



INTEGRATED LESSONS Collection from the National Curriculum Integration Project

LANGUAGE ARTS

[Lesson 1](#) - Language Arts: Conflict Resolution Short Stories

[Lesson 2](#) - Communication, Understanding Conflict, and the Dynamics of Power in "The Pearl" and "Of Mice and Men" by John Steinbeck

[Lesson 3](#) - Emotional Intelligence, Diverse Perspectives and Community Building with Poetry

[Lesson 4](#) - Integrating Conflict Resolution into English Literature "Downriver" by Will Hobbs

SOCIAL STUDIES

[Lesson 1](#) - Social Studies: The Conflict in Northern Ireland

[Lesson 2](#) - U.S. History: The American Revolution Considered Anew

[Lesson 3](#) - Cultural Conflict in the Iroquois Land Cession Treaties, 1645-1791

[Lesson 4](#) - Walking the Talk Collaborative Car Pooling: It's the Law

INTEGRATED CLASSROOM ACTIVITIES

[Classroom Infusion Activity #1](#)

[Classroom Infusion Activity #2](#)

[Classroom Infusion Activity #3](#)



INTEGRATED LESSONS

Language Arts - LESSON #1

Conflict Resolution Short Stories

by **Colleen Conrad**

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Introduction

The following lessons can be taught as a single unit or as a series of activities over several days. Since many secondary language arts classes spend a number of days on short stories, it is likely that these lessons will encompass a minimum of 5 days. A list of possible short stories has been attached for the teacher's reference. All stories in this list have been taken from anthologies, so they should be available to most teachers. Other short stories can certainly be substituted for the titles given.

Objective

The student will examine conflict in literature, explore positive options for solving conflict between characters and examine how issues of culture and bias, social and emotional learning and law related education impact conflict and its resolution.

Teacher Preparation:

1. Copies of all short stories to be used in this unit should be located. (See attached bibliography for suggestions.)
2. Teachers need to be familiar with a variety of strategies and activities used to integrate conflict resolution into lessons. (Please refer to summary of strategies at the end of this lesson for further explanation.)
3. It might be advantageous to divide the stories into "categories" that would adapt to different conflict resolution activities. Suggested categories will be provided in the procedure section, but adjustments should be made for each group of students.

Procedure:

1. Most short stories require one class period (40-45 minutes) to complete. In order to facilitate the activities, stories may be assigned as homework or they may be read together in class; however, if the reading takes place in class, many of these activities will require 1 1/2 - 2 class periods.

2. Certain general questions should be discussed with each short story that is used. These questions all deal with conflict and how it is handled positively or negatively in each story:

- Describe the main conflict(s) in each story.
- What conflict resolution strategies (mediation, negotiation, arbitration, "I" messages, active listening, reframing, brainstorming, etc.) could have been used to reduce or resolve the conflict? Predict the outcome if several of these strategies had been employed or if they were employed, why they did or didn't work.
- Does conflict caused by ethical or emotional questions require a different kind of resolution skill than physical or legal conflicts?

3. Other questions can be used to further study the issues of a) culture and bias, b) rules and laws, and c) social and emotional intelligence. For example, have students ask: What are the main issues of culture and bias in the story? How do they impact the conflict? What are the main law related issues in the story, such as fairness and justice and how do they impact the conflict? What are the main social and emotional issues in the story and how do they impact the conflict?

4. The following suggested stories can be read and discussed in any order. For organizational purposes, they will be grouped according to type of activity here.

Feelings Sculpture, Painting, or Collage

"Stop the Sun"

Students make two sculptures, paintings, and/or collages, one for Terry and one for his father. The art work should demonstrate the range of feelings being experienced by each character. Using the art work as visual aids, the class can discuss possible strategies that might have reduced the negative feelings and opened communication between Terry and his father.

"Foul Shots"

Using the author's statement that the behavior of the rich white boys on the opposing basketball team "confirmed that...we saw ourselves as negatively as they did", depict the negative feelings experienced by the Chicano boys in this story. Follow this activity with an intrapersonal journal (see explanation below).

Music

"Stop the Sun"

Find music that depicts the various feelings experienced by the two main

characters in this story. Consider fear, sadness, embarrassment, guilt, anger, love, understanding, acceptance. Next, write a "class poem" in which each student contributes one line that addresses one of the emotions. Those lines are organized so that the sentences flow together in some sort of order that communicates ideas. Then the "poem" can be read with the chosen music as background accompaniment. This is a higher level activity that would be most appropriate for high school or advanced middle school students. Also, this activity takes more than one class period, and may work best as an enrichment activity or a group activity that would encourage cooperative learning.

"The Mustache"

Have one group find music which illustrates Mike's feelings about his grandmother before he visits her, while he is there, and after the visit. Another group finds music that expresses his grandmother's thoughts and feelings when she thinks Mike is her husband and when she is no longer aware of her surroundings. Put the two sets of music together. Do they reflect sounds of dissonance or harmony? Discuss the feelings created for the students as they listen and reflect.

Conflict Web or Map

"Petty Larceny"

This story addresses both internal and external conflicts. Make one web that shows the internal conflict experienced by Tamako. Then make a second web that illustrates the conflict between Tamako and Sheila (although Sheila may not even be aware of the conflict) and the larger conflict between the "have's" and "have not's" in our society.

"Getting the Facts of Life"

Begin with individual maps showing the internal conflicts experienced by Momma, Daddy, Minerva, and the welfare lady. Then create a larger map that shows how all of these characters are involved in a shared conflict. Finally, make a "solutions map" that shows various ways the conflict(s) could be resolved.

Intrapersonal Journal

"Foul Shots"

If you had been one of the Chicano boys who was present when the white boys threw a bag of Fritos across the floor and made a degrading remark, how would you have felt? How would you have reacted? Would there have been a positive way to resolve this conflict? In such a situation is "violence a choice"?

"Mother and Daughter"

Yollie is angry about the dress her mother can provide for the dance. Have you ever felt that way? What did you do about those feelings? What are some possible ways to handle those feelings? What would you have done if you had been in Yollie's situation? Was it good that she and her mother did not discuss the problem and just waited for it to "go away"?

Write a New Ending to the Story

"Checkouts"

Write an ending in which the girl and the boy in this story actually talk to each other and work on building a relationship.

"The Necklace"

Rewrite the ending of the story so that Mme. Loisel deals with the conflict with Madame Forestier openly and honestly. How would such behavior change the outcome? Then, rewrite the entire story so that the main conflicts are avoided from the beginning. Incorporate into the story the kinds of communication skills that help people avoid conflict.

Interpersonal

"Checkouts"

Act out the scene between the boy and girl when she finally returns to the store while he is working. What kinds of communication skills might the two characters use in order to begin talking and getting to know each other? How would positive communication have changed the outcome?

"The Long Winter"

Act out the scene between Dan and his father when Dan is sent to find the bull. Use "I" messages and active listening in order to try to end with better understanding between the two. Next, act out the scene between Dan's father and Gus when they are discussing the need everyone has sometimes to be helped. If Dan's father had practiced active listening and negotiation, how would his understanding of Dan been improved?

Duet Poetry:

"Getting the Facts of Life"

Create several duet poems that describe the attitudes and feelings of the two sides in the various conflicts: white side of town vs. colored side of town; welfare lady vs. Momma; men vs. women as Momma and Minerva walk through the "bad" section of town. Be sure to include lines where each side is communicating similar interests, needs, and/or attitudes.

"The Flight of the Snowbird"

Write a duet poem between Benjy and his mother in which they are each expressing their feelings about Sheryl and the conflicts her disability causes for the family. Are there places where the feelings are shared?

Logical/Mathematical:

"Say It With Flowers"

Discuss the conflict created by each character communicating in "you" statements. Now change the discussion to one in which the characters communicate using "I" messages, active listening, reframing, brainstorming, and negotiation. Discuss how using conflict resolution skills would have changed the outcome of the story.

Bibliography and Summary of Short Stories

"Checkouts" by Cynthia Rylant

Teenage boy and girl notice each other but are too shy to talk to each other and try to develop a relationship.

"The Flight of the Snowbird" by Jean Lively

Boy resents the time and energy his mother has to give to his mentally disabled sister.

"Foul Shots" by Rogelio R. Gomez

Chicano boys' basketball team faces racism and degrading remarks when they are matched with an all-white basketball team in order to build communication between the two groups.

"Getting the Facts of Life" by Paulette Childress White

Poor Black girl accompanies her mother to the welfare office to collect the welfare check and witnesses an embarrassing interaction between her mother and the welfare lady.

"The Long Winter" by Walter Havighurst

Young boy struggles with his mother's death and tries to prove he's a "man" by meeting his father's stern expectations.

"Mother and Daughter" by Gary Soto

Teenage girl is embarrassed and upset when her mother cannot afford to buy her a dress for the school dance and instead dyes an old dress which "runs" in the rain.

"The Mustache" by Robert Cormier

Teenage boy goes to visit his grandmother in a nursing home and is distressed when she mistakes him for his grandfather, who has been dead for a number of years.

"The Necklace" by Guy de Maupassant

Woman is afraid to admit to her friend that she has lost a necklace she borrowed.

"Petty Larceny" by Jessica Saiki

Young girl steals a beautiful dress from a wealthy classmate and then has to deal with her guilt.

"Say It With Flowers" by Toshio Mori

Young man must choose between obeying the orders of his boss which require lying to customers or following his conscience which will result in losing his job.

"Stop the Sun" by Gary Paulsen

Boy faces the mental and psychological damage experienced by his father who fought in the Vietnam War even though his father is not able to share his feelings with his family.

**Strategies and Activities
Based, in part, on materials prepared by the Colorado
School Mediation Project**

Feelings Sculpture, Painting, or Collage

Create an artistic expression of the feelings, attitudes, interests, etc. found in one or more characters.

Music

Find music that illustrates the moods, feelings, or conflicts in a story. (Poetry can also be used in a similar activity.)

Conflict Web

Map or web an internal conflict experienced by a character or an external conflict taking place between characters.

Intrapersonal Journal

In a journal, describe experiences you've had which are similar to a character's. Explain how you handled the conflict, whether your strategy was effective, and what you might have done differently.

Write a New Ending

Write a new ending to a story in which the characters use conflict resolution skills that enable the problem to be resolved in a positive way.

Interpersonal Role Playing

Act out a scene or scenes from a story using good listening skills in order to try to understand the various points of view represented by the characters.

Logical/Mathematical

Using "you" messages and then "I" messages, discuss the various outcomes to a conflict.

Duet Poetry

Write a poem that has two voices - each voice representing one of the characters involved in a conflict. Write the poem as a conversation between the two parties, with one side making a statement which is then answered by the other side. Try to create lines in which similar needs and interests are expressed so that a positive solution can be reached.

 [Communication, Understanding Conflict, and the Dynamics of Power in John Steinbeck](#)



INTEGRATED LESSONS

Language Arts - LESSON #2

Communication, Understanding Conflict, and the Dynamics of Power in "The Pearl" and "Of Mice and Men" by John Steinbeck

**by Colleen Conrad
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Lesson Goals

Read and understand the novels by examining conflict between characters, conflict cycles in the stories and their possible outcomes. Employ understanding of the dynamics of power and win-win bargaining to gain deeper understanding of works of literature, as well as the period in history during which the novels are written.

Concepts

Positions and interests, dynamics of power, win-win bargaining, tolerance and diversity of abilities, stereotypes and bias.

Introduction

John Steinbeck was a writer who created characters who were in conflict with the dominant society through no overt action or fault of their own. Steinbeck's sympathies were primarily with these characters who were generally poor, illiterate and/or disabled. Because of lack of education and low socioeconomic conditions, these powerless characters were often subjected to mistreatment by those members of society who had power. These two novels, Steinbeck's best known and most accessible are appropriate for readers grades 7-12. The activities provided can take up to 2-3 weeks for completion and discussion.

Objective

The student will examine the conflicts in the two novels and participate in discussions and activities which will explore:

- ways in which these conflicts could have been resolved so as to avoid tragedy
- conflict resolution strategies such as Win-Win bargaining
- positions, interests and the dynamics of power
- tolerance and diversity of abilities, stereotypes and bias

Teacher Preparation

1. Familiarize students with the following historical events and people:

- Great Depression
- Migrant workers
- Dust Bowl
- Cesar Chavez
- Franklin Roosevelt
- New Deal

These topics and others can be assigned to groups of students for research

and sharing as a pre-reading activity.

2. While reading the two Steinbeck novels, keep a list of external and internal conflicts that occur between characters or between cultural/social groups. These may be mapped as well. Note also styles of conflict and characters' skills in dealing with conflict (listening, reflecting, questioning, assertiveness, managing emotions, working cooperatively, etc.). Map these skills and compare as you progress through the novel.

Procedure

1. Read "The Pearl," emphasizing the circumstances that cause, mitigate and resolve/don't resolve various conflicts: Kino vs. the doctor, the pearl buyers, the village, Juana, etc. Evaluate the conflicts in terms of possible solutions and predictions for what will happen next. Students may keep a journal expressing what they would do to solve the conflict if they were in the character's situation.
2. Each student should choose one major conflict-event from the book. Activities for extending understanding of the situation and the text include:
 - Dramatizing the crucial scene as well as an imagined resolution. Students may also integrate their knowledge of Civics by performing a mock arbitration/reconciliation session for the two characters. Characters may also present interior monologues.
 - Rewriting the scene showing resolution of conflict, illustrating the dynamics of power, the group dynamic, I-messages, or rewrite the scene from the perspective of a different character.
 - Write a scene in which the characters forgive, reconcile and make restitution
 - Create Open Mind Portraits for the characters involved in the conflict at the moment of conflict. Illustrate what they are thinking and feeling, their wants and needs, motives, etc. as well as their actions. Share these two portraits with the rest of the class.
3. Cumulative Activity: students work as a class or in cooperative learning groups to create a multimedia expression of the book's main ideas and/or characters. This may be a mural, a video presentation, musical/reader's theater experience, dramatization, group story, etc. The overall point of this activity is to a. work together to reach a common goal, and b. illustrate/further knowledge of the conflicts, communities, emotions and perspectives of the story and its characters. Of course, sharing with the community will follow.
4. Read "Of Mice and Men." Make special note of the vocabulary used in the novel, and create a glossary if necessary. Difficult passages can be explored as a class via reader's theater or buddy reading strategies. Follow the above steps for exploration used with "The Pearl."

5. Cumulative Activity: have students begin work on stories or plays in which the story is continued-a sequel which may start from the end of the existing novel, or from an imaginary point at which the tragedy stemming from conflict is averted. These stories, once completed, may be put together with illustrations in a class book and shared with other students.

Follow-Up

1. Considering the tragedies which resulted in each of these stories because individuals and groups were unwilling or unable to resolve their conflicts in productive ways, discuss ways in which the dominant classes of society utilize conflict to prevent the less empowered classes of society from accessing power. How do you see this happening around you in our world today? Brainstorm ways to organize for social change and disrupt this cycle of powerlessness.
2. Conflict is inevitable, but violence is a choice. Discuss this idea in relation to these two stories. Was violence the only option for any of these characters? Are there any circumstances which legitimate violence? Can it be justified in any circumstances in the present day society? Even in the worst of circumstances, what other options might people consider before using violence? Illustrate options, pros and cons. If time allows, have students journal their feelings about this issue and connecting ideas.

 [Emotional Intelligence, Diverse Perspectives and Community Building with Poetry](#)



INTEGRATED LESSONS

Language Arts - LESSON #3

Emotional Intelligence, Diverse Perspectives and Community Building with Poetry

**by Colleen Conrad
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Lesson Goals

Read and discuss poetry to understand the diverse perspectives of the writers, engage in writing one's own poetry and appreciating the poetry of others, and work

together to come to a fuller understanding of the diverse voices and sentiments expressed in poetic forms.

Concepts

Emotional intelligence, diversity of perspectives, community building, self-expression

Introduction

Poetry often presents human experiences in short, succinct "snapshots". It appeals to emotions while addressing the multiple levels of knowing in our world and society. Poetry is for everyone, and can aid in helping students to address their own social and emotional growth and experiences as well as to gain a deeper understanding of the feelings of others.

Objectives

1. The student will read and discuss the poetry of a diverse group of poets in an attempt to understand the experiences (unique and shared) of these writers.
2. The students will create a journal of his or her original poetry as well as personally meaningful poems by other authors.
3. The classroom community will work together to create a Class Book of poems which reflect their sense of belonging, community, their shared interests and their diversity.

Preparation

1. Stress and emphasize the classroom climate of appreciation of the individual as well as the acceptance of diversity. This environment of belonging will be crucial component to creating a safe space for students to share their emotions and their poetry with others. A classroom discussion about the dynamics of personal sharing, vulnerability and mutual respect may be a nice piece to include before the lessons begin. Everyone is a poet.
2. Read together the short story, "Geraldine Moore the Poet" by Toni Cade. Discuss the teacher's definition of a poem: "a poem is your own special way of saying what you feel and what you see." Students can build upon this definition or create their own. Post the list of definitions in the classroom.
3. Select a diverse group of poems to be included in your lessons. (See attached list for suggestions.)
4. Discuss and post a list of literary terms used to discuss poetry: rhyme, rhythm, symbolism, figurative language, metaphor, simile, personification, onomatopoeia, stanza, mood, alliteration, etc.

Procedure

1. Poetry is meant to be heard and read. Practice listening skills and respect by listening to others read the poems as they are selected for class discussion. Participate in reciprocal discussion in small and large groups to "take apart" the

poems. Use this as an opportunity to practice agreeing to disagree about meaning, as well as to practice class participation and community building. Be sure to have students who are comfortable discuss personal relevance of any poem. Make discussion authentic to students' lives!

2. Have students keep a journal of reactions to poems, golden lines, lines they don't understand or things they do/don't like. Note poet's exterior and interior conflicts as evidenced in the poem. At the end of a period of discussing a poem, have students dedicate a page in their journal to doing an Open Mind Portrait of a character from the poem, or a central voice from the poem. If time allows, choose a poem to rewrite as prose, from a different point of view, or as an internal monologue. This provides students an opportunity to manipulate literature as well as to practice thinking from different perspectives.

3. After going through the set of poems selected, have students choose three or four that they felt a connection to and write a brief evaluation of the poem, what they felt while reading it, what they learned, what feelings were present, how is the author/voice's experience similar to and different from their own, etc. Students may work independently or in cooperative learning groups to complete a thorough evaluation, depending on poetry selections.

4. These cooperative learning groups can extend their exploration of the socio-emotional impact of the poems by engaging in the following multimedia projects:

- Work together to create a sculpture, painting or collage (mural?) to illustrate the emotions or general sentiment of one of the poems they are doing an in-depth study of.
- Find and share music (or compose!) that communicates the mood of the poems. Additionally, a video presentation or reader's theater can be presented in conjunction with this music.
- Interpretive dance, while sometimes difficult for middle school students, is another mode of interpretation which can be made available for interested students, as can pantomime. These capitalize on kinesthetic aspects of meaning-making.

5. Students may begin composing original poetry after the different models presented (free verse, sonnet, Haiku, etc.) and providing illustrations in their poetry journals. Themes which may have been introduced in the poems the class studied, such as diversity, acceptance, belonging, power, emotions, individuality, justice, equality and conflict, may be extended upon here from a more personal perspective. Students will share their poems aloud or in written form (see Preparation for pointers here). Selections can go into the class book.

6. Cumulative Activity: once multimedia projects, journals and the class book, students will participate in a Coffee House Poetry Reading. Everyone will read poems, either their own or favorites by other authors (or other students!). Turn the classroom into a dimly lit, jazz-enhanced coffee house space, make invitations and posters to announce the happening and be sure to schedule the coffee house day so that other classes in the building can come and hear the poetry, experience the coffee house! This will bring the feeling of community you have created in your classroom to the entire school community. Video tape a session or two so that

parents who are unable to attend can experience the event (as well as keeping a copy in the school library, with the class book.)

 [Integrating Conflict Resolution into English Literature "Downriver"](#)



INTEGRATED LESSONS

Language Arts - LESSON #4

Integrating Conflict Resolution into English Literature "Downriver" by Will Hobbs

**by Colleen Conrad
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Lesson Goal

Read Hobbs' novel and gain deeper understanding of story and characters, as well as real life resonance, through exploring elements of conflict which drive the plot.

Concepts

Different conflict resolution styles and alternatives to violence.

Introduction

"Downriver" is a novel that is especially appropriate for students in grades 7-10. It is the story of seven teenagers who are attending a "wilderness camp" because they have been in trouble with the law. They are there to learn survival skills and teamwork while developing a better self concept. Instead, they decide to steal the equipment and head down the Colorado River without their camp supervisor or any other adult. During the several days they spend on the river, the young people face numerous conflicts. Many of these are handled in negative ways that result in more trouble for the group. This is an excellent book for discussing teamwork, risk taking, and conflict resolution skills. This novel generally takes about 2 weeks to read and discuss, although it is an excellent read-along book for reluctant or low-skilled readers.

Objective

The student will examine various styles of conflict resolution (both negative and positive) and explore alternatives to violence when there is a conflict among people.

Preparation

1. Before beginning reading, have students define "risk." Then have each student write a journal entry in which he/she records 2 or 3 "good" risks he/she sometimes takes (e.g., trying out for a sports or academic team at school or meeting new people) and 2 or 3 "bad" risks he/she sometimes takes (e.g., trying drugs or not studying for an important test).
2. Study the material on productive and unproductive conflict styles.
3. Prepare a "character log" which will be kept during the reading. This log should include the following categories:
 - character's name
 - character's strengths and weaknesses
 - character's conflict style (give specific examples)
 - results of character's conflict style

Procedure

1. Make a conflict map that summarizes the conflicts in the book. Make a second map that shows the strategies used for dealing with conflict in the book.
2. Have each student identify the character whose conflict style is most like his/hers. In a journal entry, write about the positive and negative results of such a style. Also, write about alternative styles that might be more effective. Give specific examples.
3. Divide students into groups of 5 or 6. Each group should choose a scene from the book that involved conflict that was handled in a negative or destructive way. Each group should discuss more positive ways the conflict could have been resolved, then act out the scene for the class, using an alternative, positive way of resolving the conflict.
4. In journals, have each student write a different ending to the book. Then allow students to work with 2 or 3 others to create a "group" ending to the book. These endings should emphasize positive resolution to the conflicts and demonstrate the characters' use of conflict resolution skills. Have each group share its ending with the class.
5. Optional projects: The following activities can supplement or replace a final exam, while allowing each student to use his/her own learning style for assessment purposes.
 - Create a collage, mobile, or drawing that depicts the

various conflicts and the results of dealing with those conflicts.

- Write a composition comparing a character who generally dealt with conflict in a productive way with one who generally used unproductive methods. Give specific examples of each, and include a discussion of why one method is more helpful than the other.
- Prepare a mediation or negotiation between two or more of the characters. Act this out for the entire class.
- Find music or songs that represent each character and his personality. Arrange the music and tape it in such a way that it can be presented as a single unit to the class. Be sure to include enough of each piece for the audience to get a "feel" for the character.

Follow-Up

1. In a journal entry, have students record what they learned about risk-taking, teamwork, and conflict resolution skills from this book. They should include both positive and negative examples.
2. Discuss as a class how the problems created in this book could have been avoided and how the conflicts could have resulted in win/win situations each time.

 [Social Studies: The Conflict in Northern Ireland](#)



INTEGRATED LESSONS

Social Studies - LESSON #1

Social Studies: The Conflict in Northern Ireland

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William Galloway
Charbonneau and Galloway
Brunswick, ME.

(Note: Given the recent breakthrough in negotiations resulting in a peace accord, this activity will need to be modified. Ask students to research and discuss how they reached the agreement, what the terms are, etc.)

Lesson Goal

Examine the historical origins of the Northern Ireland conflict.

Activity

Explore options that recognize the underlying needs of parties involved, assess the conflict situation and possible outcomes based on these expressed needs, and follow with role play demonstrating active listening.

Introduction

The conflicts in Northern Ireland are complex and deeply rooted in the history of the Irish people. In order to understand and explore the origins and possible outcomes of such conflicts one must learn and practice such techniques of active listening. Active listening can be defined as the process of seeking to understand both what the speaker is saying as well as the feelings behind what is being said. Paraphrasing back to the speaker the content of his or her message as well as the perceived feelings behind it is one way of practicing active listening skills.

Objectives

Students will understand the historical basis of conflicts in Northern Ireland and the deep-rooted feelings behind them, identifying the causes and effects of British military actions, etc.

Procedure

Students need to have background knowledge on the occupation of Northern Ireland by British forces, as well as the relationship between the English and the Irish throughout history. Additional understanding of current political events and groups surrounding the violence, such as the Irish Republican Army, Sinn Fein, and peacemaking groups, can be provided by textbooks and other library materials, as well as newspapers and web sites.

1. Assign students or let them pick a role as a Catholic or Protestant Northern Irish citizen, or a British occupational force member/British politician. Have the students research their role and position, as well as propensity for negotiation. Students should construct an "open mind portrait" of their role, demonstrating an understanding of the needs, priorities and motives for that character's position in the Northern Ireland conflict. British persons can be broken down into moderate and conservative groups. The addition of other roles-nonaffiliated Irish citizens, British citizens in England, etc.-can add to the complexity of the conflict.
2. Students are to pair up with someone who is not in the same group.
3. One student in each pair is to state their opinion on the "troubles" in Northern Ireland. They should also provide their rationale (in character, of course). The partner should be practicing Active Listening. The

- partner will then paraphrase what was said and state his/her opinion.
4. The students will continue to dialogue in this pattern until they comprehend the other person's point of view and demonstrate the ability to actively listen. Then, referring to the open mind portrait constructed in the beginning of the lesson, both students should work together to create a Venn diagram, illustrating their characters' similarities and differences, worked out in the course of the active listening activity.

Comprehension Activities

When this exercise is complete, students will work with their active listening partner to do one of the following comprehension activities:

- write a double entry journal together-on one side of the page, the sentiments of one partner are expressed, on the other side, the other. From the journal create a script for a dual monologue or role play to present to the class.
- write a play/role play to present to the class which portrays one scene in Northern Ireland from the point of view of each partner, or side, of the conflict. (if there are more than two characters, then feel free to recruit "extras" from other groups!)
- write a short story about the conflict in Northern Ireland, including multiple perspectives
- write a two-voices poem, interspersing the feelings of one partner with the other.
- create a Conflict Collage together
- present an interpretive dance or music presentation to illustrate one's perception of the conflict discussed.
- make a sociogram of the conflict including the perspectives of all persons represented in the partnering.

Evaluation

Students pretend they are residents of Northern Ireland. They are to write a letter to a local government official proposing a forum for dialogue. In the letter they are to describe the format and rationale of the proposed program. Their letter should highlight the reasons for such a long-standing conflict in Northern Island, the lack of opportunity for both sides of the conflicts to sit down and attempt to discuss, understand, and respect one another's positions.

End Note

This type of activity could also be designed to explore settler/American Indian issues, women's rights suffrage, famous American debates, Mexican-American war, etc.)



INTEGRATED LESSONS

Social Studies - LESSON #3

Cultural Conflict in the Iroquois Land Cession Treaties, 1645-1791

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Brunswick, ME.**

In an effort to understand the differing perspectives of Colonial and Iroquois leaders, restate the following excerpts in your own words, focusing on the underlying needs or interests of the speaker.

The transfer of title to large areas is of itself always an important event in the Civil History of a country because it involves a change in policy with regard to settlements, and may determine the future character of the population. But when the change has in express view the substitution of Civilization for Barbarism—a dense agricultural population in the place of a thinly scattered and half-tainted race of savages, earning a precarious subsistence by the chase or by fishing, the event becomes one of unusual importance, and claims of the historian a full and ample record.

Introductory statement to collection of Proceedings of the Commissioner of Indian Affairs

I am pleased to find so many disposed to insure, by the cultivation of the Earth, a plentiful subsistence to their families, and to improve their minds by education; but I do not blame those who, having been brought up from their infancy to the pursuit of game, desire still to follow it to distant conditions. I know how difficult it is for men to change the habits in which they have been raised.

-Thomas Jefferson

The game which the Great Spirit sent into our country for us to eat is going from among us. We thought he intended that we should till the ground with the plough, as the white people do, and we talked to one another about it. But before we speak to you concerning this, we must know whether you

mean to leave us and our children any land to till. Speak plainly to us concerning this great business.

-Iroquois Plea

When you gave us peace, we called you Father because you promised to secure us in the possession of lands. Our chiefs had felt your power, and were unable to contend against you, and therefore gave up that country. Were the terms dictated to us by your commissioners reasonable and just?

-Seneca chiefs calling on President Washington

Brothers! You will remember We told you last summer that no individual had a right to purchase land from you and cautioned you against any bargain or agreement for the sale of any of your lands, unless the person applying to purchase could produce a license in writing from the Government of this State property authenticated.

-Commissioner of Indian Affairs

Brother, you promised that you would keep this fire place clean from all filth and that no snake would come into this Council Room. That man sitting there (pointing to Col. Lydius) is a Devil and has stolen our Lands, he takes Indians slyly by the blanket, one at a time, and when they are drunk, puts some money in their bosoms, and persuades them to sign deeds.

-Oneida Chief reporting John Henry Lydius

The editor was informed by the Rev. Eleazer Williams of the St. Regis that Esiade signified "Upright Ice," and that it was probably applied to the mountain from the rock having at a distance the appearance of ice. This mountain, being only a traditional landmark, was of course never located by actual survey, and there may be some doubt as to its present name or actual location.

-Footnote to Iroquois treaty in collection of Indian Affairs documents

 [Collaborative Car Pooling: It's the Law](#)



INTEGRATED LESSONS

Social Studies - LESSON #4

Walking the Talk

Collaborative Car Pooling: It's the Law

Written and reprinted with permission of
Gayle Mertz, Law Related Education Network
Boulder, CO.

Topic

Developing strategies to obey a new environmental pollution reduction act by reducing driving through mandated car-pooling.

Objectives

1. Students will analyze environmental issues in terms of legal and ethical values.
2. Students will develop strategies to obey a new law, which promotes peace health and safety through restricting driving privileges.
3. Students will use active listening and negotiation skills to find solutions to interpersonal problems related to complying with a new law.
4. Students will practice using active listening skills to identify cultural issues as they relate to complying with a new law.

Suggested Grade Levels: 5th to 9th

Materials

Class set of copies of A BILL FOR AN ACT student handout

Procedure

1. Explain to students that in response to severe air pollution problems the State of Colorado has passed a law restricting the right of residents to drive their automobiles (THIS IS NOT A REAL LAW). Distribute copies of the law and lead a discussion about what problems this law would pose for their own families. Discuss the conflicting values of working together as a community to reduce air pollution and the right of families and individuals to control their personal lives as it relates to transportation. Discuss how they feel about the legal and ethical issues related to this law. Brainstorm strategies that their families would use to comply with the law.
2. Explain to students that they will be playing the role of people who are setting up car pooling partners to help them comply with the new law. Each student will receive a profile of what they perceive to be their driving needs. Members of the class should then circulate within the classroom to locate one or more people who they think are most compatible with them personally and whose transportation 'needs' are similar. Tell students that each of the people live within a block of each other. Explain that they can negotiate the terms of their car pooling agreement. Give each student one role to play for this activity and ask them to consider the following issues when selecting car pool partners:
 - a. To what extent will car pooling with this person help promote the health and safety of everyone in my community? To what

extent do I value this goal?

b. To what extent will selecting this person make my commute to work convenient or inconvenient.

c. To what extent am I willing to be inconvenienced to help a neighbor?

d. In what ways will I personally benefit from this experience?

3. After each student has selected car pool partners lead a classroom discussion about the ease or difficulty they experienced. Ask if they think the selection of car pool partners and the agreements they negotiated will work.

4. Explain to students that the car pooling partnerships are experiencing problems and they are all going to work on resolving conflict that has arisen. Explain that all parties involved realize that they must comply with the new law and make the situation work, or find a new one.

5. Distribute student handout De-escalating Conflict through Active Listening and discuss skills with students.

6. Distribute student handout De-escalating Conflict through Active Listening Part B. Ask students to assemble in groups of two or more reflecting the groups that they selected to car pool with. Working in their small groups, ask students to role play each of the two conflict situations and rotate playing the roles of Person A, Person B. and Observer.

7. Ask some groups to demonstrate their role plays in front of the class

8. Facilitate a discussion critiquing the success of apply active listing skills, and of resolving the conflict. Ask students how the role of the new law and individual concern for the environment influenced their feelings and attitudes in this activity.

Choosing Car Pool Partners (Handout)

Your name is Lee and you live five miles from where you work. You must be at work at 9:00 a.m. You have three children that attend the neighborhood elementary and middle schools. You have always driven you children to school on your way to work and want to continue to do so. The schools are only two miles out of the way and you only have to leave home 20 minutes early to drop them off. Your work is South of your house. You support car pooling and want to set a good example for your children.

Your name is Foster and you work out of your home repairing small appliances.. You have always delivered the repaired appliances to customers once they are ready. You are sure you will loose business of you are unable to continue to provide this service. You are looking for someone

to help with your deliveries. You are concerned about your business and think that the car pooling law is unfair. Your work is Southwest of your home.

Your name is Frank. You are a teacher and must be at work at 8:00 a.m. You are ready to go home at 3:30, and live 4 miles from the school. After school you are hungry and like to stop at a fast food restaurant to quickly eat a burger. This daily snack is important to you, and you do not want to give up this daily habit. Your school is West of your home.

Your name is Tomas. You are a student at the University six miles from your home. On Monday, Wednesday and Friday your first class starts at 8:00 a.m. and on Tuesday and Thursday you don't have to be at school until 10:00 a.m. On most days you come home from school at about 3:00, but if you have an assignment due you sometimes work at the library until evening. Your schedule changes every four months and you will graduate in two years. The University is West of your home.

Your name is Margaret. You work 7 miles from your home from 8:00 a.m. to 5:00 p.m. You have three children and a babysitter who takes care of them after school until you get home. You want to get home from work as soon as possible so you don't have to pay the babysitter any more than necessary. Sometimes if need to stop at the grocery store on the way home from work to get something to fix for dinner. Your work is Northwest of your home.

Your name is Jamal. You work 5 miles from your home and must be at work at 7:30 a.m. You are done with work between 3:00 and 4:30 p.m. depending on what time you finish your daily work. You take great pleasure in listening to loud rock music when you drive, and have lots of good tapes that you can bring to play in other peoples' cars. You want to ride with someone with a good sound system. Your work is West of your home.

Your name is Lorenzo. You are a music teacher at a school 6 miles from your home. You need to be at school at 8:00 a.m. and leave at 3:00, unless you are practicing for a concert and have to stay until about 5:00. You like to take different musical instruments home with you to practice. You must drive in a car large enough to hold different size instruments. Your school is North of your home. You like to listen to big band music when it is on the radio.

Your name is Janet. You work 3 miles from your home. On the way to work each morning you drive by the home of your elderly mother to make sure she is O.K.. Your mother's house is only 2 miles out of the way and you only stay for five or ten minutes to talk to her, if everything is all right. You worry

about the new car pool law because you will not be able to drive to your mother's house as often as you like in the future. You like to listen to classical music in the car. You have to be at work by 9:00 and can leave at 4:00. Your work is West of your home.

Your name is Connie. You live 8 miles from your place of employment. You don't like to drive and would be happy to have someone else drive you to work. You would like to use commuting time to meditate in total silence. Meditation relaxes you before going to a demanding job. You have to be at work at 8:30 and are ready to leave at 5:00. Your work is North of you home.

Your name is Juan. You live 7 miles from your place of work. You hate getting up in the morning and wait until the last minute. If you if aren't stopped by any red lights and drive just a little bit fast you can drive to work in 12 minutes. Lately your plan has not worked out too well. You have received two speeding tickets. You like to listen to rock music when you are driving. It helps wake you up. You have to be at work at 9:00, and are ready to leave at 5:00, except on Tuesdays when you have a staff meeting that usually doesn't end until about 5:30 or 6:00. Your work is South of your home.

Your name is Amanda. You live alone and would welcome the opportunity to car pool because it would give to the opportunity to meet new people and have someone to talk to about your problems. You don't like your job and argue a lot with your boyfriend. You work 4 miles from your home (but you may quit your job soon), and have to be at work at 8:30. You are ready to leave work at 6:00 p.m. Your work is South of your home.

Your name is Martha. You are a veterinarian and go to work at 7:00 in the morning. You return home at 5:00. Sometimes when you are caring for a sick animal you take it home for the evening and back to your clinic in the morning. Your car pool partner(s) must like animals and be willing to keep the car windows closed to avoid creating a draft on her sick animals. You like to listen to classical music when you are in a car. Your clinic is North of your home.

Your name is Truman. You live 6 miles from work and have to be there at 7:00 on Monday - Thursday, and you leave at 7:00 p.m. You do not go to work on Friday. You have a German Shepherd named Max. Max goes to work with you each day. You think he is a well behaved dog. You enjoy football and always want to listen to sports programs on the radio. Your place of employment is Northwest of your home. Your work is South of your home.

Your name is Betsy. You work 10 miles from your home and should be at work at about 8:30, but your supervisor doesn't mind if you are a little late. You are ready to go home at 5:00. You like having people to work talk to on the way to work, but because of your allergies you cannot be in a car with anyone who wears perfume or any scented cosmetics. You consider yourself an environmentalist and see car pooling as an opportunity to share your vast knowledge about environmental issues with new people. Your place of employment is North of your house.

Your name is Micee you work 9 miles from your home and need to be at work at 8:00, you are ready to go home at 5:00 and your work is North of your home. Because you are an unmarried woman your religion restricts you from traveling with unmarried men.

Your name is Brooke. You work six miles North of your home and have to be at work by 10:00 a.m. You are ready to leave work at 6:00 p.m. You drop your two young children off at day care on the way to and from work. The day care facility is one mile South of your home.

Your name is George. You work 10 miles North of your home. You are blind so your wife had driven you, and your guide dog Silver, to work in the past. It took twice as much gasoline for her to drive back and forth twice a day. You are looking for someone who can do all of the driving, but they can use your car sometimes. You have to be at work at 8:00 and leave at 4:30.

Your name is Theresa. You work 6 miles South of your home and must be at work at 7:00 a.m. You like to get to work early and want to drive with a very careful driver. Being in a car makes you nervous. You are ready to return home at 5:00. You hope to drive with someone who likes to discuss religion while driving to work.

Your name is Joseph. You work in an auto repair shop 9 miles from your home. You start work at 8:00 in the morning and leave at 5:00. Your work clothes get pretty greasy and dirty when you work and you want to make sure that you car pool with people who don't get uptight about getting a little dirt on their seats. You have a large collection of Rock C.D.'s and would be happy to bring them for everyone to listen to. Your shop is North of your home.

Your name is Addie. Your job is 3 miles Southwest of your home. On your way to work you drop your infant son off at your mother's home. She takes

care of him during the day, and lives right on the way to work. Your car pool partners will have to either have baby car seats in their car or wait a couple minutes each day for you to secure her infant seat in their car. You have a favorite jazz station you like to listen to on the car radio.

Your name is Ralph. You work as a substitute teacher at several schools. You do not know until early each morning if you will be working, or where you will be working. Most of the schools that you work at are within 10 miles of your home. You must be at the school by 8:00 in the morning and are ready to leave about 3:30. Because you always find out at the last minute if you are going to work or not you must get ready in a hurry and don't have time for breakfast. You are in the habit of eating your breakfast in the car on the way to work. You are very supportive of this law and want to do your part to make it work.

Your name is Sarah. You work in an office 3 miles Southwest of your home. You must arrive at the office before 9:00 and leave at 5:00. You are Jewish and must be home before sundown on Fridays. You are allowed to leave work early on Fridays, in the winter, when the sun sets by 5:00. You are willing to support this law, but will not compromise your religious practices.

Your name is Tom. You work 7 miles from home and have to travel in a Northern direction to get to work. You are very religious and do not want to be in a car with people who do not share your values. You cannot tolerate crude and rude jokes or taking the Lord's name in vain. It would be perfect if you could car pool with people who would like to listen to religious tapes with you on the way to work and back. You do want to be a good neighbor and a good environmentalist.

Your name is Nan. You live 9 miles from your place of work which is West of your home. You must be at work at 6:00 a.m. and work until 3:00. You would like to car pool with someone who can pick up your babysitter on the way to your house in the morning and drop him off at his house on their way home. The babysitter only lives one mile West of your house. You do not support this law and think it is too great a burden for people with small children.

Your name is Pablo. You work 5 miles Northwest of your home. You are a professional and dress very formally and will only ride in a car that is perfectly neat and clean. Otherwise you feel you are easy to get along with. You would prefer to drive with people with whom you can discuss the stock market.

Your name is Washington. Your place of employment is 8 miles from your

home. It is North of your house. You always listen to the news on the radio on the way to work and do not want to change this habit. You want to ride with people who will be quiet and let you listen to the news.

Your name is Felix. Your business is 9 miles South of your home. You have three teen age children you attend the high school 5 miles Southeast of your home. You have always driven you children to school and want to continue to offer them a ride each morning. Your children have to be at school at 8:00 and you have to be at your office at 8:30. You are ready to return home at 4:30, and you do not pick up your children after school.

De-escalating Conflict through Active Listening When the other person is angry, frustrated, or upset...

- Listen attentively while the other person expresses his/her anger, frustration, or upsetness.
- Listen for the feelings and the emotional intensity.
- Restate and reflect their feelings.
- Don't get defensive. Stay calm. Keep your focus on the other person.
- Encourage them to tell you more
- In you first response ask questions that can help clarify their thoughts and feelings.

De-escalating Conflict through Active Listening

SITUATION 1

Person A Expressing their problem

You are upset because your car pooling arrangement is not working out the way you expected it to. The people that you car pool with are not punctual and it has caused you to be late to work. You are worried that your occasional tardiness will hurt your good reputation at work. You thought that times and responsibilities were agreed upon before you started car pooling together. You have been late a couple of times, but it has always been for a very good reason. You are upset and demanding an immediate change in their behavior.

Person B Active Listening and Responding

You feel that the car pooling arrangement is working out pretty well but it will take more time for each of you to learn to work better together. Everyone has been inconvenienced at one time or another, but no one has experienced serious consequences. You feel that Person A is exaggerating the problem and overly emotional. You want to prove that the problems can be worked out and you don't want to make Person A angrier

Person C Observer

Look for:

- Non verbal attending skills
- Interested silence
- Reflecting feelings
- Encouraging the other person to tell more
- Open-ended/clarifying questioning
- Restating/summarizing
- Staying calm-not becoming defensive

De-escalating Conflict through Active Listening

SITUATION 2

Person A Expressing their problem

You are very angry. You dread getting into a car with people you have nothing in common with every day. They talk about the same things every day and are boring and they listen to terrible music. You feel that they were not honest about how they would all work towards getting along together and respecting each others needs. You don't know what to do because the law requires you to car pool on some days and if you drive to work alone you will not have enough gasoline left to ever go anywhere but to work. You are angry with the government for passing the law and the people you have been commuting with every day.

Person B Active Listening and Responding

Most of the people you car pool with get along pretty well and try to made conversation with one another. But Person A has nothing in common with you and does not appear to make any effort to compromise. You don't want to make the person angry and understand that you would not be very happy if you had to ride with people you did not like. You want to work it out, but don't think you are really to blame for Person A's anger. You want to calm the person down and try to work it out.

Person C Observer

Look for:

- Non verbal attending skills
- Interested silence
- Reflective feelings
- Encouraging the other person to tell more
- Open-ended/clarifying questioning
- Restating/summarizing
- Staying calm
- Not becoming defensive



INTEGRATED LESSONS

CLASSROOM INFUSION ACTIVITY #1

Classroom Conduct: Laws, Rules, Agreements, and Norms

by **Gayle Mertz**

Law Related Education Network

Boulder, CO.

(This statement can be read or explained to students before embarking on a unit on rules and laws, or prior to development of classroom rules of conduct.)

We the People of the United States, in Order to form a more perfect Union, establish Justice, insure domestic Tranquillity, provide for the common defence, promote the general Welfare, and secure the Blessings of Liberty to ourselves and our Posterity, do ordain and establish this Constitution for the United States of America.

-The Preamble of the United States Constitution 1787

The statement above explains what the founders of this nation though were the most important values that should guide the people who lived here when the nation was founded, and those people who would become citizens and residents of the United States in the future. The preamble is not a law, but a set of principles upon which the laws of this nation are formed.

All groups of people have rules, laws, or norms that they use to regulate or guide the behavior of members of their group, and sometimes people who are not members of the group. Families, clubs, businesses, sports teams, schools, religious organizations and nation all operate under a variety of rules, laws, and norms. Sometimes they are formal laws, and sometimes rules that are written down and agreed upon by the group. Norms are not written down but usually understood by members of a group because they have been taught what is expected of them since they were young children. A norm is something that is normal behavior. For example everyone should know that you don't interrupt someone when they are talking, or you help someone who is trying to carry something that is too heavy for them to carry alone. Norms often refer to what we consider courteous behavior.

Some rules are made up by a person, or group of people in authority, without the consent of the people who will be expected to follow the rules. We all make

decisions about how to behave based on our knowledge of how others expect us to behave and what we think the consequences will be if we behave differently. For example, formal laws tell us that if someone is walking to work or school and they come to a busy street corner where there is a red light facing them they are expected to obey the law that states that everyone must wait for a green light before they cross the street. Not only are they risking getting hit by a car and injured if they do not obey the law, they also risk getting in trouble for violating a law. They may have to go to court and might be punished by a judge. Even if you are not injured or caught by a police officer you may be breaking a family rule by crossing a busy street that your parents have told you not to cross. If your family does not have a rule restricting you from crossing that particular street, they still expect you to always follow safety rules when crossing the street. Families often discuss safety and agree that everyone will always be very responsible and cautious when they are in a parking lot of street where cars are being driven. Perhaps older children in the family agree to always hold a younger brother or sister's hand when crossing the street. Similarly, if a busy or dangerous intersection must be crossed for some students to get to school, the school may have a rule that all students who have to cross that intersection to get to school are required to go to and from school on a school bus. So, something as simple as crossing the street at a busy intersection can involve rules, laws, norms, or an agreement.

In the situation I just described the government has passed a law that is intended to avoid accidents, and protect pedestrians. Everyone, no matter what group they belong to is expected to obey the law, and can be punished for violating the law. The penalty, is known in advance. It is part of the law. If parents tell their children not to cross the street at a certain busy intersection that is a rule. It only applies to certain people . . . in this case certain children in certain families. If a child breaks the rule, or doesn't comply with an agreement, and is found out, they may not know what type of reaction or punishment to expect. In fact, parents may react differently depending on their mood, which child has broken the rule, or whether or not a child was injured as a result of crossing the street.

Groups make rules for a variety of reasons. Sometimes it is to make sure that everyone is safe. For instance, if a group of people is camping and light a campfire they may make a rule that someone must always be watching the fire. Some rules are made to make sure that work gets done on time. The same campers may have a rule that no one can go on a hike until their chores are done. Other rules are made to maintain order and insure that people treat each other respectfully. The campers may have a rule that everyone is quiet after a certain time at night so that people who want to sleep will not be disturbed. Classroom rules serve each of these purposes. They make sure that the classroom is safe for everyone, that everyone gets their work done, and that everyone treats each other with respect.

The best rules create basic standards of behavior that everyone agrees upon and are not too detailed. If groups have a lot of rules with a lot of details they are difficult to understand and they take a lot of time to interpret and enforce. School rules should serve as a reminder of how a class or school wants to operate so that they can safely and respectfully get their work done. They should not be so complicated that they interfere with the class running smoothly.

Rules and laws should be well thought out so that they have lasting value.

However, sometimes situations change and new or revised rules become necessary. For instance, if a classroom gets new computers for the room the class may want to add a new rule about not eating food near the computer, or how to sign up to use the computer. The best rules, however, are those that are well thought out, easily understood, and don't need to be changed unless the environment or situation changes.

 [Pack Your Past](#)



INTEGRATED LESSONS

CLASSROOM INFUSION ACTIVITY #2

Pack Your Past

by Rachael Kessler

Institute for Social and Emotional Learning

Boulder, CO.

This activity was taught to me as a children's game to use with middle school students. Like many children's games, it works with repetition and rhythm. At its simplest level, it is an excellent prompt for developing essential skills for learning:

- attentive listening
- memory
- multiple perspective-taking.

But I have found that it also has a more profound impact on both teachers and students. Knowing that it can evoke powerful emotions, I am careful to bring an especially warm and caring presence to this activity.

In working with teachers, I discovered that it was an excellent process for:

1) helping teachers reconnect with their own childhood, increasing their sensitivity and awareness to the feelings and issues of their students;

2) supporting teachers in making a deep and meaningful connection to their colleagues; 3) creating a climate among colleagues for safe sharing feelings in a vulnerable way without confusing this openness and caring with inappropriate, therapeutic styles of communication.

With students, this activity can have a similar community building effect. It is also useful for students in transition from childhood to adolescence (i.e. 6th grade, 8th grade or high school freshmen) or in transition from adolescence to adulthood (i.e. high school seniors). I introduce it by saying that before we can leave childish ways behind, it helps to really honor what is precious about childhood that we always want to take with us.

For children, this game also helps build a bank of positive memories and images about childhood which is known to strengthen resilience and foster hope. With students, it is best to wait until there is a safe and respectful environment before doing this game. For teachers, it is useful early in a training to build bonds, remind us about the vulnerability of childhood and the depth of feeling that children may bring into the classroom.

The instructions are as follows:

We're going to share with one another something positive and precious from our own childhood. Take a moment to scan your memory bank for a time, place, person or thing that was very special to you in childhood. (Pause) It may be a person - like a grandparent or cousin; it may be a thing - like your first baseball glove or ballet slippers; it might be a place - like an empty lot you used to play in or a summer place your family always went to; or it might be a special moment you had - alone or with someone, where you realized something that has always been important to you.

(I'm just curious - did some of you think of sad memories when I asked you to think of happy ones? If people nod, I respond by saying: that's quite natural; our mind works that way. So some of you may find that as we share our positive experiences, sad feelings may come up for you and that's okay. It's part of the whole picture when we allow ourselves to give attention and honor to childhood.)

Now, we're going to share these memories in an unusual way; we're going to pretend that other people's memories are our own and we're going to take all the stories shared here - our own and others - into our own memory bank. Here's how it goes:

The first person (i.e. John) says: If I could pack my past in a trunk, I would take with me.....(i.e. my grandmother's back porch....)

(They mention the person, place, thing or time and then speak briefly (under two minutes) about what made that memory meaningful for them.)

The second person says: if I could pack my past in a trunk, I would take with me..... (This person tells their own memory) Then this person looks person one in the eyes and says, "And I would take my grandmother's back porch." (If people say, I would take John's grandmother's back porch, gently correct them, so the momentum builds early of people claiming the memories of others as their own.

The third person, and so on and so forth, will tell their memory first and then, looking each person before them in the eyes, will claim as their own the memories shared by that person. In the repetition, they do not need to explain why the memory was important, though they may want to briefly share their interpretation of that memory.

I give the group a hint - you are most likely to forget the story that went just before you. So pay extra attention then - and if you forget, we are all here to help each other out. Just ask for help and it's there.

The last person - or the first person- will gather all the memories in their trunk.

When the circle is complete, encourage an open dialogue where people acknowledge what other's have said that was particularly meaningful to them. Ten minutes of "connections" can be very valuable here.

In the interest of time and patience, fifteen people is about the limit for this exercise. If you have a larger group, break it into smaller groups. In a classroom, you might want to do this on a day when you can have an aide or parent volunteer present or colleague who wants to learn some of your new activities. You would give the main instructions to the whole group and then have your assistant facilitate the other group. "Facilitate" in this case means to model caring and respectful listening, remind people gently if necessary to claim memories as their own, to look others in the eyes as they honor their memory, and go first to model sharing a story that is brief, to the point, and meaningful to you.

 [*\(Some More\) Gatherings Compiled by NCIP Teachers*](#)



INTEGRATED LESSONS

CLASSROOM INFUSION ACTIVITY #3

(Some More) Gatherings Compiled by NCIP Teachers
Lincoln Junior High
Ft. Collins, CO.

Describe one of the best and worst presents you have ever received

Talk about your grandparents and what kind of relationship you have with them, especially anything you really like about it

If you were stranded on an island and could only take one CD, which one would you bring?

What is your favorite sport and why? Try to be specific.

How do you feel about homework? What is the best and worst parts of it for you?

What are your favorite bugs and why?

Describe a secret or special place you have (this is best done in journals)

Talk about how you are different from the beginning of the year

Describe a change or transition you have been or are going through and how it has impacted you.