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**DoDDS Humanities Curriculum**

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## The Course of Study

**Introductory**

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Introduction

Organization of the Curriculum

This book is divided into three parts: Introduction, An Overview of the Course of Study, and The Course of Study.

The Introduction describes how the curriculum was developed, defines Humanities, discusses the provisions for students of varying abilities, outlines appropriate learning activities, assessment and evaluation, and desired outcomes of the study of Humanities.

The second part, An Overview of the Course of Study, provides an explanation of the goals and objectives for the curriculum (grades 9–12), summarizes the topics and areas of inquiry that guide instruction, and explains and illustrates the format for developing Sample Activities.

The third part of this book describes the Course of Study, beginning with the Introductory Goal: To Understand the Nature and Value of Humanities, and continuing with the three major goals of the curriculum:

. To Understand Human Nature
. To Understand Human Roles and Behavior
. To Understand Human Ideals

This section also provides Sample Activities for each objective. These Sample Activities offer specific examples for Humanities lessons. A listing of “Other Suggested Topics” follows.

The Course of Study is designed to provide flexibility for semester-long or year-long courses in Humanities. The Course of Study is designed to allow the addition of Sample Activities and new Topics in the Future.
Background

The Humanities Curriculum which follows was developed over four years, 1984 through 1988, by Department of Defense Dependents Schools’ educators in cooperation with the staff of the Education Department of the John F. Kennedy Center for the Performing Arts.

Although some exemplary approaches to the teaching of Humanities had been developed by individual teachers and teams of teachers in DoDDS over the years, a cohesive systemwide curriculum did not exist. Knowing that a strong arts emphasis was desired in the emerging Humanities program, in 1984 DoDDS invited the participation of the Kennedy Center, whose resources were ideal for the development of a series of Washington-based summer curriculum writing institutes.

Expert consultants were identified and contracted to work with DoDDS educators on the task. During the first Institute, groundwork was completed regarding the philosophy and content of the program; “in the second Institute, participants developed a framework on which a Humanities curriculum could be shaped. Educators in the individual DoDDS regions then developed components to be included in the curriculum.

During the SY 1987–88, the Year One tasks of the DoDDS Educational Program Development Plan required that Humanities objectives be revised and new instructional materials be reviewed. In line with that process, the urgency of the completion of the Curriculum became evident. Therefore, during the summer of 1988 a third group of educators convened at the Kennedy Center to continue and complete the task. This publication is the result of those efforts.

The Humanities Curriculum focuses on three major objectives: to understand human nature, to understand human roles and behavior, and to understand human ideals. The program is characterized by interdisciplinary focus, arts emphasis, cultural diversity and host nation study, and a personal values perspective.

Designed to be used in high school Humanities courses for grades 9 through 12, the Sample Activities are coded as Level I, II and III to assist teachers in selecting activities for students of various abilities. The program is designed so that its components can be used in one-semester or full-year courses, allowing the teacher to extract or expand the activities as required. The Sample Activities are “arranged in-order by topic and offer possibilities for structuring classroom study. Topics may be arranged “as the teacher finds appropriate. Additional Sample Activities may be added to the Curriculum in the future.

The DoDDS Humanities Curriculum is the basis for planning and organizing instruction. Primary resources, Arts and Ideas (Holt, Rinehart and Winston), and sixty-five video titles from The Center for the Humanities have been adopted for the program.
**Humanities Curriculum: The Context**

**Definition of Humanities**

Humanities is the integrated study of history, literature, language, philosophy, the visual arts, theater, dance, and music.

In the Humanities curriculum, emphasis is placed on critical thinking, creativity, and rights and responsibilities of the individual in society. Students explore aspects of human nature, human roles and behavior, and human ideals.

**What are the Major Goals of the Humanities Curriculum?**

A. To understand human nature
   
   The aspects of human nature—physical, psychological, social, aesthetic, spiritual—are complex and interrelated. Studying the basic foundations of human nature offers significant ways to better understand the human condition:

B. To understand human roles and behavior
   
   While the members of the human family share the same nature and aspire to the same ideals, they play different roles and exhibit varied behavior. Examining ways individuals explore, think, lead, and create offers opportunities for better understanding of the diversity of human nature.

C. To understand human ideals
   
   Humans seek perfection—however unattainable. The urge to achieve harmony through the pursuit of truth, love, justice, and beauty exists in all societies and is manifested in their art and artifacts. In poet Robert Browning’s phrase, “... a man’s reach should exceed his grasp/Or what’s a heaven for?”

**What Characterizes the Humanities Curriculum?**

A. Interdisciplinary focus
   
   content, examples, and resources from more than one discipline (history, literature, language, philosophy, the visual arts, theater, dance, and music)

B. Arts emphasis
   
   theater, dance, music, and the visual arts; where possible architecture, film and television are also included
   
   the making of art as well as history, aesthetics, and criticism of art; the role of art and the artists in society

C. Cultural diversity/host nation study
   
   content, examples, and resources from the local setting (culture, history, geography, customs, art)

D. Personal values perspective
   
   opportunities for individuals to explore ethical and moral issues

**What Provision is Made for Students of Varying Abilities in the Humanities Curriculum?**

A. Sample Activities in the Humanities Curriculum are marked according to their level of difficulty, I, II, or III.
Level I is the beginning level in which students learn through concrete examples and hands-on activities to develop basic concepts and skills.

Level II is the intermediate level in which students reinforce and develop basic concepts and skills and increase their ability to verbalize what they learn.

Level III is the advanced level in which students develop complex concepts and skills in a more abstract and hypothetical way.

B. The three levels provide flexible approaches to the Humanities Curriculum that permit teachers to target classes (and individuals) according to their promise and experience, rather than by age or by grade level.

**What learning Activities are Appropriate for Humanities?**

All learning activities are appropriate for teaching Humanities, but those most favorable are those which require students to be active in the learning process: to examine problems; to appreciate and to engage in artistic endeavors; to confront ethical and moral issues.

Sample Activities describe “What Students Will Do.” This ensures an active role for learners.

**What are Appropriate Forms of Assessment and Evaluation in Humanities?**

While all forms of assessment and evaluation may be used in Humanities, those most appropriate are those which determine students’

- use of broad knowledge
- use of knowledge and opinion contextually
- reasoned thinking and behavior
- recognition and use of nuance
- recognition and appreciation of interrelationships among disciplines
- development and use of personal criteria for interpretation and criticism

**What are the Desired Outcomes for Students in Humanities?**

The desired outcomes for students in Humanities are that they will

- use a strong command of knowledge
- use their knowledge to guide their behavior
- communicate and be persuasive about their knowledge
- recognize enduring human problems
- use their knowledge to inform their evolving system of values
- be culturally sensitive in their host nation
- use their knowledge to improve their lives and the lives of others
An Overview of the Course of Study

Summary of Goals and Objectives

The DoDDS Humanities Curriculum is composed of an introductory goal and three major goals. Fourteen objectives are provided to guide instruction within the Curriculum.

Introductory Goal: To understand the nature and value of Humanities

Objective: To understand the components of Humanities

Goal I: To understand human nature

Objective 1: To understand our physical nature
   definition: physical—pertaining to the body

Objective 2: To understand our psychological nature
   definition: psychological—pertaining to the mind and emotions

Objective 3: To understand our social nature
   definition: social—living together in families and communities; pertaining to life, welfare, and relations of humans in a community

Objective 4: To understand our aesthetic nature
   definition: aesthetic—pertaining to the sense of the beautiful; pertaining to taste

Objective 5: To understand our spiritual nature
   definition: spiritual—relating to the nature of the spirit; not tangible or material; effecting the soul; supernatural

Goal II: To understand human roles and behavior

Objective 1: To understand that humans explore
   definition: to explore—investigate systematically; examine, study, and probe for the purpose of discovery

Objective 2: To understand that humans think
   definition: to think—reason, reflect, ponder

Objective 3: To understand that humans lead
   definition: to lead—go in advance; guide, conduct, escort, and direct others

Objective 4: To understand that humans create
   definition: to create—cause to exist, to bring into being; to originate; to produce
Goal III: To understand human ideals

Objective 1: To understand that humans seek truth
   definition: truth—correspondence with facts; conformity to knowledge, fact, actuality, logic; a reaffirmation of intuition

Objective 2: To understand that humans seek love
   definition: love—intense affectionate concern for another; strong fondness or enthusiasm for something

Objective 3: To understand that humans seek justice
   definition: justice—moral rightness; equity; honor; fairness

Objective 4: To understand that humans seek beauty
   definition: beauty—the quality attributed to that which gives the highest degree of pleasure to the senses or the mind and approximates one’s conception of an ideal
THE COURSE OF STUDY

INTRODUCTORY GOAL
TO UNDERSTAND THE NATURE AND VALUE OF HUMANITIES
Summary of Topics and Areas of Inquiry

The introductory goal and the three major goals of the Humanities Curriculum are achieved through the study of topics and areas of inquiry. Each area of inquiry states a concept or asks a question that explores the topic statement. Together, the areas of inquiry should enlarge students’ comprehension of the objective and goal.

Introduction to Humanities

Introductory Goal: To understand the nature and value of Humanities

Objective: To understand the components of Humanities

Topic: Humanities: What and Why

Areas of Inquiry:
1. As differentiated from other school subjects, Humanities draws from many disciplines (history, literature, philosophy, the visual arts, theater, dance, and music).
2. Humanities investigates human nature, human roles and behavior, and human ideals.
3. Interdisciplinary in structure, Humanities examines cultural diversity and host nation cultures.
4. Humanities allows individuals to explore ethical and moral issues.
5. Why is it important to study Humanities?

Sample Activities and Other Suggested Topics:
(see pages 21 to 31)

Goal I: To understand human nature

Objective 1: To understand our physical nature
definition: physical—pertaining to the body

Topic: The Life Cycle

All humans experience the life cycle as a progression through different stages of development beginning with birth and ending with death. The stages of human development are infancy, childhood, adolescence, early adulthood, middle adulthood, late adulthood, and old age.

Areas of Inquiry:
1. Historically societies have established different responsibilities and privileges for the various stages of development in the life cycle.
2. Across cultures humans mark life cycle changes through rituals and ceremonies.
3. Artists have frequently used the motif of the life cycle”” in their creations.
4. The purpose and meaning of life are explained from various philosophical and religious points of view.

Sample Activities and Other Suggested Topics:
(see pages 34 to 50)
Goal I: To understand human nature

Objective 2: To understand our psychological nature

definition: psychological—pertaining to the mind and emotions

Topic: Thought and Emotion

Human psychological nature is composed of both thought (the capacity to reason and judge) and emotion (the capacity to feel or will).

Areas of Inquiry:

1. Thought and emotion cannot be separated (except in extraordinary circumstances).
2. Humans have multiple mental capacities, e.g., linguistic, musical, logical-mathematical, spatial, bodily-kinesthetic, inter-personal and intra-personal.
3. Artists, philosophers, theologians, and social scientists offer varied explanations for the principal emotional responses: love, fear, hate, awe, joy, sorrow (their nature, motivation, consequence).
4. The arts provide one way of integrating thought and feeling.

Sample Activities and Other Suggested Topics:

(see pages 51 to 61)

Goal I: To understand human nature

Objective 3: To understand our social nature

definition: social—living together- in families and communities; pertaining to life, welfare, and relations of humans in a community

Topic: The Human Family

Areas of Inquiry:

1. With all relationships (family, friends, etc.) we have responsibilities and expectations.
2. Living in the human family can produce stress and crisis.
3. Humans use various languages to communicate and to create, e.g., poetry, history, mathematical formulas.
4. Human relationships is one of the most frequent -themes in ‘artistic expression.

Sample Activities and Other Suggested Topics:

(see pages 62 to 71)

Goal I: To understand human nature

Objective 4: To understand our aesthetic nature

definition: aesthetic—pertaining to the sense of the ‘beautiful; pertaining to taste

Topic: The Aesthetic Impulse
Areas of Inquiry:
1. Human conceptions of beauty vary according to culture, place, and time.
2. Humans revere places and works of beauty.
3. The tangible legacy of earlier civilizations is documented by artistic creations.
4. Artists play varying roles depending on the societies in which they live.

Sample Activities and Other Suggested Topics:
(see pages 72 to 82)

Goal I: To understand human nature

Objective 5: To understand our spiritual nature
   definition: spiritual-relating to the nature of the spirit; not tangible or material; effecting the soul; supernatural

Topic: The Pursuit of Meaning

Areas of Inquiry:
1. All societies have offered supernatural explanations for human existence and natural phenomena.
2. Some spiritual leaders have influenced their cultures.
3. Humans hold varying beliefs about the interrelationship of religion, morals, and ethics.
4. Spiritual ideas have motivated artistic expression.

Sample Activities and Other Suggested Topics:
(see pages 83 to 94)

Goal II: To understand human roles and behavior

Objective 1: To understand that humans explore
   definition: to explore—investigate systematically; examine, study, and probe for the purpose of discovery

Topic: Probing the Unknown

Areas of Inquiry:
1. Explorers exist in every field of human endeavor, e.g., the arts, sciences, politics, psychology, technology, philosophy, religion, etc.
2. Humans are motivated to explore for many reasons: curiosity, survival, efficiency, territorial expansion, effectiveness, freedom, power, wealth, the common good.
3. Many explorations have raised moral and ethical questions.
4. Explorers have been honored, vilified, or ignored according to culture, place, and time.

Sample Activities and Other Suggested Topics:
(see pages 96 to 109)
Goal II: To understand human roles and behavior

Objective 2: To understand that humans think
   definition: to think—reason, reflect, ponder

Topic: Reason and Intuition
   Reason—the intellectual process of seeking truth or knowledge by inferring from either fact or logic
   Intuition—the act of knowing without the use of rational processes; immediate cognition; evident or deducible; sharp insight; the “Aha!” factor.

Areas of Inquiry:
   1. Human thought and behavior are a mixture of reason and intuition.
   2. The idea of what is rational thought and behavior changes according to culture, place, and time.
   3. Great thinkers in all fields of knowledge, have influenced the course of history.
   4. The ability to think creatively can be enhanced.

Sample Activities and Other Suggested Topics:
   (see pages 110 to 123)

Goal II: To understand human roles and behavior

Objective 3: To understand that humans lead
   definition: to lead—go in advance; guide, conduct, escort, and direct others

Topic: Heroes

Areas of Inquiry:
   1. All cultures and societies have produced heroes (folk, military, religious, political, and artistic).
   2. The conception of the hero has changed over time.
   3. Artists and historians have depicted the motivations and deeds of heroic figures.
   4. Many humans adopt heroes as their role models.

Sample Activities and Other Suggested Topics:
   (see pages 124 to 132)

Goal II: To understand human roles and behavior

Objective 4: To understand that humans create
   definition: to create—cause to exist; to bring into being; to originate; to produce

Topic: Making the New

Areas of Inquiry:
   1. People in all cultures, places, and times have been creative.
   2. Creators use imagination, intuition, and logical thinking.
3. Creativity manifests itself in all disciplines and in many forms and styles.
4. What creative abilities do you have to contribute to society?

Sample Activities and Other Suggested Topics:
(see pages 133 to 147)

Goal III: To understand human ideals

Objective 1: To understand that humans seek truth
   definition: truth—correspondence with facts; conformity to knowledge, fact, actuality, logic; a reaffirmation of intuition

Topic: In Search of Truth

Areas of Inquiry:
1. Truth has been sought by people in all cultures, places, and times,
2. How do humans know what is true? Is truth absolute or relative?
3. The arts are frequently the targets of censorship.
4. How does failure to agree about truth lead to conflicts among individuals, groups, and nations?

Sample Activities and Other Suggested Topics:
(see pages 150 to 159)

Goal III: To understand human ideals

Objective 2: To understand that humans seek love
   definition: love—intense affectionate concern for another; strong fondness or enthusiasm for something

Topic: In Search of Love

Areas of Inquiry:
1. Love has been sought by people in all cultures, places, and times.
2. What are the many kinds of love?
3. How have artists depicted the many kinds of love?
4. The lore of all cultures includes stories about the many kinds of love.

Sample Activities and Other Suggested Topics:
(see pages 160 to 169)

Goal III: To understand human ideals

Objective 3: To understand that humans seek justice
   definition: justice—moral rightness; equity; honor; fairness
Topic: In Search of Justice

Areas of Inquiry:
1. Justice has been sought by people in all cultures, places, and times.
2. Who decides what is just? On what basis do they make their judgments?
3. All societies have established laws, rules, and etiquette.
4. Artists have raised issues and proposed solutions to societal injustice.

Sample Activities and Other Suggested Topics:
(see pages 170 to 180)

Goal III: To understand human ideals

Objective 4: To understand that humans seek beauty

definition: beauty—the quality attributed to that which gives the highest degree of pleasure to the senses or the mind and approximates one’s conception of an ideal

Topic: In Search of Beauty

Areas of Inquiry:
1. Beauty has been important to people in all cultures, places, and times.
2. Art does not always depict beautiful subjects.
3. Folk arts are expressions of beauty which preserve the traditions and values of the common people.
4. What are the rights and responsibilities of interpreting an artist’s work?

Sample Activities and Other Suggested Topics:
(see pages 181 to 189)

The Sample Activities: An Explanation

The Sample Activities form (see page 00) used in the Humanities Curriculum has been developed as a flexible guide for instruction. Sample Activities provide specific suggestions, but they are not intended as requirements. They are suggestions only. Teachers may wish to use the Sample Activities as they are written, or may wish to adapt them, or may wish to develop their own activities.

A list of “Other Suggested Topics” is provided at the end of each group of Sample Activities for a topic. As the Humanities Curriculum expands, teachers may wish to develop these suggestions as alternative ways of exploring objectives and goals. For each new topic selected, teachers will need to develop four areas of inquiry to guide instruction. Each of the areas of inquiry will require specific classroom strategies, which should be provided according to the headings of the Sample Activity fern-as described on the following pages.
Goal:

Objective:

Topic:

Area of Inquiry:

Suggested Time Allotment: **What Students Will Do:**

**The Process Students Will Follow:**

**Teacher’s Introduction to Activity:**

**Five Questions the Teacher Will Ask to Introduce, to Develop, or to Culminate the Activity:**

1. 
2. 
3. 
4. 
5. 

**How Students Will Demonstrate What They Have Learned (Objectives):**

**Teacher’s Closure to the Activity:**

**Glossary:**

**Special Resources for the Activity (materials not ordinarily found in the classroom or library):**
An Explanation of the Sample Activity Format

(Objective)

Sample Activity #
(An Activity is developed for each area of inquiry)

Ability Level
Codes as I, II or III for student ability

Interdisciplinary
Arts
Cultural Diversity/
Host Nation
Personal Values

The X marks the characteristic(s) of Humanities found in the Activity

Goal: One of the introductory or three major aims of the curriculum

Objective: A subgoal of the curriculum

Topic: A broad area of study leading to achievement of the goal and objective.

Area of Inquiry: One of the specific concepts that illustrate the topic. The focus for selecting and organizing instruction.

Suggested Time Allotment: The suggested number of periods needed to complete the Sample Activity.

What Students Will Do:
The outcome of students’ work in the Activity. The work is product-oriented and active in nature.

The Process Students Will Follow:
The steps students will follow in order to complete the work of the Sample Activity.

Teacher’s Introduction to Activity:
The motivation the teacher provides for beginning work on the Area of Inquiry.

Five Questions the Teacher Will Ask to Introduce, to Develop, or to Culminate the Activity:

1.
2.
3.
4.
5.

The representative questions the teacher uses to stimulate students as they engage in the work of the Activity.

How Students Will Demonstrate What They Have Learned (Objectives):
The behavioral and affective objectives of the Activity.
**Teacher’s Closure to the Activity:**

The way in which the teacher brings the Activity to a conclusion.

**Glossary:**

The key terms used in the Activity.

**Special Resources for the Activity (resources beyond those regularly available in the classroom or library):**

People, books, excursions, arts events etc., needed for the Activity
Sample Activities and Other Suggested Topics for Introductory Goal:

To Understand the Nature and Value of Humanities

Components of Humanities

Humanities: What and Why

Areas of Inquiry:

1. As differentiated from other school subjects, Humanities draws from many disciplines (history, literature, philosophy, the visual arts, theater, dance, and music)
2. Humanities investigates human nature, human roles and behavior, and human ideals.
3. Interdisciplinary in structure, Humanities examines cultural diversity and host nation cultures.
4. Humanities allows individuals to explore ethical and moral issues.
5. Why is it important to study Humanities?
Humanities: What and Why

Sample Activity 1

Ability Level I, II, III
X Interdisciplinary
Arts
Cultural Div./Host Nation
Personal Values

Introductory Goal: To understand the nature and value of Humanities

Objective: To understand the components of Humanities -

Topic: Humanities: What and Why

Area of Inquiry 1: As differentiated from other subjects, Humanities draws from many disciplines (history, literature, philosophy, the visual arts, theater, dance, and music).

Suggested Time Allotment: 1 period

What Students Will Do:
Students will examine the DoDDS definition of Humanities and record it for future reference.

The Process Students Will Follow:
Following a brief presentation by the teacher in which the Introductory Goal, Objective, and Topic of the Introduction to Humanities is written on the chalkboard, students will be asked to work in pairs to list school subjects they have already taken and which they expect to take by the time of graduation. A brief statement of the subjects’ content should be included where appropriate.

Students will discuss how they can solve problems in an interdisciplinary way drawing on information from several different courses.

Students will view the sound-slide presentation Humanities: An Approach to Living in the Modern World.

Based on the sound-slide presentation, students will identify courses they have listed that might be incorporated into Humanities.

Teacher leads students in an explanation of the DoDDS definition of Humanities. Students will record the definition for future use in a Humanities section of their notebooks.

Teacher’s Introduction to Activity:
Teacher writes on the chalkboard the Introductory Goal-, Objective, and Topic of Introduction to Humanities, explaining that five class sessions will be given to exploring what Humanities is about. Teacher places students in pairs, directing them to list school subjects they have taken, are taking, and expect to take by time of graduation.

Five Questions the Teacher Will Ask to Introduce, to Develop, or to Culminate the Activity:
1. What school subjects or courses have you taken or plan to take by graduation?
2. How might you use the content from these courses to solve a problem?
3. Based on what we have seen in the video, how can many kinds of subject matter be used in Humanities?
4. In what ways might your knowledge, enjoyment, and understanding be increased by relating many kinds of subject matter to one another?
5. Why is it sometimes necessary to use many kinds of subject matter to solve problems?

**How Students Will Demonstrate What They Have Learned (Objectives):**

Students will participate in the lesson, contributing ideas and recording the DoDDS definition of Humanities.

Students will demonstrate curiosity and interest in Humanities.

**Teacher’s Closure to the Activity:**

Teacher reviews the Introductory Goal, Objective, and Topic of the Introduction to Humanities. Teacher uncovers and explains a definition of Humanities written earlier (on the wall or bulletin board). Teacher explains that the definition will be explored further in future lessons.

**Glossary:**

components—parts or ingredients

**Special Resources for the Activity (materials not ordinarily found in the classroom or library):**

Humanities: What and Why

Sample Activity 2

Ability Level I, II, III
Interdisciplinary
Arts
Cultural Div./Host Nation
X Personal Values

Introductory Goal: To understand the nature and value of Humanities

Objective: To understand the components of Humanities

Topic: Humanities: What and Why

Area of Inquiry 2: Humanities investigates human nature, human roles and behavior, and human ideals.

Suggested Time Allotment: 1 period

What Students Will Do:

Students will review the DoDDS definition of Humanities and discusses the three goals of Humanities: to understand human nature, human roles and behavior, and human ideals.

The Process Students Will Follow:

Students will review with the teacher the definition discussed during the previous class.

Students will examine the world “humanities,” drawing out of it the words “human,” “I,” “ties,” and will discuss the implication of those words to the fact that the subject of Humanities is ourselves, and collectively all humans; and brings together ideas from many sources.

Teacher lists three headings on the chalkboard: human nature, human roles and behavior, and human ideals. Teacher leads students in listing ideas they associate with each of the headings.

Students will discuss the validity of the various responses.

Students will list the three goals of Humanities following the definition they have recorded in the Humanities section of their notebooks.

Teacher’s Introduction to Activity:

Teacher places the DoDDS definition of Humanities on the chalkboard for review. Teacher leads students to find words inside the word Humanities and finally records “human,” “I,” and “ties.”

Five Questions the Teacher Will Ask to Introduce, to Develop, or to Culminate the Activity:

1. How have we described what Humanities is about so far?
2. What are three words you find in the word Humanities? (Teacher should be prepared for discovery of the words “man” and “nit,” accept those and put them aside for purposes of the discussion.)
3. How are words such as “human,” “I,” and “ties” significant to what Humanities is about?
4. What ideas do you associate with each of the three headings?
5. Which of the three headings “human nature,” “human roles and behavior,” and “human ideals” are you most interested in studying? Why?

*Teacher should avoid the selection of the word “man”; the word “human” is more inclusive and is sex neutral.
How Students Will Demonstrate What They Have Learned (Objectives):

Students will record and explain the goals of the DoDDS Humanities course.
Students will understand the significance of “human,” “i,” and “ties” to Humanities study.

Teacher’s Closure to the Activity:

Teacher reviews the definition of Humanities, stressing the importance of the “I” involvement in the study of Humanities. Teacher reviews that the goals of the course are to understand human nature, human roles and behavior, and human ideals. Teacher asks students to think overnight about places in the host country that might be appropriate to visit as part of Humanities study.

Glossary:

human nature—the intrinsic characteristics of human kind—physical, psychological, social, aesthetic, spiritual
human roles and behavior—the different functions/positions humans play and their corresponding actions
human ideals—the urge to achieve harmony through the pursuit of truth, love, justice, and beauty

Special Resources for the Activity (materials not ordinarily found in the classroom or library):
Humanities: What and Why

Sample Activity 3

Introductory Goal: To understand the nature and value of Humanities

Objective: To understand the components of Humanities

Topic: Humanities: What and Why

Area of Inquiry 3: Interdisciplinary in structure, Humanities examines cultural diversity and host nation cultures.

Suggested Time Allotment: 1 period

What Students Will Do:

Students will develop a roster of accessible host nation sites that can be visited as part of Humanities study.

The Process Students Will Follow:

Following an introductory discussion, in small groups ‘students will examine teacher-collected materials about the host nation” (travel brochures, travel books and guides, pamphlets, and other materials about historical sites, parks, museums, galleries, theaters, concert halls, etc.).

Students will find and list the major resources in the host nation that could be used in Humanities. Using a road map, student groups will choose three places that appeal to them and that are reasonably accessible. Groups will share their choices with the entire class and compile a master list.

The class will select one excursion it believes would be most appropriate to take together and one most appropriate to take with their families.

Teacher’s Introduction to Activity:

Teacher asks students to name one host nation site they have thought of that would be appropriate to visit as part of Humanities study and ‘why, Teacher states that one aspect of Humanities study is to learn about how other people in the world live or review the artifacts or arts that show how people lived in the past, and that one way to do that is ‘to visit people and observe their customs and/or monuments.

Five Questions the Teacher Will Ask to Introduce, to Develop, or to Culminate the Activity:

1. What are some places in this host nation we can visit in order to find out about the people’s past as well as how they live today?
2. What are some activities/places of interest in this host nation that you have heard about/visited that you think others might enjoy?
3. What sources can we use to find out what ‘events are -taking place in various parts of the host nation?
4. (Teacher writes in column fashion on” the chalkboard: History, Geography, Customs, Literature, Visual Arts, Theater, Dance, Music, Education, Religion.) Which of the places we’ve identified best fit under these headings? Are there any types of places “we’ve missed?
5. What excursion would be best for us to take as a group? Why? What excursion would be best for you to take with your family? Why?

**How Students Will Demonstrate What They Have Learned (Objectives):**

Students will list specific locations that could be visited in the host nation.

Students will demonstrate growing understanding and appreciation of the culture of the host nation.

**Teacher’s Closure to the Activity:**

Teacher leads a discussion in which the definition and goals of Humanities are related to the value of visiting host nation sites.

**Glossary:**

host nation—the nation in which a military base is located

**Special Resources for the Activity (materials not ordinarily found in the classroom or library):**

Pamphlets, maps, travel brochures, post cards, host nation newspapers
Humanities: What and Why

Sample Activity 4

Introductory Goal: To understand the nature and value of Humanities

Objet’tiwx To understand the components of Humanities

Topic: Humanities: What and Why

Area of Inquiry 4: Humanities allows individuals to explore ethical and moral issues.

Suggested Time Allotment: 1 period

What Students Will Do:

Students will assemble a class bulletin board featuring newspaper and magazine articles about current ethical and moral issues.

The Process Students Will Follow:

Following an opening discussion, the teacher asks Question #1 and allow a brief discussion to ensue. Teacher relates and enlarges issues discussed-to local, nations, host nation, and world affairs and asks students to think of recent stories about issues.

Teacher introduces or reviews the words “ethics” and “morality” and asks students to give examples of ethical and moral problems all people face.

Using newspapers and magazines the teacher provides, students will select items which involve ethical/moral issues.

In pairs, students will review their clippings and underline with colored pencil those parts of the articles which discuss the essence of the ethical/moral problems.

Students will attach their clippings to sheets of paper and write a brief statement about what they would do in the circumstance describe.

Cooperatively, students will prepare the bulletin board display.

Teacher’s Introduction to Activity:

Teacher reviews the definition of Humanities pointing out that the importance of “i”. Teacher explains that historically Humanities has helped people to think about what is important to them, to help them explain what the believe, and to make significant decisions.

Five Questions the Teacher Will Ask to Introduce, to Develop, or to Culminate the Activity:

1. What was the hardest decision you have ever had to make? Why was it so difficult?
2. What are some recent things you’ve heard or read about in which people have had to make difficult decision?
3. What articles can you find in these newspapers and magazines that are about people making ethical or moral “decisions”?
4. Who are some people that can help us when we have a difficult decision to make?
5. What is the meaning of “rights,” “consequences,” and “responsibilities?” How do these relate to one another?

**How Students Will Demonstrate What They Have Learned (Objectives):**

Students will share ideas about the difficulty of making some decision,
Students will demonstrate by their choice of articles and in discussion their understanding that ethical and moral issues figure prominently in human endeavors.
Students will recognize that Humanities is concerned, in part, with the exploration of ethical and moral issues.

**Teacher’s Closure to the Activity:**

Returning to the DoDDS definition of Humanities, teacher reviews its components and illustrates from the articles students have chosen how Humanities study is concerned with the exploration of ethical and moral issues.

**Glossary:**

- consequence—something produced by a cause or necessarily following from a set of conditions (choices); a result
- ethics—codes of behavior reflecting social values, ideals, and duties
- moral—pertaining to a system of virtue; a system of right and wrong in behavior
- responsibility—personal accountability
- value—principle standard or quality; worthwhile or desirable

**Special Resources for the Activity (materials not ordinarily found in the classroom or library):**

Wide selection of newspapers and magazines
Humanities: What and Why

Sample Activity 5

Ability Level I, II, III
X Interdisciplinary
Arts
Cultural Div./Host Nation
X Personal Values

Introductory Goal: To understand the nature and value of Humanities

Objective: To understand the components of Humanities

Topic: Humanities: What and Why

Area of Inquiry 5: Why is it important to study Humanities?

Suggested Time Allotment: 1 period

What Students Will Do:
Students will write a letter to someone of their choice explaining why they believe it is important to study Humanities. (The letter might be the first writing assignment in the Humanities section of their notebooks). Students will mail their letters; a copy of their letters will be kept on file for future reference.

The Process Students Will Follow:
Following a beginning discussion, students will suggest answers to the question, “Why is it important to study Humanities?” Teacher records student answers on the chalkboard, asking them to support their ideas using information developed in earlier lessons.

Teacher explains that DoDDS students are among “the privileged few” who study Humanities in high school. Students will write a letter explaining to someone of their choice why they think it is important to study Humanities. One copy of the letter will be retained in the student’s folder and the other copy will be mailed. (The teacher will want to provide opportunities later for students to share any responses they receive to their letters.)

Teacher’s Introduction to Activity:
Teacher guides students in a review of the previous four lessons emphasizing the definition, goals, and characteristics of Humanities. Teacher asks Question #1.

Five Questions the Teacher Will Ask to Introduce, to Develop, or to Culminate the Activity:
1. Considering all the things we’ve talked about the last four days, why is it important to study Humanities?
2. What is one idea that you would most like to discuss or explore in Humanities?
3. To whom can you write a letter explaining why it is important to study Humanities? Remember DoDDS students are among “the privileged few” who study Humanities in high school.
4. What rules about letter writing do we need to review?
5. Let’s pretend: a good friend asks you to explain what Humanities is—and whether to enroll in it. What do you say?
How Students Will Demonstrate What They Have Learned (Objectives):

Students will express positive opinions and articulate the value of Humanities by writing a letter to a person of their choice.

Students will understand the scope of Humanities.

Teacher’s Closure to the Activity:

Teacher leads class in a summary of the definition of Humanities and a discussion of the importance of studying Humanities. Teacher relates the work of the five introductory classes to the first area of Humanities to be studied.

Glossary:

Special Resources for the Activity (materials not ordinarily found in the classroom or library):

Student files

Other Suggested Topics:

To Understand the Components of Humanities

Liberal Arts: Their History and Role
Humanities: Roots and Wings
Humanities: What Does It Mean To Be Human?
Seeing The Forest As Well As The Trees: Humanities
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GOAL ONE
TO UNDERSTAND HUMAN NATURE

PHYSICAL • PSYCHOLOGICAL • SOCIAL • AESTHETIC • SPIRITUAL
Sample Activities and Other Suggested Topics for Physical Nature

The Life Cycle

Areas of Inquiry:

1. Historically societies have established different responsibilities and privileges for the various stages of development in the life cycle.
2. Across cultures humans mark life cycle changes through rituals and ceremonies.
3. Artists have frequently used the motif of the life cycle in their creations.
4. The purpose and meaning of life are explained from various philosophical and religious points of view.
Physical Nature

Sample Activity 1

Introductory Goal: To understand human nature

Objective 1: To understand our physical nature

Topic: The Life Cycle

Area of Inquiry 1: Historically societies have established different responsibilities and privileges for the various stages of development in the life cycle.

Suggested Time Allotment: 5–7 periods

What Students Will Do:
In small groups, students will write original monologues based on historical research. The monologues will focus on the responsibilities and privileges experienced in one stage of the life cycle.

Students will read their monologues aloud.

“The Process Students Will Follow:
Teacher reads Shakespeare’s soliloquy describing the seven ages of man from As You Like It, Act II, Scene vii.

Students will discuss the different behaviors of each age.

Each student will select one age of the life cycle to study.

Students will research an earlier time in U.S. history when responsibilities and privileges were different, e.g., colonial America.

Teacher provides sample monologues for students to analyze.

Each student will invent a character who might have lived in the historical period studied.

Based on the information gathered, each student will write a monologue in which the character describes the responsibilities and privileges associated with his/her life cycle stage.

Students will present their monologues and receive constructive criticism from their peers and teacher (see attached).

Teacher’s Introduction to Activity:
Teacher leads students to create a list of what they believe to be the stages of the life cycle. Teacher reads Shakespeare’s soliloquy on the seven ages of man aloud. Students compare their list of the ages of the life cycle with Shakespeare’s. Students discuss the similarities and differences between the lists.

Five Questions the Teacher Will Ask to Introduce, to Develop, or to Culminate the Activity:
1. What is meant by the life cycle?
2. Name people you know in each of the stages of the life cycle. In what stage do you know the most people? the least?
3. What are some responsibilities that are characteristic of each stage of the life cycle in contemporary American society?
4. What are some privileges that are characteristic of each stage of the life cycle in contemporary American society?
5. What period of American history would you most like to research in order to discover the responsibilities and privileges associated with different stages of the life cycle in that period?

**How Students Will Demonstrate What They Have Learned (Objectives):**

Students will develop a new tolerance for the needs of other age groups.

Students will demonstrate through writing and monologue performance their grasp of the changes in responsibilities and privileges according to the stage of the life cycle over time.

**Teacher’s Closure to the Activity:**

Teacher asks students to review the process they used to produce the monologue, the basic information they learned, and the reactions of others to their work.

**Glossary:**

- **life cycle**—the stages of human development from birth to death (infancy, childhood, adolescence, early childhood, middle childhood, late childhood, and old age)
- **monologue**—a speech or talk given by one person
- **privilege**—a special advantage, immunity, permission, right, or benefit
- **responsibility**—able to answer for one’s conduct and obligations; moral, legal, or mental accountability
- **soliloquy**—a dramatic monologue that gives the illusion of being a series of unspoken reflections

**Special Resources for the Activity (materials not ordinarily found in the classroom or library):**

*The ‘Ages of Man’* soliloquy from Shakespeare’s *As You Like It*, Act II, Scene vii

Samples of monologues

Access to historical data about American social history
Performance Feedback

Performer

Vocal Quality: Volume / Inflection / Variety of Pace

Demeanor: Gestures / Projection of Confidence

Clarity of Expression / Organization:

Enthusiasm:

Applause:

ovation  not bad, but...  polite, but you need to improve your act
Goal I: To understand human nature

Objective 1: To understand our physical nature

Topic: The Life Cycle

Area of Inquiry 2: Across cultures humans mark life cycle changes through rituals and ceremonies

Suggested Time Allotment: 15 periods

What Students Will Do:

Working in small groups, students will produce a slide tape program describing one ceremony used in a major world culture that marks the transition from childhood to adolescence.

The Process Students Will Follow:

Students will identify and list major world cultures. In small groups, students will select one culture for their group to study.

Students will research the rituals that are used to mark the transition from childhood to adolescence in the culture they have chosen.

Students will locate photographs and illustrations depicting the rituals marking the transition from childhood to adolescence.

Students will prepare slides and develop a script describing the ritual.

Cooperatively, members of each group will present their slide show and respond to questions from the class.

Teacher’s Introduction to Activity:

Teacher leads students in a review of knowledge about the life cycle. Students discuss the definition of ritual and give examples from their experience.

Five Questions the Teacher Will Ask to Introduce, to Develop, or to Culminate the Activity:

1. What do we mean when we talk about ritual? What is the dictionary definition?

2. What ceremonies are used to mark transitions in the life cycle?

3. What rituals are used in contemporary American society to mark the passage from childhood to adolescence, e.g., sweet 16, bar mitzvah.

4. What sources are available to us that contain photographs and illustrations about this ritual?

5. Why do people preserve the traditions that mark the stages of the life cycle?
How Students Will Demonstrate What They Have Learned (Objectives):

Students will recognize and understand that many cultures use ritual and ceremonies to mark life cycle changes.

Students will work cooperatively in small groups.

Students will make slides from their photographs.

Students will write an informative script to accompany the slides describing one ceremony.

Teacher’s Closure to the Activity:

Teacher reviews with students the variety of ceremonies and rituals that mark life cycle changes across cultures. Teacher leads discussion of the similarities and differences among the customs discussed. Teacher relates the work of the Activity to prior and future study.

Glossary:

bar mitzvah—a traditional ceremony celebrating the attainment of religious maturity by thirteen-year-old Jewish males

ceremony—a formal act of set of acts performed as prescribed by ritual, custom, or etiquette

ritual—a prescribed order or form for conducting a religious or solemn ceremony

sweet 16—a contemporary celebration for young women marking a life cycle transition

Special Resources for the Activity (materials not ordinarily found in the classroom library):

Photographs and illustrations of ceremonies and rituals.

Photographic and slide-making equipment.

Slide viewers, projectors, and other equipment and materials.
Physical Nature
Sample Activity 3

Ability Level: I, II, III
Interdisciplinary
X Arts
X Cultural Div./Host Nation
X Personal Values

Goal 1: To understand human nature

Objective 1: To understand our physical nature

Topic: The Life Cycle

Area of Inquiry 3: Artists have frequently used the motif of the life cycle in their creations.

Suggested Time Allotment: 5 periods

What students Will Do:

Students will create a bulletin board display using quotes from literature and reproductions of paintings and sculpture to illustrate the theme “Old Age: The Last Stage of the Life Cycle.”

The Process Students Will Follow:

Students will review the seven stages of the life cycle and brainstorm (see attached) words associated with “old age.”

Students will review their list to discover any underlying biases/stereotypes about old age.

Students will select literary sources to read from a teacher-prepared list.

Students will select works of art to analyze from a teacher-prepared list.

Students will read literature about old age, looking for examples that highlight different aspects of this stage of the life cycle, e.g., old age and authority, ageism, physical decline, etc.

Students will locate reproductions of works of visual art (paintings and sculpture) looking for examples that highlight different aspects of old age.

Students will discuss and select the most promising examples to use for their display.

Students will create the bulletin board display.

Teacher’s Introduction to Activity:

Teacher reviews the stages of the life cycle. Teacher leads students to brainstorm words they associate with the term “old age” and to categorize their responses by themes. Teacher encourages students to look at their responses to discover any biases or stereotypes.

Five Questions the Teacher Will Ask to Introduce, to Develop, or to Culminate the Activity:

1. What words do you associate with old age? How do these reveal beliefs, biases, and prejudices?
2. Why are weakness and wisdom both associated with old age?
3. What issues about old age have been raised through your readings?
4. What issues about old age have been raised by the visual arts examples you have found?
5. In what ways have your attitudes toward old age changed?
**How Students Will Demonstrate What They Have Learned (Objectives):**

Students will select quotes from literature and works of art that create significant images about old age.

Students will present their findings in a bulletin board display.

Students will better understand the complex issues of aging.

**Teacher’s Closure to the Activity:**

Teacher leads evaluative discussion of the bulletin board display, focusing students’ attention on the appropriateness of the examples.

Students are asked to imagine themselves sixty years older and to list three ways they wish to be treated by adolescents.

**Glossary:**

- **brainstorm**—a process for generating and evaluating multiple ideas; the process includes confronting a question or problem, generating possible answers or solutions to questions or problems and evaluating the possible answers or solutions to the question or problem (see attached)

- **motif**—a recurring theme, symbol, or idea

- **old age**—from age 70 upward

**Special Resources for the Activity (materials not ordinarily found in the classroom or library):**


- Humanities Viewer’s Guide—Images of Old Age in America and in other Cultures. Honolulu: Hawaii Committee for the Humanities, 1986, (Available from the Hawaii Committee for the Humanities; First Hawaiian Bank Building, 3599 Waialae Avenue, Room 23, Honolulu, HI 96816)


- Preston, Samuel H. “Children and the Elderly in the U. S.” *Scientific American* (December 1984), Vol. 251, No. 6

Brainstorming

One of the advantages of brainstorming is that it is an enjoyable exercise in which there are no right or wrong answers. All students can have the opportunity to participate without fear of error; the easy-going nature of the exercise allows for spontaneity and sense of humor, as well as the sharing of intellectual endeavor.

In a brainstorming session, the members of the class: (a) are confronted with a question or problem; (b) generate possible answers to the question or solutions to the problem (hypothesis-making); and (c) evaluate the possible answers or solutions.

When brainstorming is used as an introductory activity for helping students develop a skill in divergent thinking, it is not necessary to go beyond the first two steps. As they express interest and develop competence in the process, they can progress to the third one.

Mr. Krikstan had put the desks aside before students arrived for fifth period. The chairs were arranged in a circle so that each person could see the other’s face; Mr. Krikstan’s chair, which was also in the circle, had a cassette tape recorder under it, ready to record the session that followed. As students came into the room they sensed that something special was going to happen; the noise level was higher that usual and it took Mr. Krikstan a few minutes to settle the class (Donna and Joanne were giggling, Roland was “on stage,” Tammy looked lost without her desk). When he had everyone’s attention he said, “Yesterday when we were trying to understand why people who live in recurring flood areas return to their homes year after year, I realized that we haven’t given” enough attention to thinking about all the possible answers that might exist for a question. Oh yes, Twanna is always thinking of a lot of reasons why we shouldn’t do something (everybody, including Twanna smiled—it was one of the class’s private, friendly jokes), but we haven’t taken time to help ourselves consider alternative answers” to questions and alternative solutions to problems. Well, I have an activity that I think will help us do these things. I’m going to put a question on the board and we’re going to see how many possible answers we can think of to the question. Yes, I’m going to participate, too. There are a couple of rules, though. Number one: Once that question is up, the only talking permitted is to offer a possible answer—a hypothesis. Number two: No questions can be asked about the possible answers which are offered and no comments can be made about them either, which means, Hugh, that you can’t roll your eyes back in your head and that you, Sharon, can’t say “Now wait a minute.” (More friendly smiles in the group about behavior everybody recognized.) Number three: Try not to talk when someone else is and be loud enough to be picked up by my cassette. I’m using the cassette so that we can have a record of ideas which we’ll use later.”

After several students asked clarifying questions about the procedure and a few laughs were shared by those people whose self-control would be tested, Mr. Krikstan wrote on the board, “What are all the uses we can think of for one red brick?” Several expressions showed confusion, some amusement, a few annoyance at what appeared to be an irrelevant question. Mr. Krikstan quickly pointed to the outline of the brainstorming procedure he had previously put on the board, ran his finger underneath the “red brick” question he had also written there and turned to the class with a large quizzical gesture. Slowly responses began: to put-under a car tire, to throw through a window, to hold a door open, to use as a bookend, to use as a paperweight, to displace water in a toilet, to act as an anchor, to heat and use as a footwarmer, to use as a table for “mice, to bore a hole through and use as an earring, to keep as a pet brick... The ideas continued. Finally Mr. Krikstan said, “All right, let’s stop there.”

As the session moved to the next stage, Mr. Krikstan led students in estimating the number of ideas they had generated together, allowed them to say that they had enjoyed themselves, and listened to their expressions of surprise that so many ideas were “weird.” Next, Mr. Krikstan helped the class to understand things about the brainstorming process, such as that: ,

1. “Far out” ideas are more likely to produce “new” possibilities and to encourage others to do likewise.

2. The way in which brainstorming is done allows “hitchhiking or the formulation of an idea based on one that precedes it. (He pointed out the hitchhiking between “To displace water in a toilet” and to use as an anchor”).

3. Brainstorming is best when there is both fluency (many ideas) and fluidity (a steady flow). (He pointed out that the flow of ideas came to an apparent stop twice and that he waited patiently for them to start again, after which time there was a spurt of new ideas.)

Because it was a first effort, and he wanted the students to experience it simply as a rewarding ‘introduction, Mr. Krikstan did ‘not lead the class to the level of evaluation. He continued to use brainstorming as a “warm up” activity, requiring five minutes at the beginning of class for the next three days. On Friday he returned to the original question that had made him realize that his students were lacking in the ability to think diversely and hypothetically. Several smiles of recognition greeted the question on the board, “Why do people in recurring flood areas, return to their homes year after year?”

This time the responses were gratifyingly different. Mixed with hypotheses indicating an understanding of day-to-day realities were an array of responses that showed subtleties of psychological and sociological understanding. When the responses were listed—this time on the chalkboard—the class went on to an evaluation session from which twelve “usable” ideas were retained. (For example: “people don’t have other alternatives”; “tradition”; “they take floods for granted”; “people think it won’t happen again.”)

Dividing into twelve pairs, the class next proceeded to do research using books, interviews, and nonprint media. They spent a week accumulating facts and opinions to test their hypotheses.

At the end of two weeks in which original plans were necessarily rearranged, students had “answers” to a significant human question, had engaged in carefully focused research, and had learned a technique that can be profitable for life-long learning.

As students work with the brainstorming process, it is important to stress five rules:

1. Do not evaluate or discuss ideas as they are being expressed; defer comments and questions until later so that all participants can feel free to contribute.
2. Present ideas briefly, without explanation or justification.
3. Listen to the ideas of others and add to them.
4. Do not engage in any negative behavior since that deters others from expressing their ideas.
5. The teacher will not participate except to encourage, preferably nonverbally, additional comments,

Obviously brainstorming is not a magic device that will cause divergent thinking in all students and in all situation. Once it is understood and some competence has been developed in the technique, it is an unusually effective tool for learning.

Brainstorming is particularly useful for:

1. motivating at the beginning of units and lessons (a short brainstorming session can quickly raise issues about which students are interested)
2. suggesting possible plans of action
3. obtaining group solutions to organizational or social problems
4. using information already mastered
5. generating thought about complex subjects

While teachers, counselors, and other group leaders report immediate results from the introduction of brainstorming, it must be remembered that the greatest results will be produced when students are given regular opportunities to use it in relation to subject matter. (For example: “What resources can be used to get information about . . . ?” “What experiences might cause a person to behave as . . . (a fictional character, a case study subject, an historical figure, a family member)?” “What explanations can be given for the fact that an ice cube sinks to the bottom of a glass of clear liquid?”) Brainstorming is a skill, and as such, must be practiced regularly.

At the same time students are developing skill in brainstorming and using that skill to develop their divergent production and evaluation abilities, it is important that they be exposed to questions—from teachers
and in learning materials—that also cause them to move beyond the lower levels of intellectual functioning. Questioning, which is sometimes referred to as an art, is one of the most important tools of teaching, and also one of the most difficult to master.

Brainstorming

The Rules of Brainstorming

The goal of brainstorming is for students to think divergently, that is, to produce as many ideas as possible, which are varied and original. There are three rules which help brainstormers think divergently:

1. Do not evaluate or discuss ideas (during brainstorming—this can be done afterwards, if desired). Deferred evaluation is the keystone of brainstorming. Many students are accustomed just to trying to get teacher approval; they aren’t used to situations where there is no approval or disapproval and they can say any idea they think of. This can be a very liberating experience. It is the atmosphere of acceptance which lets students dare to be different and far out (that is, often, creative).

You need, therefore, to exercise self-discipline and accept all answers with equal respect or enthusiasm. It may be difficult to avoid showing bias, as you enthuise over a great idea or feel taken aback at an unexpected one. Remember that if certain ideas deserve further consideration, either because they are fruitful or because they are factually incorrect, this can be done after the brainstorming session. Individual student responses should be neither praised nor criticized. Ignoring a response or asking the student to explain it are implied criticisms. Some teachers tend naturally to compliment students frequently. We’ve found, however, that in practice they usually don’t praise everyone. Those who are not praised are by implication criticized.

Don’t feel, however, that you must maintain a poker face; enthusiasm is fine, as long as it is extended to the class as a whole. Do show interest in what everyone is saying by your animation, warmth, or whatever fits your style.

Each teacher will discover what response, if any, feels comfortable. Writing all answers down serves in itself as acknowledgment. If you are not recording answers, you could nod or smile, or use a brief phrase, such as “OK.” or “Anyone else?” When possible, sit with your students in a circle rather than at the “head of the class”; this can help reduce your appearance of authority. Ultimately, your goal is for students to brainstorm without you there at all.

Students, also, should not evaluate each others’ ideas during brainstorming. Sometimes students praise ideas, especially of popular classmates or the class “brain,” and squelch students who generally do poorly or act up. Peer disapproval may be more devastating than teacher disapproval, so it is your responsibility to be sure that students do not praise or criticize each other. This will also discourage students from “playing to the audience” of their peers, rather than concentrating on answering the question.

In addition to not evaluating ideas during brainstorming, both teacher and student should not discuss them. This may be a hard habit to drop, since it is appropriate in most other situation. However, asking for further explanation of an idea may be taken as implied praise or criticism. Furthermore, discussing, justifying, or clarifying ideas are convergent activities which slow down brainstorming. You should avoid them, and remind students to, also. If immediate discussion of an idea is required, explicitly end the brainstorming session to do it.

2. Present ideas briefly. This rule applies only to students, since you will not be answering the question yourself. They should present one idea at a time, quickly and concisely, without justifying or explaining it. This is necessary to keep the momentum of the session going. It is also an application of the first rule to yourself when you (the student) present an idea, don’t criticize or praise it (e.g., “This probably wouldn’t work but...”), and don’t discuss your own idea.

For many students, it is good practice to put their ideas in as few words as possible. You will need to remind students to be brief—but if possible, do so without explicitly criticizing the long-winded speaker. General statements to the class, such as “You’re getting better at stating answers concisely,” should be tried first. If you are writing answers down, condense long answers as you write them.

3. Listen to and add onto each others’ ideas. This rule applies to students, since you won’t be adding to ideas—your job is to help students do it. The term “hitchhiking” refers to the situation where one comes up with an idea that was inspired by another. One of the main advantages of group
brainstorming is that other peoples’ ideas often make you think of something new. (Our version of the old adage: two [or 30] heads are better than one.) However, it is possible to hitchhike onto your own ideas as well as someone else’s.

Encourage hitchhiking by making students aware of it before and after it happens. When writing ideas on the board, write hitchhiking ideas next to each other, or connect them by arrows. If a student appears to have a hitchhiking idea, call on him next, to keep the chain of responses going. However, it is possible to hitchhike to excess—to run in circles around one idea and never get into other areas. This reduces flexibility, so don’t stress hitchhiking to the exclusion of proposing new types of responses.

Remember that these three rules of brainstorming are only means to the end of divergent thinking—so remind students that they should give as many ideas as they can, think of different kinds of ideas, and be as original as possible.

Ways to Increase Fluency

There are several things you can do to help the brainstorming session move quickly and give everyone the opportunity to present as many ideas as possible:

1. Ask stimulating divergent questions and remind “students that they have many answers.

2. State the question concisely, providing any essential background information briefly.

3. Keep the session moving fast, by calling on students as quickly as possible and avoiding evaluation, discussion, and other necessary talk. To achieve momentum quickly, occasionally you might start by setting an explicit time limit, saying, for example, “Let’s see how many ideas we can come up with in five minutes.” If ideas are still flowing at the end of that time, extend the limit; brainstorming should not have an absolute time limit put on it.

4. Encourage broad participation by calling on volunteers “who usually speak least, or call on non-volunteers, letting them say “Pass” if they have no ideas. Don’t let a few students dominate the session.

5. If you are writing answers down, be quick. Write only key words or use abbreviations. If a student repeats an answer given by someone else, put a check by the first answer, rather than either rewriting or ignoring the repetition. Or you could have two students recording answers, each taking down every other answer.

Consequences of Brainstorming

You can easily see how brainstorming stimulates divergent thinking:

1. Fluency: Brainstorming calls for a large number of ideas, and tries to establish a fast pace, spending only a short time on any one response; this pace, and the absence of evaluation, allow many ideas to be presented. Hitchhiking also produces many responses.

2. Flexibility: Brainstorming establishes a context where different kinds of ideas can occur.

3. Originality: Brainstorming allows unusual or far-out responses which students might be unwilling to present if they fear evaluation.

The teachers who took earlier versions of Minicourse 20* felt that brainstorming was an excellent technique for getting all students to respond and be active. Some reported that previously quiet students had begun to participate for the first time. An atmosphere of mutual respect between teacher and students which evolved during brainstorming carried over to other class activities. There was a sort of camaraderie, which led to pupils feeling responsible for helping with class decisions.

*Minicourse 20: Divergent Thinking. Developed by the Teacher Education Division staff of the Far West Laboratory for Educational Research and Development, 1 Garden Circle, Hotel Claremont, Berkeley, CA 94705.
**When to Brainstorm**

Brainstorming is not intended to replace all other classroom activities. However, it can be used in a number of valuable ways.

These include the following:

1. *To utilize information* acquired during the study of a unit by relating it to other units, solving problems with it, considering causes and consequences, etc.; for example, to suggest what might have been the consequences if the events studied in a history unit had turned out differently.

2. To *stimulate curiosity* at the beginning of a unit; for example, to brainstorm things they’d like to know about the topic they are going to study.

3. *To solve problems* in classroom or school management; for example, to think of more interesting ways to present reports to the class, or ways to solve discipline problems.

4. *To suggest possible courses of action* in individual projects that will follow brainstorming; for example, to devise topics for stories, or experiments to do.

5. *To stimulate thought about any subject* having multiple causes, consequences, or solutions which students might fathom. Brainstorming is useful at some time in almost all subject matter. Some examples are:

   a. Science: designing different experiments or apparatus; proposing possible causes or consequences of events, such as changes made experimentally by students.

   b. Social Studies: discussing causes and consequences of past and contemporary events; predicting what might have happened if... (as is often done in the Taba curricula); suggesting solutions to world problems; seeing relation between cultures; etc.

   c. Language Arts: devising plots, titles, or other assignments; predicting possible outcomes of stories; comparing pieces of literature; just being imaginative.

   d. Art and Music: proposing projects to be done individually; comparing works of art.

   e. Foreign Language: brainstorming on any topic in a foreign language is a way to get all students speaking quickly and concisely.

**Here are criteria for determining whether a question is appropriate for brainstorming.** Be sure the questions you ask your class meet these standards:

1. The question should be divergent, and call for original thought. Its purpose should not be to “test” the students’ knowledge or analyze one answer deeply. If it is, an activity other than brainstorming is appropriate.

2. Students must have sufficient background information so they are able to suggest answers. The question should be limited in scope and elicit answers which do not require *immediate* probing, discussion, or justification.

3. Brainstorming questions can be academic, practical, or delightfully fanciful, but they should always be stimulating. The question can relate to what’s going on in class, or to some other topic that concerns the students. Whenever possible, have the class suggest their own brainstorming questions.

**Avoid Unnecessary Teacher Talk**

The teacher does not play a ‘central’ role in the brainstorming process.
Physical Nature

Sample Activity 4

Goal I: To understand human nature

Objective 1: To understand our physical nature

Topic: The Life Cycle

Area of Inquiry 4: The purpose and meaning of the Life Cycle are explained from various philosophical and religious points of view.

Suggested Time Allotment: 5 periods

What Students Will Do:

Given the choice of Hindu, Christian, or Jewish beliefs, students will choose one and write a 200-word commentary describing that religion’s explanation of the meaning of life.

The Process Students Will Follow:

Students will review the outline for Part One of the sound-slide program “Man’s Search for the Meaning of Life” (#238). Students will view and discuss the presentation.

Students will review the outline for Part Two of the sound-slide Program. Students will view and discuss their presentation.

Students will read teacher-chosen selections in order to gather more information about their chosen topics.

Students will prepare an outline and draft of their commentary.

After the teacher’s review of the outline and draft, students will write a second draft.

Teacher’s Introduction to Activity:

Teacher displays reproductions of a cross, a star of David, a picture of Brahma, asking students to identify religious beliefs with which they are associated. Teacher asks students to discuss on the basis of specific or general knowledge what the followers of each of the religions believe.

Five Questions the Teacher Will Ask to Introduce, to Develop, or to Culminate the Activity:

1. Have you ever wondered: What is the meaning of my being here on earth? Why am I here and for what purpose?

2. What system of ideology is most, second most, least important in helping us to discover the meaning of life: science, religion, or philosophy?

3. Are there many purposes to one’s life, depending on time or place? Or is there only one purpose to which everything contributes?

4. What other sources besides the sound-slide programs can we go to for more information on these philosophic and religious views?

5. To what extent was this assignment challenging? Did you develop any new ideas of thoughts about how people explain life’s meaning? Discuss.
How Students Will Demonstrate What They Have Learned (Objectives):

Students will demonstrate in their commentaries a grasp of the beliefs of one of the three religious groups. Students will appreciate the diversity of views about the meaning of life.

Teacher’s Closure to the Activity:

Teacher emphasizes the commonalities and differences of religious and philosophical viewpoints. Teacher explains how religious and philosophical viewpoints strive to give meaning to the jumble of events in a person’s life. Teacher relates the work of the Activity to prior and future study.

Glossary:

Christianity—the religion of Christians; the religion stemming from the life, teachings and death of Jesus Christ.

Hinduism—the common religion of India, having an extremely diversified character with many schools of philosophy and theology, many popular cults, and a large number of deities who symbolize the many attributes of a single god.

Jewish—pertaining to the religion of Jews, characterized by belief in one god and deriving its spiritual and ethical principles largely from the Old Testament and the Talmud.

philosophy—inquiry into the nature of things, based on logical reasoning

religion—the service and adoration of God (gods) as expressed in forms of worship; a system of faith and worship

Special Resources for the Activity (materials not ordinarily found in the classroom or library):


Chaplains

Videos on various religions (or filmstrips or films)


Other Suggested Topics:

To understand our physical nature

*"Coming of Age” Customs In Ancient Societies

“Coming of Age” Customs In the Host Nations

Human Origins and Evolution

Funerary Customs

The Role of the Aged in a Culture

Rites of Passage

Eternal Life and Resurrection

The Right to Die: Pros & Cons

Cross-Cultural Attitudes Toward Death and Dying
Cultural Exchange: Borrowing Customs
Gender Experiences and the Life Cycle
Science, Ethics and the Life Cycle
Ability and Superability—Recordbreaking
Adolescence: What Is It? Can You Survive It?
Sample Activities and Other Suggested Topics for Psychological Nature

Thought and Emotion

Areas of Inquiry:

1. Thought and emotion cannot be separated (except in extraordinary circumstances),

2. Humans have multiple mental capacities, e.g., linguistic, musical, logical-mathematical, spatial, bodily-kinesthetic, inter-personal and intra-personal.

3. Artists, philosophers, theologians, and social scientists offer varied explanations for the principal emotional “responses: love, fear, hate, awe, joy, sorrow (their nature, motivation, consequence).

4. The arts provide one way of integrating thought and feeling.
Psychological Nature

Sample Activity 1

Ability Level, I, II, III
X Interdisciplinary
Arts
X Cultural Div./Host Nation
X Personal Values

Goal I: To understand human nature

Objective 2: To understand our psychological nature

Topic: Thought and Emotion

Area of Inquiry 1: Thought and emotion cannot be separated (except in extraordinary circumstances).

Suggested Time Allotment: 20 periods

What Students Will Do:

Following work in small groups, students will contribute their research and/or creative products to a class Composite Study* on the topic: “Religious wars in the 20th century demonstrate that thought and emotion cannot be separated.”

The Process Students Will Follow:

Groups of students will choose an element of the Composite Study, e.g., bibliography, newspaper clippings, audio or video tapes to collect on the topic.

Students will read extensively in current and historical sources and interview appropriate people.

Based on their research, students will discuss in their groups information they have gathered on the topic.

Each group of students will organize information into a format appropriate for a panel discussion.

Students will participate in the panel discussion.

Student groups will compile and catalogue all information used in the study.

Teacher’s Introduction to Activity:

Teacher creates a bulletin board entitled “Religious Wars: Thought and Emotion,” with pictures of war, religious leaders in wartime, and newspaper clippings. Teacher tells selected stories, e.g., Children’s Crusade, Sepoy Rebellions, to stimulate interest in the topic. Teacher asks students to explain how each of the stories demonstrates the power of emotion in religious conflicts. Teacher reads excerpts from Time article “Children at War” about children’s responses to war in Ireland. Teacher asks students to locate current religious wars geographically.

Five Questions the Teacher Will Ask to Introduce, to Develop, or to Culminate the Activity:

1. What do the materials in the bulletin board tell us about the subject “Religious Wars: Thought and Emotion?”

2. How does the Children’s Crusade demonstrate that thought and emotion are inseparable?

3. In what geographical area of the world are there religious wars today?

*composite Study—a cooperative research project in which many students scrutinize a topic thoroughly; individuals and small groups accept responsibility for the various components: bibliographies, newspaper clippings, audio and video tapes, films, etc.
4. What emotional effects have religious wars had on the societies involved?

5. In what ways do religious wars of the past, e.g., Crusades, differ from those of the 20th century, e.g., Catholic/Protestant war in Ireland?

How Students Will Demonstrate What They have Learned (Objectives):

Students will conclude that thought and emotional responses are inseparable (except in extraordinary circumstances) by giving examples from religious wars or the 20th century.

Teacher’s Closure to the Activity:

Teacher reviews the points made by the student panel. Teacher leads students to ‘consider ways in which the work of the Activity can help them to be critical thinkers and more tolerant individuals. Teacher leads students in an evaluation of the quality of the composite study. Teacher relates the work of the Activity to prior and future study.

Glossary:

Crusades—an expedition undertaken for a declared religious purpose (as recovering Jerusalem from Muslims in Middle Ages)

religious war—a war waged on the basis of religious principle

Special Resources for the Activity (materials not ordinarily found in the classroom or library):

Resource people: chaplains, local religious leaders, embassy personnel, and others who have been stationed in war-tom areas

Current newspaper accounts of religious conflicts


“Children at War,” Time, January 11, 1982, pp. 32–37,
Psychological Nature

Sample Activity 2

Goal I: To understand human nature

Objective 2: To understand our psychological nature

Topic: Thought and Emotion

Area of Inquiry 2: Humans have “multi-faceted mental capacities, e.g., linguistic, musical, logical-mathematical, spatial; bodily-kinesthetic, inter-personal and intra-personal.

Suggested Time Allotment: 5 periods (not necessarily consecutive)

What Students Will Do:
To illustrate multi-faceted human mental capacities needed in different occupations, students will produce a bulletin board based on the results of interviews.

The Process Students Will Follow:
Through brainstorming and teacher guidance, students will identify and discuss the multiple mental capacities of humans.
Students will compile a list of questions for interviewing people of various professions in the community.
Each student will select a specific person to interview.
Interviews will be held.
Students will report on and discuss the results of their interviews with the class.
Students will produce a bulletin board or chart demonstrating the occupations that use each mental capacity.

Teacher’s Introduction -to Activity:
Teacher displays pictures of famous people on a bulletin board and asks students to identify their occupations. Teacher lists on the chalkboard and identifies the specific mental capacities of humans. Each student will choose one picture and match it with the appropriate mental capacities.

Five Questions the Teacher Will Ask to Introduce, to Develop, or to Culminate the Activity:
1. (Referring to the teacher-arranged bulletin board): Who are these famous people and for what are they noted?
2. Which mental capacities we’ve discussed might you relate to each of the pictures?
3. Who are some professional people on the “base or in the host nation who demonstrate some of the characteristics of each kind of “intelligence”?
4. What are some of the questions you will ask in your interview on this topic?
5. What do you identify as your strongest mental capacity? What evidence can you offer to support that?
How Students Will Demonstrate What They Have Learned (Objectives):

Students will recognize that humans have multi-faceted mental capacities.

Students will appreciate the different degrees to which particular jobs develop/require specific mental capacities.

Teacher’s Closure to the Activity:

Students attempt an assessment of their own mental capacities in relation to specific occupations in which they are interested.

Teacher asks students to review the process used to interview and gather information for this Activity.

Teacher relates the work of the Activity to prior and future study.

Glossary:

bodily-kinesthetic—ability to control fine motor movement; keen awareness to movement; sense of coordination; used by dancers, athletes

inter-personal—ability to understand others, i.e., how they feel, what motivates them, how they interact with one another; used by the therapists, social workers, leaders

intra-personal—ability to know oneself; to have a developed sense of identity; used by novelists, painters, monks

linguistic intelligence—ability with language; technical facility with words; sensitivity to the meaning of “words, their sounds rhythms, inflections; used by poets, writers, politicians

logical/mathematical—ability to appreciate causality; comfort with numbers; used by mathematicians, physicists

multi-faceted—many aspects

musical intelligence—ability to perceive and create pitch and rhythmic patterns; used by composers, vocalists, instrumentalists

spatial intelligence—ability to find one’s way around an environment; to form mental images and to transform them; used by architects, mapmakers, surveyors, surgeons

Special Resources for the Activity (materials not ordinarily found the classroom or library):

Interviews with people such as dancers, mathematicians, host nation teachers, musicians, public relations executives, psychologists, lawyers, artists, actors, politicians

Psychological Nature

Sample Activity 3

Objective 2: To understand our psychological nature

Area of Inquiry 3: Artists, philosophers, and theologians offer varied explanations for principal emotional responses: love, fear, hate, awe, joy, sorrow (their nature, motivation, consequence).

Suggested Time Allotment: 15 periods (not necessarily consecutive)

What Students Will Do:
Students will offer an individual or group oral presentation to a peer audience on the topic “Emotional Responses.” The major source for the presentation will be selections from their Commonplace Books* developed during class.

The Process Students Will Follow:
Students will select an emotional response to study.
Students will select artists, philosophers, and theologians from a teacher-prepared list in order to research and collect information for a Commonplace Book.
Students will compile a Commonplace Book featuring
. Quotations on the emotion;
- Students’ own interpretation of the emotion with collections of pictures, drawings, writings, etc.;
- Specific reflections (gathered from research) of art, poetry, theology, social, and philosophical ideas about the nature, motivation, and consequence of the principal emotions.
Students will meet with other students to share Commonplace Books on the same emotional response.
Groups of students who wrote about the same emotion will decide on a method of presentation to be used for a peer audience.
Student groups will prepare an oral presentation discussing the principal emotional responses.

Teacher’s Introduction to Activity:
Teacher prepares a bulletin board of posters to display quotations about the principal emotional responses. Teacher reads selections concerning love from St. Augustine, Jesus Christ, William Shakespeare, Robert and Elizabeth Browning, Sigmund Freud, and Erich Fromm. Teacher asks students how and why the selections are different or similar. Teacher solicits from students names of songs about love. Teacher introduces the other principal emotional responses.

*commonplace Books—an annotated personal journal (see attached); (See also Goal 11, Objective 2, Area of Inquiry 4 for additional example)
Five Questions the Teacher Will Ask to Introduce, to Develop, or to Culminate the Activity:

1. What are our principal emotional responses?
2. What is the nature of each? What are some things that motivate people to have these responses? What are some of the consequences of these responses?
3. What are examples of art works that attempt to depict love, fear, hate, awe, joy, or sorrow?
4. Who are some poets or songwriters who have written about each of the emotional responses?
5. How do philosophers, e.g., Plato, Jean Paul Sartre, and theologians, e.g., Thomas Aquinas, Martin Buber, explain principal emotional responses?

How Students Will Demonstrate What They Have Learned (Objectives):

Students will identify the nature, motivation, and consequences of varied emotional responses.

Students will give examples of explanations of principal emotional responses by artists, philosophers, and theologians as a way of supporting students’ own explanations of these emotions.

Students will work effectively in small groups.

Teacher’s Closure to the Activity:

Teacher asks groups of students to summarize the nature, motivation, and consequences of specific emotional responses. Teacher encourages students to use the Commonplace Book to continue collecting reflections on an emotion and to write about their feelings on the subject. Teacher asks students to consider how this study has made them more aware of emotional responses. Teacher relates the work of the Activity to prior and future study.

Glossary:

awe—an emotion of mingled reverence, dread, and wonder inspired by something majestic or sublime

fear—feeling of alarm or disquiet caused by the expectation of danger, pain, disaster, or the like

hate—to loathe; strong dislike, animosity

joy—a condition or feeling of high pleasure or delight, happiness, or gladness

love—an intense affectionate concern for another person

philosopher—one who inquires into the nature of things on the basis of logical reasoning

sorrow—mental anguish or suffering because of injury or loss

theologian—one who studies the nature of God and religious truth

Special Resources for the Activity (materials not ordinarily found in the classroom or library):


Individual notebooks to be used as Commonplace Books
Commonplace Books


On Commonplace Books . . .

A fascinating literary form that has shown up only intermittently over the past century is the Commonplace Book. “Commonplace” is not the best word for a book whose contents are usually far from common place. The quickest definition of the genre is “an annotated personal anthology.”

The compiler of a Commonplace Book is on his own; he can put in anything that appeals to him: aphorisms, poems, newspaper clippings, song lyrics, bits of humor, overheard conversations—anything that has struck him as exciting, that he has found stimulating, odd, or amusing.

The key word for the Commonplace Book is “annotated.” It is not just an anthology; the compiler reacts to the passages he has chosen, or tells what the passages have led him to think about. A piece of prose, a poem, an aphorism can trigger the mind to consider a parallel, to develop something from the memory, or perhaps to speculate with further range and depth on the same theme.

From J. A. Cuddon, A Dictionary of Literary Terms, 1979:

commonplace book—A notebook in which ideas, themes, quotations, words, and phrases are jotted. Almost every writer keeps some kind of commonplace book where he/she can put things into storage. In a properly organized one the matter would be grouped under subject headings. A famous example is Ben Johnson’s Timber: or Discoveries (1640), which comprises a draft for a treatise on the art of writing and on types of literature, miniature essays, sentential, pensees (qq.v.), and so “forth.

From The Oxford English Dictionary, 1971:

Formerly book of commonplace places; originally a book in which “commonplaces” or passages important for reference were collected, usually under general heads; hence a book in which one records passages or matters to be specially remembered or referred to, with or without arrangement. 1578—Cooper, Thesaurus. Introduction: “A studious young man . . . may gather himself good furniture both of words and approved phrase . . . and to make to his use as it were a common place booke.” . . . 1642—Fuller, Holly and Professional Student. III x. 176, “A Common place—book contains many notions in garrison, whence the owner may draw out an army into the field.”

Some Published Commonplace Books


58
Goal I: To understand human nature

Objective 2: To understand our psychological nature

Topic: Thought and Emotion

Area of Inquiry 4: The arts provide one way of integrating thought and feeling.

Suggested Time Allotment: 15 periods (not necessarily consecutive)

What Students Will Do:
In cooperative groups of 3–5, advanced students will develop a video or audio/slide program based on the concept, “Crossing the Boundary of Thought and Emotion—Beethoven’s Revolutionary Music.”

The Process Students Will Follow:
Teacher leads a discussion focusing on the idea that thought and emotion are both expressed in music, using Beethoven’s works as an example of evolution from the Classical (thought) to the Romantic (feeling) periods of music.

Students will view and discuss” the film “Beethoven-Ordeal and Triumph.”

Teacher introduces the assignment of creating a video or audio project.

In small groups, students will conduct research about Beethoven’s life and listen to examples of other music written during the same period for comparative purposes.

Students will submit a draft of their written text to group members for evaluation and editing.

Groups of students will select excerpts from recordings that will accompany their text.

Students will complete their projects and present them to the teacher and class for evaluation.

Teacher’s Introduction to Activity:
Following a brief discussion about the change from Classic to Romantic periods of music, teacher presents the film “Beethoven—Ordeal and Triumph.”

Five Questions the Teacher Will Ask to Introduce, to Develop, or to Culminate the Activity:

1. In what ways is it appropriate to use the term “revolutionary” in regard to the arts?
2. How can a musician be revolutionary? In what way was Beethoven considered revolutionary?
3. What are some differences between Classical and Romantic thought?
4. Knowing what you do about Beethoven’s life, which do you think had more impact on his work—his thoughts or his emotions? Explain.
5. What other artists do you consider to be revolutionary? Why?
**How Students Will Demonstrate What They Have Learned (Objectives):**

Students will appreciate the varied ways that composers use emotion in music by listening to examples from the Romantic Period.

Students will increase their understanding of the music of Beethoven and his time.

Students will understand the importance of cooperation needed to produce a completed project.

Students will demonstrate knowledge of the use of emotion and thought in creative activity through the successful completion of their projects.

**Teacher’s Closure to the Activity:**

Teacher plays brief selection: from other Romantic composers and leads a discussion about the arts as a way of combining thought and feeling. Teacher relates the work of the Activity to prior and future study.

**Glossary:**

Classical Period—music composed roughly between 1750 and 1830 which covers the development of the symphony and concerto; music composed during the period is generally regarded as orderly in nature, with qualities of clarity and balance, and emphasizing formal beauty rather than emotional expression; well-known composers of Classical Period are Haydn, Mozart, and Beethoven

Romantic Period—music composed roughly between 1830 and 1900; music is generally more emotional and picturesque in expression than music of the Classical Period; well-known composers of the Romantic Period are Berlioz, Mendelssohn, Schumann, Chopin, Liszt, and Wagner

**Special Resources for the Activity (materials not ordinarily found in the classroom or library):**


“Beethoven-Ordeal and Triumph. ” Film is available in all DoDDS media centers

**Other Suggested Topics:**

**To Understand Our Psychological Nature**

Understanding the Human Brain (Right Brain-Left Brain)
Meditation and Other Methods of Mind Control
Understanding Human Emotion: Love and Hate
Exploring the Emotions Through Art: Picasso, Brueghel, Munch
Exploring the Emotions Through Literature: Shakespeare, Dickinson, Browning
Colors and Color Response
Sanity and Insanity
Theories of Personality
Fears and Conflicts
Conscious and Unconscious
Dreams: Purposes & Meaning
Nightmares
Measuring Intelligence
Commonsense
Gender and Personality
The Artistic Personality
Personality Changes Over the Life Span
Mental Illness: Medicine and Technology
Mental Health: Psychology and Psychiatry
Mens Sana in Corpore Sane: A Sound Mind in a Sound Body
Sample Activities and Other Suggested Topics for Social Nature

The Human Family

Areas of Inquiry:

1. With all relationships (family, friends, etc.) we have responsibilities and expectations,
2. Living in the human family can produce stress and crisis.
3. Humans use various languages to communicate and to create, e.g., poetry, history, mathematical formulas.
4. Human relationships is one of the most frequent themes in artistic expression.
Goal I: To understand human nature

Objective 3: To understand our social nature

Topic: The Human Family

Area of Inquiry 1: With all relationships (family, friends, etc.) we have responsibilities and expectations.

Suggested Time Allotment: 8–10 periods

What Students Will Do:
Students will write an article that could be published in the school newspaper presenting and interpreting the results of a “friendship inventory” in order to demonstrate how beliefs about the responsibilities and expectations of friendship change as people grow older.

The Process Students Will Follow:
Students will compile and discuss a list of responsibilities and expectations which they feel are necessary for friendship. (“A friend is . . .” format might be used as a starting point). The list will then be used as the basis for a classroom discussion.

A “Friendship Inventory” will be devised by students from the list of criteria compiled, and students will administer the inventory to three age levels outside their own class. (Recommendation: Select an upper elementary class, upper middle school class, and a senior high class.)

Based on the data received from the three age levels, students will tabulate commonalities about perceptions of responsibilities and expectations of friendship.

Teacher’s Introduction to Activity:
Teacher writes on the chalkboard, “Friendship is a sheltering tree . . . “.—Samuel Taylor Coleridge. Teacher leads discussion in which students consider the meaning of the “quotation. Using the idea of “protection” students are led to compile a list of responsibilities and expectations they believe accompany friendship and to discuss the items on the list.

Five Questions the Teacher Will Ask to Introduce, to Develop, or to Culminate the Activity:
1. What is friendship?
2. What information do you have that indicates that friendship is universally important?
3. What is the meaning of “My brother’s keeper”? Are you your friend’s keeper? To what extent do friends have responsibility for one another?
4. What do you expect from a friendship? What are you willing to give?
5. Let’s focus on one of the questions from our inventory. Based on the results of our inventory, is the statement, “All of the following qualities are universally necessary for ‘friendship . . .’” valid?
**How Students Will Demonstrate What They Have Learned (Objectives):**

Each student will write an article that could be published in the school newspaper explaining the purpose, procedure, and results of the project.

**Teacher’s Closure to the Activity:**

Teacher asks students to review the process used in determining qualities desirable in friendship, the basic information they learned, and the reactions of others to their work. Teacher leads students to consider ways in which the work of the Activity might effect their own relationships. Teacher relates the work of the Activity to prior and future study.

**Glossary:**

- compile—to collect
- criteria—rules for judging
- expectations—anticipated outcomes
- inventory—a survey
- responsibility—personal accountability
- tabulate—to condense and list

**Special Resources for the Activity (materials not ordinarily found in the classroom or library):**
Social Nature

Sample Activity 2

Goal I: To understand human nature

Objective 3: To understand our social nature

Topic: The Human Family

Area of Inquiry 2: Living in the human family can produce stress and crisis.

Suggested Time Allotment: 10 periods

What Students Will Do:

Students will present a mock trial entitled: “The Student Who Seeks to Divorce Her/His Family. Can the Crisis Be Resolved?” (based on the “Take It to Court” television program).

The Process Students Will Follow:

Students will brainstorm conflict situations between parents and children.

Each crisis will be listed separately on cards.

Each group of three students will receive one crisis card.

Each group will assume the role of Plaintiff (Child), Defendant (Parent(s)), and Judge. The class will be observers or witnesses.

In turn, each group will present its conflicts and point(s) of view before a “judge” requesting a “divorce.”

The judge will decide whether or not the divorce will be granted, based on whether or not the conflict/crisis is reconcilable.

The class will discuss the soundness/appropriateness of the decision.

Teacher’s Introduction to Activity:

Teacher asks, “How many students have had conflicts with other family members?” Teacher asks for volunteers to share conflicts with the class. Teacher asks whether or not the conflicts were resolved and, if so, how.

Students will collect newspaper and magazine articles about specific tensions and pressures in American families.

Five Questions the Teacher Will Ask to Introduce, to Develop, or to Culminate the Activity:

1. What are some common crises within a family? For example, separation, divorce, death of family member, prolonged family illness, unemployment, conflicting needs, use of car, sharing of household items, chores.

2. Is it normal to experience stress within a family?

3. Why is communication important within a family?
4. How do families you know resolve stress/crisis? What types of resolutions work best?
5. What have you learned about alleviating family stress or crisis situations?

**How Students Will Demonstrate What They Have Learned (Objectives):**

Students will understand that there are cause and effect factors involved in family stress and crisis situations.

Students will recognize commonalities in stress and crisis found in family life.

Students will recognize ways in which family stress and crisis can be alleviated.

**Teacher’s Closure to the Activity:**

Students review conflicts found in most family situations and some alternative ways conflicts might be avoided or resolved. Teacher relates the work of the Activity to prior and future study.

**Glossary:**

- **brainstorm:** a process for generating and evaluating multiple ideas; the process includes confronting a question or problem, generating possible answers or solutions to questions or problems and evaluating the possible answers or solutions to the question or problem (See Goal I, Objective 1, Area of Inquiry 3 for Brainstorming procedures)
- **defendant:** a person against whom an action is brought
- **plaintiff:** the complaining party of a lawsuit
- **reconcilable:** ability to be settled or resolved

**Special Resources for the Activity (materials not ordinarily found in the classroom or library):**

Current newspapers and magazines
Goal I: To understand human nature

Objective 3: To understand our social nature

Topic: The Human Family

Area of Inquiry 3: Humans use various languages to communicate and to create, e.g., poetry, history, mathematical formulas.

Suggested Time Allotment: 15 periods

What Students Will Do:
Students will create a multi-arts presentation demonstrating how folk arts use different languages to communicate and create.

The Process Students Will Follow:
Students will divide into teams to investigate a variety of folk art forms.
Each team will be responsible for researching one of the following folk art forms:
1) folk art—quilting or painting or weaving;
2) storytelling;
3) folk dance—square or ethnic dance;
4) folk music—ballads, folk instrumental music.
Within each folk art form, each team will research its origins and meaning and will describe the languages used to communicate and/or create the products.
Students may invite guest lecturers, artists, slides, demonstrations, films, tapes, sample products, etc., to demonstrate how a particular language has been used to communicate and to create.
Students will organize and rehearse the multi-arts presentation.
Students will give the multi-arts presentation before an audience of other classes, school personnel, parents, and others.

Teacher’s Introduction to Activity:
Teacher asks students to share different methods of communication, e.g., written, verbal, pictorial, nonverbal (gestures, facial, body stance). Teacher chooses four students to explain what they did prior to arriving at school that day by using one of the above methods of communication. Teacher initiates a discussion about the importance of communication in daily life. Teacher ties the importance of communication to artistic creativity.

Five Questions the Teacher Will Ask to Introduce, to Develop, or to Culminate the Activity:
1. What are some of the many ways in which humans communicate?
2. In what ways do artists communicate through their work?

3. What folk art traditions might we study? For example, quilters, storytellers, folk musicians, folk dancers.

4. What types of ideas/values are communicated through the folk art tradition you are studying?

5. How can we share our knowledge about the various forms of communication with people outside this class.

**How Students Will Demonstrate What They Have Learned (Objectives):**

- Students will develop an awareness of how humans use various forms of language to communicate and create.
- Students will recognize and appreciate the expression of human ideas and values in various forms of folk art.
- Students will demonstrate their knowledge through multi-arts presentation.

**Teacher’s Closure to the Activity:**

Teacher asks students to review the process used to create the multi-arts presentation, the basic information they learned and the reaction of others to their work. Based on public reaction, students are asked to discuss their success in communicating about a folk art form. Teacher relates the work of the Activity to prior and future study.

**Glossary:**

- folk art—the arts of the common people developed and practiced without formal schooling and passed from one generation to another
- folk dance—dance of the common people, e.g., square dance, hors, jig
- folk music—music of the common people, e.g., lullabies, nursery songs, battle songs, love songs, work songs, spirituals
- language—any method of communicating ideas, as by a system of signs, symbols, gestures, or the like

**Special Resources for the Activity (materials not ordinarily found in the classroom or library):**

- Folk artists, critics, historians
- Wide selection of illustrations
- Audio-visual equipment and materials
Social Nature

Sample Activity 4

Ability Level I

Interdisciplinary

Arts

Cultural Div./Host Nation

Personal Values

Goal I: To understand human nature

Objective 3: To understand our social nature -

Topic: The Human Family

Area of Inquiry 4: Human relationships is one of the most frequent themes in artistic expression.

Suggested Time Allotment: 10 periods

What Students Will Do:

Students will create a stand-up mini-gallery in which to display selected reproductions of art works that exemplify one type of human relationship. Selected research information will form the basis for written summaries that will appear with the reproductions.

Each student will create an interpretation of a human relationship by drawing a sketch for a painting or sculpture. Students’ sketches will appear in the gallery also.

The Process Students Will Follow:

In small groups, students will select one human relationship as a focus for their research, e.g., mother-child, family group, romantic love, grandparent-child, husband-wife, close friendship, social groups.

Students will locate examples of works of art (painting and sculpture) that exemplify the human relationship theme. Works will represent different cultures, e.g., American Indian, West European, Oriental, Indian, Egyptian, African, etc., and span different historic periods.

Once the works are selected, students will research information about the artist, the period in which he/she worked, and the style of the work. They will be able to answer such questions as: Who was the artist? When was the work completed? Who are the people depicted? What media were used? In what style is this work done? How does the composition assist in communicating the story of this relationship?

Students will prepare a sketch for a painting or sculpture that depicts the same human relationship.

In the mini-gallery, students will display both ‘their own works and the examples and background information they have researched.

Teacher’s Introduction to Activity:

Teacher asks students to share information from their general knowledge about how people have depicted human relationships through artistic expression: Teacher sets up reproductions of masterworks around the room to be used as a basis for discussion.

Five Questions the Teacher Will Ask to Introduce, ‘to Develop, or to Culminate the Activity:

1. What kinds of human relationships have been depicted in artistic expression? How timeless/dated are these relationships?
2. Looking at works from different historic ears, how timeless/dated are the depictions?
3. How do artists use composition to assist in communicating about the relationships?
4. What categories would help us to sort, compare, and contrast ideas about human relationships?
5. How can we share our knowledge about human relationships as an important part of artistic expression, with people outside the class?

**How Students Will Demonstrate What They Have Learned (Objectives):**

Students will demonstrate a knowledge of research skills in locating art works about human relationships.

Students will recognize how artistic means have been used during many historic eras to depict the human family.

Students will make their own artistic statement about one human relationship.

**Teacher’s Closure to the Activity:**

Teacher asks students to review the process they used to research reproductions and to produce the sketches.

Students “will share information they have learned and will discuss the reaction of others to their work.

Teacher relates the work of the Activity to prior and future study.

**Glossary:**

relationship-kinship; connection by blood or marriage

**Special Resources for the Activity (materials not ordinarily found in the classroom or library):**

Art materials

**Other Suggested Topics:**

**To Understand Our Social Nature**

Artistic Expression as a Revolutionary Force in Social Change

Human Relationships in Literature

Role Stereotyping Within the Family

The Search for the Ideal Family

Group Formation: Why Man Forms Social Groups

Human Social Classes

Western Social Ritual and Customs

Primitive Tribal Structures vs. The Disintegration of the Family Unit in Modern Society

Crisis of Family Life

Verbal and Non-verbal Communication

The Need to Communicate

Town/City Planning

The Women’s Movement

Political Utopias

Social Visionaries
The Concept of the Home
What are Families Like in Different Cultures?
The Individual in Society
The Individual vs. Society
Privacy in a Open Society
New Conceptions of Family
The Nuclear Family and the Extended Family
Sample Activities and Other Suggested Topics for Aesthetic Nature

The Aesthetic Impulse

Areas of Inquiry:
1. Human conceptions of beauty vary according to culture, place, and time.
2. Humans revere places and works of beauty.
3. The tangible legacy of earlier civilizations is documented by artistic creations.
4. Artists play varying roles depending on the societies in which they live.
Aesthetic Nature

Sample Activity 1

Ability Level I, II
X Interdisciplinary
X Arts
X Cultural Div./Host Nation
X Personal Values

Goal I: To understand human nature

Objective 4: To understand our aesthetic nature

Topic: The Aesthetic Impulse

Area of Inquiry 1: Human conceptions of beauty vary according to culture, place, and time. ‘

Suggested Time Allotment: 5 periods

What Students Will Do:

Students will make a bulletin board display using photographs and descriptive captions demonstrating that human conceptions of beauty vary according to culture, place, and time. Students will analyze photographs and drawings of people as well as works of art for costume, hair, facial decoration, and adornments.

The Process Students Will Follow:

Student groups will select a culture, time, and place to research,. e.g., ancient Egypt, Benin Kingdom [Africa], Renaissance Italy, Pre-Columbian Aztec.

Each group will collect images of people representing beauty within that culture. The images will be interpreted for meaning and background: costumes, hair, facial decorations, and characteristic adornments.

Each group will prepare short, written statements for each image presenting the highlights of their research.

Students will share their images and related statements.

Through class discussion, the most dramatic visual images will be selected for bulletin board display.

Teacher’s Introduction to Activity:

Teacher displays illustrations: men wearing wigs (17th Century France); body sacrifice (tribal Africa); American flapper clothes; and/or other examples of dress, face, hair, or body ‘ornamentation. Teacher leads discussion of how conceptions of beauty vary according to -where and when people live.

Five Questions the Teacher Will Ask to Introduce, to Develop; or to Culminate the Activity:

1. Each culture has a set of criteria used “to determine personal beauty. On the basis of this photograph (each photograph receives a separate discussion), what are some criteria you detect for this culture?

2. What kinds of body adornment and decoration have people used throughout the world?

3. How does the passage of time effect what is considered beautiful?

4. Let’s look once more at each of our pictures. (Each picture is considered separately again.) What did people in this time and place think was beautiful in architecture, decoration, the fine arts?

5. In earlier times, who were the arbiters of what was beautiful? Today?
**How Students Will Demonstrate What They Have Learned (Objectives):**

Students will identify various reasons for and methods of decorating the body.

Students will appreciate the diversity of body decoration in various societies.

Students will write cogent descriptions of their chosen images using research information and powers of observation.

Students will formulate lists or standards that seem to apply in the varying circumstances.

Based on research information, students will speculate about probable sources of popularity for various styles/modes/fashions.

**Teacher’s Closure to the Activity:**

Teacher leads discussion in which students compare and contrast the various cultures studied. Teacher establishes the major point that decoration in all cultures is similar in type but varied in degree: amount of body sacrifice, piercing, braiding, makeup, jewelry size and amount, and so on. Teacher leads students in a re-evaluation of the idea that the concepts of beauty vary according to culture, place, and time.

**Glossary:**

adornment—decoration

aesthetic—the inclination to express oneself artistically or to respond to artistic works

arbiter—one who has the power to judge

conception—an idea—or thought

criteria—rules—for judging

sacrification—superficial incisions in the skin

**Special Resources for the Activity (materials not ordinarily found in the classroom or library):**

Photographs of people in various cultures representing ideas of beauty
Aesthetic Nature
Sample Activity 2 Ability Level I, II
X Interdisciplinary
X Arts
X Cultural Div./Host Nation
X Personal Values

Goal I: To understand human nature

Objective 4: To understand our aesthetic nature

Topic: The Aesthetic Impulse

Area of Inquiry 2: Humans revere places and works of beauty.

Suggested Time Allotment: 10 periods

What Students Will Do:
Students will produce one of the following: an audio and/or videotape, an art display, a written report illustrating their observations about why and how a place, or work of beauty is revered by humans.

The Process Students Will Follow:
Each small group (3-4) will select a revered site or work in their host nation which they would like to study.
Each group will read about and speculate on why its site or work of beauty is revered.
Students will visit the site or work they have selected to observe and log the manner in which humans show reverence (via photos, sketches, audiotape, videotape, charts, written notes).
After their visits, students will analyze their observations, which they will share with their peers and others in and out of school.
Students will compile their illustrated reports into a class document and donate it to the school or base library.

Teacher’s Introduction to Activity:
Teacher displays pictures of well-known memorials, buildings, churches paintings, sculptures, e.g., the Taj Mahal, the Vietnam Memorial, Chartres Cathedral, the Kaaba (Mecca), Guernica, the Pieta, the Sistine Chapel. Teacher initiates a discussion regarding reverence—how we show it and why—for places and works of beauty. In order to stimulate discussion, videotapes, films, photographs can be used to show visitors’ behavior at the places or before the works of beauty. Teacher asks students to think of places and works which elicit feelings of reverence from them.

Five Questions the Teacher Will Ask to Introduce, to Develop, or to Culminate the Activity:
1. What is the definition of “reverence”?
2. What places or works of beauty do you feel reverence for at home, at school, or in the community? Describe.
3. What is powerful about these places/works that cause people to revere them?
4. How do people display reverence for a place/work? How have you displayed reverence for a place/work?
5. What are the similarities and differences displayed among cultures regarding the “how and why” of showing reverence for places or works of beauty?

**How Students Will Demonstrate What They Have Learned (Objectives):**

Students will demonstrate their understanding of why humans display reverence towards places and works of beauty by completing an on-site study conducted in the host nation.

Students will display appropriate behavior while visiting a place or work of beauty.

**Teacher’s Closure to the Activity:**

Teacher leads students in summarizing why and how humans display reverence for a place or work of beauty. Teacher notes that different cultures and individuals display reverence for the same place or work in different ways and for different reasons. Teacher leads students in a group evaluation of their “compilation of on-site studies. Teacher relates the work of the Activity to prior and future study.

**Glossary:**

reverence—a profound feeling of awe and respect and often of love; an act of showing respect
site—the place where something is located
work—the output of an artist or artisan

**Special Resources for the Activity (materials not ordinarily found in the classroom or library):**

Videotape, films, or photographs of reverential behavior at various sites or before various works of beauty
Host nation excursions
Photographs and/or video equipment and materials
Aesthetic Nature

Sample Activity 3

Goal I: To understand human nature

Objective 4: To understand our aesthetic nature

Topic: The Aesthetic Impulse

Area of Inquiry 3: The tangible legacy of earlier civilizations is documented by artistic creations.

Suggested Time Allotment: 5–7 periods

What Students Will Do:

Students will study a host nation architectural structure and prepare an illustrated dictionary of terms and timeline useful in understanding and appreciating the structure.

The Process Students Will Follow:

Small groups of students will select and visit a host nation architectural structure. Students will read about its history, construction, and style.

At the architectural structure, students will observe and record (using sketches, photographs; or video) specific aspects of design, construction, and decoration.

Students will research another architectural structure of the same era and photocopy or sketch specific aspects of design, construction, and decoration.

Students will compare the two structures.

Students will 1) develop an illustrated dictionary of terms useful in understanding and appreciating the structures, and 2) construct a timeline showing the structures in relation to the creation of other artistic works of the same era.

Teacher’s Introduction to Activity:

Teacher asks Question #1. After a brief discussion, teacher displays illustrations of 3 or 4 historical host nation structures, e.g., church, temple, monument, famous building, and asks Question #2. Teacher asks students to list and define any architectural terms they know.

Five Questions the Teacher Will Ask to Introduce, to Develop, or to Culminate the Activity?

1. What are some of the physical remains of past cultures and civilizations?

2. How does architecture tell us about the culture that produced it?

3. Is it possible to look at an example of architecture and guess what country and time it came from? (That is, are objects or other works of art produced in the same geographic area and” time apt to have common characteristics?) What are some examples?

4. What does the word ‘style’ mean? What are the elements of style in architecture?

5. What are some terms that would be useful in discussing works of architecture?
**How Students Will Demonstrate What They Have Learned (Objectives):**

Students will complete an illustrated dictionary of architectural terms and use the terms correctly in describing styles of architecture. Students will identify parts of an architectural structure. Students will exercise skills of observation and recording. Students will identify the approximate age and style of the two chosen structures. Students will better understand the age and style of the host nation structures.

**Teacher’s Closure to the Activity:**

Teacher selects one or two examples of student-made, illustrated dictionaries and asks students to review orally their work with the class. A short matching quiz on terms is given. Teacher provides an evaluation of students’ understanding of the concept based on their oral and written work.

**Glossary:**

- **style**—the distinct way in which something is done; the distinguishing characteristic of a work of art
- **tangible legacy**—something concrete that has been handed down from the past

**Special Resources for the Activity (materials not ordinarily found in the classroom or library):**

- Illustrations of host nation structures
- Art materials
- Host nation excursions
## GLOSSARY

### AESTHETIC
something pleasing to the senses.

### ARCH
a curved or pointed structure that supports the weight of material over an open space, such as a bridge or doorway.

### ARCHITECT
from a Greek word meaning "master builder," an architect designs buildings and coordinates structure, aesthetic, electrical, and other systems with the design. To become an architect you must have a degree in architecture and serve a three-year apprenticeship in an architect's office as well as pass an examination given by the state.

### ARCHITECTURE
the blending of aesthetics, functions, space and materials to make buildings.

### ASYMMETRICAL
not equally balanced; off center.

### BALANCE
forms usually or physically distributed evenly.

### BEAM
a horizontal form resting on vertical supports or posts.

### BUBBLE DIAGRAM
circles or "BUBBLES" which represent spaces and relationships.

### CANTILEVER
a part of a beam or a building that projects out beyond the support and is supported only at one end.

### CAPITAL
the top part of a post or column.

### CATERY
the curve of a hanging cable suspended from two points.

### CITY PLANNER
a person who designs cities and plans the layout of streets, buildings, and other features to make the city attractive and functional.

### CLIENT
a buyer of services, such as an architect provides.

### CLOSED SPACE
a space surrounded by walls, buildings, or other barriers that requires some sort of invitation to enter.

### COLUMN
a series of spaced columns.

### COLUMN
a post consisting of a base, shaft, and capital which usually support a form.

### COMPOSITION
the combination of parts or elements to form a whole.

### COMPRESSION
force acting on a body which has a tendency to shorten it.

### CONSTRUCTION
building by putting parts together.

### CONTRACTION
the process of shrinking or reducing in size.

### CORTINIAN
a column with a ball-shaped capital of acanthus leaves, the most notable of the three classic Greek orders.

### CYCLOIDAL
a triangle, three-dimensional pyramids, form made up of 6 squares and 8 triangles.

### DEFORMATION
the amount a beam bends down from a level line due to weight or the distance between supports.

### DESIGN
the creation and communication of visual ideas.

### DESIGN PROCESS
the activity of designing a product or service with specific instructions for building.

### DETAILS
specific characteristics of design features, including the style, size, color, and materials.

### DIMENSION
a form similar to one half of an inflated sphere.

### DORIC
a column with a box-like capital; the simplest of the three classic Greek orders.

### ELEVATION
the front view of an object such as a house front.

### EQUILATERAL TRIANGLE
an equilateral triangle with sides equal in length.

### FLOOR PLAN
a bird's eye view of an architectural design.

### FASADE
the front of a building.

### HARDLINE
making sketch lines darker and more permanent.

### HEXAGON
a six-sided, three dimensional geometric form.

### ICSOSAHEDRON
a three-dimensional geometric form with 30 sides that are all square.

### ICOSAHEDRON
the intermediate of the three classic Greek orders, the capital distinguished by curved motifs resembling ram's heads.

### KEYSTONE
the wedge-shaped piece at the top of an arch which holds the other pieces in place and helps to transfer weight.

### KEYS
a set of keys.

### KEYSTONE ARCH
a type of arch with a single keystone at the top.

### KEYS
the weight supported by a structure.

### KEYS
a miniature copy of something.

### KEYS
a decorative variety of shaped strips of wood or paper used around doors, windows, ceilings, or roofs.

### KEYS
an elongated, three dimensional geometric form.

### KEYS
an overview of a site or building as a bird would see it.

### KEYS
the appearance of a building as it is perceived from the sky.

### KEYS
the view a person would see if they were standing on the roof.

### KEYS
the size of a drawing or model in relation to the actual size of the object.

### KEYS
the amount of space between two supports.

### KEYS
the space between two supports.

### KEYS
the distance between two supports.

### KEYS
the design plan for a group of parts that supports the load of a building.

### KEYS
a large scale wall painting.

### KEYS
a combination of things or parts to form a whole.

### KEYS
the construction or arrangement of a building or other structure.

### KEYS
the structure of a building or other structure.

### KEYS
having to do with city.

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Aesthetic Nature

Sample Activity 4

Goal I: To understand human nature

Objective 4: To understand our aesthetic nature

Topic: The Aesthetic Impulse

Area of Inquiry 4: Artists play varying roles depending on the societies in which they live.

Suggested Time Allotment: 5–10 periods

What Students Will Do:

Students will read aloud to their peers excerpts from a literary work, e.g., *Uncle Tom’s Cabin* that they have selected as an example of propaganda and social criticism. Students’ readings will lead them to discuss the role of the artist (writer) as an agent of change.

The Process Students Will Follow:

From a teacher-prepared list of writers who worked as social change agents students will select an author to research. (See Goal III, Objective 3, Topic: In Search of Justice, Area of Inquiry 4.)

Students will locate biographical data about the writer.

Students will read a work by the writer intended as propaganda or social criticism and analyze it for its possible social impact.

Students will select a series of passages from the work to read aloud to the class.

Students will present their readings in a persuasive manner.

Students will listen to one another’s presentations and complete a teacher-prepared worksheet that directs students to summarize ideas from the excerpts which have been shared.

Students complete a self-evaluation.

Teacher’s Introduction to Activity:

Teacher shares quotations or makes statements about the roles artists have played in various cultures as social critics, recorders of history, visionaries, patriots, propagandists, ritual keepers.

Five ‘Questions the Teacher Will Ask to Introduce, to Develop, or to Culminate the Activity:

1. What are different roles artists play in our society.

2. What roles might artists play in the Soviet Union? in South Africa?

3. How can we generalize about the kinds of roles artists play in various types of cultures? What roles do artists tend to play in Western nations? What roles do they tend to play in Third World nations? How are artists in all nations the same?

4. Are there roles for artists in our school? What are the roles?

5. In what ways can artists influence or cause change in society?
**How Students Will Demonstrate What They Have Learned (Objectives):**

Students will identify and define some roles artists have in various cultures
Students will study an individual artist who has played a role as a change agent.
Students will evaluate/analyze the variety of roles artists have played.
Students will better understand the relationship between an artist’s role and the nature of his/her own culture.

**Teacher’s Closure to the Activity:**

Teacher leads students in reviewing the major ideas studied in the Activity. Teacher leads discussion on “Some Topics Contemporary Artist Should Use in Order to Encourage Social Change.” Teacher relates the work of the Activity to prior and future study.

**Glossary:**

artist—one who creates works of art

culture—the sum total of ways of living built up by a group of people and transmitted from one generation to another

patriot—a person who loves, supports, and defends his/her country

propaganda—systematic dissemination of a doctrine or other material

ritual keeper—one who maintains traditions

role—a function, position, or part played by an individual

social criticism—unfavorable judgment about the conditions of society

society—a group of humans broadly distinguished from other groups by mutual interests, participation in characteristic relationships, shared institutions, and a common culture

visionary—one who has intelligent insight

**Special Resources for the Activity (materials not ordinarily found in the classroom or library):**

Illustrative quotations

Literary works of propaganda and social criticism

**Other Suggested Topics:**

**To understand our aesthetic nature**

De GUSTibus Non Est Disputandum: About Taste There Can Be No Dispute

Critics and Criticism

“I don’t know much about art, but I know what I like. ”

Popular Culture and the Beautiful

Traditional Art vs. the Avant-Garde

What Makes a Classic?

One Hundred Great Works of Art

Is Fashion Art?

How Do We Acquire and Change Taste?
Cultural Attitudes About Beauty
Western, Eastern and Third-World Aesthetics
Sample Activities and Other Suggested Topics for Spiritual Nature

The Pursuit of Meaning

Areas of Inquiry:
1. All societies have offered supernatural explanations for human existence and natural phenomena.
2. Some spiritual leaders have influenced their cultures.
3. Humans hold varying beliefs about the interrelationship of religion, morals, and ethics.
4. Spiritual ideas have motivated artistic expression.
Spiritual Nature

Sample Activity 1

Ability Level I, II
X Interdisciplinary
Arts
X Cultural Div./Host Nation
Personal Values

Goal I: To understand human nature

Objective 5: To understand our spiritual nature

Topic: The Pursuit of Meaning

Area of Inquiry 1: All societies have offered supernatural explanations for human existence and natural phenomena.

Suggested Time Allotment: 3 periods

What Students Will Do:

Students will write and share with their peers a 300-word essay comparing the supernatural explanations for human existence in three societies.

The Process Students Will Follow:

Students will read and discuss five creation stories provided by the teacher.

Students will list and categorize basic aspects of the five stories, pointing out similarities and differences.

Students will select three of the creation stories read in class and write a 300-word essay entitled ‘Supernatural Explanations for Human Existence: Comparing Three Versions.’

After writing the first draft of the essay, students will obtain feedback from two other students before writing the second draft. As a class, students will select five of the essays for publication in a class magazine.

Teacher’s Introduction to Activity:

In storytelling fashion, teacher narrates a creation story. Teacher asks students to share information from their general knowledge about how different societies have explained human existence and natural phenomena; teacher lists students’ ideas on chalkboard.

Five Questions the Teacher Will Ask to Introduce, to Develop, or to Culminate the Activity:

1. How did early people explain their origins?

2. What factors might cause one group to develop a supernatural explanation for human existence and natural phenomena different from another group?

3: What categories would help us to sort, compare, and contrast ideas in the creation stories we have read?

4. What reminders shall we jot down about effective expository writing? (see attached)

5. What criteria can we use for selecting five essays for publication in our class magazine?
How Students Will Demonstrate What They Have Learned (Objectives):

The 300-word essays which the students write will present cogent comparisons of three creation stories read in class and will conform to standards of effective expository writing.

Students will formulate and use objective criteria for selecting essays for publication.

Students will appreciate the variety of explanations accepted in different societies about the origin of human existence. Students will enjoy reading creation stories from various cultures.

Students will appreciate the need to organize ideas used in writing.

Teacher’s Closure to the Activity:

Teacher reviews the categories the class developed and used to sort, compare, and contrast the creation stories. Teacher reviews effective expository writing standards and relates them to the student-developed publication criteria. Teacher reads excerpts from the five selected essays asking students to indicate how the excerpts fulfill the standards and criteria discussed in this Activity. Teacher relates the work of the Activity to prior and future study.

Glossary:

cogent—convincing; appealing forcibly to the mind or reason; compelling

collection—the act of likening or finding similar

contrast—to show noticeable difference

creation story—folk explanation of the origin of human existence and natural phenomena

criteria—rules for judging

expository writing—nonfiction writing that explains by describing, defining, reasoning, arguing, persuading

natural phenomena—agents, forces, or principles controlling or guiding the universe, e.g., volcanic eruptions, rain, the life cycle

standards—measures of quality

supernatural—beyond nature or the visible and observable universe?

Special Resources for the Activity (materials not ordinarily found in the classroom or library):

Copies of five creation stories
The Diederich Scale for Grading Written Compositions*

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<tr>
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<td>Organization, relevance, movement</td>
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<td>Style, flavor, individuality</td>
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<td>Wording and phrasing</td>
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Teacher circles number corresponding to the satisfactory use of each of the categories. Sometimes the teacher may find it appropriate to delete the entire or part of the second section on grammar and mechanics.

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Spiritual Nature

Sample Activity 2

Goal I: To understand human nature

Objective 5: To understand our spiritual nature

Topic: The Pursuit of Meaning

Area of Inquiry 2: Some spiritual leaders have influenced their cultures.

Suggested Time Allotment: 7–10 periods

What Students Will Do:

Students will develop an illustrated children’s book dealing with the influences of Moses, Buddha, Confucius, Jesus Christ, Mohammed, and Martin Luther on their cultures.

The Process Students Will Follow:

Students will identify Moses, Buddha, Confucius, Jesus Christ, Mohammed, and Martin Luther 1) by time period, 2) according to their basic teachings, and 3) in a cultural context.

Students will research and describe the ‘basic beliefs of Judaism, Buddhism, Confucianism, Christianity, Catholicism; Protestantism, and Islam.

Students will explain in language appropriate to young children, three ways in which Moses, Buddha, Confucius, Jesus Christ, Mohammed, Martin Luther, or the belief systems associated with them, have influenced their cultures.

Teacher’s Introduction to Activity:

Teacher 1) shows pictures of Moses, Buddha, Confucius, Jesus Christ, Mohammed, and Martin Luther; 2) shows pictures of religious services, symbols, or places of worship. Teacher asks students to identify figures and religious services, symbols, and/or places of worship. Teacher-distributes a handout of quotations from various belief systems that express the teaching “Do unto others as you would have them to unto you.” Teacher leads discussion on the similarities of the “Do unto others” quotations.

Five Questions the Teacher Will Ask to Introduce, to Develop, or to Culminate the Activity:

1. Why do people have spiritual beliefs?
2. Who have been some of the important spiritual leaders in history?
3. What do the belief systems associated with Moses, Buddha, Confucius, Jesus Christ, Mohammed, and Martin Luther have in common?
4. Which of the spiritual leaders we are studying have most influenced the host nation where-we are based? In what ways?
5. How can we share our knowledge about major spiritual leaders with people outside of this class?
**How Students Will Demonstrate What They Have Learned (Objectives):**

*The* illustrated children’s book will be shared with a specific group of elementary students, with teachers, administrators, staff, and parents and will be presented to the permanent collection of an elementary school library. Students will understand and appreciate the variety of spiritual beliefs and practices.

**Teacher’s Closure to the Activity:**

Teacher asks students to review the process they used to produce the illustrated children’s book; the basic information they learned; the reactions of others to their work. Using a timeline, the teacher highlights the spiritual leaders and the belief systems associated with them. Teacher relates the work of the Activity to prior and future study.

**Glossary:**

- **belief system**—a complex of religious or philosophical ideas and principles which govern human behavior
- **culture**—the sum total of ways of living built up by a group of people and transmitted from one generation to another

**Special Resources for the Activity (materials not ordinarily found in the” classroom or library:**

- Wide assortment of children’s books
- Art supplies
- Chaplain; history, art, literature teachers
- Excursions to places of worship

See Resources at Goal I, Objective 1, Area of Inquiry 4, p. 49
Spiritual Nature
Sample Activity 3

Ability Level II, III
X Interdisciplinary
Arts
Cultural Div./Host Nation
X Personal Values

Goal I: To understand human nature

Objective 5: To understand our spiritual nature

Topic: The Pursuit of Meaning

Area of Inquiry 3: Humans hold varying beliefs about the interrelationship of religion, morals, and ethics.

Suggested Time Allotment: 5–10 periods

What Students Will Do:
Students will conduct a Group Debate* on the topic "Resolved: Ethical Behavior Without Religious Belief is Impossible."

The Process Students Will Follow:
Students will define “religion,” morality,” and ethics. ”
Based on teacher prepared examples, students will argue their religious, moral, and ethical implications:
Students will learn or review the rules of debate.
Students will read widely on the debate topic and develop arguments pro and con.
Students will conduct the debate.

Teacher’s Introduction to Activity:
Teacher writes the debate topic on the chalkboard and asks students whether they agree with its statement. Teacher allows discussion to develop to the point where it is appropriate to suggest the idea of debate.

Five Questions the Teacher Will Ask to Introduce, to Develop, or to Culminate the Activity:
1. Do you agree with the statement “Ethical Behavior Without Religious Belief is Impossible”?
2. What arguments can you offer to prove your argument or disagreement with the statement?
3. What are the characteristics of a good debate?
4. What thinkers and writers may be helpful in researching information for the debate?
5. In what ways have you expanded your knowledge about religion, morality, and ethics?

How Students Will Demonstrate What They Have Learned (Objectives):
Students will research information on the topic, organize the information, and present it in convincing debate form before an audience of their peers and other members of the school community.

*Group Debate—a debate in which each speaker is supported by a team of “experts”. (see attachment)
Students will understand and appreciate the nuances among the definitions of “religion,” “morality,” and “ethics.”

Students will enlarge their tolerance for ideas different from their own.

Teacher’s Closure to the Activity:
Teacher asks students to indicate the steps they used in researching the topic, in learning about or reviewing the rules of debate, and in engaging in the debate. Teacher leads students to consider ways in which this experience can help them to be critical thinkers about politics and public life. Teacher relates the work of the Activity to prior and future study.

Glossary:
ethics—codes of behavior reflecting social values, ideals, and duties

group debate—(see attached)

interrelationship—mutual relationship

morality—system of virtue; system of right and wrong in behavior

religion—the service and adoration of God (god) as expressed in forms of worship; a system of faith and worship

Special Resources for the Activity (materials not ordinarily found in the classroom or library):
Selection of references with religion, morality, and ethics components


As appropriate: other debate and speech materials
Structured Discussion

The use of debate as a way of structuring discussion has a long educational history. However, one sees somewhat less use of formal debate in today’s classrooms, and interscholastic debating is not as common as it was some time ago. Formal debate, with an affirmative and negative team, following the rules of argument and rebuttal, may be a useful way to put some of the loquacious and intellectually able students into a situation that requires discipline, clear organization of ideas, awareness of both sides of a proposition, and quick utilization of data for rebuttal purposes. The preparation for a formal debate can take many days of independent and team research; it provides a way to motivate students to use many resources, including the library, and adds the drama of confrontation plus the social glue of working as a member of a team. Typically, debate has been limited to social studies, English and speech classes. Yet the value issues in many other areas can just as well be used for debate if the teacher sees the issues.

For example:

Resolved: “Artists are born, not made.”

Resolved: “Scientists should not work on research that goes against their beliefs.”

The limitation of formal debate is that, typically, a team consists of only two, or at most three, members. The rest of the class, who may be the ultimate judge of “who wins,” does not get to participate in the research and intellectual activity. A class as audience can, of course, become very involved in a well-presented formal debate. In one classroom observed the whole class found the material so interesting that they asked for additional time so that everyone could express an opinion.

An adaptation of the debate technique can be utilized so that the whole class will have the experience of taking a position, finding supporting evidence, identifying the points the opposition may make and being ready with data to refute them, by combining small group work with a debate panel. (See Chapter 10 for a guide to setting up groups.) If the class has thirty-six members, six groups, can be organized of six members each. Three groups will choose, or be assigned, the “pro” position on an issue; three groups the “con” position. Each group, after some preliminary research and getting to know one another, selects a representative who will represent that group on the debate panel. After sufficient time has been allowed for the groups to assemble their data, the representatives take their places, on the panel, with three pro members on one side, three con members on the other. Rules may be established by the class governing the order in which the panel presentations are made: alternating one from each side, for instance; limiting presentations to three minutes each; and so forth. When all the arguments for each side have been formally presented, the representatives then return to their home group members, for instructions for rebuttal. Each group then must think with its representative about what the weaknesses are of the other side’s position, how to counter their most telling points, and similar issues. Again, the representatives return to the debate panel, and the rebuttal takes place. When each side has “had its two minutes per member, the teacher may open the question up to the whole class so that team members who may have felt their representative did not cover the group position, or omitted a point, can have a chance to participate in an informal way.

The procedure described has the advantage of getting everyone involved in the “debate.” It also provides group support for the speakers, who can turn to their classmates on their team for ammunition and ideas. This procedure is also helpful with groups who are not used to oral discussion or who shy away from public speaking. The formal debate is useful with students already full (sometimes too full) of independent initiative. The structured discussion-debate using teams and representatives, provides support for those less skilled and less motivated to express opinions before others.

Goal I: To understand human nature

Objective 5: To understand our spiritual nature

Topic: The Pursuit of Meaning

Area of Inquiry 4: Spiritual ideas have motivated artistic expression.

Suggested Time Allotment: 15–20 periods

What Students Will Do:

Students will develop a proposal for mounting a multi-arts exhibit at a host nation site based on the theme “The Pursuit of Meaning.” Students will investigate spiritual ideas related to the exhibit theme; categorize concepts, themes, symbols, motifs, and leaders; select examples from the arts to illustrate their conclusions and choices; compile and write an exhibit catalog; defend their conclusions and choices.

The Process Students Will Follow:

Students will identify major ways artists have expressed spiritual ideas, e.g., concepts, themes, symbols, motifs, leaders.

Students will either attend an arts exhibit or review the recent experience of having attended one.

Students will identify the role and tasks of an exhibit curator.

Students will develop a proposal and exhibit catalog for a multi-arts exhibit based on the theme “The Pursuit of Meaning.”

Teacher’s Introduction to the Activity:

Teacher shares examples of art works that depict spiritual ideas, e.g., picture of Chartes Cathedral, recording of a Bach Mass and/or a Negro spiritual, photography of calligraphy from the Koran, picture of Native Americans engaged in a religious dance, “passage from the play Everyman, photography of a Buddha or bodhisattva. Teacher asks questions 1 and 2 below. Teacher asks students to review their experience of attending an arts exhibit. Teacher solicits students’ ideas about the role of arts curator.

Five Questions the Teacher” Will Ask to Introduce, to Develop, or to Culminate the Activity:

1. What do these art works have in common: Chartes Cathedral, a Bach Mass and/or Negro spiritual, calligraphy from the Koran, the play Everyman, a religious dance performed by Native Americans, a sculpture of Buddha?

2. Why do artists depict spiritual ideas?

3. Who are some artists who have created works that express spiritual ideas?

4. What motifs (themes, symbols) exist in the arts that express spiritual ideas?

5. What are your favorite art works that express spiritual ideas?
How Students Will Demonstrate What They Have Learned (Objectives):
Students will present their proposals (in both written and oral form) and exhibit catalogs to a panel of
their peers explaining and defending the conclusions they have reached and the choices they have made:
how the art works exemplify the theme topic, the choice of the host nation site, the design of the exhibit,
the placement of the visual art pieces, photographs, the use of examples from other art forms, and the
content and tone of the exhibit catalog.

Teacher’s Closure to the Activity:
After students have reviewed one another’s exhibit proposals and exhibit catalog, teacher leads a general
evaluation session. Principal ideas investigated in the Activity are reviewed. Students discuss issues
implied in the affective aspects of the Activity. Teacher relates the work of the Activity to prior and future
study.

Glossary:
concept—a general idea or understanding; an idea of something formed by mentally combining all its
characteristics or particulars
curator—an individual responsible for planning exhibits
motif—a recurring theme, symbol, or idea in a work of art
symbol—an object, animate or inanimate, which represents or “stands” for something else
theme—an idea, point of view, or description embodied in a work of art

Special Resources for the Activity (materials not ordinarily found in the classroom or library):
Wide selection of art history preferences
Wide selection of art, architecture, religion periodicals
Reproductions of art work
Photographs of exhibition layouts
Excursion to host nation multi-arts exhibit
Excursion to host nation places of worship
Art supplies
Access to arts curator

Other Suggested Topics:

To understand our spiritual nature
Religion and the Arts
Ethics and Morals in the 20th Century
Mysticism
Religions of the West
Religions of the East
Religions in the Third ‘World
Twenty Great Religious Leaders
The Judeo-Christian Heritage
Greek and Roman Mythology
Oriental Mythology
Third World Mythology
Sacred Religious Texts
Islam, Judaism, and Christianity
Commonalities of the Major Religions
Atheism and Agnosticism: The Individual and Society
Situation Ethics: Pro and Con
GOAL TWO
TO UNDERSTAND HUMAN ROLES AND BEHAVIOR
EXPLORING • THINKING • LEADING • CREATING
Sample Activities and Other Suggested Topics for Humans Explore

Probing the Unknown

Areas of Inquiry:
1. Explorers exist in every field of human endeavor, e.g., the arts, sciences, politics, psychology, technology, philosophy, religion, etc.
2. Humans are motivated to explore for many reasons: curiosity, survival, efficiency, territorial expansion, effectiveness, freedom, power, wealth, the common good.
3. Many explorations have raised moral and ethical questions.
4. Explorers have been honored, vilified, or ignored according to culture, place, and time.
Goal II: To understand human roles and behavior

Objective: To understand that humans explore

Topic: Probing the Unknown

Area of Inquiry 1: Explorers exist in every field of human endeavor, e.g., geography, the arts, sciences, politics, psychology, technology, philosophy, religion, etc.

Suggested Time Allotment: 5 periods

What Students Will Do:

Students will produce “journey maps” to document the movement/change of ideas in fields of human endeavor, e.g., the arts, sciences, politics, psychology, technology, philosophy, religion, etc. Students will compile their individual “maps” into a group “atlas” to be shared within the school community.

The Process Students Will Follow:

Teacher discusses the definition of “explorers” and enlarges the definition to include more than those engaged in geographic exploration.

On the chalkboard teacher lists in columns these categories: arts, science, politics, psychology, technology, philosophy, religion. (Teacher should add to or subtract from the list as appropriate.)

As a group, students will list explorers under each heading. With teacher guidance, students (alone or in small groups) will select an explorer and, based on research, chart his or her journey of exploration. (Students may choose to chart movements, spread of ideas, or influences.) (see attachment)

Teacher’s Introduction to Activity:

Using the attached, or self-developed examples, teacher introduces students to the idea of “journey maps” in many areas of human endeavor.

Five Questions the Teacher Will Ask to Introduce, to Develop, or to Culminate the Activity:

1. What do these words mean: “exploration”, “journey”, and “map”?  
2. How can the word “explorer” be used to apply to the arts, science, politics; etc.?  
3. Who are some explorers who belong in these categories?  
4. In what ways were their explorations like journeys?  
5. How has the idea of “explorers” and “journeys” enlarged your thinking about people who make significant contributions in many areas of human endeavor?

How Students Will Demonstrate What They Have Learned (Objectives):

Students will enlarge their understanding of explorers to include those who make significant contributions in the fields of endeavor other than geographical.
Students will be able to show in graphic terms ways in which explorers have “journeyed” in their work. Cooperatively, students will organize their “maps” into an “atlas” to share within the school community.

**Teacher’s Closure to the Activity:**
Teacher leads students in a review of the process of “journey mapping” and the compilation of their “atlas.” Teacher relates the work of the Activity to prior and future study.

**Glossary:**
- atlas—a book of maps
- compile—to collect
- endeavor—effort, work, study
- journey—movement from one place to another
- mapping—as used here, a graphic illustration which shows order or progress of an idea, investigation, study, module, theory, experiment, skill,; work. of art, or any other product of human endeavor

**Special Resources for the Activity (materials not ordinarily found in the classroom or library):**
Examples of journey maps: see attached
Various kinds of atlases
Journey Maps

Traditionally, journey maps show the mapping of geographical explorations. Extending this idea, journey maps can be made to trace the progress, including in some cases the physical movement, of ideas, inventions, systems of government, art styles or motifs, and social and religious movements, etc.

For example, a journey map could trace the movement of the heart motif from Persia to Greece and Rome and then into Spain and England, and from Persia into Central Asia and India and then into China during the Han Dynasty. Other motifs that traveled the Silk Road can similarly be traced, showing their modifications along the way.

The idea of democracy can be traced from its inception in Greece to its republican adoption in Rome and then into its modified understanding in the universal democracy of clerics, its adoption in the Magna Carta, the ideas of John Locke, its oligarchical form in the thought of America’s founding fathers, the present-day understanding of democracy in the United States, and its adaption in developing countries.

In science, conceptualization of the atom can be traced from the original concept in ancient Greece to the present day.
The diffusion of world religions (above) In 1500 Christianity was almost entirely a European religion, but the great Catholic powers, Spain and Portugal, imposed it, by prayer and the sword, wherever their vessels touched land, and the Anglo-Saxon Protestants soon followed suit.

The diffusion of plants (below) Wheat, originating in the Near East, had spread across Africa and Eurasia; now it spanned the globe, and was soon joined by bananas, yams, rice and the sugar cane, all from Asia, and by maize, and both sweet and ordinary potatoes, from the Americas.

Humans Explore

Sample Activity 2

Goal II: To understand human roles and behavior

Objective 1: To understand that humans explore

Topic: Probing the Unknown

Area of Inquiry 2: Humans are motivated to explore for many reasons: curiosity, survival, efficiency, territorial expansion, effectiveness, freedom, power, wealth, the common good.

Suggested Time Allotment: 10 periods.

What Students Will Do:

Students will present a documentary display of photographs, illustrations, letters, official papers, maps, news articles, history, and biography showing reasons why humans are motivated to explore.

The Process Students Will Follow:

Students will enumerate examples of human exploration and then categorize the examples into groups under the headings listed in Area of Inquiry 2.

Students will enumerate ways to document their ideas.

The class will be divided into pairs or triads, each group developing a part of the documentary display supporting a different reason why humans explore.

The work of all groups will be assembled into one display under the heading “Why Humans Explore” which could be set up in the school or a community center.

Teacher’s Introduction to Activity:

Based on the question “What are some examples of human exploration?” teacher lists students’ responses on chalkboard. Teacher leads students in categorizing the examples by asking “Into what categories do these examples fall?” Teacher asks students ways to document the ideas they have agreed on. Teacher compiles the list (adding where necessary): photographs, illustrations, letters, official papers, maps news articles, history, biography, etc.

Five Questions the Teacher Will Ask to Introduce, to Develop, or to Culminate the Activity:

1. What are some examples of human exploration?
2. Why do humans explore?
3. What explorations have led to other explorations?
4. Into what categories do these examples of human exploration fall?
5. What are some ways these ideas can be documents? Who are some explorers we can find out more about? What motivated them?
How Students Will Demonstrate What They Have Learned (Objectives):

Cooperatively, students will develop one aspect of a documentary display based on the topic “Why Humans Explore.” Students will then combine their efforts with those of other students in order to produce a class display.

Teacher’s Closure to the Activity:

Teacher asks students to review the process they used to produce the documentary display.

Teacher reviews with students principal ideas they have learned about why humans explore.

Teacher relates the work of the Activity to prior and future study.

Glossary:

documentary display—a collection of materials (photographs, illustrations, letters, official papers, maps, news articles, history, biography)

territorial expansion—adding more land to one’s country

Special Resources for the Activity (materials not ordinarily found in the classroom or library):

Access to wide selection of illustrations, maps, and appropriate written resources
Goal II: To understand human roles and behavior

Objective 1: To understand that humans explore

Topic: Probing the Unknown

Area of Inquiry 3: Many explorations have raised moral and ethical questions.

Suggested Time Allotment: 10 periods

What Students Will Do:

Students will hold a team Panel Discussion* about moral and ethical aspects of explorations in biogenetic (molecular genetics).

The Process Students Will Follow:

Students will learn or review the definitions of ‘biogenetic,’ ‘morality,’ and ‘ethics.’

Students will discuss the roles of scientists, theologians, philosophers, and others in making moral decisions about explorations in biogenetic.

Students will read widely and select a list of questions for a panel discussion.

Students will become members of panel teams. Working together the members of each team will prepare the positions to be presented through their representative. The panel members will assume roles such as religious leader, future parent, scientist, legal specialist, etc.

Teacher’s Introduction to Activity:

Teacher presents information (an article, list of facts, anecdotes) about biogenetic to stimulate class discussion in order to find out what the class knows about the subject. Teacher lists students’ contributions on the chalkboard.

Five Questions the Teacher Will Ask to Introduce, to Develop, or to Culminate the Activity:

1. What is meant by biogenetic?
2. What has biogenetic accomplished?
3. What are some moral and ethical implications of biogenetic?
4. What are the responsibilities of scientists, clergy, doctors, legal experts, law makers, citizens, educators, etc., with regard to biogenetic?
5. What do you know now about biogenetic that you did not know before?

How Students Will Demonstrate What They Have Learned (Objectives):

Students will share accurate information about biogenetic and present their ideas cogently.

*In a team Panel Discussion, each individual panel member is supported by their team a group of ‘experts’ who are able to provide supporting ideas when the individual panel member asks for their assistance.
Students will learn to present their own positions while being respectful and tolerant of others’ ideas.

Students will work cooperatively in panel teams.

**Teacher’s Closure to the Activity?**

Teacher asks the panel to hold an open question-and-answer session with the audience, preferably one that includes administrators, other teachers, and students from other classes.

Students will propose several possible moral and ethical positions regarding future exploration of biogenetic.

Teacher reviews the idea that “many explorations have raised moral and ethical questions.”

Teacher relates the work of the Activity to prior and future study.

**Glossary:**

- biogenetics—as used here, refers to the scientific manipulation of the genetic code to modify life forms (molecular genetics)
- ethics—codes of behavior reflecting social values, ideals, and duties
- morality—system of virtue; system of right and wrong in behavior

**Special Resources for the Activity (materials not ordinarily found in the classroom or library):**

Articles, facts, anecdotes about biogenetic
Goal II: To understand human roles and behavior

Objective 1: To understand that humans explore

Topic: Probing the Unknown

Area of Inquiry 4: Explorers have been honored, vilified, or ignored according to culture, place, and time.

Suggested Time Allotment: 10 periods

What Students Will Do:

Students will conduct “Mock Trials” * of an explorer who was vilified or ignored, such as Galileo, Joan of Arc, Socrates, etc.

The Process Students Will Follow:

Students will read widely about the life of the explorer and make a list of why he or she was vilified or ignored.

Students will divide into two groups, one to work on a mock “original” trial and the other to work on a mock modern trial.

The “original” trial group will investigate legal rights and practices in the time and place of the explorer, while the modern trial group will learn about contemporary American rights and practices. If possible, a legal expert will act as a resource for students in this part of the study.

Each group will write briefs for the cases before the trials are held.

The two groups will hold their mock trials.

The class will contrast the two trials.

Teacher’s Introduction to Activity:

Teacher observes that some explorers have been honored for their initiatives while some have either been vilified or ignored. Teacher identifies five or six well-known explorers and leads a discussion about why they were honored, vilified or ignored. Students form small groups. Teacher presents students with a list of explorers who have been vilified or ignored and through further discussion leads them to choose one for close study.

Five Questions the Teacher Will Ask to Introduce, to Develop, or to Culminate the Activity:

1. From your general knowledge, why were these explorers—honored, vilified, or ignored?
2. Which one of the explorers on the list, who were vilified” or ignored_ in their own time, would you most like to know more about?

*Mock Trials—classroom imitations of courtroom procedures
3. Who vilified or ignored the explorer and why?
4. How was the explorer finally vindicated? How would the modern world view the explorer today?
5. Why is it important to understand legal rights and practices?

**How students Will Demonstrate What They Have Learned (Objectives):**

Students will present through court briefs and the mock trials their understanding of 1) why the explorer was vilified or ignored, and 2) why the explorer is honored today.

**Teacher’s Closure to the Activity:**

Because verdicts are inappropriate in these mock trials, teacher asks students to review from the information presented in the trials circumstances of culture, time, and place which 1) caused the explorer to be vilified or ignored originally, and 2) cause the explorer to be honored today.

**Glossary:**

brief—a document combining all facts and points of view pertinent to a law case, filed by an attorney before arguing the case in court

vilify—speak ill of; defame; slander

**Special Resources for the Activity (materials not ordinarily found in the classroom or library):**

Legal expert

**Other Suggested Topics:**

To understand that humans explore

Explorations in” Human Thought
Futuristics
The Exploration of Space
Territorial Imperative
Political Expansion
Power Behind Expansion
Explorations Motivated by Religious Expansion
Explorations Motivated by Conquests
Babies as Explorers
Exploring Inner Frontiers
Land, Sea, and Space
Geographic Explorers
Inventions as Explorations
New Habitats
Why Do People Climb Mountains?
Discoveries That Have Changed the World
Is There Anything Left to Explore?
The lives and contributions of individuals, such as the following may be researched: Aristotle, Picasso, Columbus, Thomas Edison, John Maynard Keynes, Jules Verne, Shakespeare, Sigmund Freud, V. I. Lenin, Thomas Jefferson, Dorothy Day, Martha Graham, Pablo Casals, Frank Lloyd Wright, Martin Luther.
Sample Activities and Other Suggested Topics for Humans Think

Reason and Intuition

Areas of Inquiry:
1. Human thought and behavior are a mixture of reason and intuition.
2. The idea of what is rational thought and behavior changes according to culture, place, and time.
3. Great thinkers in all fields of knowledge, have influenced the course of history.
4. The ability to think creatively can be enhanced.
Humans Think

Sample Activity 1 Ability Level II, III
X Interdisciplinary
X Artx
Cultural Div./Host Nation
X Personal Values

Goal II: To understand human roles and behavior

Objective 2: To understand that humans think

Topic: Reason and Intuition

Area of Inquiry 1: Human thought and behavior are a mixture of reason and intuition

Suggested Time Allotment: 10 periods

What Students Will Do:

In cooperative groups students will undertake a project in which they solve a problem by designing an object, machine, or other device assigned by the teacher.

Each group will tape record those sessions in which cooperative efforts are made to solve the problem. Students will listen to selected segments of the tape(s), and using agreed-upon criteria, determine which contributions can be ascribed to intuition and which to reason. Each group will list its intuitions and reasoned thoughts and discuss them with the class when it presents its project.

The Process Students Will Follow:

Students will compare various definitions of reason and intuition and agree upon definitions that will govern the work of this project.

Teacher gives students a choice of object, machine, or other device to design.

Students will choose or be assigned to cooperative groups of three to five.

Each group will tape record sessions of cooperative problem solving.

After the projects are completed, each group will listen to its tape and list those instances in which they used reason and intuition.

Groups will present their projects to the class explaining ways in which they have used reason and intuition.

Teacher’s Introduction to Activity:

Teacher displays the quotation “I think, therefore I am”—Rene Descartes. Students will view selections from the Connections series (see resources). Teacher guides students in an analysis of which aspects of discovery resulted from reason and which from intuition.

Five Questions the Teacher Will Ask to Introduce, to Develop, or to Culminate the Activity:

1. What do the words “reason” and “intuition” mean?
2. What examples can you give of how you have used reason and intuition in the last twenty-four hours?
3. What is meant by right brain and left brain thinking?
4. What are some circumstances in which you use reason more than intuition? intuition more than reason?
5. While working on your project, how much did you use reason? intuition? With which were you more comfortable? Why?

**How Students Will Demonstrate What They Have Learned (Objectives):**

  Cooperatively, students will successfully complete their projects.
  Students will appreciate that both intuition and reason are integral parts of thinking.
  Students will appreciate their own problem-solving strengths as well as those of others.

**Teacher’s Closure to the Activity:**

  Teacher leads students in a review of the work of the Activity “and in an evaluation of their projects.
  Teacher reinforces the ‘value of using both reason and intuition in solving problems. Teacher relates the work of the Activity to prior and future study.

**Glossary:**

**Special Resources for the Activity (materials not ordinarily found in-the classroom or library):**

  Tape recorders and tapes
  Connections series (PBS/BBC) video available through base and post libraries
Humans Think

Sample Activity 2

Ability Level II, III

X Interdisciplinary Arts

X Cultural Div./Host Nation Personal Values

Goal II: To understand human roles and behavior

Objective 2: To understand that humans think

Topic: Reason and Intuition

Area of Inquiry 2: The idea of what is rational thought and behavior changes according to culture, place and time.

Suggested Time Allotment: 15 periods

What Students Will Do:

Working in pairs, students will develop three Executive Briefs* explaining how the idea of rational thought and behavior changes according to culture, time, and place. Cooperatively, students will compile their briefs into a class volume which can be used by other students in the future.

The Process Students Will Follow:

Each student will choose a partner or be paired by the teacher.

Student pairs will select three topics from a teacher-prepared list and conduct research on this Area of Inquiry, e.g., polytheism, tribal taboos, superstitions.

Students are instructed in the practice of writing Executive Briefs.

When they have completed their research, students will write their Executive Briefs and share the results with their peers.

Cooperatively, students will compile their Briefs into one volume which will be retained by the teacher for use by other students in the future.

Teacher’s Introduction to Activity:

Teacher shares illustrations of the Ancient Greek practice of inhaling gases as one aspect in a ritual of prophecy, physicians of the Middle Ages bloodletting, and 19th century Americans refusing to eat tomatoes. Teacher leads a discussion about why people once believed each of the behaviors was rational and why that thinking changed.

Five Questions the Teacher Will Ask to Introduce, to Develop, or to Culminate the Activity:

1. What is rational? What is irrational? Give examples.
2. Were kamikaze pilots rational? Why or why not? By whose criteria?
3. What are the characteristics of a good Executive Brief?
4. Why do people continue to live in places that are periodically life-threatening, e.g., flood areas, near volcanoes?

*Executive Briefs—a summary of major ideas which sometimes includes a recommendation for action (see Goal III, objective 3, Area of Inquiry 2 for another illustration)
5. Why is it helpful to understand that notions of rationality differ according to time, place, and culture?

**How Students Will Demonstrate What They Have Learned (Objectives):**

Students will understand and appreciate that the idea of rational thought and behavior has changed according to culture, time, and place by completing three cogent Executive Briefs providing examples of changes.

Students will recognize the value and use of Executive Briefs.

**Teacher’s Closure to the Activity:**

Teacher leads students in a review of the work of the Activity, focusing on the fact that new knowledge requires that we alter our opinions of rational behavior. Teacher relates the work of the Activity to prior and future study.

**Glossary:**

- irrational—contrary to reason; illogical
- kamikaze pilots—World War II Japanese suicide airplane fighter pilots
- rational thought and behavior—thinking and action based on reason rather than emotion

**Special Resources for the Activity (materials not ordinarily found in the classroom or library):**

- Appropriate illustrations
Humans Think

Sample Activity 3

Ability Level II, III
X Interdisciplinary
X Arts
Cultural Div./Host Nation
Personal Values

Goal II: To understand human roles and behavior

Objective 2: To understand that humans think

Topic: Reason and Intuition

Area of Inquiry 3: Great thinkers in all fields have influenced the course of history.

Suggested Time Allotment: 10 periods

What Students Will Do:

Each student will write a short story which will have as its theme an imaginary change in the course of history. This change must have come about as a result of the absence of one of the great thinkers. The stones will be compiled into a book to be used by other Humanities classes.

The Process Students Will Follow:

Students will develop criteria to help in determining what makes a thinker great.

Students will brainstorm a list of people they consider to be great thinkers. (Teacher may make additions to the list.)

Students will view the sound/slide presentation Philosophers’ Ideas That Changed the World: Christ, Marx, Darwin, Freud (see Resources) and discuss why these thinkers’ were pivotal and what might have happened had the thinkers’ ideas not been offered or accepted by the world.

Students will review or learn criteria for writing short stories.

Students will brainstorm possible themes and plots based on the idea “How would the world be different if...” and form cooperative working groups of three to five students. These groups will offer feedback and editing to their members.

Each student” will prepare a theme statement and plot statement to be approved by other members of his or her group.

Students will write the first draft of a short story and make photocopies of it to be used for editing by other group members.

Students will edit, rewrite, and submit a second draft of their stories.

Second drafts will be reviewed by the teacher and student groups.

Students will write a short preface to their stories explaining the principal ideas their thinkers contributed in actuality to the field of knowledge.

Interested students will write a preface for the class collection and prepare a table of contents.

After reading the class-collection of stories, students will ask several student writers to read excerpts from their stories.
Teacher’s Introduction to Activity:
Teacher poses several “What if . . . ?” questions. (see #1 below)

Five Questions the Teacher Will Ask to Introduce, to Develop, or to Culminate the Activity:
1. What might have happened if . . . Michelangelo had been blind?
   Sir Joseph Lister had died in childhood?
   Marie Curie had not been born?
2. What makes an idea pivotal?
3. Does an idea have to be pivotal in order to be considered a great idea?
4. Are great thinkers always appreciated during their lifetimes? Explain,
5. Who are some living” thinkers you believe will be recognized in the future as great?

How students Will Demonstrate What They Have Learned (Objectives):
Students will demonstrate in their short stories an increased understanding of the role of great thinkers in history.
Students will reconsider aspects of their own lives that they take for granted.

Teacher’s Closure to the Activity:
Teacher leads students in listing as many great thinkers as they can who have influenced the course of history.
Teacher leads students in reviewing and evaluating the work of the Activity and relates it to prior and future study.

Glossary:
great thinkers—individuals whose intellectual contributions to society have had a major impact on other thinkers or events
priority idea—an idea that chiefly determines the direction or effect of something

Special Resources for the Activity (materials not ordinarily found in the classroom or library):
Humans Think
Sample Activity 4

Ability Level I, II, III
X Interdisciplinary
Arts
Cultural Div./Host Nation
X Personal Values

**Goal** II: To understand human roles and behavior

Objective 2: To understand that humans think

Topic: Reason and Intuition

Area of Inquiry 4: The ability to think creatively can be enhanced.

Suggested Time Allotment: Students should engage in the exercises of this Activity periodically during the semester or school year.

**What Students Will Do:**

Students engage in exercises designed to enhance creative thinking. The exercises can be used as “warm-ups” to a lesson or as ways of developing ideas within a lesson.

**The Process Students Will Follow:**

Students will perform exercises as directed and share the results of their work with one another in a supportive manner.

Teacher encourages students to develop their own variations on the exercises and to accept responsibility for directing them in place of the teacher.

Students will record their “better” ideas in their Commonplace Books.* Students are encouraged to use ideas from the exercises as appropriate in given lessons and assignments.

**Teacher’s Introduction to Activity:**

(At first lesson): Teacher explains that the purpose of the lesson will be made clear after students have completed the first exercise. Teacher asks students to list on a piece of paper all the uses they can for one red brick. (see attachment)

**Five Questions the Teacher Will Ask to Introduce, to Develop, or to Culminate the Activity:**

1. What is one area of your life in which you are most creative? In what area of your life would you like to become more creative?
2. Is creativity inherited or can it be developed?
3. How do you feel when others recognize your creativity?
4. Why do you think it is important to encourage creativity? When you are a parent, what are some things you can do to encourage creativity in your children?
5. At this point, in what ways do you think your creativity has developed? In what ways do you still want to grow?

*Commonplace Books—an annotated personal journal (see Goal 1, Objective 2, Area of Inquiry 3 for additional example).
How students Will Demonstrate What They Have Learned (Objectives):

Students will develop facility in producing new and different ideas.
Students will understand that creative thinking can be enhanced.
Students will develop favorable attitudes toward creative thinking.

Teacher’s Closure to the Activity:

Following each exercise, teacher supports students efforts and encourages students to believe in their ideas and to apply them as appropriate. Teacher maintains an attitude of acceptance and encouragement regardless of product. Teacher relates the work of the Activity to prior and future study.

Glossary:

creative thinking—the ability to generate original or imaginative ideas

Special Resources for the Activity (materials not ordinarily found in the classroom or library):

Four Tests for Creativity

Probing psychological investigations have concluded that “originality is a form of a learned behavior.”

by Eugene Raudsopp*

Creative ability is generally considered a gift possessed by a select few. At least 12 recent research projects, however, indicate, that creativity can be developed by deliberate practice.

On the basis of six studies, Profs. Irving Maltzman, Seymore Simon, David Raskin, and Leonard Litch of the University of California found that training makes creative problem-solving easier and promotes significant increases in originality. They concluded that “originality is a form of learned behavior.”

Similarly, “Prof. Sidney J. Parnes and Arnold Meadow of the University of Buffalo found that groups trained in creative problem-solving outproduce those which are not. They also found that such groups show significant increases -in ability to produce a greater quantity as well as better quality of novel ideas.

In a study of suggestion programs, A. L. Simberg, and T. E. Shannon of the General Motors Corporation determined that men who received creativity training significantly outproduced those who did not in the number of suggestions submitted, the number of suggestions accepted, and the amount of money earned in awards.

Valuable Exercises

The four sets of exercises described here were selected for their value in developing the most important attributes of creativity. These exercises can:

. Stretch your imagination and increase your everyday problem-solving ability.
. Help you recognize your ability to produce ideas and solve problems.
. Encourage you to think of unusual associations among things.
. Demonstrate that you should have a choice of solutions when deciding a course of action.
. Show you that unrestricted use of the imagination is vital when solving problems.
. Teach you to postpone premature judgment while thinking up ideas.

Greater fluency and flexibility when thinking up ideas are two factors considered basic for creative thinking by such authorities as Prof. J. P. Guilford of the University of Southern California and Prof. Victor Lowenfeld of Pennsylvania State University.

The first exercise consists of naming all possible uses for:

A common red brick
A painting brush
A glass ash tray
A wire coat hanger
A rubber tire
A wooden ruler
A hammer

These test items are used in most creative ability tests. A red brick, for example, could be used as:

A paperweight, a weapon to throw at an intruder, and a bookend. When ground up it could be either sprinkled on icy walks or used as a pigment in paint. Bricks can be used for lawn markers, as insulators under hot dishes, as props for logs in a fireplace or under wood-plank sidewalks, as lamp bases, in lieu of a hot-water bottle, as foot rests or foot warmers, to anchor magazines and newspapers on a newsstand, as a base for a clay model, to heat water in a container that cannot be placed over a flame, to break windows, to build objects of art, or as hammers, doorsteps, wedges to keep a car from rolling when on an incline, as insulation for ‘building, and as steps.

Most creative individuals are able to think of at least eight to twelve different uses for each of the test items listed. If you list a large number of uses for one object you have a high degree of fluency, but little

*From Science Digest, 52 (October 1962), pp. 42-47.
flexibility. If, however, you range over several categories—and each of the items listed has at least ten different categories—you also have flexibility.

If you are unable, at first, to think up several uses, study the items again. This time try to suspend final judgment completely.

This exercise is helpful because the creative person must be flexible in his thinking. He must investigate a wide variety of approaches to his problem, without losing sight of his over-all goal.

The associations between ideas and thoughts the creative person forms while solving problems are loose and varied. He can rapidly break them up and reassemble the pieces into new patterns to produce the new and original. The highly creative individual suffers from what somebody has termed hardening of categories.

The creative individual also can produce more ideas during a specified period than can the less creative person.

Fluency of thinking is closely linked with the ability to suspend critical judgment temporarily when formulating ideas.

Alex F. Osborn, the father of brainstorming, discovered that individuals who start evaluating the first idea they get are frequently unable to think of alternatives.

In the second test to increase your creative thinking ability within the boundaries of logic, fill in each blank space with a word which has a meaningful association with the word preceding and following it.

| RED   | ______ | ______ | ______ | BEER  |
| FUZZY | ______ | ______ | ______ | MONEY |
| PLUG  | ______ | ______ | ______ | LONG  |
| ROSE  | ______ | ______ | ______ | DANGER|
| END   | ______ | ______ | ______ | FACE  |
| FLAME | ______ | ______ | ______ | HEADACHE |
| SOIL  | ______ | ______ | ______ | SPRING |
| HARD  | ______ | ______ | ______ | THIRST |
| HIGH  | ______ | ______ | ______ | YELLOW |
| SECOND | ______ | ______ | ______ | GUEST |
| SHE   | ______ | ______ | ______ | SHOT |

Possible answers are: RED sunset weather cold BEER
FUZZY outline picture expensive MONEY

You should be able to complete at least five of these word series.

The purpose behind this exercise? Most business problems requiring creative solutions consist of a problem situation and a goal. The steps toward reaching the goal are not immediately apparent. The basic problem, together with the goal or the desired result, largely determines how the intermediate steps are integrated into a new whole.

Prof. P. R. Mernfied of the University of Southern California first explained the characteristics of this basic problem-solving situation, which has especially wide application to many problems.

The third test attempts to develop your resourcefulness. Try to think what would happen if . . .
• We also had two eyes in the back of our heads,
• Everyone said everything that came into his mind.
• Sleep were unnecessary.
• Everyone was satisfied with things as they are.
• All taxes were outlawed.
• We never had to make decisions.
• All printing presses were destroyed.

If we also had two eyes in the back our heads, for example:

1. One could accomplish more by being able to do more by being able to read and write simultaneously.

2. Cars would not have to have rear-view mirrors, and accidents would decrease.

3. Mugging and other crimes would decrease because nobody could sneak up behind one’s back.

4. New styles of hairdos would have to be created. Men would also have to shave the backs of their heads.

5. A producer of a play would be able on opening night to see the performance on the stage and at the same time measure the reactions of the audience to each line spoken.

You should be able to produce at least four to eight different consequences for each set of circumstances described. Although in the beginning only a few implications may be seen, going over these exercises repeatedly should spark a considerable increase in originality after a few days. To spend just ten minutes a day imagining the consequences of such situations is tremendously useful.

This exercise loosens a person’s tendency to be rigid in thinking about problems, and strengthens his resourcefulness and imagination. It can help him to view his problems more imaginatively and from different angles, which provides a greater chance for new, creative solutions to emerge. The exercise also encourages an individual to think beyond the commonplace and the ingrained. It can develop a new habit of asking “What would happen if we did it this way?”

Speculative Responses

A similar technique, called hypothetical situations, has been successfully used by Prof. John E. Arnold of Stanford University in his “Creative Design Seminars.” Arnold created a mythical planet with a gravitational force eleven times greater than that of the earth. His planet was inhabited by strange bird-like creatures. The people in the seminars were asked to design autos, appliances, and machinery for these creatures.

Arnold has found this exercise one of the most valuable training aids he has developed. Many of the individuals who took his course have since become successful design engineers and sought after idea men.

The fourth set of exercises has been used, as an experiment, with Princeton graduate students. All of them found these exercises effective in energizing their imagination.

Here are several statements you are to assume are true. Give as many reasons as you can to explain why they are true.

• It has been found that brighter students suffer more from feelings of inadequacy and inferiority than do less bright students.
• April is the month with the largest percentage of suicides.
• More important business transactions are conducted on Tuesdays than on any other day.
• The percentage of smaller men promoted to executive positions is significantly larger than the percentage of taller men.
• More bald-headed men live in urban that in rural areas.
Sample answers to the first statement might be:

1. Brighter students are more aware of what they do and have therefore experienced more feelings of inadequacy.
2. Brighter students might have felt more inadequate to begin with and therefore compensated for this by working harder.
3. Brighter students lack skill in sports and social affairs. Since these attributes are culturally valued, they tend to develop feelings of inferiority.

Two to four answers for each item is considered excellent.

The purpose of this exercise is to put your powers of ingenuity in action. The latitude of explanations is more circumscribed and the statements conform more logically than in the previous exercise: But ‘the exercise is closely allied in that its aim is to strengthen your resourcefulness.

Have You a Creative Personality?

Professors Richard S. Scutchfield and Harrison Gough of the University of California have found that the responses creative and original people give to the following statements are significantly different from those of less creative and non-creative individuals. Mark the statements true or false:

1. Once I have made up my mind I seldom change it.
2. I am very careful about my manner of dress.
3. I am often so annoyed when someone tries to get ahead of me in a line of people, that I speak to him about it.
4. I always follow the rule: business before pleasure.
5. Compared to my own self-respect, the” respect of others” means very little.
6. At times I have been so entertained by the cleverness of a crook that I have hoped he would get by with it.
7. I don’t like to work on a problem unless there is a possibility of coming out with a clear-cut and unambiguous answer.
8. I commonly wonder what hidden reason another person may have for doing something nice for me.
9. Sometimes I rather enjoy going against the rules and doing things I’m not supposed to.
10. I like to fool around with new ideas, even if they turn out later to be a total waste of time.
11. I get annoyed with writers who go out of their way to use strange and unusual words.
12. For most questions, there is just one right answer, once a person is able to get the facts.
13. I would like the job a foreign correspondent for a newspaper.
14. Every boy ought to get away from his family for a year or two while he is still in his teens.
15. The trouble with many people is that they don’t take things seriously enough.

Scoring: Most creative people usually give the following answers on these items: 1—False; 2—False; 3—True; 4—False; 5—True; 6—True; 7—False; 8—False; 9—True; 10—True; 11—False; 12—False; 13—True; 14—True; 15—False. Your answers are not expected to conform perfectly to this pattern. About 75 percent “right” answers indicates that you have the personality of a creative person.
Other Suggested Topics:

To understand that humans think

Abnormal Psychology
Arts Therapy
Linguistics and Thought
Problem Solving
Intelligence and Creativity
Artificial Intelligence
The Questions of Philosophy
Iconoclasts
History of Thinking
Revolutionaries
Satirists
Do Babies Think?
Do Animals Think?
Metaphysics: What Does It Mean?
Epistemology: How Do We Know?
Fanaticism and Rational Thought
The Scientific Method
Guessing and Problem Solving
Sample Activities and Other Suggested Topics for Humans Lead

Heroes

Areas of Inquiry:
1. All cultures and societies have produced heroes (folk, military, religious, political, and artistic).
2. The conception of the hero has changed over time.
3. Artists and historians have depicted the motivations and deeds of heroic figures.
4. Many humans adopt heroes as their role models.
Humans Lead

Sample Activity I  Ability Level I, II
X Interdisciplinary
X Arts
X Cultural Div./Host Nation
   Personal Values

Goal II: To understand human roles and behavior

Objective 3: To understand that humans lead

Topic: Heroes

Area of Inquiry 1: All cultures and societies have produced heroes (folk, military, religious, political, and artistic).

Suggested Time Allotment: 5 periods

What Students Will Do:

Students will develop an oral, written, or audio-visual presentation of the characteristics and qualities of a hero and an imaginative summary of their findings for the class.

The Process Students Will Follow:

Students will brainstorm names of prominent heroes (living, dead, or fictional) and arrange them according to the categories listed in Area of Inquiry 1.

Students will be placed in groups; each group will select a hero to research. (Care should be taken that all categories are represented.)

Each group will decide upon the manner of presenting to the class the characteristics and qualities of the hero they have chosen: skits, audio-visual demonstrations, biographies.

Groups will prepare and share their presentations, providing summary handouts devised in an imaginary way, e.g., puzzles, cartoons, quizzes, etc.

Teacher’s Introduction to Activity:

After reading a brief account of a mythic hero, such as Hercules, Theseus, Atalanta, teacher asks students to list the characteristics and qualities of the hero presented in the account. Teacher enlarges the concept of heroes through open discussion of characteristics of heroes in various cultures and societies. Teacher asks students to name examples of folk, military, religious, political, and artistic heroes.

Five Questions the Teacher Will Ask to Introduce, to Develop, or to Culminate the Activity:

1. What constitutes a hero?
2. What qualities do certain heroes have that make them exceptional?
3. What are some ways we could portray the lives and contributions of heroes?
4. How can we best organize the group presentations?
5. What guidelines can we use for composing an imaginative summary of each presentation for class sharing?
How Students Will Demonstrate What They Have Learned (Objectives):

Students will identify characteristics that are common to all heroes and will recognize qualities that are exceptional in certain heroes.

Students will appreciate that many humans in all cultures and societies have produced heroes.

Teacher’s Closure to the Activity:

Teacher reviews the manner of presentation of each group and their summaries. Teacher leads students in a group discussion of the variety of types and qualities of heroes and relates the work of the Activity to prior and future study.

Glossary:

hero—a character whose actions are inspiring

mythic-existing only in myth; legendary, relating to traditional stories originating in pre-literate societies

Special Resources for the Activity (materials not ordinarily found in the classroom or library):


Audio-visual equipment and materials

Humans Lead

Sample Activity 2

Ability Level I
X Interdisciplinary
X Arts
X Cultural Div./Host Nation
X Personal Values

Goal II: To understand human roles and behavior

Objective 3: To understand that humans lead

Topic: Heroes

Area of Inquiry 2: The conception of the hero has changed over time.

Suggested Time Allotment: 2 periods

What Students Will Do:
Using teacher-prepared cards, students will distinguish mythic heroes from heroes of current literature, film, and television. Next, arranging the cards into a ‘mythic’ pile and a ‘contemporary’ pile, students will then contrast them in order to examine how the conception of the hero has changed over time.

The Process Students Will Follow:
If students lack information about mythic heroes, teacher assigns the reading of various myths or shows the slide-tape Myths and Legends: Mirrors of Mankind (see Resources) and leads a class discussion about them.

Following the teacher-led discussion about mythic and contemporary heroes, students will form small groups.

Each group will match a set of ‘hero’ cards with cards describing heroic accomplishments.

Under the teacher’s guidance the class summarizes the characteristics of heroes on the basis of sex, race, physical, and social characteristics, deeds, and special qualities, e.g., magical powers, personality.

Teacher’s Introduction to Activity:
Teacher leads discussion of heroes in various mythic and current literature, film, and television, emphasizing the characteristics and deeds of each. Qualities of mythic heroes are contrasted with qualities of contemporary heroes.

Five Questions the Teacher Will Ask to Introduce, to Develop, or to Culminate the Activity:
1. Who are some mythic heroes? Who are some literary, film, and television characters you regard as heroes?
2. What are the characteristics of mythic heroes? Of current literature, film, and television heroes?
3. What heroic acts do these heroes perform?
4. How has the conception of heroes changed over time?
5. Why is it important for some people to have heroes?
**How Students Will Demonstrate What They Have Learned (Objectives):**

Students demonstrate their knowledge of the change in the conception of hero over time on the basis of sex, race, physical, and social characteristics, deeds, and special qualities, e.g., magical powers, personality.

**Teacher’s Closure to the Activity:**

Teacher reviews the pairings of heroes and traits, noting the changes that have occurred from mythic to modern times. Teacher relates the work of the Activity to prior and future study.

**Glossary:**

- contemporary—belonging to the same period of time; current; modem
- here+-a character whose actions are inspiring
- mythic-existing only in myth; legendary; relating to traditional stories originating in pre-literate societies
- trait—a distinguishing quality

**Special Resources for the Activity (materials not ordinarily found in the classroom or library):**

Teacher-prepared cards of heroes and their accomplishments
Humans Lead
Sample Activity 3

Goal II: To understand human roles and behavior

Objective 3: To understand that humans lead --

Topic: Heroes

Area of Inquiry 3: Artists and historians have depicted the motivations and deeds of heroic figures.

Suggested Time Allotment: 5 periods

What Students Will Do:
Student will write one-page descriptive analyses of visual art works depicting deeds of heroic “figures. A class discussion will follow, during which the art media, historical periods, and styles of the works will be identified and the subject matter of the works interpreted.

The Process Students Will Follow:
Students will review art works dealing with historical, legendary, or other heroes,
Each student will choose one of the works to research: medium, period, subject matter.
Each student will submit a one-page analysis of the work that includes the classification of the artist’s style and medium, historical period, and interpretation of subject matter and composition.

Teacher’s Introduction to Activity:
Teacher shows examples of art works depicting deeds of heroic figures. These may include pictures, transparencies, films, or videos of works as The Triumph of Titus (Arch of Titus); The Empress Theodora and Retinue (Ravenna Mosaic); Michelangelo’s David, Rembrandt’s Aristotle Contemplating the Bust of Homer; David’s Napoleon Crossing the Alps. During the presentation, the teacher comments on the art, identifying the various styles, media, historical periods, composition, and interpreting the subject matter.

Five Questions the Teacher Will Ask to Introduce, to Develop, or to Culminate the Activity:
1. (Referring to an example of teacher-selected reproduction): What is the theme depicted in this work?
2. Can you identify an heroic deed or character”” in this work of art?
3. What terms would you use to identify specific aspects of the “work which illustrate heroic qualities of the subject?
4. In what manner is the portrayal (medium/style) suitable to the hero illustrated?
5. What characteristics does this hero display? Why “do artists” depict heroes?

How Students Will Demonstrate What They Have Learned (Objectives):
Through one-page descriptive analyses, students will demonstrate understanding and appreciation of artists’ interpretation of the deeds of heroic figures.
Students will relate the medium, style, and periods to the interpretation of the subject.

**Teacher’s Closure to the Activity:**
Teacher reviews students’ written work and reads excerpts which best illustrate analyses of the artists’ interpretations of heroic deeds. Teacher relates the work of the Activity to prior and future study.

**Glossary:**
- composition—the organization of parts; design of a work
- depict—to represent by a picture; to describe in words
- descriptive analyses—classifies artists’ style, medium, historical period, and interpretation of subject matter
- hero—a character whose actions are inspiring
- medium—a mode of artistic expression, technique, materials
- style—a distinctive or characteristic manner
- theme—an idea, point of view, or description embodied in a work of art

**Special Resources for the Activity (materials not ordinarily found in the classroom or library):**
Reproductions: see Teacher’s Introduction to the Activity
Sample Activities and Other Suggested Topics for Humans Create

Making the New Areas of Inquiry:

1. People in all cultures, places, and times have been creative.
2. Creators use imagination, intuition, and logical thinking.
3. Creativity manifests itself in all disciplines and in many forms and styles.
4. What creative abilities do you have to contribute to society?
Humans Create
Sample Activity 1

Goal II: To understand human roles and behavior

Objective 4: To understand that humans create

Topic: Making the New

Area of Inquiry 1: People in all cultures, places, and times have been creative.

Suggested Time Allotment: 5 periods

What Students Will Do:
As part of a study of universal creativity, students will compile a classroom display of illustrations of ceramic objects (reproductions, photographs, drawings) from different historic eras and cultures. To complete the exhibit, students will design and construct their own ceramic works.

The Process Students Will Follow:
Students will research ceramic objects (utilitarian and decorative) that offer examples of human creativity in many historic eras and cultures.

Students will select an historic era and culture to study, e.g., ancient Japan, ancient Egypt, Renaissance Italy, Pre-Columbian Aztec.

Using similar clay instruction techniques from the selected era or culture, students will produce a ceramic piece that expresses a similar idea and serves a similar purpose.

Students will compile and mount a classroom display of reproductions showing the use of ceramics from different cultures and times. They will add their own ceramic pieces to the display.

Students will label illustrations by historic era and culture and position their works within the appropriate eras and cultures.

Teacher's Introduction to Activity:
Using ceramic pieces, slides, and other representations, teacher provides students with an overview of utilitarian and decorative ceramics historically and multiculturally.

Five Questions the Teacher Will Ask to Introduce, to Develop, or to Culminate the Activity:
1. Why has clay been such a common medium across time, place, and culture? How old are the earliest clay pieces which have been excavated?
2. Why did earlier people decorate utilitarian objects?
3. What are some early examples of clay pieces that were not utilitarian? Why were they made?
4. How advanced is the craftsmanship of the works from the era or culture?
5. Is your work intended to be viewed solely or is it intended to be useful? both? How is your piece alike or different from the work of your peers? Is it alike or different from the examples we have studied from many times, places, and cultures?
**How Students Will Demonstrate What They Have Learned (Objectives):**

Students will show their understanding and appreciation of ceramic objects historically and multiculturally through the classroom display and by their own ceramic pieces.

Students will understand and appreciate the use of clay, its possibilities and its limitations. Students will understand and appreciate the long history of the creative use of clay.

**Teacher’s Closure to the Activity:**

Teacher leads students in an evaluation of the classroom display, including the success of their ceramic pieces. Teacher leads a discussion exploring how the Activity has shown that people in all cultures, places, and times have been creative. Teacher relates the work of the Activity to prior and future study.

**Glossary:**

- construction techniques—slab, coil, pinch methods of forming clay
- craftsmanship—skilled technique
- useful ceramics—clay works made for useful purposes, e.g., cups, bowls

**Special Resources for the Activity (materials not ordinarily found in the classroom or library):**

- Clay and tools
- Wide selection of illustrations of ceramic objects
Humans Create

Sample Activity 2

Goal II: To understand human roles and behavior

Objective 4: To understand that humans create

Topic: Making the New

Area of Inquiry 2: Creators use imagination, intuition, and logical thinking.

Suggested Time Allotment: 3 periods

What Students Will Do:

Students will use intuition and logical thinking to tell a story in an imaginative comic strip of four or five panels. The characters of the story will be common objects transformed into other forms.

The Process Students Will Follow:

Students will watch the film Why Man Creates.

Students will describe instances in the films in which an object is changed in an imaginative way.

Students will make a list of common objects, e.g., egg, fork, wheel, baseball hat, tomato. Each student will choose an object from the list.

Using the object as a model, students will carefully observe it and make a drawing of the object in as realistic manner as possible, illustrating its normal condition, e.g., the egg as food, the baseball hat as a piece of clothing.

The teacher assigns a second drawing. Using the same object, students will make an imaginative drawing that transforms the object, e.g., the egg as atomic bomb, the baseball hat as a UFO.

In groups of three, students will invent and draw a story interrelating their three objects. Students will draw the story in a five-part comic strip.

Students will share their completed comic strips with one another and discuss how they used imagination, intuition, and logical thinking in their work.

Students will identify ways they believe the comic strips reveal imagination.

Students will exhibit their work in the school library or other venue.

Teacher's Introduction to Activity:

Teacher shows the film Why Man Creates and leads a discussion about logical thinking, intuition, and imagination. Teacher shares some reproductions of works of art where objects are depicted in imaginative ways, e.g., paintings by Salvador Dali, Marc Chagall, Pieter Brueghel, Hieronymous Bosch or the drawings and sculpture of Claus Oldenberg.

Five Questions the Teacher Will Ask to Introduce, to Develop, or to Culminate the Activity:

1. What is the meaning of “imagination,” “intuition,” “logical thinking?”
2. Let’s look at this comic strip. (Teacher chooses a comic strip with which students are familiar). How do you think imagination, intuition and logical thinking have been used in creating this strip?

3. Look at this reproduction of a painting. (Teacher chooses a work by Dali, Chagall, Breughel, Bosch, Oldenberg, or similar artist.) What transformations do you see? Why do you think the artist made the changes you see?

4. Use your imagination. Using mime, how many ways can you change this pencil into another form; e.g., as a toothpick, thermometer, a comb, a spoon?

5. How have you used imaginative, intuition, and logical thinking in creating your comic strip?

**How Students Will Demonstrate What They Have Learned (Objectives):**

Using intuition and logical thinking, students will produce an imaginative four or five panel comic strip.

Students will understand and appreciate that creators use imagination, intuition, and logical thinking to create the new.

**Teacher’s Closure to the Activity:**

Teacher leads students in a critique of the comic strips, helping them to analyze where imagination, intuition, and logical thinking occurred in the process of their work. Teacher relates the work of the Activity to prior and future study.

**Glossary:**

- imagination—the ability to deal creatively with reality
- intuition—the “Aha!” experience, knowing without using a rational process

**Special Resources for the Activity (materials not ordinarily found in the classroom or library):**

- **Drawing** tools
  - *Why Man Creates*, available in DoDDS media centers
  - Reproductions of works by artists described in the Activity
Goal II: To understand human roles and behavior

Objective 4: To understand that humans create

Topic: Making the New

Area of Inquiry 3: Creativity manifests itself in all disciplines and in many forms and styles.

Suggested Time Allotment: 10–15 periods

What Students Will Do:
Based on research and interviews, students will develop cooperatively a large wall chart illustrating the idea that creativity manifests itself in all fields of human endeavor.

The Process Students Will Follow:
Students will define “creativity.”
Students will choose a partner or be paired by the teacher. Each pair will select a field of human endeavor and one job/task within it, e.g., airline work—pilot, restaurant work—manager; recreation—fisherman, skier; social exchange—party host, social arbiter; to obtain an overview of what it requires.
Each pair will conduct an interview with a person using the same questions modeled by the teacher in the introductory audio tape.
Students take or obtain a photograph of the person “on-the-job.”
Using an agreed-upon format, each pair will analyze and abstract information gained during the interview, stressing the creative opportunities involved.
A “chart committee” will design and prepare the wall chart which will contain photographs, job descriptions, and ways in which the interviewees use creativity in their work.
Each pair will provide additional oral information as appropriate to the class and respond to questions.

Teacher’s Introduction to Activity:
Teacher asks students to list fields of human endeavor in which they believe people have opportunities to be creative. Teacher plays an audio tape of an interview he/she has conducted with three people he/she thinks students would say are least likely to use creativity in their work, e.g., a secretary, a nurse, a chaplain. Teacher reviews with students ways in which the interviewees say they are creative in their work.

Five Questions the Teacher Will Ask to Introduce, to Develop, “or to Culminate the Activity:
1. What’s the meaning of creativity? What are some jobs in which people have an opportunity to use creativity?
2. Which of the three people on the tape surprised you the most regarding the ways in which he/she is creative at work?
3. What are some formats that would allow the wall chart to be both informative and eye-catching?

4. How does the information gathered in the interviews alter your view of people’s opportunity to be creative in their work?

5. In which of the fields of endeavor are you interested in working? Can you think of ways in which you can use your creativity in that work?

**How Students Will Demonstrate What They Have Learned (Objectives):**

Students will contribute succinct and accurate information for the wall chart.

Students will understand and appreciate that many opportunities exist to be creative in all fields of endeavor.

**Teacher’s Closure to the Activity:**

Teacher leads students in a review of the work of the Activity. Teacher encourages students to seek ways of using creativity in all aspects of their lives. Teacher relates the work of the Activity to prior and future study.

**Glossary:**

creativity—’’Creativity is the imaginatively gifted recombination of known elements into something new. ’’


fields of human endeavor—the many aspects of human activity, such as work, recreation, social interaction

**Special Resources for the Activity (materials not ordinarily found in the classroom or library):**

Teacher-prepared audio tape of three interviews
Goal II: To understand human roles and behavior

Objective 4: To understand humans create

Topic: Making the New

Area of Inquiry 4: What creative abilities do you have to contribute to society?

Suggested Time Allotment: 15 periods

What Students Will Do:
Students will present oral, visual, and written reports on careers that require some of the creative abilities (see attachment) they possess.

The Process Students Will Follow:
Students will identify personal creative strengths by taking an assessment inventory, e.g., the Harrington-O’Shea Career Decision-Making System, the Kuder occupational Interest Survey, Strong-Campbell Interest Inventory, etc.

As a group students will compile a list of careers requiring creative abilities, 

From the list each student will select a career compatible with his or her creative abilities.

Using teacher-determined guidelines, students will research the chosen career for a job description, education/training required, ways in which creative abilities are used in the job, a sample of a “typical” day’s responsibilities, salary range, and a list of related jobs. Students’ reports will be compiled into a data base (computer, file, etc.) to be donated to the school library or to the school’s career counselors.

Students will create a visual display highlighting major aspects of their research. Using their visual display as a point of focus, students will present their research orally to the class.

Teacher’s Introduction to Activity:
Teacher leads students in listing ways in which people are creative in all aspects of living, e.g., making repairs, cooking, telling stories, singing, dancing, making doodles. Teacher explains the characteristics of creativity: challenging assumptions, recognizing patterns, seeing in new ways, making connections, taking risks, and taking advantage of chance. Teacher asks question # 1 below.

Five Questions the Teacher Will Ask to Introduce, to Develop, or to Culminate the Activity:
1. In how many of the aspects of living we have listed do you engage?
2. Choose one of the aspects of living that you have most recently engaged in. Which characteristic of creativity was most prevalent?-
3. Have all the “big ideas” been thought of? Have all the “big discoveries” been made? What is left for you?
4. What are some careers that particularly require creative abilities?
5. What are some ways you can use your creativity?

**How Students Will Demonstrate What They Have Learned (Objectives):**

Students will complete a personal assessment inventory and use the results as they prepare written, visual, and oral presentations about careers requiring particular creative abilities.

Students will recognize that all people possess creative abilities and consider ways in which they can share their abilities with others.

**Teacher’s Closure to the Activity:**

Teacher leads students in a discussion of Albert Einstein’s remark, “When I examined myself and my methods of thought, I came to the conclusion that the gift of fantasy has meant more to me than my talent for absorbing positive knowledge.”

**Glossary:**

- creative careers—careers that require an original response to problem solving
- creative abilities—challenge assumptions, recognize patterns, see in new ways, make connections, take risks, take advantage of change, and construct networks
- data base—a compilation of information on related topics arranged in an easily accessible form. A data base may take any convenient form, e.g., 5” X 7” index cards, files, or computer format

**Special Resources for the Activity (materials not ordinarily found in the classroom or library):**
**The Ingredients of Creativity**

We can expand our own vision, our own creativity, by learning to recognize creativity when we see it. This means being able to recognize it in ourselves as well as in others. All too often we reject our own creative impulses and actions. Freeing our inner potential for creativity from self-criticism and self-condemnation is important.

Here are some ingredients that contribute to creative thinking:

1. Recognizing patterns,
2. Making connections,
3. Taking risks,
4. Challenging assumptions,
5. Taking advantage of chance, and
6. Seeing in new ways. Now let’s see what part these activities play in the lives and work of creative persons, including ourselves.

### 1. Recognizing Patterns

It is Sunday afternoon and you decide to go to the rock concert that is being held in the park outside of town. You drive your car there and park it in the parking lot with ten thousand other cars. Three hours later you emerge from the concert, tired and a little “deaf,” and attempt to find your car. How do you identify it?

Recognizing patterns is part of the creative process. In order to locate your car you recognize it as the same one you drove to the concert; the one with the dent on the ‘right front fender and the pink polka-dots on the hood. Or perhaps you were driving your Rolls Royce that day.

If I meet you and tell you that you remind me of the person who was my best friend in second grade, what do I mean? I am telling you that I perceive your behavior to repeat parts of his or her behavior. Or, I see a younger face and body in your grown-up face and body. I recognize in you a pattern that I associate with my former best friend. You are different, yet you are the same. I can match the two patterns.

Patterns surround us. Scientific laws are based on patterns that keep repeating themselves. “What goes up must come down” describes a pattern and a scientific law: the law of gravity. A musical symphony is based on a pattern of organized sound. Predicting the weather is based on the recognition of recurring patterns: e.g., “Those black clouds mean rain."

To create is in a sense to see new patterns, to recognize patterns that were not recognized before. Every work of art is different because it combines elements in different ways, it causes us to see connections and patterns we were not aware of. Before the creative act of recognition occurred, nature seemed patternless. The scientist finds similarities between events. Scientific discoveries are the result of recognizing patterns in nature.

Every time we learn something, we rediscover a pattern. In solving a math problem, thinking about why our friends do things, figuring out how to put the typewriter back together, we are finding patterns that are new for us. We often accompany our discoveries with an exclamation like: Wow! or Aha! or, as Archimedes, the famous Greek scientist out it, Eureka! (Eureka in ancient Greek meant, “I’ve got it!”)

What about Archimedes? Why do we remember him? Well, he’s the hero in a story of creativity. He discovered the scientific law of displacement of volume. Archimedes was asked by his protector, who also

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happened to be king, whether a gold crown he had been given was all gold. After all, the donor could have added a bit of something else to give it more weight. Archimedes was stumped. He knew that if he could find out the volume of the crown, he could figure out whether it was all gold because he knew the specific gravity of gold. The crown was not a simple shape, like a ball, but was very intricately carved. There was no way to measure all the swirls and decorations on it. One day, preparing to step into his bathtub and enjoy a rest from his worries (and from his demanding protector), he watched as the water rose when he got into the tub. Suddenly, he made a connection, “I am as intricate as the crown,” he thought, and, “The water I displace is the simple equivalent to my volume!” (The displaced water must equal the volume of what was put into it.) “Eureka!” he cried, and forgot himself so much in the joy of discovery that he rushed out into the streets of Athens with nothing on but a towel!

As an architect, Lawrence Halprin, tries to recreate the patterns of nature in his designs for buildings. His designs evolve in the same way as do forms in nature. In designing a memorial for Franklin Delano Roosevelt in Washington, D.C., Halprin searched for the natural order that lay behind Washington’s city plan. It turned out to be mathematical rather than biological, but it was a basic order just the same. Halprin put it this way, “The first thing I thought about was the geometry of Washington . . . There are organizing principles which you are subliminally aware of . . . which affect every aspect of your life. While you may not be aware of the geometry, you are aware of the order if it exists . . .”

Cultures adopt patterns and give them symbolic meaning. In America, a pattern of two gold arches may come to symbolize a hamburger restaurant, an eagle may stand for patriotism, blue jeans may represent the wearer’s politics. Patterns we adopt are messages to others.

For example, Merce Cunningham, the dance choreographer, strings patterns of movement together. Also visual artists make use of patterns and their meanings. Jasper Johns adopts the pattern of the American flag, or of a can of Ballantine Beer, and puts them in a new context, gives them new meaning.

Pattern recognition is something that we all do, all of the time. Just by reading this sentence you are recognizing patterns, for that is what language is, a complicated pattern of symbols and combination of symbols.

2. Making Connections

Making or seeing connections is bringing together seemingly unrelated ideas, objects or events in a way that leads to new understanding. When Archimedes realized that he could use the displacement of water to measure the volume of the intricately carved crown, he saw a connection between two things that no one else had thought to make. Seeing connections is like being a detective: Sherlock Holmes and Dr. Watson may see the same clues, but only Holmes is able to put them together and solve the crime. (But remember, both Watson and Holmes were thought up by the same author. Could there be both a Watson and a Holmes in each of us?)

Whenever we solve a problem, we have made a connection between things we thought were unrelated. Riddles work on this principle. “What do you get when you cross a giraffe with a German shepherd? A watchdog for the eighth floor!” The joke rests on the new connection between the height of the giraffe and the bark of the dog. If we said “half-giraffe, half-German shepherd” as an answer, it would not be funny because that connection is an old and familiar one.

Artists and writers also make new connections in their work. When Coleridge in “The Rime of the Ancient Mariner” says, “Water, water, everywhere nor any drop to drink,” it strikes us as a vivid new image because we had never thought about being adrift at sea in quite that way before. The art of poetry, at least in part, involves combining descriptive elements to produce unusual and powerful images. In the visual arts, the colors, the shape of faces, the way a painting is constructed, startle us by making new connections. The painting simply serves as a stimulus or catalyst for our own imagination.

Scientific invention and discovery is one area which provides very clear examples of the making of new connections. Alexander Graham Bell, the inventor of the telephone, saw a connection between the working of the human ear and the possibility of transmitting human voices by hooking a mechanical voice box by wire to a mechanical ear. The Wright brothers, at a loss for how to turn their airplane once they got it up into the sky, saw a connection between the flight of a buzzard and a possible turning mechanism. Pythagoras, wandering past a blacksmith’s shop one day, made a connection between the length of the
rods of iron and the various sounds made when the blacksmith struck them. He saw immediately the relationship between musical pitch and the ratio of lengths of vibrating rods. Today, scientists who are trying to discover ways to predict earthquakes are searching for systematic patterns and connections in the earth and atmosphere prior to a quake.

By making connections, we bring new things into our awareness. In the case of a person like Einstein, making a connection can revolutionize the science of our day and change the way everyone looks at the world.

3. **Taking Risks**

Imagine that you are a sculptor and that you have spent years carving one slab of stone. It is the form of a man, but it has three legs, two heads, and six arms. You are of the opinion that it is a great piece of work and you cheerfully arrange a viewing for your friends. They circle around it slowly. One of them mutters something about the sculpture being “weird.” Another says she really doesn’t see the point in wasting stone like this. A third simply clucks and shakes his head. How much of this can you take? Do you throw your sculpture out the window and start over? (If you do, let’s hope you live on the ground floor.) Do you seek the opinion of others who think you will “know better?” Or, do you simply keep on with your work, secure in your own belief that it is good and worthwhile?

It takes courage to create, to be responsible for bringing something new and strange into the world. The greatest creative scientists, artists, inventors, and explorers have had to withstand the ridicule and sometimes even the hatred of their contemporaries. Galileo risked his life to defend what he knew to be the truth. Sigmund Freud was met with disbelief and dislike when he proposed a theory at odds with the morality of Victorian society. When artist Jasper Johns first showed his work, he had to deal with a host of shocked critics and viewers. James Joyce’s famous book, *Ulysses*, was at first banned in the United States. When Stravinsky’s ballet music, “The Rite of Spring,” was first performed, the audience rioted and tore up the stage. The list is endless. To suggest, see, or make something new, and to keep suggesting, seeing, or making it, we must be able to stand by ourselves, to believe in the worth of what we do.

Change and newness can be threatening. When the bus suddenly changes its route, when they remodel our office or our schools, when someone who usually ‘dresses in dark colors turns up suddenly in day-glo orange, or a boy with long hair gets a crew cut, it is disrupting. Although in the end we may feel that the change was worthwhile or even exciting, at first we are simply aware that the order we have become used to has disappeared.

Many of the people we have mentioned have introduced challenges to traditional ways of doing or seeing things. They have sustained themselves in moments of doubt or insecurity by the knowledge that change, though threatening, is often useful and productive. Creative people feel this very strongly. They seek newness and difference with the same passion that other people seek stability and sameness.

4. **Challenging Assumptions**

In order to challenge an assumption we must be able to ask, 4 What if?” Or, “Why not?” We need to see the possibility of a new way of being ourselves and of doing things. *What if,* Copernicus asked, the earth went around the sun? What if, Einstein wanted to know, an object could travel at the speed of light? Inventors, scientists, and artists all ask “What if?” and “Why not?” about things that almost everyone has taken for granted. In challenging assumptions, we may expand our knowledge of the world we live in. We open our eyes to new views and visions. Challenge can lead to growth.

In our own lives, we also challenge assumptions, and with each challenge, we grow as persons. “Maybe,” we say to ourselves, “I’m not as shy a person as I thought I was. “ “Maybe. I’m more courageous than I though. ” Or, in a self-critical vein, “Maybe I could have been nicer or wiser or more sensitive. ” By challenging things we have taken for granted about ourselves, we allow growth. We see ourselves in new ways.

Young children are often much better at challenging assumptions than adults are. They don’t take so much for granted. “Why is the sky blue?” they want to know, or “Why can’t I splash in puddles when it
It takes an independent spirit to challenge things that everybody takes for granted. We would still think the earth flat, if no one had come along to challenge the idea.

The job of doctors is to treat sick people and cure diseases, right? That’s perhaps the way most of us think about doctors, because we tend to go to them only when we’re not well. But some of the really big advances in medicine have come because someone said, “No, that’s not quite right.” Doctors should also be called upon to prevent diseases. The names of Louis Pasteur, Edward Jenner, Jonas Salk come to mind when we think of certain dreaded diseases that are now largely prevented. Do you know what they are?

Linus Pauling, a Nobel Prize winner for his discovery that some diseases may have a molecular origin, now claims that Vitamin C may help prevent diseases from the common cold to cancer. His ideas have met -with much resistance and are still considered unproved, but we have to credit him with a challenging claim. When someone comes up with something new, a challenge to what we have taken for granted, it makes us look again at the way things are.

What if someone were to string a rope between the towers of the tallest building in the world, several hundred feet -above ground, and walk across it? Crazy? Impossible? Several years ago, Philip Petit did just this, walking a tight-rope strung between the World Trade Center towers in New York City. Why would the artist, Christo, build a fence of nylon panels. across miles of California landscape? How can you tell whether something is creative or just crazy? A good test is this-does it expand our vision of the impossible or cause us to dream about new possibilities?

Before 1962, scientists assumed that the continents of the earth were stationary, set permanently in place. Then Harry Hess, a Princeton geophysicist, challenged the assumption. Continents do move, he said, by a process of “sea-floor spreading.”- In this process, a new crust from the molten core of the earth is constantly being added to the earth’s surface. This takes place deep in the ocean, where, along cracks or rifts at mid-ocean ridges, new material is pushed up onto the seafloor. This creates new seafloor and, at the same time, pushes the adjacent plates and continents away from the ridge. Why didn’t we know before that continents drift? Well, everybody just assumed that they didn’t. Continents, after all, don’t seem to move.

Throughout our lives, all of us challenge assumptions about our personalities, our abilities, our surroundings. Some of us go on to question things which most people we know take for granted. A few of us will challenge the fundamental assumptions about our world; those which almost everyone assumes are true. Whether we take on big things or small, through the process of challenging we participate in creativity and growth.

5. Taking Advantage of Chance

Merce Cunningham, the dance choreographer, often tosses coins to decide the sequence of movements. Cunningham uses chance to find relationships he might not have seen. “If you use chance,” he says, “all sorts of things happen that wouldn’t otherwise. I found my dances becoming richer and more interesting.”

Jasper Jones also makes use of chance in his painting. Johns says that chance occurrences are not really accidental. “There are no accidents in my work. It sometimes happens that something unexpected occurs—the paint may run-but when I see that it has happened I have the choice to paint it again or not.” Marcel Duchamp, who took advantage of chance in his work said, “Your chance is not my chance.” What did he mean by this? Perhaps chance occurrences express a part of ourselves that we are not consciously aware of. Or, perhaps we are surrounded by lucky chances, but we must be creative to recognize when they are -new and useful patterns.

Many scientific discoveries have come about because the scientist took advantage of chance occurrences. Louis Pasteur injected some chickens with a supposedly lethal dosage of bacteria which by chance was old and weak. As a result the chickens did not die as he had expected. Surprised, Pasteur then obtained a stronger culture and injected the same chickens with it, along with some new chickens. When the first batch of chickens still survived this stronger injection and the others died, Pasteur was led to the discovery of ‘vaccination-. Thus began the field of immunology, and eventually the prevention of dreaded diseases like smallpox and polio.
The discovery of the X ray occurred in a similar way. Roentgen, coming to his laboratory one morning, found that his photographic plate was fogged. Attempting to account for this phenomenon, he linked it to radiation, and the discovery of the X ray was the result.

Chance changes patterns, but the creative eye is necessary to recognize the new pattern and to make connections. As Pasteur was led to say, “Chance favors only the prepared mind.” Yet, whether intentionally (as in the work of Jasper Johns and Merce Cunningham) or unintentionally (as with Pasteur and Roentgen) chance plays a role in the creative process.

6. Seeing in New Ways

Sometimes young children hang off the bed and look at the world upside down. Everything looks different: the ceiling becomes an empty floor with dips and comers, the chairs become elaborate ceiling structures, bookcases and lamps look like rock formations hanging from the roofs of caves. The room is seen in a new way.

Artists also look at the world in new ways. When Marcel Duchamp painted a mustache on the Mona Lisa, she looked very different indeed. When Andy Warhol paints a can of Campbell’s soup, it is not quite the same can of soup we “are used to seeing in our kitchen cupboard. This process of “making the familiar strange” is intimately bound up with the process of creation.

Often we “see familiar things in a strange way purely by accident. Your friend, for example, might say something and suddenly you look at her as if seeing her for the first time. Or perhaps you put a plant in the bathtub for a moment, just to give it some moisture, and then suddenly you realize that the tub would make a very good planter! You could fill it with dirt and have a ready-made watering system. Chance has helped you, or at least you have made use of chance, to see things in a new way.

Creative people turn things around in their minds, actively seeking new ways of seeing things. Edward Weston, a photographer, shows us familiar things captured at an unusual angle. A ruffly, sand-like thing turns out to be a cabbage leaf photographed from close up. Rene Magritte, a surrealist painter, places familiar objects in strange contexts. An apple may fill an entire room, or there will be a rip in the sky through which the room of a house is revealed.

Scientists as well as artists can give us new ways of seeing. The naturalist and photographer Roman Vishniac sees beauty and complexity in the most unlikely places. When Vishniac looks at a live mosquito under a microscope, he sees an example of life, all life, not just a bug. When the insect starts to fade under the bright light, Vishniac sees an encounter with death, no less than and no different from human death. Vishniac, talking about a can filled with green-skinned dirty water, says, “It is not filthy water, this green scum is algae, hiding greater beauties than those in the Louvre.” Vishniac gives us new eyes on the world, he turns the ordinary into the extraordinary, the familiar into the strange and wondrous.

Think of a book that you particularly like. The author describes a sunset or a landscape or a person. For you, the reader, these things will never be quite the same again. Whenever you see a sunset it will always carry a tinge of the way the author described it to you.

To be creative involves seeing things differently than one usually does, differently, perhaps, from the way other people do. Growth, change, and creation came from allowing the world to transform itself.

Other Suggested Topics:

To understand that humans create

The New Builds on the Old
Stone Age Images
Abstraction: Changing What Is
The Penalties and Rewards of Creative Behavior
The Differences in Eastern and Western Attitudes Toward the Creative Process
The Creative Personality
Creative Solutions to Problem Solving
Insight: Eureka!
Inventing a New Product or Service
Research on Creativity
Right Brain/Left Brain
The Relationship of Intelligence to Creativity
Child Prodigies
Creativity and Technology
Posthumous Recognition: Creators Unappreciated in Life
Fantasy Worlds
Ten Creators Who Changed the World
What Are the Characteristics of a Creative Person?
Learning to be Creative
Sample Activities and Other Suggested Topics for Humans Seek Truth

In Search of Truth

Areas of Inquiry:
1. Truth has been sought by people in all cultures, places, and times.
2. How do humans know what is true? Is truth absolute or relative?
3. The arts are frequently the targets of censorship.
4. How does failure to agree about truth lead to conflicts among individuals, groups, and nations?
GOAL THREE
TO UNDERSTAND HUMAN IDEALS
TRUTH  •  LOVE  •  JUSTICE  •  BEAUTY
Goal III: To understand human ideals

Objective 1: To understand that humans seek truth- 

Topic: In Search of Truth

Area of Inquiry 1: Truth has been sought by people in all cultures, places, and times.

Suggested Time Allotment: 3-4 periods

What Students Will Do:

In order to understand the importance of truth students will contribute to a class-developed Book of Truths. The book will contain sentences, paragraphs, or essays “proving” the truth of statements selected from the teacher-developed collection or supplied by students.

The Process Students Will Follow:

Selecting material from multicultural, historical, and contemporary -sources the teachers provides students with a collection of aphorisms, adages., and proverbs as well as brief statements from philosophy, literature, and social commentary which support the idea that truth has been important to people in all cultures, places, and times. Statements will only “prove” the “truth” or value-laden statements, e.g., “A penny saved is a penny earned,” “All brides are beautiful,” “People are basically good,” “Beauty is in the eye of the beholder.” Students will select one of the statements, examine it closely, and research as necessary in order to prove the truth of the statement.

Students will edit and review their statements and, working cooperatively, assemble them into the Book of Truths.

Students will design a poster for their “truth” statement to be displayed in the classroom.

Teacher’s Introduction to Activity:

Teacher displays the Preamble to the “Constitution’ “We hold these truths . ..” Teacher asks students to focus on the word “truths” and leads them to discuss whether the truth mentioned are self-evident.

Five Questions the Teacher Will Ask to Introduce, to Develop, or to Culminate the Activity:

1. What does- the word “truth” mean?
2. How can we “prove” that something is true?-
3. Most people accept certain “truths” so that order can be established or maintained in society. Explain.
4. How can an art work be considered true?

How Students Will Demonstrate What They Have Learned (Objectives):

Students will “prove” the truth of a statement of their choice.
Cooperatively, students will construct a *Book of Truths* to be displayed in the classroom for use in next lesson.

Students will appreciate that truth has been a universal concern.

**Teacher’s Closure to the Activity:**

Teacher leads a discussion in which students evaluate the work of this Activity and, using the poster display, summarize what they have learned about truth as a universal concern.

**Glossary:**

**Special ‘Resources for the Activity (materials not ordinarily found in the classroom or library):**

- Preamble of the U.S. Constitution
- Access to collections of aphorisms, adages, and proverbs, and brief statements from philosophy, literature, and social commentary
Goal III: To understand human ideals

Objective 1: To understand that humans seek truth

Topic: In Search of “Truth

Area of Inquiry 2: How do humans know what is true? Is truth absolute or relative?

Suggested Time Allotment: 8–10 periods

What Students Will Do:

Students will use the same statement which they used in the Book of Truths in the Activity for Area of Inquiry 1, and prove it false. This will become the New Book of Truths.

The Process Students Will Follow:

Using the “Truths” established in Activity 1, students will reevaluate their conclusions and, for the sake of argument, produce the opposite conclusion.

Teacher’s Introduction to Activity:

Teacher stimulates discussion by providing each student with a card that states on one side, “The statement on the other side is True,” while the reverse says, “The statement on the other side is False.”

Teacher shares with students two new articles which express contradictory points of view and leads a discussion based on “Who is telling the truth? How can we know?”

Teacher shares a variety of advertisements which promise certain results and asks students what they know about the validity of the advertisements’ claims.

Five Questions the Teacher Will Ask to Introduce, to Develop, or to Culminate the Activity:

1. On the card you were given, is either statement true?
2. After studying newspaper articles, ask yourself, “What is Truth?” Is truth something you see in print, something said by a person in authority?
3. Have you ever accepted someone else’s opinion as truth when it differed from your own? Give examples.
4. Have you ever found an advertisement to be untrue? Have you asked for your money back? Did you get it? Why?
5. Think of the statement you found true earlier. Why would people agree with your point of view? Why might they disagree?

How Students Will Demonstrate What They Have Learned (Objectives):

Students will gain a richer awareness of how “truth” is perceived. After analyzing their “truths” as untrue, students will discuss the questions, “How do humans know what is true? Is truth absolute or relative?”
Teacher’s Closure to the Activity:

Teacher leads students in a comparison of the New Book of Truths. Students will discuss how humans know what is true and whether truth is absolute or relative. Teacher closes with the questions “Who has the right to determine truth?” In order to make a tie to the next area of inquiry: Censorship. Teacher relates the work of the Activity to prior and future study.

Glossary:

absolute—not to be doubted or questioned; certain
point of view—one’s reamer of viewing things; attitude; standpoint
relative—considered in comparison to something else; not absolute

Special Resources for the Activity (materials not ordinarily found in the classroom or library):
Goal III: To understand human ideals

Objective 1: To understand that humans seek truth

Topic: In Search of Truth

Area of Inquiry 3: The arts are frequently the targets of censorship.

Suggested Time Allotment: 4-6 periods

What Students Will Do:
Students will write a short report on how censorship has affected a writer, performing or visual artist.

The Process Students Will Follow:
Students will identify specific facts about censors and censorship by reading and interpreting the definitions in the glossary.
In small groups students will choose a newspaper or magazine article to censor -as a homework assignment. Each member of the group will censor by assuming a specific point of view, e.g., religious affiliation, political persuasion.
Students -will discuss” and compare the results of their censorship.
Students will choose a writer, performing or visual artist who has been the target of censorship.
Students will read (view, listen to) the original work and research how censorship has affected his/her work and life.
Students will write a short report on how censorship has affected their chosen artist.

Teacher’s Introduction to Activity:
Teacher introduces censorship with an example of a censored work, e.g., high school newspaper censorship cases, dress codes, theater productions not allowed in South Africa, or literature which has been banned in the United States. A worksheet including definitions of censor, censorship; censure, suppress, is distributed for students to read.

Five Questions the Teacher Will Ask to Introduce, to Develop, or to Culminate the Activity:
1. Define censorship. Have you ever been censored? Explain how and why.
2. What nations, organizations, or individuals can you name who impose on others strong political, social, artistic, or religious view? Explain.
3. Why do some people censor the work of artists or prevent them from performing?
4. How have artists responded to efforts to censor their work?
5. What are the consequences of censorship within a society?
How Students Will Demonstrate What They Have Learned (Objectives):

Students will research the topic of censorship.
Students will censor material in order to experience the relationship of censure to suppression.
Students will research a case of art censorship and react to it.
Students will clarify their knowledge and feeling about censorship and be better able to recognize censorship when they see or experience it.

Teacher’s Closure to the Activity:

Teacher reviews and discusses with students their reports on how censorship has affected artists. Teacher asks students to express their knowledge and feeling about censorship. Teacher relates the work of the Activity to prior and future study.

Glossary:

censor—an official who examines books, plays, news reports, motion pictures, radio programs, and the like, for the purpose of suppressing parts deemed“ objectionable on moral, political, military, or other grounds; any person who supervises the manners of morality of others

censure—expression of disapproval; adverse or hostile criticism; blaming; criticize adversely; disapprove; find fault with; condemn

suppress—to withhold from disclosure or publication (truth, evidence, a book, names, etc.)

Special Resources for the Activity (material not ordinarily found in the classroom or library):

Truth

Sample Activity 4

Ability Level I, II
X Interdisciplinary
X Arts
X Cultural Div./Host Nation
X Personal Values

Goal III: To understand human ideals

Objective 1: To understand that humans seek truth

Topic: In Search of Truth

Area of Inquiry 4: How does failure to agree about truth lead to conflicts among individuals, groups, and nations?

Suggested Time Allotment: 8–10 periods

What Students Will Do:

Students will choose a topic of conflict from a class-made, teacher-edited list, e.g., religious differences, international conflicts, political differences. Students state the topic clearly and succinctly and respond to it by choosing sides in the conflict. Students support their belief with a statement of beliefs, propaganda, posters, flags, anthems, etc.

The Process Students Will Follow:

Following an introductory activity to establish the idea of conflicting ideas about truth, students ‘will generate a list of historical conflicts between nations, groups, and individuals which have resulted from failure to agree about truth. This list will be given to each student after it is compiled and duplicated.

Students will categorize the conflicts under headings such as religious, political, economic, ethnic, racial, and social.

Pairs of students will select one conflict from the list and research material to support one side each of the conflict, e.g., statement of beliefs, propaganda, posters, flags, anthems, etc.

Pairs of students will present the two sides of the conflicts.

The class will discuss which side of the conflict they found most convincing.

Teacher’s Introduction to Activity:

In order to establish quickly the idea of “conflict and truth,” teacher asks students to call upon their general knowledge (or assigns a brief reading) about the American Revolution.

Teacher divides the class into two groups: one British, the other, Colonists in 1776. Teacher establishes the conflict between them by asking “What is the truth the British believe?” and “What is the truth the colonists believe?” Teacher asks the Colonists why they are rebelling against the authority of the Crown. The British respond to the Colonists’ claims.

Five Questions the Teacher Will Ask to Introduce, to Develop, or to Culminate the Activity:

1. What are some circumstances that have caused conflicts between nations, groups, and individuals?
2. What are some specific conflicts that arose from these circumstances?
3. How were the conflicts resolved?
4. Why did you choose to study the particular conflict you did? Which side did you choose to study? Why?

5. Why is it important to be able to explain what you believe to be truth? Why is it important to listen to opposing viewpoints?

**How Students Will Demonstrate What They Have Learned (Objectives):**

Students will identify circumstances which have caused conflicts between nations, groups, and individuals. Students will research supporting evidence for one side in a conflict, integrating the evidence into a system of truths. Students will reach conclusions regarding the necessity for developing a set of values or truths and the equal necessity of reviewing them often.

**Teacher’s Closure to the Activity:**

Teacher asks student to conjecture ways each of the researched conflicts could have been avoided. Teacher relates the work of the Activity to prior and future study.

**Glossary:**

- conflict-struggle; controversy; disagreement
- propaganda—systematic dissemination of a doctrine or other material

**Special Resources for the Activity (material not ordinarily found in the classroom or library):**

Teacher-prepared list of conflicts

**Other Suggested Topics:**

*To understand that humans seek truth*

- The Bill of Rights of the United States Constitution
- The Ten Commandments From the Old Testament
- The Articles of Secession of the Confederate States of America
- George Orwell’s 1984: Truth or Fiction
- Why Do Artists Defect from the Soviet Union?
- Glasnost: Myth or Reality
- Academic Art vs. the Impressionists
- The Magna Carta, Beginnings of Democracy
- Philosophy and Truth
- Truth and the First Amendment
- Plagiarism
- Tact, Discretion, Etiquette
- Distortions of Truth
- Truth in Advertising
- Self-deception
- Scientific and Artistic Truth
- Is Lying Ever Justified?
Can Music Be True?
The Emperor’s New Clothes: Official Truth
The Rashomon Phenomenon: Versions of Truth
Perceptions: Yours or Mine?
Propaganda and History: The Big Lie
Oaths and Vows: What Are They For?
Libel and Scandal: The Legalities
Public Relations and the Whole Truth
Sample Activities and Other Suggested Topics for Humans Seek Love

In Search of Love

Areas of Inquiry:

1. Love has been sought by people in all cultures, "places, and times.
2. What are the many kinds of love?
3. How have artists depicted the many kinds of love?
4. The lore of all cultures includes stones about the many kinds of love.
Love

Sample Activity 1

Goal III: To understand human ideals

Objective 2: To understand that humans seek love

Topic: In Search of Love

Area of Inquiry 1: Love has been sought by people in all cultures, places, and times.

Suggested Time Allotment: 5 periods

What Students Will Do:

Students will find and present evidence demonstrating that love has been sought by people throughout history. The evidence will include poems, excerpts from plays, opera librettos, reproductions of paintings and sculpture, etc.

The Process Students Will Follow:

Following the Introduction to the Activity, students will form small groups in order to study the idea of love at a particular time in one culture.

Each group will receive and review a teacher-prepared resource list of poets, playwrights, composers, librettists, and visual artists from the historic era in the selected culture.

Each group will conduct research to locate evidence that love was an important concern in the culture and time period.

Each group will present its evidence to the class.

Students will review the evidence presented and discuss the validity of the statement “Love has been sought by people in all cultures, places, and times.”

Teacher’s Introduction to Activity:

Teacher- shares examples with the class and briefly discusses how they show that romantic love has been important to people in many different times and cultures: 1) Egyptian wall painting of Isis and her husband, 2) death scene in Shakespeare’s Romeo and Juliet, 3) the aria “Un Bel Di” from Madame Butterfly.

Five Questions the Teacher Will Ask to Introduce, to Develop, or to Culminate the Activity:

1. What do these pieces of evidence tell us about the theme of love? What is the culture and time period depicted in each of the works?

2. What are some other kinds of love—besides romantic—that people seek?

3. If you were going to make an artistic statement about love, which of the genres we have investigated would you choose (poetry, visual arts, playwriting, etc.)?

4. Which pieces of evidence that have been collected did you find most significant? most surprising? most powerful?
5. What do you think is meant by the statement “Love is a universal human need?”

**How Students Will Demonstrate What They Have Learned (Objectives):**
Students will gather and present to the class evidence showing that people have sought love through the ages and in different cultures. Students will appreciate that all humans seek love. Students will work cooperatively in small groups to review and present their work.

**Teacher’s Closure to the Activity:**
Teacher leads a general evaluation discussion of the examples presented by the students. Teacher relates the work of the Activity to prior and future study.

**Glossary:**

**Special Resources for the Activity (materials not ordinarily found in the classroom or library):**
See. Teacher’s Introduction to Activity
Goal III: To understand human ideals

Objective 2: To understand that humans seek love

-Topic: In Search of Love

Area of Inquiry 2: What are the many kinds of love?

Suggested Time Allotment: 15 periods

What Students Will Do:

Following work in small groups, students will contribute their research and/or creative products to a class Composite Study* on the topic: “Love: Its Many Faces.”

The Process Students Will Follow:

Groups of students will choose an element of the Composite Study, e.g., bibliography, newspaper clippings, audio or video tapes, films to collect on the topic.

Students will read extensively in current and historical sources and interview appropriate people.

Based on their research, students will discuss in their groups information they have gathered on the topic.

Each group of students will organize information into a format appropriate for a panel discussion.

Students will have a panel discussion on “What Are the Many Kinds of Love?”

Student groups will compile and catalogue all information used in the study.

Teacher’s Introduction to Activity:

Teacher writes on the chalkboard “Love is . . .” and leads students in a brainstorming process (see Goal I, Objective 1, Area of Inquiry 3 for definition and examples) to generate ideas that complete the statement. Teacher leads students in categorizing the responses in order to produce a working list of the kinds of love. Teacher asks the rhetorical questions: “Which of the kinds of love have you experienced?”

Teacher introduces (or reviews) the concept of the Composite Study.

Five Questions the Teacher Will Ask to Introduce, to Develop, or to Culminate the Activity:

1. How- can these responses to “Love is . . .“ be grouped according to similarities?
2. What examples can you give to illustrate each of the kinds of love we have named?
3. What resources can you use in your group to gather information and examples for our topic?
4. Choose one kind of love you have least experience or least understand. What are two questions you would like to ask that might provide you with more information?

*Composite Study—a cooperative research project in which many students scrutinize a topic thoroughly; individuals and small groups accept responsibility for the various components: bibliographies, newspaper clippings, audio and video tapes, films, etc. (see Goal I, Objective 2, Area of Inquiry 1)
5. If you were to engage in a Composite Study again, how would you change your approach to it?

**How Students Will Demonstrate What They Have Learned (Objectives):**

Students will contribute to the Composite Study. Students will be able to explain each of the kinds of love investigated in the Composite Study. Students will enlarge their understanding and appreciation of each of the kinds of love.

**Teacher’s Closure to the Activity:**

Teacher reviews the points made by the student panel. Teacher leads students to consider ways in which the work of the Activity has enlarged their understanding of the many kinds of love. Teacher leads students in an evaluation of the quality of the Composite Study. Teacher relates the work of the Activity to prior and future study.

**Glossary:**

- familial love—love or family and family members
- physical love—love based on physical attraction
- platonic love—close relationship between two persons, not based on physical desire
- spiritual love—close relationship between two persons, not based on physical desire
- unconditional love—not subject to limitations, unselfish love
- unrequited love—love not returned or love denied

**Special Resources for the Activity (materials not ordinarily found in the classroom or library):**
Love

Sample Activity 3

Ability Level II, III
X Interdisciplinary
X Arts
X Cultural Div./Host Nation
Personal Values

Goal III: To understand human ideals

Objective 2: To understand that humans seek love

Topic: In Search of Love

Area of Inquiry 3: How have artists depicted the many kinds of love?

Suggested Time Allotment: 45 periods of ongoing with other shorter projects

What Students Will Do:

In small groups, students will produce video poems* based on a range of poetry depicting the many kinds of love.

The Process Students Will Follow:

After Teacher’s Introduction to Activity, students will form small groups, and select one kind of love to explore, e.g., maternal, platonic, etc. in their video.

Within the groups, students will decide on appropriate “jobs” for producing their video poem, e.g., photographer, writer, music director, director, actor.

Each group will choose a poem that expresses the kind of love selected.

Each group will select or create visual images that exemplify the images, motifs, symbols, and themes of the poem.

Each group will prepare a “storyboard” showing a break down of the poem so that each image corresponds to its appropriate written segment.

Each group will shoot their film according to the storyboard requirements.

Completed footage will be viewed, edited, and sound dubbed.

Finished productions will be viewed by the class as well as by English classes. Teacher and students should consider the possibility of submitting the best video poems in a media ‘festival or other competition.

Students will complete a teacher-prepared evaluation for each of the videos.

Teacher reviews the evaluations and gives them to the appropriate groups.

Teacher’s Introduction to Activity:

Teacher reads the “My Heart’s in the Highlands” section of Robert Bums’ “Auld Lang Sync” (love of the land). Teacher asks students to identify the kind of love and any mental images—realistic or abstract—they imagine when they hear the poem (colors, shapes, objects, places, etc.). Teacher shares photographs or illustrations chosen to demonstrate the relationship of verbal to visual images.* Teacher provides directions on the selection of a work to be used as the basis of a video poem.

* Video poem—a video recording in which a poem is read while appropriate images are shown.
Five Questions the Teacher Will Ask to Introduce, to Develop, or to Culminate the Activity:

1. What are the many kinds of love which poems depict?
2. Different words suggest different visual images. What visual images do you “see” when you close your eyes and I read, “My Heart’s in the Highlands, my heart is not here/ My heart’s in the Highlands a-chasing the deer . . .”? 
3. What do you think is the principal theme of “My Heart’s in the Highlands?”
4. What are some off-screen jobs people do on a movie set? Which one interests you most? Why?
5. Which video poems were the most powerful? the most beautiful? Explain.

How Students Will Demonstrate What They Have Learned (Objectives):
Students will present their completed video poems to their peers.
Students will understand and appreciate that video can effectively depict the ideas of a poem.
Students will enlarge their ideas of how artists depict the many kinds of love.
Students will compare a teacher-prepared evaluation for each of the videos.
Groups will review results of peers’ evaluations of their video.

Teacher’s Closure to the Activity:
Teacher leads students in a review of the work of the “Activity, focusing on a general evaluation of the video poems. Teacher asks students to name other poems they think are adaptable to video. Teacher relates the work of the Activity to prior and future study.

Glossary:
Highlands—hilly. areas of Scotland
Storyboard—a graphic, sequential layout “of images for a film

Special Resources for the Activity (materials not ordinarily found in the classroom or library):
Art materials
Wide selection of poems
Wide selection of illustrations
Video production materials and equipment
Love

Sample Activity 4

Goal III: To understand human ideals

Objective 2: To understand that humans seek love

Topic: In Search of Love

Area of Inquiry 4: The lore of all cultures includes stories about the many kinds of love.

Suggested Time Allotment: 15 periods

What Students Will Do:

Students will produce a collection of greeting cards depicting incidents from stories in different cultures about the many kinds of love. The collection of greeting cards will be marketed within the school, and if possible, in other venues such as the base PX.

The Process Students Will Follow:

In pairs, self-determined -or teacher-selected, students will read stories about the many kinds of love from a teacher-developed list or from their own suggestions.

Teacher lends discussion in which students will list ways in which greeting cards could be produced that would celebrate the many kinds of love (reproductions of paintings and photographs, student drawings, paintings, silk screens, etchings, or calligraphy of suitable quotations).

Students will examine a variety of greeting cards which celebrate the various kinds of love,

Based on their research, students will develop first draft proposals. After receiving feedback from two other pairs and the teacher, students will proceed to a final proposal.

Students investigate all appropriate aspects of reproduction, printing, and marketing and to produce the collection of cards for sale.

Students will create their cards.

Teacher exhibits the completed greeting cards, using them to review the work of the Activity and to recount the stories associated with the cards’ illustrations. Teacher asks Question #5.

-Teacher’s Introduction to Activity:

Teacher chooses one of the following techniques:

a) shares with students a series of illustrations depicting well-known examples of characters (or real life individuals) who exemplify the many kinds of love, asking students to identify them and briefly tell their stories.

b) write on the “chalkboard two columns of names, one listing an individual well known for his/her association with one of the many kinds of love, and the other listing the name of an associate in that example of love. Students are asked to make the appropriate matchings and to explain their stories, e.g., John Lennon and Yoko Ono, George Washington, Joan of Arc.
Five Questions the Teacher Will Ask to Introduce, to Develop, or to Culminate the Activity:

1. Which of these “people” were real? fictional? When did they “live?” Where?
2. Which of the stories about the kinds of love, do you think would be a good subject for a greeting card? What kind of illustration would best depict your choice: your own illustration, photography, or calligraphy, or a reproduction of an already existing work? Why?
3. How can we package and market the greeting cards?
4. Which of the stories about the many kinds of love interests you most? Why?
5. Why have all cultures told stories about the many kinds of love?

How Students Will Demonstrate What They Have Learned (Objectives):
Paired students will design and execute a collection of greeting cards suitable for public sale.
Students will increase their understanding and appreciation of the many kinds of love.

Teacher’s Closure to the Activity:
Teacher exhibits the completed greeting cards, using them to review the work of the Activity and to recount the stories associated with the cards’ illustrations. Teacher asks Question #5. Teacher relates the work of the Activity to prior and future study.

Glossary:

Special Resources for the Activity (materials not ordinarily found in the classroom library):
Art materials
Photographic equipment
Sample greeting cards
Wide selection of illustrations

Other Suggested Topics:
To understand that humans seek love
Love and Friendship
Love Themes in Literature, Art, Opera
Love of Country
Famous Films With Love Themes
Love and Commitment
Love and Mental Health
Love and Physical Needs
Lack of Love
Friendship and Love
Monuments to Love
Agape and Eros
Famous Lovers in Literature
Parental Love
Expressions of Love
Sibling Love
Is Love Something We Need or Want?
Love as a Western and Modern Conception
Love Songs: What Do They Say?
Twenty Works of Art about Love
Contemporary Attitudes Toward Love
The Origin of “Romantic Love”
Sample Activities and Other Suggested Topics for Humans Seek Justice

In Search of Justice

Areas of Inquiry:

1. Justice has been sought by people in all cultures, places, and times.
2. Who decides what is just? On what basis do they make their judgments?
3. All societies have established laws, rules, and etiquettes.
4. Artists have raised issues and proposed solutions to societal injustice.
Justice

Sample Activity 1

Goal III: To understand human ideals

Objective 3: To understand that humans seek justice

Topic: In Search of Justice

Area of Inquiry 1: Justice has been sought by people in all cultures, places, and times.

Suggested Time Allotment: 10-15 periods

What Students Will Do:

Students will present an “Awareness Festival” focusing on “Justice: A Universal Concern.” Students will make and share banners, posters, buttons, dances, sketches, songs, and speeches (their own as well as others) to illustrate ways justice has been sought across cultures, places, and times.

The Process Students Will Follow:

Students will examine a variety of historical and contemporary materials intended to arouse awareness about and support for correction of social injustices, e.g., songs, banners, buttons, posters, speeches, representations of paintings, - plays.

In small group-students will choose and research an historical or contemporary injustice and create appropriate works, e.g., songs, banners, etc. for the Awareness Festival.

A committee of students will accept responsibility for organizing the Festival.

Students will invite other members of the school community and members of the community-at-large to attend the Awareness Festival.

Teacher’s Introduction to Activity:

At the chalkboard, the teacher lists the names of Justinian, Cesar Chavez, Betty Freidan, Karl Marx, Mahatma Gandhi, Solomon, Sir Thomas More, Confucius, Elizabeth Cody Stanton, and Martin Luther King.* Students will identify the individuals according to place and time. Students will indicate things for which the individuals are well known, concluding that justice is a common link among them. Students will be asked to add historical and contemporary names to the list.

Five Questions the Teacher Will” Ask to Introduce, to Develop, or to Culminate the Activity:

1. What is the meaning of “justice?”
2. Do humans have an inborn’ sense” of wanting to right wrongs? of fair play? or favoring/picking on the underdog?
3. What are some famous examples of how people have protested injustice?
4. What are some instances in which people have protested injustice by non-violence, revolution, and persuasion.
5. Can the arts precipitate social change? Are artists as poet Ezra Pound said, “antennae of the age?”

* It is appropriate for the teacher to distinguish between the ideals of justice and social justice.
**How Students Will Demonstrate What They Have Learned (Objectives):**

- Students will clarify their understanding of and concern for justice.
- Students will appreciate ways in which people have striven to correct injustices.
- Students will appreciate that art is not an ivory tower activity, but can be an effective agent for social change.

**Teacher’s Closure to the Activity:**

- Teacher leads students in a review of the work of the Activity and an evaluation of the “Awareness Festival.”
- Teacher encourages students to remain alert to social injustices.
- Teacher relates the work of the Activity to prior or future study.

**Glossary:**

- Injustice—a wrong; a violation of rights
- Social injustice—policies, practices, or procedures that have the purpose or the effect of excluding or discriminating against a person(s) based on such characteristics as race, religion, national origin, poverty, sex, etc.

**Special Resources for the Activity (materials not ordinarily found in the classroom or library):**

- Wide assortment of art materials
Justice

Sample Activity 2

Objective 3: To understand that humans seek justice

Area of Inquiry 2: Who decides what is just? On what basis do they make their judgments?

Suggested Time Allotment: 10-15 periods

What Students Will Do:

Students will design and paint a mural depicting various individuals and groups in contemporary society who determine what is just, e.g., the Supreme Court of the U.S., Pope John Paul II, Cesar Chavez, The United Nations, Ayatollah Khomeini. Issues of social justice will be emphasized through depictions and the title “Social Justice: Who Decides What Is Just?” The mural will be placed in a prominent place in the school.

The Process Students Will Follow:

Students will read a proposed solution to a situation of injustice, e.g., in a newspaper editorial, research the situation and prepare an Executive Brief* of the proposed solution.

Students will list contemporary examples of injustice, e.g., in South Africa, Nicaragua, Panama, Afghanistan, the United States, the host nation.

Students will discuss: In a just society, who decides what is just? Who are some of the leading decision makers in the world today? On what basis do they make their decisions?

Students will view and discuss an artist’s statement about an injustice, e.g., Picasso’s Guernica.

Each student will bring to class an initial sketch for a section of a mural entitled “Social Justice: Who Decides What Is Just?” The sketches will be laid out, discussed for relevancy, and given to a student team to unify for size, color, style and composition. Students will draw a cartoon for the mural so that the mural can be completed in an appropriate location in the school.

Teacher’s Introduction to Activity:

Teacher shares with the class reactions to a proposed solution to an injustice, e.g., Bishop Tutu’s to Apartheid in South Africa, Cesar Chavez’s to working conditions for itinerant workers in California, Oscar Arias’ to conflicts in Central America. Teacher reviews by demonstrating how to write an Executive Brief.

Five Question the Teacher Will Ask to Introduce, to Develop, or to Culminate the Activity:

1. How are injustices in a just society brought to public consciousness?

*Executive Brief—a summary of major ideas; sometimes includes a recommendation for action (see Goal II, Objective 2, Area of Inquiry 2 for another illustration).
2. Does your Executive Brief recommend an action to end the injustice? Do you think it will work? why?
3. Why do people disagree about what is just?
4. Is it better to “light one candle rather than curse the darkness?”
5. Which leaders, e.g., Christ, Ghandi, Marx, have had their ideas alleviating injustice transcend national boundaries? Why-and how did this occur?

**How Students Will Demonstrate What They Have Learned (Objectives)**

Students will better understand issues of justice and injustice.

Students will appreciate that “no man is an island” and that they are their “brother’s keeper(s).

**Teacher’s Closure to the Activity:**

Teacher leads a discussion which reviews principal ideas in the Activity. Students send their sketches for the school mural to their Congressmen along with brief letters urging support for impending proposed legislation dealing with an injustice.

**Glossary:**

cartoon—a preliminary (charcoal) sketch

Executive Brief—a summary of major ideas, sometimes including a recommendation for action

injustice—a wrong; violation of rights

justice—moral rightness; equity

social justice—policies, practices, or procedures that have the purpose or the effect of making opportunities available to people on an equitable basis

**Special Resources for the Activity (materials not ordinarily found in the classroom or library):**

Art materials
Justice

Sample Activity 3

Ability Level I, II, III
X Interdisciplinary
X Arts
X Cultural Div./Host Nation
X Personal Values

Goal III: To understand human ideals

Objective 3: To understand that humans seek justice

Topic: In Search of Justice

Area of Inquiry 3: All societies have established laws, rules, and systems of etiquette.

Suggested Time Allotment: 10 periods

What Students Will Do:

Students will develop a Readers Theatre presentation called “It’s the Law” that demonstrates all societies have established laws, rules, and systems of etiquette. The presentation will be given for members of the school community and the community-at-large. (As an additional aspect of the presentation, a lawyer from the Judge Advocate’s Office could be invited to conduct a post-performance discussion with the cast and audience).

The Process Students Will Follow:

After making distinctions among “the words “laws,” “rules,” and “etiquette,” students will group themselves according to interest in one of them.

Students “will research in law books, literature, and other sources for material which can be read as monologues or dialogues that show humans thinking about, proposing, protesting, or involved in conflict of law, rules, and etiquette. Selected materials should be varied: multi-cultural, historical, contemporary, serious, and comic.

Under the teacher’s direction, students will organize the presentation: performing, stage managing, and providing simple technical assistance. Students may choose some accompanying music, arrange simple lighting, and select coordinated clothing.

Students will develop and apply criteria for selecting and presenting material (see attachment). Criteria should emphasize a) appropriateness of material to the title and category; b) dramatic presentation, e.g., characterization, clarity, diction, emphasis.

Presentations will be videotaped.

Teacher’s Introduction to Activity:

Teacher shares examples of humans engaged with laws, rules, and etiquette, e.g., Antigone, Amahl and the Night Visitors, excerpts from the Code of Justinian, The Ten Commandments, Twelve Angry Men, The

“Basically, Readers Theatre is a medium in which two or more oral interpreters employ vivid vocal and physical clues to cause an audience to see and hear characters expressing their attitudes toward an action so vitally that the literature becomes a living experience-both for the readers and for their audience. In other words, the readers share the attitudes, viewpoints, and actions of a literary piece with an audience, causing the audience to experience the literature. . . . The performers are primarily stationary, seated on stools, chairs, or boxes. They use manuscripts that are held in their hands or placed on lecterns before them. ”

Declaration of Independence, Trial by Jury, Miss Manners, school regulations, an early edition of Emily Post, and the Military Code. Teacher leads students to distinguish among “laws,” “rules,” and “etiquette.”

Five Questions the Teacher Will Ask to Introduce, to Develop, or to Culminate the Activity:
1. What are the differences among “laws,” “rules,” and “etiquette?”
2. How is your life restricted and protected by laws, rules, and etiquette?
3. How are tribal laws like and unlike those of more complex societies?
4. Historically, who has made laws, rules and etiquette?
5. How is the same law interpreted variously, e.g., “Thou shalt not kill” as applied to murder, accidents, substance abuse, abortion, suicide, and war?

How Students Will Demonstrate What They Have Learned (Objectives):
Students will appreciate that laws, rules, and etiquette serve a protective as well as a restrictive purpose.
Students will gain a broad range of ideas about how laws, rules, and etiquette effect people.
Students will recognize that laws, rules, and etiquette are human-made and therefore constantly being reinterpreted.
Students will present a well-constructed Reader’s Theatre presentation incorporating their thoughts and feelings about laws, rules, and etiquette.

Teacher’s Closure to the Activity:
Teacher and students watch the videotape of “It’s the Law” in order to evaluate the work of the Activity. Particular focus should be given to the meaning and appropriateness of the material and on audience reaction to its content and performance. Teacher relates the work of the Activity to prior and future study.

Glossary:
dialogue—a conversation between two or more people
etiquette—prescribed form of conduct in polite society
law—conduct or action established by custom, or laid down and enforced by a governing authority
monologue—a speech or talk given by one person
rule—a guide or principle for governing action
tribal laws—unwritten standards for conduct or action established in tribal communities

Special Resources for the Activity (materials not ordinarily found in the classroom or library):
Wide selection of written sources to be used in “It’s the Law” Reader’s Theatre
### Evaluation of Readers Theatre

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<th>Superior (5)</th>
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<td>Significance and quality of material</td>
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<td>Appropriate rate of speed for selection</td>
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<td>Clear articulation</td>
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<td><strong>Delivery:</strong></td>
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<td>Reader physically poised and at ease</td>
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<td>Bodily action coordinated with thought and emotion</td>
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**Additional Suggestions:**
Goal III: To understand human ideals

Objective 3: To understand that humans seek justice

Topic: In Search of Justice

Area of Inquiry 4: Artists have raised issues and proposed solutions to societal injustice.

Suggested Time Allotment: 20 periods

What Students Will Do:

Students will mount an exhibit of their designs and models for a housing project for low-income families. Students will design, write, and produce a brochure for the exhibit. The exhibit will be made available to the school community and the community-at-large.

The Process Students Will Follow:

Students will investigate ways artists have raised issues and/or proposed solutions to societal injustice, e.g., Aristophanes, Moliere, Emile Zola, Picasso, Harriet Beecher Stowe, WPA photographers.

Students will discuss ways in which architects might propose adequate shelter for needy citizens.

Students will research contemporary architectural efforts to provide public housing solutions, e.g., Le Corbusier’s La Cité de Refuge, Marseille, and Chandigarh; New York City’s Battery Park.

Students will agree upon a set of criteria for judging proposals for such projects.

Using a basic module (or 3D Computer Print Out) students will design, for a given site, a housing project for ten low income families.

An editorial group will design, write, and produce an exhibit brochure while another group mounts the exhibit.

Teacher’s Introduction to Activity:

Asking students to contribute information from their personal knowledge, teacher lists artists who have raised issues and proposed solutions to societal injustice along with examples of their efforts. Teacher asks Question #3.

Five Questions the Teacher Will Ask to Introduce, to Develop, or to Culminate the Activity:

1. Who are some artists who have called attention to social injustice?
2. What ideas have some of those artists had about changing society?
3. What does the design concept “form follows function” mean?
4. If you were an architect who wanted to design a low-income housing project, what questions would you need to ask before you set to work?
5. What criteria can we agree upon in order to evaluate one another’s designs?
How Students Will Demonstrate What They Have Learned (Objectives):

Students will design model housing that will cause them to:

a) become aware of problems involved in architectural planning
b) be conscious that housing design must accommodate human needs
c) appreciate that artists can raise issues and propose solutions to social injustices.

Students will publish an informative and well-designed brochure.

Teacher’s Closure to the Activity:
Teacher leads students to use their agreed upon criteria to evaluate their work. Teacher relates the work of this Activity to prior and future study.

Glossary:

form follows function—a phrase of architect Frank Lloyd Wright’s indicating that the design of something should naturally accommodate its purpose

social injustice—policies, practices, or procedures that have the purpose or the effect of excluding or discriminating against a person(s) based on such characteristics as race, religion, national origin, poverty, sex, etc.

Special Resources for the Activity (materials not ordinarily found in the classroom or library).”

Art materials

Other Suggested Topics:

To understand that humans seek justice

Before “Charity, There Must Be Justice
How TV Has Made Us Aware of Injustice in the “Global Village”
The Equal Rights Amendment
Gay Rights
Justice in Competitive Sports: Eligibility Requirements, Officials’ Subjectivity, Home Court Advantage
Crime and Punishment
Human Rights
Theories of Government
Censorship and the Law
History of Human Rights
Academic Freedom
Moral Dilemmas
Individuals vs. Authority
Conscience and Duty
Religious Laws
The Origin of Law
Is Law Always Just?
Moral and Ethical Laws
Do Animals Have Rights?
Tribal Laws
Law and Punishment
Major Legal Systems
International Law
Ombudsmanship
‘Rights of Foreign Nationals “in the Host Nation
“Beyond a Reasonable Doubt”
Is It Ever Right to Break the Law?
Individual Rights and Responsibilities
Sample Activities and Other Suggested Topics for Humans Seek Beauty

In Search of Beauty

Areas of Inquiry:
1. Beauty has been important to people in all cultures, places, and times.
2. Art does not always depict beautiful subjects.
3. Folk arts are expressions of beauty which preserve the traditions and values of the common people.
4. What are the rights and responsibilities of interpreting an artist’s work?
Goal III: To understand human ideals

Objective: To understand that humans seek beauty

Topic: In Search of Beauty

Area of Inquiry 1: Beauty has been sought by people in all cultures, places, and times.

Suggested Time Allotment: 5 periods

What Students Will Do:

Cooperatively, students will create a pictorial book illustrating the varying concepts of beauty from specific cultures throughout the ages. Examples of “the beautiful” will be selected from examples of art, architecture, design, physical beauty, clothing/costume, landscape/gardens, etc. Brief explanations will accompany each selection.

The Process Students Will Follow:

The teacher will present examples of beauty in contemporary and past American culture, drawing from art, architecture, design (automobiles, furniture, etc.), physical beauty, clothing/costume, landscape/gardens, etc. Students will discuss how images of beauty change with time and will speculate how images of beauty might also change according to place, as well.

In small groups, students will select a culture and time to study and for which to collect images of beauty. Students will select examples and write brief descriptions of the images, explaining why they were/are considered beautiful in the culture.

Each group will prepare one section of the class book.

After students have read the completed book, as a class they will review it, making comparisons and contrasts among the cultures included.

The class will donate the completed book to the school library.

Teacher’s Introduction to Activity:

Displaying photographs of examples of beauty in contemporary American culture, the teacher asks students to discuss the idea that beauty is sought by all people. After the discussion, the teacher displays photographs of items that were considered beautiful in American culture during another era. The teacher leads a discussion about the idea that concepts of beauty vary according to time.

Five Questions the Teacher Will Ask to Introduce, to Develop, or to Culminate the Activity:

1. Does our concept of beauty always remain the same, or does it change with time?
2. What culture would you like to study in order to find out what is/was considered beautiful in that culture?
3. What type of resource might help you find images of beauty in the culture you selected?
4. How are images from various cultures, places, and times similar? different?
5. Which culture’s images of beauty do you find most appealing? Why?

How Students Will Demonstrate What They Have Learned (Objectives):
Students will understand that the concept of beauty varies from culture to culture. Students will complete, cooperatively, a pictorial book illustrating varying concepts of beauty across culture and time.

Teacher’s Closure to the Activity:
Teacher leads students in a review of their completed book, asking them to compare and contrast beauty among cultures. Teacher leads a discussion on the topic, “Beauty is in the eye of the beholder.” Teacher relates the work of the Activity to prior and future study.

Glossary:
culture—the sum total of ways of living built up by a group of people and transmitted from one generation to another

Special Resources for the Activity (materials not ordinarily found in the classroom or Library):
Wide selection of photographs and illustrations showing examples of beauty
Art materials
Goal 111: To understand human ideals

Objective: To understand that humans seek beauty.

Topic: In Search of Beauty

Area of Inquiry 2: Art does not always depict beautiful subjects.

Suggested Time Allotment: 10 period

What Students Will Do:

Students will prepare an exhibition entitled “The Subjects of Art: The Darker Side.” The exhibition will be composed of reproductions of paintings depicting darker aspects of life, e.g., poverty, war, death, disease, famine, destruction.

The Process Students Will Follow:

Students will read the entry “Social Realism” in Arts and Ideas which describes artists whose work depicts the darker aspects of life. In addition, they will read selections from Arts and Ideas about Hieronymous Bosch, William Hogarth, Matthias Gruenwald and Francisco Goya.

In small groups, students select one example of an artist’s work to research.

Each group will collect background information from other sources that assist in understanding the work, its subject, and its artistic and historic contexts.

Each group will obtain reproductions of works or make their own.

Students will mount their reproductions for exhibition. Works in the exhibition will be accompanied by text describing the artist, the artist’s intent, and the artistic and historic context of the works.

Teacher’s Introduction to Activity:

Teacher reads new clippings to the class—arid displays photos of contemporary calamities and misfortunes in order to motivate a discussion of how social circumstances have motivated some artists.

Five Questions the Teacher Will Ask to Introduce, to Develop, or to Culminate the Activity:

1. Let’s pretend; you are an artist who is strongly affected by one of these stories or pictures. You want to make an artistic statement about what you think and feel; how might you do it?
2. Who are some artists who have depicted the darker aspects of life?
3. What does the term “social realism” “mean?”
4. Which artist’s work do you find most interesting? Why?
5. What subject concerning the darker side of life would you like an artist to depict? Why?

How Students Will Demonstrate What They Have Learned (Objectives):

Students will discuss the idea that artists do not always depict beautiful subjects.
Students will be aware of the merits of art that does not depict beautiful subjects.
Students will work cooperatively in small groups.
Students will understand the historic and artistic context of one example of an artist’s work.

**Teacher’s Closure to the Activity:**

After students have viewed the exhibition, teacher leads a general evaluation discussion. Teacher leads students to discuss the implications of the paintings, relating them to present social conditions. Teacher summarizes the idea that art does not always depict beautiful subjects. Teacher relates the work to the Activity to prior and future study.

**Glossary:**

reproduction—copies of original works of art
social realism—the style of artists’ work that protests the intolerable conditions that beset humanity-

**Special Resources for the Activity (materials not ordinarily found in the classroom or library):**

News clippings and photographs of contemporary calamities and misfortunes
Goal 111: To understand human ideals

Objective 4: To understand that humans seek beauty

Topic: In Search of Beauty

Area of Inquiry 3: Folk arts are expressions of beauty which preserve the traditions and values of the common people.

Suggested Time Allotment: 20 periods or more

What Students Will Do:
Students will organize and manage a school-wide host nation folk arts festival.

The Process Students Will Follow:
Students will respond to an overview presentation about host nation folk arts prepared by the Foreign Language/Intercultural Education Coordinator and the teacher.

Students will discuss with the Foreign Language/Intercultural Education Coordinator and the teacher resources of the school base and host nation which can be used in making arrangements for the proposed festival.

Students will organize themselves according to groups, e.g., dance, music, visual arts, theater in order to research how each folk art preserves the traditions and values of the host nation people.

Students will prepare brief illustrated reports to share with their peers.

After sharing their reports, students will group and organize into small groups for purposes of planning and presenting the festival, e.g., host nation contacts, publicity, in-school arrangements, guest list, program, food arrangements, exhibitors, performers.

Students will carry-out the management responsibilities of the festival.

Teacher’s Introduction to Activity:
Teacher leads students in a discussion of the definition of “folk arts” which has been placed on the chalkboard. Teacher shares brochures, posters, a short film, an audio tape, and/or other materials that illustrate the folk arts of the host nation. Teacher asks students to share familiarity they have with host nation folk arts. Teacher proposes a school-wide, host nation folk art festival.

Five Questions the Teacher Will Ask to Introduce, to Develop, or to Culminate the Activity:
1. What is the meaning of “folk arts?”
2. What are three American folk arts? What are three host nation folk arts?
3. How does the folk art you have researched preserve the traditions and values of the common people in the host country?
4. What resources in school, on base, in the host nation can we call upon to organize and manage the festival?

5. If we were to organize and manage a folk arts festival again, what things should we do differently?

**How Students Will Demonstrate What They Have Learned (Objectives):**

Students will organize and manage a successful host nation folk arts festival.

Students will demonstrate an understanding and appreciation of the skills required to plan and execute an endeavor of this kind.

Students will understand and appreciate that folk arts preserve traditions and values of the common people.

Students will work cooperatively with one another, the teacher and others in school, on base, and in the host nation.

**Teacher’s Closure to the Activity:**

Teacher reviews with students the process they have followed in organizing and managing the festival. Using the program for the festival, teacher leads an evaluation dealing with all aspects of the festival from student committees to folk artists. Teacher asks Question #5. Teacher relates the work of this Activity to prior and future study.

**Glossary:**

folk arts-the arts of the common people, developed and practiced without formal schooling, and ‘passed from one generation to another

**Special Resources for the Activity (materials not ordinarily found in the classroom or library):**

Foreign Language/Intercultural Education Coordinator

Access to folk arts information in the host nation

Access to resource people and information regarding all aspects of festival management
Goal III: To understand human ideals

Objective 4: To understand that humans seek beauty

Topic: In Search of Beauty

Area of Inquiry 4: What are the rights and responsibilities of interpreting an artist’s work?

Suggested Time Allotment: 4 periods

What Students Will Do:

Students will prepare two lists, one on the “rights of the critic,” the other on the “responsibilities of the critic.”

The Process Students Will Follow:

(Read Teacher’s Introduction to the Activity.)

Students will write a serious interpretation of the choice they selected, using their general knowledge or their powers of observation.

Students will investigate accepted interpretations of the examples.

Students will compare the results of their research with the serious interpretations they made earlier.

Students will share the results of their serious interpretations and research with one another.

Students will listen to and interact with resource guests (artists, critics, arts specialists, knowledgeable members of the community-at-large) who discuss in a panel presentation, the question “What are the rights and responsibilities of interpreting an artist’s work?”

Students will reconsider their “crazy” and serious interpretations of the Seurat painting and the nursery rhyme.

Students will compile and submit two lists, one on the “rights of the critic” and the other on the “responsibilities of the critic.”

Teacher’s Introduction to Activity:

Teacher shares with students a reproduction of George Seurat’s painting “Sunday Afternoon on the Island of La Grande Jatte” and the nursery rhyme “Mary Had a Little Lamb.” Students are asked to choose one of the examples and to list on paper as many “crazy” interpretations they can think of. Students share their ideas. Teacher asks Question #1.

Five Questions the Teacher Will Ask to Introduce, to Develop, or to Culminate the Activity:

1. Why are the interpretations we have heard “crazy ones?”

2. How can we find out what some serious interpretations of these examples are?

3. What education and other experience is necessary to become a critic?
4. What are three questions you can prepare ahead of time to ask the panel members tomorrow?

5. Based on what you have learned in this Activity, what do you believe are the rights of a critic in interpreting an artist’s work? the responsibilities?

**How Students Will Demonstrate What They Have Learned (Objectives);**

Students will reveal through their research and the kinds and quality of their questions that they are becoming increasingly sophisticated regarding this Area of Inquiry. Students will appreciate the responsibilities that accompany the rights of criticism.

**Teacher’s Closure to the Activity:**

Teacher leads students in a review of the work of the Activity, focusing particularly on the relationship between the ideas expressed by the members of the resource panel and the conclusions-students have reached about rights and responsibilities of critics. Teacher relates the work of this Activity to prior and future study.

**Glossary:**

critic—one skilled in judging artistic or literary works
interpretation—the act or process of explaining meaning

**Special Resources for the Activity (materials not ordinarily found in the classroom or library);**

Access to” reviews from a wide variety of magazines

**Other Suggested Topics:**

*To understand that humans seek-beauty*

In Search of Perfection
Beauty Is in the Eye of the Beholder
Is Beauty Necessary?
Legal and Ethical Rights of Artists
“Euclid Alone Has Looked on Beauty Bare”: Mathematics and the Beautiful
Usefulness and Beauty
The Tyranny of Human Beauty
Distribution: X, F(10)