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ABSTRACT

Materials in this teacher handbook utilize the interrelated themes of communication and conflict resolution to develop global awareness among primary grade students. The nine lessons can be divided into 5 categories as follows: lesson 1, development of the child's self-concept; lessons 2-4, development of non-verbal communication skills; lesson 5, application of these skills to an exploration of human likenesses and differences; lesson 6, awareness of perception and misperception; and lessons 7-9, introduction to the concept of conflict as a normal and natural part of life. Within each lesson, areas of study, purpose, objectives, necessary class time, materials, and a variety of activities are described. Handouts, discussion questions, and bibliographies are also provided where applicable. (LP)

FEELINGS & FRIENDS

By Marilyn Maxwell and Caryl Hamilton

CPE *HUMANITIES SERIES*
2

ABOUT THE AUTHORS

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CONTENTS

INTRODUCTION TO THE HUMANITIES SERIES

David C. King and Larry E. Condon, Project Co-Directors

The project Global Perspectives: A Humanistic Influence on the Curriculum, of which the Humanities Series is a part, is based on the premise that achieving a global perspective involves more than educating about the world--it involves education which will help young people live in, respond to, and shape their world. The learning that results in this does not come from any special course or discipline, but can be developed throughout the curriculum. The needs for different grade levels and courses are varied and the project materials are designed to meet them. We have designed the materials for teachers, teacher trainers, curriculum planners, and goals committees. Boards of education, and all who work with and are concerned about the schools may also find them useful.

One can never say that a curriculum is finished. Rather, it is a process--a continuing series of shifts and changes that we make in our effort to provide training that will better prepare young people for the future. As the closing decades of the 20th century approach with what seems to be alarming speed, we find ourselves living in a highly complex world, in an age characterized by wrenching changes and ever-increasing interconnections. In such a world, the dynamics of curriculum as a process become more and more important.

The materials developed in this project, *Global Perspectives: A Humanistic Influence on the Curriculum,* represent part of that process. They possess a high degree of built-in flexibility--a flexibility that encourages adaptation to personal teaching styles as well as the needs of individual students, a flexibility that permits responsiveness to the concerns of the local school and the community, and that can provide room for future change.

Each handbook in the Humanities Series offers ready-to-use lessons and activities as well as suggestions for lessons you can develop yourself. The materials can be used in individual courses in the social studies, humanities, language arts, and science. They can also be used as the basis for team-teaching and other multidisciplinary approaches. The handbooks can go along with existing texts and other materials; no special preparation or purchases are necessary.

Throughout the project's three years of development, hundreds of professional educators have addressed themselves to this question: *What kind of schooling do today's students need as preparation for the kind of world they will have to deal with?*

Many of the answers you will encounter in these handbooks fit what Arthur Combs calls the "new goals for education"--goals which are both "holistic and human." He feels that the major objectives of schooling must be "the development of intelligent behavior, the production of self-propelled, autonomous, creative, problem-solving, humane, and caring citizens."[1]

While such goals have roots deep in the traditions of American education, there still is no simple formula for their achievement. Throughout the project's development period, we have aimed for the kind of holistic and humanistic approaches that can build toward those goals. We have not created new courses and are not asking teachers to make drastic changes in what they teach or how they teach it. Instead, the project has focused on ways to make existing courses more responsive to the needs and opportunities of a new age.

WORKING GOALS FOR GLOBAL PERSPECTIVES: A HUMANISTIC INFLUENCE ON THE CURRICULUM

We seek to develop thoughtful, creative, caring adults able to function effectively as individuals and citizens. For this we believe students need a global perspective which can be approached through a curriculum that includes opportunities--

1. To learn to recognize the interconnections between one's own life, one's society, and major global concerns such as environment, resources, population, and human rights--and how these interconnections affect our future options and choices.

2. To develop an understanding of basic human commonalities; at the same time recognizing the importance of individual and cultural differences.

3. To develop an awareness of how perceptions differ among individuals and between groups.

4. To develop the skills which enable adequate responses to an electronic age, with its increasing volume of information and technological choices.

5. To acquire an ability to respond constructively and flexibly to local, national, and global events, as individuals and as members of groups.

OBJECTIVES AS BUILDING BLOCKS

You will note that the objectives listed for many of the activities deal with the building of skills in processing information and in gaining experience with the concepts. In one middle-grade lesson, for example, students analyze why the telephone was initially regarded by many with such disapproval and why its potential was not foreseen. Although this activity may seem remote from learning about the pressing concerns of a global age, this episode is important in adding to students' understanding of change as a force and how people respond to it.

The competencies and perspectives today's young people need are best developed in a sequential pattern, beginning with the earliest grades. Practically every course in the curriculum can add specific building blocks to the process.

An Example

One frequently listed goal of modern schooling is to help students understand and respond to the complex of environmental concerns that touch all our lives. If we specify particular objectives to be achieved by certain grade levels, we form a picture of how learning at all levels can build toward such a goal.

Examples of the objectives (or competencies) that contribute to this goal of environmental awareness and concern might include the following:

By grade 3, students should be able to

1. describe the notion of systems by explaining how a breakdown in one part of a system will affect other parts;
2. identify systems in surroundings familiar to them--including both built and natural settings;
3. give examples of planet-wide systems such as air and water;
4. draw a picture of a natural system and label its parts.

By grade 6, students should be able to

1. identify relationships between one's immediate surroundings and the planet's natural systems;

2. define interdependence and give examples of its operation in human-environment interactions;

3. record changes over time in their local surroundings;

4. give examples of ways in which human actions alter natural systems, often in unintended and complex ways;

5. draw inferences about how population influences environmental situations.

By grade 9, students should be able to

1. use pictures, literature, and historical sources to draw inferences about changes in human environment relations at various points in U.S. history;

2. give examples of ways in which modern urbanization has influenced natural systems;

3. hypothesize about how alternative plans will affect a particular ecosystem.

By grade 12, students should be able to

1. infer ways in which seemingly personal or local matters affect or are affected by larger environmental contexts;

2. recognize that creating a healthier environment can require difficult decisions, and suggest ways of measuring the possible positive and negative consequences of such decisions or actions;

3. give examples of conflicts of interest that arise over environmental issues;

4. describe ways in which people have expressed their feelings about human-environment relations;

5. identify ways in which the ongoing revolutions in science and technology have altered human-environment relations;

6. form a hypothesis about ways in which future population patterns may influence their own lives.

FOUR BASIC THEMES

Much of the learning in these handbooks is centered around four basic themes, or concepts:

1. *change*
2. *communication*
3. *conflict*
4. *interdependence*

As students become familiar with these concepts, they will find them valuable for organizing the information they encounter throughout their school careers--and beyond.

In the elementary grades, students might be taught to recognize similarities between the dynamics of conflict in an historical episode and a conflict encountered in a story or a real-life situation. These classroom experiences, in turn, can provide useful insights into how conflict operates in our lives and the positive functions it can serve. Thus, the concepts also represent one way of making those connections between the classroom and the world around us.

This focus on concept learning and application may be more difficult with upper level students who lack background in the concept approach. High school teachers are urged to use activities which, while designed for earlier grades, do provide students with a beginning understanding of the concepts. Many teachers of grades 10-12, for instance, have used introductory activities on systems, designed for grades K-3, to develop familiarity with the concept of interdependence. The students were not even aware that they were being exposed to primary grade materials.

THE HANDBOOKS AND BASIC SKILLS

Others have said enough about basic skills so that we don't have to repeat here the dire warnings or the problems of low test scores. However, two important points do need to be made:

First, the development of skills does not take place in a vacuum. In fact, skills development is much more likely to be improved when students are dealing with subject matter that is real to them and inherently interesting. According to Charlotte Huck, former president of the National Council of Teachers of English:

> If our goals for children include mastery of a wide range of language functions, then we must create environments that will be supportive of this goal. Children need to talk

and have interesting experiences so they will have something to talk about.

> Those of you who are interested in composition know that this is equally true about children's writing. Children need to have authentic writing experiences in order to produce careful observations and honest feelings.[2]

The second point about basic skills has to do with the kinds of skills most in need of strengthening. Christopher Jencks of Harvard argues that a close analysis of test scores reveals that today's students are doing better, not worse, in many skills areas. "Where problems appear," he finds, "they are with more complex skills, with the desire or ability to reason, with lack of interest in ideas and with shortage of information about the world around them."[3]

We have tried to apply these ideas to the development of basic skills:

1. to provide interesting, stimulating experiences for skill development;
2. to encourage the development of those "more complex skills";
3. to provide students with better information about and understanding of "the world around them."

> In a frustrating and sometimes frightening world there is a great need for coping skills and techniques. Good guidance and better preparation are needed in the skills of human relations, in dealing with uncertainties, and in learning to choose wisely among alternatives.[4]
>
> NEA National Bicentennial Panel

CONNECTING THE CLASSROOM WITH THE REAL WORLD

One major approach to creating the kind of learning needed for our age has been to try to relate what is learned in the classroom to what is happening in the students' lives and in the world around them. Achieving what we call *global perspectives* must begin with that.

We can use a hypothetical unit on the Renaissance to demonstrate how and why such connections can be made:

Teaching about the Renaissance is one of those areas where we tend to assume (or hope) that students will recognize the importance of the information they are encountering. All too often we find ourselves disappointed when only a handful show any interest in the paintings of da Vinci, the sculpture of Michaelangelo, or the dramas of Shakespeare. The rest of the class sinks into a trough of boredom. They find little in the study that connects up with their own lives and interests.

But there are connections, and one of our tasks is to make them more explicit. A teacher might develop the Renaissance unit around a theme such as: "The environment is what we make it. And how we shape it depends on how we perceive it."[5] Classroom activities and field trips could then be used to develop insights into both the present and the past. We might begin with Renaissance architecture or art, and ask students such questions as these:

1. How did people during the Renaissance perceive their environment? In what ways are the perceptions of people today--including students--the same or different?

2. How are these perceptions translated into, say, architectural styles--the form and function of buildings? Are there echoes of Renaissance attitudes in our approach to shop areas, living space, natural environment, and so on?

3. Would the class want to reshape their surroundings in some way? What arrangement or styles of buildings would they prefer and why?

Other connecting themes might be: ideas about the importance of the individual; the changing role of women, the search for heroes, values attached to material wealth, and many more. Whatever theme is used to make connections with concerns familiar to students, this is a different sort of "relevance" from that which was popular a decade ago. The existing curriculum unit on the Renaissance remains, but there is now a coming together of the traditional humanities, modern social issues, and the students' personal concerns. Students become more interested in learning about the Renaissance when they see its relationship to their own situation.

If we plan our presentations with this in mind, we should be able to demonstrate to our students that just about every topic we deal with has applications to their lives and futures.

What we call global perspectives involves more than the study of other cultures or what is commonly thought of as international relations. Global perspectives are ways of looking at experience, ways that highlight the individual's relationship to his or her total environment. And they are perspectives that can emerge readily from much of the subject matter we are already teaching.

> The question is not whether history is relevant . . . but what the relevance of a given historical experience might be to a given current or future one--that is, how is it relevant?
>
> Historian Edward L. Keenan

FITTING THE PROJECT GOALS AND MATERIALS INTO THE CURRICULUM: AN EXAMPLE

In the spring of 1978, the San Francisco Unified School District launched an ambitious program to redesign and update its entire K-12 curriculum. The District's Task Force for Social Studies produced a curriculum guide which incorporated many of the ideas developed by this project and San Francisco teachers helped in the design and testing of materials in the handbooks in the Humanities Series. A description of the San Francisco K-12 scope and sequence is reprinted below. The course descriptions illustrate how the goals of the project have been incorporated into a traditional social studies curriculum.

Other schools, state departments of education, commercial publishers, and individual teachers have found various ways of tailoring the materials to meet special needs.

The San Francisco Scope and Sequence For Social Studies, K-12[6]

Elementary Grades

All children bring a rich background of culture and experience to their school life. Encouraging children to build on this experience is a central part of social studies and helps to enrich the curriculum. The K-5 curriculum allows students to apply their personal experiences and perceptions to the material being explored.

Grade K: Myself

Children learn about their own physical and emotional needs and explore their immediate environment. They begin to know themselves better and learn about their relationships with other people.

Grade 1: Myself and Others

Students learn about themselves in relationship to families and peer groups. They develop awareness of interdependence within these social units, their similarities, diversities, and changes. By studying different family and friendship groups, students begin to discover things they have in common with humans throughout the world.

Grade 2: Myself and My Surroundings

As horizons expand, children learn about themselves as participants in larger settings such as the classroom, the school, and the immediate neighborhood. Some knowledge is gained of neigborhoods in different communities and countries; comparisons and contrasts provide deeper understanding of the child's own surroundings--both natural and human.

Grade 3: Myself in San Francisco

The rich multicultural framework of San Francisco provides the setting for learning about different ethnic groups, neighborhoods, lifestyles, and careers. Field trips, classroom visitors, parent participation, and other sources will aid students in understanding and appreciating the city and its heritage. Comparison with other cities in the United States and other parts of the world will broaden the learning experience.

Grade 4: Myself in California

Diversity of cultural and ethnic heritage in the broadened setting of the state extends students' knowledge of themselves in relation to their social and physical environment. Students will also explore the many interconnections between themselves, California, and the world, including the heritage of groups which have contributed to California life in the past and the present.

Grade 5: Myself in the U.S. as Part of the World

The concept of change becomes central as students examine the nation's growth and development. They learn about the contributions of individuals and different groups throughout the nation's experience. This study provides an historical background for understanding the United States as a changing, complex, multicultural society. Learning also places the United States in a global setting, indicating the growing interconnections between this country and other parts of the world.

Middle School

Students horizons are extended further as they learn more about the larger global context. As in all levels of the social studies, emphasis continues to be on the self--an exploration of the student's life and interests within expanding areas of awareness.

Grade 6: Our Hemisphere and Myself

Students now learn more about themselves in relation to a larger environment--the varied texture of life within the Western Hemisphere. Selected societies in North and South America are studied to develop a deeper understanding of the nature and variety of human culture--the ways in which people in different places and at different times have organized to meet common human needs.

Grade 7: Our World Heritage

Many different groups throughout human history have contributed to our global bank of human culture. Students will explore the experiences and achievements of selected groups to gain an understanding of how these groups have added to the human story. The learning will highlight common human themes as well as points of difference.

Grade 8: The U.S., the World, and Myself

The study enables students to analyze the economic, political, and social decisions of the past that have helped to shape our modern physical and social environment. Attention is also given to the forces which have strengthened ties between the United States and other parts of the world--and how those interconnections influence our lives.

High School

A wide variety of social studies experiences--including history, geography, political science, economics, anthropology, and others--provide students with knowledge and skills to meet the challenges and opportunities of the future. Special attention is given to ways in which the social studies can help young people to prepare for adult roles and to function effectively as participants in a democratic society.

Grade 9: Geography 1,2

Geographical and social studies skills are developed in studying the interrelationships of our physical, economic, social, and political environments. Case studies will enable students to compare and contrast the ways in which different societies have adapted to a variety of geographic settings. Special emphasis will be placed on settings in Africa and Asia.

Grade 10: Electives

In grades 10 through 12, students have available a spectrum of courses that will introduce them to more detailed or advanced study of particular subjects. These offerings may vary from school to school; some may be components of special or "magnet" programs. Special attention will be given to the role of the social studies in preparing students for career opportunities and citizenship responsibilities, and for understanding and appreciating their own cultural heritages.

Grade 11: U.S. History 1,2

This is a survey course, reinforcing social studies skills and concepts, and encompasses the growth, development, and traditions of our democratic society; exploration and appreciation of the roles of various cultural and ethnic groups in creating our modern society; analysis of the changing roles of women; examination of economic, industrial, and urban changes over time; the nation's rise to world power and its present role in a changing, highly interconnected global environment.

Grade 12: Civics 1

A special emphasis is placed on the role of the individual as a participant in a democratic society--the rights and responsibilities of citizenship. Students gain an understanding of the practice and theory of government, beginning with the school setting and moving through local, state, and national levels, focused on an appreciation of the special opportunities provided by the democratic process. Comparative study of other forms of government places this study in a broader context.

We hope the materials in this Humanities Series will help you meet some of the important educational needs we've outlined. Your comments and suggestions are welcomed.

1. Arthur Combs. "Humanism, Education, and the Future," *Educational Leadership,* January 1978, pp. 300f.

2. From a speech by Charlotte Huck, quoted in *Language Arts,* vol. 53, no. 1 (January 1976), p. 78.

3. Quoted in *Education U.S.A.,* February 20, 1978, p. 187.

4. From "American Educational Futures, 1976-2001: The Views of 50 Distinguished World Citizens and Educators," by Harold G. Shane, *The Futurist,* vol. 10, no. 5 (October 1976), p. 255. A summary of the results of an interview survey conducted by the National Education Association in connection with the observance of the national bicentennial.

5. The Arts, Education and Americans Panel, *Coming to Our Senses* (New York: McGraw-Hill, 1977), pp. 3-4.

6. Adapted from the *Social Studies Task Force Curriculum Guide,* San Francisco Unified School District, April 1978. Reprinted by permission.

FEELINGS AND FRIENDS

by Marilyn Maxwell and Caryl Hamilton

Introduction

The activities in this handbook are based on two central themes: communication and conflict. The communication lessons begin with suggestions for building a positive self-image, since this is central to our relationship with others. The class will explore various kinds of nonverbal communication, such as hand gestures and body language, and they will gain practice in the sending and receiving of clear messages

In later lessons, the students use these communication skills to discover something about human differences and commonalities. This is an important step in learning to communicate effectively in our pluralistic, national and world environment.

Lessons 7 through 9 introduce the children to the study of conflict. They will see conflict as something natural and normal in their lives, rather than as something to be feared or avoided. Recent studies show that education about conflict can help young people develop healthier attitudes toward it and provide them with skills for more successful management of it. Test results of materials in this Humanities Series indicated that students exposed to the study of conflict were more willing than students in other national samples to consider talking over disputes rather than fighting about them.

Skills in both these areas—communication and conflict—are essential building blocks in developing an adequate global perspective. We can best help students achieve these skills by beginning as early in the school years as possible.

LESSON 1: WHO AM I?

AREAS OF STUDY

- Art
- Language Arts (verbal communication, sentence writing, appreciation for poetry)
- Music
- Social Studies (interpersonal relations)

PURPOSE

Through language, art, and music activities, children are encouraged to develop a positive self-image.

OBJECTIVES

Children will —

Make a positive statement about themselves.

Depict themselves positively in a drawing.

Dictate (or write) personal information about themselves to be shared with others.

Understand that there are actions they can take to attain some of their own wishes or goals.

Recognize that everyone has feelings, and write about their own feelings.

SUGGESTED TIME

3 - 4 class periods

MATERIALS

- Recording *Imagination and Me* or poem (sources suggested in bibliography)
- Hand mirror
- Black construction paper (12" x 18")
- Crayons or colored pencils
- Manila construction paper (12" x 18")
- Typewriter and typing paper (optional)
- Writing paper

INTRODUCTION

Unless children have positive feelings about themselves, they are unlikely to get along well with others. The first series of activities can help build that sense of self-worth. The children will develop a better understanding of their feelings, their strength, and their interests. Many teachers will continue to work on this aspect throughout the year, using similar activities.

Activity 1: I Like Me

A good way to begin is to build on the small things children like about themselves. Songs and poems can provide the means. Use the Joe Wayman song "I Like Me" from the album *Imagination and Me* (words and music for the song accompany this lesson), playing it for the class with no introduction to the total lesson. The song is catchy and repetitive, and the youngsters enjoy a second playing.

After hearing the song, say to the children, "I Like Me!" Make a statement about yourself, such as, "I like my brown eyes," or "I like my hearty laugh." Encourage the children to share things they like about themselves. If the record album is not available and you're not able to play the music yourself, read a poem instead, such as "I'm Glad I'm Me."

I'm Glad I'm Me

No one looks
The way I do.
I have noticed
That it's true
No one walks
The way I walk.
No one talks
The way I talk.
No one plays
The way I play.
No one says
The things I say.
I am special.
I am me.
There's no one
I'd rather be
than
me!*

*Ruth Dana Pederson, *One Two*, September 3, 1972. Copyright © 1972 by Graded Press. Reprinted with permission.

Activity 2: Mirror, Mirror in My Hand

Take the previous activity another step by introducing a hand mirror.

Have the class sit in a circle. Ask the children to look in the mirror as it is passed around the circle and say what they like about themselves. If a child finds it difficult to make a statement ask the other children to help.

If you say the first "I like" statement, it makes it easier for the children to continue. The children may follow the example you set. If this occurs, accept their answers but go around the group a second time asking for a new and different "I like" sentence.

After everyone has had the chance to look in the mirror, ask them to talk about how they felt when they had to say something nice about themselves in front of their classmates. Some will say they felt silly, while others will be embarrassed by the whole exercise.

You might wish to keep a record of each child's statement for use in the next activity.

Activities 3 and 4

These two activities may go on simultaneously. In Activity 3 silhouettes of each child are made. In Activity 4 children draw pictures of themselves. Read through both activities. Hold the group discussion described in Activity 4. Then while one child's silhouette is being prepared, the other children can work on their drawings.

Activity 3: Is That Me?

Silhouettes are fun to make and to look at. Children usually don't recognize themselves and enjoy seeing this new view. They will look at their own silhouette over and over, saying, "that's not me. I don't look like that."

When the silhouettes are cut out and displayed, personal information can be added — such as full name, address, hobbies, and the "I like" statement made in Activity 2. Younger children might dictate this same information to the teacher or a parent volunteer.

There is a traditional, very successful method of drawing silhouettes. Use a filmstrip projector as a light source. Seat a child directly in front of the black construction paper which has been affixed to a smooth wall surface. Using a white or yellow crayon or colored pencil, carefully trace the outline of the child.

Have each child cut out his or her own silhouette. You will find missing noses, square chins, crops of hair shaved off, but this way it becomes the children's own work. Mount the silhouettes on a white background and use as a bulletin board display.

Activity 4: Making a Class Book

Hold a group discussion about similarities and differences in the students' physical characteristics: hair and eye color, freckles, glasses, height, etc.

After you feel the children are aware of physical appearance, extend the discussion to observing the color and patterns of their clothing.

When sufficient time has been spent observing, pass out 12" x 18" manila paper, instructing children to draw themselves, showing proper hair and eye color, etc., and the clothes they are wearing.

When the pictures are completed play a "who am I" game. Show each picture to the class. Or, use an opaque projector to project each picture. See how many they can identify.

Assemble these drawings into a class book entitled *All About Me*. Place the book in a prominent place where the children and their parents can enjoy it.

Other children might enjoy writing and illustrating individual books about themselves. Listed below are some suggestions for this type of booklet.

Hi! My name is _____.

My eyes are _____.

My hair is _____.

I like to _____.

I wear glasses. Yes No

I have freckles. Yes No

Some may prefer to write stories about the things they do to express themselves.

Statements and outline drawings may be prepared ahead of time and copied for younger children, leaving blanks for them to fill in. They can also color the pictures. See drawings at end of lesson.

The children enjoy these books because they're written and illustrated by themselves and of course, the subject — "me" — is very important to them.

My Book About Me by Dr. Seuss, and a set of dittos entitled *Primarily Me*, produced by Good Apple, are excellent sources for this type of activity.

Activity 5: "I Have Feelings"

While many of these activities have centered on external appearance, time should also be spent on developing awareness of feelings.

Again, a song or poem would help direct a sharing session. Another Joe Wayman song, entitled "I Have Feelings," from the album *Dandylions Never Roar*, has proven a good lead-in for sharing feelings (words and music for the song accompany this lesson).

Children are also anxious to talk about the times they got mad at a brother or sister. Just ask, "Have you ever been angry?" "What made you feel that way?" "When have you been glad?"

Try to elicit a list of feelings from the class, such as bored, excited, ashamed, frightened, etc. Make a bulletin board list to use for vocabulary development. Synonyms and antonyms could even be worked in, but on another day.

This discussion lends itself to writing activity. Provide a starting sentence such as —

I am glad when _____.

I get mad when _____.

When I am sad _____.

I was bored _____.

Use faces showing these feelings for the background, placing the writing in the center of the drawing. Or cut the face and writing paper the same shape and staple together in a book fashion.

ANOTHER IDEA

Have children discuss or write about times when they like to be alone — or times when they like to be with someone else.

Activity 6: I Wish . . .

"I wish I had a baby brother." "I wish I had a bike." Wishing is common among children. Sometimes the dreams can be realized while other times they are beyond reach.

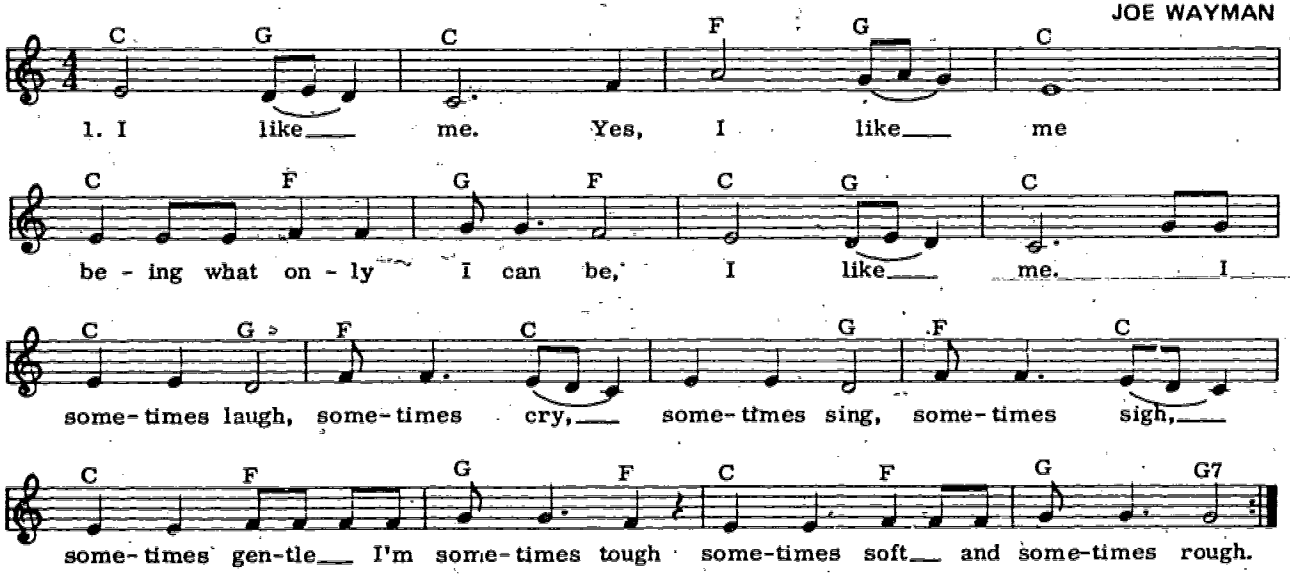
Prepare the class for wishing by having them imagine you're a genie and will grant each of them three wishes. What would they be? Provide time for them to share with each other their proposed wishes.

When wishing time is over, select a few wishes that seem realistic. Help the children suggest ways they might attain the wish. Also, select a few wishes that don't seem possible. Again, lead the children through a discussion helping them see why some wishes may not be attainable.

The experience lends itself to writing. Ask the children to write a story about the day the genie granted them a wish. Since countless folk tales deal with the theme of wishing, you might read some to the class, in conjunction with this activity. Children will see that wishing for something is common to people everywhere.

I LIKE ME

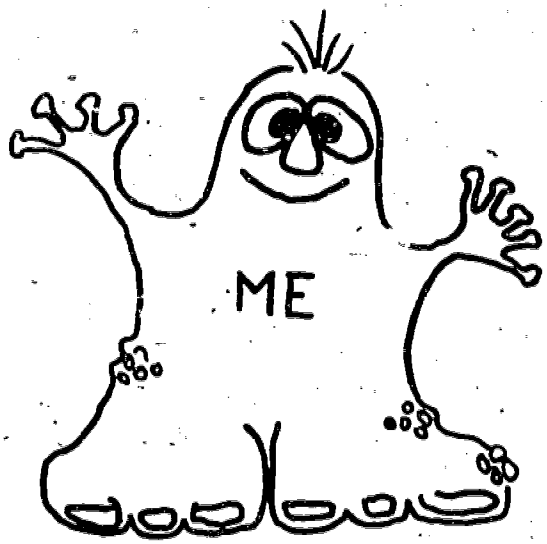
JOE WAYMAN



2. Do you like you, do you like you
   Doing what only you can do,
   Do you like you?

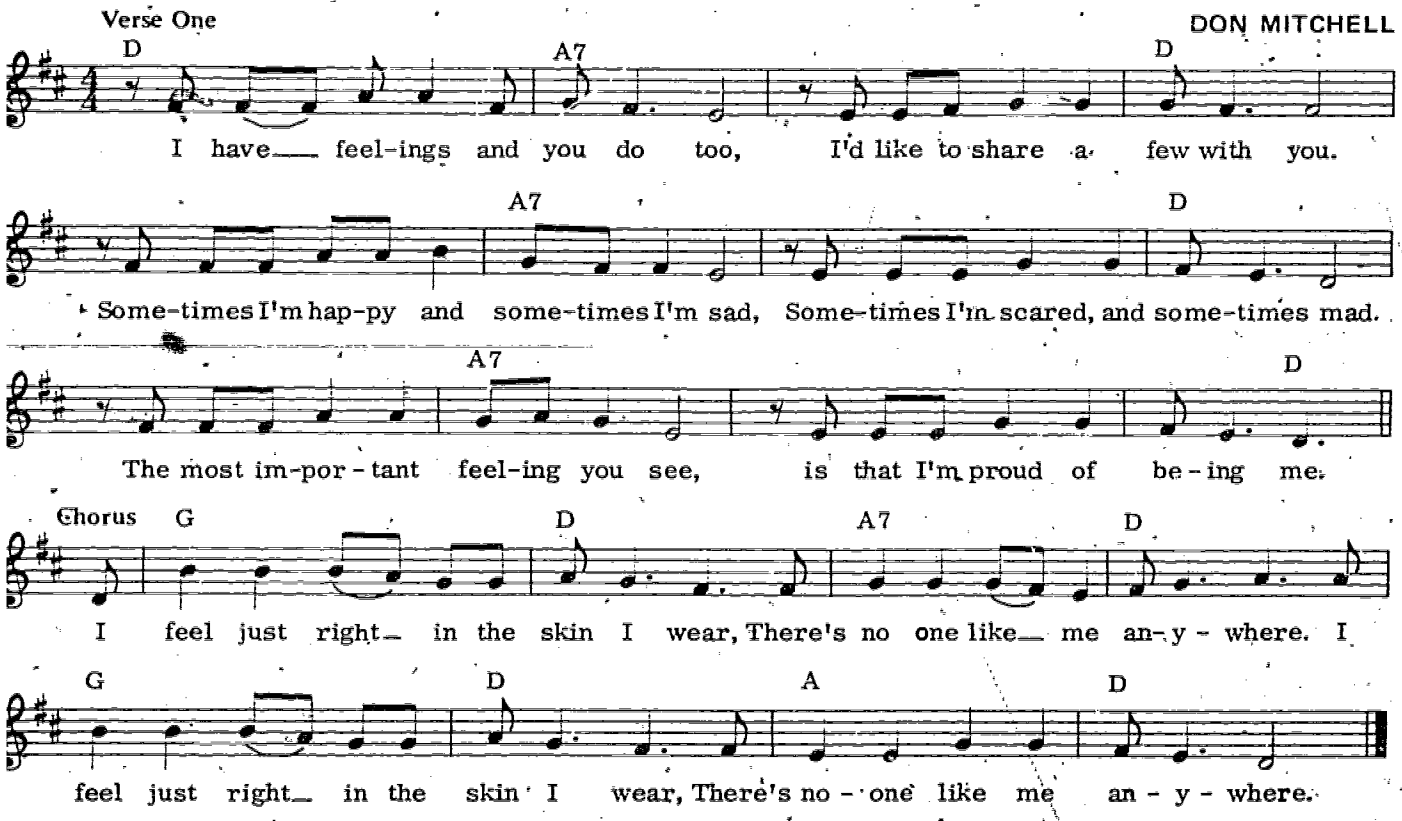
3. We like us, yes, we like us.
   Doing the things that make us us,
   We like us.

4. I like me, yes, I like me,
   Being what only I can be,
   I like me.



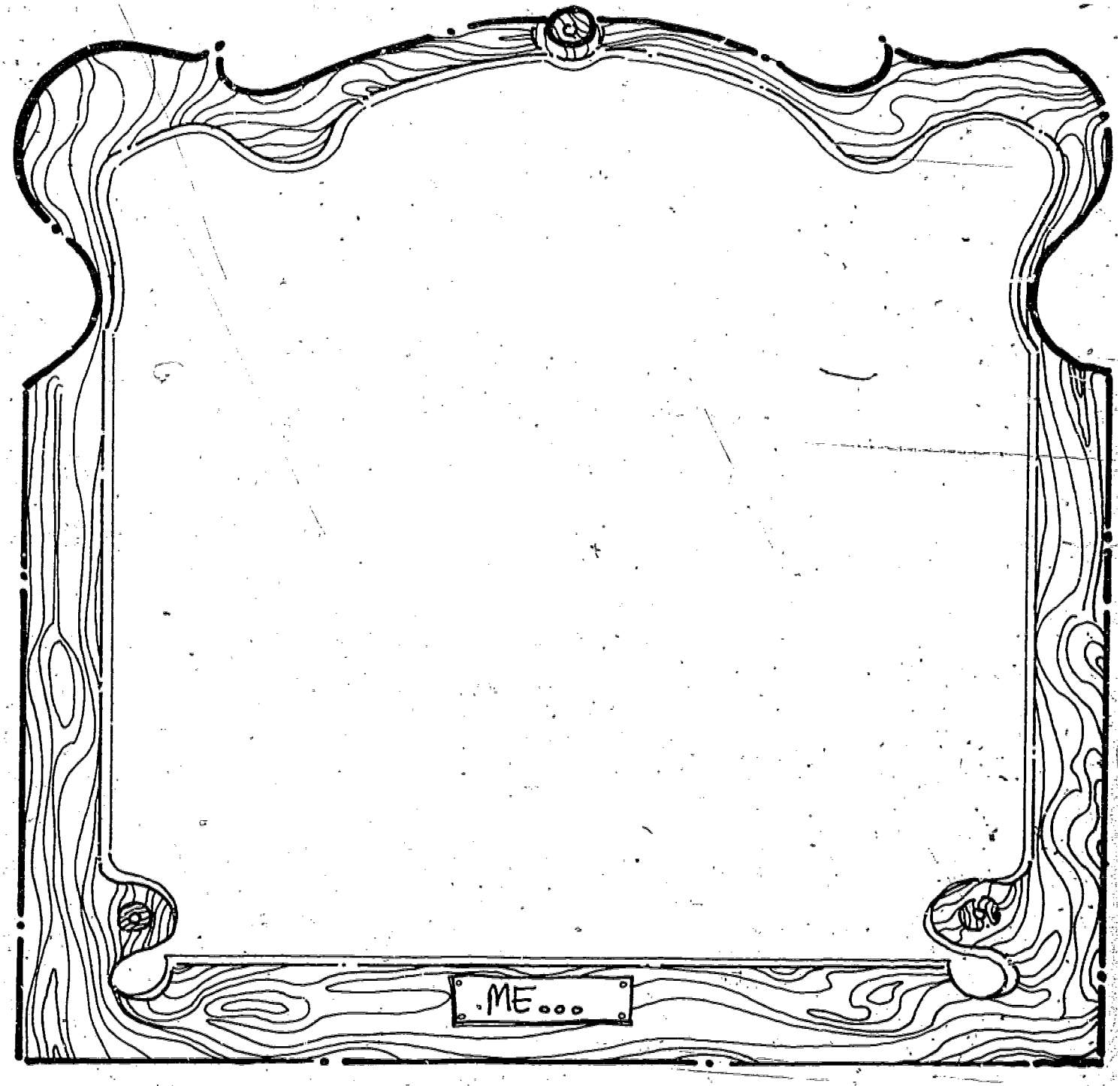
I HAVE FEELINGS

DON MITCHELL

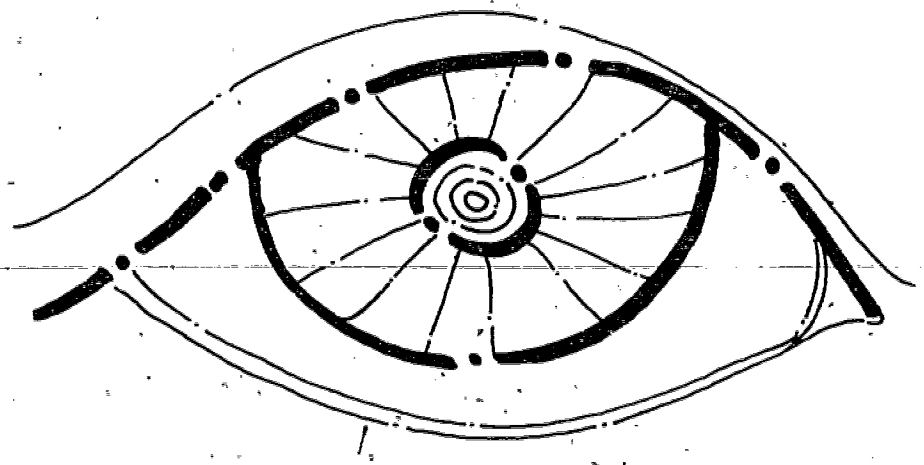


Verse Two: No one sees the things I see, behind my eyes is only me.
And no one knows where my feelings begin for there's only me inside my skin.
No one does what I can do, I'll be me, and you be you.
Chorus:

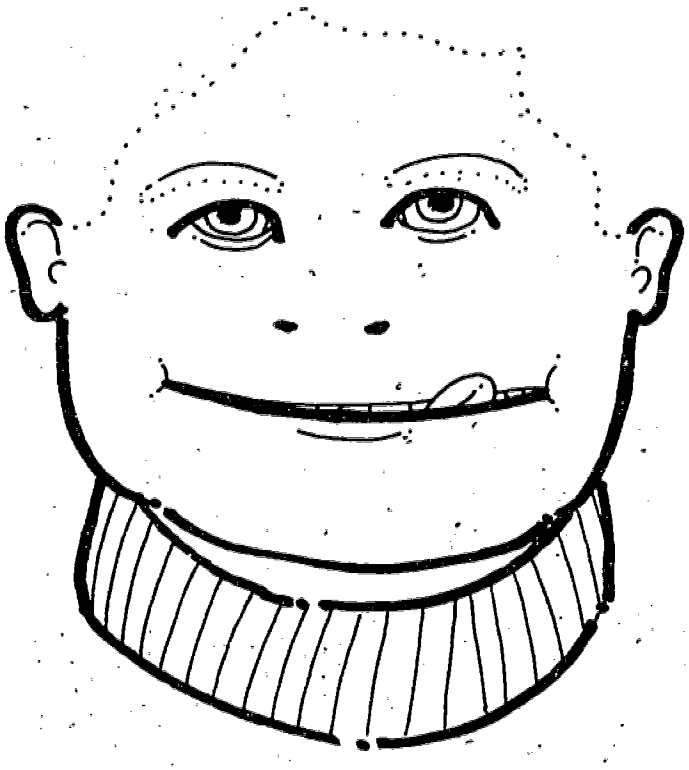
Verse Three: It's a wonderful thing how everyone owns just enough skin to cover his bones.
My dad's would be too big to fit, I'd be all wrinkled inside of it.
Baby sister's would be much too small, it wouldn't cover me up at all.
Chorus:



This is me. My name is _____.

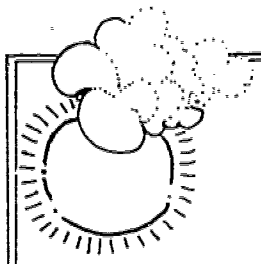


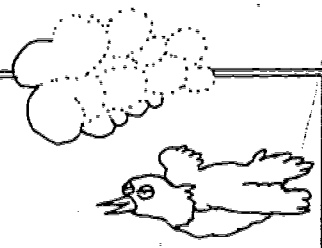
I have _____ eyes.



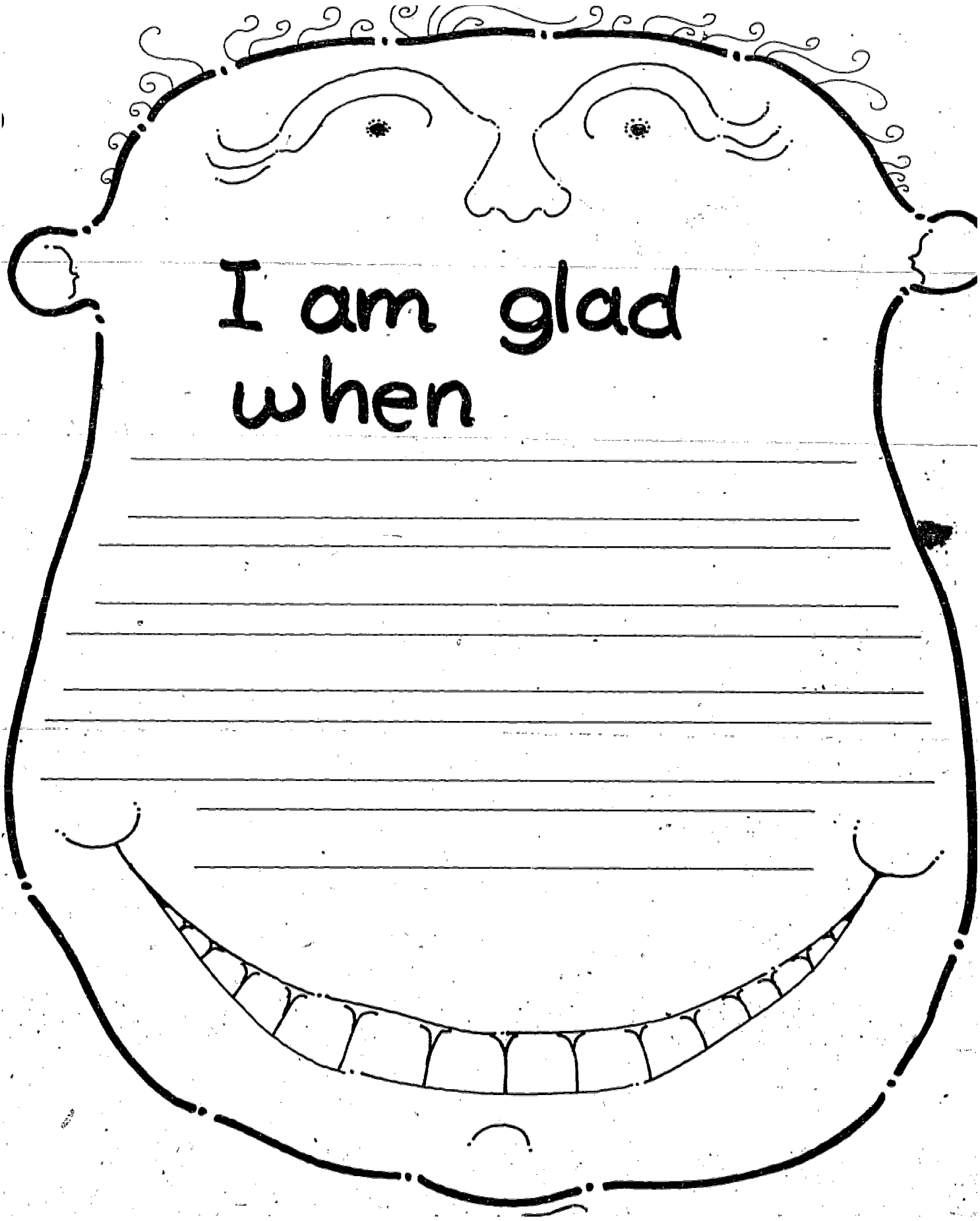
My hair is _____.

My telephone number is _____.





This is where I live.
Draw your home.


I am glad
when


I get mad
when

Bibliography for "Who Am I?"

Aldis, Dorothy, "Everybody Says," in *All the Silver Pennies*, edited by Blanche Jennings Thompson. New York: Macmillan, 1967.

Chute, Marchette, "Contentment," in *Rhymes About Us*. New York: E. P. Dutton, 1974, p. 12.

Feeney, G., *Inquiring About People*. Holt Databank System, teacher's guide, activities 1, 2, and 3. New York: Holt, Rinehart & Winston, 1972.

Grimm, Gary, and Mitchell, Don, *The Dandylions Never Roar Book*. Good Apple, Box 299, Carthage, IL 62321.

Hubbard, Irene, and Soderstrom, Lori, *Primarily Me* (dittos). Good Apple, Box 299, Carthage, IL 62321.

Seuss, Dr., *My Book About Me*. Westminster, Md.: Beginner Books, a division of Random House, 1969.

Wells, Harold C., and Canfield, Jack, *100 Ways to Enhance Self-Concept in the Classroom*. Englewood Cliffs, N.J.: Prentice-Hall, 1976.

Recordings

Wayman, Joe, "I Have Feelings," in album *Dandylions Never Roar;* and "I Like Me," in album *Imagination and Me*. Good Apple, Box 299, Carthage, IL 62321. Words and music for these songs are included in the lesson.

LESSON 2: TALKING WITH OUR HANDS

AREAS OF STUDY

- Language Arts (note taking)
- Drama (role playing)
- Social Studies
- Art (finger painting)
- Safety
- Observation
- Math (counting)

PURPOSE

This series of activities is designed to help children discover and practice some of the ways in which gestures are used to communicate.

OBJECTIVES

Children will —

- Become aware of the vast variety of messages which human hands and arms can convey.
- Identify reasons for rules of conduct.
- Show, by both verbal and non-verbal responses, that they understand non-verbal messages.
- Use their hands and arms to express themselves in creative dramatic activities, or in art through finger painting.
- Improve their skills in observation, reporting, discussion, and group participation.

SUGGESTED TIME

3 - 4 class periods

MATERIALS

Pencil and paper (for older children)

INTRODUCTION

Ask the children to sit on their hands. Then ask someone to tell something about the playground — still sitting on his or her hands. Is it difficult? Have others try it. They will quickly see how hard it is to talk without using one's hands.

Although all people use gestures to communicate, not all gestures mean the same thing everywhere. Each of us learns the gestures of our culture in the same way that we learn our language. (Because we are writing the 5 to 8 year old, this lesson will be introductory only and is not an attempt to teach cultural differences.)

Activity 1: A Field Trip Within Your School*

A field trip around the school will give the class opportunities to observe communication through hand and arm movement.

To begin the lesson, ask the children to think about their own hands and arms and tell how they can do many things with them. The children may point out that they can hold things in their hands. They can lift things, cover things, and so on. Ask the children if they've ever thought about how people use their hands and arms to "talk" to each other. And then explain that they are going on a field trip around the school to find out for themselves how people in their school use their hands and arms to talk or communicate.

Take time to work on skills of group participation before setting out on the field trip. Establish through discussion the need for rules or standards of conduct on the field trip. Let the children suggest rules and encourage them to give reasons why they think those rules are "good" or "fair." One rule which you and students might agree on is that everyone should be quiet as they move through the school to collect data. That is a "good" or "fair" rule because it is not right for a class to disturb other students who are at their own work.

Explain to the children that they will have plenty of opportunity to talk about their findings after they have returned to their classroom. They will need, therefore, to observe well and to remember what they see. Older children who can write should take along pencils and notepaper and be instructed in how to take notes on their observations.

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* From "Talking With Our Hands," *Intercom* 84/85 *Education for a World in Change: A Working Handbook for Global Perspectives.*

You may wish to help the children know what to look for by mentioning just a few of the kinds of nonverbal communication which they are apt to see. For example, they might see people —

1. Raising their hands to indicate they want to say something.
2. Holding their fingers to their lips to indicate "quiet".
3. Motioning for someone to come by beckoning with their forefingers or their hand.
4. Pinching their noses to indicate that they don't like the smell.
5. Placing their hands over their hearts in a gesture of respect or salute.
6. Showing students that it is safe or not safe to cross the street.
7. Waving goodbye.
8. Hugging someone who's been hurt or is in need of being comforted.
9. Showing decisions made by an umpire or referee.
10. Directing a chorus, orchestra, or band.

The list of possibilities is great indeed. These examples are just a beginning, but even they indicate just how much our culture relies on non-verbal communication.

After the children have completed their field trip, have them share their findings. As they do, you may wish to list their observations on the chalkboard. Or write a short composition on poster paper, as the students dictate.

Another alternative is to let the children play a game. Have one student show a hands/arms gesture. Let the others guess its meaning.

As soon as you are satisfied that the children understand the essentials of non-verbal communication, move on to more creative aspects of the lesson.

Activity 2: Silent Dramas*

Let the children work in small groups to plan and rehearse short, non-verbal dramas of their own devising. For example, they mime a simple story about a dog which is discovered eating their lunches. Through gestures the students can indicate their reactions and show their efforts to make the dog stop and go home. Finally, they can pantomime eating their lunches.

* Ibid.

Another drama can be built around arriving or leaving the school grounds, emphasizing safety rules. Students can mime the story of a child getting off a bus or out of a car and then crossing a street properly with the aid of the arms/hands signals of the student traffic squad or adult crossing guard.

A third drama may involve taking turns, or dividing and sharing.

Activity 3: Sign Language

The class can learn a great deal about human communication through an exposure, even a brief one, to sign language. An easy introduction involves using a popular song the children will know or a standard like John Denver's "Rocky Mountain High."

Using one of the sources in the bibliography, teach the class four or five appropriate hand signals used by the deaf. They can then practice using the signs as they sing along with the record.

Talk with the children about why knowing sign language and other hand gestures would be important to a person who cannot hear. Why, though, do many deaf people feel they must learn to read lips. (You can help the class to see that lip-reading allows the deaf person to live more normally — to carry on more "normal" conversations with people who are not deaf and do not know sign language.)

Children are often fascinated by sign language and may want to learn more. While encouraging their explorations, don't lose sight of your main point — that using our hands is a very important part of sending messages, of communicating.

Activity 4: Finger Painting*

Younger children generally delight in finger painting. As a child finger paints, he or she literally becomes a part of his or her creation. The hands feel the paint. The arms become part of the production with elbows and sides joining in the fun of making a picture. In short, finger painting affords children a rich sensory experience; no brushes, sponges, or instruments of any kind come between the child and the paint. And the child is free to paint and to express anything he or she wishes.

When the children are finished, their finger paintings can be examined. Their peers ought to suggest what they can "see" in each other's paintings. Does the painting "tell" them something? Does it suggest a story to them? Does it make them "feel" in a certain way? For example, the colors used

* Ibid.

might make the students "feel" happy, sad, or excited. By talking about each other's productions, students can increase their sensitivity to art, extend their abilities to appreciate it, and improve their oral skills. At the same time, younger children can practice computation. They can count how many finger paintings were done in the class and the number of times that red or blue was selected by an artist.

Activity 5: School Bus Safety

Arrange to have a school bus driver give a safety demonstration to the class. The children will first listen to the driver and then participate in some of the safety measures taught. These would include sitting, listening, quiet talking, and proper evacuation in case of an emergency.

Follow this by a class discussion. What rules did we learn? What hand motions were used? Are gestures sometimes more important than words? When?

Prepare the children beforehand for this experience and name things you want them to remember, especially the hand gestures. Did the hand gestures go with the directions?

OTHER IDEAS

Prepare a map of the school and show the route to be followed during "field" observations.

Take a second field trip to a nearby construction site so that the children can observe other uses of non-verbal communication.

If a television set is available in the classroom, turn on the picture but leave the sound off. Have the children watch for the use of gestures. Let them discuss what they observe.

Bibliography for "Talking With Our Hands"

Baer, Edith, *The Wonder of Hands*. New York: Parents Magazine Press, 1970. Photos of things hands can do.

Charlip, Remy, and Beth, Mary, *Handtalk: An ABC of Finger Spelling and Sign Language*. New York: Parents Magazine Press, 1974. Good source for classroom.

Dorsey, Charles B., "Sign Language in the Classroom." *Teacher Magazine*, May/June 1978. There are also some teaching activities included in this article.

Garelick, May, *Just Suppose*. New York: Scholastic Book Service, 1969. Shows children pretending to be different animals or objects.

O'Rourke, Terrence J., *A Basic Course in Manual Communication*. Silver Spring, Md.: National Association of the Deaf, 1973.

Recordings

John Denver's Greatest Hits. John Denver's songs lend themselves well to classroom use. Especially recommended: "Sunshine on My Shoulder" (John Denver, Dick Kniss, and Mike Taylor, 1971); "Rocky Mountain High" (John Denver and Mike Taylor, 1972); "Take Me Home Country Roads" (Bill Danoff, John Denver, and Taffy Nivert, 1971).

LESSON 3: BODY TALK

AREAS OF STUDY

Social Studies	Language Arts
Drama	Dance
Art	Music

PURPOSE

As part of their exploration of non-verbal communication, children will enjoy learning how they can use their faces and bodies to express feelings and communicate ideas.

OBJECTIVES

Children will —

Learn that many familiar messages are communicated non-verbally and are common to many cultures.

Interpret non-verbal messages to show that they comprehend them.

Send non-verbal messages in role-playing situations.

Mime different emotions or moods, using different parts of their bodies.

Interpret, from pictures and books, emotions shown by people in different cultures.

Express feelings through music and dance.

SUGGESTED TIME

4 or more class periods

MATERIALS

Large paper bags (2)

Book — *Frances Face Maker*, by William Cole and Toni Ungerer

Pictures of people in different cultural settings — from your own picture file or from sources like *National Geographic*.

Activity 1: Faces Talk

Draw the children together in a group. Begin the lesson with statements such as: "Tommy, you look happy today." "Sue, you look tired." "Matthew, you look unhappy," "Do you know how I know?"

Follow this by reading *Frances Face Maker*. Show the children the kinds of faces Frances makes in the book. Have the students make similar faces. (A Polaroid camera is a useful and delightful adjunct to this activity.)

Remind the class of what they have learned about hand and arm messages. How did Frances send messages? Do we all do this?

Introduce the term "communication" if it seems appropriate at this time. Discuss how talking with words is just *one* way of communicating.

Activity 2: The Grocery Bag Game

Tell the students they are now going to play a game. Try covering the top part of your body with a grocery bag, so that no one can see your face or arms. Ask the students if they can guess how you are feeling, when they can see only your legs and feet? Let them try. Practice with a few children ahead of time, so that they perceive that they do use their whole bodies to convey messages. You can extend this to getting the message across by using all your body, from your face to your feet.

With statements or questions, bring out different interpretations. There will truly be no right or wrong answers, but the children will see that we communicate with our legs and bodies as well as with our facial expressions and our hands.

Activity 3: Making Masks

Mask making is a useful teaching tool that often frees children from natural shyness and allows them to act out thoughts and feelings. (Of course, some children don't need such encouragement!) In this activity, students can use the masks to learn more about facial expressions which denote common emotions like being happy, sad, angry, or silly.

Use picture or story books for ideas of different expressions for feelings. Have each child make a mask to show some universal emotion. The search for ideas and the making of the masks will help the children understand the variety of communications possible through facial expressions.

There are a number of ways to make masks. One is to make them out of oaktag folded double and stapled into a tongue depressor (available at drugstores). A different face can be drawn on each side. This enables the child to turn the mask and thus change expressions — a useful technique for role playing and the occasion for outbursts of delight when someone uses the wrong expression. Such masks are square (about 10" x 10") and cover the entire face.

Children enjoy displaying their masks to the class and there are often interesting variations in cutting and coloring. The children can use the masks for dramatizing short plays from stories or from everyday occurrences.

Activity 4: Simple Charades

A simplified version of charades is good for practicing non-verbal skills, and the children love it. Have the children sit in groups of three to six, around a table or a rug, and choose a representative who will mime words from a list you have prepared. Give each group representative a word or words to mime. The representative rushes back to his/her group to act out the word(s). The representative may not talk at any time but must do all his/her communicating with gestures. The rest of the group may talk as they try to guess the word(s) and the first group to get the exact word or message wins a point. Since the representative cannot talk at any time, he or she must use some form of non-verbal communication (example: raise a hand or wave hands together) to signal the teacher that his/her group has guessed the right message. (The role of representative should be rotated until everyone has had a turn.)

Activity 5: Wordless Messages

Ask volunteers to stand up and send a wordless message to another student or to the entire class. Encourage the senders to think of familiar messages they send all the time to family and friends. Have the class convert each message into words to demonstrate how the same message can also be sent and received verbally, as another way of communicating. (Be alert for conflicting interpretations and use these to demonstrate that conflict is often a product of miscommunication. The students will then be better able to comprehend how wrong readings of intended messages can be harmful or even dangerous. Suppose, for instance, we misunderstood the non-verbal message of a crossing guard or traffic policeman.)

Activity 6: Body Plays

Children, especially younger children enjoy moving to "body plays." There are a number of collections of these plays available. Here is a sample from Marilyn Mendelson's "Eighteen Body Plays for Primaries" which appeared in *The Instructor*:

Angry, Angry, Angry!
So angry that I kick the air,
Then stamp my feet,
And pull my hair.
Now isn't it curious?
After feeling so furious,
I feel very good once more.

Fingers, fingers, everywhere.
Fingers blinking in the air.
Fingers making little holes.
Fingers tying little bows.
Fingers learning to button and snap.
Fingers on hands that like to clap.*

— Marilyn Mendelson

Carry over into music, dance, or movement activity, the idea of expressing feelings nonverbally. Encourage children to create their own rhythms or melodies to convey different feelings. This can be done very simply and can gradually be made more sophisticated. Working in small groups, children can create their own simple musical rhythms and perform them for others to move or dance to. With older children, this could be coupled with folk-songs and dances from other cultures.

* From "Eighteen Body Plays for Primaries," by Marilyn Mendelson. *The Instructor*, March 1969.

Bibliography for "Body Talk"

Aldis, Dorothy, *Dumb Stupid David*. New York: Young Readers Press, 1965.

Brenner, Barbara, *Faces*. New York: E.P. Dutton, 1970

Cole, William, and Ungerer, Toni, *Frances Face Maker*. Cleveland: Collier Publishing Co., 1963.

Ets, Marie Hall, *Talking Without Words*. New York: The Viking Press, 1968.

Mayer, Mercer, *Just for You*. New York: Golden Press, 1975.

Mendelson, Marilyn, "Eighteen Body Plays for Primaries." *The Instructor*, March 1969.

Mendoza, George, *The Marcel Marceau Alphabet Book*. New York: Doubleday, 1970.

Paterson, Diane, *Smile for Auntie*. New York: The Dial Press, 1970.

Preston, Edna Mitchell, *The Temper Tantrum Book*. New York: The Viking Press, 1970.

Rogers, Vincent R., and Rogers, Christine J., *Living in the United States —Pictures That Teach Cross-Cultures*. Families Around the World Series. Morristown, N.J.: Silver Burdett, 1967.

Viorst, Judith, *Alexander and the Terrible, Horrible, No Good, Very Bad Day*. New York: Atheneum, 1976.

Yashima, Taro, *Crow Boy*. New York: The Viking Press, 1970.

Yudell, Lynn Diana, *Make a Face*. Boston: Little, Brown, 1970.

LESSON 4: GETTING THE MESSAGE

AREAS OF STUDY

Language Arts (listening, speaking, analyzing stories)

Art (drawing from verbal instruction)

Dramatics

PURPOSE

Clear understanding or interpretation of messages is as important as clarity in sending them. This is not easy to learn. Careful listening and observation skills are basic to successful communication. This set of activities points up the importance of being a good receiver of messages. Children will also be alerted to the fact that messages don't always get through as intended.

SUGGESTED TIME

4 - 5 class periods

MATERIALS

Drawing paper

Crayons

Bread, butter, peanut butter, jelly, knife

Simple designs for copying

The King Who Rained by Fred Gwynne

Whingdingdilly by Bill Peet

Amelia Bedelia by Peggy Parish

Lazy Jack by Joseph Jacobs

INTRODUCTION

The primary grades provide an excellent opportunity for developing skills in both accurately sending and receiving messages. These skills begin with careful listening and observation and can be developed using a variety of games and exercises in many areas of learning. The children will also find that gestures or illustrations often help the receiver interpret a message more accurately.

Activity 1: Copycat

Begin developing listening skills with simple clapped, number, or letter patterns. These are to be repeated after you by the children. For example: clap-clap, clap-clap, or 3-7-2-4 or C-F-2-O-G.

Vary these exercises by adding more claps, numbers, or letters. Make it more difficult by asking them to repeat the sequence in reverse order.

The children may enjoy being the "teacher" and giving a number/letter pattern. The teacher should write the sequence as it is given to ensure accurate recall.

Combine such exercises with stories about how messages can be confused through poor listening or observation. The stories of *Lazy Jack* and *Amelia Bedelia* (see bibliography) are examples of many stories which hinge on misinterpretation of messages — and they approach the subject with humor.

Any of the Amelia Bedelia books can be used for this activity. Ask, for example, why was Amelia Bedelia always getting into trouble? Why were Mr. and Mrs. Rogers upset with her? Has anything like that ever happened to you?

Draw out the idea that careless listening or not getting a message straight can lead to problems.

Activity 2: Funny Monster

Even when we listen carefully, we can't always get the exact meaning that is in another person's mind. Demonstrate this by having the children draw a "monster" according to your description. Provide specific features such as "fat brown legs" or "pink claws."

The children's drawings will be quite varied even though each may be an accurate representation of what you said. Discuss with the class the idea that one can't always get across exactly what one means. Ask: "Why should we be extra careful to understand what people are *trying* to say?" Repeat the activity and point out examples of improvement in the capacity to listen for precise detail.

This activity can be expanded by reading Bill Peet's book, *The Whingdingdilly*, a delightful story about an unhappy dog which is changed by a witch into a creature with many different animal parts. He is called the Whingdingdilly. Read through the book the first time without showing the illustrations. After completing it, ask the children to draw the Whingdingdilly as described. When the children have finished their drawings,

have the children check their drawings as you reread the story, this time showing the drawings in the book.

Experience tells us that first graders get itchy if they can't see the pictures. With younger students, it may be best to read parts of the story, then stop and let the children draw their pictures of the Whingdingdilly before completing the book.

When everyone has finished, call the group together. Ask the students to hold their pictures in front of them while you reread the Whingdingdilly description sections, this time showing the illustrations. There will be substantial discrepancies. Discuss with the children why there are such differences. Inability to remember all the details will be part of the answer. Curiosity to see the book's pictures also interferes with concentrating on listening. Having different "pictures in our heads" also is part of it — words don't mean exactly the same thing to every person.

Older students will be able to draw their own monsters and write descriptions of them. These children should pass their written descriptions to another classmate. The classmate is then to draw a picture according to the written description. After the drawings are completed, compare the original picture with the second drawings. Why do they look different? What went wrong?

Activity 3: Peanut Butter and Jelly

Most children love peanut butter and jelly sandwiches and can make them themselves. Let them give you the directions for making the sandwich and they'll see the importance of explicit directions. They'll also have fun doing it.

Come to class prepared with the necessary food stuffs for making peanut butter and jelly sandwiches and spread them out on a demonstration table. Very young children can give the directions verbally. (No gestures allowed!) Ask for a volunteer who knows how to make the sandwich: "Tell me how to make a peanut butter and jelly sandwich. I'm new at this and want to learn. I'll do just as you tell me." Start with the first direction *exactly* as you're told. The rest of the class will probably get actively involved, yelling: "No - No - don't do that!" Allow as many children as time permits to give directions, each time doing just what they say should be done.

One third grade teacher had her students write out the directions, cautioning them to be as exact as possible. She collected the papers and proceeded to follow the students' instructions. If the directions said "Put the peanut butter on the bread" she did exactly that placing the jar on top of the loaf. Her running commentary added to the delight of the class; when she was told to "stick the knife in the jar" she tried it, saying "But the

knife won't go through the lid of the jar."

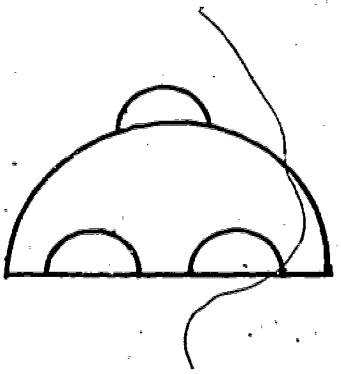
After the fun and after demonstrating how clear directions work, the class will enjoy making lunch out of the lesson materials.

Activity 4: Following Verbal Directions

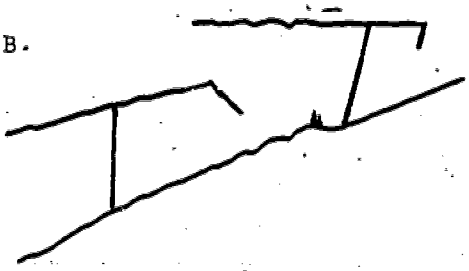
This will make a good follow-up several days or weeks later. Have the children work in pairs, sitting back to back, with one member of the pair facing the wall or chalkboard. You will then put a design on the wall or chalkboard.

Sample designs

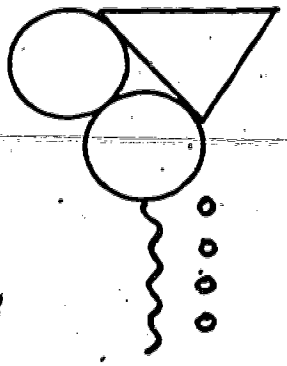
A.



B.



C.



Provide pencil and paper. Those seeing the design are to describe it to their partners, who are to draw the design, using these oral directions. No questions are to be asked and the person giving directions is not allowed to look at the drawing until it is completed. After the first drawing is completed, have the pairs switch positions, and put up a second design, so that each child can experience giving directions and following them.

Ask about the problems the instructors and drawers encountered. "Why did you find it hard to give directions?" Examples: "Couldn't use hands, couldn't look at drawing as it was being done." "Was it hard to follow the directions?" "Why?" "How did you feel while you were instructing?" "While you were drawing?"

Lead the class to see that using gestures would have helped. A pair of students can demonstrate the point. Having the model to look at helps even more — and this can easily be demonstrated. You can bring the point home, too, by showing the class printed instructions for assembling just about anything; the children will see how valuable illustrations are in making the text clear.

Activity 5: Fun With Homonyms

Fred Gwynne's books *The King Who Rained* or *Chocolate Moose for Dinner* include excellent examples of verbal misunderstanding. Share one of the books for fun or read a few statements without showing the pictures. Ask the children to illustrate the statements. After sharing the children's pictures and the book, discuss the vocabulary — its correct and incorrect meanings.

Alternatively, these books can be used for creative dramatics. Read a sentence from the book and ask one person or a group to act out what is meant. Older children may enjoy coming up with similar puns or plays on words.

Activity 6: Rumor Says . . .

The old "rumor game" can be used to teach the value of checking back to be sure a message is correct. Begin with a message containing "who, what, where, when" elements, such as "Yesterday Sally's frog ate all the guppies in her fishbowl at home." Have this message passed by whispers from student to student around the class, then discuss the warped message that emerges at the end. Try the game a second time with another message, but require everyone to repeat the message back to the sender for confirmation before sending it on. Students should quickly see how accuracy is improved. (With first graders the message can get garbled so quickly, it may be better to divide the class into smaller groups for this activity.)

This activity can be used to help children see how the misunderstanding of a message can lead to conflict. Help them recall times they thought someone said something that in actuality was not the message.

Activity 7: Ways to Send Messages

Of course messages can be sent in a variety of ways, and some ways are better than others for certain situations. List on the board a variety of ways to convey a message: saying it; writing a note; making a phone call; showing an object or picture; and acting it out. Then suggest a variety of situations and ask class members which method of telling is most appropriate. Situations might include —

Tying a shoelace.

Telling a salesman you want new shoes just like your old ones.

Inviting a friend to dinner.

Showing how happy you feel.

Describing where you live.

Announcing a circus.

Have different pairs of students decide what method they would use to send one of these messages. The students will see advantages of both telling and drawing something like the appearance of a house. Acting it out will be most clearly valuable in telling someone how to tie a shoelace.

Practice with play telephones (with students facing away from each other) will demonstrate that talking on the telephone is often not as clear as face-to-face conversation. Some children might be able to give reasons for this, noting use of hands and facial expressions.

For fun, have some children try giving instructions, with other children following these instructions carefully — it's just about impossible. For example, tying a shoelace from verbal instructions simply can't be done. Conclude by emphasizing that some ways of sending messages are better than others, depending on the kind of message you are sending.

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LESSON 5: DIAL-A-LIKENESS, DIAL-A-DIFFERENCE

AREAS OF STUDY

Social Studies (interpersonal, cultural, and group relations)

Language Arts (greeting, interviewing, comparing, and contrasting)

PURPOSE

Through structured verbal activities, the children will develop an awareness of human commonalities (likenesses) and differences.

OBJECTIVES

Children will —

Recognize, through talking with each other, that we all have something in common and differ about something.

Be able to identify commonalities and differences among cultures and/or age groups.

SUGGESTED TIME

2 class periods and 1 in/out of school field trip

INTRODUCTION

Children can now use their growing communications skills to find out more about human commonalities and differences. Encourage children to talk with each other and to share their similar likes, experiences, feelings. At the same time, encourage open communication about their differences to build toward understanding of, and respect for, these differences.

If possible, after the children have communicated similarities and differences with their own classmates, extend the communication to include others with whom the children are less familiar, including other ethnic and/or age groups. Helping children to recognize that they have many qualities in common with others is an important step toward improved understanding across age levels and across cultures.

Activity 1: Dial-a-Likeness, Dial-a-Difference

The communication game, "Dial-a-Likeness, Dial-a-Difference," will give children a chance to talk to others and find out about their likenesses and differences. Form two circles. Half the class will be the outside circle and the other half the inside circle, with the two circles facing each other. Each person will be across from a partner, and the partners will change frequently. In a minute or two, see how many likenesses and/or differences can be communicated between partners. (Note: the activity can be simplified to begin with by limiting the sharing to just likenesses first and differences later; or by asking each set of partners to communicate just one likeness and one difference.)

When the teacher calls time, each set of partners is asked to share with the class one likeness and/or difference they found out about. Then "dial" or rotate the inside circle so that each person has a new partner, and start them sharing likenesses/differences again. Continue until each person has met many partners and is beginning to see that all people have things in common as well as differences. Make sure you have each set of partners share orally with the whole group at least one thing they found out about each other. Encourage higher-level communication as they continue, going beyond obvious physical likenesses and differences to personal opinions, preferences, and tastes. Help the children to verbalize any generalizations acquired through this communication activity.

An alternate approach is to conduct this in triads (three children). This limits the number of exchanges but might be useful with younger children who have limited interest spans.

In a triad one person speaks, one listens, and the third observes. The teacher should limit the time for sharing — 30 seconds for first graders is ample. The sharer begins to talk when the signal is given, telling all kinds of information about him or herself. After the time is up, the listener tries to repeat everything mentioned, having the same time limit. The observer may provide key questions to help the listener recall details.

The assignments then change. The listener becomes sharer; observer changes to listener, and sharer is now observer. The triad repeats the sequence until each person has played all three roles.

At the end of the complete cycle, commonalities and differences should be shared within each triad and then with the complete class. A chart showing how the children are alike and different can be formed during this sharing time.

One disadvantage to the triad method is that sometimes a threesome can't cooperate. The total value of the lesson will be lost to those who

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Activities 1, 2, and 3 include material excerpted and adapted from "Dial-a-Likeness, Dial-a-Difference," in *Communication*, Part A, Global Perspectives in Education, Inc., 1976, pp. 28-29.

can't function well together. Therefore, you may wish to select the children who will form each triad.

For first graders, you might modify the triad so there's one listener and two talkers. At the end of the triad sharing, the listener from each group recalls what he remembers with the total group. You then list the commonalities and differences on a class chart.

FIRST GRADE SAMPLE CHART

How we are alike	How we are different
1.	1.
2.	2.
3.	3.

SECOND AND THIRD GRADE SAMPLE CHART

Similarities	Differences
1.	1.
2.	2.
3.	3.

Activity 2: Discovering More About Each Other

Based on commonalities and differences gathered from the previous activity, make large wall charts with some of the different headings — such as: Saw Star Wars, Blue Eyes, Has a Pet, A Brownie/Cub Scout. Instruct the children to sign their names to those group lists to which they belong.

When the children have had a chance to sign all the lists to which they are members, collect the lists. Without showing the children the title of a list, call out all the names on a list, asking each to stand. Have the members of that group talk with each other until they identify the particular way in which they are alike. The rest of the class is watching and listening.

In the process of communicating, they will probably find other likenesses as well. Continue with the lists until a workable generalization about human commonalities is understood and can be verbalized in the children's own words.

Example: An interesting thing occurred in one classroom doing this activity. Every child except one boy had signed one particular chart. When the names of the children were called, they all stood, with the exception of the one who hadn't signed. The standing children began to question each other trying to find out what they had in common. This went on for 2 to 3 minutes before one student realized they could ask the seated child which chart he hadn't signed. What was the characteristic? He liked vegetables. All the other children hated them.

Activity 3: Analyzing Pictures

Extend these likeness/difference games to encompass learning about other cultures. Give each child a picture of a person from another culture or ethnic group. Ask each child to find out all the ways he or she is alike and different from the person in the picture. Encourage the children to go beyond physical similarities and differences; some of the pictures should show people expressing common feelings and engaging in common activities in different ways. (For example, mothers from different cultures hold their babies in a variety of ways, but maternal love and protection are expressed in all.) Then have the children exchange pictures and do the same with the new picture. Make lists showing commonalities and differences as the children share their findings with the total group.

The same activity can be done with a single picture, with the total class contributing ideas.

Activity 4: Local Pen Pals

Many children enjoy writing to pen pals, but this needn't require going outside your community. Arranging pen pals even within the same school district can also yield exciting experiences and shatter sterotypes, as teachers participating in testing these exercises discovered.

Arrange with a colleague in another school to exchange lists and pair pen pals. Writing letters then could become a monthly project with the children sharing information and special interests about themselves, their school and home activities, their hobbies, the organizations they belong to, etc.

After the students have spent several months exchanging letters, arrange for the classes to meet, if it is at all possible. One of the schools, or a park, might be a good setting. Play "Dial-a-Likeness, Dial-a-Difference" (Activity 1). Let the group plan activities they would enjoy doing together such as a game of kickball, a picnic lunch, or a tour of the school.

Classes need not be of the same grade level. Two classrooms of different grade levels can also benefit. Playing "Dial-a-Likeness, Dial-a-Difference" can help two different age groups see that they share common interests, needs, etc.

Bibliography for "Dial-a-Likeness, Dial-a-Difference"

Simon, Norma, *Why Am I Different?* Chicago: Albert Whitman & Co., 1976.

Steichen, Edward, *The Family of Man.* New York: Simon & Schuster, 1956 (popular ed.), 1967 (deluxe ed.); New American Library, Signet (paper ed.). A collection of pictures, in book form, of people from around the world.

LESSON 6: FOOLING OUR SENSES

AREAS OF STUDY

Science (the senses)

Language Arts (fables)

PURPOSE

These exercises show children that our senses can't always be relied upon, and that what we see comes partly from outside and partly from inside our heads. A beginning understanding of the sources of misperception will help students later on, when they confront barriers to cross-cultural communication.

OBJECTIVES

Children will —

Infer through water and mirror experiments that the sense of sight can be fooled.

Recognize that the senses of touch and sight work best together.

Compare perceptions of an ink blot to see how people find different patterns in the same thing.

Use fables and personal stories to identify examples of misperception.

SUGGESTIONS TO THE TEACHER

A. Simple water experiments can be used to show how our most relied upon sense — that of sight — can give us false information. A finger in a glass of water looks fatter viewed from the side. A pencil put part-way in a pan of water will seem to bend at the waterline. Have the the children use their sense of touch to disprove what their eyes tell them.

B. Mirrors can be used similarly. Have the children look at themselves, and at the classroom, reflected in a mirror. Let them try to touch their left and right shoulder and toes by watching their reflections. Ask whether they can tell you if an object is on the right or left side of the room by looking at the mirror image. The children should

discover that the mirror image is a reversed reflection of everything, and one can be easily fooled.

C. Use a grab bag to show that the sense of touch alone is not always reliable. Blindfold children and let them try to identify objects only by touch; then let them use sight also.

In conjunction with this, tell the class the fable of the five blind men and the elephant (in which each man, touching a different part of the elephant, had a different idea of what the animal was like). Ask: "Did you ever make a mistake about someone or something because you 'saw' only part of the situation?" Many fables illustrate faulty perception.

D. Young children can begin to see how our minds make "sense" out of random patterns, according to our individual personalities and cultural training. Use an ink blot to bring this across. Simply fold a piece of paper over a drop of ink, to create the blot. Ask everyone to draw a picture of what is in the blot, without talking. Then share class ideas. Talk about other places where different people see different patterns: in the clouds, the moon, a camp fire. Suggest that sometimes we "see" patterns in life that don't fit the facts, but come from familiar ideas in our heads. For instance, we may think two kittens are fighting when they really are playing. Draw analogies, as appropriate to stories or folktales your class knows (for example, Chicken Little's perception that the sky was falling).

This lesson reprinted with minor changes from "Perception," in *Communication*, Part A, Global Perspectives in Education, Inc., 1976, pp. 16-17.

Bibliography for "Fooling Our Senses"

Dolch, Edward, and Dolch, Marguerite, *Stories from Japan*. New Canaan, Conn.: 1960. Garrard Publishing Co., 1960. Fables from Japan, but similiar to others around the world.

Leaf, Munro, *Aesop's Fables*. New York: The Heritage Press, 1941.

Miklowitz, Gloria D., and Desberg, Peter. *Ghastly, Ghostly Riddles*. New York: Scholastic Book Service, 1977. A good book of riddles, especially around Halloween time.

Turkle, Brinton. *The Sky Dog*. Glenview, Ill.: Scott Foresman & Co., 1969. One volume in the collected set of the Read Aloud Library. A book about things you can see in clouds.

LESSON 7: CONFLICT IN PICTURES

AREAS OF STUDY

Social Studies

Language Arts

Observation

PURPOSE

This exercise should help students to distinguish between conflict and non-conflict situations. It is also a good way to begin talking about constuctive ways to handle fights and arguments.

OBJECTIVES

Children will —

Recognize that there are many types of conflict.

Understand that conflicts occur because of disagreements.

Recognize that conflicts involve emotions.

Begin to consider how conflicts can be settled without prople getting physically hurt.

MATERIALS

Collect about 20 large pictures, some showing conflicts and some showing neutral situations. (You don't want children to think everything is conflict.) You may ask your students to find pictures of problems, disagreements, and fights in books and magazines. Or, you may choose the pictures yourself; you may wish to make slides of them. Try to include a variety of conflicts, as far as you think your class can understand them (e.g., personal, group, international, violent, verbal, economic, religious). Local newspapers, *Sports Illustrated*, *Time*, *Newsweek*, *Instructor*, and *Learning* are good sources for pictures.

Adapted from *Patterns of Human Conflict*, developed by David C. King with Global Perspectives in Education, Inc. (Tarrytown, N.Y.: Prentice-Hall Media, 1974).

INTRODUCTION

Minor and major conflicts occur daily in a child's life. They are all part of growing up and learning to get along with others.

This lesson is designed to help children recognize that conflicts are normal and natural. Conflicts can be hurtful if they get out of hand. But avoiding conflict, and holding back feelings and remaining silent, rather than taking a stand, can also eventually hurt. Recognizing a conflict (as a disagreement or a difference in interest) at an early stage and learning how to resolve the issue without getting into a fight is an important learning goal. One finding in the evaluation of this project of Global Perspectives in Education was that students in the program showed greater willingness to "talk over conflicts rather than fighting." The primary grades are an excellent place to begin dealing with the concept of conflict.

PROCEDURES

Show the pictures to the class one at a time. Begin with such questions as:

1. What is happening in this picture?

2. How do you think the people are feeling?

3. Are the people having a problem, or not agreeing? How do you know? (It is important to get students to see that stressful facial expressions, clenched fists, and emotions of anger and anxiety, are themselves only signals that a conflict situation is developing. It is that which requires change or resolution. The signals are not "bad" in themselves.)

4. What is the problem about?

5. Is there anything in the picture that makes you think the problem might get worse?

6. Is someone being hurt, or about to be hurt? Do all arguments have to end that way? Can you think of another way to settle this conflict?

Next, compare several of the pictures, noting similarities and differences while using the questions:

1. Which people are disagreeing?

2. What is the conflict about?

3. How is the problem shown (words, looks, weapons)?

4. How are the people feeling?

5. Could this conflict help anyone? Who might it help or hurt?

6. How do you think it will end?

7. What other endings can you think of? Which do you prefer, and why?

The more practice children have in dealing with conflict in positive ways, the better they should be able to cope with it in their own lives. In the lessons that follow, the children can deal more directly with the relationship of communication and conflict.

FOLLOW-UP

To extend this beyond the pictures, have children watch for conflicts — on the playground, in the lunchroom, on the bus, or on city streets. Let them tell about or write a book about them in class. Discuss, using questions similar to those above.

LESSON 8: CONFLICT WITH PUPPETS

AREAS OF STUDY

Social Studies (relations, problem solving with others)

Language Arts (verbal communication, drawing conclusions)

Art (making puppets)

Drama

PURPOSE

Through the use of puppets the children will gain practice in resolving conflicts in ways that seem fair.

OBJECTIVES

Children will —

Work with a small group of peers in finding resolutions to specific conflicts.

Dramatize their own group's ideas in a brief puppet skit.

Recognize that several endings are possible in any conflict situation.

Practice going beyond their own first thoughts to accept resolutions that seem more workable or fair.

SUGGESTED TIME

2 class periods

MATERIALS

Puppets

Puppet stage

Materials for making puppets:

socks	thread	felt tip markers
buttons	needles	tongue depressors
yarn	glue	scraps of construction paper

INTRODUCTION

Puppetry is a proven method for dealing with human relations in the classroom. It doesn't put anyone on the spot. The children are behind the stage, not seen by the audience and can role-play someone else with ease — this is often an aid in opening communication.

Most children love puppets and may use them daily for their own pleasure. Still, "warm-up" activities are helpful for all children, since the puppets may be used in this lesson in a slightly different fashion from their use in "play."

It's fun to warm up with riddles, knock-knock jokes, did you know, or any short, silly, fun skit. Some children may just wish to introduce themselves by using the puppet.

One teacher found this lesson to be a very successful staple learning tool. Long after this particular lesson, her students used the puppets to solve their arguments with each other. You might encourage this method of settling conflicts; it is useful in helping children think in terms of alternative solutions.

Activity 1: Choosing Alternatives

To help children see how puppets can portray and settle arguments, stage a show for the class. Since you will need help, prime, in advance, a couple of children to be co-puppeteers. At the beginning, describe a conflict, to give the class a sense of what they will later be asked to do. An idea for the puppet show might be: Two siblings enter the TV room at the same time, each wanting to watch a different program. They argue. An adult enters and solves the problem by saying that the oldest child may select the program to be watched by both. After the presentation, discuss how the conflict got started. Whose fault was it? Could it have been avoided? Was it solved fairly? Can you think of other ways to solve it?

Follow this by asking volunteers to dramatize another unresolved dilemma:

- You promised a friend you'd play together after school. In the meantime, another friend invites you to go ice skating after school. You really want to go. What do you do?

Note that this involves an inner conflict, as the child tries to decide what to do. Other children should act the parts of the two children offering invitations. A fourth may offer advice or help explore the alternatives the first is considering. Stop the drama *before* the decision is made.

After this presentation, break up into *small* discussion groups to share feelings about the situation and alternative solutions. Bring the total group back together to share their ideas. Again, use key questions to draw out the many possibilities for handling the inner conflict. This is important since the children find out how other class members feel about the problem and simultaneously see the variety of possibilities available for the particular problem.

Activity 2: Solving Conflicts

The children will want to get involved with the puppets on their own, and they can begin with this activity.

Use the puppets to present a conflict to the class. Try this story, leaving it open-ended:

> Mark has been given a new book, which his younger sister, Julia, finds. Mark comes in and wants the book, which he says is his. Julia says she found it, he wasn't looking at it and she wants it. They begin fighting, and their father (or older cousin) comes into the room and attempts to break up the fight. Cut there by having the father turn to the audience and say something like, "I don't know what to do about this; can you help me?"

Once again, break into small groups directing each group to work out a solution. Be prepared to play out their ending, using the puppets. When each small group is ready, all return to the large group and the puppet shows are presented.

Usually there is very little structured discussion after each puppet show, rather, spontaneous comments and clapping. After all groups have presented their shows, compare the solutions. While there may be similarities, the differences will be good to notice.

Other situations needing endings:

Many conflicts occur between two people. This type of conflict should be easy to identify. Just ask, "Have you ever had an argument/fight with a friend? brother? sister? parent?". Allow for sharing because there will be many stories to be told. Use their stories or ones selected from below for puppet solutions on later occasions.

- You found a toy car in your apartment house hallway. Your friend, a neighbor, says it's his. What do you do?
- Your sister has a friend over to play with her. You're alone. They won't let you play with them. You keep getting in their way. They

still won't let you play with them. You keep getting in their way. They yell at you, "Go away, we don't want you!" What do you do? How do you feel?

- Two people get to the same desk chair at the same time. Each one pushes the other. A fight breaks out.

- You are in line to buy seconds at lunch and your money falls out of your hand. When you get it, the last piece of food has been sold to the child that took your place.

- Two friends enter a school contest. Their entry wins. Who gets the prize which is undividible?

- You find a dollar on the classroom floor. Two children claim they lost it. How do you identify the real loser?

Sometime you might use a "freeze" technique, stopping at various times during the dramatization, discussing what has happened, what changes might have been made to prevent the conflict from continuing.

Activity 3: Making Puppets

After being introduced to puppetry and realizing how they can use puppets, children enjoy constructing their own. Often children who are very shy will talk freely with puppets on their hands, especially those that they made. Sock puppets are easy to do: just take an old sock and, with white glue, paste on scraps of material cut out for mouth, eyes, etc. (yarn does well for hair). An easier (but less durable) way is to use paper lunchbags and to draw faces on them with crayons.

Teachers have made successful puppets starting with two crossed tongue depressors, stapled at their crossing point. These are simple to produce and the children have them ready for use quickly.

All that is needed in the way of additional supplies is glue and scrap paper. Head and clothing are cut to fit the tongue depressors and facial expression, hair, buttons, etc. can be drawn on or made from cut paper. Hats, belts, bows, etc., can be added, made from pipe cleaners, glasses, etc.

Bibliography for "Conflict With Puppets"

Senesh, Lawrence, "Our Working World," in *Families*. Chicago: Science Research Association, 1973, p. 110.

Sound filmstrips: "The Trouble With Truth," "What Do You Do About Rules?" "But It Isn't Yours . . ." "That's No Fair!" —from *First Things: Values*. Pleasantville, N.Y.: Guidance Associates, a subsidiary of Harcourt Brace Jovanovich.

LESSON 9: "CROSS DOUBLE"

AREAS OF STUDY

Language Arts
Art
Music
Creative Movement
Social Studies

PURPOSE

These lessons continue presenting children with the opportunity to explore a conflict situation and to find ways of resolving it.

Children are again making judgments and finding alternatives for solutions.

OBJECTIVES

Children will —

Increase listening skills, especially for noting details and sequences.

Demonstrate comprehension of the story line through a variety of means: (a) re-enacting the story, (b) drawing pictures of events in the story, (c) choosing appropriate music for it.

Explore issues and values in teacher-led discussion.

Move creatively and in ways that seem appropriate to the character they choose to portray.

Enhance group participation skills as they work together to produce a short drama.

Formulate and utilize criteria for fair resolution of conflicts.

SUGGESTED TIME

3 class periods -- to hear, re-enact, and discuss the story.

Additional time will be needed if the teacher decides to extend the lesson.

MATERIALS

Sufficient space for storyacting (can be done outdoors, if necessary).

Optional: Props for storyacting, art materials, records/tapes, puppets or materials for making puppets (for directions on making puppets, see Lesson 8)

INTRODUCTION

In some respects this "unfinished" story is similar to a folktale. In it the animals speak, behave as humans might, and are perplexed by an ethical dilemma.

There is an important difference between "Cross Double" and traditional folktales, however. The latter are usually aimed directly at the transmission of values. As May Hill Arbuthnot put it, "Folktales taught children and reminded their elders of what was proper and moral." They hammered home the ethics and moral codes which were commonly accepted in a given society. This story purposely does not aim at direct transmission of values. It poses an ethical dilemma which children can readily comprehend, but it does not resolve that dilemma. Those who read or hear the story are left to wrestle with the value questions it raises. Readers and hearers are asked to devise criteria for the fair resolution of conflict and are urged to use those criteria as they propose their own solutions.

Emphasis should be placed on the substantive value questions posed by the story. Nevertheless, the lesson affords many opportunities for skill development.

The story which follows, "Cross Double," was written by Margaret Stimmann Branson (c. 1972). When the story was written, it did not have such an imaginative title. "Cross Double" was bestowed by a boy in the first grade in an inner city school in the San Francisco Bay area. His teacher was one of several who graciously offered to assist the author in field testing a number of stories written to promote creative thought and increase the communications skills of younger children. When the teacher finished reading, the boy appeared to be preoccupied. He did not join in the class discussion for a long time. Then, as the casting for the reenactment was being completed, he suddenly blurted out his thoughts, "You know what this story is really about?" he demanded of no one in particular. "It's about a cross double — that's what it's about." In appreciation of that first-grader's moment of "concept attainment," the story was renamed.

"CROSS DOUBLE"

Whenever Darius Deer and Titus Turtle met they got into an argument. They disagreed about almost everything. They quarreled about whether it was better to be tall or short. They quibbled about whether animals with claws could do more than those with hooves. Sometimes they debated whether it was better to be covered with fur or with a shell. At other times they disputed whether it was right for animals to eat meat, as turtles do, or whether deer are correct to eat only vegetables. In time they began to bicker about which of them was more handsome. They fussed about who was smarter.

Day and night. Night and day. Their angry disputes rang through the woods. Finally the other animals got tired of their unending battles. Bernie Beaver suggested that they have a contest to settle their differences once and for all. Whichever one of them won would be named "King of the Woods." He made them promise that regardless of who won the contest there were to be no more arguments.

As soon as Bernie Beaver suggested a contest, Darius Deer said, "That is a fine idea. I challenge Titus Turtle to a race. Let us run ten miles from the edge of the stream to the old mill."

Darius knew he could win the race easily; however, he also knew deep down inside that it would not be a fair match. Perhaps he should have suggested a more equal contest. But he wanted to win so much that he pushed aside thoughts of fairness.

Imagine how surprised the deer was when the turtle agreed. "Darius, I know you are famous as a runner. Your legs are much longer than mine. You can leap high in the sky. But I will accept your challenge anyway. I will race you to the old mill. You run the ten miles on the land. I will run the ten miles in the water."

"Let us meet tomorrow morning at nine o'clock at the edge of the stream. Bernie Beaver can be the judge. He can decide which of us will be named 'King of the Woods'."

As soon as they parted, Titus scooted off to find his family. He asked ten of his brothers and sisters to help him. Each of the ten was to be posted secretly at every mile-marker along the racecourse. Titus himself would begin at the starting point.

Meanwhile, news that the two rivals were going to race spread through the woods. By nine o'clock many of the animals were gathering at the edge of the stream to watch the race begin. Bernie Beaver lined up the two contestants. Then he gave the signal. "On your marks. Get set! Go!" he shouted.

Away jetted Darius Deer. He was out of sight before the turtle really got underway. When the deer passed the first mile-marker, he called out, "Titus Turtle, are you there?"

To his surprise a voice came back from the stream, "Yes, Darius, I am here."

The deer doubled his speed. When he came to the second mile-marker, he called out, "Hello! Are you here, Titus?"

"HELLO YOURSELF! I am right here."

At the next mile-post the same thing happened. And it happened at the next and the next and the next mile-markers. When Darius Deer reached the seventh mile post, he called, "Titus Turtle, are you here?"

"You bet I am," came the answer.

This was too much! Darius Deer ran to the edge of the stream to see for himself. There was the turtle bobbing along slowly in the water.

"Titus," panted the deer, "it looks as though our race may end in a tie. What will we do then?"

"We will see. We will see. I will get there in time," answered the turtle. Meanwhile, he just kept on swimming, never losing a stroke.

Darius Deer dashed back to the racing path. He began to jump higher and higher, as he bounded along. No short, squat turtle was going to beat him! When he reached the ninth mile-marker, he shouted, "I know you are not there this time, Titus."

"Oh, yes I am," the turtle shot back.

The deer could not believe his ears. Faster and faster he ran. Higher and higher he jumped. He was getting very tired, but the end was near. One more great leap should take him across the finish line. Up he flew until his hooves almost touched the treetops. But when he came down, who should he see but a turtle sitting calmly at the finish line shaking the water off his back.

SUGGESTIONS TO THE TEACHER

Read the story aloud to the class. Use the following steps to develop a storyacting activity:

1. List the characters in the story on the chalkboard.

2. Review the events of the story. Ask questions which help children focus on the key situations. Be sure students are thoroughly familiar with the plot and its essential details.

3. Pantomime the actions of various animals first. Let students demonstrate how they might leap like a deer, swim like a turtle, walk like a bear, fly along the race course like a bird, etc. To help students develop freer and more rhythmic motions, you may wish to use music appropriate to such movements of the various animals as hopping, jumping, loping, running, swimming, and leaping.

4. Cast the story. Let students volunteer for the parts they wish to play. Those not cast in specific roles can be asked to portray an animal not mentioned in the story but one who might have lived in the woods and listened to the argumentative turtle and deer. Let the children decide whether the animal they choose to portray ought to walk, fly, crawl, or creep to the edge of the stream to watch the race.

5. Do some initial probing of feelings. Ask questions in the affective domain. For example, you might ask questions like these:

   — How do you think the deer felt on his way to the race? Why?

— How do you think the turtle felt?

— How do you think the turtle's brothers and sisters felt? Why?

— How do you think the animal you are going to be is feeling as it makes its way to the race?

6. Storyacting. Let the students re-enact the story. Encourage them to express the ideas of the story in their own words. Encourage them to invent dialogue and actions they think appropriate. (Alternative: The storyacting could be performed by use of puppets.)

7. Evaluating the storyacting. Ask for and give praise to the dramatists first. Later ask for suggestions for improvement. Praise students who make particularly good suggestions.

FOR DISCUSSION

Discuss the substantive, value questions which emerge from hearing/reading the story. The children may realize that "Cross Double" is an unfinished story. It ends, but the issues are not resolved. Explore those issues with questions such as these:

— Why were Darius Deer and Titus Turtle always arguing? What did each of them want or prize most?

— Why did Bernie Beaver suggest the deer and the turtle settle their differences in a contest? Why did the deer agree to a race? Why did the turtle agree?

— Was it a fair contest?

— How do you feel about the way the race ended?

— What rules should have been agreed upon before the race began? (Let the children suggest some rules: List them on the chalkboard; evaluate the suggested rules.)

— Imagine that you were Bernie Beaver, the judge. What would you do next? Why?

At an appropriate time, steer the discussion toward consideration of the larger ideas/concepts inherent in the story. Some suggested questions:

— Are the problems in the story like those in real life? For example, do you know people who always argue — even about unimportant

matters — and disturb others? How should those people be treated? Why?

— Imagine that a sixth grader in our school challenged a first grader to a race? Would that be fair, even if the first grader agreed to the race?

— When do you think rules about a contest ought to be made? Who should make those rules? Who should see that the rules are obeyed? How? Why?

— Why do people sometimes cheat to win?

— How would you feel if you won something unfairly? Why?

Rules Allow Fairness

EXTENDING THE LESSON

1. Let the children draw the events of the story in sequence on a long sheet of shelf or butcher paper. Let them write appropriate dialogue in "comic strip" bubbles.

2. Emphasize math skills by dividing the paper into ten equal segments which represent each of the mile-markers along which one of Titus' brothers or sisters was stationed.

3. Let the children listen to short record selections and identify the music they deem most appropriate to the varied scenes in the story or moods of the characters.

4. Ask the children to write a paragraph describing how they would resolve the conflict.

5. Make a chart of the criteria used by the children when arriving at fair resolutions that might be used.