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AUTHOR Christopher, Lochie B.; Harrelson, Orvis A., Eds.

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ABSTRACT

Material is provided to help teachers plan creatively to meet the challenges of affective teaching which are presented by "Inside/Out." "Inside/Out" is a series of thirty 15 minute color films designed to help 3rd, 4th, and 5th graders to achieve and maintain well-being. In a feelings approach to health education, it emphasizes communication skills, learner involvement and interpersonal relations and relies upon student valuing and decision making. For each of the 30 films in the series the guidebook provides the teacher with a brief synopsis of the program, a statement of the film's purpose, lists of important points to consider, and a guide to possible activities to enhance additional learning. Special notes are also included for some of the films when they are deemed appropriate. (For related documents, see ED 070 250 and 251 and EM 011 359.) (PB)

inside OUT

A Guide for Teachers

National
Instructional
Television Center

"Inside/Out" was developed through the resources of a consortium of thirty-three educational and broadcasting agencies in the United States and Canada. The consortium, organized and managed by the National Instructional Television Center, consists of the following agencies:

Alaska Educational Broadcasting Commission
California Health Education Television Consortium
Florida State Department of Education
Georgia Department of Education, Educational Media Services Division
Hawaii Department of Education
Idaho Department of Education, Migrant Education Resource Center
Illinois Office of the Superintendent of Public Instruction, ETV/ITV Section, and Blue Cross-Blue Shield
Iowa Departments of Educational Broadcasting and Public Instruction
Kansas State Department of Education
Kentucky ETV Network
KETC-TV, St. Louis, Missouri
Maine Health Education Resources Utilization Consortium
Massachusetts Executive Committee for Educational Television, Department of Education
Michigan Departments of Education and Public Health and The Mott Foundation
Mississippi Authority for Educational Television
Nebraska Department of Education, ITV Services
Nevada Educational Communications Commission
New Jersey Public Broadcasting Authority
New Orleans Public Schools
New York State Education Department
North Carolina State Department of Education
Ohio State Department of Education
Oregon Board of Education and Oregon Association of Intermediate and County Superintendents
Pennsylvania Department of Education
South Carolina Department of Education
Tennessee State Department of Education
Texas Education Agency
Utah State Board of Education, Instructional Media Division
Virginia State Department of Education
Ontario Educational Communication Authority (Canada)
Washington State Educational Television Stations Health Education Consortium
Educational Communications Division of Wisconsin
National Instructional Television Center

A grant from Exxon Corporation has supported the publication of this teacher's guide, including the soundsheet, and has made possible the production of an "Inside/Out" utilization kit and an informational film about the series.

"Inside/Out in School" serves a special purpose in this guide. It enables teachers preparing to use "Inside/Out" to hear the comments and reactions of teachers and students who have already worked with the series. It captures the spontaneous expressions — the enthusiasm, fascination, and concern — of children who have just watched programs that deal with some of their own innermost feelings.

This soundsheet will give the teacher an idea of the kinds of discussion she can expect in her own classroom after "Inside/Out" programs. It will help her to a clearer understanding of the objectives of the series, and to a more thoughtful use of the guide.

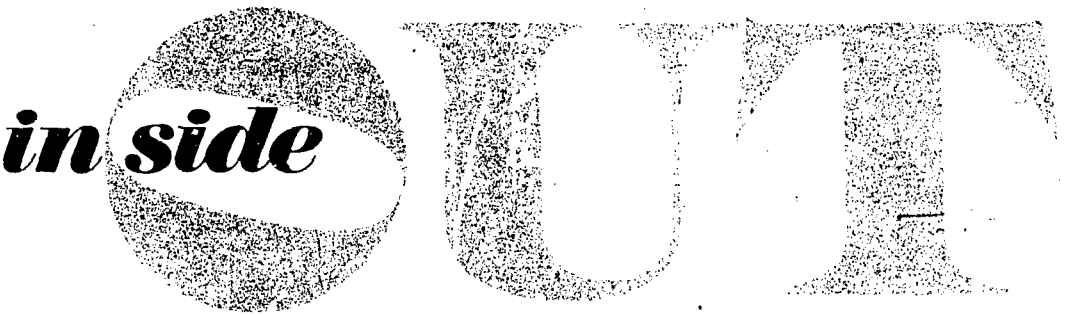
Included is a sampling of some 150 hours of actual classroom experiences with "Inside/Out." (See picture below.) Interviews were recorded with third-, fourth-, and fifth-grade teachers and students from varying social and economic backgrounds in all parts of the United States and in Canada.

Inside/Out in School

"Inside/Out in School" is narrated by Shari Lewis and her puppet Lambchop. Miss Lewis, well known as an entertainer, is also the author of fourteen books for young children. The last four of these were written for Head Start programs and are now being used by the Peace Corps in its work with children in foreign lands.

As a television performer, Miss Lewis has won many honors, including five Emmy Awards and Peabody, Radio-TV Mirror, Ohio State, and Monte Carlo Festival Awards. In addition, she has received special-distinction honors from the National Academy of Recording Artists and Sciences for two of her children's records.

In the spring of 1973 Miss Lewis received the annual Humanitarian Award for her work in Girl Scouting and for her activities with United Cerebral Palsy.



A Guide for Teachers

National
Instructional
Television Center

Interim publication, 1972. Replaced by permanent publication, 1973.

"Inside/Out" is a series of thirty 15-minute color programs designed to help eight-to-ten-year-olds achieve and maintain well-being. The programs and related materials were created, under the supervision of the National Instructional Television Center, through the resources of a consortium of thirty-three educational and broadcasting agencies (see inside front cover), with additional support from Exxon Corporation.

Producing "Inside/Out" for NIT:

WNVT
Northern Virginia Educational Television
Annandale, Virginia (14 programs)

KETC-TV
St. Louis, Missouri (six programs)

WVIZ-TV
Metropolitan Cleveland ETV
Cleveland, Ohio (six programs)

Ontario Educational Communications Authority
Toronto, Ontario (five programs)

Kentucky Authority for ETV
Lexington, Kentucky (in-service program)

Chief Consultant to NIT:
Orvis A. Harrelson, M.D., M.P.H.
Director of Health Services
Tacoma Public Schools

National Consultant to NIT:
Wallace Ann Wesley, Hs.D.
Director, Department of Health Education
American Medical Association

This Guide for Teachers was created under the editorial supervision of NIT by:

Lochie B. Christopher
Kentucky Authority for ETV

Orvis A. Harrelson

Programs in Alphabetical Order

Contents

To the Teacher

The goal of health education is to promote the well-being of children. This is also the goal of "Inside/Out." Yet "Inside/Out" with its distinctive approach is different from traditional health education.

The series emphasizes communication skills, involvement of the learner, and interacting with others rather than rote memorization of the bones, muscles, and good health practices. "Inside/Out" relies on student listening, valuing, and decision-making rather than on the presentation of the moralistic rules for healthy living often found in personal hygiene courses. The lessons are not even called mental health or social health; the emphasis in the series is on helping the whole child develop a personally effective life style. The difference is that "Inside/Out" teaches mental health instead of teaching *about* it. The programs and lessons deal with situations that, if poorly handled, often cause the human hurts that appear to underlie many kinds of self-defeating behavior.

"Inside/Out" provides a "feelings" approach to health education. The series recognizes that the way a person lives, the kinds of decisions he makes, and how he feels are as important to his well-being as heredity, environment, and the medical care he receives.

The programs can also be used as opportunities to initiate topics or categories of health education required by state or local boards of education. Studies of the effects of alcohol and tobacco, drug abuse, family living, safety, nutrition, and human anatomy can all be approached through the affective lessons of "Inside/Out."

"Inside/Out" and Affective Health Education

"Inside/Out" programs involve children emotionally. Boys and girls become so wrapped up in the characters on the screen that they sometimes speak right out, "Hey, he's just like me!"; or give advice, "Don't do it!"; or react in anger, "That's what you think, kid." Even when they don't speak out, the smiles, the laughter, the glint in the eye, the occasional tear, the clasping and unclasping of fingers indicate exceptional empathy between the children and the programs of the series.

When each program ends, the children are primed and ready to participate in discussion of the questions raised by the episode. They may be bursting with a desire to talk . . . "I don't think she should do it . . . Well, I would because . . . I remember once when that happened to me, I . . . " On the other hand, the nature of the program may leave children serious and intensely introspective—considering, feeling, and wondering. The silence at these times may seem deafening and uncharacteristic of eight-, nine-, and ten-year-old children. Whichever the reaction, "Inside/Out" intensely involves children and prepares them for further consideration of questions critical to their well-being.

The programs deal with day-to-day problems and emotions of children from their point of view. There are programs on common topics such as the bully, the joker, growing in responsibility and freedom, and competition between brothers and sisters. Other episodes focus on topics that generally have been hush-hush in school. A death in the family, divorce, child abuse, and a crush on the teacher are examples of these. The series treats the whole range of human emotions through topics which are familiar to children and vital to their interests.

The affective approach to health education helps children to understand their own sadness, their happiness, joy, fear, love, and hate, and those same feelings in others. It helps children become aware that well-being results from positive action based on knowledge and understanding of what human beings must do to live their lives as well as they possibly can.

The series of programs and the lessons which follow take into account the vital elements that form the wholeness of the self, both inside and out. This approach to health education enables the child to consider, to feel, and to act upon the choices that bear on the quality and scope of his own life.

As one child said after a film and class discussion, "I like myself inside and out!"

Teaching "Inside/Out"

Warning: Teaching "Inside/Out" may be hazardous to your status quo.

The risks from teaching the series may not be as fatal as those implied by the Surgeon General's warning on cigarette smoking, but, nevertheless, they are substantial. Participating in open discussion with children may cause you to re-evaluate some cherished beliefs and to modify them. Listening to children's creative solutions to problems may assist you to try new ways of dealing with your old problems. Sharing your feelings and experiences with your class and their sharing their own with you may lead you to become a more feeling, more humane person. There is, of course, no guarantee that you, like the little girl quoted earlier, will feel good about yourself inside and out. There is a strong probability that teaching "Inside/Out" will provide you with childlike perceptions and stimulate increased adult maturity. That certainly has been the experience of those who have helped develop the series of programs and the teacher's guide.

A personal commitment to the affective approach of the series carries risks all right, but perhaps they are better stated:

Warning: Teaching "Inside/Out" may be beneficial to your health and personal growth.

Using the Guide

The material in the guide was chosen to help you plan, be creative, and be successful in meeting the challenges of affective teaching. We have tried to be brief and explicit. All of the activities have been used successfully by classroom teachers. For each program there is a layout of two facing pages. On these pages appear a synopsis, purpose, things to consider, activities, and special notes.

Each *synopsis* is a short description of the program complete with detail on the major events of the program and the names of the most important characters.

The *purpose* states the major intent of each program as perceived by the series designers and the television writers. Taken together, the synopsis and the purpose can serve as the basis for your planning of the follow-up lesson activities and evaluation of class progress.

The *things to consider* section of each program unit consists of questions worded so that they may be read directly to the class if you desire. The words "how," "why," "explain," and "discuss" are used in phrasing the questions as one means of promoting discussion and avoiding yes and no answers. A spontaneous discussion or one planned by the teacher is perhaps most appropriate, but *things to consider* may be helpful when time is short or the day is grim.

The *activities* were selected from a wide variety of sources and from those we have used personally. We have included familiar, easily done activities as well as creative and complex ones. Many require flexible classroom arrangements. Our goal was to provide you with backup material and to help you plan to obtain supplies and materials that you ordinarily do not have in your room.

Several of the program layouts include *special notes*. When they appear they usually are in the form of authoritative statements on topics which generally are not covered in the elementary school health education curriculum. Special notes are intended to support your teaching of the new area. The notes also point out how the ideas of a particular program may lead into traditional health education categories and those required by state laws.

The notes serve as a reminder that the program offers the opportunity to bring a consultant such as a physician, psychologist, nurse, or counselor into the classroom to participate in the lesson.

Teaching "Inside/Out" will require time and hard work, flexibility and open-mindedness. Our experience indicates that if you rise to the challenge wholeheartedly and risk personal involvement, the potential for personal growth and for achieving success is great.

Lochie B. Christopher
Orvis A. Harrelson

Because It's Fun

Bill is an intensely competitive boy who thinks "winning is the only thing that really counts." He can't understand why others enjoy themselves jumping rope, roller skating, and just playing around. As he helps an inept friend learn to handle a basketball, he appears to be changing his attitude. Maybe, just maybe, there is something more to physical activity than winning. In the end, however, he remains true to form when he says, "I guess those activities are all right as long as you're the best."

"Because It's Fun" is just what it says—fun. In addition to discussing Bill's point of view, most children will identify with one of the other characters in this film.

By the age of eight most children have developed enough coordination, strength, and agility to participate in group activities.

Children who feel shy, clumsy, or reluctant should be encouraged to explore various physical activities so that they can discover those that are enjoyable to them.

Children who are skillful should learn that pleasure comes from competing with oneself, as well as against others.

Things to Consider

Bill said, "I guess those activities are all right as long as you're the best." How did you feel when he said that?

Why do you think Bill believes "winning is the only thing that really counts?" How do you feel about winning?

How did Park feel about physical activities? How did Park feel about Bill? How did Bill feel about Park?

What are your favorite activities? How do you feel when you try a new activity? How do you feel when sides are being chosen for team activities?

How are you like Bill . . . different from Bill? How are you like Park . . . different from Park?

How do you feel when you do not participate in an activity because you think you are not physically skillful? When you participate and feel clumsy?

How do you feel when you do not participate, but know you are physically skillful? How do you feel when you know you are skillful and do participate?

PURPOSE: To help children enjoy the good feelings produced by skillfully engaging in physical activity or by playing for the sheer joy of it.

The connection between this program and health and physical education is obvious. The program might well be a starting point for a whole series of self-testing activities if the class has been accustomed only to games or sports during recess and physical education. Other classrooms may want to explore folk dancing, parachute routines, and other physical activities that are non-competitive but fun. The teacher may also want to follow two of the program's emphases: personal feelings in relation to physical activity, and helping children understand where they stand personally on the continuum between being passive and highly competitive in physical activity.

Activities

Ask children to role-play a situation in which they assume the attitudes of the children in the film, Bill, Park, and Cindy. Change the situation so that the parts of Bill and Park are played by girls and Cindy by a boy. How does the story change? Are the activities different? How do boys and girls compare in competitiveness?

Hold a debate on the following statement:

All sports can be fun as long as you are the best.

Give each student a sheet of paper on which the following appears:

When I play, I AM . . .
the competitor
the best
the worst player
always pi 'ked first
never chosen at first
the one who has to win
a good athlete
clumsy
the one who always loses the game for others
always wishing the others would ask me to play
the one who tries to help others learn the game
the one who doesn't care whether I win or lose
playing for fun
playing because my dad wants me to play
playing to get to know the other children
a member of the team
the star of the team
much better than most
content to do my best
afraid of being ridiculed
always trying to do my best
not good enough
always on the winning team

Why?

The answer to the questions, "I am . . . ?" and "Why?" will be a self-evaluation and very personal. Some children will not want to share their feelings. For those who are willing, a class discussion or a writing exercise is recommended. If the child's response is a negative one, ask him to consider other things that he enjoys doing or how he can have more fun in his play even if he is not particularly skillful.

How Do You Show

It's a mighty good day for showing how you feel, and Nick, Brice, and Richard do just that. As the three friends leave a playground, they are jumped by older boys who wrestle two of them to the ground and take their money.

Nick expresses his anger through shouting, kicking boxes, and breaking old bottles, while Brice is passive, quietly keeping his feelings to himself. Richard remains fairly even-tempered.

As the afternoon progresses the boys express anger, fear, enthusiasm, and guilt as they play baseball, walk through a cemetery, and snitch a piece of chocolate cake at Richard's house. Each shows his feelings in his own way.

In an off-hand manner Richard asks Brice whether or not he's going to tell his parents about the bullies. Brice replies that he doesn't say much to his parents. Richard asks in some amazement, "How come you don't say what you feel and think?" Brice answers, "I don't know. Does it matter?"

Things to Consider

What kinds of feelings does a person have? How did this film make you feel? How do you show others what you feel?

The song in the film was "Everyone Shows His Feelings His Own Way." What were the boys' feelings and how were they expressed . . . when the older boys demanded their money . . . at the baseball practice . . . walking through the cemetery . . . playing in the trash can . . . eating the "forbidden" chocolate cake? How would you feel in each of these situations? How would you show your feelings?

What character are you most like? Why?

Richard asked, "How come you don't say what you feel and think?" Brice answered, "I don't know. Does it matter?" Discuss:

- Do we need to express our feelings?
- Is there a "best" way?

PURPOSE: **To help children understand how persons express what they are really thinking and feeling, and to help them become aware of how they themselves express feelings in their own ways.**

Activities

The program shows only boys expressing themselves. Have the girls write a skit similar to the program, showing how girls express feelings in their own ways. Are these different from boys' feelings? Why?

Make papier-mache masks and paint them to show favorite feelings (the *me* I want to express).

Have children paint their own faces to express emotions and then pantomime the emotions.

Play a game of charades. One child is given a card with a feeling written at the top so that his teammates do not see the word. He expresses that feeling without using the specific word. His team discusses the possibilities and then makes a guess.

As a class, do body movements with a music background. For example, mimic animal movements: cows, snakes, porcupines, horses, pigs, etc. Show how a person moves when angry, sad, excited, afraid, happy, etc.

Create a fantasy environment designed to help children express their feelings. Use large color posters, electronic music, tape-recorded sounds, long strands of yarn, balloons, crepe paper, big boxes, Christmas lights, slides, angel hair, logs, etc.

Expressing Emotion Through Color

The aim is to identify feelings and perceptions by *naming* them as colors (i.e., red may mean happiness for one child and horror for another).

The teacher uses herself as a stimulus by asking:

Teacher: What color do I make you feel? What color do I remind you of ?

Child: Red.

Teacher: What is there about me that reminds you of that color?

From then on the children can ask questions of each other. Color games can be played by groups of two or more or by a whole class. (Note: Negative feelings about other children may come out in this game, and you should consider how to deal with this expression of feeling.)

How To Show

The aim is to express feelings without words. Teacher assigns an emotion to each child. (Example: tired, happy, scared, sad, excited, angry, grouchy, etc.)

- Have each child make a gesture or non-verbal sound that expresses that emotion.
- Ask children to close their eyes and wait until an expression naturally appears on their faces; have an observer identify the emotion.
- Have children close their eyes and make sounds; have an observer identify the emotion.

Mirroring

Ask the children to pair up. (It is better to ask the children to choose a classmate they do not know well.) One of the pair is to be a mirror, the other the communicator. The mirror can only reflect what it sees; the child who plays the mirror must watch his partner carefully and portray accurately any changes in expression.

The communicator, by observing his reflection in the mirror, can get an impression of himself. Switch roles after five minutes. Children should then be able to discuss what they felt and learned about themselves. (Note: This exercise should be repeated frequently so that it can become an experience that increases in meaning as children grow more aware of each other and of their own feelings.)

Strong Feelings

In a fantastic dream a boy named Edgar is visited by the "Professor of Anatomy" and his animated chart of the human body. During a series of zany sequences, Edgar discovers how the emotions of love, fright, disappointment, confusion, and embarrassment affect the body.

As he awakes from his dream, he finds he is reacting to the stimulus of the dream with strong emotions; he is worried by the feelings in his stomach, the race of his pulse, perspiration, and cold palms. He is reassured by his father that his body is designed to react in this way and goes back to sleep to dream again of the "Professor" and his charts.

PURPOSE: To help children develop an awareness and understanding of the effects of strong emotions on the body, and to lessen their fear of these reactions.

Things to Consider

What were some of the strong emotions Edgar experienced?

How did you feel while watching this film?

What happened to your body as you were watching?

Why is the body programmed to react to strong emotion?

How do we deal with strong emotions?

What other emotions, not shown in this film, will cause strong body reactions?

Most of us can remember a particular dream. What was your dream and how did it make you feel?

The major emphasis in the series is affective in nature. This program has dealt with the physical side of feelings. "Strong Feelings" provides a different approach to the study of body systems, one of the most frequently emphasized areas in health education. This feeling approach to anatomy and physiology may spark new interest in an old topic. Learning how the body works in relation to feelings can supplement learning the body parts by rote.

Activities

Close your eyes and take a fantastic voyage through your body. Write a journal of your discoveries.

Observe your message network. Discuss what goes in and what comes out of your network.

Form small groups. Give each person a list of feelings to express without words. The rest of the group should try to guess the emotion being expressed. Suggested emotions: fear, hate, confusion, anxiety, nervousness, embarrassment, love, happiness, disappointment, confusion, disgust, surprise, dreaminess, sorrow, hope, depression, stubbornness, unhappiness.

Make an inventory of expressions. For example: "get off my back"; "cry your eyes out"; "pain in the neck." Why do some parts of the body lend themselves more to body language than others?

Feel your hair, skin, bottoms of feet, palms, etc. How do they feel different from one another? What effect do strong feelings have on them? Draw patterns based on the movement of your internal organs.

How do feelings affect the body? What do different parts of the body symbolize? (For example: heart as love.) Discuss parts of the body and their functions. What happens to the body when it is not cared for?

About the body —

Where are the hinges on your body?

What parts of your body could be described as elastic?

What is the day and night of your body?

What do you feel are the beautiful parts of your body? The ugly parts? Why?

Stress the body as a rhythm instrument.

Ask the children to make noises, using the parts of their body other than their voices. Record the sounds. Examples: click tongue and teeth, breathe loud, whistle, sputter, clap hands, slap legs, stamp feet, and rub hands.

Feel your face as it changes when you: smile, laugh, squint, make faces, cough, hold your breath, cry, etc.

As a long-range project, make a life-size body. Ideas for body parts:

wig or yarn (hair)

false teeth

ping pong balls (eyes)

half of a walnut or coconut shell (brain)

plastic ears

clay (heart)

Ideas for body parts

red and blue wires (veins and arteries)

plastic-coated wire (nerves)

empty spools of thread (spinal cord)

felt, sponges, beans of all sizes, balloon hoses, tubes, etc. (various organs)

plaster of paris and gauze (bones)

yarn (muscles)

chicken bones (hands and feet)

plywood (outline of body)

Wire all parts of the body onto the plywood.

Must I/May I

In interwoven stories Debbie and Bobby must each deal with situations that try their growing sense of independence. Debbie is supposed to look after her younger cousins and get them safely to a day care center. Overwhelmed by the task of minding the children and being responsible for general housekeeping and cooking at home, she is distracted by other things she would rather be doing. Bobby, unlike her, has been given too little responsibility for his own actions. His mother constantly fusses over him and fails to let him do things for himself. Eventually he gets his chance when he is given a package to deliver. How the children resolve their separate problems is left for classroom discussion. The emotions they feel as they work through their problems are clearly expressed.

PURPOSE

To help children recognize that freedom and responsibility are both part of growing up, and to help them deal with the feelings caused by the tension between the two.

Children will talk about sensitive issues if given the opportunity. Allow them to discuss their feelings in a non-judgmental atmosphere. We must not moralize in order to change behavior. The most effective behavior change comes from the individual who recognizes the alternatives and makes his own decision. He has to live with his decision, rather than with someone else's. To me, that's the purpose of this program. Car Foster

Things to Consider

Dr. Car Foster, the principal-learning facilitator at Roosevelt School in Louisville, Kentucky, led a discussion about the program among a group of inner city children. He approached the discussion in a relaxed, receptive manner simply by asking the children, "How do you feel about the program?" From that point the children carried on by themselves. For example, they raised the following questions typical of student responses in general.

"Which child do you think was the happier? (Interestingly enough, they first thought Bobby because he seemed to have a lot of material things. After a lengthy discussion, they agreed that neither was really happy.)

"Do you think Debbie had too much responsibility? (Most of the children identified with Debbie because they have to babysit with brothers, sisters, and cousins; they thought this was expected!)

"Would you have paid the owner for the orange? (All agreed that they would not have paid for the orange, because the boy was hungry and needed it.)

"How did you feel about Bobby's mother? (She watched him too closely. Also they wouldn't talk back to their mother the way he did, or they would get knocked down.)

"When were Debbie and Bobby the least happy? (When Debbie had to clean the house and babysit rather than go with her friends . . .

When Bobby's mother kept telling him what to do and treating him like a baby.)

"Where was Debbie's aunt? (This was interesting, because the film did not say—and all of them were sure she was in jail.)"

In addition, your class may wish to consider these questions.

Have you ever felt like either Debbie or Bobby?
Why does Bobby say, "I can't do anything by myself"?
What could Bobby do to prove to his parents that he can accept responsibility?
Why does Debbie say, "Why do I have to do everything?"
Is there anything Debbie can do to have more play time?
What can you do if you want more responsibility? If you want less?
Do you sometimes feel that you should be able to decide certain things for yourself?
Do your parents understand?
How can you help them understand?

Activities

(This is a two-part activity. You may want to do it over a two-day period.) Help children identify with Debbie.

Tell your class that at the end of one hour certain things must be done so that they can have recess, free time, P.E., etc. Give them an important written assignment, but before anyone can complete the assignment, assign another task to be completed within the hour. Stop the children for desk cleaning; ask individual children to do jobs; interrupt with announcements; assign another task. (Constantly remind the children of the time limit.) At the end of time, discuss:

You were asked to do many things within an hour's time.

How did you feel? How did you feel towards me (teacher)?

How do you think I (teacher) felt asking you to do so many things?

What could we do in our class if this happened every day?

How does this activity relate to Debbie when she said, "Why do I have to do everything?"

Help children identify with Bobby

Tell children that they must ask permission to do things they ordinarily take for granted and take away individual responsibilities for classroom duties, i.e., sharpening pencils, doing things in their free time, getting books, going to the restroom, collecting money, running errands, getting a drink of water, etc. At recess do not allow the children to play any game that requires any equipment . . . because it is "too dangerous." Remember to refuse all requests for responsibilities. (You should have an answer when refusing.)

Discuss:

How did you feel when you had to ask permission to do things?
How did you feel when you were not allowed your ordinarily assumed responsibilities?
How did you feel when you couldn't play with any equipment because it was "too dangerous"?
What could you do in your class if this happened every day?

How does this activity relate to Bobby when he says, "Why can't I do something by myself?"

Make a list of responsibilities that you want to have and a list of those required of you. Debate with someone of the opposite sex whether the tasks should be done only by one sex. Example:

Girls should always have to babysit, wash dishes, and cook.

Boys should always have to mow the lawn, carry out the garbage, bring in the groceries, and run errands.

Children are proud of the responsibilities they carry at home and at school. Discussion of each child's personal tasks easily leads into lessons devoted to concepts commonly taught as part of health. Units on nutrition in which children have the opportunity to cook simple foods are quite successful. Children can increase their sense of personal responsibility by learning about first aid and poison prevention and by knowing emergency telephone numbers and simple skills for child care.

Larry Billups has come to the hard decision that he must move his family from the country neighborhood where they have always lived to Washington, D.C. He knows that he needs to make a better living for them, although moving means giving up their relatives, old friends, their church, and the pleasures of the water. Stuart, his son, resists the whole idea, and tries to persuade his parents to let him stay behind with his grandfather. His older sister, Kim, can hardly wait to get to the city, where she expects to discover a more exciting kind of life. Didi, the youngest child, is a passive observer of the events that surround her.

There are mixed, even strained feelings within the Billups family about the coming move, and these are revealed both in open opposition and in quiet uncertainty.

The members of the Billups' church gather for a farewell party, and Mrs. Kelly, the pastor of the congregation, tells them that as long as they stay together as a family, they can never really be moved; they will have the security of each other.

Things to Consider

What do you think the future holds for the Billups family?

What reasons did Mr. Billups give for his decision to move to Washington?

How did Mr. and Mrs. Billups feel about moving to the city?

How did the Billups' friends react when they told them they were leaving?

Compare Kim's, Stuart's, and Didi's feelings and reactions to the decision to move by giving examples.

Compare the Billups' life in the country with what they think their life in the city will be like.

Discuss the decisions that the Billups family might have to face because of moving. What if one of the members absolutely refused to go?

Discuss the problems involved when one of the parents moves first and the other members of the family are to come later. Include a discussion of the fear of being left behind.

Children usually have no choice but to move when their parents decide to do so. How can children cope with this problem?

I would feel _____ if I had to move because _____. If my family had to move, the thing that would bother me most is _____. I felt like _____ (one of the characters in the program) because _____.

Activities

Ask children to role-play: If you were a parent, how would you explain moving to another community to your children or to one of your friends.

Ask children to select any place in the world where they would like to live, and ask them to find pictures of the area they have chosen. Develop a unit with the children about:

. . . How a move can change one's life style: clothes, food, and pace of life.
. . . How a move to a new climate or environment makes a difference.
. . . How a move can cause sickness because of emotional stress.
. . . How special health problems in the area can be handled. Are there preventive or protective measures to be taken?

Have the children make puppets and present a puppet play on how the characters in the film felt about moving to the city. (The teacher should make sure that happy as well as sad emotions are expressed.)

Going to a new school, making new friends, and living in a new neighborhood often create problems. Have the children consider these questions: Are you the kind of person who makes new friends quickly? What are some things you can think of to help you make new friends? What are some things you might have to change about yourself?

Have the children think about this situation: Because you are moving and there isn't room to take everything, your mother tells you that you can take only one suitcase. What, excluding clothing, would you take?

Many of our perceptions of persons are based on what they say. What would happen if we were limited to expressing ourselves non-verbally through movements, touching, showing, gestures, facial expressions? Ask the children to pair up and to communicate non-verbally about how they might make new friends in a new situation or how they might tell their close friends good-bye because they are moving.

PURPOSE: **To help children consider the experience of moving in relation to the feelings of loss and separation, of possible gain and improvement that this frequent change in life brings about.**

Never before in our history have families moved so often. Families encounter a broad range of social and work demands as they move from one community to another looking for better jobs and living conditions. Most children will experience a move during their childhood. This lesson provides an opportunity to explore ways of adjusting to moving. Students can learn to deal with feelings of separation, loneliness, fear, anticipation, opportunity, curiosity, and the excitements of moving.

Although David is really more mischievous than malicious, his idea of amusing himself is playing jokes on others. On the morning of the all-school hobby day, he scoffs at the doll clothes his younger sister Sandy has made to show to her class, and she gets back at him with a prank that spoils his breakfast. Their mother scolds her, cautioning that "jokes are all right if they don't hurt anybody."

David rushes off to school without breakfast and along the way teases a girl by grabbing a package from her and running off with it. During the course of the day he tricks a candy store clerk, snatches away a classmate's glasses, and puts a sticky sign on another student's desk seat.

There is a turn of events when David gets up before the class to discuss his own hobby and show a model airplane. So far David hasn't learned that what seems funny to him isn't very funny to anyone else. Suddenly, as he looks into his package, he imagines vividly what might have happened if each of his jokes had turned out differently. When his daydream is over, David discovers that although he's been the joker, someone else has had the last laugh.

Things to Consider

What were some things you were feeling while watching the film?

What were some of the jokes played on the children in the film?

Which ones hurt others and which ones do you think were in fun?

Why do you think the program included the daydream in which the jokes turned out differently?

Discuss why you think David wanted to play jokes on others. How did David feel when he played jokes on others? How did he feel when the joke was on him? Do you think David knows the difference between a "good" joke and a harmful joke? Why?

Discuss the feelings Paul experiences when:

- the children mimicked him.
- David grabbed his glasses.
- the class saw his space ship.

Just Joking

PURPOSE: **To help children recognize that "jokes" can often hurt others if the joker is not sensitive to their feelings, and that there is a real difference between "good clean fun" and ridicule or cruelty.**

Why do persons play jokes on each other? What are some jokes you like to play on others?

Why are some persons always the brunt of the joke? Why do some persons feel that they are always the brunt of a joke?

Discuss some harmful effects of a joke. (Examples: the possibility of broken glasses, tacks placed on someone's seat, a bb gun accidently going off and hitting someone in the eye.)

Discuss some beneficial effects of a joke.

Activities

Ask the children to get in a comfortable position. Tell them to close their eyes and then read to them these lyrics:

Just joking, only joking, joking's a lot of fun.
Just joking, only joking, except if you hurt someone.
Do you think it's always smart,
To play a joke or two?
Tell me how you really feel,
When a joke is played on you?

Discuss the meaning of the lyrics. (This discussion may stimulate the children to write their own version of the song, write a poem, or put together a "joke book.")

Have the children develop their own ending for the film by making puppets and writing a script for a puppet show.

Sit in a circle and ask one child to volunteer to move to the center of the circle. Let that child tell how he thinks one of the characters felt in the film. Continue with other volunteers until all the characters have been portrayed.

Have the students draw pictures that illustrate practical jokes. Let the child talk about his picture, telling whether or not he thinks it is a good joke or a bad joke to play on someone else. To continue this lesson, you could have the children list other ways of handling such a situation. (For example: feel hurt, sock someone in the mouth, get your friends to help you, play a joke on that person, etc.)

Have each child select someone he would like to play an ugly joke on and imagine that person in front of him. Ask the child to think to himself why he wants to play an ugly joke on this person. Now ask him to start talking about his resentment without using the name of the person toward whom the ugly joke is directed. (These expressions of resentment do not have to make sense. The point is to express feelings.) After the resentments are stated, ask the child to tell what kind of joke he would like to play on this person. (The jokes do not have to make sense either.) Continue by asking the child to express what he could appreciate about this person on whom he wished to play an ugly joke. (Appreciation does not necessarily mean "liking.")

Several of the programs deal with patterns of behavior that have become stereotyped in our society. Each has a low probability of success as a means of establishing warm human relationships. The joker, the bully, and the gang leader of "I Dare You" are examples of such social roles. Teachers may want to plan on an extended unit about successful and unsuccessful ways of developing personal relationships. This might include materials from Eric Berne's *Games People Play* as well as chapters from standard health texts.

But Names Will Never Hurt?

Matched against each other in hockey, Mark and Jean-Pierre collide on the ice, and Mark charges in sudden anger that Jean-Pierre has deliberately tripped him and is a "dirty French frog." The ugly incident breaks up the game as Jean-Pierre, deeply offended, goes home to Hull, the French-Canadian city that borders Ottawa, the English-Canadian city where Mark lives. Upset by his own outburst, Mark later discusses what happened with his mother, who explains to him what discrimination has done to many peoples. Afterwards, when Mark goes to Hull to apologize, he encounters an unforgiving Jean-Pierre.

Through the experience of the two boys, the stage is set for classroom discussion of how prejudice separates one person from another and affects the feelings of everyone involved.

To help children recognize situations in their own experience in which persons were called names or discriminated against and to help them express and deal with the feelings aroused by prejudice.

Things to Consider

How do you think Jean-Pierre felt when he was called a "dirty French frog"? Have you ever been called a name you did not like? How did you feel? What kinds of names hurt you?

What do you think Jean-Pierre meant when he said, "All English people stink"? Why do you think people use names such as frog, nigger, wop, pig, honky, etc.? Where do we learn such names?

If you were Mark's mother how would you explain prejudice? Have you ever felt prejudice against you? How did you feel?

What were Mark's feelings when he was lost in Hull? Why do you think he was experiencing these feelings?

Does brown hair make someone better than you? Do you choose your friends by the color of their skin?

Discuss the statements:

- My way is the best way of doing things.
- My language is the best language.
- White skin is the best skin to have.
- Black skin is the best skin to have.

Activities

The purpose of the following set of activities is to help children become more willing to accept persons different from themselves. Because of the activity's several parts, the teacher should allow ample time for its completion (one or two hours.)

Give the students the following situation:

Imagine that you are riding in your car with your parents and you see a black girl and a white girl riding their bicycles together. They are about your age. Write down in a sentence or two what thoughts pass through your mind as you drive past these two children. Write words or phrases on the board that describe the girls.

Ask the class to divide itself into groups of five. After the grouping is complete, tell the class that any group with five members no longer qualifies—they must now make groups of four. (There will be feelings of rejection; some will try to solve the problem by using "one potato, two potato"; some will volunteer to leave; some may assume leadership and exclude another child.) After the selection takes place, ask the following questions:

- How did you feel when asked to get into groups of five?
- How did you feel when asked to reduce your group from five to four?
- How did you feel when you found that you were still in the group? (Ask only those in the original group.)

- How did you feel when you were rejected? (Ask those who had to leave the original group.)

After this discussion, put on a short sociodrama:

A group of children are playing on the schoolground and another child, new in the class, tries to join them. The task of the group is to tell the child politely he cannot play with them.

A child should play the part of the excluded child's inner thoughts and express what the outsider is really feeling. (For example, when the new pupil says aloud, "Why can't I play with you?" the observer interprets his real feeling as "Why don't they want me? What's wrong with me?")

A short discussion after the sociodrama will show that outsiders feel "left out," "rejected," and "unhappy." At this time, ask the class to reread their reactions to the black girl and the white girl riding a bicycle together to see if there are any changes or additions they wish to make. (Be casual about these instructions and leave it entirely up to them as to whether they wish to change or add to their original reactions. Ask those who wish to do so to read their thoughts aloud. Discuss why a person changed his reactions, or why he did not.)

Design your own simulation game for the purpose of helping children recognize situations in their own experience in which persons are discriminated against and to help them express and deal with feelings aroused by prejudice.

Remember:

Simulations are simplified reality.
Simulations attempt to bring about essential aspects of reality so that reality may be better understood and/or controlled.

Develop situations that help the individual deal with reality. *Example:*

You may want to design your simulation game after the Monopoly game (use your own community to provide real situations).
Make your own board.
Divide the board into different neighborhoods, different businesses, and different values of properties.
Make your own money and banking system.
Give each player so much money according to occupation.
You should designate the players to be of different professional and/or ethnic background.

Write reality situations to be drawn for chance cards:

- You now are from another ethnic group.
- You now have lost all your money and are in debt.
- You now inherited more money than you ever dreamed of.
- You are now the only female in your profession.
- You are called names because of the different types of friends you have.

After the game a discussion should take place.

Home Sweet Home

Eddie's parents are so angrily involved in their own conflicts that they neglect him emotionally and verbally abuse him. Steve comes from a loving family whose high standards and strict discipline are sometimes at odds with what he feels to be fair.

Mistreated once again by his mother, Eddie stays away from school until he can find Steve. The boys go to Steve's house to play, but Steve's mother interrupts their games to make Steve clean the bathroom. Matching their grievances, the boys decide to run away that night.

When they meet at the appointed place, Steve tells Eddie that he has changed his mind "because my mother would worry about me." Angered by his friend's betrayal, Eddie belligerently calls him "chicken," but his anger soon turns into desolation.

PURPOSE: To increase children's awareness that human beings often mistreat each other and that children in particular feel mistreated when they are not. To help them develop ways of coping with feelings of mistreatment and with mistreatment itself.

The Mistreated Child: The Film Writer's Viewpoint

An emotionally battered child is the key figure in "Home Sweet Home." As I developed the script for the film, I depended on Dr. Moisy Shopper, a child psychiatrist, for insights into this child's emotional make-up. Several important teaching points emerged from our discussions and appear in the film.

Differences between families.

If there is a "key" to the film, that is it. The abused child, Eddie, is made aware of the abnormality of his circumstances when he is exposed to the normal though strict family situation of his friend Steve.

Eddie's attempts to cope with his problems.

Primarily, Eddie deals with his parents' lack of love for him by attaching himself to other sources of love: his pet cat Shadow and his friend Steve. He also fantasizes about getting to stay with Steve's family. Finally, he plans to deal with this by running away.

The character of Eddie.

Eddie is, above all else, angry. His truancy is consistent with this anger. He bowls over an innocent kid on the street, and we hear him bully Steve's sister ("Aw shut up!"). He is surly with his parents (but with cause). His behavior is marked by frequent tantrums and demands, contributing further to his family's problems. Sadly, the boy who pounds his pillow in rage is also clinging to it for some base in a comfortless world.

John Allman *"Inside/Out" Writer*

Things to Consider

How did you feel while watching this film? How did Eddie feel? Steve?

How was Eddie mistreated? Steve also thought he was mistreated. Was he? Why or why not?

Eddie and Steve were great friends. Discuss their friendship.

You saw Eddie's sister sitting on the floor watching television. Is there any reason to worry about her? Why?

Eddie loved his cat. Why was his pet so important to him?

Eddie said, "I don't need you—I can get along without you." Can Eddie really get along without his parents? Why?

Compare Eddie's home life with Steve's. Eddie and Steve both had problems. How might they have solved them? How did Eddie solve his problem? Steve?

Steve was faced with a conflict—stay with his parents or run away with his friend Eddie. Steve told Eddie he could not go with him. Would Steve have been a better friend if he had run away with Eddie? Why or why not?

Have you ever considered running away? Why? Where would you go? What would it be like after you got there?

How do adults mistreat children? How would you react if mistreated? What could you do about it?

Activities

Give the children the following list of partially completed sentences. Ask them to choose one and complete the thought. Some may wish to use their own topics.

If I were a mother (or father), I would treat my child . . .

The difference between someone's disciplining me and mistreating me is . . .

If you were my real friend, you would run away with me because . . .

If I suddenly did not have a home, I would . . .

Ask children to role-play. Here are some possible situations:

A child tries to convince a friend to run away with him.

A boy tells a friend that his parents mistreat him; the friend tries to tell him how to handle the problem.

A mother verbally abuses a child, and the child reacts.

If it becomes apparent during classroom discussion that a child is being physically or mentally abused at home, you may elect to intervene.

Mistreated children should be referred to someone qualified to deal with such problems.

An important factor to remember is that you must be able to distinguish between truth and fantasy—the child who is battered and the child who *thinks* he is battered. Both children have problems, however, and should receive help.

Many states have passed laws which require teachers, social workers, physicians, and others to report suspected instances of child abuse and/or neglect to designated agencies. Each teacher should become familiar with the status and requirements of "battered child" legislation in her state.

Jeff's Company

Jeff 's home is in the mountain country of the West. An only child, he is separated by long distances from his schoolmates, and his life on his parents' ranch is often solitary. Chores around the ranch, rides in the mountains on his horse, and his various interests usually keep Jeff occupied and seldom leave him feeling lonely. One of his classmates invites him to come to his house for a roundup, but it's forty miles away and someone will have to drive him there. Jeff 's mother is willing to let him go, but his father says that he can't spare the time to take the boy, and that Jeff will just have to content himself with being on his own. Jeff begins to feel sorry for himself as he rides off alone. He stops at a neighbor's cabin, and the older man who lives on the place hears him out and then talks sympathetically about being alone, giving Jeff reassurance that solitude does provide its own pleasures.

PURPOSE: To help students recognize man's need to be alone as well as to be with others and to help them discover the value of solitude.

Things to Consider

Jeff has apparently never before complained about doing things by himself or about just being alone. Why do you think it was so important to him now to go to the roundup?

What does being alone mean to Jeff; his mother; Mr. Bronson; his dad? What does being alone mean to you?

Compare the responses of Jeff 's parents to his request to go to the roundup. Why do his parents take different attitudes toward Jeff 's request? Do you feel his parents were understanding of Jeff ? Why? How would your parents react to a request that was important to you? Was Jeff understanding of his parent

Why do you think Jeff asks his friend, Mr. Bronson, "I'm kind of mixed up—you live all alone, never seeing anybody. Don't you wish you had more friends?" If you were I Bronson, how would you have answered J

In your opinion, how well does Jeff handl disappointment in not being able to go to roundup?

How do you handle your disappointments

Why is it sometimes important to be alone be with friends sometimes?

Children often have the problem of const being in a crowd—never having time alo What can they do to deal with this proble

How can one person be his own company

Activities

Hand out to children the following list of questions, telling them: Some of these questions may apply to you and some may not. Think about them. You may or may not want to share your thoughts.

- What does "being alone" mean to you? How do you feel about being alone?
- Why is "being alone" sometimes a good feeling? And sometimes a bad feeling?
- Is it easy for you to find a place to be alone or is it hard for you to find a place to be alone? Why?
- Do you enjoy being alone? Why? What are some things you can do alone?
- Would you rather be alone or with friends? Why?
- Why do you sometimes feel lonely in a crowd? Why are some persons afraid of being left alone?
- What can a person do to have some time alone? What can a person do to avoid being alone?

Suggest that children take a walk by themselves. When they return, ask them to express themselves in some creative way.

Ask children to talk all at once but not to each other. Remind them not to talk to anyone but themselves. After three to five minutes ask them to stop talking. Discuss their feelings. How can someone be alone in a classroom?

Variations:

- Ask all the children to move away from the center of the room and ask them to talk quietly to one another. Ask one child to volunteer to sit in the center of the room. The other children are to ignore him regardless of any movement that he might make toward them. After five minutes (ten is even more effective) let the child discuss his feelings and let the other children discuss theirs.
- Place five huge boxes or more in the classroom. Tell the children they may volunteer to spend at least ten minutes in one of the boxes during the day. They may do anything they like during that ten minutes. The next day tell the children they may volunteer to spend ten minutes in one of the boxes again, but this time they are to invite someone to share the time with them. Again they may do anything during that ten minutes. The third day discuss their feelings while being in the box alone as compared to being in the box with a friend.

Express through fantasy, art, writing, or talking with a friend what it is like to feel lonely; what it is like to feel really contented.

Doing things by yourself can increase your sense of beauty, wonder, and self-fulfillment. Try some of these suggestions and see which ones you enjoy:

daydream	work on your hobby
read	do something you especially like
observe	
listen to music	visit a museum
write	take a walk
paint	sit quietly and think

"The world is too much with us," William Wordsworth wrote more than a century and a half ago. Since that time society has grown more and more overcrowded and overwrought, making it all the harder for the individual to get off by himself even for a little while. In an age in which "togetherness" is an established value, the desire for solitude is often regarded as unnatural and unhealthy.

Because our culture places such a premium on group activity, solitude is sometimes confused with loneliness—the eerie, leaden feeling of being helplessly separated from the comforting presence of others. But one can feel lonely even in a crowd, stranded in the midst of strangers whose indifference wears away the person's sense of self.

No one really wants to be lonely, but all persons need time to be alone with their own thoughts and feelings. In solitude a person learns to live with himself, to explore his private resources, to renew the vital elements of personality and character that nourish his relationships with others. Solitude is in its way a gift—one that enables the person to enjoy the pleasures of his own special world.

Buy & Buy

Captain Selmore, the host of a T.V. cartoon show, is up to his usual tricks. He's making a frantic sales pitch to his young audience for the latest gimmicky toy, the iron whirligig. Two of the Captain's regular viewers, Pete and Joe, are excited by the Captain's spiel and beg their mother to buy the toy for them. Their father, however, has his doubts and says no. The boys are determined to work out some way to get it after all. Pete tries to persuade Joe to use the money that he's been saving for a bicycle, but Joe has begun to have his own doubts about the real value of the toy. The brothers talk over the pros and cons of the purchase and then go off to a store to inspect the iron whirligig to see for themselves whether it's really as spectacular as Captain Selmore has claimed. Pete is all the more enthusiastic about the toy, but Joe hasn't yet made up his mind.

PURPOSE To help children make wise decisions in the face of conflicting emotions and group pressure.

Things to Consider

Why did the boys want to buy the iron whirligig?

Do you agree with their reasoning for wanting the toy? Why?

Have you ever wanted a toy just because it seemed exciting and new?

What reasons did you give your parents for wanting the toy?

How did Captain Selmore influence the boys to want the toy?

How did the boys' friends influence them to want the toy?

How do you feel about Captain Selmore?

Do you think that $19.95 is a lot of money for a toy? Why? Do you stop to think about the cost of a toy? Does it matter how much it costs? Do you stop to think about how much something costs if you have brothers and sisters in your family? Why?

How do you react to your parents' decision about whether or not you may have a toy?

In your opinion, do the boys *need* the iron whirligig?

Compare how you feel when someone buys something for you with how you feel when you buy something for yourself.

It was suggested that the boys buy the toy together. Describe Joe's and Peter's feelings about pooling the money they saved to buy the whirligig.

If you were buying something important to you, what kinds of things would you notice about the product?

Do you feel that the boys considered the real value of the toy? Why?

In your opinion, is there pride in having your own special possessions?

In your opinion, do the boys buy the iron whirligig? Would you?

Activities

- Have children plan a week's menu based on their family's budget for food for the week. Remember that nutritional values are part of the best buy.
- Bring in different items to be tasted by the children. They should be aware of store brand and name brand products. See whether children can detect differences. If so, what are they?
- Design children's math around shopping budgets.
- Have the class study various advertisements and then write their own advertisements for a particular product.
- Have each child, after studying guarantees and warranties, try to sell a classmate a product.

With your students prepare a grocery list and then go shopping to achieve an "ideal consumer experience." Before you go:

- Examine the newspaper for the "special of the week," "two for one," "extra stamps," "free dishes," "new cookbook," "new low prices."
- Take along coupon clippings.

Answer questions such as:

- What effect does advertising have on prices?
- Are stamps a gimmick, a bonus, or a nuisance?
- Is the "new low price" the same as the old price?

Ask children to keep notes of their findings at the supermarket.

The following is a project tried by one teacher which, with variation, you could do in your classroom:

"Children were having difficulty with math and didn't seem to have an appreciation of money or any idea how much something costs. They were eager to do something exciting.

"In one of our talk sessions one child mentioned she had a retarded sister and that the Mental Retardation Center (any worthy cause could be substituted) needed some play equipment. We planned how we could get involved. Things began to happen. After a week of talking to teachers at the Center, business men, other parents, and the bank, we decided how to execute our plan. We went to the bank and borrowed $50.00, got scraps from the lumber company along with nails, hammers, and rulers and turned our room into a store. Things to sell that we didn't get from home, we got as donations from stores or we bought at wholesale stores. We set up hours during which we could sell to classmates and people in the community. (The entire community seemed to get wrapped up in the project.) We wrote advertisements for the school newspaper, the local newspapers, and designed posters to display in the department stores. We talked many long hours about what was happening and why.

"Children learned:

- Math—they had to function! They didn't consider this math!
- The value of a dollar.
- How parents work to earn money.
- How they could work to earn their own money.
- The value of a product, and how well the product was made.
- The value of safe construction. (One child wrote a letter to a leading manufacturing company explaining how poorly made the product was and offered suggestions about how to make it more durable and safe.)
- The feelings of their classmates, and of themselves.
- The value of doing something for others.

"It was a two-month project that will live with them forever. They earned a hundred dollars to buy equipment after paying the bank back."

Encourage children to talk about how they are consumers. For example: How do you make decisions about the use of your time and money? How do you earn money for things? How do you spend your money?

Education for participation by the student as a consumer of health information, products, and services is an important part of a school health education curriculum. While "Buy and Buy" is concerned with the purchase of a toy, the concepts developed are applicable to the area of consumer health. Students are very interested in health fads and fallacies, evaluation of health information and products, quackery and health superstitions.

Can I Help?

Lisa's class is on a field trip to a Civil War fort. As the children inspect the fort and the park that surrounds it, forest ranger Bob Kempf describes the strategy of a battle once fought there and remarks, "Many men died needlessly because there was no one to help them." This moves Lisa, who says earnestly to her friend Julie, "If I had been there, I would have helped them." A classmate of theirs, Jamie, overhears her and scoffs, "There's a lot of difference between really helping and pretending."

The children are given a forty-five minute break, and Jamie rushes off to hunt for artifacts. He scrambles along the edge of a steep cliff to reach for an old watch, but stretches too far and falls over the side, dropping to a ledge and injuring his leg.

He calls desperately for help, and Lisa, who is the only person close enough to hear him, first tries to get to him by herself, but then realizing that she herself might fall, runs off to search for someone to help her, although Jamie pleads with her to stay with him. Unable to spot her teacher or the ranger, she runs to a group of houses. She finds no one at the first house; and at the second an angry woman who suspects a prank tells her to go away. Finally, she sees a man at work in his yard and frantically begs him to come with her.

They arrive just as Jamie is being brought up from the ledge on a litter. While Lisa has been out looking for help, her friend Julie has alerted the forest ranger that she and Jamie have strayed off from the rest of the class, and it is he who has discovered Jamie and worked out a rescue.

As Jamie is carried up past Lisa, he asks her, "Why did you run away? Why didn't you help me?" She answers plaintively, "But I did help you . . . I did everything I could to help you."

Things to Consider

Discuss in detail:
Jamie: "Why did you run away? Why didn't you help me?"
Lisa: "But I did help you . . . I did everything I could to help you."

Jamie calls to Lisa for help: "Don't leave me. Please don't leave me." Discuss: Lisa's feelings when she tried to decide whether or not to go for help.

Why do you think Lisa decided to go for help? How did Lisa feel about her decision? How would you have felt if you had been Jamie and your friend had left you to go for help? Why did one woman say that she wouldn't go with Lisa to help Jamie? How did you feel about her? Why did the man decide to go with Lisa? How did you feel about him? What would you have done? Why?

How did Julie help? Did she help more than Lisa? Why?

Have you ever been in Jamie's situation? In Lisa's? Explain. How did you feel? What did you do?

PURPOSE To help children recognize when they can realistically help others in danger, what this kind of help requires, and what the personal consequences may be.

Why is it sometimes hard to ask for help? Why is it sometimes hard to give help? Who is a "good Samaritan"? Why?

Jamie said, "There is a lot of difference between really helping and pretending to help." Explain what he meant.

In your opinion the title "Can I Help?" means . . .

Activities

Ask the children to do this:

Think of situations in which you want to help others but are hesitant because you have been taught not to help when there is the possibility of danger. For example:

A stranger comes to your door to ask permission to use your telephone because he has run out of gas and you are the only one at home.

You have gone bicycling with a friend and your friend has an accident. You think your friend's leg is broken. You know not to move him, but there isn't anyone around to help.

Discuss each incident by answering such questions as:

What do you do? Should you help or should you not help?

Then discuss each incident as if you were the one in need of help.

Stage a heated argument and have observers record the results.

Purpose: To help children see and experience whether they will go out of their way to help someone in need.

Teacher: Select five children to participate in this experiment. Be very careful in your selection. Take the five aside and ask two of the children to stage a heated argument in their classroom and ask the three others to be observers. Tell them they must not tell anyone what they are doing—no matter what. Prepare the five for possible reactions from the other children. Then give the following instructions to the arguers and observers.

Arguers: Plan how you are to start your argument and how you will involve others. You do not want to be unconvincing or hurt one another. It is important that you be convincing.

Observers: Prepare a list of facts you want to record. For example: Did anyone try to intervene? Did anyone stop the fight?
Did anyone go for help? Did anyone think it was funny?
Did anyone look scared or worried? Did anyone cry?
Did anyone do nothing? Did anyone move as if to help?
Did anyone just watch? Did anyone stand around the arguers?
Did anyone keep his seat? Did anyone say, "They better stop"?
Did anyone say, "Don't stop them, let them argue"?
Did anyone try to stop someone from helping?

After the five receive their instructions, the teacher should leave the room so that the heated argument can begin. When the dispute is stopped, get the children into a group to begin your discussion. You may choose to wait until later in the discussion to explain that the argument was staged and what the observers learned. Feelings of the arguers, observers, and class members should be discussed. Many children will learn how willing they are to help others.

Living with Love

Dorothy Smith works for the Cuyahoga County Welfare Department in Cleveland, Ohio. She works at home, for her job is to care for children who are waiting to be adopted. Although it is a foster home for them and, because of that, a temporary one, the home that Mrs. Smith makes is full of love. Throughout a typical day in their lives, Mrs. Smith and the children express in countless ways, often without words, how well love brings them all together and lets them live, even for a short while, as a family.

In the program love appears as sharing, physical contact, discipline, concern, and the provision of food, shelter, and clothing. Though the emphasis is on love, the lack of love in these children's lives before they came to live with Mrs. Smith is also apparent.

PURPOSE: To help children realize the benefits that love produces, to help them recognize how love is expressed, and to help them cope with a lack of love in their lives.

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Glen Easley, Ed. D., *Clini*
Psychologist, Tacoma, W

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Love is one of the most fundamental and deep emotions. While familiar to both the child and adult at one level or another, it is hard to put into words.

Children are ordinarily referred to group home care because of the lack of love from their real parents. The small group home provides, as nearly as possible, a home-like setting in which a substitute parent is able to give the love not possible from the child's own family.

Further, the group home situation is often an improvement over the child's natural parents.

Children entering group home care have a problem developing love/trust relationships. They react with fear, possessiveness, and aggression toward the new situation. Children have a need for love. It is a matter of life and death in their emotional development; yet, they fear it because they understand its destructive nature, as well as its healing ability.

Glen Easley, Ed. D., *Clinical Psychologist; Tacoma, Washington*

Things to Consider

How did this program make you feel?

How was love expressed in this program by the mother and the children? If you lived in this home, would you feel loved?

The song in the film says, "Let's live together, let's live in love." Why do we need love?

What does love mean to you? How do you express love? How do others react when you show them affection? How do your friends and parents express love for you?

Occasionally, everyone feels unloved. How do you react when you think or know you are unloved? What can you do to be more loved?

Activities

Create a "love wall" by bringing in things of your own making or from a collection that represents love: poems, songs, pictures, love symbols.

Conduct an experiment in your classroom. Ask someone to bring a puppy. Put the puppy in a corner and ignore it. After a period of time, go to the puppy. What happens? Does it respond to attention? If so, how?

Write and produce a play on how children who are unloved by their parents might seek love from brothers and sisters, teachers, and friends.

Role-play situations in which children show affection. For example:

You have just had a fight with your best friend. It was your fault. You want to let her know you are sorry.

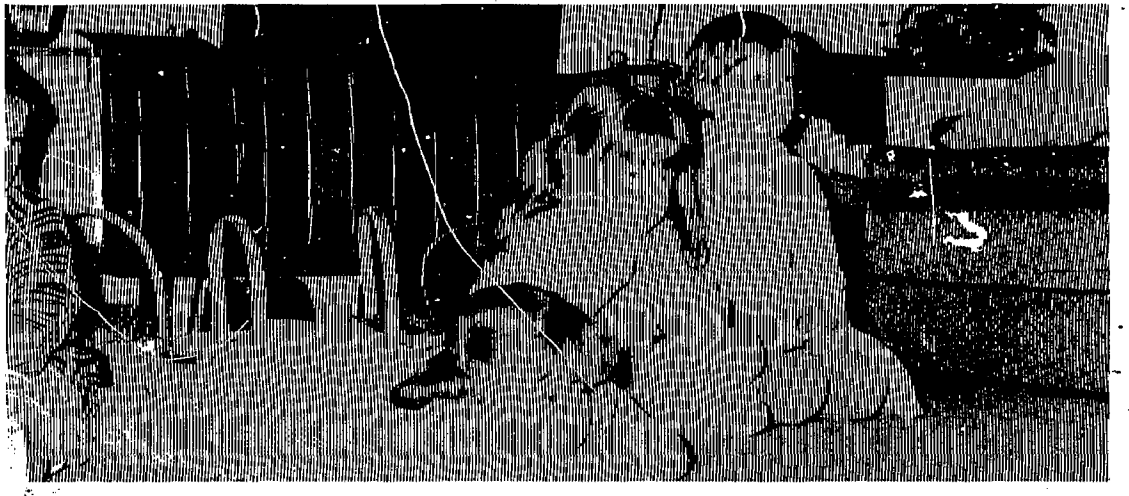
You have always secretly thought your older brother or sister didn't really love you. It's your birthday and your brother or sister buys you the one thing you wanted most. Let that person know you love him.

Your parents are having an argument. You love them, and it hurts you when they argue. How would you let them know?

You have just come to live in a foster home. The mother promises to let you do something special if you play with one of the younger children while she cooks lunch. You have found that adults usually break their promises. What would you do?

Mental health instruction is frequently required by state and local district health education curriculum guidelines. "Living With Love" can serve as an introduction or conclusion to a mental health unit. Although love is not a traditional topic within health education, the topic fits in well with standard approaches to "getting along with others." The topic also can lead to activities that emphasize communication skills.

Love is a basic survival need for human beings and belongs in old as well as new health education efforts.



Can Do/Can't Do

Dotty and her friend Betty are practicing somersaults, but Betty can't quite get the hang of it. Dotty's older sister, Bernie, joins them to show the girls how the stunt should be done. Dotty resents the performance, complaining that her sister is "just a big old showoff." Betty hears Dotty's brother Morrie practicing piano and admires his skill, and Morrie responds by helping her learn to play "Chopsticks." This upsets Dotty all the more.

Later at dinner her baby sister Pauline has everyone's attention while Dotty is reproved for her table manners, which only makes her more sullen. At bedtime she thinks back over the day's events, wishing that she could be her brother and sisters because of what they each can do. Her wishes are fulfilled when her inner-self "Me" appears in her dreams to grant what she longs for.

Dotty imagines herself to be Pauline, Bernie, and Morrie, but quickly learns that each of their lives has its drawbacks.

The next morning she and Betty are racing each other in the snow, and Betty, who can't keep up, wishes that she were Dotty. But Dotty, who now knows a little something about wishing to be someone else, asks, "Are you sure?"

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the best person to be?

What is your conscience? Wh
conscience trying to do? How
her conscience?

How have you changed since

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Can Do/Can't Do

PURPOSE: To help children recognize and accept the stages of their own growth and development, and to help them deal with the feelings that these changes bring about.

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Things to Consider

Have you ever felt like Dotty—that you wished to be someone else? Tell about a time when you wanted to be someone besides yourself.

Talk about Dotty's different feelings. Why did she want to be someone different? Is your self the best person to be?

What is your conscience? What was Dotty's conscience trying to do? How did Dotty react to her conscience?

How have you changed since you were little?

What changes are going on in you right now?

How will you change in the next five years?

Activities

Have the children bring pictures or color transparencies from home to develop a collage or slide presentation showing how they have changed since infancy.

Develop a time line showing the characteristics and abilities expected at each age—physical, emotional, and social.

Ask children to express in some way (by writing, tape recording, making a collage or chart):

- What do you do well?
- What would you like to do better?

Make individual lists of traits each class member most admires; tally lists as a class and tabulate the results.

Divide the class into three groups to discuss and support the following statements:

- I am like all other persons.
- I am like some other persons.
- I am like no other person.

Divide the class into small committees to develop and present skits: "What we will be like when we are teenagers."

Ask each child to put in a circle the number of chairs that stand for the persons who are very important to him. The child should include a chair for himself. Remind the child that each chair represents an important person in his life and then ask him to carry on a conversation with these imaginary persons about what each one is, what each wants of the child, and what each wants for himself. After the child talks, have him sit in each chair and respond to the questions as that person would.

Have each child make the "self" he wants to be. Cut out a lifesize "self" from large pieces of cardboard and design it with yarn, scraps of clothing, burlap, glue, etc. Then arrange in circles small groups of chairs. Have each child place his "self" in his chair and get behind it. Ask each child to talk with the group about his "self."

Contrary to popular belief, increases in weight and height are not the major developmental changes of the pre-teen years. The most significant developments are increased flexibility, agility, and coordination, increased intellectual attainment, and advancing maturity. The child, it seems, is consolidating previous gains in preparation for the endocrine revolution ahead.

Emphasis in this lesson is on becoming aware of one's own development through the years. The discussion stimulated by the program and the recommended activities should lead easily to a study of the anatomical and physiological changes that will occur in adolescence. The lesson also stresses the changes in emotional maturity and personal development that can be expected.

"When parents separate, the children usually feel unloved even though the departing parent reassures them that it is the spouse, rather than they, who is no longer loved. It is only with the passage of time, during which the departed parent proves his love, that the children become reassured of it.

"At the time when the separation is first announced it is inevitable that the children will become fearful of what will happen to them in the future. One of the most predictable ways to increase such fears is for the parent to avoid answering the children's questions. At the time when they need most a trusting relationship with their parents, refusal to answer questions only adds more distrust and insecurity. Conversely, one of the most predictable ways to lessen these fears is for the parent to establish an open line of communication with the children in which the parent patiently makes every effort to answer all questions as openly and honestly as is appropriate and possible.

"It is common for the child to become obsessed with effecting a reconciliation. He would rather tolerate his parents' fighting than suffer the pains of their separation. It is common during this time for the child to attribute the separation to his own transgressions. In this way he gains a specious sense of control over a situation which he feels so impotent to control. Lastly, the longer the parents themselves remain indecisive regarding their decision, the longer will the child's preoccupation with reconciliation persist. It is only after the divorce is final (not only *legally* but psychologically) that the child can begin to accept it."

Richard A. Gardner, M.D.
Author, *The Boys and Girls Book about Divorce*

Breakup

Becky's parents are separated, uncertain of what will become of their marriage and their lives. On the day that her father is flying into town to see them for the weekend, Becky's mother drives her and her younger brother Cory to the airport. The mother is anxious and distracted, Becky is confused and frightened, and Cory restless and innocent of the troubles around him. All along the way Becky questions her mother with growing intensity about why "people fall out of love" and what is going to happen to them if there is a divorce. Edgy about seeing her husband again, the mother cannot find the patience to answer the questions to Becky's satisfaction. In spite of her mother's reassurance that both her parents love her very much, Becky imagines fantastically the frightening consequences of divorce. These nightmarish episodes reveal Becky's feelings of fear, anger, and guilt, and are contrasted with the happy times that she remembers from the days when her parents were still in love. When the father arrives, he embraces the children and then haltingly takes his wife's hand. As they leave the airport together, there is no way of knowing whether a reconciliation is still possible or whether all of them will yet have to grope through the pain of divorce.

Things to Consider

Have moments of silence before starting your questions. If discussion begins spontaneously, follow the children's lead and introduce the following questions as they fit into the natural flow of the discussion.

- How do you feel?
- What other feelings did you have during the film?
- How did Mother, Daddy, Becky, and Cory feel?
- How did they show these feelings?
- How do you know there is love in "Breakup"?
- Describe the mother's physical actions and feelings as she is driving the family to the airport and as they are waiting for the father to arrive.
- Becky and Cory ask their mother many questions. How does she answer those questions? Should we always expect an answer? How do answered and unanswered questions make you feel?
- How does Mother explain why Daddy is coming for a visit?
- Do you think Becky understands the difference between a *visit* and coming home to stay? Why?
- If you were in the mother's position, how would you explain?
- Becky had many daydreams. What are some of the happy dreams she had?
- Describe how Becky felt when she was a judge; a witness; the one on trial?
- How would you answer Becky's questions: "People don't fall out of love just like that, do they?" "Later on will you stop loving me and Cory?" "Why do you have to work, Mother?"
- Why do you think Becky said to her mother: "If you and Dad will get back together, I'll wash the dishes." "Mom, if Dad wants to get back together, you will, too, won't you?"
- Both parents tell Becky and Cory that they love them very much. Do you think Becky believes them? Why?
- Mother and Daddy explain divorce in the film. What is your idea of divorce? How would you explain divorce to someone your own age?
- What do you think happens to the family?

PURPOSE: To help children recognize and develop some understanding of emotions involved in a separation or divorce, real or imagined.

Activities

Role-playing would be an excellent activity for "Breakup." Use some of the questions from *Things to Consider* for the situations. After role-playing, discussion is essential.

We talk to others about our good times and our angers but seldom about our fears. Those we keep inside, even though it's hard to live with them. Ask the children to risk sharing *some* fear with someone they trust during the next twenty-four hours (by writing a letter, by phone, in conversation, etc.). The next day discuss:

- Is it difficult to tell someone what you fear? Why?
- Do you know anyone you can be totally honest with? Why?
- Why is it hard to trust someone?
- Is there a secret or a fear that you haven't told anyone? Can you write it down just for yourself? Would you trust anyone to read it? Why do we trust some people but not others?

Pupils and teachers become emotionally involved in this story, teachers perhaps even more than children. The level of feeling developed provides an opportunity for effective teaching rather than a hindrance. Occasionally, in classrooms where the program has been used, a child involved in the process of divorce has become the discussion leader.

Many teachers feel "Breakup" helps some children deal with the feelings of guilt, loneliness, anger, and fear associated with divorce and helps all children become aware of their feelings. Other teachers consider themselves ill-prepared to deal with this level of feelings in the classroom.

PURPOSE To help children recognize and cope with parental misunderstanding and mistreatment, and to help them understand how both parents and children can unintentionally cause conflicts within even a loving family.

Susan has been painting a water-color portrait of her family, which she is eager to give to her father the moment he gets home from work. As she hurries to finish the picture, her father is fighting one traffic jam after another to end a day that has already left him out of sorts. As soon as he gets in the house, he slumps into a chair, frazzled and exhausted. Susan applies the finishing touches to the picture, signs it "Love, Susan," and dashes into the living room to welcome her father. She excitedly tries to get him to come out to the kitchen to see what she's made for him. Rattled by her pleas, he explodes, "I don't want to see it—I don't want to see you —get out of here!"

Stunned by the outburst, Susan rushes upstairs to her room in tears and takes out her anger on her dog. Furious with her father, she screams, "I hate him! . . . He doesn't love me, nobody loves me . . . I'm going to run away!" Meanwhile, her mother is trying to soothe the father, listening to his troubles and explaining how much the picture means to Susan.

Her father goes up to talk with Susan, but she slips a note under the door telling him to go away. Despite his apology she refuses to leave the room, but instead sends out her dog for him to walk.

Afterwards, Susan wonders whether the conflict was really her fault, and hugging a stuffed animal her father has given her, she thinks tenderly of him. Later she leaves her room and steals downstairs to get some food, but overhears her parents talk over how badly the day has turned out. Now moved to understanding by what she has heard, she goes quietly into the living room to sit down by her father. Father and daughter smile at each other in silence, exchanging looks of sympathy and forgiveness.

Things to Consider

How do you know that there is love in Susan's family? Why was Susan painting a picture for her father?

Why was her father upset when he came home? What did he want to do instead of looking at the surprise?

Was Susan's father unfair to her? Why? How did Susan react? Why did Susan shout at her dog Shandy? Why did Susan tell the dog, "I was mean to you"?

Have you ever been scolded unfairly? Why? If so, answer:

- How did you feel and react?
- Why do children and adults sometimes disagree on what is important?

Discuss ways that you could help erase the hurt of being scolded unfairly. Do you ever lose your temper with your parents? Why?

How does Susan's father handle anger? Her mother? How would you advise them to handle anger?

Susan said she hated her father. Do you believe she really did? Why? How did you feel?

Describe the mother's relation to the father and to Susan.

Discuss the father's and Susan's various feelings.

Why does the father try to make up with Susan? How does he try? How does Susan react? Was Susan justified in her reactions? Why?

When Susan asked her father to take her dog outside for a walk, what do you think she was really asking?

Why do you think Susan felt that she had been a pest and an unlovable child?

How do you know when Susan's hurt feelings begin to change to an understanding of her father's reactions?

What do you think happens between Susan and her father? How will they feel about themselves?

Why do some days never turn out the way you want them to?

Activities

Ask fathers of the children to view "Love, Susan" with your class. Divide the class into small groups. Each father and his child with other children, who will be observers, will compose a group. The father and child will:

- role-play scenes of importance to them by reversing roles of the father and child or
- role-play a personal experience that has occurred in their family by reversing roles of the father and child.

After the role-playing discuss in small groups what happened. For the observers:

- What did you hear the father and child saying?
- Could they talk with each other?
- What kinds of feelings did they have?
- How did they react?
- How did you feel while observing?
- In what ways would you have acted differently if you had been the child? The father?
- What similar experiences have you had with your own father?

For the father and child:

- Was it hard for you to role-play? Why?
- Could you talk to each other?
- How did you feel and react toward each other?
- Did you learn something about each other?
- How did you feel when someone was watching you?

Questions for both groups:

- Did you learn something about yourself? Why?
- When situations such as this arise in the future, will there be any changes in your reactions? Why?

(This activity is recommended for parent-teacher organizations.)

Most of us love a pet, a stuffed animal, a doll, or some object just as Susan loved her stuffed animals and dog. Have a special day when children will bring something they love to school so that they can share it with their classmates. Discuss why they love their pet, stuffed animal, doll (or whatever the child chooses to share) and why it "loves" you.

Ask the class to debate the proposition: Resolved that circumstances beyond the family's control caused the problem, and thus it was really no one person's fault.

Susan's love for her father and her expectation of his love are well established. Her expectations are at a peak, and his capacity to respond is at a low point. She crashes. Since he is normally capable of making her feel good (he knows how to do so and normally can and will), she naturally assumes that if he makes her feel hurt, he must have wanted to. After all, he is the wise and capable dad, and he can do what he wants to. Therefore, in this instance, he must be horribly mean and cruel.

A little while later she can allow a slightly different light on the subject to come through. He isn't thoroughly and consistently mean and cruel; he has not suddenly turned into a monster—he is just a big oaf, a blunderer, insensitive and stupid rather than cruel.

Then a little guilt and self-recrimination come into the picture. "What if it was my fault . . . what if I made a pest of myself." As in the first phase, this attributes intention to what was largely caused by an accident of timing. It is quite human to do that, although a little superstitious if carried too far.

Finally, there is a realistic resolution that lets Susan experience the whole thing in perspective—neither malice, nor stupidity, nor guilt, but a combination of a natural high and low in two loving people who collide and then work out their conflicts. Love means being able to say you are sorry.

E. James Lieberman, M.D.
Psychiatrist

David wants to go to a horror movie with his friends, but admits in embarrassment, "My mother won't let me." The boys go off to David's house to run his model racers, but the playroom is already occupied by his sister Sarah and a friend, who are practicing for a school play. The boys barge in and make fun of the girls. David and Sarah bait each other until their mother stops the quarreling by ordering the boys out. This angers David, who tells his friends that he will go to the horror movie anyway.

Later that day Sarah asks David to help her hang a mobile in her room. As he grudgingly obliges, she asks whether he's coming to her play. He says that he has other plans, but that if she will stay out of the playroom for three weeks, he will come. Sarah agrees to accept the deal if he will tell her his plans. David makes her promise not to tell their mother and then reveals that he's going to the horror movie.

When David leaves the movie the next afternoon, he suddenly realizes that he is late for Sarah's play. He rushes frantically to get to the school, only to catch sight of his mother standing outside with his sister. Because he hasn't made good on his part of the deal, he fears that Sarah will tell on him.

At home Sarah expresses her hurt feelings by knocking around a doll that she pretends is her brother. David shows up to ask anxiously whether she's told. "Maybe I did, and maybe I didn't," she answers. The two scuffle until their mother comes in to break up the fight, demanding that they explain their quarrel. Sarah now has her chance to tell . . . if she wants to take it.

Brothers and Sisters

Things to Consider

Decide whether Sarah tells on David or David tells his mother about going to the horror movie. Or does the mother ever find out? Explain. How do you think the mother will react if she finds out that David has gone to the movie? Does the way in which she finds out (if she does) make a difference in her reaction?

Sarah felt hurt when she learned that David did not come to the play. How did she express her hurt feelings? How do you express your feelings when you feel hurt? Have you ever done anything that your parents told you not to do? Why? Did they find out? How? How would your parents react if they found out that you had done something you were not supposed to do?

Do you think the incidents that Sarah and David quarreled over were really worth arguing about? Why? How did David and Sarah settle their differences? Discuss whether you think Sarah and David quarreled more than most sisters and brothers.

Discuss whether:

- Sarah and David competed with each other.
- Sarah or David was wrongly or rightly punished.
- Sarah or David was wrongly or rightly praised.

Do you and your brother or sister quarrel? Why? How do you settle differences between yourself and your brother or sister? Why do we say things to others that we don't really mean?

How did you feel about Sarah? David? Their mother?

Do you think Sarah needed the playroom to practice for her play? Why? Would you have given up the room if your brother or sister had asked you? Why? Would you have given up the room if a friend had asked you? Why?

The mother said after David and Sarah had been quarreling "With Daddy away, there's only me—and there's too much fighting." Discuss what she meant by these words.

Do you think the mother took sides with Sarah or with David? Why? Do you feel your parents take sides? Why?

What was the deal they made? Was it a fair deal? Why? Do you make deals with your sister or brother? Why?

How did Sarah and David help each other? How did they show they trusted each other? Why do you think they trusted each other?

Activities

Ask the children to do the following:

Plan with your brother or sister a special occasion for your parents.

After the project discuss as a family:

a. The problems you encountered.
b. How the problems were solved.
c. The problems that you were not able to solve.
d. Your feelings about the project and about each other.

(Note to teacher: You may want to send home with each child a copy of this activity.)

Pair up with someone and sit together. (There are four parts to this activity.) Talk about your own brother or sister with your partner. Talk about being an only child. (five minutes)

Talk about yourself as you imagine that your brother or sister might talk about you. (five minutes)

Imagine you are one of your parents. Talk about yourself as you imagine your parents might talk about you. (five minutes)

Now take another five minutes and discuss what you have learned. How did you feel while you were doing that? What did you discover about your partner? Yourself?

Imagine what you would like the ideal brother or sister to be. Discuss: Would it be hard for you to be the ideal brother or sister? What could you do to be a better brother or sister? Does everyone need a brother or sister? Why?

Pretend that you are an only child. (If you are already, you needn't pretend.) Write a letter to someone you really care about. Tell him/her why you would like for him/her to be your sister or brother. Or write a letter to someone you really care about. Tell him/her why you enjoy being an only child.

In a journal write about how you could be a better sister, brother, or only child for that week. Decide at the end of the week whether you had accomplished your goals. Be sure to answer to yourself why you did or didn't.

There are many ways of being a brother or sister. Discuss in small groups what it means to be a:

- soul brother or sister
- blood brother or sister
- foster brother or sister
- step brother or sister

What other ways do you know of to use the words "brother" and "sister"?

Write a poem, draw a picture, or make a collage expressing how you might feel if you were an only child.

PURPOSE: To help children recognize and cope with sibling rivalries, and to help them realize that their actions can affect the feelings of other family members.

Someone Special

Remembering what he was like as a boy, David wistfully recalls the crush he had on his teacher, Miss Simpson. "I thought she was the prettiest lady in the world." His fantasies come back to him—how he would prove himself a hero in her eyes by winning races and saving her from a mugger. There were furtive phone calls and bicycle rides past her house, even a ruse about selling raffle tickets.

As a nine-year-old, David dreams that Miss Simpson has fallen in love with him, but when he confesses his feelings to his best friend, he learns that she is engaged. His classmates tease him on the playground, until he works up the courage to ask her if she likes him more than anyone else in the class. He catches her at the wrong moment after school when she is hurrying to finish up her work. She tells him rather curtly that no, she likes all of her students just the same. But David hears only that he has been rejected and goes away hurt.

From then on his conduct changes radically: he picks fights when he is teased and "stops being good and starts causing trouble" to win Miss Simpson's attention. One day after school he rushes into the empty classroom and begins to gash "I hate you" on her desk. The principal catches him in the act, and afterwards in the school office, Miss Simpson tries to help him gain a greater understanding of what they both have experienced.

PURPOSE To help children understand that crushes are a normal part of growth and psychological development, and to help them understand the feelings that such situations create in both children and adults.

Things to Consider

Have you ever had a crush on a teacher? On anyone? Why did you feel that way? What were some of the things you imagined? Did the teacher (someone) know that you had a crush on him/her? How did the teacher (someone) react toward you? Did you get over your crush? How?

Describe incidents from the film that told you David had a crush on Miss Simpson. Why do you think he had a crush on her? Discuss what happened to David because of his crush on Miss Simpson.

Describe and discuss your impressions of Miss Simpson. Do you know anyone like Miss Simpson?

How did David feel when he saw Miss Simpson with her boy friend? How did he react? Discuss whether there is a difference between David's feelings for Miss Simpson and her boy friend's feelings. (Note: Be sure that differences between love and crushes are made clear.)

How did Miss Simpson react when David asked, "Do you like me more than anybody else in the class?" How did David feel when he heard the answer? How would you have reacted if you had been the teacher? If you had been David?

Suppose someone you liked very much said to you, "I cannot like you more than anybody else, because that would not be fair to the others; however, that doesn't mean I don't like you."

Explain:

- How would you feel and react?
- Would you believe that person? Why?

Why did David's love turn to hate? How did he show hate? In your opinion can hate sometimes be love? Why?

How did the boy feel when he was in the principal's office? Why was it difficult for him to explain why he carved "I hate you" on Miss Simpson's desk? How did Miss Simpson feel? How did she respond? Do you think David and Miss Simpson really understood each other's feelings? Why?

Activities

Ask the children to write in their journals a comparison of the boy's daydreams about Miss Simpson with some of their own fantasies and daydreams.

Ask the children to think about this:

You may already have experienced a crush that someone has had on you. If not, pretend that someone has one on you now. Talk to someone you feel comfortable with and tell him/her how you would feel, how you would react, and how you would deal with the person who has a crush on you.

A Special Time For Us

Tell the children that you are going to set aside a special time for each child during the week to talk about anything he wants to. (This should be an opportune time for the child to get to know you better and for you to get to know the child better.)

Ask the children to do this:

Form pairs. Close your eyes and think of someone special to you. Talk to your partner as if he were the someone special. Your partner is only to listen. Talk about:

- your life at school, or anywhere else
- your feelings
- what you do
- how you feel about this special someone
- whether there is someone else who makes you feel the same way.

After five minutes, switch roles. Then ask the partners to share their feelings and impressions about what the other has said and how he has said it.

Have the children role-play the principal's office scene. If they want to make any changes in how the situation is handled, ask them to do so as they go along.

Most good teachers care very much for their students, and are natural objects of a child's love fantasy, even though they may do nothing to encourage it. Children need help in sorting out and accepting their feelings of love, in separating reality from fantasy, distinguishing caring from dependency.

If a child's crush is punished, ridiculed, or ignored, then a self-defeating cycle may develop in which a normal need for love and acceptance leads to a fantasy of being loved (a crush); destruction of the fantasy leads to lowered self-esteem and anger toward self and others, increased need for love and acceptance, and a repetition of the cycle (or an equally unrealistic denial of the need for love).

A teacher who is the object of a crush can help to break the cycle by accepting the feelings of the child as normal, continuing to express her true caring, but firmly insisting that the child respect her own feelings and her other relationships. Fantasy is present in romantic love relationships, and is an important aspect of healthy, happy living. The desire to care for others in a mutual and genuine love relationship is a precious human quality that the world needs much more of; its evidence in crushes, mixed though it is with fantasy, should be nurtured and guided into responsible, realistic, mature relationships.

Raymond Wilkie, Ph.D., *Clinical Psychologist*

In an imaginary courtroom scene, Patricia is demanding her rights as a nine-year-old, accusing the rest of the Michaels family of treating her like a baby.

Through her friend Bud, who acts as her advocate, she tries to prove that she is old enough to take on more and greater responsibilities. Her parents, her older sister Joan, and her brothers Tony and Kevin dispute her claims, through their own advocate, Elvira Smith, asserting that she isn't ready yet to do all the things she wants to do.

The court, presided over by a friendly grocer, proceeds to hear both sides of the case, examining a series of witnesses to determine who is in the right. Patty tells of trying to do the family wash as a birthday surprise for her mother and being scolded because things went awry; of not being allowed to go to the movies by herself because it might be too dangerous; and of being assigned trivial jobs by her parents. The other family members take the stand to explain their attitudes, pointing out Patty's shortcomings and admitting some of their own.

The case ends in confusion when supporters of both sides start milling around the bench. A TV announcer for the program "You Wanted It," which is presenting the trial, leaves the verdict to the viewing audience.

PURPOSE

To help children consider and cope with feelings caused by differences between themselves and adults about what they want to do, are able to do, and are allowed to do.

I Want To

Things to Consider

Jurors, you have heard the evidence. What is your decision? Please give the reason for your decision.

Do the family members understand each other? How? What is Patty trying to tell her family? What are they trying to tell her? What do you think of the Michaels family?

Discuss Patty's feelings. Have you ever felt as she did? Why?

Patricia is the youngest child and she thinks this is awful. Why does she feel that way? Would it be better to be the youngest, middle, oldest, or only child? Why?

Patty is willing to help, but is only allowed to do unskilled jobs. How does she try to show her family that she is responsible? How do you try to show your family you are responsible?

What happens to Patricia when she tries to take on new responsibilities? What happens to you when you take on new responsibilities?

What are some things your friends are allowed to do that you aren't? What are some things you are allowed to do that they aren't? Do you feel that all children of the same age should be allowed to do the same things?

Do you feel there should be limits on the things one should be allowed to do at a certain age? Why? What are some things you can do now that you couldn't do last year? What are some things you hope to do next year that you can't do now?

What does it mean to have a "standard answer for everything"?

Activities

Have the children do the following:

Role-play the trial of Patricia Michaels vs. the rest of the Michaels family. A variation:

Rewrite the script for "I Want To" so that Patty's family will respond as you think they should have. Use the same situations and problems that Patty had.

Hold a trial within the classroom, choosing any issue that involves school, home, or community.

Make a list of suggestions about how Patty might have solved her problem.

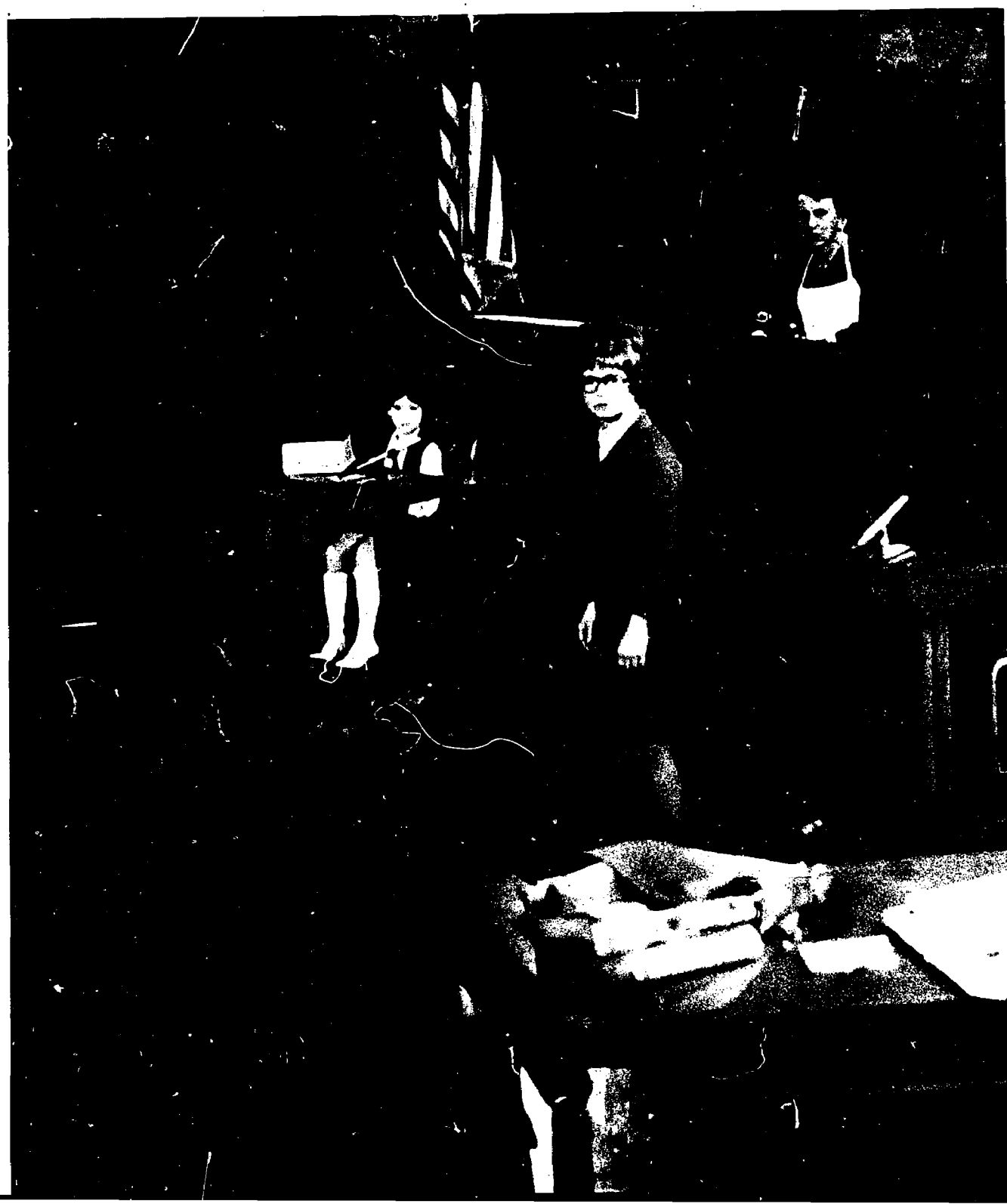
Write a play about your ideal family in relation to your ideal "self."

Discuss in small groups Patty's problems in comparison with your problems with your family. Are there answers to her problems and your problems? Why?

Look through magazines:

- Find pictures that represent you: pictures of you showing what you are allowed to do now; showing what you may be allowed to do when you are older.
- Find pictures that show what you do with your family.

In the Michaels family each member was assigned tasks based on sex and age. Discuss as a class how it is decided who does what task in your family. (You might wish to discuss this question at home with your parents and then compare responses in another group discussion.)



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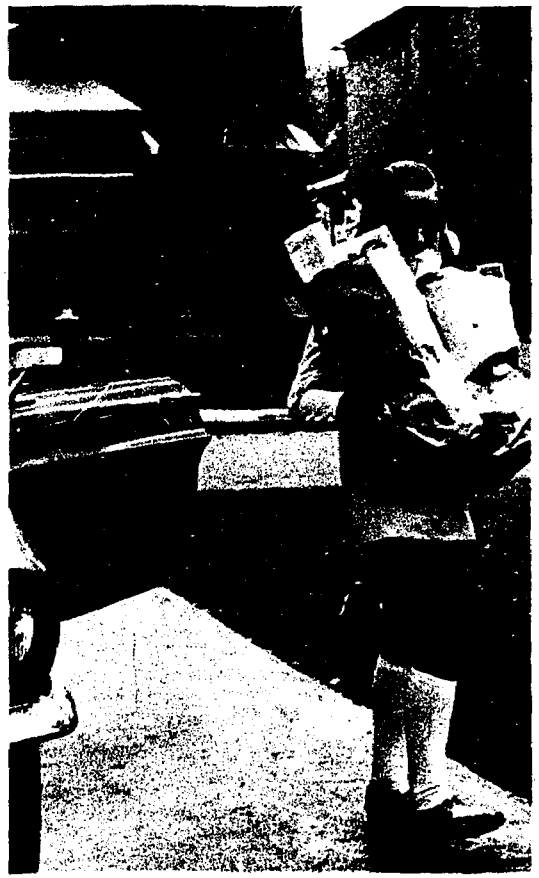
When Is Help



Karen and Roger disagree about how much or how little help people really need, and Pete just doesn't know one way or the other. Roger insists that "people should do things for themselves, not always look for help," but Karen believes that "everyone has to help everyone else."

To prove his point, Roger sets out to collect materials so that he can build a doghouse. He refuses all offers of help and muddles through in his very own way, spilling nails, stumbling about with boards, and groping with tools.

Karen busies herself by attending to everyone she can: she takes over a friend's bicycle to show her how to ride it "properly"; she helps a boy with his arithmetic problems by doing all the work for him; she rushes up to carry in grocery bags for a neighbor.

All the while his friends are occupied, Pete goes about his job of delivering papers and, as he does so, gives directions to a truck driver, rescues a girl's cat caught in a tree, and runs an errand as a favor to a storekeeper.

After Pete and Karen have finished their own rounds, they check to see how Roger is making out with his doghouse. His masterwork won't win any prizes, but, as Roger insists, he's done it himself.

PURPOSE: To enable children to recognize when they should give or receive help, and to assist them in understanding the feelings that result from helping someone or from being helped by another person.

Things to Consider

What are the differences between the helper, the one helped, and the non-helper?

How do you feel when you help someone?

How do you feel when you try to help someone and he does not want your help?

How do you feel when you want help and no one helps you?

Do you occasionally not want help? Why?

Do you sometimes find yourself being taken advantage of because you are so willing to help? What can you do about it?

What would you do if you were faced with a situation in which you could not help someone but you wanted to help?

What do we mean when we say someone is:
"self-righteous"?
"an independent know-it-all"?
"a good guy"?

Activities

Let each of the children choose the character (Karen, Roger, Peter, Lisa, or Joe) he would like to play. Act out a scene from the program. Ask the children:

- Why did you choose to play the role of that character?

- What did you like or dislike about that character?
- If you could change the actions of the character you were playing, what changes would you make? Or would you make any?

The following activity is designed to help children experience the feeling of being needed by others and to recognize that when others do not need your help, you are not necessarily being rejected. This exercise is also useful for observing role-behavior of group members.

Prepare pins and pieces of paper with letters of the alphabet on each piece of paper. (Be sure to have several vowels and consonants to form many words.) Each child receives one letter to pin on his chest. Then ask the children to form many words with the letters available. Tell the children they are not to talk as they form words. Play the game twice; the second time tell the children they may talk to each other to form words. Discuss with the class what happened. (The discussion that follows will focus on the issue of performing a task in which one is needed or not needed.)

Have the children keep a journal for a month, writing down what they do by themselves and what others help them do and how they feel about it. Encourage personal reactions: "I want to make some cookies by myself, but I'm afraid that I won't do it right without Mom's help." "I like to help my brother with his school work because I feel good that I'm older and know more things than he does." Children should now be developing their own process of self-evaluation. They should be able to accept their own level of capability.

Set off two columns on a long sheet of paper, and at the top write:

When to help and what to do.	*When not to help and what not to do.*

Give the children several situations; let them write in their ideas. Should they help? Should they not help? Why? Examples of situations:

- You should help break up a fight.
- You should help a handicapped person across the street.
- You should help your father by doing errands for him.
- You should help your mother by babysitting with a younger brother or sister.
- You should help carry the groceries for your mother.
- You should help persons whose skin color is different from yours.
- You should help your mother on Saturdays.

It would be fun to build something in your room as a class project to actually experience help. For example:

- An imaginary community
- Animal cages
- A spaceship

"When Is Help" will encourage children to recognize their own feelings: when they offer help to others; when they receive help from others; when they don't help but should; when they are not expected to help but do.

Children often fail to consider the negative aspects of help—the help that makes them feel small or unimportant or forces them into a dependent role. If children are to answer the question "When Is Help?" they should be aware of the positive and negative consequences.

Bully

Adrian is a new boy in the school, and an outstanding student. Frankie, who is not good at school work, increasingly resents him, and as Adrian returns to his desk after starring in a math quiz, Frankie suddenly trips him. The teacher startles Frankie by asking him a question, and his fumbling response brings derisive laughter from the class. But it's Adrian whom Frankie singles out as the one who is mocking him.

At recess as Adrian wanders shyly around the playground, Frankie sneaks up on him and pins him from behind. Before anything can happen, the bell rings, and Frankie, forced to let him go, snarls, "Just wait until after school." Throughout the day Frankie continues to taunt him while Adrian tries to find an ally.

At the end of the day as the students are being dismissed, Frankie plants himself beside the front door of the school to catch Adrian on his way out. But Adrian sees him there and dashes out a side door. The chase is now on, and Adrian heads for the downtown section, hoping to find someone to protect him, but instead loses his way. When Frankie catches up with him, Adrian tries to persuade him to talk out their differences, finally offering him a quarter if he will leave him alone. Frankie is in no mood to be reasonable and keeps after him, trying all the harder to pick a fight.

Frankie pursues him to the edge of town, where Adrian spies an abandoned farm and runs for the barn to hide in the loft. As Frankie closes in on him, taunting him to come down and fight, Adrian looks around in panic and sees several old tools, which he imagines using as weapons. As Frankie starts up the ladder after him, Adrian jumps down and circles around below him. Impulsively, he knocks over the ladder with Frankie on it, and the boy falls hard to the ground. As he writhes in pain, pleading for mercy, Adrian gloats, "I could really hurt you now . . . I could leave you here all alone." Adrian starts to speak again, but the words catch in his throat.

PURPOSE: To help children recognize and cope with harassment, and to help them understand the feelings of violence and terror that bullying situations produce.

Things to Consider

As soon as "Bully" is over, give each child a chunk of modeling clay. Resist giving any instructions, except to say, "Do with the clay what you are feeling."

Ask the children to discuss the different feelings of Adrian and Frankie during the story. How did you feel while watching the program?

Discuss the meaning of bullying, then answer by giving examples:

Do you think Frankie thought he was a bully? Why?

Why and how did Frankie bully Adrian?

How did Frankie feel about himself?

How would you have felt and reacted under the same conditions if you had been Frankie?

Discuss the meaning of harassment, then give examples to answer:

How was Adrian harassed by Frankie?

How did Adrian deal with his harassment?

How did Adrian feel about being the victim?

Did Adrian solve his problem? Why?

How would you have felt and reacted under the same conditions if you have been Adrian?

In your opinion, is Adrian ever a bully and is Frankie ever harassed? Explain. Which boy do you like better? Why?

What does violence mean to you?

Give examples from the film that explain how violence can happen.
Do you think Frankie is a violent child?
Is Adrian ever a violent child? Why?
Are you ever a violent child? Why?

What does revenge mean? Is there revenge in this film? Why?

Discuss personal experiences you have had with bullying and your feelings in those situations. Are you like Adrian? Frankie? Why? Do you know anyone who is? Why?

Discuss the main points of Adrian's character. In your opinion, does Frankie have any strong points of character? Why?

Activities

Adrian tries to deal with Frankie in several ways. Their behavior illustrates the major ways of dealing with conflict: co-optation (get him on your side); coalition (join him); bargaining ("I'll give you a quarter"— bribery); withdrawal (running away, ignoring).

Ask the children to list the ways Adrian tried to deal with Frankie, and have them develop their own definitions for each of the ways.

After developing the definitions, have children bring newspapers and news magazines to class and work in pairs to find articles illustrating how man deals with conflict (e.g., war, appeasement, strikes, mediation, etc.). Each pair presents its best illustration to the class and relates it to "Bully." Each pair develops a brief script for a simulated T.V. newscast. Invite other classes to hear "The Eye-Opener News." Have a "question and answer" session.

Have each child make a list of actions he considers to be harassment. Then ask him to make a list of different ways of dealing with each instance of harassment. Go around the room letting each child present one instance of harassment and one way of coping with it: Let the rest of the class comment on how he would respond. After each child has had the chance to say what he would do, ask if anyone would like to present an alternative.

Now ask children to look at their original list of alternatives to harassment and compare it within their own minds with the discussion. Each child should answer the question, only to himself, "Are there any changes I want to make?"

By the means of the "fishbowl" technique, discuss the statement: "Each one of us is capable of violence." (For example, Adrian when Frankie was injured.)

One "fishbowl" technique (based on a class of twenty-eight). Divide the class into groups of fourteen. There should be two inner circles of seven and two outer circles of seven. The inner circles will discuss the issue, the outer circles will listen. After five minutes reverse, with the inner circle going to the outside and the outside coming to the inner. The children now on the inside should tell what they heard the others say and then begin to discuss the issue. The teacher should rotate between the two circles, participating only as a listener.

Play charades after the class has listed various physiological responses to fear and anxiety (e.g., dry mouth, nervous mannerisms, jumpiness, wide-eyed alert look, etc.). List ethological responses (animal behavior) when animals are frightened or being pursued (e.g., hair on cat standing up, bared teeth, etc.).

But They Might Laugh

Becky and Laura are whispering in class about their ice-skating lessons later that afternoon, but the conversation is interrupted when Becky is called to the board to spell a word. When she makes several false starts, the other children laugh at her mistakes, and she gives up in frustration. Although Laura offers encouragement, Becky grumbles that she can't do anything when anyone laughs at her.

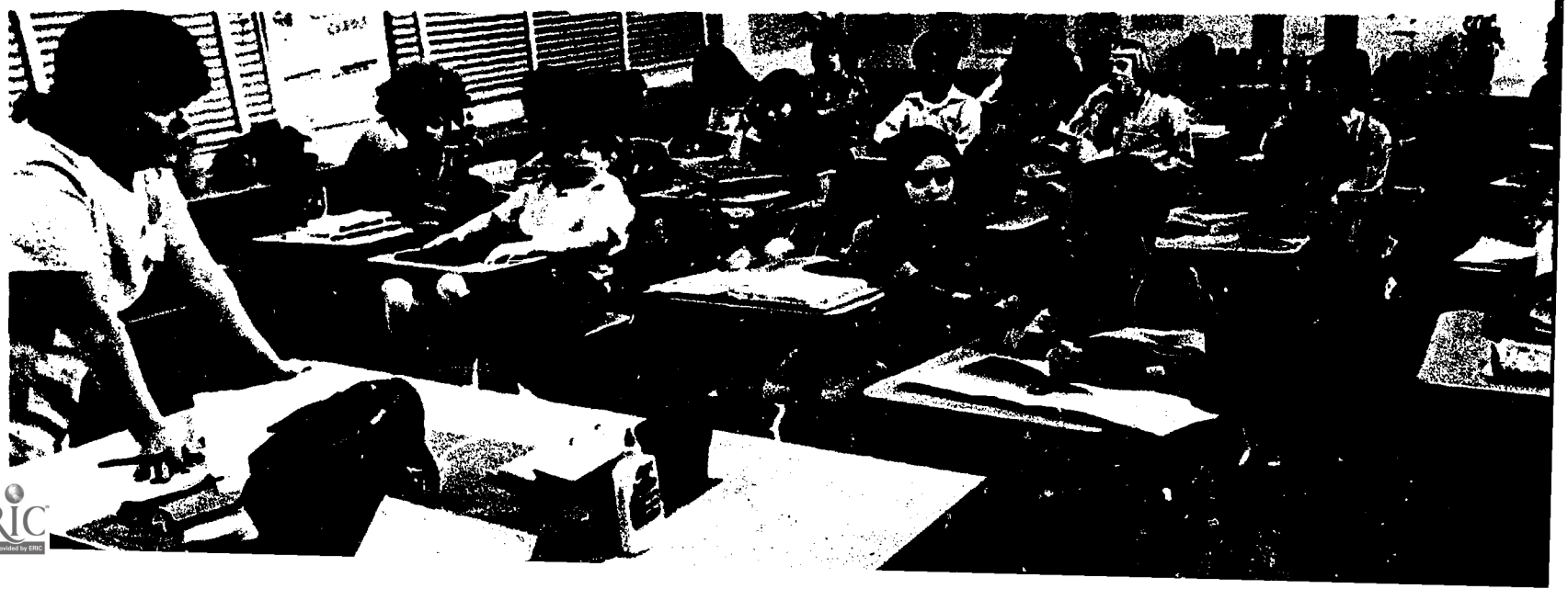
At the skating rink Becky struggles to keep her balance, but takes one tumble after another. When her classmates again laugh at her, she quits and goes off to the side, where her teacher, Mrs. Johnson, urges her to keep trying. The children ask their teacher to join them on the ice, but she begs off, promising to skate with them the next day.

On her way to school the next morning, Becky, knowing that she will have to try to skate again that afternoon, bandages her knee to feign an injury and limps into class late. Mrs. Johnson announces that she won't be able to go skating after all, because she has to attend an important meeting. After school she tries to leave without being seen by any of the children, but encounters Becky, who now has no trouble running.

Mrs. Johnson confesses that she had lied to the children about having to go to a meeting and admits that she didn't want to go skating because she was afraid of falling down and making a fool of herself. When Becky discovers that her teacher is also afraid of being laughed at, she and Mrs. Johnson decide to go together to the skating rink.

Moving uncertainly, the teacher edges along the ice while Becky watches anxiously from the side. Mrs. Johnson loses her balance and takes a tumble, but her students encourage her to try again. Becky nervously twists the laces of her skates, unable to decide what she should do now.

PURPOSE: To help children recognize and cope with their own fears of humiliation and failure, and to help them understand and sympathize with such feelings in others.



Things to Consider

Does Becky try again to skate or does she give up? Explain.

Discuss Becky's question, "How can you do anything when people laugh at you?"

How did Becky feel when her classmates laughed at her? Why do you think they laughed at her? How did she react?

Have you ever had others laugh at you? Why? How did you feel? How did you react?

How did Mrs. Johnson react to the pressure of learning to skate? Explain her feeling. Why is it hard to attempt something that may result in embarrassment? How did Mrs. Johnson risk embarrassment?

Is there a difference between a "little white lie" and a lie? Explain. Discuss whether or not Becky lied? If you think so, should she have? Explain. Have you ever had to fake something to get out of a situation? Tell about it (if you wish).

How does a person lose face? How did Becky lose face? Or did she? Have you ever lost face? Explain.

Which is most important: What your friends think of you, what you think of yourself, or what adults think of you? Why?

How did Becky give up? How do you give up?

Talk about Laura's concern for Becky. How do your friends try to comfort you? How do you try to comfort them?

How does Becky learn from her teacher's struggle that her problem is not just hers alone? Do you allow others to fail? Why?

Why is it important that Mrs. Johnson try to skate?

Activities

Ask the children to try this: Think of something you would like to do; make it a personal challenge. Remember that someone may laugh at you. *Do it*—take a chance. If someone does laugh, you laugh too (even if you want to cry). Try the same thing every day for a week. At the end of the week, discuss: Did you find you were meeting your challenge? Did your feelings change? Why? How do you feel whenever someone laughs at you? How did you deal with being laughed at? Why is it hard to laugh at yourself? How do you feel when you can laugh at yourself?

Tack a paper "But They Might Laugh" bag on the wall. Tell the children that if at any time during the day they are afraid that someone will laugh at them for any reason, they should write down their fear on a slip of paper and drop it in the bag. They are to put their name on the slip of paper. No one else is allowed to read the paper. At the end of each day take each slip out of the bag and ask the child whether he wants to take his fear of being laughed at home.
Note to teacher: Most of the fears will disappear or be overcome, and children will not want to take them home. The teacher should be aware of children who regularly reclaim their fears so that she can make an opportunity to talk with them.

Bring a full-length mirror to class. On a voluntary basis have a child stand in front of the mirror and tell the mirror his most embarrassing moment. Ask him to laugh at himself, if he can.

Ask the children to imagine this situation and think how they would feel and what they could do: You and a friend are to be in an assembly program next week. Your teacher tells your friend that he needs to practice harder on his lines. You know your lines. You tell the teacher that by the time of the play he will know everything perfectly. The day arrives and the play begins. Suddenly you and your teacher realize that your friend does not know his lines. Discuss:

- Is it hard for you to let others make mistakes so that they can learn?
- Is making mistakes a part of learning?

In the following activities, ask the children to perform poorly on purpose and, as they do, to be aware of their feelings.

- Give colored chalk and a sketch pad to each child. Tell him to sketch something he sees. Afterwards, discuss his feelings about poor work.
- Give the children modeling clay and ask them to make something: house, animal, person, etc. Afterwards, ask the children to share their work with others and discuss whether their poor work has spoiled their fun.

Lost Is A Feeling

PURPOSE: To help children understand how persons can feel lost and threatened in new situations, and to help them learn to cope with such feelings through the support of others.

Amador and his family are moving from Puerto Rico to Washington, D.C., and his parents have sent him on ahead by plane to stay with his Aunt Rosa and Uncle Roberto. When he arrives at their apartment, he looks out on the new and strange city streets, noisy with traffic and walled in by buildings, so unlike the neighborhood he knows at home.

Three weeks later Amador, ill-at-ease and unhappy, is moping around the apartment when his uncle appears with a present for him—a new baseball glove. Uncle Roberto tells him that he must take it outdoors so that he can find some boys to play with and make some new friends. He finds a game in progress and watches from the sidelines until a fly ball comes his way and he catches it. This annoys the other boys, and they start toward Amador, expecting some sort of explanation.

Confused by their manner, Amador blurts out "I can play" in Spanish, but fears that the boys are out to get him and runs away from them, dropping his mitt on the field. One of the boys, Peter, who speaks some Spanish, picks it up and explains to the others that Amador only wants to play with them, and then runs after Amador to return the mitt. Meanwhile Amador has come to a bridge where he stops to look down into the stream below. He goes down to the creek and begins to wade into the water until a mounted policeman tells him to get out of the polluted creek. Confused and frightened, he clutches his shoes and runs off barefoot to find his way back to the apartment.

He catches sight of Peter running toward him and speeds up, afraid of what might happen to him. He reaches the safety of the apartment, where Peter leaves the mitt for him. Watching from inside, Amador seems to understand at last that the boys have really meant him no harm.

Things to Consider

Discuss how Amador felt as he left his home, family, and friends to come to a new home. How did he feel as he landed at the airport and was greeted by his aunt and uncle? Have you ever had a similar experience? How did you feel?

Give examples of why Amador felt lost in Washington, D.C. Amador's aunt and uncle each tried to help him feel at home. Compare how each tried to help. Who helped more? Why?

What happens when Amador goes to the playground? How would you have felt if you had been Amador? How did Amador feel?

Compare the feelings of Amador about playing baseball in Washington and in Puerto Rico. Did the boys on the playground seem as frightening to you as they did to Amador? Explain. Why do you think Amador relaxes when he gets to the stream along the highway? Compare Amador's feelings when he was confronted by the mounted policeman with how you would have felt.

Peter shouted to Amador, "Hey, wait! I'm an amigo." Why do you think Amador misunderstood Peter's attempt to be friendly? Do you think Peter and Amador become friends? Why?

Have you ever felt lost because you were in a place where you didn't understand the language or customs of the people? Why? What suggestions could you have given Amador for getting over his feelings of being lost?

Activities

To experience the feeling of being lost:

Blindfold children.

Form a line in which each child puts his hand on the next child's shoulder.

Take the children on a walk, and move them in circles.

After reaching your destination, separate the children and place them in different places.

Ask each child to find his way around without making a sound (5-10 minutes).

Form a line again and take them back to their room.

Remove blindfolds and discuss:

- How did you feel while blindfolded?
- What happens when someone is lost?
- Do you have a better understanding of Amador's feelings? Why?

(You might want to have the children write about their experiences after this activity.)

Give children a confusing set of directions. Repeat the directions twice. Ask children to follow your directions. When a child asks you to repeat a part of your directions or says he doesn't understand, refuse to give any information. After a period of time, stop the class. Discuss as a class: How do you feel when you are lost and don't know what to do?

Capture the feelings of being lost by creating for a day in your classroom as many cultural differences and conflicts as possible. These can be drawn from the cultures of the various regions of the U.S. and other countries. Some suggestions to start your thinking on this project are:

- *Foods* — Have the students bring in easily accessible foods that are commonly eaten in other cultures: bean sprouts, chitterlings, papaya, etc.
- *Menu* — Have a language class prepare foreign menus.
- *Money* — Obtain foreign coins, and demonstrate the confusion in money values by having children pay for their lunch in foreign money.
- *Newspaper* — Obtain a foreign newspaper to demonstrate what may happen when one can't read another language.
- *Environmental and Directional Signals* — Place around the room signs written in other languages: stop, go, danger, caution, poison, open ditch, no passing, men, women, left, right. Then let the children experience the fear, frustration, confusion, and embarrassment when they are unable to interpret these directions.
- *Clothes* — Collect items of clothing that reflect climate and ethnic differences. Let the children take turns trying them on.

This is a way to design for your class a program that will help children understand persons within your own community who come from various cultures, races, and people.

- On a voluntary basis get children and friends of different backgrounds within the community to become actively involved. Children and friends could participate during lunch, recess, or after school. The friends could help children: learn words and phrases or songs of a different language; weave baskets; make beaded headbands; practice dances or drama; make bulletin boards and displays; collect different art objects; tell or act out myths and stories; prepare foods; etc.

This activity should be carried out over a long period of time. It should help to prevent prejudices by giving children a better understanding and appreciation of other peoples.

DONNA

(Learning To Be Yourself)

The world of Donna Pugh is different, but not strange. Because she is blind, Donna has to learn to be herself as well as she can in spite of being unable to do some things that sighted children take for granted. Although she must often struggle to get things done, Donna has accepted her disability and come to live with it so that she can cope with the world on her own terms.

This documentary examines various aspects of Donna's life—her work in school, friendships, singing in a choir, gardening, cooking, bicycle-riding, household chores. Whether it's playing on swings or playing word games, whatever she sets out to do reveals her willingness to risk herself in some way. As she reaches out to grasp more experiences, Donna is able to enlarge her world, because she knows that she has to expect more of herself.

Donna's parents, her principal, and her special education teacher talk about the dimensions of her world and relate her process of adjustment to the lives of other blind and sighted children. By working out her own means of coping with her life, Donna is learning to accept herself and to achieve a sense of dignity and self-worth — much in the same way that other children must learn to do.

Things to Consider

Did your feelings change while watching "Feeling Different"? If so, what were the changes? Explain.

In what ways were Donna and her friend, Page, alike? In what ways were they different?

How are you different from other persons? (Note: Be sure that psychological differences are discussed.) In your opinion is it good to be different? Why? How does it feel to be different? To be similar? How do you deal with your differences?

How did Donna's parents, her special education teacher, and her principal feel and react toward Donna? Toward blindness?

Discuss Donna's feelings and reactions; toward herself, others, and her situation or environment. What did Donna gain from her friendship with Page? What did Page gain from her friendship with Donna? Do we all need someone to depend on? Why? Can you imagine yourself in Donna's position? In Page's position? Why?

PURPOSE To help children understand how persons learn to accept whatever it is that makes them feel different from others, and to help them recognize that the process of becoming a person is in many ways very much the same for everyone.

How did Donna make up for her blindness (or did she)? Does she take greater risks than other persons? Why? Does she have to work harder than other persons at everyday tasks? If you think so, give examples from the program. How do persons compensate for their differences? What choices do they have? How do you compensate for your differences? What choices do you have? Is it usually necessary to compensate for differences? Why?

Do you think Donna has learned to be herself? Why?

Discuss Donna's experiences and her sharing of her reflections. Would you have been able to talk about your differences?

Activities

Blind persons are very sensitive in their powers of hearing, touching, and smelling. Children should pair up and take each other on a *silent* "blind walk." One child is to put on a blindfold (or close his eyes), and the other is to be the guide. After fifteen minutes they should trade roles. The "blind" person should hold arms and hold hands with his guide. Neither may talk; each may communicate only by his hand movements. The guide should provide a variety of sensory experiences for his partner. For example: he may lead his partner through close spaces and under obstacles; let him stand still and listen to the sounds in the air. The guide may indicate directions by touching; letting his partner feel tree trunks, thorns, leaves, cars, signs; putting his hand in running water and mud holes; making him bend down to smell the ground and flowers. At some time the guide should let his partner touch another person. The guide may skip, run, and jump with his partner only if the partner is willing to try. (The guide should not force the "blind" person to do something he doesn't want to do, even if the guide knows it is not dangerous.)

After each child has had an opportunity to experience how a "blind" person uses his senses, the class may discuss:

- How did you feel while you were "blind"?
- Were you aware of how you used your senses? Why?
- How did you feel when you had to depend on someone else to help you?
- Were you willing to try a new experience? Why?

- Do you have a better understanding of some of the problems a "blind" person encounters? Why?

Ask the children to discuss in small groups this statement:

"No two persons are alike. Sometimes it can hurt to feel different . . . alone . . . apart. But you are you, and that's the way it is. What's most important is how you learn to be yourself."

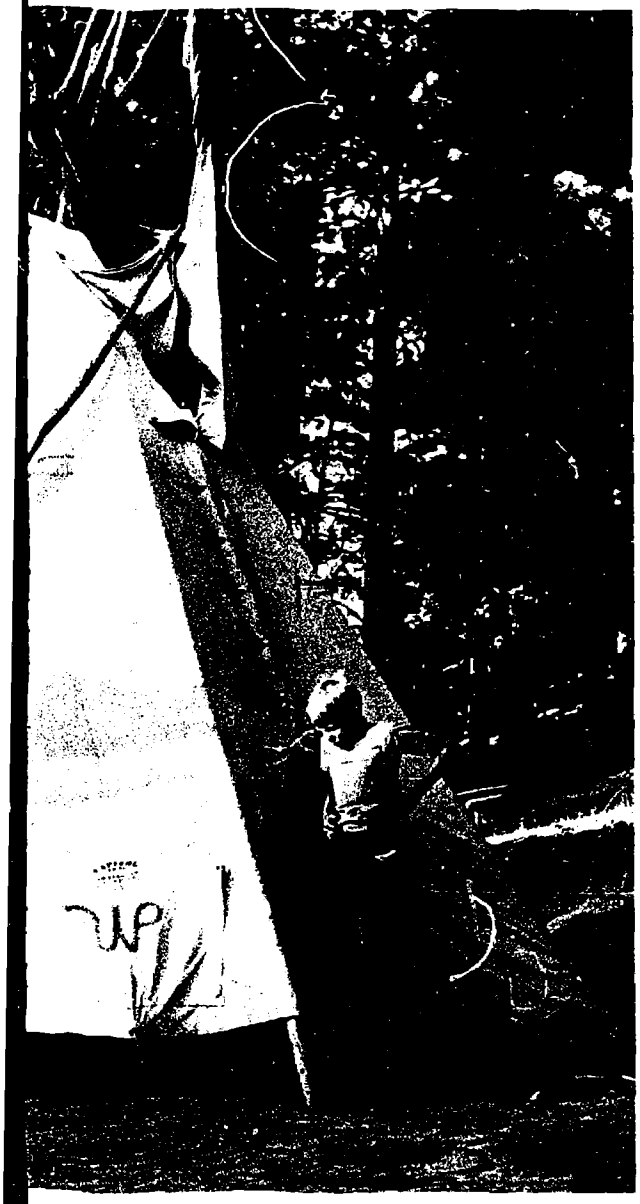
After small group discussion, give each of the children the statement on a slip of paper to take home. Ask them to discuss the quote with their parents. The next day, let children share the discussion they had with their parents. Ask them to compare what they said in class with the discussion they had with their parents.

Have children write an advertisement or TV commercial promoting themselves. The ad should include positive statements about themselves: what makes them unique, what they do especially well, and so on.

Make a puppet theatre. Ask children to make puppets that represent each of them. On a voluntary basis, let each child express through his own puppet, "This is who I am."

To stimulate thinking and involvement in feeling different, present several ways that persons can be different, and encourage the child to identify differences he has observed in other persons; for example, physical, behavioral, social, educational, cultural, economic, religious, racial, etc.

After completing *Things to Consider* and *Activities* have the class answer: Who is really handicapped? Explain.



You Belong

"You are a part of all that you see" is the theme of a visual essay that explores the vital connections between human beings and their surroundings. Scenes of city life with high-rise apartments, freeway traffic, and urban sprawl are intercut with rural landscapes. A camping experience brings the manifold facets of nature into focus.

Throughout the program the intricate balance of environmental elements reveals " . . . how every living thing borrows from something else." Because everything in creation has its own function, man must learn carefully what to preserve and what to destroy.

PURPOSE: To help children recognize the interdependence of all things, and to help them increase their own sense of responsibility for the environment.

The essence of "You Belong" can best be discovered through this passage:

If a child is to keep alive his inborn sense of wonder without any such gift from the fairies, he needs the companionship of at least one adult who can share it, rediscovering with him the joy, excitement and mystery of the world we live in. Parents often have a sense of inadequacy when confronted on the one hand with the eager, sensitive mind of a child and on the other with a world of complex physical nature, inhabited by a life so various and unfamiliar that it seems hopeless to reduce it to order and knowledge. In a mood of self-defeat, they exclaim, "How can I possibly teach my child about nature—why, I don't even know one bird from another!" I sincerely believe that for the child, and for the parent seeking to guide him, it is not half so important to *know* as to *feel*. If facts are the seeds that later produce knowledge and wisdom, then the emotions and the impressions of the senses are the fertile soil in which the seeds must grow. The years of early childhood are the time to prepare the soil. Once the emotions have been aroused—a sense of the beautiful, the excitement of the new and the unknown, a feeling of sympathy, pity, admiration or love—then we wish for knowledge about the object of our emotional response. Once found, it has lasting meaning. It is more important to pave the way for the child to want to know than to put him on a diet of facts he is not ready to assimilate.

Rachel Carson, *The Sense of Wonder*, New York: Harper & Row, 1956, p. 45.

Activities

Take a walk in the neighborhood of the school; make no real effort to name plants or animals, but let children express, in any way, their pleasure at what they see. You may want to call attention to this bird or that tree, but only in relation to sharing discoveries. Have them keep a list of those things they would like to preserve in their local area.

Some children may want to bring in shells or things from the sea. Emphasize the enjoyment of sharing treasures.

Classroom interest and activity following this program develop on two levels. One level is the focus on ecology and the need of each person, plant, and animal to have available adequate water, air, food, and shelter for survival. Teachers and children who view the program find it fits in well with ecology activities from the fields of science, health, or social studies. Because of this close connection and the vast amount of information and materials available to the teacher, these materials have not been included in the guide.

On another level, children and teachers react to the concepts of belonging to the natural order and to the sense of wonder and awe expressed by the narrator of the program. Few teaching materials are available for this approach. Accordingly, several activities have been collected and are presented in the guide, but there are no discussion questions.

Take a walk on a rainy day; it is the perfect time to feel fresh and alive. Ask students to be aware of color, sound, etc., and of their feelings as they take the walk.

This activity can help students learn about relationships or the lack of relationships among elements in nature. It can also be an exercise in creativity and perceptiveness. Each member of the group selects a name representing an element in nature: wind, trees, flowers, leaves, grass, birds, clouds, ocean, mountain, sun, snow, ice, sand, river, etc. Each child is then asked to be that element. (Note: If there are many children, two or three can select the same one.)

Ask the children to pair off and work out a skit, pantomime, dance, etc., to express the relationship between the items they represent. Have the pair find a comfortable place in the room and start working. They are to return to a central place when they finish; each pair presents its "act" to the others. A discussion may follow.

Once this has been done, have the children form groups of threes. They may select new items, or use the same ones they had before. They are now to work out the relationships among the three items in the form of a dance, a skit, etc. Again, the teams make their presentation to the group. A discussion may follow.

Just One Place

Kevin has always taken the run-down city neighborhood where he lives pretty much for granted. His attitudes start to change, however, when he goes off with his 4-H club on a week-long camping trip in the country. For the first time in his life he encounters the unspoiled beauty of green open fields, clear streams, and wild flowers. The experience moves him to think about his own environment, and he talks it over with Jimmi, the club's adult leader, who tells him that the easiest way to make the city better is to find "just one place" and make it beautiful.

Kevin follows the advice and starts looking for that one place. He finds some children who are working together to clean up a lot, and they tell him that they're going to plant a garden so that they can raise and sell vegetables in the fall. Kevin decides to help them out, and one of the girls, Marinda, shows him how to plant seeds.

Later in the summer the garden has become a reality. Kevin is intensely proud of the accomplishment, and Jimmi is an admiring observer of the project. But Kevin's fortunes change suddenly, when one night some older boys, messing around on their way home, run through the garden and thoughtlessly tear it up. The children discover the mischief the next day and, angered and depressed by the senseless destruction of something they've worked long and hard to create, Kevin and Marinda talk over with Jimmi whether it's really worth the effort to try again next year.

Things to Consider

How do you enjoy the outdoors? What are some things you can do in your own community to increase the beauty of nature? What are some things that Kevin and Marinda do to improve their outdoors?

Discuss Kevin's change in attitude toward nature after he returns from his camping trip.

What makes Kevin realize that people in the city feel differently about nature?

Have you ever found "just one place" and made it beautiful? How did Kevin and Marinda feel about their "one place"? How did they feel when their garden was destroyed?

How did Jimmi try to comfort the children after the garden was destroyed? How would you have tried to comfort the children?

Do you feel "People just don't care if they have any nice things around here"? Why?

Will Kevin and Marinda plant a garden next year? Would you?

PURPOSE: To help children develop personal convictions about their responsibility in maintaining an environment of humane quality.

Activities

If you can, plan to grow flowers the year around. Ask your principal for an area on your playground. You could also grow plants and even a garden within your own classroom.

If it is possible, study the environment in the city or the country. For city youngsters focus attention on problems of city planning, garbage disposal, water supply, air and water pollution, ghettos, parks, and empty lots. For children in rural areas, concentrate on soil conservation, use of nitrogen fertilizers, multiple-use recreational areas, clear-cut logging, and similar topics.

Have the children act out how they would react to nature if they lived in the city or if they lived in the country. (If the child lives in a rural area, he should be encouraged to play the part of a city dweller reacting to some aspect of nature and vice versa.)

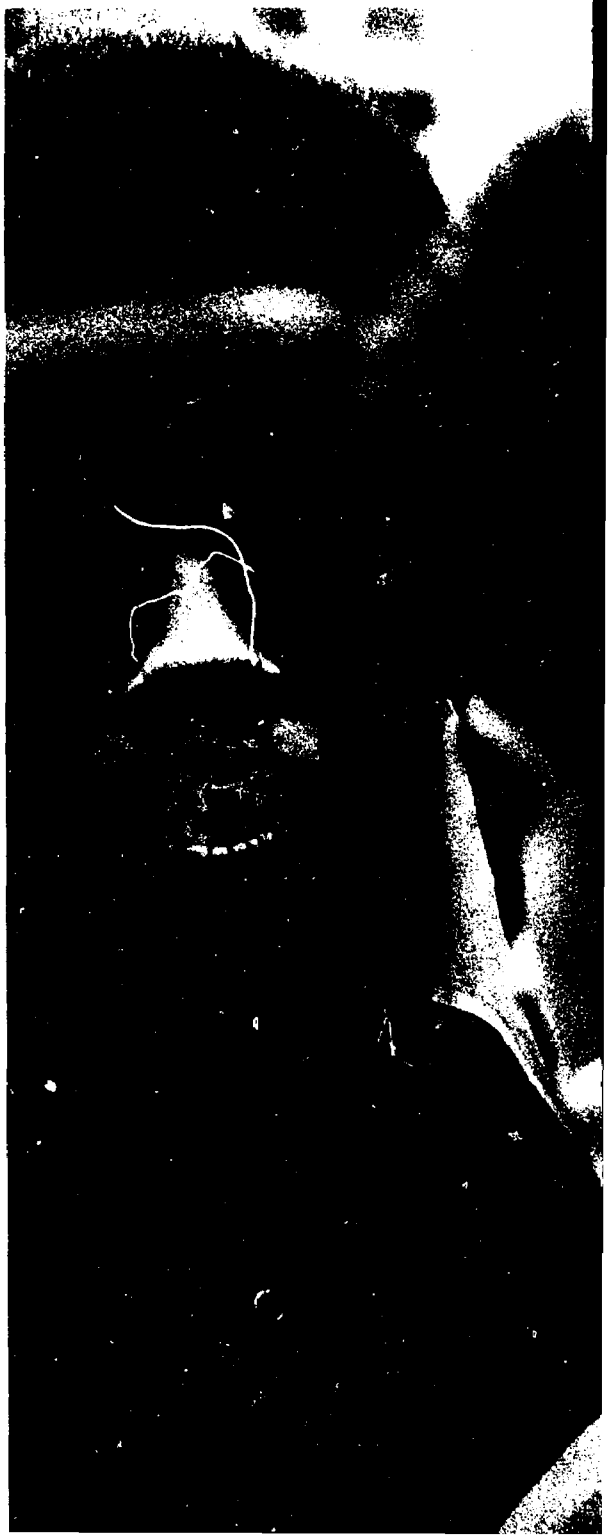
An exciting project with dried plant materials is "nature weaving." Drive ten finish nails about an inch apart in both ends of a wooden box. Tie yarn, jute, or string to the first nail. Stretch it across the box and wrap around opposite nail. Go back and forth to form a grid. Tie the yarn around the last nail. Now weave the same or different colored yarn over and under the warp to make the weft or cross threads. Vary the weft by weaving in grasses or other plant materials, then some other color of yarn and different plant material. Every piece will be different. If the plants turn brown or change color, it will only enhance an appreciation of nature's color tones. Ferns, stems of all kinds, sticks, grasses, roots, shells, beads, feathers, flowers can be woven, sewn, or glued into the weaving. Fringes of jute or yarn can be added to the finished piece.

Using brayers (rollers), block-printing ink, acrylics, or watercolors and paper (construction paper, tagboard, or charcoal paper), make simple prints of natural objects. Keep half the brayers clean and use the others to ink sturdy ferns or grasses. Lay the inked plant on paper, ink-side down. Lay a clean sheet of paper or newspaper over the top and roll firmly with the clean brayer. Lift fern and look. Add another grass and ink again. Make an all-over pattern.

Because all children cannot experience a camping trip, try a camp cook-in at school. From camp recipes prepare different foods you could cook while camping. Example:

campfire stew (hobo stew)	baked beans
rice	fish
biscuits	pancakes

If you really wanted to get in the spirit of things you could have a camp day at school or a cook-out on the school grounds or in a park. Have each child bring a vegetable to add to the hobo stew. After the vegetables are prepared and boiling on a hot plate or grill, the stew can be flavored by adding bouillon cubes or hamburger. OR: Using donated foods, prepare pancake mix and serve a stack of hot cakes. You could make simple sugar syrup, homemade jam, and homemade butter.



In My Memory

Linda comes home from school to find her parents saddened and subdued. They tell her that her grandmother, who had suffered a stroke, had died during the day. Throughout the next few days Linda experiences many strong emotions. She feels guilt and separation at the loss as well as support and comfort from her parents and the relatives who come to help. Through the experience of the funeral, the love of her parents, and the explanation of death by her mother and father, Linda's fears are lessened, and she comes to accept her grandmother's death. In a final poignant scene Linda and her mother join hands and cry together in the realization that Grandmother will never come back but will live in their memories.

PURPOSE

To help children explore the meaning of death and to help them develop ways of dealing with the feelings brought about by the death of a person or pet they love.

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The following discussion took pla
Kentucky class taught by Margare
Jean Hurt, fourth- and fifth-grade

Teacher: That program made me
tears in my eyes. How do *you* feel

Terri (Terri has had 13 facial ope
Everytime I go to the hospital I al
may die. They always give me so
me to sleep and I cry because I'm
wake up. Some people do die whe
operations.

Tim: But it doesn't happen very o
think of people dying when they g

Jimmy: My mother died and she
(Long silence)

Matt: Lots of people get sick with
doctors can't cure and they die. I
reading about people getting kille
drowning in the lake.

Terri: My grandmother died, but
know her. But I miss her anyway
mother talks about her a lot.

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PURPOSE

To help children explore the meaning of death and to help them develop ways of dealing with the feelings brought about by the death of a person or pet they love.

Many adults and some children find that the final scenes of "In My Memory" bring forth feelings of sadness and tenderness. A few will cry as Linda and her mother embrace on the television screen.

This expression of emotion fosters discussion of the program. The teacher who reveals her own feelings usually assures concerned participation by the students. The statement "That film made me so sad, I cried," followed by the question "How do you feel?" makes possible a good expression of feelings by the children.

The following discussion took place in a Kentucky class taught by Margaret Franklin and Jean Hurt, fourth- and fifth-grade teachers.

Teacher: That program made me sad. I have tears in my eyes. How do *you* feel?

Terri (Terri has had 13 facial operations): Everytime I go to the hospital I always think I may die. They always give me something to put me to sleep and I cry because I'm afraid I won't wake up. Some people do die when they have operations.

Tim: But it doesn't happen very often. You think of people dying when they get real old.

Jimmy: My mother died and she wasn't old. (Long silence)

Matt: Lots of people get sick with things that doctors can't cure and they die. I'm always reading about people getting killed in wrecks or drowning in the lake.

Terri: My grandmother died, but I never did know her. But I miss her anyway because my mother talks about her a lot.

Teacher: Do you think your mother is as sad now as when she died?

Terri: No, because my grandfather married another lady and she's real nice.

Jimmy: My daddy married again and I like my new mother.

Chuck: I think you still miss people that die, but you don't feel as sad.

Mitch: I think you get over it . . . a little.

Various topics in traditional health education can be approached as a result of this program. Children may wish to learn more about the causes of death — pneumonia and strokes or heart attacks in older people, accidents in young people. This study might lead to lessons on the respiratory and circulatory systems. Consideration of heredity and the family life cycle also come about easily as follow up to discussions of the film and the activities.

Things to Consider

Many of the comments made by the children in the preceding discussion are worth following up. The personal fear of dying when one is ill, diseases that cause death, and coping with the death of a pet are topics children like to discuss.

How did Linda feel when:

- *her parents first told her that her grandmother had died?*
- *she is playing Hearts with her cousin and listening to the adults talking?*
- *she is caught in the game of "Bang, Bang, You're Dead"?*
- *she is playing with the "old lady" dolls?*
- *her parents talk with her and explain death?*
- *she goes to the funeral?*
- *she talks with her mother at night?*

How did Linda and her parents express their feelings about the death of Grandmother?

Has someone close to you ever died?

How did you feel?

How did you show your feelings?

How long does it take to "get over" a death?

Can a person always tell someone else exactly how he feels?

If you can't talk about feelings, how else can they be expressed?

Is it all right for boys and men to cry? Why? What does death mean to you?

Can a person live in your memory?

What other kinds of special memories do you have?

How do these memories make you feel?

How do persons help each other with feelings?

Activities

In the program Linda talked to her doll to clarify her understanding of death. Ask the children to use puppets, marionettes, or dolls to role-play their ideas of death.

Have the children bring in pictures of their parents at various stages of their lives to illustrate the changes that take place as a person grows older.

Children are individuals and will react to "In My Memory" in different ways. Some will cry; some will laugh; others will talk excessively. Some will reminisce about their experiences while a few will worry about the deaths of themselves, their family, or their friends. All of these reactions are expected and should be discussed with the children.
Occasionally, some child will need the opportunity to talk outside the classroom group with you, a friend, his parents, a counselor, or another professional person.

I Dare You

Clarissa, a new girl in the neighborhood, wants to join the "gang." To be accepted as a member, she must carry out a potentially dangerous dare. The gang is also shaken by the potential danger and debates whether the dare is necessary and how hard it should be.

In a series of flashbacks each child recounts his particular dare. Yes, Clarissa must accept the dare to join the gang; her trial will come later in the day.

Torn between a desire for social acceptance and a concern for her safety, Clarissa fantasizes many of the possible consequences of taking the dare and argues with herself about whether membership in the group is worth the risk.

When the moment of decision arrives, she is urged on by the gang, who shout fiercely, "Go! Go! Go!" As the tension reaches its highest point the program ends. . . . What has Clarissa decided to do?

PURPOSE To help children decide questions involving a choice between risk and safety, personal belief and group pressure; and to help them deal with feelings that accompany such crises.

Things to Consider

Did Clarissa take the dare? Why do you think she chose to go along with the dare? Why do you think she chose to be safe? How would the gang feel after either decision?

What other ways of solving the problem of the dare and being accepted could Clarissa have chosen? How do you suppose that Clarissa felt after her decision?

Have you ever been in Clarissa's place? What did you do? How did you feel? How did the other children act toward you? How did adults act toward you?

What is group pressure? When is it desirable?

What is the difference between being dared by others and being dared by oneself?

Activities

Talk about the plot of the program. Ask each child to think up a different way to solve Clarissa's dilemma. See how many different solutions or endings the class can think up. List the different endings and decide how each would make the gang and the individual feel. Decide which endings or solutions are the most effective for whom.

Have the class list the best dares they know. Decide which are "good" dares and which are "bad." Why?

Play "I Dare You," a game to help children experience the feelings aroused by a dare and, at the same time, to explore the levels of trust between partners.

Equipment:

- two dozen balloons partially filled with water.
- something to cover the children: bibs, bags with holes for arms and head, old shirts.

Class division (based on a class of thirty):

- observers—six children to watch what takes place between the participants and how the participants accept the dare (facial and verbal expressions).
- teams—the rest of the class grouped into pairs.

The teacher begins the game by saying to the first pair, "I dare you to toss the water balloon to your partner." (The teacher who doesn't want to accept her own dare might choose to use balls.) The dare continues up and down the row of pairs. When a couple breaks the balloon (or drops the ball), they are out of the game. The game continues until only one team is left. After the game the participants and observers should discuss the following questions:

- Is there really a winner?
- How did it feel to be dared?
- How did it feel to accept the challenge?
- How did you feel towards your partner?
- How did it feel to lose?
- How did it feel to win?

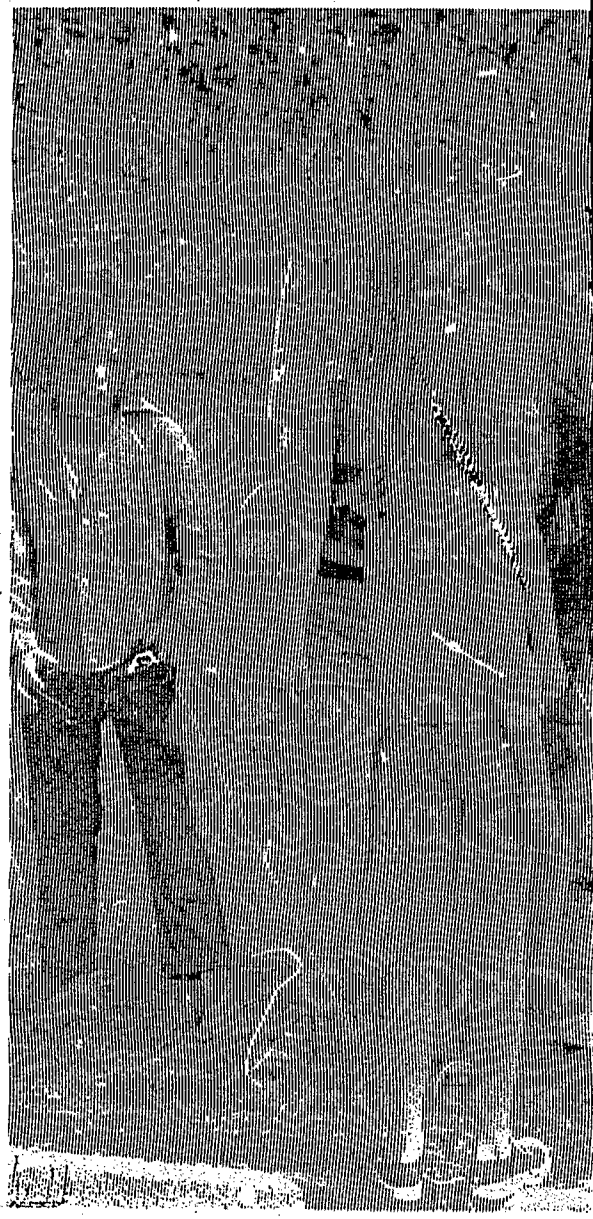
An alternative "I Dare You" game.

Make a Dare box and in the box put dares on pieces of paper. On the outside of the box put a sign that reads: "Did you ever take a dare? I dare you to take a dare." Tell children to draw from the box and, without telling anyone, do what the card says. Children should answer these questions to themselves:

- Did you do what the card said? Why?
- How did you feel?
- Did you wish for another card?
- Should you always do things on a dare?

The many examples of dares presented in the program provide an excellent opportunity for the teacher to go from the subject of dares into a unit on safety and accident prevention. More children die and more are disabled from accidents than from any other cause. Safety on the streets, care in climbing, staying clear of construction sites, and bicycle safety are all subjects that could follow easily from the program and the related activities.

Children often are first faced with decisions to try tobacco, sniff glue, or use other drugs through dares by peers. Often the dare and the risk will be more subtle than those presented in the program. The lesson on dares may well provide an opportunity to "immunize" children against such dares by exploring the consequences of using tobacco, glue, alcohol, and other drugs.



Yes, I Can

At summer camp in the mountains nine-year-old David insists that he is ready to go out on his own for an "overnight." Although the counselors are skeptical and the other campers mildly supportive or openly derisive, David goes ahead doggedly, trying to show everyone that he is now capable of "solo camping."

When his parents send their permission, the camp director relents, but imposes some conditions. David, now all the more self-assertive, sets off to prove himself. He is given only three matches to use — the limit for solo campers. After some initial success in finding a site and scavenging for food, he watches his matches die out one by one.

The program ends with David's dilemma of whether to stick it out or return to the main camp.

PURPOSE: To help children recognize the value of overcoming obstacles, and to help them understand the feelings of self-esteem and sense of accomplishment brought about by independent action.

Things to Consider

What was David's decision about staying out all night? How did he make the decision?

What were your feelings while watching the film? What would you have done if you were David?

Discuss the different feelings David experienced. Discuss why it was so important to him to go camping by himself. Do you think he was prepared to go camping alone? Why?

What do you think went through David's mind when the matches went out? How would you have felt?

What kinds of responsibilities do you think the camp counselor felt? He said, "Sixteen-year-old campers can go out alone, but nine-year-old campers go in groups." Discuss why you agree or disagree.

Discuss why you sometimes feel like David when he said, "If I know I can do something by myself, why won't anybody believe me?"

Discuss your feelings and the problems you had when you attempted something for the first time; failed in a task; succeeded in a task. Compare your feelings and problems with David's.

Activities

Ask each child to develop a plan to do the thing he most wants to do. The plan is designed to convince parents that he is capable of proceeding independently. Have the children plan what they are going to tell their parents by talking everything over with friends.

On a poster print the following questions:

How sure of myself am I?
When and why am I sure of myself?
What can I do to become more sure of myself?

Ask children to think about these questions for a week. They may wish to share their answers with you or their peers, or they may wish not to discuss them with anyone.

Plan an exercise that will help children to be proud of themselves. For example:

Ask children: Do you find yourself thinking more about things you do not do well instead of about things that you do well?

- Write down the most successful thing you did at school today.
- Tell yourself what you like most about yourself today.

Give children some idea of what it would be like if:

- they were blind (blindfold children).
- if they were right-handed trying to write left-handed or vice versa.
- if they were deaf (put ear muffs over children's ears).

Discuss in small groups what it would be like for a child to overcome a physical handicap and live his life successfully.

It should be remembered that some obstacles in life cannot be overcome. They should be recognized by the individual, and the key is to talk about them so that one can accept them for what they are. These obstacles may be physical. A class discussion would be most beneficial, so that the children will have a better understanding of their classmates.

Ask children to think about what they want to accomplish within the period of a week. Ask them to make a check list so that they can evaluate themselves at the end of the week. Hand out to each child a sheet of paper with these headings:

- I do well
- I don't do well
- I would like to do better

Ask children to think about the open-ended statements before answering. After children have evaluated their strengths, their weaknesses, and what they would like to do better, discuss the following questions:

- Do your strengths outnumber your weaknesses? Why?
- Do you want to do something better? Why?
- Do we always need to achieve success? Why? (Some children may not wish to share their thoughts.)

Note to Teachers:

Children with good self-concepts will find self-evaluations very helpful. Children with poor self-concepts may find self-evaluations increasing their frustration level. After children have evaluated their strengths and weaknesses, discuss individually or in small groups realistic ways to make changes.

Say to children: Everyday of your life you will talk with someone who represents an authority figure to you. (Define authority figure.) After considering these questions discuss: What does an authority figure mean to you? How do you feel about authority figures? How do you react toward an authority figure? Would you ever want to change the authority figure? Why?

After discussion, role-play different types of authority figures represented in your life.

Have children play "Cat and Mouse" and the two games described here: Form a chain and let someone try to join it. No matter what, don't let that person break in. Discuss feelings. Set up gymnastic equipment, making the obstacles very difficult. Let the children try to overcome the obstacles. Then set up equipment that is not so difficult for them to overcome. Talk about the different feelings they experienced.

A Sense of Joy

Setting off for the beach, Chuck and his sister Jean go their own ways. She goes there directly, eager to enjoy the water, but he wants to take his time. When Chuck finally shows up, strolling casually along the sand, Jean calls out to him, "Come on—you're missing all the fun!" What she doesn't realize is that he has already enjoyed himself greatly along the way. In the course of his leisurely walk he has just let his senses respond freely to all sorts of things in the world around him—the gaiety of a street carnival, the coolness of a fountain, green grass and leafy trees, a playful puppy, a lively ball game, flowers, music, food, and people passing by. Chuck has opened himself wide to simple, unexpected pleasures, and by actively exploring them with his senses, he has practiced the fine art of enjoying life. Although he hasn't gotten to the beach quite so quickly as his sister, Chuck has discovered a sense of joy in the surprises of everyday life.

PURPOSE: To help children recognize the possibilities of enjoying themselves through the use of their senses in relation to familiar surroundings and everyday events.

Things to Consider

Did Chuck really miss all of the fun? Why? Who do you think had more fun? Chuck or Jean? Why?

Identify the places, activities, and things that Chuck enjoyed.

In your opinion:

Chuck enjoys . . .
Jean enjoys . . .

What do *you* enjoy? Why? In what ways are persons different in what they enjoy? Why? Which of your senses provides *you* with the most joy? Why?

How did the enjoyable experiences make Chuck and Jean feel? How does joy make you feel?

How do Chuck and Jean express joy? How do *you* show joy? In what ways do people express joy differently?

Is there a difference between "enjoying an experience" and the "joy of an experience"? Apply this distinction to Chuck's and Jean's situations, if possible.

Activities

Use cameras in your classroom. Ask children to take pictures of objects or persons they enjoy. To make this activity more personal, tell children to ask someone to take pictures of them with something or someone they enjoy. After the film has been developed ask children to make a scrapbook. Have each child write under the picture why he took that particular photograph.

Ask the children as a class to make a book entitled "Joy Is." Each child can contribute a page to the group book. (This could be similar to the cartoons "Love Is" and "Happiness Is.") A variation would be to use butcher paper and let children paint murals that depict the theme of "Joy Is." Let them decorate their school halls with their art work.

Design an "Inside/Out" joy box. Decorate it, both on the inside and outside, with a collage of pictures children enjoy most. Place this box somewhere in the room. For one week have each child place in the box slips of paper expressing those things he has enjoyed each day. At the end of the week, read the slips of paper that express those things they enjoy. Then discuss such questions as: How are these things you enjoy different from those things others enjoy? How are they alike? Discuss reasons why some children might have no enjoyable experiences to report. How can you give joy to another person? How can you give it to yourself?

Ask the children to complete in their journals these open-ended statements: (Ask them to give more than one-word responses, encouraging them to use descriptive words and phrases.)

I enjoy going to . . .
I enjoy tasting . . .
I enjoy touching . . .
I enjoy seeing . . .
I enjoy hearing . . .
I enjoy doing . . .
I enjoy feeling . . .
I enjoy watching . . .

After writing in their journals, some children may wish to write essays, poems, songs, etc.

Make a huge chart. List your name and each child's name on the chart. Leave plenty of room beside each name. The chart should be titled "I Found." The purpose of the chart is for you to record positive attributes of others. You and the class members should freely write down these traits on the chart next to the persons' names as you "discover" these attributes in them. For example, Shannon finds Woodford . . . enjoying something, smiling, laughing, being happy, helping others, saying I'm sorry, working hard, being honest, etc. After everyone has time to get involved in the activity, there should be some discussion. You should make sure that each child has positive statements beside his name before completing this activity.

Ask the children to do this:

Give each child a mimeographed paper decorated with balloons similar to this:

Close your eyes, and let your feelings come out easily. Try to recall the most joyful experience you have ever had. Open your eyes and briefly describe it beside the three balloons on the sheet of paper you have been given.

Close your eyes again and think of experiences that, though less than joyful, were happy. Describe one beside the two balloons.

Finally, close your eyes and think of your everyday world and of the things you experience that help make life pleasant. Write about your feelings beside the one balloon.

A construction worker comes across several children scrapping in a vacant lot and makes them tell how it all began. They explain that three of them have built a clubhouse and formed the Secret Club of Three. They say that they have asked their two friends to join: "All they had to do was pay." The three complain that the others began to tear down the fort to build their own: "That's why the fight began."

The two retort, "We were friends. They left us out! They don't like us any more!"

This leads to more complaints until the older man lays down the law: "You can all play here or nobody plays." Perplexed, he wonders, "Why does everyone always have to try and get even?"

The obvious topic of discussion is revenge—the need to get even for alleged hurts. A more subtle topic that may be missed is the feeling of rejection persons develop when inadvertently left out of a group. Group members may be amazed and confused when those excluded seek revenge on group members or the group purpose, especially if the group was designed solely to carry out a worthy purpose and not to exclude anyone.

Getting Even

Things to Consider

The children in the program started out as friends but ended up fighting. Explain how this happened. What would you do to help them stay friends? Do you think they are still angry with each other? Why?

The two boys who were left out decided they needed to get even with the Secret Club of Three. How do you decide when you need to get even with others?

Describe a secret club to which you have belonged. Did you keep anyone out of the club? How did those who were kept out feel? How did you feel? Did they try to get even? How?

Tell about situations in which you have felt left out. How did you feel? What did you do?

PURPOSE: To help children become aware of what membership in a group means and to help them to deal with being a member of a group or with being inadvertently rejected.

Activities

"Feeling Good/Feeling Bad"

Purpose: to provide a situation in which children experience acceptance and rejection. (To be effective, the game should be played on three consecutive days.)

The First Day

Each child should be assigned a number. The children should not reveal their numbers to other classmates. (The teacher should keep a master list, however.)

Divide the class alphabetically. (A hypothetical class of thirty will be used in the directions.)

The first fifteen are told that they will be the "teacher's pets" for the entire day. Each receives a pink piece of paper marked "Teacher's Pet." It contains questions to be answered at the end of the day. The box at the top right-hand corner of the page is for the student's number.

Teacher's Pet

Did you really feel you were the teacher's pet all day? Why or why not? How did your classmates react to you as the teacher's pet? Did you enjoy being the teacher's pet? Why or why not? If you had been able to make changes during the day, what would they have been?

The other fifteen children should be told that they will be "left out," or rejected for the entire day. Each is to receive a blue piece of paper marked "Left Out." It also contains questions to be answered at the end of the day. Students should be reminded to put their numbers in the top right-hand box.

Left Out

How did you feel during the day? Why did you feel that way? How did you feel toward the teacher's pets? How did you feel toward the teacher? Is being left out a bad experience? Why or why not?

The fifteen teacher's pets should:

. . . receive privileges
. . . be praised, encouraged, rewarded, etc. (Use any activity that will make this group feel special.)

Those who are "left out" should be ignored totally—by the teacher and by the teacher's pets. At the end of the day, discuss each group's feelings. After the discussion, tell the children that on the second day they will reverse roles.

The Second Day

Follow the same procedure as on the first day, except for reversing the roles.

The Third Day

Discuss the children's feelings.
Discuss the teacher's feelings.
Pass out corresponding numbered sheets.
Children should not receive their own sheets.
Ask the children to reexamine their feelings after reading the feelings of others.

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Making Inside/Out: Planners, Designers, Evaluators

National Planning Committee:

Robert S. Cobb
Department of Health Science
Mankato State College

John Cooper
American Association for Health, Physical Education and Recreation

Patricia Hill
State Department of Education
Sacramento, California

Margaret Kerr
Cohn High School
Nashville, Tennessee

Edward Mileff
Department of Health Education
Indiana University of Pennsylvania

Wallace Ann Wesley
Director, Department of Health Education
American Medical Association

Curriculum Design Team:

Orvis A. Harrelson
Director of Health Services
Tacoma Public Schools

Jerry Brown
School of Education
Indiana University

Glenn Easley, Clinical Psychologist
Tacoma, Washington

Jimmy Phelps, Administrator
Santee, California Schools

Wallace Ann Wesley

Utilization Design Team:

Rita Bruce
Coordinator, Health Education
College of Education
University of South Florida

William Burcat
Supervising Consultant, Health and Drug Abuse Education
New Jersey Department of Education

Gus T. Dalis
Consultant in Health Education and
Co-Director, Teaching Strategies Center
Office of the Los Angeles County
Superintendent of Schools

Robert Shy
Utilization Coordinator, Kentucky Authority for Educational Television

Project Evaluation Conducted by:

Bureau of Public Discussion
Division of Continuing Education
Indiana University

Charles Kuhlman (Project Co-director)
William Wiley (Project Co-director)

Consultants:

Jerry Brown
School of Education
Indiana University

Raymond Glass
School of Education
Indiana University

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Making Inside/Out: The Producing Agencies

WNVT
Northern Virginia Educational Television
Annandale, Virginia

Producer/Writer: Ruth Pollak
Producer/Writer: Jan Skrentny
Director/Editors: Richard Even, Robert Gardner, Frank Nesbitt
Film Editor: Michael Switzer
Cinematographers: Robert Gardner, Frank Nesbitt, Michael Switzer
Sound Technicians: Murdoch Campbell, Richard Even
Production Assistants: Lynn Johnson, Linda Renick, Melodee Rosen
Assistants: Murdoch Campbell, Scott Gibson, Lee Price
Consultants: E. James Lieberman, M.D. Avarette Parker, M.D.

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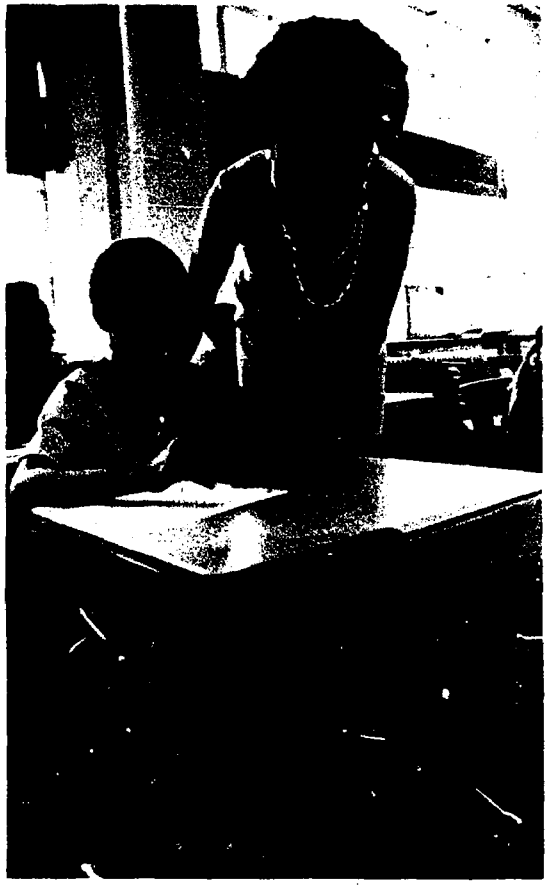
Programs Produced by WNVT:

!nside Inside/Out (informational program)
Because It's Fun
Brothers and Sisters
But They Might Laugh
Buy and Buy
Can I Help?
How Do You Show
I Dare You
Jeff's Company
Just One Place
Lost Is a Feeling
Love, Susan
Travelin' Shoes
Yes, I Can

Making Inside/Out: The Producing Agencies



KETC-TV
St. Louis, Missouri

Managing Producer: Don Jeffries
Producer/Writer/Director: John Allman
Cinematographer: John Huston
Film Editor: David Howard
Cinematographer for "Someone Special": Peter Bretz
Soundman/Unit Manager: Jerry Kritz
Consultant: Moisy Shopper, M.D.
Educational Consultant: Judye Eldridge

Production Assistants: Gordon Rauss, Sara Wykes, David Rosen, Larry Rosen, Valerie Hyman, Larry Goldfarb, Tom Hergert, Angel Adams, Tim Sappington, Marcy Shaeffer, Warren Helman, Diane Johnson, Millie Dumas, Tom Hercules, Ronnie Morgan, Art Fitzsimmons, Craig Scott.

Cast Members: Linda Stein, Roz Wykes, Rod Johnson, Holly Johnson, Sandy Rosen, Bob Imsande, Betty Carmick, Betty Doerr, Ralph Kipp, Chris Brady, Bonnie Gerhardt, Don Jeffries, Tom Baird, Sally Eaton, Jack Eaton, Becky Watson, Corey Dwyer, Julie Tamarkin, Earle Hollis, Cathy Simpson, David Williams, Lois Harris, Henry Givens, Adrian Buriks, Tim Woods, Paula Friz, Donna Pugh, Carol Pugh, Robert Pugh, Page Poole, Marion Bignall, Woody Bassman, Robert Bredin.

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Programs Produced by KETC-TV:

Breakup
Bully
Donna (Learning To Be Yourself)
Home Sweet Home
In My Memory
Someone Special

Making Inside/Out: The Producing Agencies

WVIZ-TV
Metropolitan Cleveland ETV
Cleveland, Ohio

Managing Producer: Alan R. Stephenson
Producer/Writer: Annetta G. Jefferson
Associate Writer: Tom McDonough
Cinematographers: Jim Riccardi, Dennis Goulden, Frank Boll
Teacher Consultant: Dorothy McConnell

Acknowledgments: Dorothy Smith, Meg Hickernell, Scott Relman, Gail Bonasera, Diane Efroymson, Dorothy Goodwill, Victor Regal, Christa Regal, Ruth Kile, John Riccardi, Wallace L. Draper, Marguerite DeBruce, Judy Arvani, Andy DeMar, Martin Hasenstaub, Earl Heiden, Lois Hickernell, Scott Kile, Becky King, Kimberly Miller, Mary Rose Oakar, Patti Reinmann, Lisa Slattery, Tom Slowey, Dale Storch, Greg Straka, John Wong, Dennis Williams.

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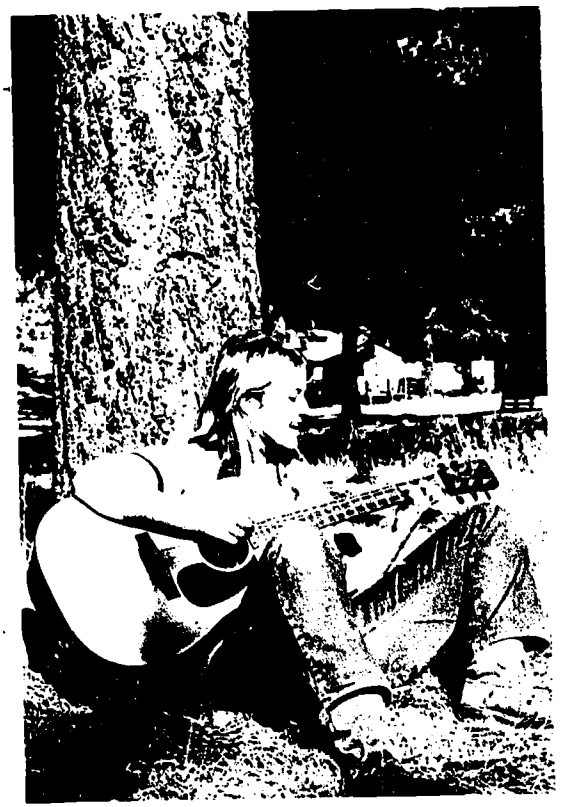
Programs Produced by KETC-TV:

A Sense of Joy
Can Do/Can't Do
I Want To
Just Joking
Living with Love
You Belong

Making Inside/Out: The Producing Agencies



Ontario Educational Communications Authority
Toronto, Ontario

Producer/Director: Carol Armstrong
Writer: Ken Sobol
Cinematographer: Kenneth Post
Production Assistant: Carol Jones
Film Editing: Haverand Productions
Educational Consultant: John R. Life

Programs Produced by Ontario Educational Communications Authority:

. . . But Names Will Never Hurt?
Getting Even
Must I/May I
Strong Feelings
When Is Help

Using Inside/Out: Teacher In-Service Program

"About Inside/Out"

"About Inside/Out" is a 30-minute in-service program for teachers. Its central theme is the importance of seeing the child as a person with normal day-to-day social and emotional problems. Scenes from several "Inside/Out" programs focus on the significance of these problems to the child, while related classroom activities reflect the need for child-directed solutions.

The all-color program also emphasizes the relationship of the teacher to the success of "Inside/Out" and the importance of a relaxed classroom atmosphere in which to foster open-ended discussions.

In addition, the program demonstrates such activities as role-playing, socio-dramas, and visual communications as possible catalysts for spontaneous classroom interaction.

"About Inside/Out" was produced for NIT by the Kentucky Authority for ETV. It can be purchased on film or videocassette from NIT.

Kentucky Authority for ETV Lexington, Kentucky

Producer: Myra Burrus
Director: Tim Wood
Editor: Tony Minton
Assistant Director: Libby Rodes
Cinematographer: Gene Campbell
Cinematographer: Dick Knight
Still Photos: Charles Haynes

Consultants: Betsy Baumgartner, Audrey Goodloe, Margaret Grimes, elementary classroom teachers, Cardinal Valley Elementary School, Lexington, Kentucky; Lila Bellando, elementary classroom teacher, Berea Community School, Berea, Kentucky; Nancy Adams, elementary classroom teacher, Julia R. Ewan School, Lexington, Kentucky.

Using Inside/Out: Workshops, Films, Cassettes, Related Materials

Teachers who use "Inside/Out" can learn more about the series through various kinds of training activities sponsored by educational and broadcasting agencies. There are workshops designed to support their work with the series; these make use of a utilization handbook and related materials, which offer meeting formats, teaching strategies, detailed objectives for selected programs, and suggested follow-up activities for the classroom. There is also a 30-minute in-service training film (see p. 78).

"Inside/Out in School" with Shari Lewis

A Soundsheet for Teachers

Coordinated by: Dan Parratt, Special Projects Assistant for NIT

Music by: Charlene McDonald

Recordings of children by consortium agencies

"Inside/Out" Films, Cassettes

Individual "Inside/Out" programs on 16 mm color film and videocassettes can be purchased from NIT. Preview prints are offered to prospective purchasers without charge except for return postage. Special prices are available to "Inside/Out" consortium agencies and to those entitled to service from a consortium agency. (See inside front cover.)

Informational Film: "Inside Inside/Out"

The grant from Exxon Corporation financed the production of a 15-minute film that promotes an understanding of "Inside/Out" among educational administrators, health specialists, parents, and the general public. This film, entitled "Inside Inside/Out," is available upon request from NIT.

Additional Teaching Material

Additional "Inside/Out" teaching material in paperback book form should be available in local bookstores beginning in 1974 at approximately one dollar per copy.

To purchase or obtain additional information about "Inside/Out" films or cassettes, "Inside/Out" related materials, or the teacher in-service program, write to:

National Instructional Television
Box A
Bloomington, Indiana 47401
Phone: (812) 339-2203

The National Instructional Television Center seeks to strengthen education by developing, acquiring, or adapting television and related materials for wide use as major learning resources. In the planning and production of these materials, NIT works closely with content specialists, teachers and students, education administrators, broadcasters, and national professional associations. A nonprofit organization, the Center has its main offices in Bloomington, Indiana, and regional offices in the Washington, D.C., Atlanta, Milwaukee, and San Francisco areas.

INSIDE/OUT

E/OUT

FILMS

National
Instructional
Television Center

About INSIDE/OUT

Emotions are as much a part of good health as hygiene, physical fitness, and nutrition. The study of human feelings has an important place in the elementary school curriculum.

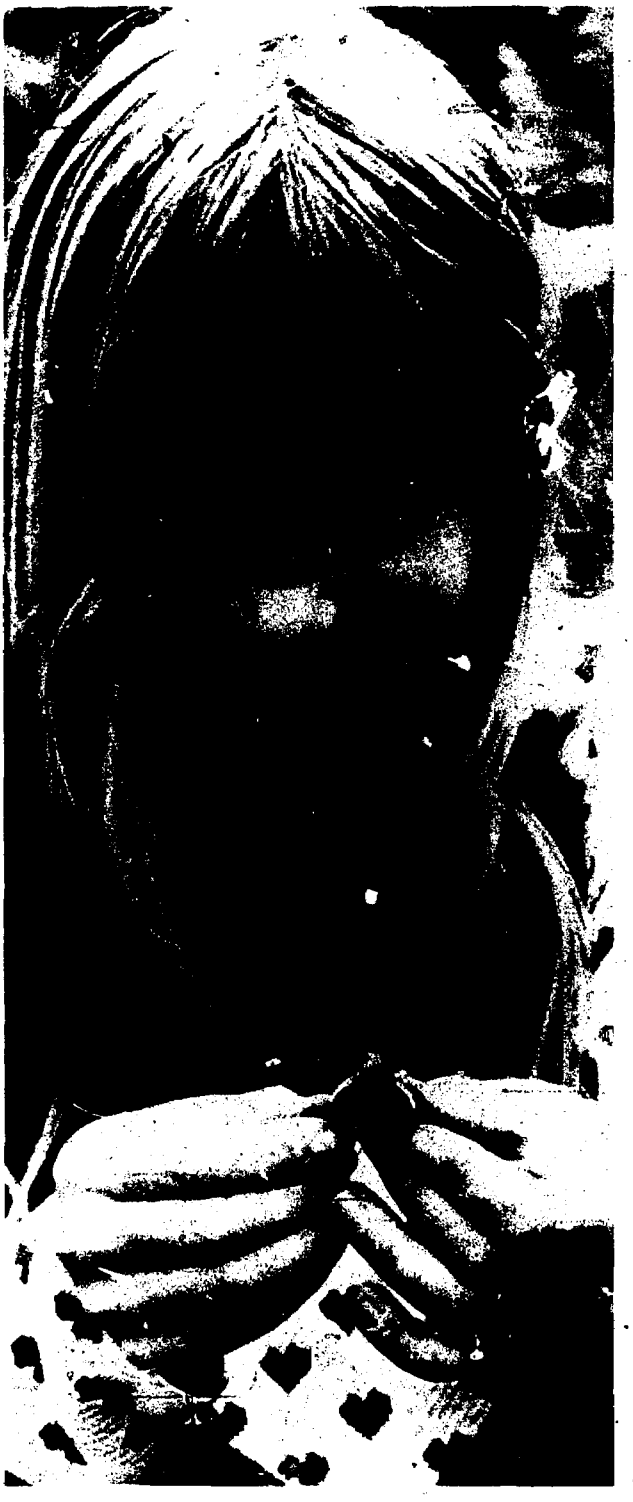
INSIDE/OUT, an interdisciplinary series of fifteen-minute films* designed by health educators and learning specialists, is intended to help eight-to-ten-year-olds understand and cope with their emotions. Portraying experiences common to young lives, the films deal in new and compelling ways with the social, emotional, and physical problems that have traditionally been the concerns of health educators. The purpose of INSIDE/OUT, like that of health education, is to help young people achieve and maintain well-being.

A consortium of thirty-one educational and broadcasting agencies in the United States and Canada —organized by the National Instructional Television Center--provided the financial, intellectual, and technical resources that made INSIDE/OUT possible. (See list of consortium agencies.) The films were produced for NIT by the following agencies:

Kentucky Authority for ETV, Lexington, Kentucky
KETC-TV, St. Louis, Missouri
Metropolitan Cleveland ETV, Cleveland, Ohio
WNVT, Northern Virginia Educational Television, Annandale, Virginia
Ontario Educational Communications Authority, Toronto, Ontario

* INSIDE/OUT films are also available on Sony U-Matic Videocassettes.

Single 16mm color films and Sony U-Matic videocassettes are for sale at the prices listed. For further information, see Services and Procedures.



BECAUSE IT'S FUN

Fifteen minutes. Color.

Bill thinks that winning is th
counts, and he can't unders
themselves just playing for
explores the good feelings
engaging in physical activit

. . . BUT NAMES WILL NE

Fifteen minutes. Color.

An English-Canadian boy, i
young French-Canadian a '
then comes to realize how
person from another and
everyone involved. The fil
students recognize and dea
judice and discrimination.

GETTING EVEN

Fifteen minutes. Color.

Three children form their ow
a clubhouse, but in doing so
friends. When the friends
feelings harden on both sid
out. The film is designed t
stand what acceptance or
means and what causes pe

HOME SWEET HOME

Fifteen minutes. Color.

Eddie, whose parents negle
his friend Steve, whose pare
decide to run away from ho
lngs illustrate how emotion
or imagined, can affect a
signed to help students cop
treatment itself.

HOW DO YOU SHOW?

Fifteen minutes. Color.

Three boys express or withh
various things that happened
of an afternoon. The film is
dents understand the many
be expressed.

AUSE IT'S FUN

Film $150.
en minutes. Color. Videocassette $125.

hinks that winning is the only thing that really
ts, and he can't understand why others enjoy
selves just playing for the fun of it. The film
ores the good feelings produced by skillfully
ging in physical activity.

BUT NAMES WILL NEVER HURT

Film $150.
en minutes. Color. Videocassette $125.

nglish-Canadian boy, in sudden anger, calls a
g French-Canadian a "dirty French frog" and
comes to realize how prejudice separates one
n from another and affects the feelings of
one involved. The film is designed to help
nts recognize and deal with incidents of pre-
e and discrimination.

ING EVEN

Film $150.
n minutes. Color. Videocassette $125.

children form their own secret club and build
house, but in doing so exclude some of their
s. When the friends try to even the score,
gs harden on both sides, and a fight breaks
The film is designed to help students under-
what acceptance or rejection by a group
s and what causes people to act vengefully.

E SWEET HOME

Film $150.
n minutes. Color. Videocassette $125.

whose parents neglect and abuse him, and
end Steve, whose parents are loving but strict,
e to run away from home. Their intense feel-
llustrate how emotional abuse, whether real
agined, can affect a child. The film is de-
d to help students cope with feelings of mis-
ent itself.

DO YOU SHOW?

Film $150.
minutes. Color. Videocassette $125.

boys express or withhold their feelings about
s things that happened to them in the course
. The film is designed to help stu-
nd the many ways that feelings can

I DARE YOU

Film $150.
Fifteen minutes. Color. Videocassette $125.

Clarissa, wanting to be accepted as a member of the neighborhood gang, has to decided whether or not she should take a potentially dangerous dare. The film is designed to help students consider choices that involve risk and safety, personal belief and group pressure.

IN MY MEMORY

Film $150.
Fifteen minutes. Color. Videocassette $125.

When her grandmother dies, Linda is bewildered and upset. She tries to understand what the death means to her own life and how to accept the event as a natural part of the human condition. The film is designed to help students deal with the feelings brought about by the death of a person or pet they love.

JUST JOKING

Fifteen minutes. Color.

David gets his kicks from play
until some of his "jokes" start
is designed to help students
ence between "good clean f
cruelty.

LIVING WITH LOVE

Fifteen minutes. Color.

This documentary follows Mrs.
the children who live with he
through a day in their lives, re
ways that love brings them all
The film is designed to help
benefits that love produces, h
how love can be expressed, a
with a lack of love in their lives

NG

Film $150.

utes. *Color.* *Videocassette $125.*

his kicks from playing pranks on others of his "jokes" start to backfire. The film to help students recognize the difference between "good clean fun" and ridicule or

TH LOVE

Film $150.

utes. *Color.* *Videocassette $125.*

mentary follows Mrs. Dorothy Smith and n who live with her in a foster home day in their lives, revealing the countless ove brings them all together as a family. s designed to help students realize the at love produces, help them recognize can be expressed, and help them cope of love in their lives.

MUST I/MAY I

Film $150.

Fifteen minutes. *Color.* *Videocassette $125.*

In parallel episodes, Debbie and Bobby try to deal with situations that give them too much or not enough responsibility. The film is designed to help students cope with feelings caused by the tension between freedom and responsibility.

STRONG FEELINGS

Film $150.

Fifteen minutes. *Color.* *Videocassette $125.*

In a sequence of zany dreams, Edgar discovers how love, fright, embarrassment, confusion, and disappointment can affect the body. The film is designed to help students understand the effects of strong emotions and to lessen their fear of such reactions.

TRAVELIN' SHOES

Fifteen minutes. *Color.* *Video*

Stuart Billups doesn't want to move n the country to Washington, D.C., w is taking the family to live. Member react to the coming move with mixed remorse, and anticipation. The filn experience of moving and the many this event arouses.

WHEN IS HELP

Fifteen minutes. *Color.* *Video*

Karen, Roger, and their friends have ferent notions about giving and rece their misadventures show the advan advantages of their varied attitudes. signed to make students aware of the of helping either too much or too lit

Film $150.
Color. *Videocassette $125.*

n't want to move from his home
ashington, D.C., where his father
to live. Members of the family
move with mixed feelings of joy,
ipation. The film explores the
ng and the many emotions that

Film $150.
Color. *Videocassette $125.*

their friends have decidedly dif-
t giving and receiving help, and
show the advantages and dis-
varied attitudes. The film is de-
ent aware of the consequences
o r too little.

YES ' CAN

Film $150.
Fifteen minutes. *Color.* *Videocassette $125.*

Nine-year-old David insists that he is ready to go out on his own for "overnight" at summer camp. He gets his chance, but comes up against problems he hadn't counted on. The film is designed to help students consider the limits of independent action and to help them recognize the prudence of thorough preparation.

YOU BELONG

Film $150.
Fifteen minutes. *Color.* *Videocassette $125.*

"You are a part of all that you see," says this visual essay that explores the vital connections between human beings and their surroundings. The film is designed to help students recognize the interdependence of all things, and to help them increase their own sense of responsibility for the environment.

IN-SERVICE PROGRAM FOR TEACHERS

Film $135.
Thirty minutes. *Color.* *U-Matic cassette $135*

This presents segments from several films in the series to indicate the range of emotional experiences that teachers may expect to encounter. It explores the ideas and methods that underlie the series and, through classroom scenes of teachers and students working together, illustrates how the affective approach to health education can be applied to various topics.

Services and Procedures

Purchase Information
Single 16mm color films are for sale at the prices listed. Orders of 30 or more prints may be purchased at a 10% reduction from the listed price. Special prices are available to INSIDE/OUT consortium agencies (see list) and to those entitled to service from a consortium agency.

Previewing
Preview prints are available to prospective purchasers without charge except for return postage. Preview requests should include a preferred and alternate date for receiving the prints.

Video Tape Copies
Copies of INSIDE/OUT films are available in any major video tape format for television and non-television use. Information will be provided upon request.

Television Use
Purchase of an INSIDE/OUT film does not include the right to reproduce the film in whole or in part or to use the film on open-circuit or closed-circuit television. Information about the television use of INSIDE/OUT films will be provided on request.

Workshop Service
For agencies that use INSIDE/OUT as a series, NIT will organize and coordinate teacher in-service workshops to familiarize classroom teachers with the series. NIT will see that the workshop is set up and will arrange to have a qualified consultant on hand to conduct it. The user pays the consultant's expenses. NIT will provide sample printed material at no cost.

Special Price Information
In return for their support and involvement, INSIDE/OUT consortium agencies and all agencies, institutions, and organizations entitled to service from them receive the benefit of special film and videocassette purchase prices. The special prices are $105 for each film and $87.50 for each videocassette. (The 10% discount on complete sets is available only to purchasers who pay the standard price 50 for films or $125 for videocassettes.)

Consortium Agencies

Alaska Educational Broadcasting Commission

California Health Education Television Consortium

Florida State Department of Education

Georgia Department of Education, Educational Media Services Division

Hawaii Department of Education

Illinois Office of the Superintendent of Public Instruction, ETV/ITV Section, and Blue Cross-Blue Shield

Iowa: Departments of Educational Broadcasting & Public Instruction

Kansas State Department of Education

Kentucky ETV Network

KETC-TV, St. Louis, Missouri

State Department of Education, Massachusetts (The 21-Inch Classroom)

Michigan Departments of Education & Public Health and The Mott Foundation

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