/SS) Chronological and Spatial Thinking: Students compare the present with the past, evaluating the consequences of past events and decisions and determining the lessons that were learned. (HS) (C) A:B1. Improve Learning • A:B1.1. Demonstrate the motivation to achieve individual potential.
You've Got to Be Carefully Taught	(H/SS) Historical Research, Evidence, and Point of View: Students identify bias and prejudice in historical interpretations. (HS)
First They Came…	(H/SS) Research, Evidence, and Point of View: Students distinguish fact from opinion in historical narratives and stories. (MS)
What I Am and Am Not/ What Do People Think of Us?	(C) PS:A1. Acquire Self-Knowledge • PS:A1.7. Recognize personal boundaries, rights, and privacy needs
Mystery Panel	(C) PS:A1. Acquire Self-Knowledge • PS:A1.10. Identify personal strengths and assets (H) Mental, Emotional, and Social Health Standard 1: Essential Concepts • 1.5.M. Recognize diversity among people, including disability, gender, race, sexual orientation, and body size.
Stages of Multiculturalism	(C) PS:A1. Acquire Self-Knowledge • PS: A1.4. Understand change is a part of growth
Assessing My Life Experiences	(C) PS:A2. Acquire Interpersonal Skills • PS:A2.4. Recognize, accept, and appreciate ethnic and cultural diversity
The Rwanda Formula	(H/SS) Historical Interpretation: Students explain the central issues and problems from the past, placing people and events in a matrix of time and place.

Post-It People	(C) PS:A2. Acquire Interpersonal Skills • PS:A2.4. Recognize, accept and appreciate ethnic and cultural diversity
Spheres of Influence	(C) PS:A2. Acquire Interpersonal Skills • PS:A2.5. Recognize and respect differences in various family configurations
Head Games	(ELD) Prepare and deliver short presentations on ideas, premises, or images obtained from various common sources. (MS/HS)
Stand and Deliver: The Human Likert Scale	(C) PS:A2. Acquire Interpersonal Skills • PS:A2.3. Recognize, accept, respect and appreciate individual differences
Module V: Other Pieces of the Puzzle	

Module I: Knowing Thyself—The Power of Personal Story

Big-picture concept

Every journey begins with the first step, and Module I is designed to familiarize the participants with the essence and the spirit of the activities in *CH&M* in a way that encourages full participation and buy-in.

Knowing Thyself—The Power of Personal Story is designed to encourage students to fully embrace the self-disclosure process and lay a solid foundation for what promises to be a valuable experience for all. The vehicle for this process is the collective stories and experiences to be shared by the participants through the activities.

The specific objectives of Module I are for participants to:

- fundamentally accept and value who they are as individuals
- understand the power of empathy and the importance of sharing and hearing personal stories
- recognize the importance of group cohesion, cooperation and respect.

For Module I to achieve its goals, there must be a solid foundation of trust between and among the participants. The safety and security of any group is predicated on the development of strong relationships in which communication is valued and empathy is a given. When students are engaged in conversations about who they are, where they've come from, and where they'd like to go in life, there can be no doubt about whether all group members are going to respect the vulnerability and courage inherent in the process.

Driving questions

- Do you trust people as a rule? Why or why not?
- Is it possible to create healthy relationships with people without a solid foundation of trust?
- Is there value in sharing your personal story with others?
- Is any one person's journey or story more valuable than another's?
- Can the climate and culture of a school affect how much students trust each other? Why?
- Can you be successful in life (e.g., jobs, relationships, satisfaction) without knowing and trusting yourself first?

- Once your trust has been violated, can you learn to trust again?
- Do you believe all people have a purpose and/or calling?
- What role, if any, do cultural differences play in the creation of trust, since trust is built in different ways and means different things in different cultures
- What is the key to effective communication?
- Does the manner in which adults treat each other on campus have an impact on the culture and climate of a school?

For the facilitator: These activities are user-friendly and time-tested. They have been presented in a variety of contexts and to audiences from elementary to graduate school.

As with all of the activities in *CH&M,* Module I activities are aligned with state and national standards and the principles of culturally relevant and responsive pedagogy. They are accessible to all students, regardless of demographic, and include English language learners, special-needs students, and those with behavioral challenges. They are multi-modal and can be expanded or contracted to fit whatever time is available for the lesson.

Lastly, remember that students will follow the teacher's lead, whatever type of modeling is offered. This stands to also be true in terms of energy, passion, and commitment. Therefore, it is critical to endorse the value of *CH&M* activities by diving in fully and leading by example. Without teachers whose presenting style embodies inspiration and investment, students will typically not rise to the occasion.

Module I activities and resources

1. Your Power Object
2. Get up, Stand Up
3. Do You Hear What I Hear?
4. Rules of Engagement
5. Culture Quest/This Is How *We* Do It
6. "I Am From…" Poems
7. Step to the Edge
8. Edge Bracelets
9. Module Extensions

Your Power Object

Teacher Pages

3–5 minutes per person per object

Whole class

Overview

This activity is a wonderful opportunity for students to share intimate aspects of their lives through symbols and icons of their personal history.

This activity defines a power object as a tangible item that brings comfort, strength and hope to a person in times of struggle or challenge. Throughout history, people have celebrated and relied on such objects to carry them across thresholds of the unknown and mysterious. A power object is not about cost or sparkle but rather the significance and value it holds for the individual; therefore, it may be a picture, letter, stuffed animal, etc. The power object is always treated with reverence, and you should reiterate this point.

Similar to many other activities in the program, **Your Power Object** is an avenue to self-disclosure of students' hopes, dreams, fears, regrets, etc., and may lead to a cathartic experience for the participants. In many cases, it stirs emotions that have sometimes lain dormant for years.

Objectives—Participants will:

- share an aspect of their personal story through something that can be seen, felt, or heard
- witness the power and intensity of emotions that emanate from the symbols of their lives and experiences, feelings that often lay dormant just below the surface of the "public persona"
- familiarize themselves with the process of catharsis to ease the general group attitude toward emoting, especially at the middle and high school level.

Vocabulary:

- catharsis (a psychotherapeutic process that encourages or permits the discharge of pent-up emotions and tensions)
- emotion
- heritage
- power
- public persona
- talisman

Grade level: 4–12

Group size: Any

Time: Three to five minutes per person per object, with the caveat that they are allowed to share their object at any point during process, depending on when they feel ready to step out and take a chance with the group

Materials:

- Your Power Object: Student Handout
- Power objects


Whole class

Procedures

1. Introduce the activity by holding up an item (or a picture of it) that is your own power object, and begin to tell a story regarding its significance.
2. After telling the story, ask the students is they thought the act of a teacher sharing personal information is a good or a bad thing, and why.
3. Explore the notion of storytelling and ask the students


Read or say

Who assumes the role of storyteller in your family?

Typically it is the dad, mom, grandparents, uncle, brother, etc. Explain that in this activity, they will tell their own story.

4. Quickly brainstorm the elements that make a good storyteller and chart or write them on the board.
5. Distribute the student handout, and ask for a volunteer to read the directions.
6. Ask the students if they understand the nature of the activity. It is important for them to know that they can share their particular power object at a time of their choosing. It is also acceptable to share multiple objects, if time permits.
7. Take the opportunity to ask if anyone might coincidentally have a power object on them at that very moment. People do tend to wear or carry something personal on them (e.g., a ring, bracelet, necklace, etc.) that might serve as an immediate example of a power object (as well as what a "share" looks like).
8. Remind them that, as in all other aspects of the *Connecting Heart and Mind* process, you won't force them to share, but they are strongly encouraged to jump in when they feel comfortable.

Your Power Object

Student Handout

One of the primary goals of the *Connecting Heart and Mind* process is for you to get to know your classmates on a deeper level. One of the ways you do this is by sharing a part of your personal story and history, for better or worse, positive or negative. One of your homework assignments throughout the process is to bring a power object to share with the group at a time of your choosing.

A power object is something that means a lot to you for whatever reason. It can be a picture, a letter, an award you may have won—anything that brings you strength and confidence in times of hardship or struggle. At any point in the process you can volunteer to share your power object with the group. If time permits, you can share more than one.

Thank you in advance for your courage and participation.

Power object examples:

Get up, Stand Up

Teacher Pages

20–30 minutes

Whole class

Overview

Like the Bob Marley song that encourages people to make themselves known and be heard, especially regarding important social issues, this activity introduces students to the process of taking a stand on who they are. **Get up, Stand Up** energizes the group, instantly illuminates the diversity that exists there, and begins to acclimate students with the self-disclosure process.

The activity is also a tool for encouraging participants to get to know one another quickly and comfortably. The statements used in the activity are merely suggestions; facilitators are encouraged to create their own audience-specific statements that might resonate more powerfully.

It is recommended that students progress from less personal to more intimate. The essence of the activity is to remind participants of the important reality that you truly "can't judge a book by its cover."

Objectives—Participants will:

- recognize the depth of diversity that exists among any group of people
- understand that no matter how certain they may be about "who someone is," they truly can't judge a book by its cover, especially based on limited, superficial, and external information
- celebrate the similarities they share with their peers, regardless of demographic differences
- develop the practice of noticing their own thinking (meta-thinking, or metacognition), and start paying attention to how they react to people and situations.

Vocabulary:

- diversity
- metacognition (awareness and understanding of one's own thinking and cognitive processes; i.e., thinking about thinking)
- self-disclosure
- self-expression

Grade level: Depends on level of statements used

Group size: Any

Time: 20–30 minutes

Materials:

- a recording of "Get up, Stand Up" (Marley/Tosh) as performed by Bob Marley (available on iTunes for 99 cents, and find lyrics online)
- the list of "Stand up if you…" statements

Procedures


Whole class

1. Tell participants that they will be participating in an activity that allows them to get to know each other quickly and enjoyably.
2. If you can, play "Get up, Stand Up" by Bob Marley, and provide them with the lyrics.
3. Ask the students if they've heard of Bob Marley, and what the song might mean to them.
4. Let them know they will be responding to a series of statements about a variety of things and to simply stand up if it applies to them.
5. Remind the participants that participation is optional and that they should only stand if they feel comfortable. If they choose to remain seated, however, they should take notice of why they chose not to stand and what that says about how they respond to peer pressure.
6. Revisit the notion of being metacognitive: thinking about one's own thinking and reactions to what statements other students stand up for.
7. Go through 8–10 statements, stopping occasionally to call on participants to share their responses to a particularly interesting or entertaining statement.
8. Time permitting, invite participants to offer their own statements to present to the group. It is recommended that you quickly screen the statement prior to the student's sharing it to avoid inappropriate or uncomfortable moments.

The following statements are suggestions, so you should feel free to substitute your own statements to match the demographic of the group participating. Statements with an asterisk are ideal for taking a moment to invite those who stood, to elaborate on their answer.

Stand up if you…

Introductory questions:

- were born in the city of Los Angeles (substitute your own locale)

- were born in California, but not Los Angeles (again, substitute your locale)
- were born in another state
- were born in another country
- have ever had an exotic pet
- are left-handed
- have ever walked out of a movie because it was bad
- have ever ridden a horse
- can speak more than one language
- enjoy country music
- have been to a *quinceañera*
- know what a *Bar Mitzvah* is
- have ever sung karaoke? What song?
- have attended more than one middle school, high school, etc.
- have ever been on television
- consider yourself an artist (music, painting, writing, etc.)
- consider yourself an athlete

Intermediate questions:

- have ever been to the Dean's office
- have ever participated in a political campaign
- think that one person can "change the world"
- have more than five siblings
- know someone over 100 years old
- feel that your school is a good place to learn and grow

Advanced questions:

- have ever been the victim of prejudice or discrimination
- have ever felt hopeless and depressed
- identify with a background of poverty and financial struggles
- have ever fallen in love
- have ever had a near-death experience

- have ever had your heart broken
- have ever felt as if you weren't good enough to do something or be successful
- have ever been to court or involved in the legal system.

Debriefing questions

1. What was your first reaction to the activity?
2. Were you surprised at your reaction to any statements?
3. Did you learn anything new about your peers? Any surprises about someone you thought you knew?
4. As you were practicing the skill of metacognition, did you find yourself judging people as they stood up for particular statements?
5. Is diversity a positive or a negative thing? Why?

Do You Hear What I Hear?

Teacher Pages

30 minutes


Whole class

and


Small group

and


Pairs

Overview

On a daily basis we interact with people who have opinions, values, beliefs, and needs different than our own. Our ability to exchange ideas with others, understand different perspectives, solve problems, and quiet our minds long enough to truly hear what someone has to say significantly impacts how we are able to communicate with others.

The act of communicating involves *verbal, nonverbal*, and *paraverbal* components. The verbal component refers to the content of our message: the selection and sequence of our words. The nonverbal component refers to the message we send through our body language. The paraverbal component refers to *how* we say what we say: the intonation, cadence, and volume of our voices.

In order to communicate effectively, we must use all three components to do two things: send clear and coherent messages, and hear and accurately understand what someone is saying to us.

Objectives—Participants will:

- understand the two-way nature of communication, with an emphasis on truly learning how to truly listen with minimal interference
- have an opportunity to observe and practice examples of both effective and ineffective communication
- experience what it feels like to be truly heard, versus simply being listened to
- develop a repertoire of pro-social communication skills that will serve them well as they prepare for a satisfying life after high school.

Vocabulary:

- attentiveness
- body language
- nonverbal communication
- paraverbal communication
- verbal communication

Grade level: 6–12

Group size: 10–100

Time: 30 minutes

Materials:

- easel
- markers
- chart paper
- writing paper
- pen/pencil
- Poor Listening Habits Checklist

Procedures


Whole class

1. Tell students that they will be doing an activity that focuses on communication.
2. Ask for a few volunteers to share their perspective on what communication means to them.
3. Ask them to take out a sheet of paper and a pen or pencil.
4. Tell the students that they are going to observe an "exercise in communication," and that their job is to simply watch and report.
5. Tell the students the exercise requires four volunteers (keeping demographic balance in mind; i.e., gender, race, etc.).
6. Ask the volunteers to leave the room or to stand in a separate adjoining area. (Regarding supervision, you'll have to work out the logistics, but it's important that the volunteers not hear the directions you'll be giving the remainder of the class.)


Small group

7. After separating the groups, instruct the remaining students to write their name on their paper and draw the following chart:

Demonstration #1	Behaviors	Assumptions
Demonstration #2	Behaviors	Assumptions


Pairs

8. While the students are creating their graphic, quickly instruct the four volunteers to do the following:
    a. Form two pairs, each one having a listener and a storyteller.
    b. Pull the listeners to the side and give one of them the task, as the storyteller is sharing their heartfelt story, of being the worst listener possible (e.g., being distracted, fiddling with their hands, making faces, clearing their throat, etc.).
    c. Give the other listener the task of being the best listener possible (e.g., being attentive, maintaining eye contact, saying supportive things, etc.).
9. After quickly explaining the process to the listeners, and keeping the rest of the class within earshot and eyesight, pull the two storytellers to the side and tell them they will each be sharing a story about the best gift they have ever received. Tell them to really put their heart and soul into it.
10. Return to the class, taking the "poor listener" and storyteller partner inside first for the demonstration, leaving the "good listener" and other storyteller outside.


Whole class

11. Introduce the activity by telling the class that they are about to hear one of their peers sharing a heartfelt story about "the best gift they have ever received." Tell students there will be two stories shared.
12. Tell students that their job is to observe the two conversations and, using the chart, take notes based on their observations. (Do not mention things like "active listening" at this point or anything that will tip them off to the purpose of the activity.)
13. Have the first pair begin. Depending on the creativity and acting ability of the "poor listener," the class usually starts laughing and enjoying the obviously intentional display of disrespect.
14. Remind them to keep taking notes and stay focused as observers.
15. After a reasonable amount of time, stop the process and inform the storyteller that they were part of an uncomfortable yet important experiment, and explain what the purpose was.
16. Ask for a round of applause for the first pair and tell the class to finish writing their observations on Demonstration #1.
17. Bring in the good listener and storyteller and repeat the process. Let the good listening go on a bit longer, as it is less painful to bear and (depending again on the abilities of the good listener) serves as a good example of quality communication.

18. Give everyone a chance to be acknowledged with a big round of applause, and debrief the activity using their observations as the centerpiece of the discussion, going over the respective behaviors and emotions.

Debriefing questions

1. What was your impression of the activity in general?
2. What behaviors did the listener in the first pair exhibit?
3. How do you think it made the listener feel? (Make sure you ask the storytellers themselves.)
4. In the second demonstration, what was happening, and what specific behaviors did you see and hear?
5. Have any of you had experiences similar to either one of the demonstrations?
6. What is the purpose of this activity, and how does it impact our relationships as classmates and colleagues?

Extension activities

- Use students' observations to create a list of active-listening skills they should employ on a regular basis. Post the list for future reference.
- Pairing up the remaining students, give them the opportunity to practice active-listening skills using the same prompt ("the best gift they ever received," or one of their choosing).


Pairs

- Using the **Poor Listening Habits Checklist**, invite students to compare their communication style and experiences to the list of bad listening habits for the purpose of rating themselves. Conduct a group discussion using the checklist as its centerpiece.


Whole class

    a. Which item is the weakest part of your communication repertoire?
    b. Which item is the strongest (meaning that you don't do it at all)?
    c. Are these the type of things you could practice and get better at? How?
    d. Which of the three types of communication do you feel is the most critical: verbal, nonverbal, or paraverbal?

Name: _____ Date: _____

Do You Hear What I Hear?

Poor Listening Habits Checklist

Without the ability to communicate effectively, the odds of being successful in life are severely minimized. Although there are many difference pieces of the communication puzzle, three critical aspects are:

1. *verbal communication:* the content of the message, the selection and sequence of the words
2. *nonverbal communication:* the message sent through body language, our energy and our intention
3. *paraverbal communication:* the way we say something, including cadence, pace, intonation, etc.

As you explore the checklist below, think about how you communicate most of the time. On a scale from 1 to 5 (with 5 being "always" and 1 being "not at all"), score your various "poor listening" habits, and then wait for further directions from your teacher. Be honest, and remember: *The truth will set you free, but it might tick you off first.*

Not at all	Occasionally	Fairly often	Regularly	Always
1	2	3	4	5

a. **Not paying attention:** You may allow yourself to be distracted or to think of something else. Also, not wanting to listen often contributes to lack of attention. **Score:** _____

b. **Pseudo-listening:** People thinking about something else often purposely try to look as if they are listening. It creates a problem when the speaker thinks the listener has heard important information or instructions, but hasn't. **Score:** _____

c. **Listening but not hearing:** Sometimes a person listens only to facts or details, or to the way they are presented, but misses the real meaning. **Score:** _____

d. **Rehearsing:** Especially when dealing with controversial or sensitive topics, some people listen until they want to respond, but then quit listening, start rehearsing what they want to say, and wait for an opportunity to speak. **Score:** _____

e. **Interrupting:** The listener does not wait until the complete meaning can be determined, but breaks in so forcefully that the speaker stops in mid-sentence. **Score:** _____

f. **Hearing what is expected:** People frequently think they hear what they want to hear, or alternatively, refuse to hear what they do not want to hear. **Score:** _____

g. **Feeling defensive:** The listener assumes that something negative is being said, expects to be attacked, and acts accordingly. **Score:** _____

h. **Listening for a point of disagreement:** Some listeners seem to be waiting for a chance to attack someone. They listen intently for points they can disagree with. **Score:** _____

Selected items on the checklist above are adapted from a resource offered by the **Texas Legal Services Center.**

Rules of Engagement

Teacher Pages

30–45 minutes

Whole class

and

Small group

Overview

During the course of the *Connecting Heart and Mind* program, participants are engaged in ongoing communication with their peers and adults. Undoubtedly, participants will share personal information, so it is critical that you create a feeling of safety and security to encourage rich and vibrant discourse. When the students have a say in the creation of these rules, they have even more relevance and potency.

In the spirit of establishing an *esprit de corps,* a collective morale that fosters mutual respect and a way of treating each other where everyone feels comfortable, **Rules of Engagement** is designed to ensure that:

- no one gets their feelings hurt or is shamed for being vulnerable and honest
- a safe and secure environment exists to foster the most powerful intra- and interpersonal disclosure possible
- at no point in the process, can anyone say they didn't understand what was or wasn't acceptable regarding ground rules, as everyone will have a copy that they created.

Consistent with the Six Stages of Moral Reasoning offered by Lawrence Kohlberg (see **Do the Right Thing** in Module II for the information sheet), these rules will be enforced not by threat of punishment, but according to the notion that adhering to them is appropriate and "the right thing to do." This would be a good time to remind students that courtesy and respect are not signs of weakness, and that to treat others nicely doesn't make one inferior.

Objectives—Participants will:

- consider the challenges of exploring sensitive issues with their peers and recognize the need for guidelines that serve as a foundation for respect and courtesy
- generate ground rules and/or guidelines for interaction that can be referenced and returned to at any point in the process
- consider the notion of adhering to a social contract grounded in mutual respect and that benefits all parties.

Vocabulary:

- decorum
- *esprit de corps*

- intentionality
- moral(ity)
- positing (assuming the existence of; postulating)
- social contract

Grade level: 6–12

Group size: 10–100; if group is large, have students work in subgroups, depending on logistics (e.g., table size, room size, etc.)

Time: 30–45 minutes

Materials:

- easel
- markers
- chart paper
- pencils/pens
- Six Stages of Moral Reasoning information sheet


Whole class

Procedures

1. Refer to the previous activity (on poor listening), and ask the students if they have a clear sense of what can happen when people revert to their default mode of communicating: listening and speaking in a way that doesn't support open and honest communication.
2. Tell the participants that as a group, we are now going to create norms of communication to ensure that throughout the *CH&M* program, poor listening is the exception rather than the rule, and that the ultimate goal is to create a space where everyone can talk freely.
3. Briefly introduce with the information sheet the work of Lawrence Kohlberg and his stages of moral reasoning. Highlight the value of creating rules that people follow because they feel it is "the right thing to do," versus being fearful of negative consequences.
4. Tell the class that it will collectively create the rules by selecting a word that they will turn into an acronym. The acronym will serve as the guide for the creation of their ground rules—their Rules of Engagement. The example uses the word "courage," but students may prefer to choose a word that better resonates with them (perhaps the school mascot's name, if it's a good number of letters).

5. Explain that their task is to come up with as many guidelines for communication as possible that begin with each letter in the acronym. They can use a letter more than once.

6. Pass out chart paper and markers and tell them that they have 10–15 minutes to generate their list and be expected to share their chart with the class. Have each group identify a recorder and a reporter. Alternatively, have students create individual lists and then ask for whole-group sharing with you charting on a white- or chalkboard.

Allow 10–15 minutes to generate lists

Small group

7. Remind them to focus on rules that support quality interaction and dialogue challenges, rather than obvious rules, like "keep your hands to yourself."

8. Depending on the number of students or groups, ask volunteers to share their charts with the larger group. If a particular item seems to spark curiosity, feel free to ask the reporter to expand on the rule for clarification.

Whole class

9. After a thorough round of charting, take a moment to look at the rules. Ask students if they see anything missing or unclear.

10. As the facilitator, don't hesitate to fill in the gaps with key rules that you feel might have been left out. Some rules important to you, such as "no texting during workshop time," should be included, even if the students don't offer it or necessarily agree.

11. Ask for a show of hands regarding who agrees to following guidelines. Tell them it is time to "speak now or forever hold your peace." A student should feel free to voice their opinion that, for instance, "Confidentiality is not realistic because everybody talks." If enough students disagree and collectively voice discontent about an item, then perhaps it warrants removal.

12. From the charts that are shared, create a class Rules of Engagement to serve as the guiding document for interaction and dialogue. Throughout the process, you should prominently post this chart, which students should see as the definitive resource for resolving issues regarding violations of decorum and interpersonal respect.

Debriefing question

1. How do you feel about the rules you just created as a group?

allow 2–3 minutes to review

Extension activities

- Introduce the students to the **Seven Norms of Collaboration** document (found in Module V), and give them 2–3 minutes to look it over. Ask for volunteers to select any of the seven norms that resonate with them and let them paraphrase it to the group. All seven should be addressed.
- To fully explore the usefulness of the class Rules of Engagement just created, the group can use the **Text-Based Discussion Protocol** (Module V) to examine the **On-Campus Collaboration Between Students and Adults** article (also in Module V). This protocol gives students the opportunity to immediately put into practice the guidelines they established for themselves.

Culture Quest/This Is How *We* Do It

Teacher Pages

40 minutes

Whole class

Overview

The **Culture Quest** activity celebrates the cultural uniqueness of individuals while acknowledging the vibrancy and richness indicative of any group of people.

Celebrating diversity is the cornerstone of the *Connecting Heart and Mind* process and manifests itself in many forms (e.g., ethnic, racial, lifestyle, linguistic). Through the exploration of the selected categories via the "Culture Quest Grid," participants can discover that no matter how homo/heterogeneous a group of people may seem, you truly cannot make assumptions about who they are and what they represent experientially, philosophically, or spiritually.

CH&M and activities such as **Culture Quest** understand the value of establishing points of connection through experiences (such as the *quinceañera* and *Bar Mitzvah*), and this activity is a simple and fun way to celebrate this truth.

Any tech-savvy educator can modify the "Culture Quest Grid" by creating their own categories and personalizing it to meet the needs and personality of their audience.

Objectives—Participants will:

- understand the concept of diversity as it relates to any group of people, no matter how similar they appear
- explore what the word "culture" means and understand the importance of embracing cultural diversity in the U.S.
- make new friends through the sharing of personal information
- recognize that the process of relationship-building increases the likelihood that people will get along better.

Vocabulary:

- calling
- culture
- prejudice
- quest

Grade level: 4 and up

Group size: Any

Time: 40 minutes

Materials:

- pencil/pen
- Culture Quest Grid
- Culture Quest Definitions


Whole class


Read or say

Procedures

1. Introduce the activity by asking students,

   Who has ever gone on a quest?

   After some responses, tell students they are going on a "culture quest." If possible, share a story about a time when you've experienced "culture shock" and learned something about another culture.

2. Construct a word web on the board relating to the word "culture." Students might offer responses such as types of food, dance, traditions, language, skin color, etc. Since this is a brainstorming session, do not invalidate any of the answers offered. The purpose to get students to see how culturally diverse their class, community, state, and country are, as well as the gift that diversity can be if held in the proper perspective.

3. Take a moment to highlight a few of the more obscure terms, perhaps *lumpia* and *Bar Mitzvah.* As long as one student in the room knows any of these, you have your bases covered, since they can serve as the go-to person for filling in that part of the grid. You may instead wish to pass out copies of the **Culture Quest Definitions** and ask for volunteers to read the definitions to the group.

4. Tell students to write their name in the middle of the grid, and inform them that their task is to move around the room and find as many people as possible who can put their initials in a particular box on the grid.

5. Remind them that the idea is to fill the grid, as opposed to a traditional Bingo sheet wherein five-in-a-row wins. Also, remind them this is not a competition, but an opportunity to expand their knowledge base and to get to know people better

6. Ask if there are any burning questions, and start the activity, reminding the students to keep moving and engaging with peers they may typically not interact with.
7. Instruct them to keep moving around the room even if they finish the entire grid, using the opportunity to meet new people and listening in on other cultural conversations.
8. After an appropriate amount of time, usually indicated by students becoming stationary and engaging in social (vs. purposeful) conversations, have the students return to their seats for debriefing.

Debriefing questions

1. What was your general reaction to the activity?
2. Which item on the grid did you find the hardest to get initials for? Why do you think that is?
3. Which box on the grid could you take pride in signing? Why?
4. What was one of the easier culturally oriented boxes to get a signature for? Why?
5. Which piece of information that you discovered about a classmate was the most surprising?
6. Did anyone discover they had anything in common with a classmate?
7. What is it called when one's culture is not respected?
8. Have any of you ever been treated differently as a result of any aspect of your cultural background? What happened?

Extension activities

- Using the **This Is How *We* Do It** activity sheet, further the concept of culture by giving the activity as homework to be done with their families. For clarification, make sure the participants understand the respective terms and concepts on the grid by asking for volunteers to give examples for selected items.
- Invite students to add their own categories to the **This Is How *We* Do It** activity sheet, based on their own experience and understanding of culture, especially their family's.

Culture Quest Grid

1. Write your name in the middle of the grid.
2. Circulate around the room to find people who can initial the various squares.
3. Be sure to approach folks you do not know as well and get them to sign.
4. Fill **all** the spaces and yell, "Quest complete!"

Knows what Juneteenth is	Is an only child	Plays a musical instrument	Is left-handed	Was born in another country
Has been on television	Has ever won something significant	Loves vampire movies	Has read all the Harry Potter books	Speaks more than one language
Is a fan of anime	Knows someone who has held public office	***Write your name here***	Knows how to speak Tagalog	Has been to a quinceañera
Already knows what their "calling" is	Considers themselves an effective leader	Has had perfect attendance for at least a year	Stops people from telling racial/ ethnic jokes	Has ever been suspended from school
Lives a "green" lifestyle to some extent	Is a vegetarian	Has been a victim of bullying or harassment	Can identify with a background of poverty	Knows how to use American Sign Language

Culture Quest Definitions

The **Culture Quest** activity uses a number of terms that may be unfamiliar to or challenging for you, so do not be afraid to ask your teacher or classmates for clarification. For example, the word "culture" itself has many meanings, with some sources giving nearly 160 definitions; we've provided only a few. If you were to create a grid of items specific to your own culture, what terms would you add?

1. **Culture** is:
   - "the collective programming of the human mind that distinguishes the members of one human group from those of another. Culture in this sense is a system of collectively held values."—Geert Hofstede, Dutch social psychologist
   - "a complex web of information that a person learns, and which guides each person's actions, experiences, and perceptions."—Joseph Campbell, American mythologist, lecturer, and writer
   - "the behavior, patterns, symbols, institutions, values, and other human-made components of a particular society."—James Banks, Professor, University of Washington

2. **Juneteenth**, also known as Freedom Day or Emancipation Day, is a holiday in the U.S. honoring African American heritage by commemorating the announcement of the abolition of slavery in the U.S. state of Texas in 1865, even though the actual Emancipation Proclamation was signed into law on January 1, 1863. Celebrated on June 19, the term is a portmanteau of "June" and "nineteenth," and is recognized as a holiday in 36 states. (A "portmanteau" is a blending of two or more words into a new word with a different meaning.)

3. ***Bar/Bat Mitzvah*** literally means "son/daughter of the commandment" in Hebrew. Technically, the term refers to the child who is coming of age, so it is strictly correct to refer to someone as "becoming a *bar/bat mitzvah*." However, people more commonly use the term to refer to the ceremony itself; therefore, you're more likely to hear that someone is "having a *bar/bat mitzvah*" or "invited to a *bar/bat mitzvah*." At the age of 13 (12 for girls), boys become obligated to observe Jewish law. The ceremony formally and publicly marks the assumption of that obligation, along with the corresponding right to take part in leading religious services and other religious duties.

4. **Tagalog**, commonly called Filipino, is an Austronesian language spoken as a first language by a third of the population of the Philippines, and as a second language by a majority of the rest. It is the main language of the region that includes the capital, Metro Manila, and therefore the official language of the Philippines.

5. ***Quinceañera*** is a custom in the Mexican, Puerto Rican, Cuban, and Central and South American traditions, sometimes also referred to as a *quinces,* a *quinceañero* (for boys), or a *Fiesta Rosa*. The *quinceañera* tradition celebrates the young girl (*la Quinceañera*), and recognizes her journey from childhood to maturity. The *quinceañera* celebration traditionally begins with a religious ceremony, followed by a reception held in the home or a banquet hall. The festivities include food and music, and in most, a choreographed waltz or dance performed by the *Quinceañera* and her Court. It is traditional for the *Quinceañera* to choose special friends to participate in what is called the Court of Honor. Usually, these young people are her closest friends, siblings, cousins—the special people in her life with whom she wants to share the spotlight. The *Quinceañera* traditionally wears a ball gown; with her Court dressed in gowns and tuxedos. Guests usually receive small tokens, *cápias* and *cerámicas,* to commemorate the celebration.

6. **Calling:** "The work that [a person] is called to do in this world, the thing that he is summoned to spend his life doing… We can speak of a man (or woman) choosing his/her vocation, but perhaps it is at least as accurate to speak of a vocation's choosing the man, of a call's being given and a man's hearing it, or not hearing it."—Frederick Buechner, "The Calling of Voices"

Name: _____ Date: _____

This Is How *We* Do It

Per our previous discussions on culture, you know that there are several ways to define the term. In spite of our commonalities as human beings, we all do the same things a little bit differently, like the way we shop or sit down to eat as a family. In the culture known as your family, take a moment to think about how you and the people you live with would fill in the gaps for the following aspects of living and culture. Take a few minutes and see what you come up with.

Vacation traditions	Means of expressing affection
What we do on weekends	Punctuality
Types of leisure activities	Political views
Literature	Raising children
Attitudes about sharing personal information	Ways of greeting people
Family traditions	Holiday customs
Music	Creativity and the arts
Attitudes about friendship and loyalty	Concepts of honesty and fairness
Foods	Ideas about clothing
Work ethic	Greetings
Facial expressions and hand gestures	Concept of self
Attitude toward showing emotions/feelings	Religious beliefs and rituals

"I Am From…" Poems

Teacher Pages

40 minutes

Whole class

and

Individual

Overview

The **"I Am From..." Poems** activity is an excellent vehicle for allowing participants to "tell their stories" and a natural catalyst for fostering self-esteem and creating cohesion.

The poems should contain both positive and negative elements of the students' stories and histories. Sharing is encouraged and celebrated. Typically, time constraints sometimes don't allow for the entire group to share, but the energy becomes so infectious that to deny participation for all seems like a violation of group cohesion and unity.

The poem has a rhythm all its own, and participants are encouraged to exercise their freedom of expression in terms of style, cadence, language, etc. Although the blank template is an ideal canvas upon which to craft a poem, participants aren't required to follow the template. The essence of the activity is to tell as complete a story as possible, so that by the poem's end, the rest of the group truly knows who the storyteller is.

Objectives—Participants will:

- tell the story of their life (i.e., why they are who they are, based on their experiences and influences)
- listen to their peers' poems in order to experience empathy and develop respect
- recognize the shared aspects of being human, regardless of demographic, including their teachers and adults.

Grade level: 4–12

Group size: Any

Time: 40 minutes

Materials:

- pencil/pen
- paper
- template sheet

Procedures


Whole class

1. Invite students to sit back and reflect on their lives. Playing music in the background is a great way to set the tone for the activity.
2. Ask students the following questions:


Read or say

> If someone made your life into a movie, what type would it be? Would it be an entertaining with a happy ending, or a drama with lots of twists and turns?

3. Ask students if they have someone in their family who has assumed the role of storyteller, sharing family tales of triumph and tragedy.
4. Tell students they are going to take a few minutes to write their own their own movie in the form of a poem.
5. Read your "I Am From…" poem (the author's is included to serve as an example) and invite students to listen to give them a sense of what is expected. Have it written in advance to save time; we encourage you to take chances with being vulnerable. You will certainly receive from the students double what you contribute if you let your guard down and share the story of your life candidly and honestly.
6. Pass out the template and invite the students to take a few minutes to write their "I Am From…" poem. You may wish to brainstorm a list of categories in advance. Categories such as religion, family life, dreams and desires, fears, etc., might serve as appropriate prompts for the students.
7. Instruct them that the only rule for the poem is that each line must start with the phrase "I am from...," and the last line with "I am going…." The poem should include both positive and negative aspects of their story. Don't be shocked if students share extremely sensitive items and encourage candor. There is a collective respect for vulnerability that emanates from the participants during this process, ensuring respect and confidentiality.


Individual

8. Give the participants 15–20 minutes to complete their poem and satellite around the room making sure that everyone is staying on task. You might have to support and prompt selected students as the process of disclosure is not an easy task for everyone

Give 15–20 minutes to complete poems

9. Be sure to let them know that they will be sharing their poems with at least one other participant, and the entire group, if they feel comfortable.


Whole class

Facilitator notes:

The following are some suggestions for success:

- To ensure that everybody has an opportunity to share her or his story, consider breaking the group into diverse small groups of 8–10. Give participants the option to either read their poems or to share parts from memory.
- Be sure to allot time for everyone to be able to share in the event it becomes infectious, as the process has a therapeutic quality and students might all want to read their poems.
- While they're in small groups (pairs, trios, quads), let students know it is appropriate to ask questions of the other students' regarding specific aspects of their poems. For example, "When you said that was the saddest year of your life, what did you mean?"
- Explore the similarities and common themes that may surface during the sharing, and perhaps chart them.

Debriefing questions

1. Would anyone who hasn't had an opportunity to share like to take the time to do so now?
2. Prior to writing your "I Am From…" poem, have any of you had a chance to share personal information like this before?
3. What did you think of the activity?
4. What was the most valuable thing you took from the sharing?
5. What one or two things that people shared stood out for you?
6. What are some central themes you discovered as you listened?
7. Why is it important to engage in this type of activity?

"I Am From..."

by Ron Rubine

I am from Lakeside, California, in San Diego County

I am from a housewife for a mother who graduated *cum laude*

I am from a teacher for a father—a legend in his time

I am from the greatest coach and father who always had the time

I am from a cabin in Sun Valley, Idaho—vacationing every summer

And from a family always marched to the beat of a different drummer

I am from Cub Scouts, buttermilk, and wrestling—losing 20 pounds a week

I am from a constant search for purpose, from positive to bleak

I am from 80 pounds of brawn and brain in my freshmen year

I am from honors classes, scholarships, and graduation fears

I am from a college and wrestling at a school in North Orange County

I am from a university in Fullerton, and a B.A. was my bounty

I am from an interracial marriage and divorce that caused much sorrow

I am from surviving and remembering that there's always a tomorrow

I am from teacher, to counselor, to professor, and the rest

I am from a son and a brother and a dad who is the best

I am from staring down the barrel of middle age and more

I am from starting to like myself a lot so living's not a chore

I am going to keep loving and working to ease pain

and taking care of others will be my last refrain.

Name: _____ Date: _____

"I Am From..." Poems

Template

Using the following template, take a few minutes to create your own poem reflecting how you came to be who you are as a person. It can include philosophical, social, spiritual, etc. aspects of you. In addition to the examples from the poem read to by your teacher, think about things you might include, such as things you like to do, experiences that have shaped your life, your likes and dislikes, attitudes toward things happening around you, etc.

Remember, this is a sharing opportunity, and there is no wrong way to do it. You will have to share with at least one person in the group and if you wish, with the larger group.

I am from…

I am from…

I am from…

I am from…

I am from…

I am from…

I am from…

I am from…

I am from…

I am from…

I am from…

I am from…

I am from…

I am from…

I am from…

I am from…

I am going…

Step to the Edge

Teacher Pages

Overview

40 minutes

Whole class

and

Individual

One of the most important aspects of intrapersonal growth is the degree to which students are empowered, and willing, to take on the courageous task of expanding their personal comfort zones.

Closely related to the notion of a comfort zone is a concept called the *edge*. The *edge* is symbolic of that place on the outer boundary of the comfort zone where it becomes clear that one is pushing the limits of where they normally operate in life. The *edge* might represent one's professional or personal limits. This place is typically synonymous with a large degree of emotional and physical discomfort that one might experience while getting close to and "peeking" over their *edge*.

In addition, this activity includes two other concepts, *gift* and dedication (definitions given below), that serve as bookends for a conversation designed to infuse purpose and meaning to the *Connecting Heart and Mind* process. This also marks a deepening of the dialogue and degree of self-disclosure that is the overarching goal of all of the activities in this book. Definitions for the terms are found below.

- Comfort zone: A behavioral state within which a person operates in an anxiety-neutral condition, using a limited set of behaviors to deliver a steady level of performance, usually without a sense of risk (White 2009).[1] Highly successful persons may routinely step outside their comfort zones to accomplish what they wish.
- *Edge:* A symbolic place in life, typically on the margins of the comfort zone, where things begin to get uncomfortable and the person is tempted to stop or give up. The *edge* is characterized by physical as well as emotional reactions, such as increased heart rate and self-doubt about one's ability to succeed. The *edge* is a metaphysical place where maximal growth is most likely.
- *Gift:* What one is good at, what people have recognized in you that contributes to others in a positive way. Examples might include a sense of humor, being a good listener, or being a whiz at technology. Since everyone has a *gift* of some sort, the responsibility of educators is to bring students' *gifts* to the fore.
- Dedication: An opportunity for the participants to publicly declare their love or commitment to achieving greatness, to someone in their life, living or deceased. The process is simply to state that individual's name and to

1 Alasdair A.K. White, "From Comfort Zone to Performance Management"

declare their intention of dedicating their performance in the process to that person, preferably to them directly.

Objectives—Participants will:

- understand and embrace the challenge of expanding their personal comfort zone
- examine the concepts of *edge, gift,* and dedication as they relate to this activity
- understand that there are many comfort zones to expand and to take it on as a challenge is a lifelong process.

Vocabulary:

- comfort zone
- dedication
- *edge*
- fear
- *gift*

Grade level: 4–12

Group size: Any

Time: 40 minutes

Materials:

- Step to the Edge Worksheet
- pens/pencils
- chart paper or black/whiteboard

Procedures


Whole class

1. Begin the discussion by asking students:


Read or say

Are you afraid of anything?

and


Read or say

Does having fears make one weak?

Typically, middle school students are reluctant to acknowledge the notion of being afraid, but it is an important conversation nevertheless.

2. After reinforcing the value of having and acknowledging fears, introduce the concept of one's comfort zone by illustrating on a whiteboard or chart paper the visual of going to the edge of a cliff. (The accompanying worksheet has an image of a road sign warning of a cliff.) You can also draw a circle on a whiteboard to symbolize a comfort zone.
3. Explain to students that the *edge* is a term we will use to describe the outer limit of one's comfort zone. Students need to know that they may have many *edges,* a natural and valuable thing.
4. Share your own examples of *edges* you deal with on a regular basis (e.g., providing for their family, speaking at faculty meetings, etc.).
5. Remind students that *edges* are not to be feared or avoided, but used as an opportunity to grow and learn about oneself.
6. Ask students whether they understand the concept, and if so, if they'd be willing to share an *edge* they deal with on a daily basis (e.g., walking away from conflicts, paying attention to subjects in school they don't particularly understand, respecting adults, etc.).
7. Remind them that one of the overall goals of *CH&M* is to support them in expanding their comfort zones, and that that may feel uncomfortable at times during the process.
8. Pass out the **Step to the Edge Worksheet**. Take students through various elements and remind them that they will be revisiting the key terms many times throughout the process.

Individual

Name: _____ Date: _____

Step to the Edge

Worksheet

As we examine how you can fully realize your potential as a human being and be a positive influence on your campus, we invite you to continue to look at what gets in the way of your taking the necessary risks and chances that will allow you to be all you can be. These barriers are typically found at the boundary—the *edge*—of your comfort zone. It's our hope that you embrace this *edge* and make it your friend, because ultimately, it is where the greatest learning takes place.

We all know that the better you feel about yourself and the more confident you are about your abilities, the more likely you are to succeed in anything you try to accomplish. The three questions we will explore together are:

- what is/are your *edge(s)*?
- what is a *gift* you have that you can offer to others?
- if you could dedicate your excellence in this process to anyone, living or deceased, who would it be?

1. ***Edge:*** There is a signpost up ahead that says CLIFF EDGE. The *edge* is typically a place where you experience fear, want to give up, get frustrated, and get uncomfortable. For most people, the *edge* is a place and experience to be avoided. Examples of *edges* might be speaking in front of a group, sharing your feelings with others, or simply being calm and still. Take a moment in the space below to share your thoughts on your own *edge(s).*

   _____

   _____

   _____

   _____

2. ***Gift:*** In the space below, share your *gift(s)* that you have to offer the world. You might not hear much support for, or acknowledgement of, your *gifts,* but they are still a part of who you are. Examples: I'm good at math, I help people solve problems, etc.

   _____

   _____

   _____

   _____

3. **Dedication:** In the space below, identify someone you'd like to dedicate your participation in this process to. As you stretch the limits of your comfort zone, they are the one you wish were here to experience your excellence and witness your growth.

   _____

   _____

   _____

   _____

Edge Bracelets

Teacher Pages

Overview

One class period

Whole class

and

Small group

The Edge Bracelet is a wonderful gift for students that serves as a permanent reminder of the courage and commitment it takes to identify and work through challenges such as expanding comfort zones and pushing the limits of their *edge*. The bracelet is easy to construct out of materials available at any crafts store.

The essence of the bracelet is a one-word artistic creation that symbolizes an *edge* students have identified as key to their growth and fulfillment as human beings. If done properly, the word will be a constant reminder of an area in their life that requires vigilance and focus if they are to succeed.

Words that have adorned Edge Bracelets in the past include:

- **courage**—this student regularly experienced a general sense of anxiety
- **breathe**—this student who had an overwhelming fear of public speaking and hyperventilated whenever she was asked to present
- **empathy**—this student struggled with being self-absorbed and identified his *edge* as having compassion for other people.

In addition to the creation of the bracelet, but equally important, is the ceremony in which the bracelets are presented and each participant publicly declares their intention to change by sharing their word and why it is important to them.

Objectives—Participants will:

- understand the concept of the *edge* as it relates to their lives and accept the reality that an *edge* is not to be feared and avoided, but rather an opportunity to grow and change
- understand that everyone has struggles and fears, and that by sharing their fears, they offer other participants an opportunity to feel less isolated or alone in their struggles
- create a lasting reminder of their own *edge* through the creation of a bracelet they can reference in times of need.

Vocabulary:

- comfort zone
- compassion

- *edge*
- empathy

Grade level: 4–12

Group size: Any

Time: One class period

Materials:

- hemp twine (enough for a class using 20-inch strands)
- lettered beads and decorative beads
- background music for while students are working
- whiteboard and markers for brainstorming session

Whole class

Procedures

1. Remind the students of the work they've done identifying *edge, gift,* and dedication, and remind them of the importance of gravitating toward one's *edge,* not shying away from it.
2. Tell the students that they will be making an Edge Bracelet to serve as a reminder of their *edge,* using lettered beads and twine. If possible, hold up an example (see picture below) to show students the type of bracelet you're referring to. Most students will immediately recognize this style of jewelry as they are currently popular.
3. Ask students to brainstorm a list of possible words on a whiteboard or chart paper, as some may struggle with the concept of using a word symbolic of their *edge.*

Small group

4. Divide the materials in advance and create groups of 4–5 students, placing them at separate work stations.
5. Encourage students to support each other in the selection of their *edge* words. This can be helpful as some of the students know their peers/friends very well and can help "unblock" the thought process for their classmates.

6. Remind students that their words don't necessarily have to be big or sophisticated. Something straightforward, such as "patience" or "focus," will suffice, depending on their personal *edge*.
7. Also remind students that they may make **only** one bracelet, even if they "mess up." This is for the sake of your sanity and pocketbook, as the cost will increase exponentially if the students make multiple bracelets.
8. Turn on some appropriate music and have fun.
9. After a sufficient amount of time, stop the process and clean up the materials. Do a thorough sweep of the room, as the beads are easily misplaced or lost.
10. Invite students to return to their desks. Ask for volunteers to tell the story of their bracelet. Bracelet quality will range from mediocre to masterpiece, and if the energy is right (not too competitive) have the class vote for the best bracelet based on design and content.

Whole class

Module I

Extensions


Demo Times

Summer 2001 • Issue X

Walt Disney Hall-I Paipid Orchestra

Comedy of Error's Play under the evening Sky

Cameron Carpenter

Lansing on Jefferson's Corner

- Create a class or school newsletter for the *Connecting Heart and Mind* project. You might want to have parents, staff, and students in the distribution list. Columns can include **"I Am From…"** poems, editorials, descriptions of program elements, etc.

  At left is a newspaper called the *Demo Times,* which was created in the wake of several large-scale riots that took place at a Los Angeles high school in 2006. The paper served as a communication tool that fostered cohesion and cooperation for the beleaguered school.

- Create a book of "I Am From…" poems for the class to have as a keepsake.

- Create a *CH&M* Facebook, Twitter, or ShutterFly page for the class and students. These are great for communicating and serve as a focal point for the program. Make sure you get a boilerplate photo release that most districts have on hand.

- Have a fund-raising booth at Nutrition and/or lunch, where students can pay a small fee to make their own Edge Bracelets. Put the money toward weekend retreats and outings, or donate it to a local charity, for example.

- Use the school's PA system to keep the student body informed of *CH&M* activities and events. Have students can read their poems and talk about program concepts in that relate to the campus, such as bullying, name-calling, etc.

Module II: Knowing Thyself—Digging a Little Deeper

Big-picture concept

Now that the students have had the opportunity to acclimate themselves to sharing their stories and self-disclosure, they will now be guided through a series of activities designed to instill skills and tools for setting students up for post-secondary success.

Module II is a collection of activities exploring concepts such as vision, mission, fear, identity, trust, and change. If implemented with fidelity, the students will internalize the skills necessary to navigate the tenuous waters of life on a secondary campus replete with conflict, disengagement, isolation, and segregation.

We can call practically anywhere on the planet with a cell phone in a matter of seconds, and we've corralled and cured medical maladies and conditions that once killed millions; in spite of all this technology and advancement, we still don't have a handle on how to prepare students to get along with others in our amazingly diverse society.

Module II works to foster in students a willingness and ability to gravitate to and from any social context, including their classrooms and school.

Driving questions

- Are there always deeper levels of relationships you can establish with people?
- Is it important to have a clear mission and vision for yourself if you are to excel in life?
- Is it possible for you to have a different experience of yourself than others have of you?
- Is fear something to be suppressed and avoided, or used as a potential ally?
- Has the act of self-disclosure you engaged in with Module I been a positive thing?
- When faced with challenging situations, are you prepared to resolve them effectively?
- What is morality, and is our moral reasoning sound?

Module activities and resources

1. Toe-to-Toe
2. I Can See Clearly Now: Shaping a Personal Vision/Inform Your Face: The Video Activity
3. Fear in a Hat
4. Just Who Are You Anyway?
5. Boarding Pass/Inner and Outer Selves
6. Sticky Situations
7. Do the Right Thing: Morality and Choices

Toe-to-Toe

Teacher Pages

Overview

20–30 minutes

Whole class

and

Pairs

Sharing information is essential to the process of creating relationships and trust. Toe-to-Toe allows for participants to move around, generate energy, and at the same time deepen their connections with peers. This activity is ideal for breaking the ice with a newly formed group of people.

Similar to other *Connecting Heart and Mind* activities, **Toe-to-Toe** can be as light or heavy as you deem appropriate, depending on the group's nature and the overall purpose. The activity is rich with "teachable moments."

The statements are typically incremental, from fairly lightweight to potentially very personal, and the statements can be interspersed with physical elements like clapping and stomping to raise energy levels. Revisiting **Toe-to-Toe** throughout the process is never a bad idea, as you can always modify the statements to learn new information about the group. We also recommend inviting students to offer their own statements for the activity, either before or during, to encourage engagement and buy-in (with proper screening by you, of course).

Objectives—Participants will:

- be encouraged to share information about themselves with others
- explore the concepts of *culture* and *identity*
- expand their comfort zone with regard to meeting and interacting with new participants.

Vocabulary:

- comfort zone
- culture
- identity
- personal space
- tradition

Grade level: 6–12

Group size: Any

Time: 20–30 minutes

Materials:

You will need an area with space enough for all participants to move freely in two large circles; if possible, find an elevated area for you to direct the activity (e.g., a table, chair, stool, or ladder).


Whole class

Procedures

1. Divide the group in half. Numbering everyone as ones and twos is quick and effective. Direct one half to form an inner circle facing out and the other half to form an outer circle facing in.
2. Tell them to stand toe-to-toe with a partner; identify those without partners and make necessary adjustments. Inform them that spending time trying to stay with their friends is futile, as the inner and outer circles will constantly be rotating in opposite directions.


Pairs

3. Tell participants that there will be a series of rounds, each with a different prompt to guide the conversation between the participants. Their task is to simply follow directions.
4. After the group is circled up and everyone is toe-to-toe, invite the newly paired students to:
    a. introduce themselves to their new partner
    b. tell them their favorite ice cream flavor
    c. share what their favorite subject in school is and why.
5. After each round, ask the whole group if anyone would like to introduce their partner and share the information they've learned about them. One or two whole-group shares per round typically suffices.
6. For the next round, have participants in the inner or outer circle rotate in one direction by stating:


Read or say

> Now, we want the inner circle to move five people to the left. Outer circle, stay still and say hello to the folks going by.

This insures a new partner every round.

7. Conduct several rounds with new questions of increasing depth while still including the previous prompts about ice cream, favorite subject, etc.
8. Some effective prompts you may consider that progress in intensity include:

- Who is a hero or someone you admire in your life?
- Share a time when you were proud of yourself?
- If you could meet anyone in history, who would it be?
- Share a time when you were discriminated against based on something about you, real or imagined.

9. After a sufficient number of rounds, bring closure to the activity by asking the debriefing questions.

Debriefing questions


Whole class

1. What were your feelings about doing this activity?
2. What was the single most interesting thing you learned during the activity?
3. What thoughts came to mind as you met each new partner?
4. Did any of you experience fear or anxiety about meeting new people and sharing information?
5. What was the most interesting thing you learned doing this activity?

I Can See Clearly Now: Shaping a Personal Vision/ Inform Your Face: The Video Activity

Teacher Pages

Two class periods

Whole class

and

Pairs

and

Individual

Overview

I Can See Clearly Now and **Inform Your Face** are two activities that together empower students to take an honest look at what they stand for as individuals: spiritually, philosophically and ethically, through the creation of a personal mission statement that they create and share with their classmates. At the same time, the students are invited to take the opportunity to publicly declare their mission in a videotaped segment to be shown to the class. The video component of the activity both makes students accountable for who they say they are by making it public, and gives the student sharing their mission statement an opportunity to receive constructive feedback on how they appear to others.

People (adolescents especially) often have a distinctly different image of themselves than what others perceive. They are therefore quite surprised to hear opinions of themselves other than how they think they appear to, in this case, their classmates. In the words of a colleague reacting to a somber-faced student who insisted he was happy even though he appeared morose, the teacher asked: "Then why don't you inform your face?" The concepts of congruence and incongruence—how well or poorly these two images line up—are introduced at this point.

As students ready themselves for life after high school and, most importantly, entry into the workplace, there is great value in practicing how to publicly articulate their thoughts and ideas in front of others, while receiving constructive feedback in a way that doesn't put them on the defensive. Conversely, it is also important for students to develop the ability to give such feedback in a helpful and positive way, while still contributing to the growth of the individual receiving it.

Three things are of critical importance when facilitating a process of this nature:

1. Make sure all students have signed standard district photo waivers and/or releases.
2. Students should have ample opportunities to practice giving and receiving constructive, positive feedback. Negative, critical feedback can lead to conflict and students' suppressing their self-expression.

3. Confidentiality (per the agreement established in the class Rules of Engagement) must be established and maintained.

Objectives—Participants will:

- reflect on who they are and what they stand for as a person
- crystallize these thoughts into what is known as a personal vision statement
- share their vision statement with the group through a videotaped recitation and receive constructive feedback on how they present themselves to others.

Vocabulary:

- congruence
- identity
- vision

Grade level: 4–12

Group size: 20–30

Time: Two class periods, or as long as it takes to write, record, and watch everyone's personal statements

Materials:

- I Can See Clearly Now Worksheet
- video camera
- LCD projector
- projection screen
- computer
- speakers
- pens/pencils
- You will need space enough for all participants to sit (amphitheatre-style, if possible) and a center stage to focus the videotaping.

Procedures

Whole class

1. Have your own vision statement written before beginning the activity.
2. Ask students whether they know what they want to do with their lives, or what kind of life they envision for themselves, what their hopes and dreams are, etc.

3. After writing several responses on the board, have students try to determine which themes and categories seem to recur in the list.
4. Tell students that from these written beginnings will come their Vision Statements.
5. Fill in the gaps of their understanding about vision statements, explaining that they are written manifestations of what someone/something stands for and what they envision for the future.
6. Pass out the **I Can See Clearly Now Worksheet** and have a volunteer read the opening paragraphs. Inform them that not only will everyone have an opportunity to write their own vision statement, but they will also be able to put their statements on video to show to their classmates, who will offer constructive feedback on their presentations.
7. Give students context for creating their personal vision statement by providing as many real-world vision statements as possible. Companies like McDonald's, Southwest Airlines, and Apple each have a wonderful vision statement to serve as reference points. If your school has a vision statement, show that to students as well.
8. Read your own vision statement as well.


Individual

9. After they've read and explored the samples, give students ample time to write their own statements. Allow them to work in groups to support each other, if appropriate. The **I Can See Clearly Now Worksheet** is an effective tool for helping students to define what they stand for.


Pairs

10. After a sufficient amount of time, have the students circulate around the room and pair-share their statements with a peer they normally don't interact with. Invite two to three rounds of sharing.


Whole class

11. Introduce the video portion of the activity, **Inform Your Face,** and ask the students what they think that phrase means.
12. Remind students that the process is about not only clarifying what they stand for as a person, but also getting an accurate assessment of how they appear to the rest of their classmates. Introduce the terms congruence and incongruence, and explain their relevance to the activity title.
13. Explain to students that everyone will present their statement to the camera, and that you'll then show all of them to the class, at which point the feedback portion begins.
14. Ask for volunteers to deliver their statements in front of the camera. It is critical for students to memorize their vision statements, as having one's face buried in a piece of paper doesn't allow one to be "present" with the process.

15. After each reading, invite the students to share how it felt and what they thought of their own performance and content. *This is not the feedback piece that will include the rest of the class, but a more immediate "check-in" to get a sense of how the activity worked for individual students.*

16. After all students have recorded their vision statements, create a schedule for "airing" the videotaped statements to the class. We recommend that you show the videos in sections, as the process can become cumbersome if the class has to sit through 30 consecutive videos.

17. Complete the airing and feedback portion of the activity. We cannot emphasize the importance of modeling quality commenting and feedback; all it takes is one or two poorly expressed criticisms to kill the process for the rest of the class.

18. Utilize the debriefing questions as indicated below.

Debriefing questions

1. Do you think your statement accurately represents your vision for your life?
2. What did you learn about yourself from the activity?
3. Did receiving feedback from your classmates have value for you?
4. Was there any aspect of a classmate's vision that resonated with you?
5. How did you feel being in front of a camera?
6. How might this process be helpful for you as you move out of high school into college or the professional world?

Name: _____ Date: _____

I Can See Clearly Now

Worksheet

Where did we come from? Why are we here? Where are we going? What do we hold as sacred? What purpose does your life have? What lessons do we wish to pass from generation to generation, perhaps to a younger sister or brother? These are the type of questions we ask ourselves when trying to define who we are.

Sometimes people develop what are called vision statements that help crystallize these thoughts and feelings. It is important to create these statements and to keep them with you so that when the going gets rough, you can revisit them and be reminded of your core meaning and purpose and staying true to your path.

The following questions will help you think about these things and create a personal vision statement that you will share with the group:

- What are some of your most important values?

_____

_____

_____

_____

- What are your dreams for your life? Is there a recurring dream you have had for your life since you were young?

_____

_____

_____

_____

- What are some obstacles or challenges you've had to overcome? Are there any challenges that you foresee getting in the way of you and your vision?

_____

_____

_____

_____

After you answer these questions, create a brief vision statement in the space below that really says "who you are."

Your vision statement:

Fear in a Hat

Teacher Pages

At least 30–45 minutes

Individual

and

Whole class

Overview

Secondary-school students are not necessarily who you first think of discussing fear. **Fear in a Hat** is a wonderful introduction to the process of disclosing information about delicate subjects such as fear, through the anonymous nature of the **Fear in a Hat** process.

Everyone fears something—public speaking, relationships, death, etc.—so it should be reiterated that having a lot of fears is normal and natural at this stage of their lives. Given the complexity of growing up today, it would be easy to have all sorts of anxieties, worries, and concerns about life's uncertainties and unforeseen hurdles.

A good way of developing coping mechanisms for fear and anxiety is by having them openly acknowledged—laying them on the table without being subject to ridicule. Having one's fears expressed and acknowledged immediately reduces the charge around them. Although in this day and age, fearlessness (or perpetuating the myth of fearlessness) is fashionable, we of course know the reality to be otherwise.

Objectives—Participants will:

- examine their relationship to fear, and how willing they are to share their fears with others
- consider the possibility that fear could be a valuable tool for growth and learning
- listen empathically to other students' fears and create a sense of compassion for the inevitable human process of being afraid.

Vocabulary:

- emotions
- empathy
- fear

Grade level: 6–12

Group size: 10–15

Time: 30–45 minutes (1–2 minutes per participant), plus more for general sharing

Materials:

- paper and pen/pencil for each participant
- hat or bag

Procedures


Individual

1. Ask everyone to complete this sentence on a piece of paper (anonymously): "In this day and age, I am [most] afraid of…," or "In this day and age, the worst thing that could happen to me would be...."


Whole class

2. Collect the pieces of paper, put them in the hat, and mix them around, then invite each person to take a piece of paper, read it to themselves, and wait for further instructions.
3. In whatever manner you deem appropriate, invite the students to read the fear on the piece of paper they randomly selected, for the larger group to hear. (If the group is very large, breakout groups might be appropriate.) No one is to comment on what the person reads; just listen and move on to the next person.
4. Avoid implying or showing your opinion as to the fear being expressed.
5. When all the fears have been read out and elaborated on, then discuss what people felt and noticed. **Fear in a Hat** can lead into other activities, such as "Dream in a Hat" or other variations in which participants explore their goals and desires.

*Special thanks to www.wilderdom.com for its contribution to **Fear in a Hat**.

Just Who Are You Anyway?

Teacher Pages

30–45 minutes

Whole class

and

Pairs

Overview

It has been said that people form impressions within the first ten seconds of meeting someone. However accurate or inaccurate that first impression might be, making a good impression is a priority for all of us.

What we may not consider is that the vast majority of impressions of people we don't know are filtered through a combination of biases, prejudices, and preconceived notions based on limited information and superficial characteristics. This process is the foundation for bigotry and discrimination.

Just Who Are You Anyway? Is an activity that safely encourages participants to judge their partners in a way that illuminates the pitfalls of making judgments about others before getting to know them.

In the larger context of the *Connecting Heart and Mind* program, it should be noted that even in classrooms where students have spent the entire year together, it is very likely that students may still not know each other very well at all, often continuing to perpetuate misinformation about classmates that can cause friction and conflict.

Bullies are masters of this process, which is accurately summed up in the saying immortalized by the infamous Nazi propagandist Joseph Goebbels, who stated, "If you tell a lie often enough, people will believe it." This activity is a great way to spot-check and remind students that the process of getting to know others never ends, and that making things up about others is hurtful and counterproductive.

Objectives—Participants will:

- explore the concept of bias and prejudice through an intentional process of making assumptions using limited information
- consider the possibility that the only avenue to truly discover the essence of others is through honest, open communication
- recognize that you truly can't "judge a book by its cover"
- develop communication skills that allow for effective relationship-building.

Vocabulary:

- assumptions
- bias
- judgment

- preconceived notions
- prejudice

Grade level: 6–12

Group size: 10–50

Time: 30–45 minutes

Materials:

- pen/pencil
- Just Who Are You Anyway? Worksheet
- chart paper and easel, or whiteboard and markers

Procedures


Whole class

1. Ask students whether they consider themselves good at figuring out "who people are" when they first meet them. Invite brief sharing, perhaps even inviting examples from students of when and where their particular talent of judging others bore fruit.
2. Ask students if they themselves have ever been judged or had assumptions made about them that were inaccurate. Invite brief sharing on the question.


Pairs

3. Tell students that they will be paired up with someone in the class they typically don't interact with, and will complete a worksheet inviting them to make assessments about who this person is: their goals, dreams, likes and dislikes, etc.
4. Inform students that during the activity there will be no affirming or denying the accuracy of the assumptions from either of the partners. They will simply be sitting silently in front of their classmate, filling out the **Just Who Are You Anyway?** worksheet. *Do not fill out the fourth column at this time.*
5. After the writing portion is over, invite students to compare notes on the information they generated in the first three columns. After sharing each item with their partner, get their partner's input regarding the correctness of their assumption, and use that information to fill out the fourth column.


Whole class

6. After a sufficient amount of time, conduct a debriefing of the activity.

Debriefing questions

1. What was your overall impression of this activity?
2. Were the assumptions made about you accurate or inaccurate?
3. How did it feel to hear the things about you, correct or incorrect?
4. How often do you use limited information to make assumptions about others?
5. What are some examples of how this process of prejudgment happens on your campus? How does it impact the climate of your school?

Name: _____ Date: _____

Just Who Are You Anyway?

Worksheet

Directions: After being partnered up with someone in your class, take a few minutes to sit and "size them up" without talking or communicating. Some of the information you might already know. As you go through the activity, remember the following things:

- Your job is to simply make predictions about them based on the categories below, relying solely on your instincts and first impressions. Remember, there are no wrong answers.
- It is alright to tell the truth according to your perceptions, but please be sensitive and not fill in hurtful or derogatory information about your partner.
- Do not ask them for answers.

As you go through the process, try and pay attention to your own thinking, which is referred to as *metacognition*, and think about why you came to the conclusions you did. When you are done, wait for further instructions.

Aspect or trait	My assumptions	Why?	What you found out
Their favorite food			
Their favorite genre of music			
Greatest talent			
How their family spends holidays			
Favorite weekend activity			
Something that bugs them			
Area they'd like to improve			
Overall attitude toward school: like or dislike?			
Do they consider themselves responsible?			
What they have faith in			
Their dream job			
Their biggest fear			

Boarding Pass/Inner and Outer Selves

Teacher Pages

20–30 minutes

Whole class

and

Individual

Overview

One of the biggest challenges facing adolescents is overcoming the overwhelming preoccupation with how their peers perceive them and the degree to which others accept them. Often there is an incongruence between their feelings and their outward appearance. **Boarding Pass** and **Inner and Outer Selves** highlight the tendency for people to not necessarily see themselves the rest of the world perceives them. The essence of these activities is similar to the videotaping of the vision statements in **Inform Your Face**.

Objectives—Participants will:

- be encouraged to share information about themselves with others
- consider that their self-image might not be not be congruent with the way the rest of the world sees them
- consider working to create congruence between their self-image and the way they "show up" in the world.

Vocabulary:

- congruence
- feedback
- self-awareness

Grade level: 6–12

Group size: Any

Time: 20–30 minutes

Materials:

- 5" × 7" index cards
- pens/pencils
- Boarding Pass Information Sheet
- Inner and Outer Selves Worksheet
- room for circular seating (if possible)

Procedures


Whole class

1. Ask the students if any of them have ever been on a trip to somewhere interesting.
2. Inform students that whether they know it or not, they have just returned from an imaginary trip via airplane and need to be picked up at the airport. Unfortunately, all their relatives and friends are busy. Consequently, a complete stranger who has no idea what they look like has to pick them up.
3. Pass out index cards and the **Boarding Pass Information Sheet** and go over the directions per the activity.
4. Remind students that the purpose of the activity is to anonymously (for the time being) record their responses to the questions on the index card and await further instructions. Students **should not** write their names on the cards.


Individual

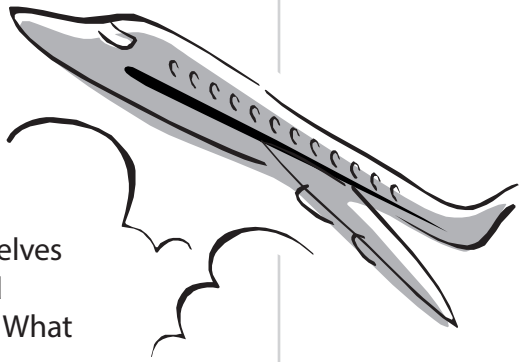
5. Invite the students to complete their **Boarding Pass**. You might have to clarify the various elements on the pass and make sure the students understand that some of these are "intangible" items.
6. Collect all the **Boarding Passes** and redistribute them among the class. Inform the class that each student will now read the **Boarding Pass** they just received out loud and are tasked with figuring out who wrote that particular card, based on the information. If everything goes as expected, there will be incongruence between the self-perception represented on the cards and the perception of that person by the rest of the class. This should result in at least some students' being unable to guess who created that particular pass.


Whole class

7. After students have read a sufficient number of passes to make the point, allow for the rest of the class to move around the room, sharing their passes with whomever they choose and trying to find the owners of their passes.

Debriefing questions

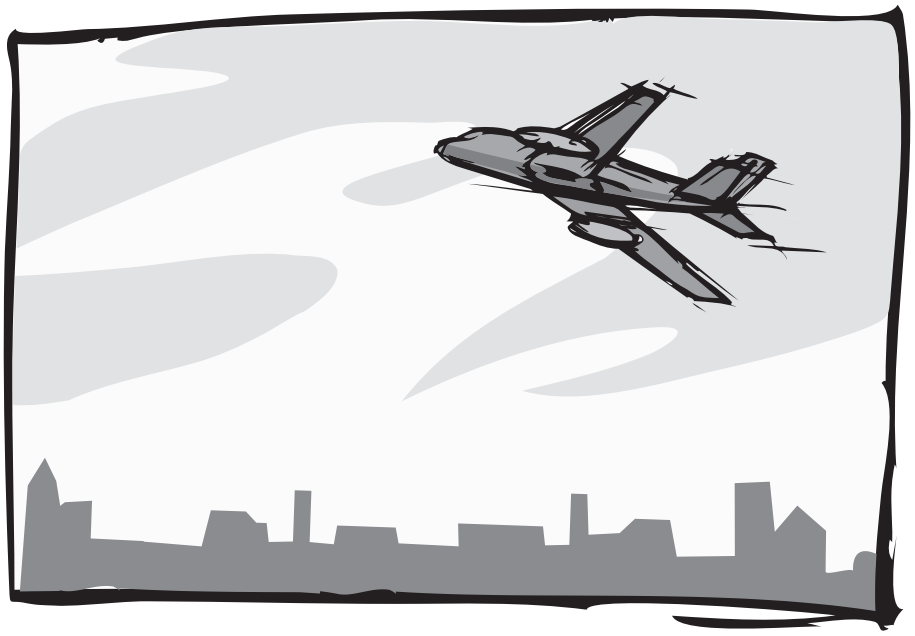
1. What do did you learn from this activity?
2. Did you find you had a different opinion of yourself than the group seemed to have of you? How did that feel?
3. If a someone has an inaccurate perception of themselves that isn't positive, what can we do as classmates and friends to make them feel better about themselves? What can someone do to shift that perception?



4. If someone has a perception of themselves that is more positive than they really seem to be, should you say something?
5. Have you ever experienced being off-base with the way you see yourself, versus the way others see you?

Extension activity

To further amplify the notion of inner and outer selves, and as a continuation of the **Boarding Pass** activity, give students the **Inner and Outer Selves** worksheet and lead them through the directions included on the worksheet. You can choose to debrief the activity in any way you deem appropriate.



Name: _____ Date: _____

Boarding Pass

Information Sheet

Directions: Think about a time when perhaps you've gone to the airport to either pick someone up or get dropped off to catch a flight. If you haven't—don't worry, you can use your imagination to re-create the experience.

Pretend that you are flying back to your city or town, and a family friend you've never met is the only person available to pick you up. They don't know what you look like, and all they have to guide them is the information they received in advance on your Boarding Pass. (Please do **not** sign your Pass, as you need to remain anonymous and you'll be using it for a group activity afterward.) Take some chances and dig deep with your self-disclosure. Write your information on an index card.

Boarding Pass

- **Attitude:** What energy will you be giving off? What "feel" will you have?
- **Values:** What are your five most important values?
- **Destination:** If you could visit any place in the world, where would you go?
- **Change:** List two things you'd like to change about yourself.
- **Essentials:** Five items in my carry-on that represent who I am

Write your answers on the back of your pass.

Name: _____ Date: _____

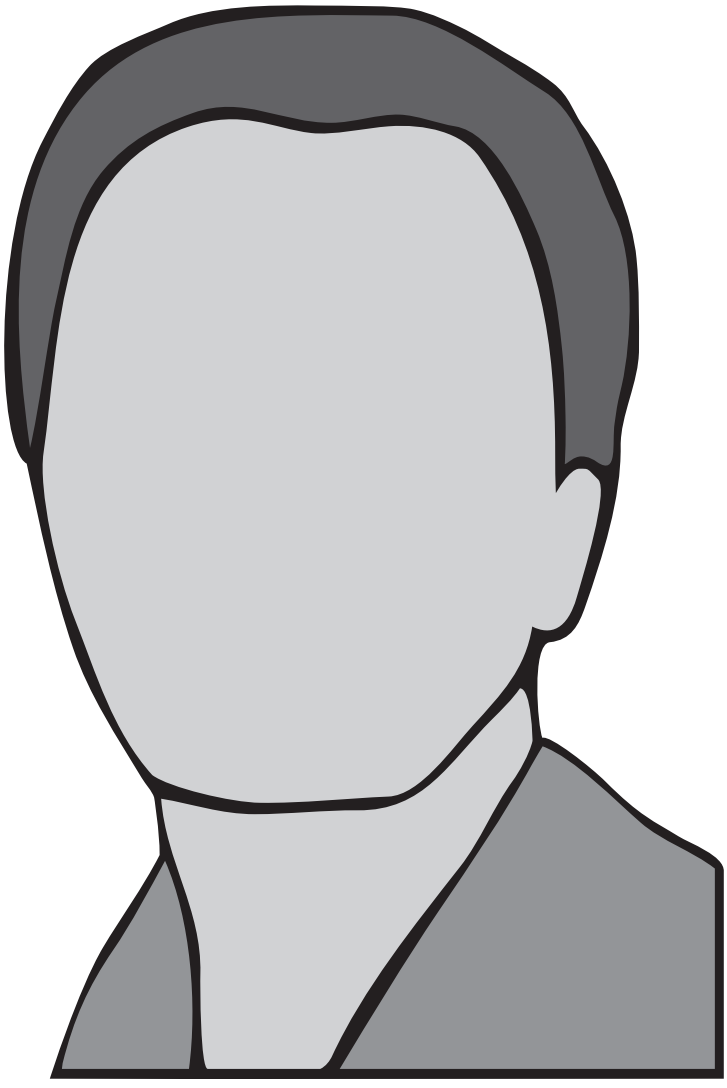
Inner and Outer Selves

Worksheet

Usually, the "we" the world sees is only a small portion of the overall "us." We do this for a variety of reasons—most importantly, to filter the type information we want so as to not get hurt or judged by others.

Inside the drawing below, write some of the things you keep inside: things like fears, anxieties, bad eating habits, friction with your parents, etc. In the space outside of and around the drawing, write the things associated with your public self: the way others may see yourself as you present yourself to the world. You might include things like "happy-go-lucky," "confident," and "helpful." It is important that you be as honest as possible. All information will remain private unless you specifically agree to share it.

After you're done, share whatever information you'd like to with your group. If you are especially courageous, ask your group members to add their input to your public-self list by inviting comments regarding how they see you.



Sticky Situations

Teacher Pages

40–50 minutes

Whole class

and

Pairs

and

Individual

Overview

Everyone finds themselves faced with difficult situations and go through similar experiences in life, from presidents to dishwashers, to teachers, to accountants. The magnitude and influence of our respective situations may seem to carry different weight and significance, but the truth is, they are equally as important and impactful to those individuals.

Sticky Situations reinforces the fact that we all find ourselves in tough situations, regardless of our standing in the world, and therefore have at our fingertips the same tools to navigate these challenges as the next person, whether we choose to use them or not.

Consistent with this reality is an old engraving of Puritans fleeing England for a better life in the New World, in pursuit of the freedoms we associate with being a part of our democracy (e.g., speech, assembly, and in this case, religion). Based on the expressions of the people in the dinghy, who appear to be literally escaping from hostile parties on shore to the waiting ship on the horizon, seem to be in a sticky situation (completely aside from having to then cross the Atlantic Ocean).

Even though you might never have found yourself in such circumstances, you can certainly relate to being in a situation with an apparently bleak outlook: no end in sight and the circumstances are likely to get worse. To understand what these Puritans were going through on an emotional level is called "empathy." *Connecting Heart and Mind* activities are designed to engender as much empathy as possible with as many people as possible, regardless of how disparate the circumstances seem.

Strategies proven to get us through such challenges include practices such as reaching out to others and creating and following a plan. As a support tool, students should become familiar with and proficient at using the provided **Problem-Solving Processor** to attack problems systematically. This research-based model has been shown to successfully address challenges of all kinds.

The underlying objective of this activity is for students to recognize that life is truly what you make of it, and that doing it alone is a recipe for disaster. Armed with this understanding, students will be equipped to handle anything that comes their way.

Objectives—Participants will:

- understand that everyone goes through the same type of experiences, both negative and positive

- understand that no matter how bleak a situation may seem, there is still hope, and to succeed requires tenacity and resilience
- foster a willingness to reach out to others when faced with a daunting task, as opposed to doing it alone
- develop empathy for their peers who may be going through their own issues, and to know how to reach out and offer support.

Vocabulary:

- allies
- empathy
- guru
- tenacity
- wisdom figures

Grade level: 6–12

Group size: Any

Time: 40–50 minutes

Materials:

- Sticky Situations Worksheet
- Problem-Solving Processor handout
- pen/pencil
- poster paper
- markers and art supplies
- masking tape
- background music
- room for circular seating (if possible)

Whole class

Procedures

1. Ask students if they're familiar with the phrase, "sticky situation."
2. Direct their attention to illustration on the **Sticky Situations** worksheet, and ask for volunteers to read the various parts of the text.
3. Invite responses to the question:

What do you think of this illustration depicting the Puritans leaving for America?

Read or say

4. Ask students to think about a time they were in a sticky situation like or unlike the one depicted in the engraving. Have them turn to a partner and share that particular experience; invite a few students to share with the whole group.

Pairs

5. Have the students read and complete the worksheet, and elicit responses about their personal experiences.

Whole class

6. Pass out the art materials and poster paper, and invite students to create their own cartoon/piece of art about a specific sticky situation they were in, one which seemingly had no solution. They can use content from their worksheet as the inspiration for the poster.

Individual

7. Turn on background music to create an atmosphere, letting students work on their posters.
8. Bring the group back together and pass out masking tape to create the "gallery walk." Allow students to post their pieces and then return to their seats.

Whole class

9. Give the students brief instructions regarding how to conduct a gallery walk.
10. Conduct the gallery walk, and after a sufficient amount of time, have the students return to their seats.
11. Ask for volunteers to present their sticky situation poster to the class. If students agree that a poster shows a on a high level of stickiness, open up the discussion with the class to include solutions to resolving the problem.

Extension activities

- Very often, students offer viable solutions to seemingly intractable situations, especially regarding circumstances they have found themselves in. Using the **Problem-Solving Processor** formula, invite students to select a particular challenge they may currently have and go through the steps of the process. Share the results.
- Explore the specific problem-solving tools listed on the bottom of the **Problem-Solving Processor** and research their usage and efficacy.

Name: _____ Date: _____

Sticky Situations

Worksheet

Have you ever been in a situation where you felt "stuck" and wished things were different? Perhaps the outcome seemed predetermined and as if you had no control; no matter what you did, you couldn't seem to shake the feeling that things weren't going to work out. This illustration of some Puritans escaping England to the ship that will take them to America, embodies how it sometimes feels to be in a situation with no clear outcome.

One of the keys to our growth as human beings is to embrace our challenges and look at them as opportunities, instead of burdens. Like the classic scene in *The Wizard of Oz,* when Dorothy pulls the curtain to the side and discovers that the ominous and frightening "great and powerful Oz" is nothing more than a little man with a microphone. She realizes that much of her problem exists only in her mind, and she finally starts getting to the truth of her predicament—that she's held the solution all along.

In the space below, think about a time when you had a problem or challenge that seemed impossible to solve, and what you specifically did to address the situation. Did you get through it? Was it too big to resolve? Did you do it alone, or enlist the support of allies and friends? Answer the questions below pertaining to the predicament and prepare to share them with the group:

1. Describe the situation or problem you had to confront:

_____

_____

_____

_____

2. What were your initial thoughts about the situation, and how did you get through to the other side? Was it alone or with support? What grade would you give yourself for how you handled the situation?

Name: _____ Date: _____

Sticky Situations

Problem-Solving Processor

One of the most exciting aspects of life is the gamut of choices we are able to make on a daily basis. Some are more daunting than others, but needless to say, having the ability to make positive decisions sets a person apart from the rest. Sometimes when have to decide between two equally valid options, indecision can be costly and choosing wrongly makes the difference between success and failure. If this sounds like you, then you're not alone: you're having a very normal reaction to tough choices in life, and we all experience feeling unable to decide between options.

Fortunately, researchers have developed a technique that many find useful when trying to make a difficult choice or solve a seemingly impossible problem. This process involves a series of steps you can refer to when new situations arise, so you're well advised to add it to your other social skills.

1. **Problem orientation:** This step involves first recognizing that a problem exists and then acknowledging that addressing the problem is worthwhile. It is important that you approach the decision-making process with a positive attitude and view the situation as an opportunity or challenge, instead of a burden or inconvenience.

   Write a statement that indicates your acknowledgement of the problem you have in mind:

   _____

   _____

   _____

   _____

2. **Define the problem:** Before you start to take on the problem you identified, you must clearly grasp its difficulty and be clear about why you're unhappy with the current situation. This may seem obvious, but it is important that you really think about and gather information about the problem, making sure that the problem you are trying to solve is the *real* problem.

   Write a couple of sentences that define the *real* problem:

   _____

   _____

   _____

   _____

   _____

   _____

3. **Generate alternate solutions:** An old saying goes, "The definition of insanity is doing the same thing over and over and expecting a different result." In this step, you should ask yourself, "What have I done in this situation in the past, and how well has that worked?" When you start to think of possible solutions, don't limit yourself: think of as many possible options as you can, even if they seem unrealistic. We call this process "brainstorming." You can always throw out the unrealistic ideas later.

   Write some solutions to this kind of problem that you haven't tried before:

   _____

   _____

   _____

   _____

   _____

   _____

4. **Make the decision:** As you start to narrow down your choices, remember that no solution is without its drawbacks, but you can always revise the solution if it does not work the way you had wanted. It is important to examine each option and think about how realistic each is, how likely is it you could implement that solution, and the potential drawbacks of each. Be bold but also realistic when selecting your final decision.

   Write your solution—the one most likely to work and be implemented:

   _____

   _____

   _____

   _____

   _____

   _____

5. **Implement and verify the solution:** Once you have examined all your options and decided on one that seems to work, it is time to test it out. Make sure that when you implement this solution, you do so wholeheartedly and give it your best effort. Be sure to examine the solution and whether it is working on an ongoing basis. Be open to revising it or try something else if things aren't going well.

   Write your specific plan for implementation, including what steps to take and when:

   _____

   _____

   _____

   _____

   _____

Source: Adapted from Positive Coping Skills Toolbox, VA Mental Illness Research, Education, and Clinical Centers (MIRECC)

Below are some other time-tested tools used in problem-solving. A few are fairly complex, so you might consider working through them with your teacher:

- **Brainstorming:** This technique is used to encourage participation from each member of the team. Brainstorming helps to break people out of the typical mode of approaching things, to produce new and creative ideas. It creates a climate of freedom and openness, which encourages an increased quantity of ideas.
- **Root-cause analysis:** Also known as the "Five Whys," root-cause analysis has as its objective to find the fundamental cause of a problem. One way to find it is to state the problem, and then narrow it down by asking "why" it's the problem. For the new answer, ask why again, and so on, until you get to the root of the problem.
- **Cause-and-effect diagram:** The diagram represents the relationship between an effect (the problem) and its potential causes. The diagram helps to sort out and relate the interactions among the factors affecting a process.
- **Pareto chart:** This chart shows a frequency distribution, where each bar on the chart shows the relative contribution of smaller problems to the larger problem. It helps to identify where to focus energy to obtain the most positive impact.
- **Flowcharting:** This is a map showing all the steps in a process. It helps in understanding the process and making sure every step is addressed.
- **Decision matrix:** This is useful when faced with making a difficult decision. The left-hand column lists the options or alternatives, while the top row lists the selection criteria. You then rate each option according to the selection criteria to arrive at the best decision.

Do the Right Thing: Morality and Choices

Teacher Pages

One class period

Whole class

and

Small group

Overview

When we talk about "doing the right thing," the conversation becomes a complicated by virtue of the fact that right and wrong mean different things to different people. There are very few (if any) universal rights and wrongs, and everything else is subject to interpretation. Even the terms associated with the conversation are confusing and require careful examination. Making definitive distinctions between morals, ethics, and values has proven difficult even to experts for millennia.

Many people, including the renowned psychologists Lawrence Kohlberg (of Six Stages of Moral Reasoning fame), have dedicated their lives to figuring out what motivates people to do what they do. Is it out of fear of punishment or retribution? Is it because the person feels they might be rewarded for their efforts? Are they coming from a place of goodness and simply want to help others, with no expected reward? These kinds of questions have been challenging philosophers for centuries.

Sometimes laws and rules help dictate decisions for us, but often, we are left with our own moral compass, ethics, and values to guide us when making choices in the moment. This makes the teacher so critical in exploring morals and ethics, because it is the teacher's role to inculcate students with the analytical skills to look beyond the surface elements and get to the core of the issues.

As teenagers, sometimes making responsible choices and doing the right thing is less simple than it sounds. Would your peers think you're a sell-out for making a particular choice? Do your decisions have real-world implications, such as retaliation from other people? Will it cost you your friends, etc.?

Every day, students face having to make decisions about what to do in a given situation, with several factors affecting what choices they make. Some students seem to have the ability, innate or otherwise, to make informed, responsible choices, and tend not to find themselves in situations that end in regret and remorse. Others, when faced with situations that require weighing multiple options, routinely make bad choices and repeatedly find themselves in circumstances that challenge the soul.

To solve any moral dilemma, a person needs the ability to make decisions, strong analytical skills, and some degree of self-realization. Therefore, the process of exploring morals has to be an experiential one, rather than didactic. Adolescents need to think and act their way through the process to go beyond simply reciting what's right and what's wrong.

One thing we can all agree on about morality and decision-making is that those who possess the ability to make quality decisions seem have be happier and more successful lives.

Objectives—Participants will:

- consider the concepts of morality and ethics and the influence they have on decision-making in their lives
- explore Kohlberg's six-stage framework and apply the basic tenets of the theory to their life and choices
- examine the motivations behind their decision-making processes for the purpose of considering alternative courses of action.

Vocabulary:

- ethics
- morals
- reasoning
- universal

Grade level: 6–12

Group size: 10–100

Time: One class period

Materials:

- Moral Dilemmas for Consideration handout
- Six Stages of Moral Reasoning information sheet (optional)
- chart paper
- markers
- pens/pencils

Whole class

Procedures

1. Remind students of the Rules of Engagement they generated that serve as the ground rules for the activities.
2. Ask students the question:

Read or say

Who determines what is right and what is wrong?

3. Introduce the concepts of ethics and morals, asking students whether they are familiar with the terms. You can differentiate between them for the purposes of this discussion by saying that both are essentially rules or guidelines for conduct; while ethics tend to be formalized and apply to the members of a group (especially a profession), morals tend to apply to people in all situations, aren't as well defined, and involve judgments of right and wrong.


Small group

4. Have students form six groups. Explain to them that they are participating in an activity that explores moral reasoning, and that there are no wrong answers.
5. Give one dilemma from the **Moral Dilemmas for Consideration** handout to each respective group. Choose one student from each group to read the dilemma to the rest of the group and to be the reporter who will share the group's decision with the class.
6. Give groups 15 minutes to discuss their dilemmas.

7. Bring the whole class back together and debrief the activity using the questions below.


Whole class

Debriefing questions

1. How difficult was it to come to a consensus about your group's dilemma?
2. Is there such a thing as absolute right or wrong?
3. Have you ever been in a situation where you felt morally torn?
4. Can you share a time when you felt as if you genuinely couldn't figure out what the right thing to do was? What did you do?

Extension activities

- Using Kohlberg's **Six Stages of Moral Reasoning** information sheet, have students choose a situation they've been through and compare the decision they made to Kohlberg's framework.
- Take issues in the headlines and break students into groups with the task of creating solutions to the problem utilizing all of Kohlberg's six stages.

Moral Dilemmas for Consideration

Hilton is drunk and stuck at a party 30 miles from home with nobody sober to drive him. His friends, one of whom was a designated driver, have already left and the remaining people aren't familiar to him. He had met a girl earlier that night, but she was pretty buzzed herself. Meanwhile, his folks aren't aware that he traveled so far to attend the party. How should he get home?

While going through your garage one day, you come across a box that your parents must have stored away some time ago. As you nostalgically thumb through a stack of pictures that you find, you notice some official looking documents that turn out to be adoption papers. Reading them, you notice that they are about your brother, who you learn was adopted. Your family gets along well; your brother is loved by everyone and loves them in return. What do you do?

Trisha goes to a mall to do some shopping and hang out. She has chosen one that isn't particularly close to her home, and as a result, doesn't recognize anyone from her usual circle of friends. As she enters a store, she sees a good friend of hers, Rico, being affectionate with a girl she is not familiar with. However, Rico is dating one of Trisha's best friends. What should she do?

Cynthia's good friend, Rachel, enlisted her to tell a certain guy that Rachel has a crush on him. Cynthia, who has a crush on him herself, instead told him that she likes him, and they have begun a friendship. To make matters worse, Cynthia lied to Rachel about it. Cynthia thinks that other people may know about it as well, and now things are spinning out of control. What should she do?

A high school teacher finds out that his prize student, who has just received a full scholarship to an Ivy League school is in fact undocumented and therefore ineligible for that particular scholarship. The student was also recently honored for her public service to a homeless shelter near the school. Rumor has it that the student's documentation was altered when she first arrived in the U.S. as a fourth grader. What do you do?

Three of Johnny's classmates have created a "whites only" Web site that attacks particular ethnic groups. The principal thinks he knows who's behind the site and is aware that Johnny is a friend of the three suspects and a fairly good student who is surely college-bound. Should Johnny tell the truth and risk alienating his friends, or lie to the principal and risk both getting caught and being associated with the site?

Six Stages of Moral Reasoning

Psychologist Lawrence Kohlberg defined a number of stages of what he called "moral reasoning," which also match up with levels of human development such as a young child, a teenager, and an adult. Take a look at the levels and stages, thinking about how and why you make decisions. An activity you'll be doing later on invites you to creatively explore the framework with your classmates. Keep in mind, however, that even if a stage of moral reasoning matches up on the chart with a lower level, people at higher levels can also demonstrate the same moral reasoning. For example, some grownups never move out of earlier stages, which is why you sometimes hear an adult tell another adult that they're "acting like a child."

Level	Stage	Nature of moral reasoning
Level I: Preconventional morality **Ages:** Seen in K–6 students, some middle and high school students	**Stage 1:** Punishment-avoidance and obedience	Decisions are based on self-centered motivations: *What is best for me?* Others' feelings are irrelevant. Rules are obeyed only if established by someone in a position of power, or disobeyed if the person isn't likely to get caught. "Wrong" behaviors are only those that are punished.
	Stage 2: Exchange of favors	That others may also have needs and may actually try to satisfy them is recognized and considered, as long as those needs don't impose upon their meeting their own. *Quid pro quo* (something [in exchange] for something) exemplifies this stage. Right and wrong are still primarily defined in terms of consequences.
Level II: Conventional morality **Ages:** Typically evident in children grades 6–12, with Stage 4 seen primarily in high school students	**Stage 3:** Interpersonal relationships	Often referred to as the "good boy/good girl" orientation, this stage is focused on fulfilling social expectations and roles. The emphasis is on being "nice" and conforming to what others think. This is the relationship-building stage, in which motivation is rooted in making friends. Peer pressure here becomes a major player.
	Stage 4: Law and order	Society as a whole is looked to for guidelines about right and wrong, and when making judgments. Consequently, order is maintained by following the rules, doing one's duty, and respecting authority. However, rules are perceived as inflexible, and not necessarily recognized as subject to change as society changes.
Level III: Postconventional morality	**Stage 5:** Social contract and individual rights	Differing values, opinions, and beliefs of other people are accounted for. The rule of law is important for maintaining a smoothly running society, whose members should agree upon these standards. The notion of collectively agreeing on standards of morality and behavior becomes prevalent. People begin to ask what makes for a healthy society. Society is thought of in a theoretical, abstract way, in stepping back from their own circumstances and considering the rights and values a society should uphold.
	Stage 6: Universal principles	According to the concept of justice offered by 18th-century German philosopher Immanuel Kant and 20th-century American philosopher John Rawls, as well as great leaders such as Mahatma Gandhi and Martin Luther King, its principles require us to treat the claims of all parties impartially, respecting the basic dignity of all people as individuals. The principles of justice apply equally to everyone.

Module III: "Your Life Is Not an Accident"—The Hero's Journey

Big-picture concept

Module III invites students to contextualize their experiences in a way that provides meaning for their lives and all they've been through, both positive and negative.

Held up against the framework of the archetypal Hero's Journey (also known as the *monomyth*) students begin to compare the various experiences that represent their own existence to the lives of seemingly disconnected figures, both real and fictional, in a way that offers purpose and hope.

Utilizing powerful metaphors and figures from mythology, as well as contemporary figures we all know and follow from a distance, the monomyth concept allows students to examine their lives against a framework emphasizing destiny and opportunity, rather than misfortune, fatalism, and hopelessness.

Through the journeys of heroes such as Odysseus, Luke Skywalker, Frodo Baggins, and Dorothy Gale, as well as more contemporary figures such as Barack Obama and John F. Kennedy, students look at their own lives and recognize the elements and experiences stranded through the lives of everyone.

Spanning cultures, countries, and languages, the Hero's Journey reminds us that we are part of a story told a thousand times, that we *can* perceive misfortune and negative experiences as opportunities, not insurmountable hurdles, and that *life is not an accident*.

Driving questions

- Do you feel your life has meaning and purpose?
- What does it mean to be heroic?
- Do you consider yourself as having lived a heroic life?
- Are you more inclined to take life on by yourself, or is reaching out to others a viable option for you?
- Do you have friends and/or allies in your life who you can count on?
- Does everything happen for a reason and as a part of a bigger master plan, or is there such a thing as luck?
- Do we all have the freedom and ability to choose our destiny, or is the path of our life predetermined for us?

For the facilitator: Using the Hero's Journey as a framework for the lives of children especially those with aversive circumstances, can create a valuable opportunity for exploring intimate and personal information in a way that fosters trust and hope in the participants.

The cathartic and therapeutic value gleaned from disclosing personal information in this context, far outweighs the risk of letting one's guard down and being vulnerable. Research regarding teacher vulnerability is available in the opening of the book.

The key to success when asking students to share personal information is for the facilitator/teacher to lead by example. In these types of processes, there is a direct correlation between the degree to which the adult participates and how the students "show up" and allow themselves to participate.

Module activities and resources

1. Life's Rollercoaster
2. The Hero's Journey: Laying the Foundation (teacher resource)
3. The Hero's Journey: Key Terms
4. The Hero's Journey in a Nutshell
5. Protagonist Hall of Fame
6. The Hero's Journey in Detail
7. Module Extensions

Life's Rollercoaster

Teacher Pages

One class period

Whole class

and

Individual

Overview

Consistent with the Hero's Journey, **Life's Rollercoaster** creatively illustrates the peaks and valleys that represent life, even for students who haven't been on the planet for all that long. **Life's Rollercoaster** is committed to contextualizing both the negative and positive experiences we have as human beings so that each can have meaning and value, rather than remain a card in the hand we're dealt and have little control over.

The activity is designed especially for students who struggle with traditional avenues to demonstrating learning. **Life's Rollercoaster** puts a premium on meaningful content that students can express in short phrases and represent visually; it isn't weighed down by heavy-duty academic expectations for reading and writing that sometimes stifle participation. This is not to say that activity is lightweight or "dumbed down" for students, but rather to acknowledge that traditional methods of student expression within the context of a classroom sometimes leave certain students out of the process.

Again, we recommended that you create your own Life's Rollercoaster in advance to serve as a model. We encourage you to take a chance on vulnerability and disclosure for the purpose of building relationships with your students.

This activity is adapted from a lesson by Inola Henry, used with the permission of her son, Carl Henry.

(Author's note: I dedicate the inclusion of "Invictus" to my father, Stuart Lincoln Rubine, the most giving and resilient person I know.)

Objectives—Participants will:

- look at their lives in a way that gives meaning to everything they've been through, both negative and positive
- share their stories through visual representations that can be used to explore the similarities and differences with their classmates'
- compare their lives to eminent figures' throughout time who are known for having withstood similar circumstances.

Vocabulary:

- change
- ebb and flow
- purpose
- turning point

Grade level: 6–12

Group size: 10–50

Time: One class period

Materials:

- Life's Rollercoaster Worksheet
- chart paper
- markers
- tape
- background music
- ample wall space for the Life's Rollercoaster gallery walk
- "Invictus" by William Ernest Henley (provided below as a reproducible)

Procedures:

Whole class

1. Ask students whether any of them have ever considered their lives to be the kind of story that would make a great movie? Why or why not?
2. Explain that today they are going to reflect on and display their life story in a way similar to a movie poster, called "Life's Rollercoaster."
3. Ask students how many of them feel as if the majority of their life experiences have been negative? You might be surprised at the number of students who feel "cursed" or destined to a life of struggle and hardship.
4. Explain that in their Life's Rollercoaster, they are to include experiences both good and bad. Remind them to adhere to the Rules of Engagement they established at the outset of the program to ensure confidentiality and respect.
5. Also remind students that in the course of history, a number of stories about great figures actually have many of the same elements (separation, struggle, survival, success, and return) as their own—they just didn't know it.
6. Revisit the notion of sharing personal stories by inviting a couple of students to reread their "I Am From…" Poems from Module I.
7. Read the poem **Invictus**, and take a moment for students to identify a particular part of the poem that resonates with them.

8. After a thorough discussion of **Invictus**, present your own Life's Rollercoaster, and go through the various elements depicted on your poster. It is critical to remind students to pre-plan their "lifeline" and perhaps do a sort of rough draft in advance to avoid "messing up" and wasting paper.
9. Distribute copies of the **Life's Rollercoaster** worksheet, and have a student read the directions. Tell students that they can include as many items as they wish. Remind them again of the importance of first sketching a rough draft.
10. Ask for and answer any lingering questions.


Individual

11. Pass out chart paper and markers. Turn on the music, and circulate around the room to keep students on task. Give the students adequate time to complete the chart.


Whole class

12. When everyone is done, mount the posters on the walls, having students do a gallery walk so they can see everyone's work.

Debriefing questions

1. What was your experience of the activity you just completed?
2. After the gallery walk, what statements can you make about the shared experiences that all humans have?
3. Do you look at your life in the same way, now that you've seen some of what others have gone through?
4. What single aspect of someone else's Life's Rollercoaster really struck a chord with you?
5. Do you think that reflecting on what you've been through can have a positive impact on your life ahead?

Invictus

By William Ernest Henley (1849–1903)

Out of the night that covers me,
Black as the pit from pole to pole,
I thank whatever gods may be
For my unconquerable soul.

In the fell clutch of circumstance
I have not winced nor cried aloud.
Under the bludgeonings of chance
My head is bloody, but unbowed.

Beyond this place of wrath and tears
Looms but the Horror of the shade,
And yet the menace of the years
Finds and shall find me unafraid.

It matters not how strait the gate,
How charged with punishments the scroll,
I am the master of my fate:
I am the captain of my soul.

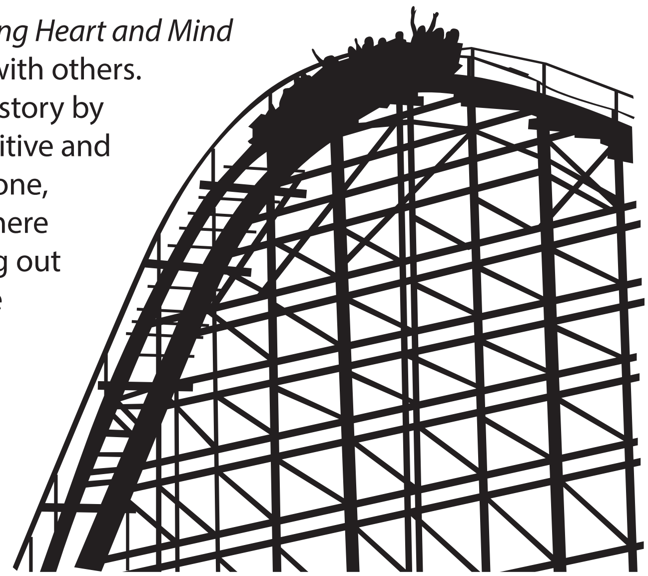
Notes: Probably one of the most powerful and inspiring poems ever written, "Invictus" has, over the course of time, evoked a spirit of hope and possibility for people whose future seemed uncertain and bleak. The author, a victim of crippling disabilities from birth, managed to capture the essence of what it means to forge ahead in spite of circumstances. Nelson Mandela identified this poem as the source of his hope and forgiveness while imprisoned for 27 years during apartheid-era South Africa.

Name: ______________________________ Date: ______________

Life's Rollercoaster

Worksheet

As you have seen, many of the activities in *Connecting Heart and Mind* ask you to reflect on your life and share your story with others. In this activity, you will have a chance to share your story by illustrating the major turning points in your life, positive and negative. Hopefully, you will see that you are not alone, regardless of what you've been through, and that there truly is safety in numbers when it comes to reaching out to others who have traveled your path. What do the following terms mean to you?



- Turning point:
- Change:

Once you understand these terms and have your chart paper and markers, do the following:

1. Using the paper the long way, put your name in the upper-right corner of the chart paper.
2. Draw a line from one side to the other through the middle of the paper.
3. Put a zero on the left side of the line and your current age on the right side. This "lifeline" represents your life from birth to the present.
4. Think about your life and try to identify important turning points in your life.
5. Indicate your turning points, both positive and negative, with age numbers on your lifeline. Put age numbers above the line for positive turning points, and below the line for negative turning points.
6. At each age number, write briefly what happened. The example below uses the author's life experiences.

Eighth grade Prez — Wrestling scholarship to CSUF — Son Julian born

0 — 13 — 19 — 48 — 50

---

14 — 25 — 38

80 lbs. in ninth grade, tough time — Left Fiji Islands too early — Painful divorce after six years

The Hero's Journey: Laying the Foundation

Teacher Pages

30 minutes

Overview

Whole class

This informational piece provides a thorough foundation for you as you prepare to present the Hero's Journey module to the students. Given the abstract nature of the concepts and terminology relating to this module, it's critical that you frontload the process for your own benefit.

Objectives—You will:

- establish a solid foundation for exploring the complex stages of the Hero's Journey with students
- familiarize yourself with the terms and concepts compose the Hero's Journey framework
- prepare your own versions of the activities integral to the process.

Vocabulary: *See document.*

Materials:

- Laying the Foundation background sheet

Grade level: n/a

Group size: n/a

Time: 30 minutes

Procedures

Whole class

1. Frontload the module by reading the background information for the Hero's Journey/monomyth (in the **Laying the Foundation** background sheet), which serves as the philosophical and theoretical underpinnings for the module's activities.
2. Based on your students' maturity level, you may also wish to use the information sheet as the centerpiece for a text-based discussion to fully flesh out the essence of the Hero's Journey framework.

Laying the Foundation

Background Sheet

Connecting Heart and Mind employs the Hero's Journey as a framework for having students and adults examine their lives in a way that adds meaning and purpose. Educators across the country have used the Hero's Journey—originally put forth by cultural anthropologist Joseph Campbell in 1949 in his book, *The Hero With a Thousand Faces*—as a tool for bringing meaning and hope to students with perhaps less-than-ideal circumstances by giving them a context for understanding the challenges and adversity they face on a daily basis. Throughout these activities and narrative, we use the terms "monomyth" and "Hero's Journey" interchangeably.

This book integrates the Hero's Journey due to the realization that children who are struggling often have few positive ways to hold their circumstances. The Hero's Journey has wonderful applications because the process and cycle can apply to any protagonist, real or fictional. It also allows students to realize that they are not alone as they work their way through the turbulence of adolescence, and beyond. Teachers can relate to it as they work to hone their craft of teaching and their pedagogical repertoire (even though it may seem at times that they're not making the difference they desire with the students they serve).

In truth, most of us go through multiple Hero's Journeys in our lives, or we can look at our lives as a whole as being representative of a single Hero's Journey. The more comfortable we as individuals are with navigating these experiences, the less likely they are to hinder us to the point of being unable to pass through the stages to more positive places in life and, ultimately, achieve our goals.

The monomyth itself has many variations, sometimes using different terminology and varying in stages, but the basic framework remains the same. Given that, the following activities are designed to fully explore the Hero's Journey so the participants will come out the others side with a complete understanding of the framework and its meaning in their lives. They will also have a literary and historical context for looking at people and events in a whole new way

In order for you to fully realize the monomyth's value with students, we've included the following background information:

The Hero's Journey: the basics. In the Hero's Journey, the protagonist begins in the ordinary world, where he receives a call to enter an unknown world of strange powers and events. Sometimes the call comes via some otherworldly figure or force; sometimes it is of the person's own volition. The hero who accepts the call inevitably faces challenges and tribulations, either alone or typically with allies. Generally, the hero must survive at least one particularly difficult and defining challenge, the completion of which makes or breaks the success of the journey. A cinematic example of a person answering the "call" is Dorothy Gale in *The Wizard of Oz*, who accidentally falls on the Wicked Witch, begins her quest, and utters the classic quote, "Toto, I've a feeling we're not in Kansas anymore." In doing so, she recognizes that an epic journey has begun and has already led her somewhere unknown.

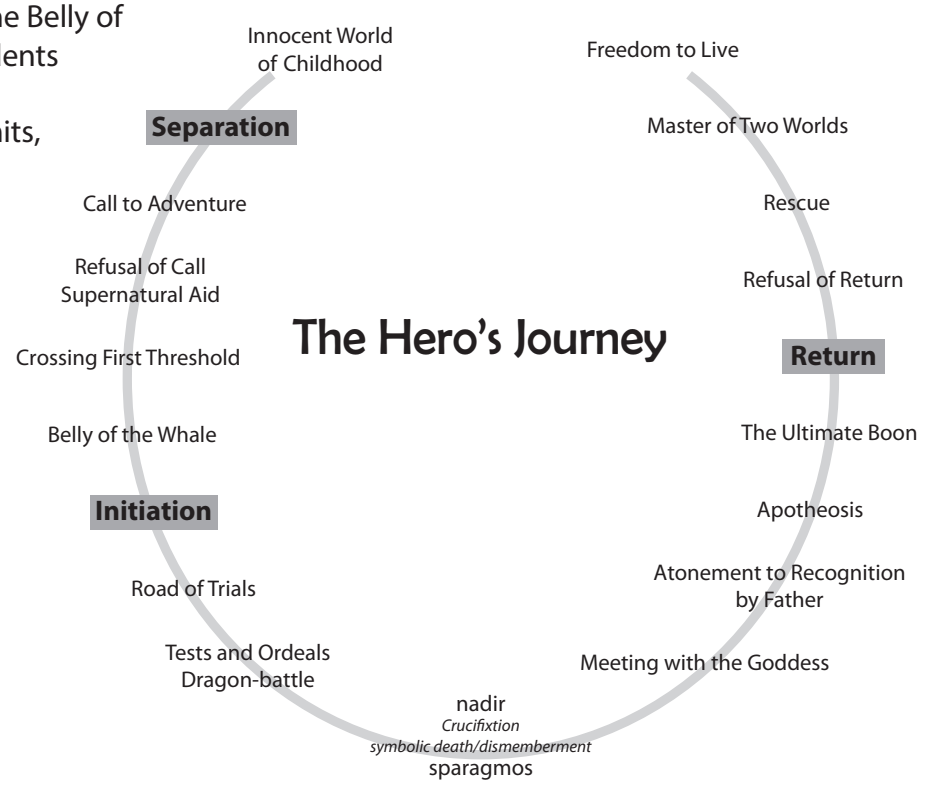
In surviving the challenge(s) they are faced with, the protagonist may acquire a great gift (or "boon"). In the film *Indiana Jones and the Last Crusade*, the boon is literally the Holy Grail. Now the hero must decide whether to return to the ordinary world with the boon. Often, as is the case in this movie, returning with the boon is as perilous as the journey to secure it. It is important to remind students that sometimes the journey, the boon, and the return, as well as all the other stages of the Hero's Journey, can take place internally, and don't necessarily have to include traveling actual miles.

Having returned with the boon, the hero must figure out what to do with it. According to Campbell's framework, the expectation is that the hero will return to the real world and share the boon for the betterment of mankind. Figures of various mythologies (including Osiris, Prometheus, Moses, Buddha, and Jesus Christ, among scores of others) follow the framework very closely. So do modern characters such as Blade, Frodo Baggins (Lord of the Rings trilogy), Luke Skywalker (*Star Wars*), and Dorothy Gale (*The Wizard of Oz*). If we look closely enough, all of us have a Hero's Journey story to tell.

Variations of stages in the Hero's Journey. Exploring the Hero's Journey with students can provide a rich, engaging experience both academically and intrapersonally. Given the vibrancy of the vocabulary and application to real and imagined people, many of whom are true heroes to students, opportunities for success and teachable moments are frequent and powerful.

- **Campbell's original 17-stage framework:** Depending on the age and maturity of the participants, you may wish to consider using Campbell's original framework from *The Hero With a Thousand Faces*. Campbell describes these 17 stages of (or steps along) the Hero's Journey with colorful terminology, such as the Call, the Road of Trials, and the Belly of the Whale, to guide students in understanding the monomyth. If time permits, you can even blend the 17-stage version with more expedient representations like the eight-stage model offered below. In simplifying the Hero's Journey, Campbell divides the 17 stages into three major phases:

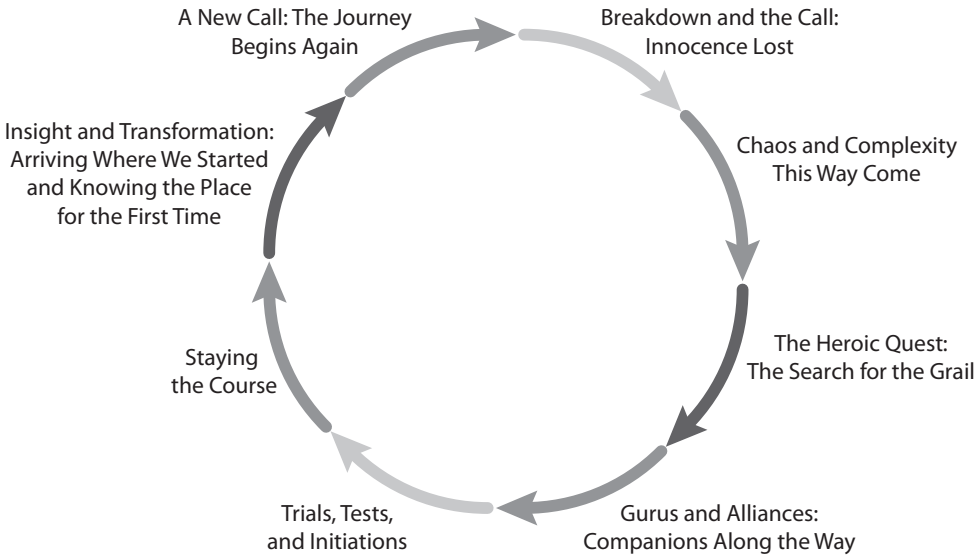
    1. Departure (or Separation)
    2. Initiation
    3. Return.



The Departure deals with the hero's life prior to the actual quest, the Initiation concerns the hero's adventures along the way, and the Return comprises the hero's way home with the knowledge and powers acquired on the journey. For the sake of reference and context, we've provided participants both versions; keep in mind that the 17-stage version moves in a counter-clockwise direction, contrary to the eight-stage version.

In the interest of time and accessibility, especially for middle and high school students, the activities in the book are based on the eight-stage model from *The Hero's Journey: How Educators Can Transform and Improve Learning,* by John L. Brown and Cerylle A. Moffett, an excellent resource for facilitators. We've integrated some of the quotes from this book as introductions to this module's various lessons.

- **The eight-stage model.** This simpler framework provides an entry point for participants young and old. Using contemporary stories and characters, along with mythological and fictional characters, makes applying the stages of the Hero's Journey to the lives off the students more fun and meaningful. Students can use figures from Tupac Shakur to Hannah Montana as the focus of the framework—all the better for making connections to their own lives.



People have always found importance in believing that their lives matter, or that their existence has a purpose and meaning. We as educators find ourselves forced to question our worth and value in the day and age of "value-added" assessments that make us rethink whether decades of mastery and teaching, pedagogy and methodology, ever made a difference.

Summary: In trying times, we've all looked toward figures of inspiration for hope that our lives and professions aren't exercises in futility with no positive end in sight. Campbell reinforces this sentiment in *The Hero With a Thousand Faces:*

> "Throughout the inhabited world, in all times and under every circumstance, the myths of man have flourished; they have been the living inspiration of whatever else may have appeared out of the activities of the human body and mind" (1949, p. 3).

Mythology has always been a powerful means of inspiring hearts and minds to rise to the occasion, even under daunting circumstances. By supporting students in juxtaposing the framework of the archetypal heroic journey with their own lives, we can expect to stimulate students to find purpose and meaning in their lives, regardless of how seemingly desolate and hopeless things appear.

The Hero's Journey: Key Terms

Teacher Pages

Overview

30 minutes


Whole class

and


Individual

or


Small group

For many students, terms such as "boon" and "apotheosis" are likely foreign concepts. It is critical for students to understand the language of the Hero's Journey if they are to understand its nature. Exploring these terms in a structured manner facilitates internalizing the challenging concepts.

Objectives—Participants will:

- understand the vocabulary relating to Joseph Campbell's explanation of the Hero's Journey
- apply these terms to the conditions and circumstances of their own lives.

Vocabulary: Per the activity

Grade level: 6–12

Group size: 30–60

Time: 30 minutes

Materials:

- Key Terms handout
- room for circular seating (if possible)

Procedures


Whole class

1. Tell students that to understand the Hero's Journey is to understand the language of mythology and folklore.

2. Pass out the **Key Terms** sheet, and quickly revisit the three phases and multiple stages that compose the Hero's Journey.


Individual

or


Small group

3. Assign the terms to individuals or groups and instruct them to become as familiar as possible with them, given the limited information, and be prepared to share out using personal examples.

Whole class

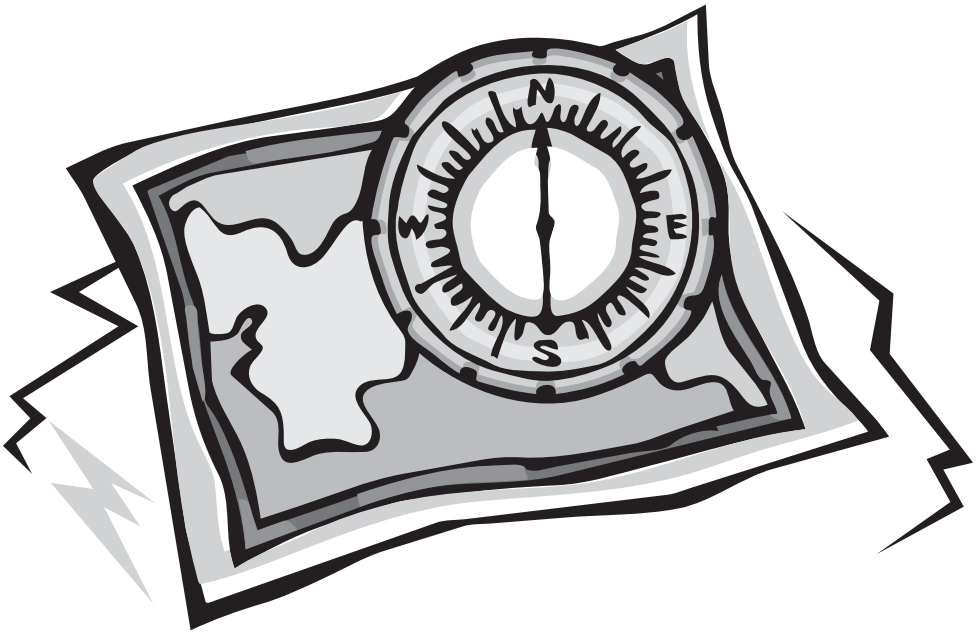
4. After a few minutes, have students engage in group sharing of each key term. Ideally, this discussion elicits an abundance of heartfelt offerings regarding their lives.

Individual

5. Have students answer the debriefing questions.

Debriefing questions

1. How strong do you feel your understanding of the Hero's Journey is at this point?
2. Which term in particular resonates with you and your life?
3. Where do you think you are on your own Hero's Journey?



The Hero's Journey

Key Terms

Within your group, discuss each one of these terms and be prepared to share with the class your findings. Any real-life applications you can discuss in the context of the Hero's Journey will hold special value for group conversation.

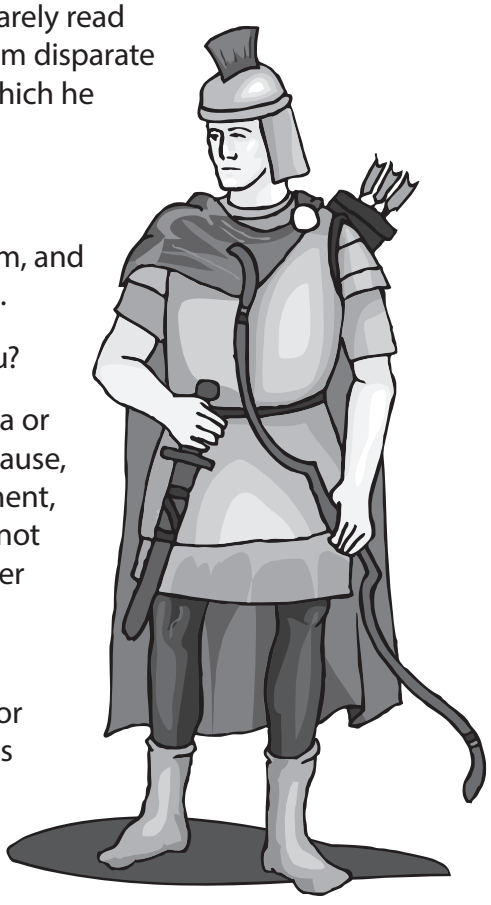
In the original, 17-stage model, the stages are divided into three distinct phases called:

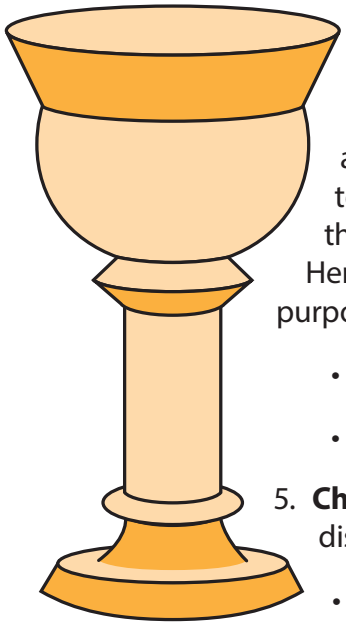
1. Departure (or Separation)
2. Initiation
3. Return.

The terms below are grouped according to the respective phases. You may not be asked to include all 17 stages in creating your own Hero's Journey, but you should be familiar with them.

General terms

1. **Monomyth:** also referred to as the Hero's Journey; refers to a basic pattern found in many narratives from around the world. This widely distributed pattern in literature, lore, and story was described by Joseph Campbell in *The Hero with a Thousand Faces* (1949). Campbell took the word "monomyth" from James Joyce's *Finnegans Wake,* a rarely read work of comic fiction. Campbell held that numerous myths from disparate times and regions share fundamental structures and stages, which he summarized in the introduction to his book.
    - What does the prefix "mono-" mean?
2. **Guru:** one who is regarded as having great knowledge, wisdom, and authority in a certain area, and who uses them to guide others.
    - Is there a particular person in your life who serves as a guru?
3. **Protagonist:** the leading character, hero, or heroine of a drama or other literary work; a proponent for or advocate of a political cause, social program, etc.; the leader or principal person of a movement, cause, etc.; the first actor in ancient Greek drama, who played not only the main role, but also other roles when the main character was offstage.
4. **Holy grail:** a sacred object figuring into literature and certain Christian traditions, most often identified with the dish, plate, or cup used by Jesus Christ at the Last Supper, and said to possess miraculous powers. The grail plays a somewhat different role everywhere it appears, but in most versions, the hero must prove himself worthy of its presence.





In one legend, Percival, a Knight of the Round Table, is prevented from fulfilling his destiny when he first encounters the grail, due to his immaturity; he must grow spiritually and mentally before he can locate it again. In later tellings, the grail serves as a symbol of God's grace, available to all but only secured by the fully realized and those who have prepared themselves spiritually, such as the saintly Sir Galahad. In the context of the Hero's Journey, the grail might signify something that one pursues as a purpose or calling.

- What is your purpose or calling?
- Do you have a personal "grail"?

5. **Chaos:** (from the ancient Greek χάος, *chaos*) generally refers to a state of disorder or unpredictability.

- Have you ever been in a chaotic situation?

The three phases:

1. Departure (or Separation):

a. **Call** or **calling:** in the religious sense of the word, a vocation (from the Latin *vocare,* "to call") may be professional or voluntary and, depending on the religion, may come from another person, a divine messenger, or within oneself. A calling is also defined as one's purpose in life.

- Have you discovered your calling?
- Have others tried to determine a calling for you?

b. **Refusal of the Call:** Very often, the protagonist on their Hero's Journey doesn't want to take on the physical and psychological burden of heeding the call. In *A New Hope,* Luke Skywalker doesn't at first want to accept his destiny as a Jedi Knight and (ultimately) savior of the galaxy.

- Have you ever been faced with making a tough decision in your life, and didn't feel at that moment that you had what it took to complete the task?

c. **Supernatural Aid**: Once the hero has made the decision to begin their quest, support appears in the form of a guide, usually a mystical figure. Characters who fill this role include Obi-Wan Kenobi, Gandalf, and Bagger Vance.

- Who has served as a powerful or effective aid in your life when the going got rough? It could be a teacher, a counselor, a friend, etc.

d. **Crossing of the First Threshold:** the Threshold is the physical or metaphorical line at which one crosses from the known world into the unknown and unfamiliar. This is the point at which the adventure truly begins. We have all had that unmistakable feeling of making this kind of transition.

- Are these transitions always obvious?
- Have you made them yourself?

e. **Belly of the Whale:** the point representing the hero's final separation from his known world and old self. In entering this stage, the hero shows a willingness to undergo great change. The phrase itself comes from the biblical story of Jonah. In the Lord of the Rings trilogy, it might be when the Fellowship leaves the safety of the shire.

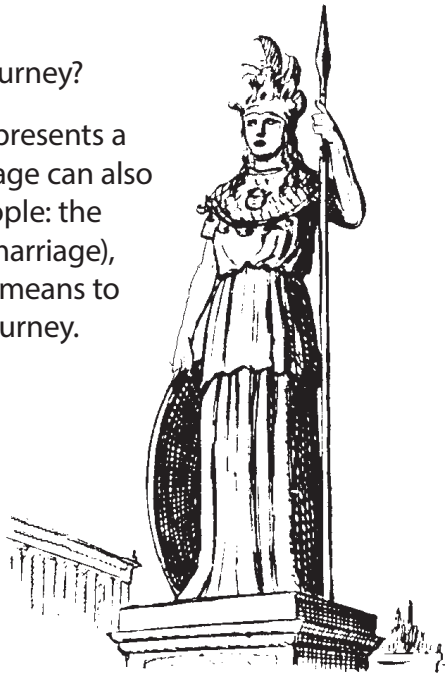
2. Initiation:

a. **Road of Trials:** the series of tests, challenges and obstacles the hero must overcome to continue the journey. It might be a single event or multiple hurdles of varying difficulty.

- What specific obstacles on the Road of Trials have you had to overcome?

b. **Nadir:** usually refers to the lowest point of a particular journey or process, and used figuratively to mean the lowest point of a person's spirits or of the quality of an activity or profession. Often the hero experiences a symbolic death. An example is *The Wizard of Oz,* when the Wicked Witch captures Dorothy and her allies (the Tin Man, Cowardly Lion, and Scarecrow) have to rescue her.

- Have you ever felt you had reached the nadir of a particular journey?



c. **Meeting with the Goddess**: Although it seems as though this represents a conjoining of two individuals, usually a man and a woman, this stage can also be symbolized by a uniting of the duality that exists within all people: the union of opposites. In Greek, it is known as *hieros gamos* (sacred marriage), which may take place entirely within the individual. Sometimes it means to find the ultimate mate that might accompany the hero on their journey.

- Has anyone in your life ever carried this type of significance?
- Can you complete the journey without satisfying this stage/

d. **Atonement:** The hero must confront and be initiated by whatever holds the ultimate power in his or her life. This role is frequently filled by the hero's father, or a father figure who has the power of life and death over the hero; however, the figure doesn't have to be male, just someone/something of enormous power. The most famous modern example of this relationship is that of Luke Skywalker and Darth Vader, who Luke learns is his actual father. This stage serves as the center of the journey: all the previous steps have been toward this place, and all that follow move out from it.

- Is there a figure in your life that requires your atonement?
- What happens to the hero if they confront the power-figure but don't follow through by seizing the moment?

e. **Apotheosis:** the expansion of consciousness that the hero experiences after defeating his foe. According to Campbell, the apotheosis may be the process of dying a physical (or spiritual) death, and of reaching a place of rest, peace, and fulfillment, before the hero begins the **Return**. Here the hero considers the essence of their boon (or *gift*), and how they can return to the regular world and share it with others in a way that makes a difference. This stage has no defined amount of time associated with it.

- How well does this stage resonate with you? Have you ever gone through something challenging, come out the other side, and internalized a new understanding about how you wanted to live your life?
- What story, movie, or real-life experience resonates most with you and reflects an understanding of the Apotheosis stage?

f. **The Ultimate Boon**: the goal of the quest or journey, when the protagonist possesses the grail and completes the first two phases of the Hero's Journey. Examples include Odysseus's return from the Trojan War, Indiana Jones's acquiring the Ark of the Covenant (*Raiders of the Lost Ark)*, and Prometheus's stealing fire from Zeus to give to mankind or even a student's graduating from college.

- What boon have you pursued and gained in your life? How challenging was the journey to get it?
- Can one pursue several boons in life?

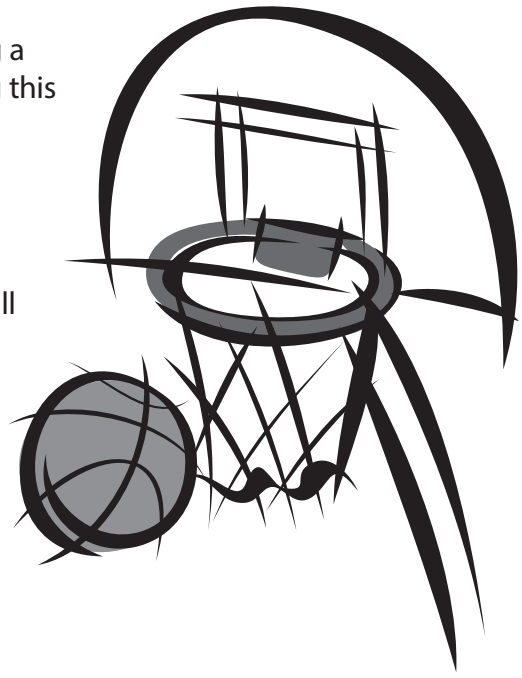
3. Return:

a. **Refusal of the Return:** The protagonist faces the decision to return to a normal way of life, or even to keep the boon for themselves. A classic example is when Frodo in *Return of the King* stands at the edge of the abyss on Mt. Doom and almost chooses to keep the ring for himself, versus destroying it for the good of the world.

- Have you ever had to choose between celebrating a victory or success in life with yourself, versus using this good fortune to help others?

b. **The Magic Flight:** Sometimes returning with the boon requires a dramatic escape from where the hero acquired it, or having to simply defend against losing the boon. This could be as simple as a basketball team that won a championship (the boon) from the perennial champs having to intensely defend its accomplishment the next year.

- Have you ever had to defend (or escape with) a boon you succeeded in securing?



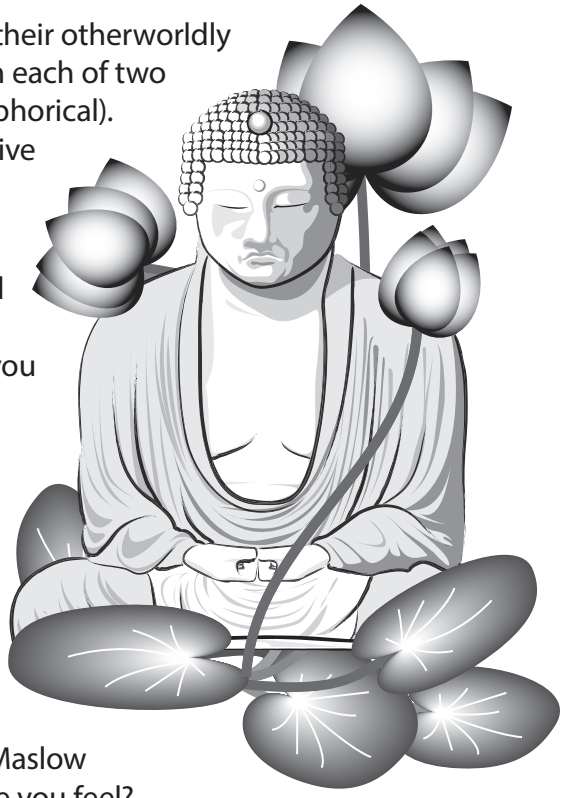
c. **Rescue from Without:** Wounded or weakened by the journey, the hero needs support to complete the trip home. This may come from those who the hero least expects to get it; the guide and savior often means the difference between the journey's success and failure. In a real-world sense, the rescuer could be a teacher who notices that a student is struggling or on the verge of dropping out, and therefore reaches out to help. The student could then complete their mission to graduate and be a doctor or lawyer, for example.

- Have you ever been "rescued from without"? What form did it take? Did you expect to get this help?
- What did you do to acknowledge the support?

d. **Crossing of the Return Threshold:** The hero crosses back into the known world, having figured out how to take the boon with them and successfully share it with the rest of the world.

- Does this second threshold have to be the same threshold the hero crossed in beginning of their journey?

e. **Master of Two Worlds:** The protagonist, through their otherworldly experiences, now has the capacity to keep a foot in each of two worlds: the physical and another (spiritual or metaphorical). Figures such as Buddha and Moses are representative of individuals who can operate effectively in both arenas.



- Have you ever traveled the length of a personal Hero's Journey and taken away from the experience knowledge or wisdom that allows you to be a better person, both inside and out?

f. **Freedom to Live:** The protagonist has fulfilled their destiny, and the journey begins again, although this time from a perspective that transcends or lessens the fear of death or failure. The psychologist Abraham Maslow called this a "peak experience," a quasi-mystical experience of fearlessly living in the "now."

- Have you ever had an experience like the one Maslow described? How did it happen? How did it make you feel?

The Hero's Journey in a Nutshell

Teacher Pages

45 minutes

Whole class

and

Small group

Overview

To successfully begin a discussion about the Hero's Journey, one rich with new vocabulary and concepts, it is critical for students to understand its application to their lives regardless of how abstract the Hero's Journey framework seems.

The beauty of the Hero's Journey is that the elements identified as key stages in the framework have long been a part of folklore, mythology, and history. The stages also compose part of students' stories as well. These elements add up to a wonderfully optimistic and purposeful framework for holding one's life that adds meaning and intentionality to seemingly random events.

If you've already included students in using the **Text-Based Discussion Protocol** (provided in Module V), then the process of getting them into the discussion about the Hero's Journey will be much easier; if not, this activity will usher them into this conversation very effectively.

Objectives—Participants will:

- understand that their lives are not accidents and feel that things happen for a reason
- explore the stages of the Hero's Journey for the purpose of applying them to their own life
- empathically listen to other students as they express elements of their own story and see that they too have meaning and purpose in their lives.

Vocabulary:

- boon
- the Call
- demagogue
- departure
- grail
- phenomena
- protagonist
- quest

Grade level: 6–12

Group size: 30–60

Time: 45 minutes

Materials:

- whiteboard/chalkboard
- In a Nutshell worksheet
- room for circular seating (if possible)

Procedures


Whole class

1. Open the activity by telling students,

   I am going to read you a list of books, stories, and movies that you may or may not know. I want you to raise your hand if you are familiar with them.


Read or say

2. List 10–15 popular stories (some more obscure than others), and take note of how many students raise their hands in recognition. Examples may include The Lord of the Rings trilogy, *Star Wars*, the Harry Potter books/movies, *Blade*, *The Wizard of Oz, E.T.,* etc.
3. Ask students what all these stories all have in common. Be prepared to chart responses on the board. Students' answers may include violence, heroes vs. bad guys, happy endings, etc.
4. Ask students whether they've heard of the Hero's Journey. Introduce the unit by telling the students:

   Whether you know it or not, or choose to accept it or not, you all are on a heroic journey and have been since your life began.


Read or say

5. Refer back to the charted responses and state:

   These are elements of your life. Don't you have heroes in your life? Don't you have bad guys in your life?


Read or say

   Ask about other responses as well.

6. Reinforce that students have been on a Hero's Journey their whole lives and didn't know it, and that all the movies and books they listed are all versions of the Hero's Journey. Tell them that it is also called the "monomyth," which means essentially that this "one story" is at the heart of every story ever told.
7. Pass out the **In a Nutshell** worksheet and ask a student to read the directions out loud.
8. Briefly take the students through the various stages of the model, giving them just enough information to understand the concept.

Give students 20 minutes to explore the stages

Small group

9. Break students into groups of four or five, and give them 20 minutes to explore the stages, answering the questions at the bottom.

Take 15 minutes to go over the debriefing questions

Whole class

10. Debrief the activity by taking about 15 minutes to answer the debriefing questions as a class.

Debriefing questions

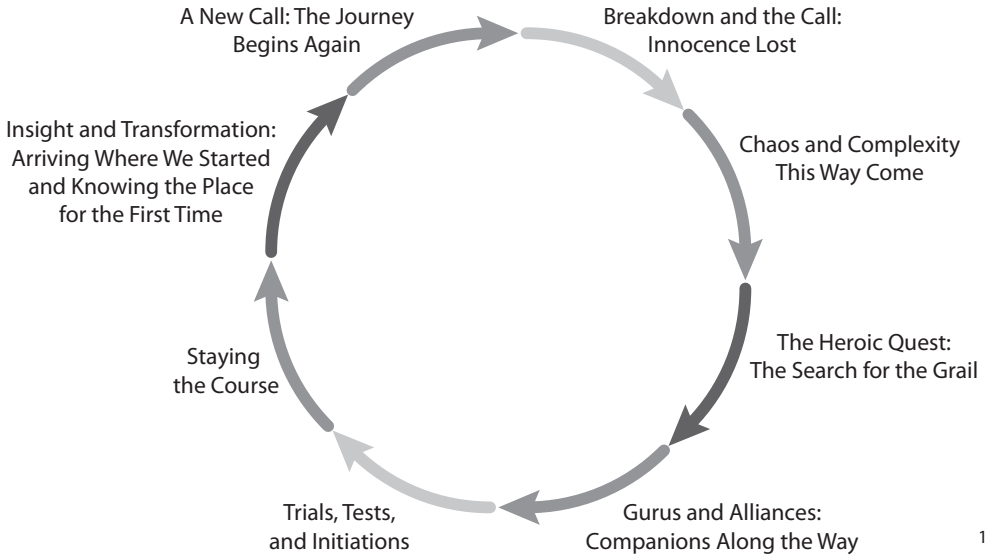
1. At first glance, which stage in the Hero's Journey had the most value for you?
2. Which stage of the Hero's Journey do you feel was the most challenging, and perhaps still awaits you in the future?
3. Which family members or friends have been the protagonists in their own Hero's Journey, and what messages of wisdom do they have to offer?
4. What is the overall purpose behind using the Hero's Journey as a metaphor for your life?

Name: _____ Date: _____

The Hero's Journey in a Nutshell

Worksheet

The image below shows an eight-stage version of the Hero's Journey. In your group, take some time to discuss and figure out what each stage means to you and your classmates. For some of you, it may make sense immediately and the connection to your own life and circumstances may be obvious; for others, it may take some getting used to. Keep in mind that people have been using the Hero's Journey as a guide for understanding their lives when things didn't seem to make sense. Start with step 1: "Breakdown and the Call."



[1]

After discussing each stage with your group, answer the following questions:

1. What is the value of discussing the Hero's Journey with your classmates?

2. What stage(s) of the journey resonates with you the most?

3. Are there any people in your life whose experiences have followed this path?

1 Graphic based on one from *The Hero's Journey: How Educators Can Transform Schools and Improve Learning*, by John L. Brown and Cerylle A. Moffett.

Protagonist Hall of Fame

Teacher Pages

30 minutes

Whole class

and

Small group

Overview

Literally, a protagonist (from Greek πρωταγωνιστής, *protagonistes,* "one who plays the first part, chief actor") is the main character of a literary, theatrical, cinematic, or musical narrative, around whom the events of the narrative's plot revolve, and with whom the audience is intended to share the most empathy. Protagonists come from all walks of life and can be found not only in the arts, but also in politics, sports, and your school and classroom.

In the context of the Hero's Journey, students understand that they are the protagonists in their own life stories. It is once again critical that the students compare and contrast their experiences to other protagonists', in order to see the universality of the human condition, regardless of money, status, skin color, or gender.

Objectives—Participants will:

- understand the role of the protagonist in their own and others' stories
- examine contemporary characters that serve as protagonists and compare the Hero's Journey stages to their lives
- be empowered by knowing that they each play a pivotal role in their own story—the protagonist—and use this knowledge to influence the quality of their lives.

Vocabulary:

- protagonist

Grade level: 6–12

Group size: 30–60

Time: 30 minutes

Materials:

- Gallery Sheet handout
- Side-by-Side Worksheet
- room for circular seating (if possible)

Procedures


Whole class

1. Ask students whether they remember from the Hero's Journey **Key Terms** handout what a "protagonist" is. Fill in the gaps as necessary.
2. Distribute (or project) the **Gallery Sheet**, and ask students whether they can identify any of the figures depicted on the sheet. Follow this with a discussion that explores the lives of these eminent people and what they might have in common.
3. Ask the following sequence of driving questions:
   a. What does it mean to be a hero?
   b. Do you consider yourself a hero?
   c. Do you feel like you are the architect of your life, or does it seem like it simply happens to you?
   d. Does everything happen for a reason, or is there such a thing as luck?
4. Follow up the questions with the **Side-by-Side Worksheet,** having students follow the directions on the sheet.


Small group

5. Allow students to work in pairs or trios to give them the opportunity to share their findings, which they can transfer to a large piece of chart paper.


Whole class

6. Having given students sufficient time in their groups, ask for general session sharing, and reinforce the application of the Hero's Journey to the lives of ordinary people.
7. Post the charts and conduct a gallery walk, giving students a chance to take notes regarding similarities and common themes.

Protagonist Hall of Fame

Gallery Sheet

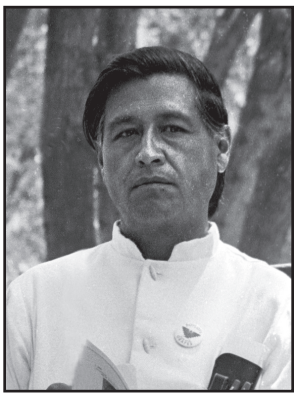
Do you recognize any of the individuals in the pictures below? Identify as many as you can, all eminent figures whose "hero's journey" can serve as a metaphor for your own. They are/were all protagonists in their own story.

Choose one with whom you identify, and use the **Side-by-Side Worksheet** to compare and contrast your experiences with theirs. These figures are just examples, so if you have someone else in mind that means a lot to you, feel free to use them instead. Be prepared to share your findings with the group.

President Barack Obama[1]

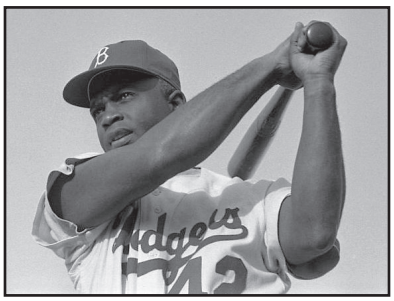
Odysseus

Chief Joseph



César Chávez[2]

Mother Teresa[3]



Jackie Robinson

Eleanor Roosevelt

1 Image of President Barack Obama courtesy of Pete Souza and used under the Creative Commons Attribution 3.0 Unported license.
2 Image of César Chávez courtesy of Joel Levine and used under the Creative Commons Attribution 3.0 Unported license.
3 Image of Mother Teresa courtesy of Túrelio and used under the Creative Commons Attribution-Share Alike 2.0 Germany license.

Name: _____ Date: _____

The Hero's Journey Side-by-Side

Worksheet

Using the chart below, take a look at your own life and compare it to the life of the protagonist you chose as the embodiment of the Hero's Journey. Relating to the various steps of the Hero's Journey, write your answers in the spaces and fill in your protagonist's information as well.

My protagonist: _____

The reason I chose this character is: _____

_____

_____

Hero's Journey stage	Protagonist	You
I. Breakdown and the Call: Innocence Lost		
II. Chaos and Complexity This Way Come		
III. The Heroic Quest: Search for the Grail		

IV. Gurus and Alliances: Companions Along the Way		
V. Trials, Tests, and Initiations		
VI. Staying the Course		
VII. Insight and Transformation: Arriving at the Beginning and Seeing It for the First Time		
VIII. A New Call: The Journey Begins Again		

The Hero's Journey in Detail

Teacher Pages

Overview

One class period

Whole class

and

Small group

As a culminating activity to this module, students will take one last detailed examination of the Hero's Journey for the purpose of making one final application of the framework to their life.

If the students participating in the *Connecting Heart and Mind* program leave the process with only one salient result, it should be the internalization of the knowledge that, no matter how hard things have been for them or how challenging their circumstances seem, their lives matter—they will get through it and never have to do it alone. Often the attitude among teens is that their existence is an exercise in irrelevance. This final Hero's Journey activity allows for a fierce rebuff of this notion that life is futile.

Objectives—Participants will:

- deepen their understanding of the Hero's Journey by applying the stages to a specific period in their own life
- demonstrate a thorough understanding of the stages by identifying examples from their own lives
- internalize the understanding that making a Hero's Journey, as the protagonist in their own story, is an opportunity to grow and learn.

Vocabulary:

- protagonist

Grade level: 6–12

Group size: 30–60

Time: One class period

Materials:

- The Hero's Journey in Detail worksheet
- chart paper
- markers
- tape
- room for circular seating (if possible)


Whole class

Procedures:

1. Invite students to consider themselves as heroes one last time. Challenge them to recall the respective stages of the monomyth by calling on individuals to list them from memory.
2. Ask students to share with the group why they (and you) think they spent the time working to understand their lives in the context of the monomyth.
3. Pass out the **The Hero's Journey in Detail** worksheet and ask for volunteers to read the various stages out loud.


Individual

or


Small group

4. Ask for any questions and give them ample time to complete the worksheet. Working in smaller groups may help, given the complexity of concept and language in the Hero's Journey.
5. After an appropriate amount of time, pass out chart paper and markers, instructing students to create a visual representation of their individual journey, either as a cycle or path. While this may seem redundant, given the work they did with the **Life's Rollercoaster** and several discussions on the topic, this final application will demonstrate the depth to which they have internalized the monomyth.


Small group

6. Bring the students back together for a whole-group sharing of the posters.
7. Hang up the posters and conduct a gallery walk.

Debriefing questions

1. What was the biggest lesson you learned from working with the monomyth?
2. How could these lessons help you in times of challenge and hardship?
3. Is there someone in your life you would consider inviting to class to share their own story of the Hero's Journey?
4. Do you think you will do things differently than before when faced with a challenge, as a result of your work with the monomyth?

Name: _____ Date: _____

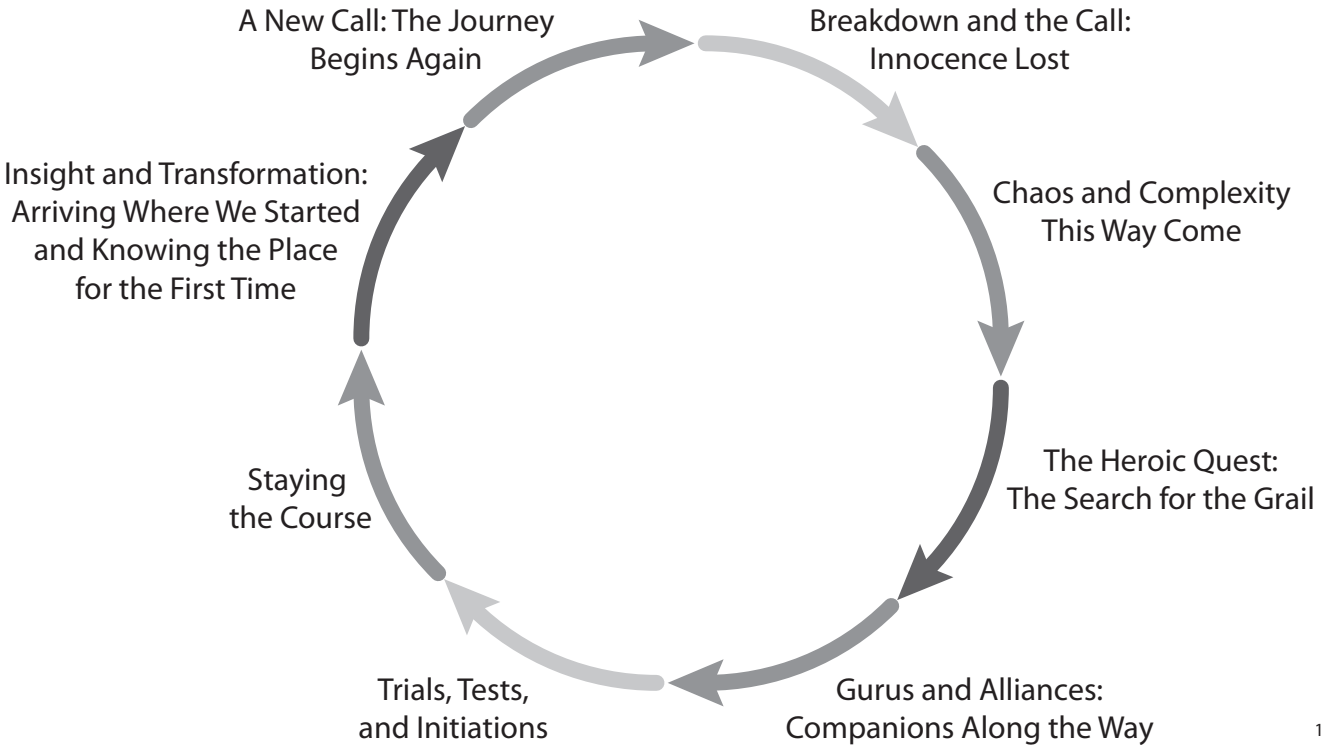
The Hero's Journey in Detail

Worksheet

Using the eight-stage Hero's Journey model below, think about a period in your life that had a distinct beginning, middle, and end, that you feel was particularly important or profound. In this last monomyth activity, you will compare your experiences during that period to the stages of the Hero's Journey. (The work you might have done on the **Hero's Journey: Side-by-Side** activity might help you in this process.)

Examples of an important period include:

- your first year at a new school
- moving to a new place and having to settle into a new community
- taking on a school project that seemed to be very difficult (perhaps a speech or a group activity that you had never done before)
- the passing of a relative you cared for very much, and having to deal with the process of letting go of someone you love.



Beginning with Stage I of the Hero's Journey, create a detailed description of your own monomyth. Your teacher will guide you through the process.

1 Graphic based on one from *The Hero's Journey: How Educators Can Transform Schools and Improve Learning*, by John L. Brown and Cerylle A. Moffett.

Stage I: Breakdown and the Call—Innocence Lost

The journey begins with a normal occurrence motivating the protagonist to acknowledge an unknown aspect of his/her world, feel restless within the constraints and/or conditions of their life, or find a new world that they didn't know existed.

For example, in *The Wizard of Oz,* Dorothy has a falling-out with Auntie Em, takes off with Toto, gets caught in the cyclone, and ends up in Oz. As she famously states, "Toto, I've a feeling we're not in Kansas anymore." As soon as she accepts that she can't simply wish her way back home, she settles into the reality of her situation and what she needs to do.

When did your particular journey start? Was there a significant event or incident?

_____

_____

_____

_____

Stage II: Chaos and Complexity This Way Come

In effect, no heroic journey can begin without the presence of phenomena that seem threatening, or something that embodies the "dark side." Another term for this stage is the "Belly of the Whale," typically the point at which the protagonist leaves the comfort of the known world and descends into the unknown.

Chaos and complexity are wake-up calls that challenge us to seek out new, creative, and more effective ways of living. Students today face immeasurable challenges: gangs, drugs, teen pregnancy, STDs, abuse, etc. This is no easy time to be a teenager.

The Lord of the Rings trilogy provides a great example. In Tolkien's story, the Belly of the Whale comes very soon and is sustained. Frodo and his Fellowship of allies face innumerable challenges right away as they are forced to leave the comfort of their homes and take on the task of destroying the "ring that rules all rings."

Tell us about the challenges that represent the chaos and complexity in your journey. Keep in mind that your journey could have taken place over a month a year or a decade. What are some of the specific challenges you had to go through?

_____

_____

_____

_____

Stage III: The Heroic Quest—The Search for the Grail

"What man actually needs is not a tensionless state but rather the striving and struggling for some goal worthy of him. What he needs is not the discharge of tension at any cost, but the call of a potential meaning waiting to be fulfilled by him."—Viktor E. Frankl, *Man's Search for Meaning,* p. 166

"Any trip along your own path is a razor's edge."—The Kena Upanishad

A grail, being anything of value for an individual or group, is the thing that the protagonist deems worthy of pursuing. For a teenager today, theirs might be safety and security for their family, protection from an abusive relative, a job, or grades good enough to get into the college of their choice. For Dorothy in *The Wizard of Oz*, it is the Wicked Witch's broomstick, the key to getting back home.

What "grail" have you fought for (or would fight hard for, something perhaps not yet realized)? What cause do you think is worth putting yourself on the line for?

_____

_____

_____

_____

Stage IV: Gurus and Alliances—Companions Along the Way

As is evident when Dorothy's friends rally to rescue her from the Wicked Witch, the power of wisdom figures, alliances, and gurus is invaluable when navigating the path of complexity and challenge.

Whether in the form of tutelage from wisdom figures such as Yoda (*The Empire Strikes Back*), or partnerships with power figures like Maximus's fellow warriors (*Gladiator*), allies make up a critical piece of the puzzle as evidence of the fact that no one person can do it all by themselves. You should note that sometimes alliances are formed with people you never expected to be there for you.

Who are some gurus and/or allies who have traveled the path with you?

_____

_____

_____

_____

"Some people spend a lifetime attempting to live according to cultural images that never quite fit them… Whenever a knight of the Grail tried to follow a path made by someone else, he went altogether astray. Where there is a way or path, it is someone else's footsteps. Each of us has to find our own way…"—Joseph Campbell, *Creative Mythology* (1968, p. 4)

Stage V: Trials, Tests, and Initiations

Inevitably, the road becomes harder, typically with several challenges that face the traveler on the Hero's Journey. As former Beatles drummer Ringo Starr once sang, "It don't come easy."

For Odysseus, the hero of Homer's epic poem, *The Odyssey*, his long journey home to Ithaca takes ten years, in addition to the ten previous years spent fighting the Trojans in the Trojan War. He is faced with obstacles, both earthbound and supernatural, that he must overcome to get home to his wife Penelope and son Telemachus. Every pioneer and entrepreneur has to take bold steps and face adversity to succeed.

- What are some of trials, tests, or initiations that you have encountered during your Hero's Journey?

Stage VI: Staying the Course

The protagonist continues to undergo trials and challenges. At this point, however, the protagonist understands that the hurdles are all parts of the overarching process and that, ultimately, the more valuable ones those overcome internally. These personal struggles generate the insight and courage to finish the journey and cement the type of clarity and vision that make the journey valuable in the first place.

- What challenges have severely tested you on your life's journey?
- Have you ever been tempted to stray from the course because you were discouraged or distracted from the task at hand? What happened?

Stage VII: Insight and Transformation—Arriving Where We Started and Knowing the Place for the First Time

The ultimate purpose and outcome of the Hero's Journey is for the protagonist to return to their point of origin, knowing and contributing to the place in a new, fully conscious way. The hero's

experiences have transformed them and have equipped them with newfound powers of insight, wisdom, efficacy, and commitment. As a result, the individuals, empires, or kingdoms touched by the hero along the path toward transformation are transformed themselves.

On a personal level, an individual might go off to college, and through this rite of passage into adulthood, take charge of their own actions and circumstances. The experience might forever affect their worldview, so that when they return home on winter break or for the summer, they see their surroundings in a completely different light. That place will never seem the same again to that person. Through the return and transformation, the protagonist's family might become closer; the protagonist's friends who stayed behind might now consider college as a viable option, etc.

- Share a time when you went through a particularly challenging experience and got through it with a new way of looking at the world. Did your transformation have a positive impact on the people around you?

Stage VIII: A New Call—The Journey Begins Again

Having returned to where the journey began and now seeing it from a wholly new perspective—one that allows them to offer their boon to the world in a way that affects positive and lasting change—the protagonist recognizes that the journey never really ends but begins anew. Here the protagonist also understands their capacity to ably navigate both the physical and other worlds. For example, in the Bible, Jesus is resurrected and returns to the physical world, albeit with a "glorified" body: one that can move freely in the world of people yet free of the traditional bonds restricting humanity.

- Have you ever had the experience of accomplishing something great or significant and then having a whole new way of looking at the world?
- What are your thoughts about the fact that the process never truly ends, and that as soon as one journey is over, another typically begins?

Module III

Extensions

- Invite a family member (or faculty member) to share their Hero's Journey story with the class.
- Create a book of Hero's Journeys containing essays from students about their personal triumph and passage through adversity.
- Go out into the community with a sound recorder (or pad and paper) and document the stories of someone you see on a daily basis but perhaps don't interact with.

Module IV: The Anatomy of Prejudice and the Power of Words

Big-picture concept

This module invites participants to explore the nature of prejudice and the related concept of stereotyping, and how these impact their lives as students and citizens. Through this series of activities, discussions, and readings, students explore the anatomy of prejudice, especially as it relates to life on a diverse secondary campus. Students examine the roles that bias and discrimination have played in the history of the U.S., and how these impact them both directly and indirectly.

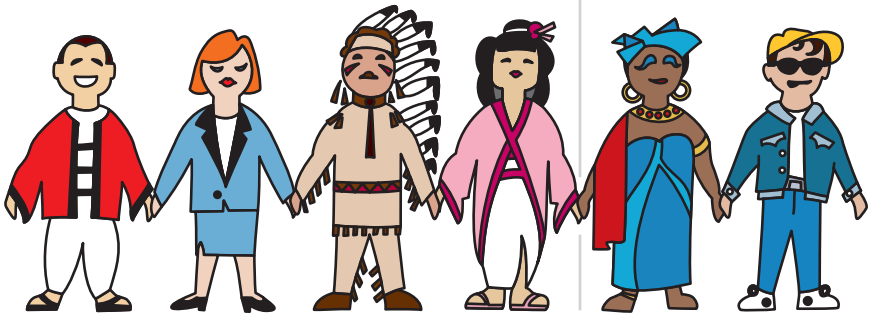
In addition, students consider the possibility that their worldview, replete with whatever predilections they might have picked up along the way, might not fully afford them a complete opportunity to celebrate the mosaic of American macroculture.

Finally, students are empowered to be "allies" when incidents of bias occur on campus by being trained in the art of intervention and mediation. These tools and techniques for intervening when situations take place in the classroom and at school create a cadre of "change agents" willing and able to provide much-needed support toward creating safe and secure campuses.

State of the union: On many secondary campuses across the U.S., conflicts arising from bias-based issues are increasing and seek to undermine the cohesion and efficacy of instructional programs. Issues such as racialized gang fights, name-calling and bullying elicit such fear that students opt to defend themselves with knives and guns (or stay home altogether), rather than endure the barrage of abuse.

We've designed this module to support teachers in successfully creating a climate of altruism and compassion within their classrooms—where judgment is not the norm, name-calling is nonexistent, and students are never ashamed of or embarrassed by who they are and what they believe in. The purpose of this unit is to create a safe haven in your classroom, where the pressures of the campus-at-large are left at the door.

Setting: Unless otherwise indicated, the recommended arrangement for all *Connecting Heart and Mind* activities is circular seating with detachable chairs. The space should be free of distractions, safe, and available on a regular basis.



Continual shifting of venues may cause discomfort in the participants and affect the continuity of the process.

Space is typically at a premium on most campuses and if a room where circling up chairs is not a reality, than adjustments have to be made to the methodology. We recommend creating a "center stage" area in the room where the focal point of activities, discussions and sharing takes place. The idea is to bring action to a point in the room where everyone can remain focused and engaged. Having participants share from seats in rows facing the same direction in a traditional classroom invites the possibility that students can "hide out" and not participate fully.

Driving questions

- What is diversity, and is it a positive or negative thing?
- Is prejudice learned or innate?
- Where does prejudice come from?
- Do you consider yourself a biased person? Does everyone possess some form of prejudice and bias?
- Where did you learn your attitudes about other people whom you perceive are different?
- Do you share the same perceptions that your parents/guardians possess? Why/why not?
- How has prejudice and/or discrimination personally affected your life?
- Can the cycle of prejudice ever be eliminated?
- Whose responsibility is it to intervene when incidents of bias occur?
- What is altruism?
- Can people be taught to be "heroic" and given the tools to intervene when incidents of bias occur?
- What is a hate crime and do they have relevance on your campus?

Module activities and resources

The following activities and resources relating to this module are not necessarily sequential and are effective as stand-alone activities as well.

1. Mean What You Say, Say What You Mean
2. Samuel Oliner: "Ordinary Heroes"
3. The Cold Within
4. In Small Places
5. You've Got to Be Carefully Taught
6. First They Came…
7. What I Am and Am Not/What Do People Think of Us?
8. Mystery Panel
9. Stages of Multiculturalism
10. Assessing My Life Experiences
11. The Rwanda Formula
12. Post-It People
13. Spheres of Influence
14. Head Games
15. Stand and Deliver: The Human Likert Scale

Mean What You Say, Say What You Mean

Teacher Pages

30–45 minutes

Whole class

and

Small group

Overview

Engaging in a conversation about prejudice and discrimination—under the best of circumstances—can be challenging. Making it even more daunting is that, in many cases, simply understanding the vocabulary involved in the conversation seems difficult.

Very often, one of the biggest hurdles for participants in discussion such as this is coming to a common understanding of what the actual words mean: *bias, stereotype, predilection,* and *preconceived notion,* for example. If you asked ten people what each of the respective terms meant, you might get ten different definitions.

Mean What You Say, Say What You Mean ensures that all participants are on the same page as they navigate the activities in Module IV by giving them an opportunity to collectively come to terms *with the terms,* so there are far fewer misunderstandings regarding what the respective vocabulary mean and what students are saying when they share their perspectives.

Generally speaking, the concepts of prejudice, discrimination, and bigotry are things that all students can relate to—the feeling of being the object of stereotypical thinking is a universal experience that provides points of entry for participants of all ages.

Objectives—Participants will:

- explore the terminology relating to prejudice and bigotry in all its forms
- work collaboratively with classmates in defining the terms and sharing their understandings in their own words
- integrate this newfound clarity regarding the terminology of prejudice into their conversations about the issues, as required throughout the activities in Module IV.

Vocabulary: See handout.

Grade level: 6–12

Group size: Any

Time: 30–45 minutes

Materials:

- Defining the Conversation handout
- chart paper
- markers

Procedures


Whole class

1. Introduce the activity by asking students if they have ever been involved in a conflict that resulted from a misunderstanding of words and their meaning.
2. Invite volunteers to share their experiences. Hopefully, the examples will clarify the message of this activity: that without a common language and understanding, meaningful dialogue about an issue (and ultimately, a decent resolution) is next to impossible.
3. Facilitate a quick **Get up, Stand Up**–type activity using the collective terms on the worksheet, asking students to stand if they think they have an understanding of each respective term.
4. Go through the terms on the sheet, keeping track of how many students stand for each one.


Small group

5. Break the students into groups of 4–8, and have the groups sit in their own circles. Assign two students in each group the roles of recorder and presenter.
6. Pass out the **Defining the Conversation** handout, assigning each group one general definition relating to the concepts of bigotry, as well as one specific "ism" from part II of the handout.
7. Tell the students that they have 30–40 minutes to meet and work as a group to accomplish three things:

Give groups 30–40 minutes to work

   a. Discuss as a group the meaning of their terms assigned to them.
   b. Chart their understanding of the terms and brainstorm as many examples as possible to share with the general group.
   c. Create a brief skit that represents their assigned "ism" to dramatically represent that form of prejudice.


Whole class

8. After each presentation, debrief students using the questions below.

Debriefing questions

After soliciting a round of applause for each individual dramatic performance, ask students:

a. Have any of you experienced directly or witnessed this type of prejudice?

b. What did the experience look and/or feel like?

c. Do all of you feel like you have a clear understanding of the terms the group shared?

Make sure to fill in the gaps of understanding regarding any aspects of the sharing.

Defining the Conversation

Part I. General terms

1. **Culture:** There are at least 160 recorded definitions of this word, but for the purposes of the conversation, we'll use the following understandings:
   - A pattern of human knowledge, belief, and behavior that depends upon the capacity for symbolic thought and social learning.
   - The set of shared attitudes, values, goals, and practices that characterizes an institution, organization, or group. Culture includes aspects such as attitudes, beliefs, food, traditions, clothing, religions, etc.
2. **Multiculturalism**: the state of being multicultural; pertaining to one's own heritage and to the ability to interact in contexts where human diversity is the norm and something to be celebrated, not criticized or avoided
3. **Diversity:** the state of being diverse; difference; unlikeness; also relates to variety and variance. In the context of people, no two people are exactly alike; therefore, we have a lot of human diversity.
4. **Selective adoption:** the demonstration of new attitudes and behaviors as the individual consciously or unconsciously responds to characteristics encountered in the other culture that he/she feels to be useful or desirable to emulate
5. **Predilection:** a tendency to think favorably of something in particular; partiality; a preference, as in a predilection for rock n' roll music
6. **Bias:** an inclination to present or hold a point of view at the expense of (possibly equally valid) alternatives. Bias comes in many forms: for example, a cognitive bias is the human tendency to make mistakes and errors in certain circumstances based on cognitive factors rather than physical evidence.
7. **Bigot:** a person immovably and intolerantly committed to his or her own stereotypes and prejudices, typically manifesting in complete intolerance and animosity toward those harboring different beliefs.
8. **Prejudice:** For the purposes of this activity, consider the following three definitions:
   a. An unfavorable opinion or feeling formed beforehand or without knowledge, thought, or reason
   b. Any preconceived opinion or feeling, either favorable or unfavorable
   c. Unreasonable feelings, opinions, or attitudes, especially of a hostile nature, regarding a racial, religious, or national group.
9. **Discrimination**: The following two definitions have value in our discussion:
   a. The physical manifestation of prejudice. If prejudice is the thought, then discrimination is the action.

b. The treatment or consideration of, or making a distinction in favor of or against, a person or thing based on the group, class, or category to which that person or thing belongs, rather than on individual merit, as in racial and religious intolerance.

10. **Stereotype:** an oversimplified generalization about a person or group of people, without regard for individual differences. Even seemingly positive stereotypes that link a person or group to a specific positive trait can have negative consequences.

Part II. Discrimination in all its forms

The following are specific manifestations of discrimination, all born of misinformation and ignorance and serving to oppress not only the victim, but all people of that "kind" everywhere. As you explore these different forms of discrimination, think about those which personally impact your life, as well as the ones which might be more abstract and clearer from a distance.

1. **Ableism:** Some would say that foremost target of harassment and bullying on a secondary campus would be those perceived to be not fitting the mold of what it means to be physically ideal. Ableism is a manifestation of this belief system: discrimination based on physical ability.

2. **Anti-Semitism:** prejudice and/or discrimination against Jews. Anti-Semitism can be based on hatred against Jews because of their religious beliefs, their group membership (ethnicity), and sometimes on the erroneous belief that Jews are a "race."

3. **Homophobia:** an unreasoning fear of or antipathy toward homosexuals and homosexuality, or those perceived as not being "male" or "female" enough—easily the number-one cause of bullying on a secondary campus.

4. **Classism:** prejudice and/or discrimination against people due to their actual or perceived economic status. Classism is a big deal to students preoccupied with their standing or status, as shown by the need to have certain material possessions and to distance themselves from those who don't.

5. **Racism:** Keeping in mind that a system of classification based on race is flawed, the definitions below accurately capture the nature of racism:

   a. A belief or doctrine that inherent differences among various human races determine cultural or individual achievement, usually involving the idea that one's own race is superior.

   b. A policy, system of government, etc., based upon or fostering such a doctrine.

6. **Sexism:** Consider the following two definitions of sexism, which is one of the more potentially volatile forms of bias on a secondary campus:

   a. Attitudes or behavior based on traditional stereotypes of sexual roles

   b. Discrimination or devaluation based on a person's sex, as in restricted job opportunities, especially directed against women.

Samuel Oliner: "Ordinary Heroes"

Teacher Pages

Overview

One class period

Whole class

This activity involves an excerpt from an article written by Humboldt State University professor and holocaust survivor, Samuel Oliner, on his study of altruism. Using subjects who had demonstrated what he termed "heroic altruism" during WWII, Oliner identified shared characteristics that the subjects all seemed to possess, including compassion, generosity, and respect for diversity. The Jewish community identifies these courageous individuals as the "righteous among the nations." *Connecting Heart and Mind* seeks to integrate these traits and characteristics into the curriculum through activities that reinforce the internationalization of prosocial behaviors that reflect these traits.

Objectives—Participants will:

- understand that prosocial behaviors and altruistic attitudes can be taught
- recognize that this type of courage is not exclusive to those with a particular physical or mental prowess or makeup
- understand that an overall campus climate and culture can be profoundly impacted with through the actions of a few committed individuals.

Grade level: 6–12

Group size: Any

Time: One class period

Materials:

- Ordinary Heroes Excerpt
- pen/pencil
- chart paper
- markers
- room for circular seating (if possible)

Procedures

Whole class

1. Ask students whether they think goodness can be taught, as well as whether they think they have the ability to act heroically.

2. Facilitate a brief discussion based on their responses and introduce the concept of *altruism*.
3. Ask the students if they know what the term means, and fill in the gaps of their understanding by having a student read a definition of the term. One such definition (from www.dictionary.reference.com) is:

   Altruism: the principle or practice of unselfish concern for or devotion to the welfare of others (as opposed to egoism).
4. After assessing student understanding of the concept, ask students whether they've ever been the a position of having to act altruistically, and what decisions they made.
5. Follow up by asking what variables, if any, determine whether or not they acted altruistically, based on the definition you gave.
6. Using the **Text-Based Discussion Protocol** (Module V), explore the **Ordinary Heroes** excerpt introducing the concept of *heroic altruism*.
7. Using the debriefing questions, bring closure to the discussion on **Ordinary Heroes**.

Debriefing questions

1. What do you think of the excerpt and study of altruism you just read about?
2. What importance do the findings of this study have for a middle or high school campus?
3. Did you have the kinds of experiences in your childhood Oliner identified as being the source of altruistic behavior? If yes, explain.
4. What are some things your school can do specifically to create as many opportunities as possible for you to foster your own sense of altruism and behavior toward others, even those you don't know?

"Ordinary Heroes" Excerpt

This is an excerpt from an article written by Humboldt State University professor and holocaust survivor, Samuel Oliner, on his study of altruism. Using subjects who had demonstrated what he termed "heroic altruism" during WWII, Oliner identified shared characteristics that the subjects all seemed to possess, including compassion, generosity, and respect for diversity. The Jewish community identifies these courageous individuals as the "righteous among the nations." Connecting Heart and Mind *seeks to integrate these traits and characteristics into the curriculum through activities that reinforce the internationalization of prosocial behaviors that reflect these traits.*

After liberation by the Soviet army in March 1945, I left the childless couple for whom I worked, and who never knew I was Jewish, and I went back to Balwina's house.

Balwina Piecuch's act of kindness and caring [providing false identification papers and sheltering Oliner in the Christian community] not only saved my life, it formed my life. I emigrated to the United States, became a sociologist, and spent my career working to understand what motivates altruists like Balwina and the hundreds of thousands of other people who put the welfare of others alongside their own.

Over the past 20 years, I and my associates have interviewed 1500 people who have helped others—non-Jewish and Jewish rescuers of Jews in Nazi-occupied Europe, heroes—both military and civilian, hospice volunteers, moral exemplars (people who make a difference in their community), and philanthropists. Our purpose was not only to begin to understand their motivation, but also to identify the characteristics that distinguish them.

Altruism simply means devotion to the welfare of others, based on selflessness.

Specifically, I have characterized altruism as a behavior that is directed towards helping another; that involves some effort, energy, and sacrifice to the actor; that is accompanied by no external reward; and that is voluntary. I divide altruism into two categories: conventional and heroic. Conventional altruism differs from heroic only in that it does not usually entail risk to the life of the helper.

Who are these people who put the welfare of others alongside their own?

They are deeply empathetic. We found a clear correlation between empathy and altruistic behavior—helpers simply could not stand by and see others suffer. We also found that altruists, unlike bystanders, had internalized the ethic of caring and social responsibility they learned from their parents and significant others. *As children, they were likely to have been disciplined by reasoning and taught to consider the consequences of their misbehavior.*

The capacity for love and compassion was yet another important characteristic, as well as a sense of self-esteem and efficacy (a sense of self that tells them that they can succeed at some task, even dangerous ones). Ecumenically inclusive religious or spiritual beliefs, such as regarding all people as children of the same god, worthy of protection and love, are other important factors associated with helping. We found that among certain rescuers, such as those in Holland, religious factors were more

important than for those in Poland, where compassion for the victim was of greater significance in rescue.

When we interviewed rescuers in their homes and in their own languages—French, German, Italian, Polish, and Norwegian—these qualities were evident in their descriptions of their motivation:

- "Our religion says we are our brother's keeper."
- "We had to help these people in order to save them, not because they were Jews, but because they were persecuted human beings who needed help."
- "I sensed I had in front of me human beings that were hunted down like wild animals. This aroused a feeling of brotherhood and a desire to help."
- "I was always filled with love for everyone, for every creature, for things. I am fused into every object. For me everything is alive."
- "They taught me to respect all human beings."
- "My parents taught me discipline, tolerance, and service of other people when they needed something."

The Cold Within

Teacher Pages

20 minutes

Whole class

Overview

This simple but powerful piece resonates with students who understand how challenging it is to get along with people, especially those they perceive as different. **The Cold Within** is excellent for opening up a discussion about the harms of prejudice, both to the victim and the perpetrator, and illustrates how we as a species will either sink or swim based on our ability to cooperate across demographic lines. The poem has a special cadence all its own; we recommend that students read it silently several times before sharing it orally.

Objectives—Participants will:

- read and internalize the essence of the poem, "The Cold Within"
- identify their own "stick of birch": the *gift* they have to offer, though it might not be used
- accept that everyone has their own "stick of birch."

Vocabulary:

- bespoke
- forlorn
- happenstance
- idle
- shiftless
- "stick of birch"

Grade level: 6–12

Group size: 30–60

Time: 20 minutes

Materials:

- copies of the poem for each student
- room for circular seating (if possible)

Whole class

Procedures

1. Tell students that they will be helping recite a poem that has great meaning in the *CH&M* program. Pass out a copy of the poem to each participant.
2. Read the title, and ask the students if they think they know what the poem might be about.
3. Tell students that the poem is a metaphor for what happens all the time in communities, at school, in households, etc.
4. Ask students whether they remember the conversation they had had earlier about each of them having a *gift*. Revisit the concept as needed.
5. Point out that the poem refers to a *gift* as a "stick of birch." Go over the other abstract vocabulary to ensure understanding.
6. Assign stanzas to students, asking volunteers to come up front and read theirs.
7. Debrief the piece by having students answer the questions at the bottom of the handout.

"The Cold Within"

By James Patrick Kinney

Six humans trapped by happenstance
in black and bitter cold.
Each one possessed a stick of wood,
or so the story's told.

Their dying fire in need of logs,
the first woman held hers back.
For on the faces around the fire,
she noticed one was black.

The next man looking cross the way
saw one not of his church,
And couldn't bring himself to give
the fire his stick of birch.

The third one sat in tattered clothes,
he gave his coat a hitch.
Why should his log be put to use
to warm the idle rich?

The rich man just sat back and thought
of the wealth he had in store,
And how to keep what he has earned
from the lazy, shiftless poor.

The black man's face bespoke revenge
as the fire passed from his sight,
For all he saw in his stick of wood
was a chance to spite the white.

And the last man of this forlorn group
did naught except for gain.
Giving only to those who gave
was how he played the game.

The logs held tight in death's still hands
was proof of human sin.
They didn't die from cold without;
they died from cold within.

- What is the "stick of birch" the poem refers to?
- Have you ever been in a situation in which you felt your emotions wouldn't allow you to support the individual or group? What happened?

In Small Places

Teacher Pages

10–20 minutes

Whole class

Overview

This brief but powerful quote from Eleanor Roosevelt illustrates the need to be consistent when professing to be a person of tolerance, equity, and fairness. Simply put, the former First Lady asserts that if we are to succeed as a country and a people, declaring inalienable rights for all Americans, regardless of demographic and geographic, than we need to practice these principles "in small places"—i.e., day-to-day interactions, when the spotlight is off.

For students, it is a reminder that whatever is explored or discussed in the *Connecting Heart and Mind* activities means nothing if students do not practice the principles of the program on a daily basis, everywhere.

Objectives—Participants will:

- recognize the need to be consistent when practicing the principles of equity, fairness, and respect
- realize that to practice them only when people are looking is hypocritical
- take the time to acknowledge students whom they see doing good things for the betterment of the campus "when no one is looking."

Vocabulary:

- dignity
- human rights
- rights

Grade level: 6–12

Group size: Any

Time: 10–20 minutes

Materials:

- In Small Places handout
- room for circular seating (if possible)

Whole class

Procedures

1. Ask students if they know who Eleanor Roosevelt was. Fill in gaps in their knowledge.

2. Offer the question:

   Do you consider yourself to be a good person?

   Read or say

3. Follow up with:

   How do you know?

   Read or say

4. Invite them to consider that being a good person means to be decide on which ideals and principles you believe in and to be consistent in living them to your fullest—all the time.
5. Pass out the **In Small Places** handout and ask a volunteer(s) to read the piece.
6. Debrief the activity using the questions at the bottom of the handout.

Extension activities

Assign students the task of looking on campus to find examples of peoples' being good and ensuring others' "human rights" when no one is around to acknowledge them.

Name: _____ Date: _____

In Small Places

Handout

"Where, after all, do human rights begin? In small places, close to home—so small that they cannot be seen on any map of the world. Yet they are the world of the individual person: the neighborhood he lives in; the school or college he attends; the factory, farm, or office where he works. Such are the places where every man, woman, and child seeks equal justice, equal opportunity, equal dignity without discrimination. Unless these rights have meaning there, they have little meaning anywhere."—Eleanor Roosevelt

1. What does this quote mean to you?

2. What are the "small places" in your world where human rights and basic dignity for people, including yourself, might not exist on a regular basis?

You've Got to Be Carefully Taught

Teacher Pages

20–30 minutes

Whole class

Overview

The process of internalizing bias and prejudice begins at a very early age. No one is exempt from the process, especially in America.

This song from the classic musical by Rogers and Hammerstein, *South Pacific,* powerfully illustrates the anatomy of prejudice and the reality that hate is learned and that the process begins very early on. From the time we are young enough to hear, we hear a torrent of messages about how boys and girls should be, how African Americans act, how Asians drive, etc. By the time students are teenagers, it is extremely difficult to transcend this conditioning and the stereotypic thinking that often leads to painful and volatile incidents, disrupting learning and threatening campus cohesion. In some recent cases, teens have committed suicide rather than deal with the bigotry- and hate-fueled ridicule.

The song can be purchased for $0.99 from iTunes, or you can buy the entire *South Pacific* soundtrack for about $10. The movie itself is a timeless reminder of the power of words and the price of prejudice.

Objectives—Participants will:

- understand that the process of prejudice begins at a very young age
- reflect on their own life, identifying key turning points when they were affected by others' words, and when they were "carefully taught"
- strategize ways to ensure that they or their peers aren't the subjects of thinking or actions similar to those in the song.

Vocabulary:

- bigotry
- discrimination
- hatred
- prejudice

Grade level: 6–12

Group size: Any

Time: 20–30 minutes

Materials:

- a recording of "You've Got to Be Carefully Taught"
- sufficient copies of lyrics and debriefing questions
- pens/pencils, room for circular seating (if possible)

Whole class

Read or say

Procedures

1. Ask students the following questions to open up the activity:
   a. What is the definition of prejudice?
   b. What is the difference between prejudice and discrimination?
   c. How many of you consider yourselves to be a prejudiced person? Can you perhaps remember specifically where you got the information to form your opinion?
   d. Who among you has ever been discriminated against because of something you have no control over?
2. Passing out copies of the lyric sheet, give them a brief summary of the musical and the context in which it was written. Today's students might not have a frame of reference for the time period, but the production's concepts are timeless.
3. Play the song a couple of times and have the students follow along.
4. Debrief the activity using the questions included on the lyric sheet.

Extension activity

Time permitting, show the students the film version of *South Pacific*, and have a conversation about its application to both the present and their lives.

"You've Got to Be Carefully Taught"

You've got to be taught to hate and fear,
You've got to be taught from year to year,
It's got to be drummed in your dear little ear—
You've got to be carefully taught.

You've got to be taught to be afraid
Of people whose eyes are oddly made,
And people whose skin is a different shade—
You've got to be carefully taught.

You've got to be taught before it's too late,
Before you are six or seven or eight,
To hate all the people your relatives hate—
You've got to be carefully taught!
You've got to be carefully taught![1]

Questions

1. Where do you think hate comes from?
2. Have you ever received messages from anyone—friends, family members, etc.—that you'd describe as hateful?
3. Once you receive messages like the ones in the song, what does it take to *not* act on them?
4. Can you think of a situation in which you were the one who perpetuated a message of hate? If so, what happened?
5. Can you think of a time in which you received a message of hate? If so, what happened?
6. Have you ever witnessed these kinds of messages being directed at someone else? If so, what did you do? How did you feel afterward?
7. What is your school's policy for dealing with these types of incidents?

1 From the musical *South Pacific* by Rogers and Hammerstein, based on the James A. Michener novel, *Tales of the South Pacific*

First They Came…

Teacher Pages

60 minutes

Whole class

and

Individual

and

Small group

Overview

The power of this brief piece by Martin Niemöller illustrates the dynamic of groupthink and the strength of personality it takes to speak up and be heard when people are being singled out. To drive home the seriousness of the exercise, students get a chance to rewrite the poem but insert groups from their own school who experience similar treatment.

When students do their school-based version of the poem, filling in the blanks with groups likely to be ostracized on their campus, they should understand that Niemöller lived in Nazi Germany and meant the phrase "they came for" literally. The activity has students use the phrase metaphorically, in the sense of singling out groups according to the pecking order on their specific campus.

Connecting Heart and Mind is designed to foster in students the willingness to safely intervene when incidents of bias occur. The first step is for them to acknowledge that they play a role in those dynamics, either as victim or perpetrator.

Objectives—Participants will:

- see the power of "the group" and what standing up to it takes
- recognize that these situations can happen to anyone at any time, and that doing nothing for "them" results in their doing nothing for "you"
- brainstorm strategies for how to safely defuse situations should they arise.

Vocabulary:

- intervene
- heroic
- ostracize
- outsider

Grade level: 6–12

Group size: Any

Time: 60 minutes

Materials:

- pen/pencil
- First They Came… handout
- Poem Template handout
- room for circular seating (if possible)

Procedures


Whole class

1. Ask students whether they know what the term "outsider" means.
2. Ask students for a show of hands as to whether anyone has felt like an outsider at some point in their lives. Have them offer some examples.
3. Pass out the **First They Came…** handout. Have students read the background on Niemöller and the poem, and answer the debriefing questions.


Individual

4. Pass out the **Poem Template** handout. Tell students to create a new poem by filling in groups on campus that may feel like outsiders. It is very important for you to filter these responses and have students communicate them in a way that doesn't make fun of people.


Small group

5. Divide students into small groups, and have them share the poems with their group. Ask for volunteers to present to the whole group.


Whole class

6. Debrief the activity using the questions provided.

Debriefing questions

1. What meaning does this poem have for you?
2. What was happening at the time to inspire Niemöller to write it?
3. Is it easy or difficult to be the one that speaks up when an injustice occurs? Why or why not?
4. Are there times when it's appropriate to not say something?
5. Have you have ever been in a situation at school or the community where you were faced with this same dynamic, in which someone or a group of people were being ostracized? How did you handle it?
6. Do you think that something like the Holocaust could ever happen again? Why or why not?

Extension activities

- Brainstorm ways that students can safely intervene on the types of situations that arise in class and on campus.
- Research contemporary examples of genocide and compare the dynamic described in the poem to the current situations.
- Sponsor a campus-wide "No Outsiders" campaign that illustrates the power of unity and connection. Involve the rest of the student body.

First They Came...

Handout

As you read or listen to this powerful piece, think about yourself and the role you have played in similar situations, in which someone or a group of people are ostracized and decisions have to be made about what to do. Throughout history, people have had to make tough choices—weighing their own safety and security against the well-being of others—when faced with the mistreatment of individuals or groups.

The poem appears to have come from a speech given by German theologian Martin Niemöller on January 6, 1946. Several variations of this poem exist (with the original groups mentioned being communists, the incurably sick, Jews, and people in Nazi-occupied countries), but a better-known version is provided below:

First they came for the socialists,
and I did not speak out—
because I was not a socialist.
Then they came for the trade unionists,
and I did not speak out—
because I was not a trade unionist.
Then they came for the Jews,
and I did not speak out—
because I was not a Jew.
Then they came for me—
and there was no one left to speak for me.

Name: _____ Date: _____

First They Came...

Poem Template

At _____,
your school's name

first they came for the _____,

and I did not speak out—

because I was not a _____.

Then they came for the _____,

and I did not speak out—

because I was not a _____.

Then they came for the _____,

and I did not speak out—

because I was not a _____.

Then they came for the _____,

and I did not speak out—

because I was not a _____.

Then they came for me,

and there was no one left to speak for me.

Discussion questions

1. On any level, has this type of situation ever happened to you or your friends?
2. What type of person does it take to intervene when things like this happen? What qualities would this person need to possess?
3. Do you feel you have the qualities to be the one who makes an effort to stop this cycle?
4. What can a school do to empower its students to intervene in situations in which specific groups are being singled out?

What I Am and Am Not/ What Do People Think of Us?

Teacher Pages

One class period

Whole class

and

Individual

and

Pairs

Overview

Everyone understands what being judged and made fun of feels like. Schools are hotbeds of judgment and criticism, especially regarding looks, class, race, social status, etc.

What I Am and Am Not gives students an opportunity to reflect on how stereotyping and prejudice have affected them personally, both as the perpetrator and the victim, and invites them to address stereotyping in general. The activity also brings about an opportunity for an empathic experience between and among the students through the sharing of personal stories and feelings. Students often assume they are the only ones dealing with these challenges.

You can run this activity with elementary, middle, and high school students. We encourage your discretion with younger participants regarding the specific information shared. Given the sensitive nature of the content, teacher vigilance is necessary; in some cases, so is previewing student responses.

Objectives—Participants will:

- explore the nature of stereotyping through an examination of their own experiences of being judged
- understand the cost of stereotyping as both the victim and the perpetrator
- listen to others' stories of discrimination and experience empathy through their sharing
- look at ways to intervene when incidents of stereotyping occur in their presence.

Grade level: 6–12

Group size: 20–30

Time: One class period

Materials:

- easel
- white- or chalkboard with marker/chalk
- What I Am and Am Not worksheet

- chart paper for extension activity (What Do People Think of Us?)
- markers/pencils

Procedures


Whole class

1. Introduce the activity by reciting the nursery rhyme, "Sticks and Stones." Ask students whether they feel what the rhyme communicates—that words are not as hurtful as physical pain—is true.
2. Write the following question on the board: How many of you think you are prejudiced? Remind students that everyone is prejudiced to some extent, and that transcending this can be difficult.
3. Take a moment to distinguish between prejudice and discrimination (i.e., prejudice is the thought, discrimination the action). Ask students about the concept of stereotyping and how it has affected their lives.
4. After engaging in discussion about the question, pass out the **What I Am and Am Not** worksheet, asking for volunteers to read the various terms out loud for clarification.


Individual

5. Give students 10–15 minutes to fill out the worksheets with as many examples as possible of ways they've been judged and the cost to them of the process. *It is key that you offer examples from your own experiences as well.*

Give students 10–15 minutes to fill out the worksheets

6. When time has expired, allow each student to walk around the room and share their information with someone they don't typically interact with. Monitor the sharing while circulating around the room.


Pairs

7. Ask for volunteers to share their information with the class. If the right space has been created by students' following your lead, then candor and vulnerability will likely not be an issue.


Whole class

8. Debrief students with the questions below.

Debriefing questions

1. What did you think of this activity?
2. What was the most valuable thing you took from this experience?
3. What central themes did you notice throughout the sharing of information?
4. Which one or two things that you heard from other students really resonate with you?

Extension activity: What Do People Think of Us?

This activity is an excellent avenue to collaboratively exploring the depth and breadth of stereotyping, as well as the impact and cost of judging others. After students complete the main activity, give them the opportunity to self-identify with one group they think partly composes their school and community. The group might be of a gender, ethnic, and/or racial nature, or be a social group such as athletes, honors students, etc. Pass out chart paper and markers, and assign them the task of identifying as many stereotypes as possible regarding their particular group.

After a sufficient amount of time, have groups share out. Facilitate a whole-group discussion relating to the sharing and the issue in general.

Name: _____ Date: _____

What I Am and Am Not

Worksheet

For what quality or trait have you have been judged in the past? (skin color, who you hang out with, gender, looks, etc.)	**What is/are the stereotype(s) about that quality or trait?**	**What is the truth about you? Is there any part of the stereotype that does describe you?**	**What is the cost of being judged? How has it affected your life in a practical way?**
Example: *Wearing glasses*	*People call me a nerd and think I am a bookworm or the teacher's pet.*	*I do like to study, but I also love sports.*	*I'm not included in certain activities until people get to know me and see I have skills.*

Mystery Panel

Teacher Pages

30–45 minutes

Whole class

and

Individual

Overview

Similar in format to the classic game show *What's My Line* (in which celebrity panels questioned contestants in order to determine which is telling the truth regarding their occupation), this engaging and interactive activity brings to the fore the impact of "judging a book by its cover" in a playful yet poignant way. This exercise in stereotyping works well with secondary students, given the degree of judgment that takes place on middle and high school campuses. Often, these types of preconceived notions have destructive consequences, such as marginalization, damaged self-esteem, and in certain extreme cases, suicides or school shootings.

Mystery Panel reverses the roles of the original show, in that students play the celebrity judges and the panel comprises several individuals whose "clue" the students are trying to guess. The activity is effective for groups of any size, and with students and adults, though students may have a more powerful experience if adults they're familiar with serve as panelists.

Membership on the panel is based on these individuals' having something to share with the group that would not normally be associated with their demographic. Given that both males and females, young and old, will make up the panel, the likelihood that students will be able to attach each clue to the correct panelist is slim. The method for eliciting these clues is included in the Procedures below. An example would be a middle-aged male stating that he loves to shop for shoes. Typically, and certainly with secondary students, participants will not associate this quality with a man. Herein lies the power of the activity, as it quickly and directly illuminates the flawed nature of stereotyping.

Objectives—Participants will:

- reflect on their own experience of being judged
- experience empathy through the sharing of personal stories
- understand the cost of stereotyping to both the victim and the perpetrator.

Grade level: All ages

Group size: Any

Time: 30–45 minutes

Materials:

- Mystery Panel Response Sheet
- index cards
- markers
- posterboard
- chairs/stools for all panelists

Procedures


Whole class

1. Ask students whether they know what the term "stereotyping" means.
2. Without too much frontloading (you don't want to give away the nature of the activity), remind students that human beings judge each other on a daily basis, sometimes without even knowing it, and that the cost of doing so can be very great.
3. Have each student write a "clue" about themselves on an index card, and sign their name to it. The clue should be something about them that no one knows, not even their closest friend in the class—but it also has to be true. To make the activity particularly effective, you should encourage students to draw from an aspect of their history that may seem contrary to the way people tend to perceive them. For example, a high school student who gets straight-A's might write that they were sent to the principal's office several times in middle school. Tell students that the clues can be positive or negative aspects of themselves, and remind them that disclosure shouldn't be an issue at this point in the process, as they have had plenty of opportunities to be vulnerable with the group.


Individual

4. After collecting the index cards from the students, select the panel members. Try to pick as eclectic a selection of clues as possible. (Given the time this might take, you may wish to divide the activity into two sections to allow for a more effective screening of panelists.)


Whole class

5. Use a marker and posterboard to make a placard for each panelist's clue. Make sure to write the clues big enough to be seen by all participants. Put a chair or stool for each panelist at the front of the room.
6. Ask students:

   How many of you think you're good at judging people, even though we are not supposed to?


Read or say

7. After eliciting a few responses, invites the panelists to come forward and take their place on a chair or stool. Ask for a round of applause for the panelists.

8. Give students the following instructions for the activity:
    a. Each panelist has shared an aspect of their life that is completely true. Their (the students') job is to figure out which clue applies to which panelist.
    b. They are to write their responses on the sheet you will give them. The sheet asks them to identify which clue goes with person and why they made that choice.
    c. After reading and holding up each clue placard, you will give it to a panelist to hold so that students can see it and respond—but not necessarily to the correct person.
    d. They will have about five minutes to fill in their sheets.
9. Once students have assigned a clue to each panelist, facilitate a brief discussion, asking three or four students to share their thoughts on a particular clue and panelist. Have them offer their justifications as well.
10. Reveal each panelist's clue by saying,

    Read or say

    Will the real person who [swam in the Amazon] please stand up?

    Encourage panelists to do some acting by feigning standing and then sitting back down. Ask for applause for each panelist.
11. Use the debriefing questions to bring closure to the activity after you've revealed all panelists and their clues.

Debriefing questions

1. What did you think of this activity?
2. Who was the most surprising panelist?
3. Did anyone get all of the panelists correct? (almost impossible)
4. What do you think was the purpose of this activity?
5. What aspects of your life do you keep hidden? Why?
6. Would anyone like to join the panelists in being personally courageous and sharing something about yourself that no one knows?
7. What is the impact of being judged by your looks or by the way you carry yourself?
8. What is the cost of judging others?
9. How have you ever stereotyped others?
10. What are some things you've learned from your experiences that can help you discover the true essence of people?

Name: _____ Date: _____

Mystery Panel

Response Sheet

Match the panelist to the clue that you think belongs to them. Provide your reasoning.

Panelist	Clue	Reason
Example: *Ron*	*Has a 1.87 high school GPA*	*He doesn't seem to take school too seriously.*

Stages of Multiculturalism

Teacher Pages

One class period

Whole class

and

Individual

and

Small group

Overview

Being comfortable with differences and diversity is not a given, especially in the pluralistic, multicultural society in which we live. The ability to navigate any situation, be it social or professional, regardless of the demographic, is a necessary life skill. It's also a responsibility that we all have if we are to be contributing members of the democratic process. The **Stages of Multiculturalism** continuum helps to explore the challenges of diversity and the ebb and flow of feelings that people have when dealing with differences.

Connecting Heart and Mind seeks ultimately to get students to consider the value of being cross-culturally competent and to strive to create that balance in their lives. Keep in mind that the continuum is dynamic: an individual might think of themselves as being at one point on the continuum for a particular group and at another point for a different one, depending on that person's biases.

When doing this activity, keep in mind that "groups" for them might include athletes, "artsy" kids, punk rockers, etc. The continuum doesn't apply only to groups such as Latinos, Asians, etc.

Objectives—Participants will:

- develop the important life skill of having the ability to interact with as many different people as they can to ensure social and professional success
- understand the terms associated with the continuum and apply them to their own experiences regarding diversity
- establish personal goals for attaining competence with groups that represent stumbling blocks in their lives.

Vocabulary: *See handout.*

Grade level: 6–12

Group size: 30–40

Time: One class period

Materials:

- Definitions sheet
- pen/pencil
- writing paper

Procedures


Whole class

1. Introduce the activity by asking students whether they think they can get along with anyone.
2. Engage in a brief discussion and ask students if they know the word "multicultural." Ask for volunteers to define the word.
3. Fill in the gaps for the students by saying that, essentially, it means to have the capacity to interact with people from different cultures, and therefore just about anyone.
4. If there is confusion, take students through a brainstorming session using a word web for the word "culture." Make sure that students understand the term, and then pass out the **Definition**" sheet.
5. Ask for volunteers to read the respective points on the continuum.


Small group

6. Divide students into ten groups as evenly as possible, one group for each stage on the sheet. Have each group choose a reporter to take notes and speak for the group.
7. Assign the class an ethnic group (e.g., Hispanics, Jews, African Americans). Ask each group to brainstorm what it looks like to embrace (or not) people of that ethnicity at that point on the continuum. For instance, for *Awareness,* a group might write: "that means that even though I may have never met or interacted with someone from Africa, I do have a Nigerian American family living next door to me, so I am aware that Africans exist." Give groups ample time to generate examples of each stage on the continuum and write down their responses.
8. Have the reporters share their groups' brainstorming results. At the end, emphasize that they can do this same exercise with *any* ethnic group, nationality, religion, etc.


Individual

9. Now have students mark what stage on the continuum they personally feel they are at, regarding the group from the activity. You may also choose to ask students the same question but regarding various other groups.
10. Generate group sharing and ask for volunteers.
11. Debrief the activity with the questions below.


Whole class

Debriefing questions

1. What did you think of the activity?
2. What's one thing you're able to take away from this activity?
3. Did you learn anything about another classmate that was a revelation to you?
4. What are some specific strategies you can use to develop an ability to "live" at the positive end of the continuum?

Stages of Multiculturalism

Definitions

Ethnocentrism ←——————————→ Multiculturalism

1. *Ethnocentrism:* the belief in and assertion of personal and cultural superiority, accompanied by the denigration of other cultures and other ways. The ethnocentric impulse is to divide the world into two parts—"us and them."
2. *Awareness:* knowledge of the existence of other cultural groups, usually based on limited information and with an extremely superficial understanding.
3. *Adaptation:* adjusting to the stresses and challenges of experiencing another culture and adapting one's own culture to the new environment.
4. *Understanding:* beginning to sort out the nature of other groups and recognizing that culture is a complex topic that can be understood in terms more rational then one's emotional response to them.
5. *Acceptance/respect:* recognizing and accepting other cultures as they are without comparing them to, or judging them against, one's own.
6. *Appreciation/valuing:* recognizing the strengths and weaknesses of a culture and being able to appreciate and value specific aspects of it.
7. *Selective adoption:* demonstrating new attitudes and behaviors while (consciously or unconsciously) responding to characteristics of the other culture which are felt to be useful or desirable to emulate.
8. *Assimilation/acculturation:* gradually adopting the second culture, language, and behaviors as primary, as in the case of most immigrants.
9. *Bicultural:* able to function comfortably in two cultures.
10. *Multiculturalism:* the state in which individuals have mastered the knowledge and the skills necessary to feel comfortable and communicate effectively with people of any culture encountered and in any situation involving a group of people of diverse cultural backgrounds.

Assessing My Life Experiences

Teacher Pages

Overview

One class period

Whole class

and

Individual

This activity illustrates how insulated the experiences of students can be, especially in geographic areas that don't have much cultural diversity. It is also important to underscore the potential cost of being raised in a homogeneous environment and how it manifests itself on a given campus.

One of the goals of *Connecting Heart and Mind* is for students to consider the world in which they live and to assess the degree to which their current circumstances either serve, or detract from, their well-being. When students isolate themselves from others, either intentionally or through *de facto* segregation, they can fall prey to skewed information about other groups and open themselves to discriminatory attitudes and behaviors that ultimately become part of their repertoire of reactions to others.

This activity is adapted from a lesson by Inola Henry, used with the permission of her son, Carl Henry.

Objectives—Participants will:

- examine how their background and upbringing affect their worldview, for better or worse
- recognize the need to expand one's sphere of influence in order to effectively navigate our diverse society
- develop strategies for address specific areas of need as evidenced by the assessment tool.

Vocabulary:

- heterogeneous
- homogenous
- monocultural
- multicultural
- origin

Grade level: 6–12

Group size: Any

Time: One class period

Materials:

- Assessing My Life Experiences worksheet
- pen/pencil


Whole class

Procedures

1. Ask students if they consider themselves to be "citizens of the world," or stuck in the shell that is their community.
2. Pose the question,


Read or say

> Do you think living in an isolated community is an advantage or disadvantage? Do you feel advantaged to have your current circle of friends?

3. Pass out the worksheet, asking a volunteer to read the directions.


Individual

4. Make sure students understand what you are asking them to do: assess the nature of their immediate world according to how homo- or heterogeneous it might be.


Give students 10 minutes

5. Give the students ten minutes to fill out their worksheets. Debrief the activity in whatever format you see fit (e.g., pairs, fours, whole group, etc.).

Debriefing questions

1. What did you learn from doing this activity?
2. What statement stood out for you the most?
3. Have you ever considered the environment you've grown up in as being "detrimental" to your development?
4. When listening to your classmates, do you feel like you live a "more multicultural" life or "less multicultural" life than the majority of your classmates?
5. If you could change any category on your sheet, which one would it be? Why?
6. Do you think you're at an advantage or disadvantage based on your findings?

Extension activities

- Do a formal demographic study of the racial and ethnic shifts that have occurred in your state, city, or community, and present it to the class.
- Interview older friends and extended family members about demographic shifts that have taken place in their community.

Name: _____ Date: _____

Assessing My Life Experiences

Worksheet

Assess how multicultural your various life experiences have been. Remember that geography, class, race, language, abilities, etc. can define culture.

1 = Monocultural 10 = Wholly multicultural

Family of origin	1	2	3	4	5	6	7	8	9	10
Neighborhood(s) as a child	1	2	3	4	5	6	7	8	9	10
Any work experiences	1	2	3	4	5	6	7	8	9	10
Extended family you may visit	1	2	3	4	5	6	7	8	9	10
Current close friendships	1	2	3	4	5	6	7	8	9	10
Neighborhood where I live	1	2	3	4	5	6	7	8	9	10
Current family	1	2	3	4	5	6	7	8	9	10
Social activities	1	2	3	4	5	6	7	8	9	10
Places I travel	1	2	3	4	5	6	7	8	9	10
Taste in movies, TV shows, music	1	2	3	4	5	6	7	8	9	10
Junior high school(s)	1	2	3	4	5	6	7	8	9	10
High school (if applicable)	1	2	3	4	5	6	7	8	9	10
Friends in school	1	2	3	4	5	6	7	8	9	10
People who work around my house	1	2	3	4	5	6	7	8	9	10
Activities/clubs as a child	1	2	3	4	5	6	7	8	9	10
Religious activities as a child	1	2	3	4	5	6	7	8	9	10
Elementary school(s)	1	2	3	4	5	6	7	8	9	10

Reflection question: What general statement about your circle of influence and the impact it has can you make from what you've filled in?

The Rwanda Formula

Teacher Pages

30 minutes

Whole class

Overview

This activity illuminates the dangers of mixing the control of communication and the media with bigotry and hatred. It's built around an excerpt from *We Regret to Inform You That Tomorrow We Will Be Killed With Our Children,* by Philip Gourevitch, a book about the Rwandan genocide. (The movie *Hotel Rwanda,* starring Don Cheadle, also depicts the event.) During a horrific 100 days in 1994—in which members of the Hutu tribe massacred 800,000 Tutsis—a particular dynamic played out that is highlighted in this activity.

In many instances of genocide, from Nazi Germany to Serbia and Bosnia, to Rwanda, otherwise normal people can be manipulated into doing horrific things by very simple means. It also speaks to the power we have as educators to give students the tools to be strong and make decisions for themselves should they find themselves in similar circumstances.

This unfortunately happens every day on campuses across the country when certain groups of students get ostracized for whatever reason. When conflicts are sparked, these seemingly innocuous divisions can turn dangerous, with groups of students battling others, such as the riots in Los Angeles in 2005.

When students isolate themselves from others, either intentionally or by *de facto* segregation, they can fall prey to skewed information about other groups and open themselves to discriminatory attitudes and behaviors that ultimately become part of their own repertoire of reactions to others.

Objectives—Participants will:

- understand that genocide has recurred throughout history
- recognize the role that the individual plays in either escalating or diffusing conflicts, especially those at their school
- strategize methods for intervention when incidents of bias and harassment occur on campus.

Vocabulary:

- Bosnia
- genocide
- holocaust
- Rwanda
- Serbia

Grade level: 6–12

Group size: Whole class

Time: 30 minutes

Materials:

- book excerpt handout
- world map
- chart paper
- markers
- writing paper
- pen/pencil


Whole class

Procedures

1. Ask students whether they consider themselves strong enough to resist the demands of someone in power if they were asked to do something "wrong."
2. After inviting dialog, introduce the concept of genocide. Through your own resources as well as those included, give students a sense of what it takes to compel so many people to act against so many others (in some cases against friends, neighbors, etc.) Many students might already have a working knowledge of the concept.
3. Have a few volunteers read the passage, and using the **Text-Based Discussion Protocol** found in Module V (or a method of your own), talk about what the "formula" the author offers really means.
4. Ask for volunteers to share a time when they felt the pressure of group conscience and how they dealt with it.
5. Invite students to brainstorm a list of ideas on how to effectively resist the type of pressure they might have felt. If time permits, watch the movie *Schindler's List* or *Hotel Rwanda*; be sure to forewarn students about both films' graphic depictions of atrocities.

Name: _____ Date: _____

"We Regret to Inform You That Tomorrow We will Be Killed With Our Families"

The following is an excerpt from a book of the same title by Philip Gurevitch, based on the Rwandan genocide of 1994 in central Africa. Over the course of 100 days, approximately 800,000 members of the Tutsi tribe were murdered by their fellow countrymen, members of the Hutu tribe. To this day, President Bill Clinton identifies this as his most painful foreign-policy failure. In this piece, the author talks about his experience of human nature during situations of this type:

> People on the ground insist that there is a crucial distinction between the tens of thousands that killed willingly and the hundreds of thousands whom they say participated only reluctantly. So convinced was the United Nations of the success of media manipulation that during the genocide, they called on the United States government to jam the Hutu Power Radio station's transmitters which were continually calling on Hutus to "kill the tall trees" (the Tutsis). American officials refused, citing both international treaties and United States support for freedom of expression.
>
> But it is highly possible that the United Nations and others were not were indulging in some wishful thinking of her own. The truth is that in most massacres, from Poland under the Nazis to Cambodia under the Khmer Rouge, to Serb-controlled northern Bosnia, *it takes only a minority of dedicated killers to get the rest of the population to go along*. Alas, this is less a matter of people being manipulated by the media, as human rights advocates so often claim, at least publicly, as it is a product of the unwelcome truth that *in most groups of 100 people, 10 are likely to be quite willing to kill, 10 are likely to refuse at almost any cost, and 80 will follow the prevailing trend*. I can attest from personal experience that this was the way it was in Bosnia, and my impression afterward was that similar processes were behind the Rwandan genocide.

Discussion questions

1. What are your overall impressions of this except from the book on the Rwandan genocide?
2. Were you already familiar with the genocide that took place there in 1994?
3. Have you seen incidents of this nature take place at your school—in which seemingly disconnected students get drawn into conflicts they have no business being involved with?
4. What can you as an individual, or your school as an institution, do to make sure this type of thing doesn't happen?

Post-It People

Teacher Pages

45–60 minutes

Whole class

Overview

This activity re-creates the seminal exercise conducted in 1970 by Jane Elliott in Riceville, Iowa, in which she separated her class of third-grade students based on eye color. This is experiential learning at its best, as the emotional and physical process of being discriminated against is made real through this hands-on exercise.

The activity likely requires a high level of facilitation expertise, as the possibility of negative student reaction is increased as the activity intensifies. If done correctly and discontinued at the right time, however, it can be a powerful display of the anatomy of prejudice: what it feels like to be the outsider.

Sometimes you can learn as much from the behavior of the perpetrators as the victims, so we recommend designating a few observers to make notes of the actions they see.

This activity is adapted from a lesson by Inola Henry, used with the permission of her son, Carl Henry.

Objectives—Participants will:

- experience feelings of being excluded from a group
- examine the process of discrimination
- discuss how prejudice and discrimination affects their daily lives

Grade level: 6–12

Group size: 30–40

Time: 45–60 minutes

Materials:

- pad of Post-It Notes (colored stickies)
- easel
- chart paper
- markers
- room for circular seating (if possible)

Whole class

Procedures

1. Have students form a line. Hand out a yellow Post-It Note to every other participant.
2. Indicate that the students receiving the Post-Its are now "The Post-It People." Lead a brief discussion to set the stage for the simulation: for example, have participants recite the "Pledge of Allegiance" and repeat the last line, "with liberty and justice for all."
3. Ask students whether they believe that the last line of the Pledge has any truth for them.
4. Inform students that here, today, we aren't going to live up to the philosophy outlined in the "Pledge of Allegiance," with all that liberty-and-justice-for-all stuff.
5. Tell the entire group that the Post-It People simply aren't as good as non-Post-Its. From here on, you should begin to selectively deny opportunities and privileges to the Post-It People. Use discretion and judgment when denying and dispensing unequal treatment, as overselling the inequity can create friction among the students.
6. Afford the non-Post-Its as many luxuries and privileges as necessary to create disparity and to reinforce the power and effect of discrimination. For example:
    - Allow them to drink water while the others watch
    - Provide balls for non-Post-Its to play with while the Post-It People are spectators
    - Offer complimentary statements to the non-Post-Its, while criticizing the Post-It People.
7. Be sure to clearly signify the end of the activity, and have everyone shake hands. Be extra vigilant for any residual bad feelings from the students, especially the Post-It People.
8. Debrief the activity utilizing the questions below.

We strongly recommend that you conduct some type of team-building activity after completing the simulation; it's important to bring the group back together physically and spiritually. A trust walk utilizing blindfolds is ideal.

Extension activities

Ideas for expanding and varying the activity include:

- inviting the privileged group to brainstorm ways to keep the Post-It People down before the activity begins
- reversing the roles of the participants to develop empathy
- assigning as homework research on other ways selected groups are/have been indentified for discrimination (e.g., Jews' being forced to wear a gold Star of David in Nazi Germany).

Debriefing questions

Suggested questions include:

1. What are your feelings about the activity? Was this a game?
2. How did the Post-It People feel?
3. How did the non-Post-It People feel?
4. What behaviors did you notice in the victims' group? The perpetrators'?
5. What are some individuals or groups who have been discriminated against in real life?
6. Have you ever been treated like an outsider? Why?
7. Have you ever treated others like an outsider? Why?
8. What can we do as individuals or as a school to combat discrimination?

Spheres of Influence

Teacher Pages

45–60 minutes


Whole class

and


Individual

Overview

This activity recognizes the power and influence of group affiliation, especially on the attitudes and behavior of the average secondary student.

We all belong to many groups, and their boundaries shift constantly. Each has values, a culture all its own, stereotypes associated with them, etc. Very often, we have issues with other groups, so it is important for students to recognize that sometimes the decisions a person makes are being driven by a dynamic interplay of variable and forces within that person.

Objectives—Participants will:

- identify the groups with which they most identify
- recognize that sometimes incongruence between different groups with which they identify may cause intrapersonal conflict
- recognize the importance of group affiliation to people and of having respect for the manner in which people identify themselves.

Grade level: 6–12

Group size: Any

Time: 45–60 minutes

Materials:

- pencils
- easel
- chart paper
- markers
- Spheres of Influence worksheet
- room for circular seating (if possible)


Whole class

Procedures

1. Ask the students whether they consider themselves "leaders" or "followers." Entertain a discussion about what these terms entail, and who thinks they are impervious to such influences.

2. Inform students that whether they like it or not, we are all at times susceptible to the influences imposed by the various groups with which we identify.
3. Pass out the worksheet. Have a selected student read the introductory information on groups. Make sure students understand that groups form for a number of reasons, including religion, clubs, activities, peer groups, etc.
4. Conduct a brainstorming session on the different types of groups that compose the average secondary campus, as well as on other groups one might be a member of.

Give students 15 minutes to fill out the worksheet

Individual

Whole class

5. Have students read the directions on and fill out the worksheet for approximately 15 minutes.
6. After completing the worksheet, take the students through a quick "stand-up" activity (similar to the **Get up, Stand Up** activity found in Module I) utilizing the various types of group affiliations one might select. Examples may include:
   - Stand up if you circled as your primary group of influence something having to do with religion.
   - Stand up if your primary group is your family.
7. Invite the students to move around the room and share their Spheres with another student, encouraging group discussion.
8. Debrief the activity using the questions on the worksheet (reproduced below as well).

Debriefing questions

1. Which sphere is most important to you? Why?
2. Have two of your spheres ever come in conflict with each other? What happened?
3. How would it feel to be denied your most valuable sphere?

Name: _____ Date: _____

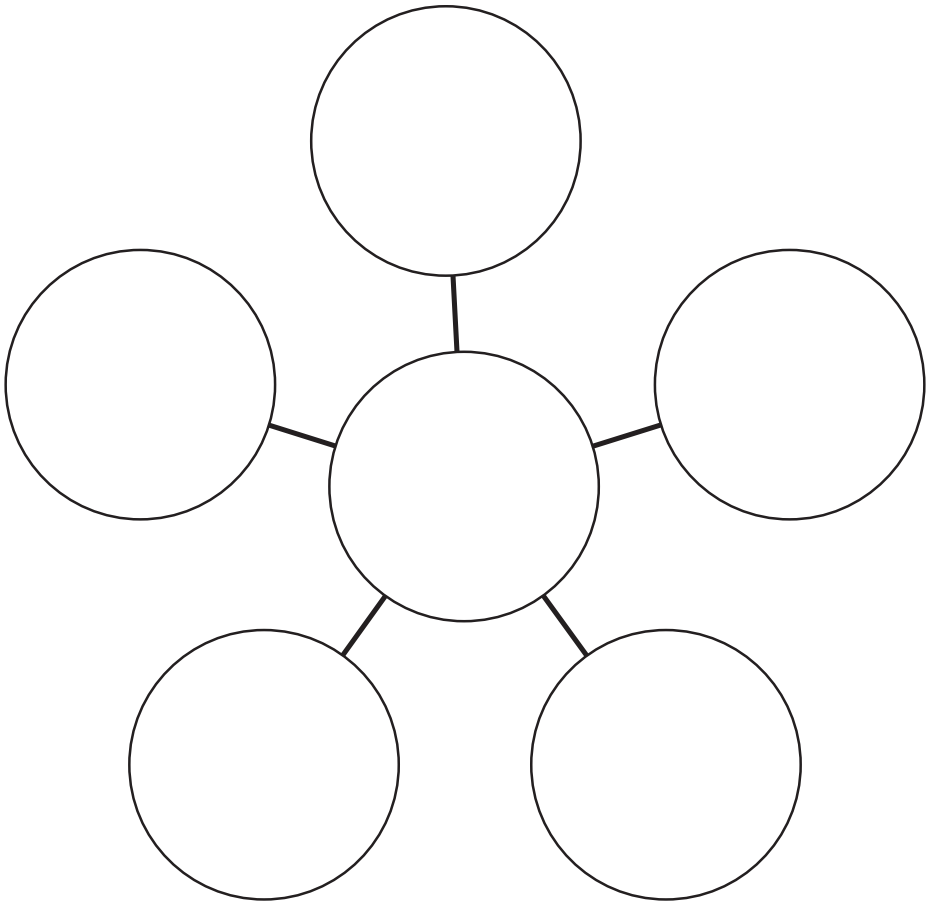
Spheres of Influence

Worksheet

Group identification can mean a lot to people, especially to students in middle and high school.

We can belong to many groups simultaneously, and very often, we shift our group identification based on maturity and circumstances. What was important to us yesterday might not be as critical the next year. For instance, while in college, the author identified himself as an athlete, but after graduation, the importance of being a member of that group diminished.

Using the diagram below, identify at least five groups with which you identify, such as your religion, groups you hang around with on campus, your role in your family, sports and activities you participate in, political leanings, hopes for future endeavors, etc. Groups are important because they are the filters through which we view the world. Fill out the spheres; feel free to add more spheres as necessary. When you are finished, answer the questions below and wait for directions from your teacher.



1. Which sphere is most important to you? Why?
2. Have two of your spheres ever come in conflict with each other? What happened?
3. How would it feel to be denied your most valuable sphere?

Head Games

Teacher Pages

Overview

30–60 minutes

Whole class

and

Individual

We might describe stereotypes as fixed images in one's head. They are a part of our subconscious and "rear their ugly heads" when we least expect and whether we like it or not. They are the foundations of many of our actions and attitudes, and have been catalysts for some of the more heinous acts in the history of mankind.

We develop stereotypes when we either cannot, or don't want to, access accurate information about a specific group. Stereotypes serve to fill in the blanks between what we know to be true and what we don't understand. Our society tends to perpetuate stereotypes through movies, commercials, and other media. Some people have argued that there are such things as positive stereotypes, but research has shown that adhering to a belief system that justifies certain images and negates others serves to legitimize stereotyping as a whole.

It is the intention of *Connecting Heart and Mind* that students consider the possibility that even though they all may have stereotypes in their consciousness at some level, the choice to act according to them is theirs alone.

Given the potentially offensive nature of student responses in this activity, it is critical that the students keep in mind the Rules of Engagement to avoid hurt feelings.

Objectives—Participants will:

- understand the nature of stereotyping and its role as the foundation of prejudice and discrimination
- make an effort to examine where the "fixed images" in our heads come from and make conscious choices to not act according to them
- work to recognize when others are acting on stereotypical thinking and, when appropriate, politely point out to others that what they're doing is harmful.

Grade level: 6–12

Group size: Any

Time: 30–60 minutes

Materials:

- Head Games worksheet
- pencils

- easel
- chart paper
- markers
- room for circular seating (if possible)


Individual


Whole class

Procedures

1. Without preparing the students, simply pass out the worksheet, asking them fill in the blanks with the first things that come to their minds.
2. After students complete the worksheet, revisit the concept of stereotyping. Preface the discussion by stating that the statements have no "wrong" answers, and that most of them were probably operating according to stereotypical thinking.
3. Go through the items, having a discussion about various student responses for each category.
4. Help students understand that no matter how hard one tries, it is almost impossible to remove oneself from their stereotypical thinking.
5. Ask students to define a stereotype and choose a particular item to illustrate the point that most of what we think and believe are generalizations, not cold, hard facts. For instance, students may say that snakes are icky, dangerous, slimy, etc., but in fact snakes have dry skin, and the majority is non-poisonous and harmless.
6. Further the discussion on stereotyping by asking students whether they've heard stereotypical comments from friends and family. Ask for examples.
7. Brainstorm with the class ways to eradicate stereotypes and what type of system could be put in place to address the fallout from this type of thinking, should the opportunity arise.
8. Debrief students with the questions below (all of which refer to the worksheet questions).

Debriefing questions

1. Where did you learn the information you wrote on your sheet?
2. Is your information true for every member of each group?
3. What would it take to change your mind?
4. How much of what you know about things like these is your opinion? How much is fact?

Name: _____ Date: _____

Head Games

Worksheet

Please complete the following sentences with the first thing that comes to mind. Feel free to add any information between the lines.

Police are _____.

Homeless people are _____.

Girls like to _____.

The people who cook the best are _____.

People on welfare are _____.

People who wear glasses are _____.

Rich people are _____.

Snakes are _____.

Tall people are _____.

Immigrants are _____.

Gay couples are trying to _____.

People who own guns are _____.

Muslims are _____.

Stand and Deliver: The Human Likert Scale

Teacher Pages

30–60 minutes

Whole class

Overview

Bias and prejudice come in many forms, and this activity is designed to explore the challenges posed not only by diversity in the form of skin color, ethnicity, gender, sexual orientation, etc., but also the challenges of living in a democracy in which diversity of opinion and perspective is celebrated and guaranteed by law (First Amendment to the U.S. Constitution).

Engendering respect in students for this type of diversity can be the most challenging of all. Being able to interact with people whose opinions and perspectives differ vastly from our own is not only a valuable social skill, but also critical for students who will find themselves in the working world immersed in differences of various contexts. Our survival depends on "getting along," regardless of how much one disagrees with another point of view.

On a secondary campus, this type of disagreement is fairly common and often leads to disagreements and conflicts. Developmentally speaking, students entering their teens are convinced that what they have to say is gospel. Any parent of a teenager knows that to try and convince them otherwise can be an exercise in futility.

One of the key skills for any student to develop is to "agree to disagree," even with those who don't share their point of view, and even more importantly, not to automatically assume negative intentionality on the part of someone who simply disagrees.

Objectives—Participants will:

- understand that diversity extends beyond traditional variables such as skin color and gender to include differences of opinion
- understand that the U.S. was founded on the notion of free speech and democratic thought, and that accepting the right of others to think freely is critical
- develop the ability get along with others, and, when possible, assume goodwill on the part of other people.

Grade level: 6–12

Group size: Any

Time: 30–60 minutes

Materials:

- four signs with the Likert scale levels (strongly disagree, disagree, agree, and strongly agree)
- list of statements (included in "Procedures" section below)

Procedures


Whole class

1. Ask students whether anyone is familiar with the Likert scale.
2. Explain that ratings on a Likert scale range from "strongly agree" to "strongly disagree," allowing people to vote using varying points on a continuum, instead of simply yes or no. A Likert scale is typically in a linear configuration, but in this activity, you instead place the points on the scale—strongly disagree, disagree, agree, and strongly agree—at the corners of the room (or at least far enough apart to allow for the free flow of bodies to their respective positions).
3. Tell students that they are now to listen to a series of statements without saying a word, but that they will instead "vote with their bodies" by standing near the point on the Likert scale that best represents their point of view.
4. Instruct students that after you (the teacher) read each statement, they are to move to the corner that reflects their response.
5. Tell students they are to stand silently for five seconds after they settle into their position, then look where everyone else is standing.
6. Remind them, again, that there will be **no talking** during the exercise—just listening, thinking, positioning, repositioning, and assessing.
7. Draw your statements from the following series, which we recommend and deem appropriate for secondary students:
    - School uniform policies help make school a safer and more orderly place to be.
    - It would be better to be rich and unattractive than drop-dead gorgeous and poor.
    - Males and females should pay equally for dates.
    - Men should be the only ones serving on the front lines in combat.
    - If you came across some documents in your house showing that your brother was adopted and didn't know it, you should tell him.
    - English should be the official language of the United States.

- Being tall is better than being short.
- Being an only child is an advantage.
- Everyone has an equal chance to make it in the United States if they try hard.
- I would feel comfortable having a gay/lesbian parent.
- Bearing arms is our right as Americans and should not be abolished.

8. After completing a sufficient amount of statements depending on the available time, regroup the students and debrief the activity using the questions below.
9. Variations on the activity include:
    - You can opt to use a continuum (a line) versus the four-corners model.
    - Asking the participants for statements of their choosing typically elicits interesting new dilemmas.

Debriefing questions

1. Which statement was the most challenging for you. Why?
2. Which statement was the most surprising to you? Why?
3. Did you ever feel pressured to change your opinion due to peer influence?
4. What makes this activity valuable for students?
5. What makes this activity valuable for adults to see students participating in?

Module V: Other Pieces of the Puzzle

1. Program Efficacy Inventory
2. Text-Based Discussion Protocol
3. Seven Norms of Collaboration
4. Bridges to the Curriculum: Information Sheet
5. Bridges to the Curriculum: Checklist for Educators
6. Avenues to Understanding: Tools for Intercultural Competency
7. On-Campus Collaboration Between Students and Adults
8. Theories and Concepts
9. ASCA National Standards for Students: Competencies and Indicators

"How far you go in life depends on your being tender with the young, compassionate with the aged, sympathetic with the striving, and tolerant of the weak and strong. Because someday in life you will have been all of these."—George Washington Carver

Name: _____ Date: _____

Program Efficacy Inventory

Please take a few minutes to share your feelings and thoughts about topics that you explored in *Connecting Heart and Mind* (*CH&M*). Keep in mind that the purpose is for you to clearly reflect on your experiences and to be as honest as possible. After you do it on your own, you will look at the information as a group in order to make plans for what steps you should all take next.

This is a unique evaluation tool and probably not what you are used to. You will be taking both a posttest (usually done last) and a pretest (usually done first) at the same time, once all activities are completed.

Directions: For each question or statement, circle your answer in the right column *first,* which is how much you have been impacted or changed by the *CH&M* process. Then circle your answer the same question in the middle column, which measures how you think you felt before the *CH&M* process.

For example, the first question talks about how much you care about the quality of your relationships with the adults on campus. When you respond, remember that the right column measures how much you care about those relationships now that the activities have helped you think about the subject. In the middle column, you would think back before it all began, and circle your answer how much you probably cared about them *before* you did the *CH&M* activities.

The questions ask you to respond on a Likert scale from 1 to 5, in which:

1 = Almost Never 2 = Seldom 3 = About Half the Time 4 = Often 5 = Almost Always

Question or statement	Before *CH&M*	After *CH&M*
I care about the quality of my relationships with the adults on campus.	1 2 3 4 5	1 2 3 4 5
I consider myself a friendly person who gets along with others.	1 2 3 4 5	1 2 3 4 5
I feel comfortable with, and value sharing, my personal life with others.	1 2 3 4 5	1 2 3 4 5
I feel like I can trust my peers and classmates.	1 2 3 4 5	1 2 3 4 5
I think that people are basically good at heart.	1 2 3 4 5	1 2 3 4 5
I consider myself an effective communicator.	1 2 3 4 5	1 2 3 4 5
I feel like most people don't know who I truly am.	1 2 3 4 5	1 2 3 4 5

I sometimes feel useless and self-destructive.	1 2 3 4 5	1 2 3 4 5
I have friends at this school who are from different racial backgrounds.	1 2 3 4 5	1 2 3 4 5
I accept other people regardless of their sexual orientation.	1 2 3 4 5	1 2 3 4 5
I understand my life's core purpose and calling.	1 2 3 4 5	1 2 3 4 5
I intervene when incidents of bullying or harassment take place.	1 2 3 4 5	1 2 3 4 5
I have pride in my family and where I come from.	1 2 3 4 5	1 2 3 4 5
I generally feel good about myself and what I represent.	1 2 3 4 5	1 2 3 4 5
I know what empathy is and feel empathic toward others.	1 2 3 4 5	1 2 3 4 5
I can compare my life to the Hero's Journey, full of purpose and meaning.	1 2 3 4 5	1 2 3 4 5
I understand what influences my decisions and how my background shapes them.	1 2 3 4 5	1 2 3 4 5
I can resist the pressure of the group and make informed decisions on my own.	1 2 3 4 5	1 2 3 4 5
I take little or no action when someone is being bullied.	1 2 3 4 5	1 2 3 4 5
I work to expand my circle of friends to include those who are different than me.	1 2 3 4 5	1 2 3 4 5
I take a lot of pride in my school.	1 2 3 4 5	1 2 3 4 5
I notice that adults seem to enjoy my company more than other students.	1 2 3 4 5	1 2 3 4 5
I challenge myself to be a better person.	1 2 3 4 5	1 2 3 4 5
I need for life to be fair and just for everyone.	1 2 3 4 5	1 2 3 4 5
I believe that everyone can change if they want to.	1 2 3 4 5	1 2 3 4 5

Additional questions

1. One thing I especially liked about the *CH&M* activities was:

2. One thing about the *CH&M* activities that I would like to change is:

3. One way the *CH&M* activities affected our class/group for the better was:

4. One of the school's biggest problems or challenges that activities like those in *CH&M* address is:

5. Something I would like to add that hasn't been asked is:

Your gender: Male _____ Female _____

Your grade: 6th ____ 7th ____ 8th ____ 9th ____ 10th ____ 11th ____ 12th ____

Your race/ethnicity: American Indian ____ Asian/Pacific Islander ____ Black ____

Filipino ____ Latino/Hispanic ____ White ____ Other ____

How long have you attended this school? _____

Text-Based Discussion Protocol

What is a protocol?

A protocol is defined as a set of guidelines or rules for dissecting unfamiliar content and material. This Text-Based Discussion Protocol allows you to explore challenging topics in an orderly and respectful way. One of the most important aspects of the *Connecting Heart and Mind* program is having conversations with your peers about subjects you might not normally discuss, and doing it so that everyone is heard and no one is disrespected.

Purpose of the protocol

30–45 minutes

In a text-based discussion of 30–45 minutes, a group examines a topic in a short article or book excerpt that is related to teaching and learning, and then discusses it together. Using such a protocol helps build a culture of discourse by creating a safe place for individuals to navigate difficult issues. The Center for Collaborative Education (2003) elaborates:

> The purpose of the discussion is not to persuade other group members of a particular point of view but to clarify, build upon, and enhance their understanding of the actual text. The facilitator should strive to keep the group focused on the text without pushing a particular agenda. Text-based discussions like these give participants an opportunity to extract different meanings and ideas from a text and discuss important issues related to the text (p. 1).

Vocabulary

- discourse
- debrief
- facilitator
- framing question
- paraphrase
- protocol

Procedure

1. The first order of business is to establish ground rules for the discussion. Feel free to use the Rules of Engagement (created in Module I) as a guide. Assign the following roles to students:
    a. The **Facilitator** keeps time within the discussion group and also is responsible for keeping order using the ground rules.

b. The **Recorder** writes down the discussion information but does not participate in the discussion. This can be done on chart paper, white- or chalkboard, or notebook paper. The recorder also organizes the information and gets the notes to everyone in the discussion group after the protocol is over.

c. **Participants** discuss the text, and are also responsible for holding the group accountable for adhering to the ground rules.

2. **Select the text.** For a protocol such as this, any piece of literature or writing can serve as the topic of discussion. Typically it should be information that a student might not choose to take on by yourself, but rather with the support of others also working to grasp the material themselves.

3. **Distribute the text.** Before the meeting, distribute the text or article for participants to read at their leisure.

4. **Review the text (10–15 minutes).** As the meeting begins, allow group time to review the article. While reading, participants may take notes, underline or highlight important ideas, and write down questions or thoughts they might want to raise during the discussion.

5. **Conduct the discourse piece of the protocol (20–40 minutes).** The facilitator presents a *framing question* to start the discussion and provides additional framing questions to keep the discussion going. The Coalition of Essential Schools Northwest describes a productive framing question:

   The framing question…needs to be substantive, clear, relevant to the participants' experience, and likely to push their thinking in new directions. Above all, constructing a response to the question should require close reading of the text… Framing questions are often based on a quote from the text, which begins to establish a pattern of using the document as a basis for the conversation.

   For example, if students are reading the article on altruism by Samuel Oliner (included in Module IV), which focuses on human beings and their capacity to be heroic and good, a framing question for the discussion might be: "Are human beings innately good, or is being good something that we have to constantly focus on?" Some other popular framing questions to use before and during the discussion by the assigned Facilitator are:

   - Which parts of the text do we agree with in terms of how it relates to us as students?
   - Which parts of the text do we aspire to or want to work toward?

- What is the current reality of our situation, and what is the gap between where we are and our aspirations?
- What needs to be done for us to succeed?

Each person should take 1–3 minutes

Participants respond in turn, taking two minutes each. However, before each person contributes, he or she must *paraphrase* the comments of the person who spoke most recently, taking no more than one minute to do so (3 minutes total). The Facilitator leads the discussion and should remind Participants to refer to the text by citing page and paragraph numbers to support their comments. If you have several small groups, there will be a number of Facilitators and Recorders.

6. **Debrief (5 minutes).** When everyone has spoken, the Facilitator closes the discussion and opens a new one with following questions:
   a. What did we learn?
   b. What new insights did we gain as result of this protocol?
   c. What worked well?
   d. Did we follow the protocol? If not, why not?
   e. How could the process be improved?
   f. How does this process "mirror" real life?

References

- Center for Collaborative Education. (2003). *Text based seminar.* Retrieved March 22, 2007, from http://www.turningpts.org/pdf/TextBasedSeminar.pdf
- Coalition of Essential Schools Northwest. *Text-based seminar.* Retrieved March 22, 2007, from http://www.cesnorthwest.org/CFG-protocols/text-based.php
- Gray, J. (2002). *Text-based protocol: 4 A's*. Retrieved March 22, 2007, from http://www.vancouver.wsu.edu/programs/edu/prissm

Seven Norms of Collaboration

Like any new skill or learned behavior, working in a group is challenging and doesn't necessarily come naturally. Some seem to be born with the gift of collaboration, while others live as though it is a foreign concept and must be taught. The seven norms require practice and conscious attention. Individuals using them for the first time may find the process awkward until the seven norms become more natural and automatic behaviors.

1. **Promoting a spirit of inquiry:** Exploring perceptions, assumptions, beliefs, and interpretations promotes the development of understanding. Inquiring into the ideas of others before advocating for one's own ideas is important for productive dialogue and discussion.

2. **Pausing:** Pausing before responding or asking a question allows time for thinking and enhances dialogue, discussion, and decision-making.

3. **Paraphrasing:** Using a paraphrase starter that is comfortable for you—"So…," or "As you are…," or "You're thinking…"—and following the starter with an efficient paraphrase assists members of the group in hearing and understanding one another as they converse and make decisions.

4. **Probing:** Using gentle open-ended probes or inquiries—"Please say more about…," or "I'm interested in…," or "I'd like to hear more about…," or "Then you are saying…"—increases the clarity and precision of the group's thinking.

5. **Putting ideas on the table:** Ideas are the heart of meaningful dialogue and discussion. Label the intention of your comments. For example: "Here is one idea…," or "One thought I have is…," or "Here is a possible approach…," or "Another consideration might be…"

6. **Paying attention to self and others:** Meaningful dialogue and discussion are facilitated when each group member is conscious of self and of others, and is aware of what (s)he is saying and how it is said, as well as how others are responding. This includes paying attention to learning styles when planning, facilitating, and participating in group meetings and conversations.

7. **Presuming positive intentions—assuming goodwill:** Assuming that others' intentions are positive promotes and facilitates meaningful dialogue and discussion, and prevents unintentional put-downs. Using positive intentions in speech is one manifestation of this norm.

*This framework is adapted from several sources, primarily the U.S. Department of State's "Diplomacy in Action."

Bridges to the Curriculum

Information Sheet

Teaching the Exceptional and Culturally Different:
A Guide to Culturally Relevant and Responsive Pedagogy

By Grant & Sleeter, from *Turning on Learning: Five Approaches for Multicultural Teaching Plans for Race, Class, Gender, and Disability* (1998).

This approach to teaching exceptional and culturally different students involves building *bridges to the curriculum* that enable students to succeed and to adapt to the requirements of the traditional classroom. In some cases, these bridges are temporary; in other cases, building these bridges entails broadening a teacher's repertoire of what counts as "normal" ways of teaching and learning.

- ***Learning styles:*** Indicates that students all learn in different ways. It is a complex idea and involves how people perceive, process, store and retrieve information. Modalities include speaking, listening, touching, observing, and writing. Studies show that some learn best in a structured environment, while others appreciate more cooperative settings, little structure, and being allowed to employ their creativity when doing an assignment. Another manifestation of this bridge would be Howard Garner's Multiple Intelligences theory, which suggests that we all possess certain intelligences in areas that are not typically measured and/or appreciated in traditional instructional programs.
- ***Curriculum relevant to students' experiential backgrounds:*** Good teachers know how to identify topics, examples, or introductions to lessons that are of interest to their students. They are also good at locating curriculum materials that make students want to learn. This may mean using materials that are not part of the mainstream collection and using alternative methods of delivering the new material.
- ***Skill levels*:** Obviously, not all students are created equal when it comes to academic achievement. Being able to accommodate a broad range of skills in the classroom is the hallmark of an effective teacher. The differentiation of instruction is a necessity, given today's disparate student populations. An effective tool for addressing different skill levels would be Bloom's Taxonomy.
- ***Language:*** This particular bridge acknowledges the fact that language plays a key role in the process of learning in the classroom. Most Americans, and most teachers, are monolingual. Teachers unaccustomed to communicating with students who speak a different language or dialect need to maximize the myriad resources available to deal with these challenges. Use of peer tutors, SDAIE strategies, and colleagues who have expertise in this area are good examples of ways to reach out for support. ELD and AEMP programs are systemic efforts to embrace this linguistic reality.

- ***Cultural capital and expectations:*** Some types of knowledge bring a greater return in our society than do others. Teachers should strive to guide exceptional and culturally different learners toward acquiring the knowledge that will help them later in life. As adults, we have the gift of experience and need to frequently offer our "cultural capital" to the learners we work with. There are undoubtedly specific skill sets that students need to be more successful as adults (e.g., handling criticism, being thankful, dealing with remorse, etc.), and these need to be made explicit.
- ***Success stories:*** The ultimate goal of this approach is to incorporate all students into the U.S. mainstream. Students who do not do well need extra help and encouragement. Roles models can help: for example, low-income students can learn about successful students who have grown up in poverty, female students can learn about successful women in various fields, and students of color can learn about successful people from their own communities.
- ***If it's demeaning or boring, avoid it!:*** Although teachers can recognize students who seem bored, disinterested, or detached, they often attribute these symptoms to students' being "behind." Teachers may give them worksheets and drill them each day, and should they seem bored or resentful, teachers protest: "They just don't get it, but they need it." Students need to experience success, not busy work, whose main purpose is to get both teacher and student through another school day. In fact, boring or demeaning schoolwork discourages students from wanting to learn and from meeting their full potential. In contrast, variety, games, enthusiasm, and active involvement encourage learning and are necessary to avoid boredom. If in doubt, always imagine yourself as a student and go from there. What makes you engaged?
- ***Relationships with students:*** The most important of all bridges. Relationships with students can yield benefits in all sorts of ways that can make the students more successful and the teacher more effective. If the teacher does not like the students personally, or appears to not like students, some learners will "check out" and not try. Many teachers want to establish warm relationships with students, but struggle with getting beyond certain classroom behavior. They become frustrated when students talk out of turn, get physical with each other, blurt out answers, etc. Cultural differences in communication and interaction style can short-circuit the possibility of good classroom relationships, as teachers interpret students' behavior as aggressive, disruptive, passive, and cold. When teachers take this personally and act frustrated, students know it and act accordingly.
- ***Connections with the home and community:*** Teachers should familiarize themselves with the communities in which they teach by spending time there, getting to know the parents, and finding out what parents want for their kids. Parents are one of the most underutilized resources for a school. Their support and involvement can provide much-needed insight into your students' worlds.

Name: _____ Date: _____

Bridges to the Curriculum

Checklist for Educators

This framework for developing and evaluating curricula, offered by Grant & Sleeter in their widely acclaimed book, *Turning on Learning: Five Approaches for Multicultural Teaching Plans for Race, Class, Gender, and Disability* (2007), allows teachers to assess whether their own activities are "building bridges to the curriculum" for their students.

Name of activity/lesson: _____ Content area: _____

Specific bridge	Scale of 1–5 (5 being best)	Explanations	Strategy for improvement
Learning styles			
Curriculum relevant to students' experiential backgrounds			
Language			
Skill levels			
Cultural capital and expectations			
Success stories			
If it's demeaning or boring, avoid it!			
Relationships with students			
Connections with the home and community			

- What were your reactions to the assessment of the activity you chose?
- What relevance, if any, do you feel these approaches or bridges hold for your teaching practice?
- Of all the bridges, which one is the most important to you, and why?

Avenues to Understanding

Tools for Intercultural Competency

- Always let others speak for, think, and represent themselves.
- Actively work to expand your cultural horizons by engaging with people and places outside of your comfort zone.
- Work to move beyond the "color-blind" mentality. It is not wrong to acknowledge similarities and differences, and that they both have value.
- It is better to err and "clean things up" than to play it safe by avoiding controversy and debate. You will make mistakes.
- Know that you have all the tools necessary to get along with anyone from anywhere.
- There are always at least three perspectives on every issue: yours, theirs, and the true point of view.
- Consider context when trying to understand where others are coming from.
- Explore the messages you receive about others.
- Understand and internalize the importance and meaning that group and cultural identity hold in peoples' lives.
- You have two ears and one mouth; therefore, listen twice as much as you talk.
- Listen and pause before responding.
- Acknowledge that showing respect may look different to others.
- Always assume that your point of view is nuanced by your personal biases and predilections.
- Become a banner carrier for not allowing incidents of bias to take place in your immediate world; control what you can and be vigilant.
- Always look for, and take advantage of, the teachable moment. No matter how seemingly bleak the circumstances, the opportunity to learn is always available.
- In spite of your own reactions towards and opinions of others, make efforts to validate the experience of others.

On-Campus Collaboration between Students and Adults

And you thought quantum physics was tough: try establishing a consistent and authentic practice of student/adult collaboration in your classroom. In the excerpt below from the U.S. State Department, the concept of student/teacher collaboration and the degree to which it actually becomes a reality are explored.

Directions: Using the **Text-Based Discussion Protocol** (found in Module V), either in a large group or small groups (depending on size), have a conversation about this piece and how it might impact the program you are participating in:

For the most part, schools have accepted that collaboration between teachers is a positive development in meeting the educational needs of all children. From our perspective, it would appear that many more schools pay lip service to collaboration than actually embrace its principles, provide the necessary resources, and accordingly unleash its powerfully constructive ramifications.

Until very recently, students were left out of the collaborative team concept. We ask the question, "Why?"

There are few situations as genuinely motivating and cognitively stimulating for students than an opportunity to work collaboratively with adults in solving a genuine problem. Students bring to such teaming situations expert knowledge on what it is to be a student, a wealth of experience and knowledge about the specific school, creativity (their thinking has not been limited by past practice), and great enthusiasm. Working with students on real and relevant problems provides them with an opportunity to exercise higher-level thinking skills. Collaboration with adults in advocacy efforts for other learners (child-study or case-study team meetings) "helps students develop the ethic and practice of contributing to and caring for a greater community and society" (Udvari-Solner & Thousand, 1995, p. 104). This is to say nothing about the opportunities that adult educators have for modeling learning, teaming and group decision-making or the empowerment and self-confidence that students develop from having been included in such meaningful work.

From our work with student involvement in community service, we know that there is no stronger motivating force in young adults than a genuine need to be needed. Opportunities for the meaningful inclusion of students, particularly those students with disabilities, in active, collaborative work with adults, are nothing short of magical. It is a critical strategy for fostering the ethos of an inclusive learning community.

Some ways in which students can be brought into collaborative work with adults include having students as:

- peer counselors, mediators of conflict, providers of social and/or logistical support for classmates
- members of school councils or committees that make decisions which effect the educational program and/or student life (curriculum, discipline, in-service, etc.)
- members of Board committees or even as School Board members themselves
- coaches of their teachers, providing feedback regarding the effectiveness of instruction, class management strategies, etc.
- participants in interview and selection panels for prospective teachers and administrators
- members of teaching teams in cooperative-learning situations
- advocates for themselves and for other students during meetings and conferences (IEP planning, etc.).

Theories and Concepts

Heroic altruism

Professor Samuel Oliner (Humboldt State University) examined the heroic actions of individuals during the Holocaust. Oliner identified shared childhood experiences and personal characteristics that manifested themselves in over 1500 individuals in World War II who risked their lives so that others might survive. Through his studies, Oliner found that heroically altruistic individuals, such as Oskar Schindler (the subject of *Schindler's List*), possessed the following attributes or experiences:

- being loved as a child and having loving role models
- experiencing efficacy and consequently having a strong sense of self-confidence and self-esteem
- being around those who are different (access to diversity).

Gardner's Theory of Multiple Intelligences

Traditionally, schools have emphasized the development of logical intelligence and linguistic intelligence (mainly reading and writing). IQ tests (given to about a million students each year) focus mostly on logical and linguistic intelligence as well. While many students function well in this environment, there are those who fall between the cracks. Howard Gardner's theory argues that teaching methodology should expand to include alternatives to traditional assessment that leverages the natural gifts that students possess but aren't typically measured. The different intelligences Gardner identified are Spatial, Linguistic, Logical-Mathematical, Kinesthetic, Musical, Interpersonal, Intrapersonal, and Naturalist.

Constructivism

Constructivist theory is based on the work of such notable psychologists as Lev Vygotsky, Jean Piaget, and John Dewey. Focusing on cognitive development and learning, constructivist theory emphasizes the importance of creating learning opportunities that take place in "real-world" settings, while subjects are interacting with other individuals and their environment.

Constructivist theory suggests that human beings possess two invariant functions: *assimilation* and *accommodation*. Essentially, when faced with new learning situations, students either attempt to create understanding by attempting to "force" the new experience into their existing reality (assimilation), or, because it has nowhere to fit adequately within their experience or schema, they create a whole new reality regarding the stimuli (accommodation), thereby expanding their knowledge base.

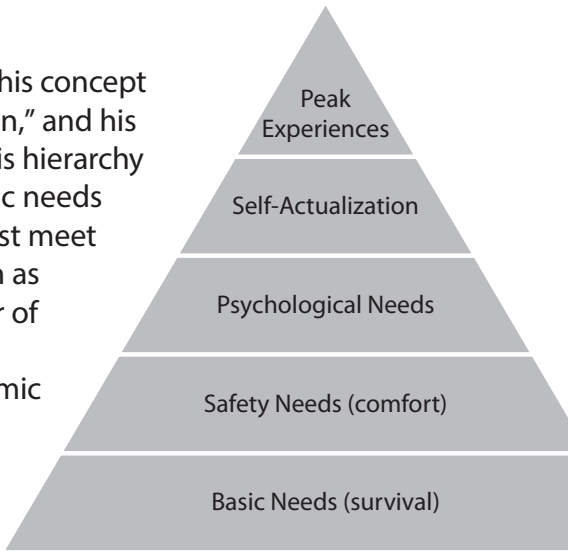
Developmental assets

Grounded in extensive research in youth development, resiliency, and prevention, the Developmental Assets represent the relationships, opportunities, and personal qualities that young people need to avoid risks and to thrive as they grow and learn.

Studies of more than 2.2 million young people in the United States consistently show that the more assets young people have, the less likely they are to engage in a wide range of high-risk behaviors and the more likely they are to thrive. Assets have power for all young people, regardless of their gender, economic status, family, or race/ethnicity. Furthermore, the Assets help reframe the discussion around what indicators best determine high-risk behavior and thriving than traditional ones like poverty or single-parent families. Some examples of assets include: a caring school climate, service to others, high expectations, etc.

The 40 Developmental Assets serve as a wonderful guide for creating activities that require participants to fully realize their importance.

Maslow's Hierarchy of Needs



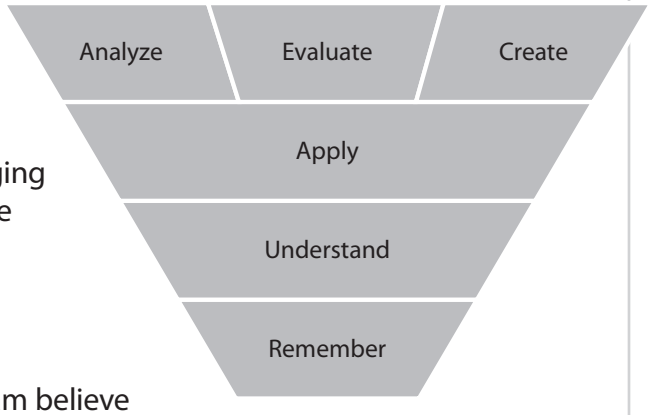
Psychologist Abraham Maslow first introduced this concept in his 1943 paper, "A Theory of Human Motivation," and his subsequent book, *Motivation and Personality*. This hierarchy suggests that people are motivated to fulfill basic needs for survival. He also suggested that a person must meet the needs associated with a particular level, such as "safety needs," before moving on to a higher tier of needs. These needs are universal, transcending demographics such as race, gender, socioeconomic status, etc.

Maslow's Hierarchy of Needs is typically displayed as a five-tiered pyramid, with lower-level needs—e.g., safety, sleep, shelter, food—needing to be met before more-social and -spiritual needs such as self-actualization. Other models may have six or seven levels. Maslow also coined the term "peak experience," meaning a quasi-mystical experience of "oneness with the universe," a sort of blissful awareness.

Bloom's Taxonomy

In 1948, Benjamin Bloom took the lead in formulating a classification of "the goals of the educational process." He identified three "domains" of educational activities: the cognitive domain, the affective domain, and the psychomotor domain.

Bloom eventually established a hierarchy of educational objectives generally referred to as Bloom's Taxonomy, which divides cognitive objectives ranging from the simplest behavior to the most complex.



Experiential education

The creators of the *CH&M* program believe strongly in the power of learning through *doing* and *action,* as opposed to inactive modes of internalizing information.

Traditional didactic methods of teaching typically aren't as effective as those embedded in experiential theory and practice. With *CH&M,* the learner doesn't assume the role of the "receptacle" and the teacher the "dispenser" of information. In the experiential education model, students assume the role of the teacher and facilitator as much as they do the learner. It is the adult's job to create as many opportunities as possible for this dynamic to occur. In a perfect world, the teacher would merely set the stage and let the students run the show. Experiential learning and education places the emphasis on the nature of participants' subjective experiences.

Fundamental perspectives on experiential education include:

- An experiential educator's role is to organize and facilitate direct experiences of phenomenon under the assumption that this will lead to genuine (meaningful and long-lasting) learning. This often also requires preparatory and reflective exercises (Wilderdom.com, O'Neill, 2006).
- Experiential education is often contrasted with didactic education, in which the teacher's role is to "give" information/knowledge to students and to prescribe study/learning exercises which have "information/knowledge transmission" as the main goal. In the didactic model, the student is the receptacle of information, not an active participant in the process.
- Consistent with the constructivist (Piaget and Vygotsky) model of cognitive development, the overarching notion is that human beings construct knowledge more effectively when interacting with their environment in real-world situations, not by trying "to learn how to ride a bike out of a book."

ASCA National Standards for Students

Competencies and Indicators

(Legend: **"**A: A-1.1" = Academic Domain, Standard A, Competency 1, Indicator 1)

Academic development

ASCA National Standards for academic development guide school counseling programs to implement strategies and activities to support and maximize each student's ability to learn.

Standard A:

Students will acquire the attitudes, knowledge, and skills that contribute to effective learning in school and across the lifespan.

A:A1. Improve Academic Self-Concept

- A:A1.1. Articulate feelings of competence and confidence as learners
- A:A1.2. Display a positive interest in learning
- A:A1.3. Take pride in work and achievement
- A:A1.4. Accept mistakes as essential to the learning process
- A:A1.5. Identify attitudes and behaviors that lead to successful learning

A: A2. Acquire Skills for Improving Learning

- A: A2.1. Apply time-management and task-management skills
- A: A2.2. Demonstrate how effort and persistence positively affect learning
- A: A2.3. Use communications skills to know when and how to ask for help when needed
- A: A2.4. Apply knowledge and learning styles to positively influence school performance

A: A3. Achieve School Success

- A: A3.1. Take responsibility for their actions
- A: A3.2. Demonstrate the ability to work independently, as well as the ability to work cooperatively with other students
- A: A3.3. Develop a broad range of interests and abilities
- A: A3.4. Demonstrate dependability, productivity, and initiative
- A: A3.5. Share knowledge

Standard B:

Students will complete school with the academic preparation essential to choose from a wide range of substantial post-secondary options, including college.

A: B1. Improve Learning

- A: B1.1. Demonstrate the motivation to achieve individual potential
- A: B1.2. Learn and apply critical-thinking skills
- A: B1.3. Apply the study skills necessary for academic success at each level
- A: B1.4. Seek information and support from faculty, staff, family, and peers
- A: B1.5. Organize and apply academic information from a variety of sources
- A: B1.6. Use knowledge of learning styles to positively influence school performance
- A: B1.7. Become a self-directed and independent learner

A: B2. Plan to Achieve Goals

- A: B2.1. Establish challenging academic goals in elementary, middle/ junior-high, and high school
- A: B2.2. Use assessment results in educational planning
- A: B2.3. Develop and implement annual plan of study to maximize academic ability and achievement
- A: B2.4. Apply knowledge of aptitudes and interests to goal setting
- A: B2.5. Use problem-solving and decision-making skills to assess progress toward educational goals
- A: B2.6. Understand the relationship between classroom performance and success in school
- A: B2.7. Identify post-secondary options consistent with interests, achievement, aptitude, and abilities

Standard C:

Students will understand the relationship of academics to the world of work and to life at home and in the community.

A:C1. Relate School to Life Experiences

- A:C1.1. Demonstrate the ability to balance school, studies, extracurricular activities, leisure time, and family life

- A:C1.2. Seek co-curricular and community experiences to enhance the school experience
- A:C1.3. Understand the relationship between learning and work
- A:C1.4. Demonstrate an understanding of the value of lifelong learning as essential to seeking, obtaining, and maintaining life goals
- A:C1.5. Understand that school success is the preparation to make the transition from student to community member
- A:C1.6. Understand how school success and academic achievement enhance future career and vocational opportunities

Career development

ASCA National Standards for career development guide school counseling programs to provide the foundation for the acquisition of skills, attitudes and knowledge that enable students to make a successful transition from school to the world of work, and from job to job across the life span.

Standard A:

Students will acquire the skills to investigate the world of work in relation to knowledge of self and to make informed career decisions.

C:A1. Develop Career Awareness

- C:A1.1. Develop skills to locate, evaluate, and interpret career information
- C:A1.2. Learn about the variety of traditional and nontraditional occupations
- C:A1.3. Develop an awareness of personal abilities, skills, interests, and motivations
- C:A1.4. Learn how to interact and work cooperatively in teams
- C:A1.5. Learn to make decisions
- C:A1.6. Learn how to set goals
- C:A1.7. Understand the importance of planning
- C:A1.8. Pursue and develop competency in areas of interest
- C:A1.9. Develop hobbies and vocational interests
- C:A1.10. Balance between work and leisure time

C:A2. Develop Employment Readiness

- C:A2.1. Acquire employability skills such as working on a team, problem-solving, and organizational skills
- C:A2.2. Apply job readiness skills to seek employment opportunities
- C:A2.3. Demonstrate knowledge about the changing workplace
- C:A2.4. Learn about the rights and responsibilities of employers and employees
- C:A2.5. Learn to respect individual uniqueness in the workplace
- C:A2.6. Learn how to write a résumé
- C:A2.7. Develop a positive attitude toward work and learning
- C:A2.8. Understand the importance of responsibility, dependability, punctuality, integrity, and effort in the workplace
- C:A2.9. Utilize time- and task-management skills

Standard B:

Students will employ strategies to achieve future career goals with success and satisfaction.

C:B1. Acquire Career Information

- C:B1.1. Apply decision-making skills to career planning, course selection, and career transition
- C:B1.2. Identify personal skills, interests, and abilities and relate them to current career choice
- C:B1.3. Demonstrate knowledge of the career-planning process
- C:B1.4. Know the various ways in which occupations can be classified
- C:B1.5. Use research and information resources to obtain career information
- C:B1.6. Learn to use the Internet to access career-planning information
- C:B1.7. Describe traditional and nontraditional career choices and how they relate to career choice
- C:B1.8. Understand how changing economic and societal needs influence employment trends and future training

C:B2. Identify Career Goals

- C:B2.1. Demonstrate awareness of the education and training needed to achieve career goals

- C:B2.2. Assess and modify their educational plan to support career
- C:B2.3. Use employability and job readiness skills in internship, mentoring, shadowing, and/or other work experience
- C:B2.4. Select course work that is related to career interests
- C:B2.5. Maintain a career-planning portfolio

Standard C:

Students will understand the relationship between personal qualities, education, training and the world of work.

C:C1. Acquire Knowledge to Achieve Career Goals

- C:C1.1. Understand the relationship between educational achievement and career success
- C:C1.2. Explain how work can help to achieve personal success and satisfaction
- C:C1.3. Identify personal preferences and interests influencing career choice and success
- C:C1.4. Understand that the changing workplace requires lifelong learning and acquiring new skills
- C:C1.5. Describe the effect of work on lifestyle
- C:C1.6. Understand the importance of equity and access in career choice
- C:C1.7. Understand that work is an important and satisfying means of personal expression

C:C2. Apply Skills to Achieve Career Goals

- C:C2.1. Demonstrate how interests, abilities, and achievement relate to achieving personal, social, educational, and career goals
- C:C2.2. Learn how to use conflict management skills with peers and adults
- C:C2.3. Learn to work cooperatively with others as a team member
- C:C2.4. Apply academic and employment readiness skills in work-based learning situations such as internships, shadowing, and/or mentoring experiences

Personal/social development

ASCA National Standards for personal/social development guide school counseling programs to provide the foundation for personal and social growth as students progress through school and into adulthood.

Standard A:

Students will acquire the knowledge, attitudes, and interpersonal skills to help them understand and respect self and others.

PS:A1. Acquire Self-Knowledge

- PS:A1.1. Develop positive attitudes toward self as a unique and worthy person
- PS:A1.2. Identify values, attitudes and beliefs
- PS:A1.3. Learn the goal-setting process
- PS:A1.4. Understand change is a part of growth
- PS:A1.5. Identify and express feelings
- PS:A1.6. Distinguish between appropriate and inappropriate behavior
- PS:A1.7. Recognize personal boundaries, rights, and privacy needs
- PS:A1.8. Understand the need for self-control and how to practice it
- PS:A1.9. Demonstrate cooperative behavior in groups
- PS:A1.10. Identify personal strengths and assets
- PS:A1.11. Identify and discuss changing personal and social roles
- PS:A1.12. Identify and recognize changing family roles

PS:A2. Acquire Interpersonal Skills

- PS:A2.1. Recognize that everyone has rights and responsibilities
- PS:A2.2. Respect alternative points of view
- PS:A2.3. Recognize, accept, respect, and appreciate individual differences
- PS:A2.4. Recognize, accept, and appreciate ethnic and cultural diversity
- PS:A2.5. Recognize and respect differences in various family configurations
- PS:A2.6. Use effective communications skills
- PS:A2.7. Know that communication involves speaking, listening, and nonverbal behavior
- PS:A2.8. Learn how to make and keep friends

Standard B:

Students will make decisions, set goals, and take necessary action to achieve goals.

PS:B1. Self-Knowledge Application

- PS:B1.1. Use a decision-making and problem-solving model
- PS:B1.2. Understand consequences of decisions and choices
- PS:B1.3. Identify alternative solutions to a problem
- PS:B1.4. Develop effective coping skills for dealing with problems
- PS:B1.5. Demonstrate when, where, and how to seek help for solving problems and making decisions
- PS:B1.6. Know how to apply conflict resolution skills
- PS:B1.7. Demonstrate a respect and appreciation for individual and cultural differences
- PS:B1.8. Know when peer pressure is influencing a decision
- PS:B1.9. Identify long- and short-term goals
- PS:B1.10. Identify alternative ways of achieving goals
- PS:B1.11. Use persistence and perseverance in acquiring knowledge and skills
- PS:B1.12. Develop an action plan to set and achieve realistic goals

Standard C:

Students will understand safety and survival skills.

PS:C1. Acquire Personal Safety Skills

- PS:C1.1. Demonstrate knowledge of personal information (i.e., telephone number, home address, emergency contact)
- PS:C1.2. Learn about the relationship between rules, laws, safety, and the protection of rights of the individual
- PS:C1.3. Learn about the differences between appropriate and inappropriate physical contact
- PS:C1.4. Demonstrate the ability to set boundaries, rights, and personal privacy
- PS:C1.5. Differentiate between situations requiring peer support and situations requiring adult professional help
- PS:C1.6. Identify resource people in the school and community, and know how to seek their help

- PS:C1.7. Apply effective problem-solving and decision-making skills to make safe and healthy choices
- PS:C1.8. Learn about the emotional and physical dangers of substance use and abuse
- PS:C1.9. Learn how to cope with peer pressure
- PS:C1.10. Learn techniques for managing stress and conflict
- PS:C1.11. Learn coping skills for managing life events

About ASCA

The American School Counselor Association (ASCA) is a worldwide nonprofit organization based in Alexandria, Virginia. Founded in 1952, ASCA supports school counselors' efforts to help students focus on academic, personal/social, and career development so they not only achieve success in school but are prepared to lead fulfilling lives as responsible members of society. With a motto of "One Vision, One Voice," the association provides professional development, publications and other resources, research, and advocacy to professional school counselors around the globe.

For more information on ASCA, or to order "The ASCA National Model: A Framework for School Counseling Programs," visit www.schoolcounselor.org, or call 703.683.ASCA (2722).

1101 King St.
Suite 625
Alexandria, VA 22314

ph: 800.306.4722, fax: 703.683.1619

www.schoolcounselor.org

Teacher Feedback Form

At Interact, we constantly strive to make our units the best they can be. We always appreciate feedback from you—our customer—to facilitate this process. With your input, we can continue to provide high-quality, interactive, and meaningful instructional materials to enhance your curriculum and engage your students. Please take a few moments to complete this feedback form and drop it in the mail. Address it to:

Interact • Attn: Editorial
10200 Jefferson Blvd. • P.O. Box 802
Culver City, CA 90232-0802

or fax it to us at **(800) 944-5432**
or e-mail it to us at **access@teachinteract.com**

We enjoy receiving photos or videos of our units in action!
Please use the release form on the following page.

Your Name: _____

Address: _____

_____

E-mail: _____

Interact Unit: _____

Comments: _____

_____

_____

_____

_____

_____

_____

_____

_____

Release Form for Photographic Images

To teachers:

To help illustrate to others the experiential activities involved and to promote the use of simulations, we like to get photographs and videos of classes participating in the simulation. Please send photos of students actively engaged so we can publish them in our promotional material. Be aware that we can only use images of students for whom a release form has been submitted.

To parents:

I give permission for photographs or videos of my child to appear in catalogs of educational materials published by Interact.

Name of student: _____ (print)

Age of student: _____ (print)

Parent or guardian: _____ (print)

Signature: _____ Date: _____

Address:

_____

_____

_____

_____

Phone: _____

Interact
10200 Jefferson Blvd.
Culver City, CA 90232-0802
310-839-2436