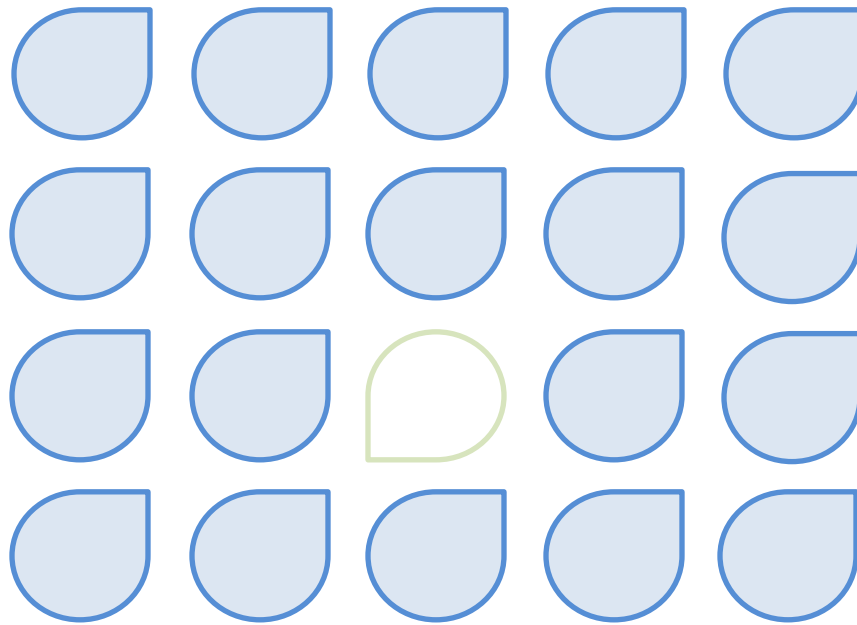


# If we won't, who will?



a unit about social responsibility

by Juan Cruz Mendizabal  
English Education Program, Florida State University  
LAE 4360: Fall 2011

## Contents

Rationale .....	3
Intended Learning Outcomes .....	6
List of Texts and Media .....	8
Unit Assessment .....	9
Common Core Standards .....	10
Week-by-Week Lesson Plans .....	13
Week 1 .....	13
Week 2 .....	17
Week 3 .....	21
Week 4 .....	24
Week 5 .....	27
Week 6 .....	30
Appendix of Selected Materials .....	33
Bibliography .....	95

## Rationale

"If we won't, who will?" is a unit designed for eleventh- and twelfth-grade English language arts students at an underachieving school. These students are either behaviorally or academically disadvantaged, and many of them read at a seventh- or eighth-grade reading level. We are studying this unit in the middle of the school year, so students are already acclimated to regular classroom routines (assessment, class participation, blogging protocol, etc.) inherent in the day-by-day lessons of this unit. We have just finished a conceptual unit on identity that will serve as a scaffold for this unit. Aware of their own passions, personal attributes, and identities, students will connect their self-awareness to what role they play in larger society and why their participation is essential.

Before I discuss what this unit is, let me begin by discussing what it is *not*. This is not a unit intended to influence students' beliefs about certain social issues in society, nor is this a unit rooted in biased ideology. The content in this unit—everything from the literature we read, the topics we discuss, and the ideas we share—is not fixed. Students would be doing themselves a disservice if they fail to question everything they hear, as the nature of this unit not only allows but requires negotiation of thought. Even while promoting students' ability to challenge the process, this unit does not aim to create an army of rebels who become obsessed with revolting against the "system."

This unit does, however, intend to encourage students' thoughtful consideration about societal values that, ideally, will translate into their thoughtful actions as global citizens. Suzanne Collins' *The Hunger Games*, our central text, is ripe with commentary about societal values. While *The Hunger Games*' setting in Panem may be futuristic, varied in physical structure, and dissimilar in traditions (such as the Games) compared to modern-day America, the dystopian society isn't as foreign to us as we might think. Considerable disparities in socioeconomic status, importance of physical beauty, and value of reality television are only some of the many parallels Panem draws to today's world. As adolescents growing up in this reality, students will identify with protagonist Katniss' struggles and echo her observations.

Understanding that societal change would be main purpose of this unit, I designed themes for all six weeks that would logically and naturally build upon each other so students would be able to discuss

societal change with a plethora of prerequisite knowledge. Therefore, we begin the unit with the root of it all: moral and ethical decision-making. After reading "What Makes Us Moral," a *Time* magazine article introducing the complexities of decision making and providing a concise pedagogical approach to why humans can be both moral and immoral, students will gain a basic understanding of why we do the things we do. Then, combined with Kohlberg's stages of moral thinking and the "Heinz Steals the Drug" scenario, students will learn how to classify moral behavior. Both activities provide the opportunity for students to discuss how they would respond to a variety of moral dilemmas. The important aspect of these lessons is not to decide if a decision is "right or wrong" but rather to show how the justification for the decision links to a variety of sources, such as identity (which we will have discussed using the identity circle), different perspectives (which we will have discussed with the elephant parable), or tradition (which we will have discussed when reading "The Lottery"). With this foundation, we will be able to analyze *The Hunger Games* from a literary standpoint as well as a sociological one.

We will build upon theory from the first week by discussing responsibility, leadership, and influence in the following weeks. While those weeks will heavily focus on *The Hunger Games*, students will learn about different forms of expression to compliment the content in the novel. Thinking about expression not for its own sake but for communication of societal change, students will experiment with a variety of writing techniques, such as model environmental poems ("Lying in a Hammock at William Duffy's Farm in Pine Island, Minnesota"), lyrical found poems, spoken word poetry, and six-word stories, as well as visual techniques, such as imitation of Banksy art. Viewing the German film *Die Welle*, a modern remake of the American movie *The Wave*, will show students how communication of an idea can turn into influence and how influence can be both a beneficial and a detrimental practice.

Reflections of and work related to all of the above modes of communication will be included in the students' unit portfolios. The unit portfolio is an opportunity for students to convey their understanding of the unit in a comprehensive, interrelated way. I will not assess any writing assignment students begin throughout the course of the unit until they turn in their portfolios, which will allow them to revise their work multiple times before they submit it. Because students will have been actively

reflecting on the course content throughout the unit via blog and journals, they will include their reflections in their portfolio to track their understanding of societal values from beginning to end with their “What? So What? Now What?” blog.

The other major form of assessment in this unit is Project Utopia. Using mediums of design software, movie editing, and informative writing, students will create the “perfect” community by incorporating responsible societal values, new ideas of government, and other topics we discuss while reading *The Hunger Games*. The mix of writing- and project-based assessment will allow students to dictate the scope of their study through writing about and creating ideas that interest them. In addition to these unit assessments, lessons in grammar with Great Source’s *Daily Oral Language* book and vocabulary lessons linked to *The Hunger Games* will provide skill-based components to the unit. Additionally, passage-based reading questions with the “What Makes Us Moral” article and a selected chapter from *The Hunger Games* will contribute to test-prep strategies, which will show students how they can enhance their understanding by focusing on certain aspects—whether vocabulary words, main ideas, or details—of anything they read.

Academics are important in this unit, but if students can grasp the thematic component—the component that empowers them to identify the change they want to create and believe they have the ability to enact that change—that achievement will be more important to me. My students need to understand that they are active people, not people who are only acted upon. Exemplified by the Social Change Model of Leadership students will see in class, one person can begin the process of creating change, and though that process can be challenging, it is necessary nonetheless. If we acknowledge the major injustices in our society—much like the ones in *The Hunger Games*, except ones we see in our real world—we are responsible for acting upon them. Who is born with a stamp on their forehead reading “born to create change?” Leaders are not leaders; they are people, and they identify themselves. We should not be standing idly by. We should fix these issues. If we won’t, who will?

# Intended Learning Outcomes

## Academic Goals:

- Students will increase their knowledge and implementation of effective writing practices through Daily Oral Language exercises.
- Students will actively reflect on academic content through blogs, journals, Socratic circles, and whole-class discussions.
- Students will write using a variety of techniques to represent their understanding of the conceptual unit's essential questions.
- Students will read a variety of fiction and nonfiction, watch films and online video clips, and study visual art that they will be able to relate to the unit's central text, *The Hunger Games*.
- Students will demonstrate their understanding alternatively through visual methods, such as depictions of beauty, graffiti, and vocabulary pictures.
- Students will utilize organizational techniques such as lists and charts to identify and track characterization, plot, and conflict in *The Hunger Games*.
- Students will continuously assess their learning growth by comparing later understanding of unit concepts to initial understanding via surveys and journaling.
- Students will practice discussing challenging texts and increasing fluent conversation skills through Socratic circle participation.
- Students will learn new vocabulary words in the context of texts they are currently reading, reinforced by visual, performance, and other alternative strategies.
- Students will learn standardized test preparation strategies within the context of texts they are currently reading.
- Students will utilize technology through class blogging, Project Utopia, and other online activities requiring research and response.
- Students will design their version of a utopia by outlining community norms, creating rules, making a community map, and editing a short commercial.
- Students will compile all writing activities, literature activities, and other class activities in a unit portfolio for assessment.
- Students will identify commonalities in theme and characters across all unit texts and explain how they contribute to social responsibility.

## Thematic Essential Questions:

### *Week 1: Morality and Ethics*

- What is considered "moral" thinking? Why are we supposed to "act morally?"
- How do we decide what is right and wrong? What are the conditions? Is everything situational?
- What happens when we disagree about moral decisions?
- What motivates the decisions we make?

### *Week 2: Responsibility*

- Who is responsible for the wellbeing of society?
- Are some parts of our society set in stone? Are there things we cannot change even if we try?
- Who generates the power in a society? What do they do with that power?

### *Week 3: Societal Values*

- How do people in a society represent themselves? How do their actions show societal values?
- To what degree are there exceptions to societal norms and values?
- How do these societal norms and values influence people's behavior?

### *Week 4: Leadership*

- Who can have leadership qualities?
- What are leadership qualities a good leader should possess?
- How does a leader interact with followers? How does a leader decide what is best for everyone?

### *Week 5: The Power of Influence*

- Why do we influence others?
- Is influence good or bad? How can we influence others responsibly?
- How can we collaborate with others to make change more effective?

### *Week 6: Social Change: If we won't, who will?*

- *The Hunger Games* is fictional. How do we translate lessons from the book into real life?
- If we won't act upon our ideas for a socially just society for everyone, who will?

## List of Texts and Media

- *Great Source* Daily Oral Language lessons—(guide)
- The Parable of the Six Blind Men and the Elephant—John Godfrey Saxe (story)
- “What Makes Us Moral”—Jeffrey Kluger with *Time* Magazine (article)
- “Heinz Steals the Drug” and Kohlberg ethical philosophy—(handout)
- “Lying in a Hammock at William Duffy’s Farm in Pine Island, Minnesota”—James Wright (poem)
- “The Lottery”—Shirley Jackson (short story)
- *The Hunger Games*—Suzanne Collins (young adult novel)
- *Wall and Peace*—Banksy (book)
- “The positives of reality”—*The Age* (article)
- TED talks—(website)
- The Social Change Model of Leadership—(handout)
- *Die Welle*—*The Wave* (film)
- *Our Iceberg Is Melting*—John Kotter (book)
- “On the Rainy River” from *The Things They Carried*—Tim O’Brien (short story)



## Unit Assessment

Day	Assessment Item	Category	Total Pts
1	Type 1 Journal: Week 1 Essential Questions	Journals	1
3	"What Makes Us Moral" Assessment	Classwork	5
4	Model Poem of "Lying in a Hammock"	Classwork	5
5	Blog: Response to "The Lottery"	Journals	3
5	Type 1 Journal: Week 1 Essential Q's Revisit	Journals	1
01-05	Weekly Participation	Participation	5
6	Blog: Response to <i>Hunger Games</i> Ch. 1	Journals	3
8	The Six-Word Story	Classwork	5
7	Vocabulary Quiz: "What Makes Us Moral"	Vocabulary Quizzes	6
9	Socratic Circle: <i>The Hunger Games</i>	Classwork	5
10	Blog: TED Talk Response	Journals	3
10	Type 1 Journal: Week 2 Essential Questions	Journals	1
06-10	Weekly Participation	Participation	5
11	Capitol Beauty Activity	Classwork	3
12	Vocabulary Quiz: <i>The Hunger Games</i>	Vocabulary Quizzes	8
13	Blog: Thoughts on Banksy Art	Journals	3
13	Banksy Art Imitation	Classwork	3
14	Reader Response Journal	Classwork	5
15	Type 1 Journal: "Positives of Reality" Article	Journals	1
15	Spoken Word Poem	Classwork	5
11-15	Weekly Participation	Participation	5
18	Vocabulary Quiz: <i>The Hunger Games</i>	Vocabulary Quizzes	8
18	Rules Activity	Classwork	5
19	Type 1 Journal: Katniss' Development	Journals	1
19	Found Poem	Classwork	5
16-20	Weekly Participation	Participation	5
21	Blog: <i>Die Welle</i> Response	Journals	3
23	Type 1 Journal: "How can it be different?"	Journals	1
23	Socratic Circle: <i>Die Welle</i>	Classwork	5
24	Reading Comprehension Activity	Classwork	5
21-25	Weekly Participation	Participation	5
27	Type 1 Journal: Perception of Change	Journals	1
27/28/29	Project Utopia	Project Utopia	30
28	<i>Our Iceberg Is Melting</i> Activity	Classwork	5
29	Unit Portfolio	Unit Portfolio	25
30	Blog: What, So What, Now What?	Journals	5
26-30	Weekly Participation	Participation	5

Category	Total Pts
Journals	27
Classwork	61
Vocabulary Quizzes	22
Project Utopia	30
Unit Portfolio	25
Participation	30

**Total Points: 195**

## Common Core Standards

This unit incorporates the following Common Core Standards:

- **RL.9-10.1.** Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.
- **RL.9-10.2.** Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.
- **RL.9-10.3.** Analyze how complex characters (e.g., those with multiple or conflicting motivations) develop over the course of a text, interact with other characters, and advance the plot or develop the theme.
- **RL.9-10.4.** Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the cumulative impact of specific word choices on meaning and tone (e.g., how the language evokes a sense of time and place; how it sets a formal or informal tone).
- **RL.9-10.5.** Analyze how an author's choices concerning how to structure a text, order events within it (e.g., parallel plots), and manipulate time (e.g., pacing, flashbacks) create such effects as mystery, tension, or surprise.
- **RL.9-10.6.** Analyze a particular point of view or cultural experience reflected in a work of literature from outside the United States, drawing on a wide reading of world literature.
- **RL.9-10.7.** Analyze the representation of a subject or a key scene in two different artistic mediums, including what is emphasized or absent in each treatment (e.g., Auden's "Musée des Beaux Arts" and Breughel's *Landscape with the Fall of Icarus*).
- **RL.9-10.9.** Analyze how an author draws on and transforms source material in a specific work (e.g., how Shakespeare treats a theme or topic from Ovid or the Bible or how a later author draws on a play by Shakespeare).
- **RI.9-10.1.** Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.
- **RI.9-10.2.** Determine a central idea of a text and analyze its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.
- **RI.9-10.3.** Analyze how the author unfolds an analysis or series of ideas or events, including the order in which the points are made, how they are introduced and developed, and the connections that are drawn between them.
- **RI.9-10.4.** Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze the cumulative impact of specific word choices on meaning and tone (e.g., how the language of a court opinion differs from that of a newspaper).
- **RI.9-10.5.** Analyze in detail how an author's ideas or claims are developed and refined by particular sentences, paragraphs, or larger portions of a text (e.g., a section or chapter).
- **RI.9-10.6.** Determine an author's point of view or purpose in a text and analyze how an author uses rhetoric to advance that point of view or purpose.
- **RI.9-10.7.** Analyze various accounts of a subject told in different mediums (e.g., a person's life story in both print and multimedia), determining which details are emphasized in each account.

- **RI.9-10.8.** Delineate and evaluate the argument and specific claims in a text, assessing whether the reasoning is valid and the evidence is relevant and sufficient; identify false statements and fallacious reasoning.
- **RI.9-10.9.** Analyze seminal U.S. documents of historical and literary significance (e.g., Washington’s Farewell Address, the Gettysburg Address, Roosevelt’s Four Freedoms speech, King’s “Letter from Birmingham Jail”), including how they address related themes and concepts.
- **SL.9-10.1.** Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 9–10 topics, texts, and issues, building on others’ ideas and expressing their own clearly and persuasively.
  - Come to discussions prepared, having read and researched material under study; explicitly draw on that preparation by referring to evidence from texts and other research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas.
  - Work with peers to set rules for collegial discussions and decision-making (e.g., informal consensus, taking votes on key issues, presentation of alternate views), clear goals and deadlines, and individual roles as needed.
  - Propel conversations by posing and responding to questions that relate the current discussion to broader themes or larger ideas; actively incorporate others into the discussion; and clarify, verify, or challenge ideas and conclusions.
  - Respond thoughtfully to diverse perspectives, summarize points of agreement and disagreement, and, when warranted, qualify or justify their own views and understanding and make new connections in light of the evidence and reasoning presented.
- **SL.9-10.2.** Integrate multiple sources of information presented in diverse media or formats (e.g., visually, quantitatively, orally) evaluating the credibility and accuracy of each source.
- **SL.9-10.3.** Evaluate a speaker’s point of view, reasoning, and use of evidence and rhetoric, identifying any fallacious reasoning or exaggerated or distorted evidence.
- **SL.9-10.4.** Present information, findings, and supporting evidence clearly, concisely, and logically such that listeners can follow the line of reasoning and the organization, development, substance, and style are appropriate to purpose, audience, and task.
- **SL.9-10.5.** Make strategic use of digital media (e.g., textual, graphical, audio, visual, and interactive elements) in presentations to enhance understanding of findings, reasoning, and evidence and to add interest.
- **SL.9-10.6.** Adapt speech to a variety of contexts and tasks, demonstrating command of formal English when indicated or appropriate.
- **L.9-10.1.** Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.
  - Use parallel structure.
  - Use various types of phrases (noun, verb, adjectival, adverbial, participial, prepositional, absolute) and clauses (independent, dependent; noun, relative, adverbial) to convey specific meanings and add variety and interest to writing or presentations.
- **L.9-10.2.** Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.
  - Use a semicolon (and perhaps a conjunctive adverb) to link two or more closely related independent clauses.
  - Use a colon to introduce a list or quotation.
  - Spell correctly.

- **L.9-10.3.** Apply knowledge of language to understand how language functions in different contexts, to make effective choices for meaning or style, and to comprehend more fully when reading or listening.
  - Write and edit work so that it conforms to the guidelines in a style manual (e.g., *MLA Handbook*, *Turabian's Manual for Writers*) appropriate for the discipline and writing type.
- **L.9-10.4.** Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on *grades 9–10 reading and content*, choosing flexibly from a range of strategies.
  - Use context (e.g., the overall meaning of a sentence, paragraph, or text; a word's position or function in a sentence) as a clue to the meaning of a word or phrase.
  - Identify and correctly use patterns of word changes that indicate different meanings or parts of speech (e.g., *analyze, analysis, analytical; advocate, advocacy*).
  - Consult general and specialized reference materials (e.g., dictionaries, glossaries, thesauruses), both print and digital, to find the pronunciation of a word or determine or clarify its precise meaning, its part of speech, or its etymology.
  - Verify the preliminary determination of the meaning of a word or phrase (e.g., by checking the inferred meaning in context or in a dictionary).
- **L.9-10.5.** Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.
  - Interpret figures of speech (e.g., euphemism, oxymoron) in context and analyze their role in the text.
  - Analyze nuances in the meaning of words with similar denotations.
- **L.9-10.6.** Acquire and use accurately general academic and domain-specific words and phrases, sufficient for reading, writing, speaking, and listening at the college and career readiness level; demonstrate independence in gathering vocabulary knowledge when considering a word or phrase important to comprehension or expression.

# Week-by-Week Lesson Plans

## Week 1: Morality and Ethics

### Day 1: Procedure

- 15 minutes: Daily Oral Language (see appendix): The DOL process will be the following: I will post the sentences to be corrected on the board, and students will correct them independently. Then I will ask a student (most likely going down the class list alphabetically each day) to orally correct the sentence in front of the class, identifying not only where the errors are but also what those errors are called and how to fix them. Students can ask for help from the class. I will answer any questions or provide explanation during this process.
- 20 minutes: Identity circle activity: Students will complete the identity circle by considering their identities in multiple contexts—personal, familial, academic, racial, interest-based, etc.—and writing them on the lines attached to the circle. They will write a brief summary about how each identity influences the decisions they make and why those identities are important to them. After fifteen minutes of completing the circle, students will volunteer to share their circles for the remaining five minutes.
- 10 minutes: We will read “The Parable of the Six Blind Men and the Elephant” together. Then students will break into small groups for discussion guided by the questions on the handout.
- 05 minutes: We will make the connection between the identity circle and the elephant parable as a class. Though I will be open to other connections, the main idea as it relates to this unit is that each of us has a different perspective on certain situations, and no perspective is wrong. One way we can make sense of our own and others’ perspectives is from identities. Just like the blind men, none of us knows the whole story, but we can discuss the part we know. We’re all partially “blind” in our understanding.
- 10 minutes: Students will write a Type 1 journal about one or more of the essential questions for this week (see page of intended learning outcomes for questions). The Type 1 journaling method is a component of the Collins Writing Program. For a Type 1 journal, students will write on loose leaf paper, skipping lines while writing non-stop for five minutes. After five minutes, students will share their responses.

### Day 1: Materials

- copies of identity circle
- copies of parable

### Day 2: Procedure

- 05 minutes: Together we will create a list of characteristics or ideas we believe to be “moral.” I will keep this list visible in the classroom, and we will reference this list of characteristics throughout the remainder of the unit.
- 05 minutes: Students will copy vocabulary definitions from “What Makes Us Moral”:
  - dumbfounding: surprising, amazing, made speechless
  - comply: obey, conform
  - consistent: reliable, steady
  - subjected: exposed, endangered

- divert: distract, sidetrack
  - hypothetical: theoretical, imaginary
- 20 minutes: Read "What Makes Us Moral," an article from *Time* Magazine, up to the section "How We Stay Good."
- 10 minutes: Students will take a five-question formative assessment about the article (see appendix). They will hand in the assessment now and review the answers together tomorrow.
- 15 minutes: Students will break into small groups to discuss the three moral dilemmas in the article: the runaway trolley, the crying baby, and the sinking lifeboat. They will discuss each scenario for five minutes, finding new group partners for each of the three scenarios.
- 05 minutes: I will hand out the "Heinz Steals the Drug" passage for students to read and be prepared to discuss for tomorrow, explaining that this passage will help us classify types of moral behavior based on research.

## **Day 2: Materials**

- flip chart paper and marker
- Prezi with vocabulary definitions to post on the board
- copies of "What Makes Us Moral"
- copies of "What Makes Us Moral" assessment
- copies of "Heinz Steals the Drug"

## **Day 3: Procedure**

- 15 minutes: Daily Oral Language (see appendix)
- 10 minutes: Return assessment from "What Makes Us Moral" and review the questions. Students will justify their answers by providing evidence.
- 05 minutes: I will give each student an index card. On one side, they will write—yes or no—if they would steal the drug, and on the other side they will provide an explanation. At the end of five minutes I will collect the cards, tally the responses, and begin the discussion.
- 10 minutes: I will introduce Kohlberg and summarize his six stages of morality via Prezi:
  - Level 1: Obedience and Punishment. "It's against the law" or "It's bad to steal." There are consequences involved, and you will be punished. You operate on what others say you must do, distancing yourself from society.
  - Level 2: Individualism. "Heinz may think it's right to take the drug, but the druggist would not." Everything is relative, so everyone should pursue their own individual interests. There could be exchanging of favors but no identification with the community.
  - Level 3: Good Relationships. "His intentions are good because wants to save his wife's life," so the druggist must be bad. "Anyone" would want to do what Heinz wants to do, so his motives are good.
  - Level 4: Maintaining Social Order. You obey laws, respect authority, and perform duties not because you're afraid of punishment but because you want to maintain social order. Heinz may have good motives, but the theft could snowball into chaos.
  - Level 5: Social Contract and Individual Rights. An organized society is not necessarily a good one. You ask, "What makes for a good society?" There are basic rights, like liberty and life, and unfair laws should be changed. Life is more important than property.

- Level 6: Universal Principles. Democratic processes may not be best, as the majority may vote for a law hindering a minority group. We look through a situation through another's eyes. The principles of justice apply to all. Everyone has the same value.
- 10 minutes: Students will receive their index card from the opening activity and classify their rationale based on the six levels. They will also refer to their Type 1 journal from yesterday and classify that answer, comparing their answers with students in a small group. They will turn in their index card again with the level of morality written on it.
- 10 minutes: Vocabulary review: Referring to the vocabulary list from yesterday, we will create pictures to visually represent each word for our word wall.

### **Day 3: Materials**

- one index card for each student
- Prezi listing Kohlberg's six levels of morality
- small squares of paper

### **Day 4: Procedure**

- 10 minutes: Read "Lying in a Hammock" together and discuss the poem using these questions:
  - What is the narrator doing, and where is he/she?
  - What is the language doing? What is the tone?
  - Look at some specific details. What effect do they have on the poem?
  - "I have wasted my life." Why is this the last line? What are we left with?
  - What is this whole poem about?
- 15 minutes: Students will model their own version of "Lying in a Hammock." We will go to an area of campus with nature, specifically insects or animals, and make notes for us to use when modeling the poem. Students are encouraged to structure their poem while they are observing as long as it follows the form of the original poem. This writing exercise will be included in the final unit portfolio.
- 05 minutes: We will make the connection between "Lying in a Hammock" and the discussions about morality and moral dilemmas we've been having this week. While I will be open to a variety of responses, I will be looking for some response about natural society (the society of plants and animals) and how it operates similarly or differently from the human society we've been discussing. The "Lying in the Hammock" model should reflect those similarities or differences.
- 25 minutes: Read "The Lottery" by Shirley Jackson as a class. We will discuss the story tomorrow by identifying structural and thematic elements.
- 05 minutes: I will post six sentences with missing vocabulary words on the board. Students will write which words correspond with each sentence and hand their paper in as a form of formative assessment.
  - The men of the entire town were (?) to drawing their families to the lottery. (subjected)
  - What would happen, (?), if our community did away with the lottery? (hypothetically)
  - When Mrs. Hutchinson realized she was pulled for the lottery, she was (?). (dumbfounded)
  - Even though she didn't want to be stoned to death, Mrs. Hutchinson had to (?) with the rules of the lottery. (comply)
  - Mrs. Hutchinson tried to (?) from her family being drawn by saying her husband didn't have enough time to draw the paper he wanted. (divert)

- The tradition of the lottery, though some aspects have changed, is still implemented (?) each year in the town. (consistently)

#### **Day 4: Materials**

- copies of "Lying in a Hammock"
- copies of "The Lottery"

#### **Day 5: Procedure**

- 15 minutes: Daily Oral Language (see appendix)
- 05 minutes: I will explain today's blogging assignment: To reflect on "The Lottery," students will blog about the story. They should use direct evidence and quotes from the story to support whatever claim they are making. They should also be prepared to discuss their blogs with the class after blogging is done.
- 15 minutes: We will use classroom computers to blog about "The Lottery" within the framework of one of the following topics:
  - When do we know that the lottery is a way to stone and kill a community member? Look for hints throughout the text up until the last line.
  - Dig into Old Man Warner. Consider the things he says. What does he represent not only in terms of tradition but also in terms of his role in the community? Analyze him.
  - Discuss the complexities of Mr. Summers. Why does he act the way he does? Is he the antagonist, or does he play a different role? What is ironic about his early description?
  - Why does nobody seem to care about the lottery? Each person in the community has an equal chance of death, yet they are nonchalant. Why is this? Look for lots of details.
- 15 minutes: We will have a class discussion about "The Lottery," especially highlighting what students wrote in their blogs. The discussion will end with me asking the students to connect this story to the ideas of morality we have been discussing all week.
- 05 minutes: Students will write a Type 1 journal that re-assesses their understanding of the essential questions from the beginning of the week.
- 05 minutes: I will give participation points to students who can explain vocabulary words either orally or in a short skit/scenario. I will remind them that the vocabulary quiz on words from "What Makes Us Moral" is on Tuesday, and we will be starting *The Hunger Games* on Monday.

#### **Day 5: Materials**

- none



## Week 2: Responsibility

### Day 6: Procedure

- 10 minutes: I will pass out and explain the "Individual Responsibility in Society" pre-inventory handout. Students will either agree or disagree with a statement about responsibility and write why. They will revisit the questions and compare their answers at the end of the unit.
- 05 minutes: We will transition into *The Hunger Games* by acknowledging the new essential questions for the week and discussing reading expectations, such as writing down golden lines that relate to our essential questions, taking note of unfamiliar words, and keeping track of characters for character development.
- 30 minutes: As a class we will read chapter 1 of *The Hunger Games*. Though I will be reading, students will be following along in their own books and taking notes to satisfy the reading expectations mentioned above. The following are specific areas I will stop to highlight while we are reading:
  - the relationship between Katniss and Prim
  - the relationship between Katniss and her mother
  - what District 12 is like
  - censorship in the districts (Katniss having to watch what she says)
  - why everyone is hungry in District 12
  - the relationship between Katniss and Gale
  - what Madge is doing here
  - what the reaping looks like and why it seems so customary (also by the Justice building)
  - the background of how Panem and the Hunger Games came to be
- 10 minutes: Students will blog a reading response journal with the following structure:
  - Summary: Simply put, what happened in this set of chapters? You do not need to analyze what you have read but simply recap it. Do not overload it with details; just cover the main ideas.
  - Reaction: How do you feel about what you read? Do you like the characters? Do you like the plot? Did something happen that made you either happy or upset? This is also the section to incorporate analytical ideas or ties to theme. Try to start making connections and seeing the bigger picture.
  - Prediction: Given the events in this set of chapters and seeing how the characters have evolved (or not evolved), what do you think will happen next? What makes you think so? How will the novel be different if your prediction happens?
  - Questions: The best readers question their reading. Are you having trouble understanding why a character did something or why the author chose to include a certain passage? Write any uncertainties here, and we will answer them together.
- 05 minutes: Final review for vocabulary quiz tomorrow: Ask students to explain the antonyms of each word on our list (verbally) for participation points.

### Day 6: Materials

- copies of "Individual Responsibility in Society" handout
- class set of *The Hunger Games*

## Day 7: Procedure

- 15 minutes: Daily Oral Language (see appendix)
- 10 minutes: Students will take a vocabulary quiz from the words in "What Makes Us Moral" (see appendix).
- 05 minutes: I will post new vocabulary words from *The Hunger Games* on the board, and students will copy them into their notebooks.
  - compensation (p. 26): return, reward
  - mesmerized (p. 29): fascinated, awestruck
  - immobilizing (p. 36): stopping, halting
  - swarming (p. 40): crowded, flooded
  - disgruntled (p. 46): dissatisfied, irritated
  - preserve (p. 52): maintain, sustain
  - undoubtedly (p. 53): certainly, unquestionably, definitely
  - substantial (p. 55): extensive, considerable
- 20 minutes: Read chapter 2 of *The Hunger Games* together, calling attention to vocabulary words from our list and highlighting the following areas while reading:
  - Katniss volunteering as a tribute
  - the character of Haymitch
  - predictions of what will happen between Katniss and Peeta
  - characterization of Peeta
- 10 minutes: In small groups, students will make three lists of characteristics: characteristics belonging to Katniss, characteristics belonging to Peeta, and characteristics applying to Haymitch. They will also write about how one characteristic from each list is positive one and how one characteristic from each is negative one, understanding the characters' depths. They will hand in their group paper for participation points.

## Day 7: Materials

- copies of vocabulary quiz
- Prezi slide with new vocabulary words
- class set of *The Hunger Games*

## Day 8: Procedure

- 20 minutes: Read Hemingway's famous six-word story and display [sixwordstories.net](http://sixwordstories.net) on the board so students can see examples. Students will then write their own six-word story about how they feel they fit into society (relating to citizenship, responsibility, morality, or anything else we have discussed the past week and a half). Using half-sheets of paper, colored pencils, and markers, students will also illustrate their stories for us to display in the room. They should also expect to use their six-word stories in their unit portfolio.
- 10 minutes: Discuss the multi-genre writing portion of the unit portfolio using the handout in the appendix section. Let students know there will also be a project for this unit they will learn about next week (Project Utopia).
- 10 minutes: Discuss the four types of conflict present so far in *The Hunger Games*. I will make a chart on the board with four categories: Katniss vs. Katniss, Katniss vs. Peeta, Katniss vs. society,

and Katniss vs. nature. Students will volunteer to fill in the boxes, and I will mention the following if they don't mention them:

- Katniss vs. Katniss: feels responsibility for leaving Prim and her mother by themselves, seems to have some self-confidence issues, does not think she will be able to survive the Games unless she relies on hunting
- Katniss vs. Peeta: confused if Peeta is genuinely nice or if his kindness is part of his scheme to outsmart and kill Katniss in the arena
- Katniss vs. society: still upset that the Games is even happening, though she understands the routine and knows how to play her cards to give the Capitol what it wants
- Katniss vs. nature: not much of this yet, but there will be
- 20 minutes: Read chapter 3 of *The Hunger Games* together, calling attention to vocabulary words from our list and highlighting the following areas while reading:
  - the goodbye scene with Prim, Katniss' mom, Peeta's dad, and Gale
  - the gold pin
  - mockingjays
  - "At least you two have decent manners" comment and Katniss' reaction
  - Haymitch being the lifeline to Katniss and Peeta

#### Day 8: Materials

- half-sheets of paper, colored pencils, markers, tape

#### Day 9: Procedure

- 15 minutes: Daily Oral Language (see appendix)
- 15 minutes: Read chapter 4 of *The Hunger Games* together, calling attention to vocabulary words.
- 20 minutes: Socratic circle 1: Half the class will sit in a circle and discuss the plot, character development, and thematic development in relation to the essential questions of the week. As long as they participate and contribute something meaningful to the conversation, they will earn participation points. The other half of the class will sit and watch, then discuss anything left over when they switch seats with their classmates and participate in a Socratic circle themselves. Evaluation will be based on the following:

Comprehension of text/ readiness for discussion	Engaged in discussion/ stays with current ideas	Supports ideas with references to the text	Encourages thinking and participation in others	Listens respectfully/ builds from others' ideas	Presents self and ideas in a civil and proper manner	Questions insightfully and uses sound reasoning	Accepts more than one point of view from the text
--	--	--	---	--	--	---	---

- 05 minutes: Summary of Socratic circles: I will recognize particularly insightful contributions and clarify any questions the group may have discussed. Additionally, I will make sure to hit the following points if they groups haven't already:
  - Katniss continuing to be confused about Peeta's intentions
  - Katniss' past with lack of food and how it affects her now
  - Haymitch beginning to take his job seriously
  - whether or not Peeta has accepted his death and how he reacts to the Capitol

- 05 minutes: Review all vocabulary words for the week now that we have read them in *The Hunger Games* and identified them in context. Have students create sentences for four of the eight words and turn them in as a formative assessment.

### **Day 9: Materials**

- class set of *The Hunger Games*
- list of student names to note participation in Socratic circles

### **Day 10: Procedure**

- 30 minutes: Students will log onto their computers and watch one of the following TED talks below. The talks last approximately ten minutes, so students will have fifteen minutes to blog about their reaction to the talk. They can expound upon an interesting idea they heard, relate an idea to *The Hunger Games* or the unit as a whole, or react to the talk in an expository form, or they can write a poem, song lyrics, an opinion essay, or any other writing form. My evaluation criteria for this blog is that it directly addresses components of the talk and meaningfully represents what we're talking about in the unit (as complete or incomplete).
  - Sheena Iyengar on the art of choosing:  
[http://www.ted.com/talks/lang/eng/sheena\\_iyengar\\_on\\_the\\_art\\_of\\_choosing.html](http://www.ted.com/talks/lang/eng/sheena_iyengar_on_the_art_of_choosing.html)
  - Jeremy Rifkin on "the empathetic civilization":  
[http://www.ted.com/talks/lang/eng/jeremy\\_rifkin\\_on\\_the\\_empathic\\_civilization.html](http://www.ted.com/talks/lang/eng/jeremy_rifkin_on_the_empathic_civilization.html)
  - David Brooks: the social animal:  
[http://www.ted.com/talks/lang/eng/david\\_brooks\\_the\\_social\\_animal.html](http://www.ted.com/talks/lang/eng/david_brooks_the_social_animal.html)
- 10 minutes: Debrief about the three videos as a class. At least one student from each video should volunteer to share something that resonated with them.
- 10 minutes: In small groups, students will write a paragraph incorporating all eight vocabulary words for the week. It must be about one topic, not a collection of unrelated sentences in one paragraph. I will collect it for formative assessment.
- 10 minutes: Write a Type 1 journal about the essential questions for the week using information from *The Hunger Games*, the TED talk, or other sources. Students will write for five minutes and share for five minutes. Remind students their vocabulary quiz on the first set of words from *The Hunger Games* is on Tuesday.

### **Day 10: Materials**

- none

## Week 3: Societal Values

### Day 11: Procedure

- 05 minutes: We will review this week's new essential questions together.
- 30 minutes: Read *The Hunger Games* chapters 5-6, highlighting the following areas while reading:
  - Katniss' makeover
  - the characters in Katniss' makeover team: good or bad?
  - what Katniss thinks of Cinna
  - Katniss and Peeta's performance at the opening ceremony
  - everyone's reaction to Katniss and Peeta's performance
  - the traitor Katniss knows and why the situation was so awkward
  - Katniss and Peeta's conversation on the roof: does Katniss feel guilty?
- 20 minutes: Beauty activity: Students will either draw or find a picture online of both the Capitol's representation of beauty as well as American society's representation of beauty. We will discuss the differences and the impact the idea of beauty has on citizens of the Capitol and America. Let students know that beauty will be a topic option for an assignment at the end of the week.
- 05 minutes: Final review of vocabulary words from the first set of *The Hunger Games*: I will pose scenarios to the students (similar to ones on their vocabulary quiz tomorrow) and award participation points for students who guess the vocabulary terms correctly.

### Day 11: Materials

- class set of *The Hunger Games*
- half-sheets of paper, colored pencils, and markers
- computer access

### Day 12: Procedure

- 15 minutes: Daily Oral Language (see appendix)
- 10 minutes: Students will take a vocabulary quiz from the words in *The Hunger Games* (see appendix).
- 30 minutes: Read *The Hunger Games* chapter 7, highlighting the following areas while reading:
  - Katniss and Peeta complimenting each other when Haymitch is talking about training
  - "She has no idea. The effect she can have." What is this?
  - Haymitch asking Katniss and Peeta to be inseparable
  - what the Gamemakers are like
  - what effect Rue could have on Katniss
  - Katniss' arrow shot
- 10 minutes: As a class, discuss the following questions:
  - Where are we in terms of Katniss and Peeta's relationship? Are they friends, enemies, or frenemies? How do we know?
  - Is Haymitch starting to take his duties seriously? Why do you think this is?
  - Why is Haymitch so adamant about Katniss and Peeta staying together throughout the duration of the training and the Games? What is his reasoning?
  - What is Katniss' biggest worry at this point?
  - What do you think will happen to Katniss after her arrow-at-the-Gamemakers stunt?

## Day 12: Materials

- copies of vocabulary quiz

## Day 13: Procedure

- 05 minutes: We will begin class with a brief discussion about different ways people offer their opinion about societal problems. The point of this discussion is for students to realize that reading and writing about issues are good ways to learn about societal values, but there are additional ways. Enter Banksy!
- 10 minutes: On the screen I will show multiple works of Banksy art, emphasizing that even though graffiti is illegal, it is one form of expression. Banksy's art is socially conscious and can offer insight to those who value the expression. Banksy's art is banned, and banning is a one form of censorship.
- 25 minutes: Students will log onto their computers and go to our class blog, where I will already have posted six graffiti works by Banksy. They will choose at least two pieces to write about. If they would rather look up a new piece of Banksy art to write about, they can do that, but I have to approve the art first. Students can do this activity in small groups so they can collaborate on ideas.
- 20 minutes: After seeing various examples of Banksy art and reflecting on a few of them, students will create their own piece of Banksy art based on *The Hunger Games*. Using the art materials provided, they will design and illustrate a piece of art that Banksy might make if he were to live in the Capitol, Panem, or District 12. Each art piece must have a brief explanation written on a separate piece of paper. This activity should be included in the final unit portfolio.

## Day 13: Materials

- *Wall and Piece* by Banksy
- selected art ready to present
- art materials

## Day 14: Procedure

- 15 minutes: Daily Oral Language (see appendix)
- 05 minutes: I will post new vocabulary words from *The Hunger Games* on the board, and students will copy them into their notebooks.
  - impulsiveness (p. 103): suddenness, recklessness
  - mischievously (p. 109): playfully, naughtily
  - materialized (p. 110): appeared, turned up
  - mediocre (p. 113): average, ordinary
  - banal (p. 115): commonplace, dull
  - aloof (p. 116): reserved, distant
  - vulnerable (p. 118): weak, defenseless
  - stammers (p. 130): stutters, stumbles
- 35 minutes: Read *The Hunger Games* chapters 8-9 together, calling attention to vocabulary words from our list.

- 05 minutes: I will announce that students will be responsible for submitting a reading response journal tomorrow. It should have following structure:
  - Summary: Simply put, what happened in this set of chapters? You do not need to analyze what you have read but simply recap it. Do not overload it with details; just cover the main ideas.
  - Reaction: How do you feel about what you read? Do you like the characters? Do you like the plot? Did something happen that made you either happy or upset? This is also the section to incorporate analytical ideas or ties to theme. Try to start making connections and seeing the bigger picture.
  - Prediction: Given the events in this set of chapters and seeing how the characters have evolved (or not evolved), what do you think will happen next? What makes you think so? How will the novel be different if your prediction happens?
  - Questions: The best readers question their reading. Are you having trouble understanding why a character did something or why the author chose to include a certain passage? Write any uncertainties here, and we will answer them together.

#### **Day 14: Materials**

- class set of *The Hunger Games*

#### **Day 15: Procedure**

- 10 minutes: Read "The positives of reality" from *The Age* together.
- 10 minutes: Students will write a Type 1 journal about "The positives of reality" agreeing or disagreeing with the stance that reality TV is a good thing for American society. They will write for five minutes and share for five minutes, also discussing how television is prominent in *The Hunger Games* and how it affects the story.
- 10 minutes: What is spoken word poetry? We will watch the following YouTube examples displayed on the board together (with a written transcript given to each student):
  - Georgia Me: "Full-Figured Potential": <http://www.youtube.com/watch?v=3fJc6RG0aok>
  - Taylor Mali: "Totally like whatever, you know?"  
<http://www.youtube.com/watch?v=pKyIw9fs8T4&feature=related>
- 05 minutes: Class discussion: We will generate a list of the commonalities between the poems. Stylistically, what makes this expression different? What are some ways to differentiate even among spoken word poems as a genre?
- 20 minutes: Students will have the rest of the period to begin working on spoken word poems about any of the issues we've discussed the past few weeks: censorship, beauty, reality television, or anything else they are interested in.
- 05 minutes: We will take turns sharing any finished poems or golden lines from our own poems, offering feedback for those who volunteer. Volunteers will also receive participation points.

#### **Day 15: Materials**

- copies of written transcripts for spoken word poetry

## **Week 4: Leadership**

### **Day 16: Procedure**

- 15 minutes: Daily Oral Language (see appendix)
- 10 minutes: Introduce Project Utopia (see appendix for project handout/rubric) and assign group members for project. I will be sure to answer any questions. They will begin working on the project tomorrow in class.
- 30 minutes: Read chapters 10-11 of *The Hunger Games* together, calling attention to vocabulary words from our list and highlighting the following areas while reading:
  - characterization of Ceasar
  - Peeta's confession of love for Katniss: is it strategy?
  - the idea of star-crossed lovers and everybody loving a love story
  - Peeta's jealousy over Gale
  - Katniss feeling indebted to Peeta already
  - Katniss' strategy
  - Peeta being part of the alliance with the Career tributes
- 05 minutes: Students will form small groups and develop a quick skit to demonstrate their understanding of a vocabulary word from this week's list.

### **Day 16: Materials**

- copies of Project Utopia handout
- class set of *The Hunger Games*

### **Day 17: Procedure**

- 25 minutes: Read chapters 12-13 of *The Hunger Games* together, highlighting the following areas while reading:
  - Peeta's strategy
  - Katniss maybe accepting death
  - the symbolism of the Gamemakers controlling fate, life, and death
  - the developing alliance between Peeta and the Careers
- 30 minutes: Students will utilize their computers to work on Project Utopia. I will travel among the groups to make sure everyone is on task as well as to answer any questions the groups may have. The priority sections to complete in this period are sections 1 and 2 on the project handout.
- 05 minutes: Students will choose four of the eight vocabulary words for the week, write two antonyms for them, and submit them as a formative assessment. I will remind them their vocabulary quiz is tomorrow.

### **Day 17: Materials**

- class set of *The Hunger Games*

### **Day 18: Procedure**

- 15 minutes: Daily Oral Language (see appendix)



- 10 minutes: Students will take a vocabulary quiz from the words in *The Hunger Games* (see appendix).
- 20 minutes: Rules activity: Students will work in small groups to generate a list of rules common to the groups they are part of. The groups can be friends, school, home, or extracurricular activities as long as there are set guidelines or norms. Next to each rule, students will write what happens when members follow the rules and when they break the rules (consequences). See the appendix for the rules handout. We will have a discussion about these rules and compare them to the rules Katniss is breaking, then talk about when it's okay to break rules.
- 15 minutes: Read chapter 14 of *The Hunger Games* together, highlighting the following areas while reading:
  - Katniss' gift from sponsors
  - Katniss indirectly killing Glimmer
  - Peeta saving Katniss: what's happening now?

#### **Day 18: Materials**

- copies of vocabulary quiz
- class set of *The Hunger Games*

#### **Day 19: Procedure**

- 10 minutes: Students will write a Type 1 journal about Katniss' character development. Is Katniss a follower, or is she a leader? Is she thinking about herself, or does she act for the welfare of other people? Is Katniss a noble or ignoble character? Students will write for five minutes and share for five minutes.
- 15 minutes: Read chapter 15 of *The Hunger Games* together, highlighting the following areas while reading:
  - Katniss' flashbacks to Gale
  - Rue and Katniss' alliance
  - Katniss hearing about Rue's life in District 11
- 35 minutes: Found poem activity: Students will log into their computers to find lyrics to the list of songs below related to justice, citizenship, leadership, and morality. The purpose of creating a found poem is to combine lines from different sources to create a new piece reflecting a specified theme (in this case, a theme we have been discussing in this unit). Students can utilize the lyrics from the following, though they have the freedom to use lyrics from other (appropriate) songs. They must cite all their songs.
  - "Big Yellow Taxi" by Counting Crows/Vanessa Carlton
  - "Man in the Mirror" by Michael Jackson
  - "Chances" by Five for Fighting

#### **Day 20: Procedure**

- 15 minutes: Daily Oral Language (see appendix)
- 15 minutes: Read chapter 16 of *The Hunger Games* together, highlighting the following areas while reading:
  - Rue's interest in music
  - Foxface's significance in the story

- Katniss' commitment to eliminating the Careers' food supply
- 30 minutes: Students will utilize their computers to work on Project Utopia. I will travel among the groups to make sure everyone is on task as well as to answer any questions the groups may have. The priority sections to complete in this period are sections 3 and 4 on the project handout.

**Day 20: Materials**

- class set of *The Hunger Games*

## Week 5: The Power of Influence

### Day 21: Procedure

- 05 minutes: We will have a short discussion about our essential questions for the week and authority: what the word means, any examples of authority figures we can think of, and the differences between authority power and leadership influence. This will spill into *The Hunger Games* as well as *Die Welle*.
- 15 minutes: Read chapter 17 of *The Hunger Games* together, highlighting the following areas while reading:
  - the death of a Career tribute
  - Katniss' survival methods
  - what could have happened to Rue
- 05 minutes: Explain that we will be watching *Die Welle*, a German adaptation of the American movie *The Wave* that ties directly into the ideas we've been discussing the past few weeks. Though the actors speak German, there are subtitles on the screen, so students will not be confused. They should take notes about interesting ideas during the film because we will have a Socratic circle about the movie on Wednesday.
- 35 minutes: We will watch the first part of *Die Welle*. Students will write a reading response journal due tomorrow that follows the following format:
  - Summary: Simply put, what happened in the first part of the film? You do not need to analyze what you have read but simply recap it. Do not overload it with details; just cover the main ideas.
  - Reaction: How do you feel about what saw? Do you like the characters? Do you like the plot? Did something happen that made you either happy or upset? This is also the section to incorporate analytical ideas or ties to theme. Try to start making connections and seeing the bigger picture.
  - Prediction: Given the events in this section of the film and seeing how the characters have evolved (or not evolved), what do you think will happen next? What makes you think so? How will the film be different if your prediction happens?
  - Questions: What has perplexed or confused you about the film so far?

### Day 21: Materials

- class set of *The Hunger Games*
- DVD of *Die Welle*

### Day 22: Procedure

- 60 minutes: Finish watching *Die Welle*. I will remind students that we will have two Socratic circles about the film tomorrow, so they should organize their notes and decide what they would like to discuss with their peers. The following are some key topics they should consider discussing:
  - what Rainer Wenger's motivation for the experiment was
  - the different effects the experiment had on Karo, Tim, and Rainer Wenger
  - how the majority group began to create norms and what those norms were
  - Karo's opposition to the experiment
  - why Marco believed it was okay to hurt a few people

- the difference between having an interest in a subject and being fanatical about it
- what the film says about authority and power
- if authority is a necessary evil, or if there are situations when obedience is necessary

## Day 22: Materials

- DVD of *Die Welle*

## Day 23: Procedure

- 10 minutes: I will give students a crash course into the Social Change Model of Leadership (see appendix for handout). We will discuss how Katniss, Karo, Rainer Wenger, and other characters in the works we've read exemplify or do not exemplify the social change model. The conversation will transition into talking about *The Wave*'s social experiment with Socratic circles.
- 25 minutes: Socratic circle 1: Half the class will sit in a circle and discuss the plot, character development, and thematic development in relation to the essential questions of the week. As long as they participate and contribute something meaningful to the conversation, they will earn participation points. The other half of the class will sit and watch, then discuss anything left over when they switch seats with their classmates and participate in a Socratic circle themselves. Each group will speak for twelve minutes. Their participation grade will be determined by this criteria:

Comprehension of text/ readiness for discussion	Engaged in discussion/ stays with current ideas	Supports ideas with references to the text	Encourages thinking and participation in others	Listens respectfully/ builds from others' ideas	Presents self and ideas in a civil and proper manner	Questions insightfully and uses sound reasoning	Accepts more than one point of view from the text
--	--	--	---	--	--	---	---

- 05 minutes: Summary of Socratic circles: I will recognize particularly insightful contributions and clarify any questions the group may have discussed. Additionally, I will make sure to hit the topics bulleted in the previous day's suggestion list if the students have not addressed them.
- 15 minutes: Read chapter 18 of *The Hunger Games* together, highlighting the following areas while reading:
  - that crushing scene when Katniss sings Rue to her death bed
  - Katniss remembering Peeta's determination to "show the Capitol they don't own me"
  - Katniss believing she actually has a chance of winning
  - district pairing
- 05 minutes: Students will end class by writing a Type 1 journal about Gale's quote from the beginning of the novel that Katniss thinks about in this chapter: "How can it be different, really?"

## Day 23: Materials

- copies of the Social Change Model of Leadership handout
- list of student names for Socratic circle participation
- class set of *The Hunger Games*

## Day 24: Procedure

- 15 minutes: Daily Oral Language (see appendix)

- 45 minutes: Students will utilize their computers to work on Project Utopia. I will travel among the groups to make sure everyone is on task as well as to answer any questions the groups may have. The priority sections to complete in this period are sections 5 and 6 on the project handout. This will be the students' final opportunity to work on the project for a significant period of time. They will only have a few minutes to wrap up the project on Monday before they give their mini-presentations at the end of the week.

#### **Day 24: Materials**

- none

#### **Day 25: Procedure**

- 35 minutes: Read chapters 19-20 of *The Hunger Games* together, highlighting the following areas while reading:
  - Peeta being Katniss' ally
  - the "star-crossed lovers": for the cameras or for real?
  - the story of Prim's goat: its significance
  - Katniss putting Peeta to sleep with the sleep syrup
  - what the new conflict is
  - THE KISSING!
- 20 minutes: Test-prep strategy: I will hand students a selected close reading passage and corresponding comprehension from chapter 19. We will read the passage together, then answer the questions together. I will show the evidence sheet on the projector after they have answered the questions to demonstrate that the answers are in the passage; students just have to find them.
- 05 minutes: Tying in *The Hunger Games*, *Die Welle*, the Social Change Model of Leadership, and the articles they read, we will discuss this week's essential questions, especially how our understanding of them has changed since the beginning of the week.

#### **Day 25: Materials**

- copies of reading passage handout and comprehension questions
- class set of *The Hunger Games*

## Week 6: Social Change: If we won't, who will?

### Day 26: Procedure

- 15 minutes: Daily Oral Language (see appendix)
- 20 minutes: Students will utilize their computers to work on Project Utopia. I will travel among the groups to make sure everyone is on task as well as to answer any questions the groups may have. This is the final opportunity students have to finish Project Utopia. The project is due, posted to the class blog, by the end of class. Groups will deliver five-minute presentations about their utopias for the next two days. I will randomly select the days on which the groups will be presenting as well as the order.
- 25 minutes: Read chapters 21-22 of *The Hunger Games* together, highlighting the following areas while reading:
  - Katniss feeling a little torn between Gale and Peeta
  - Foxface: an evil genius or not intelligent?
  - Katniss' run-in with Clove
  - Thresh coming to save the day and giving Katniss a pass because of Rue: *empathy*?
  - Katniss curing Peeta with the hypodermic needle
  - "I do not want to lose the boy with the bread."
  - Katniss and Peeta flirting and then getting food from Haymitch

### Day 26: Materials

- class set of *The Hunger Games*

### Day 27: Procedure

- 10 minutes: Students will write a Type 1 journal about their perception of change. Why do people resist it? What are some small-scale changes? What are some large-scale changes? Is it easy to enact change? They will write for five minutes and share for five minutes.
- 30 minutes: Read chapters 23-24 of *The Hunger Games* together, highlighting the following areas while reading:
  - Katniss and Peeta saying disparaging things about Haymitch
  - more kissing
  - some tension between Katniss and Peeta
  - berries that kill
  - Katniss and Peeta inviting Cato to them and preparing for battle
  - music playing
- 10 minutes: Two groups of students will present their utopia projects. I will not evaluate students on their presentation quality but rather on their ability to provide rationale for their choices and answer questions from the class (see grading rubric on project handout).
- 10 minutes: This will be a time for students to begin organizing their unit portfolios if they haven't already. Though they will have compiled a unit portfolio before (and therefore will know the expectations), they should refer to the unit portfolio handout from two weeks ago to check the requirements.

### Day 27: Materials

- class set of *The Hunger Games*

### Day 28: Procedure

- 20 minutes: We will read *Our Iceberg Is Melting* as a class (using the projector). I will preface the reading with the understanding that the story is an allegory for change of any kind, so students should be looking more into the story than just considering it a story about penguins. Side note: I will be wearing a penguin Halloween costume, which I'll enjoy a lot.
- 10 minutes: In small groups, students will complete a handout comparing the many different types of penguins (responses to change) to characters we have read about throughout the entire unit, making connections among texts. They will hand in this handout for participation points.
- 10 minutes: We will have a general discussion about *Our Iceberg Is Melting*, discussing each type of penguin specifically. Students will offer to share answers from their handouts, and we will talk about how each type of penguin is a different response to social change.
- 15 minutes: Read chapter 25 of *The Hunger Games* together, highlighting the following areas while reading:
  - the muttations being killed tributes: symbolism
  - undoing the rules to make the most horrific final battle (Gamemakers' character)
  - Katniss and Peeta's suicide attempt to prove a point
- 05 minutes: One group of students will present their utopia projects. I will not evaluate students on their presentation quality but rather their ability to provide rationale for their choices and answer questions from the class (see grading rubric on project handout).

### Day 28: Materials

- projector access
- *Our Iceberg Is Melting* (only my copy)
- copies of character comparison handout

### Day 29: Procedure

- 30 minutes: Read chapters 26-27 of *The Hunger Games* together, highlighting the following areas while reading:
  - efforts to revitalize and save Katniss and Peeta
  - the redheaded Avox's return
  - Katniss and Peeta being in trouble with the Capitol because they outsmarted it
  - "Don't have to. He's already there."
  - the clip roll and Katniss' reaction to watching everything again
  - the interview with Ceasar: playing in love to stay alive
  - Katniss and Peeta's conversation about whether or not Katniss' affection was all for show
  - the ending
- 25 minutes: Five groups of students will present their utopia projects. I will not evaluate students on their presentation quality but rather their ability to provide rationale for their choices and answer questions from the class (see grading rubric on project handout).
- 05 minutes: Students will hand in their unit portfolios. They should leave out the "Individual Responsibility in Society" pre-survey, as they will take the post-survey tomorrow.

### Day 29: Materials

- class set of *The Hunger Games*

### Day 30: Procedure

- 25 minutes: I will display pages of "On the Rainy River" on the projector, and we will read the short story together.
- 15 minutes: As a class we will discuss "On the Rainy River," focusing on how the story relates to essential questions from the whole unit:
  - What moral dilemmas does Tim face? How does he respond and why?
  - What is Tim's sense of responsibility? Why does he feel that way?
  - What is Tim's understanding of societal values? What does he think of them?
  - Does Tim exhibit any leadership in his thoughts? What about his actions?
  - Does Tim influence anyone? Does anyone or anything influence him?
  - How, if at all, is Tim's story one about social change? What change does Tim want?
- 05 minutes: Students will take the "Individual Responsibility in Society" post-survey, comparing their answers to those in the pre-survey.
- 15 minutes: Students will utilize their blog to write a final reflection about the unit with the structure of the following questions:
  - *What?:* What did you learn in this unit? What things did you learn that you didn't know already? What did you already know about but considered differently because of this unit? What are the main ideas?
  - *So What?:* Why does this matter? You learned this new information, but what's the point? How do you think it makes a difference in life? Are these ideas significant?
  - *Now what?:* With the understanding of why the knowledge is important, what will you do with it? What will you do to make the knowledge worth having? How are you going to act on everything you learned?

### Day 30: Materials

- "On the Rainy River" pages (see appendix)
- projector access



## Appendix of Selected Materials

### Sentences for Daily Oral Language

#### Day 1 (Book: Grade 9, Week 4, Lesson 16)

- arent their alot of quoted passages in youre short story charise
- the students had sold many newspaper subscriptions the computer doesnt cost them to much
- Aren't there a lot of quoted passages in your short story, Charise?
- Because the students had sold many newspaper subscriptions, the computer didn't cost them too much.

*Skills covered:* apostrophe, homophones, spelling, comma, proper noun, question mark, subordination, comma, maintenance of tense, apostrophe, homophone

#### Day 3 (Book: Grade 9, Week 4, Lesson 17)

- irregardless of the similarities youve noted the Washington post is different than the new york times
- nancy unpacked the software starts the computers and then she loads it
- Regardless of the similarities you've noted, the *Washington Post* is different from the *New York Times*.
- Nancy unpacked the software, started the computers, and then loaded them.

*Skills covered:* Regardless vs. irregardless, apostrophe, comma, proper nouns, italicizing, different from vs. than, commas, maintenance of tense, parallelism, pronoun-antecedent agreement

#### Day 5 (Book: Grade 9, Week 4, Lesson 18)

- rushing across the street the bluish purple motorcycle almost hit leo
- she has a great photo of the scene anna yelled as the runs to help her Sister
- Rushing across the street, Leo was almost hit by the bluish-purple motorcycle.
- "She has a great photo of the scene!" Anna yelled as she ran to help her sister.

*Skills covered:* Comma, hyphen, proper noun, dangling modifier, quotation marks, explanation point, proper noun, maintenance of tense, common noun

#### Day 7 (Book: Grade 9, Week 5, Lesson 19)

- greenwich village an area in lower new york is the setting for the short story washington square
- because my mom and dad i think want to travel when us kids are in college
- Greenwich Village, an area in lower New York, is the setting for the short story "Washington Square."
- My mom and dad, I think, want to travel when we kids are in college.

*Skills covered:* Proper nouns, commas, quotation marks, beginnings, commas, capitalization, pronoun

**Day 9 (Book: Grade 9, Week 5, Lesson 20)**

- the television soap opera guiding light is on to early im still at work when it begin
- shira reckless drived the car into the lot flinged the door open quickly and then she takes her briefcase into the house
- The television soap opera *Guiding Light* is on too early; I'm still at work when it begins.
- Shira recklessly drove the car into the lot, flung the door open quickly, and then took her briefcase into the house.

*Skills covered:* Proper noun, underline, homophone, semicolon, capitalization, apostrophe, subject-verb agreement, adverb, verbs, commas, parallelism, maintenance of tense

**Day 12 (Book: Grade 9, Week 9, Lesson 41)**

- 4923 dumore ave  
syracuse ny  
october 20 2011  
digital software  
1874 moore dr  
boulder co 89822
- 4923 Dumore Ave.  
Syracuse, NY 13210  
October 20, 2001  
Digital Software  
1874 Moore Dr.  
Boulder, CO 89822

*Skills covered:* Proper noun, underline, homophone, semicolon, capitalization, apostrophe, subject-verb agreement, adverb, verbs, commas, parallelism, maintenance of tense

**Day 14 (Book: Grade 9, Week 9, Lesson 42)**

- irregardless of the windy city father said we choosed to drive through yosemite national park
- when i rose the lid of the box that i found inside of the attic i seen a copy of the herald tribune from tuesday january 7 1958
- "Regardless of the windy day," Father said, "we chose to drive through Yosemite National Park."
- When I raised the lid of the box that I found inside the attic, I saw a copy of the *Herald Tribune* from Tuesday, January 7, 1958.

*Skills covered:* Question marks, regardless vs. irregardless, commas, proper nouns, verb, capitalization, confused words, comma, verb, proper nouns, italicize, commas

**Day 16 (Book: Grade 9, Week 9, Lesson 43)**

- the japanese had came to paris france to discuss how the airbus a huge plane is different than other planes
- dr wong is it true that you have wrote the article the future of computers and a book entitled our digital world
- The Japanese had come to Paris, France, to discuss how the Airbus, a huge plane, is different from other planes.
- Dr. Wong, is it true that you have written the article "The Future of Computers" and a book entitled *Our Digital World*?

*Skills covered:* Proper nouns, verb, commas, different from vs. than, period, proper nouns, comma, verb, quotation marks, italicize, question mark

#### **Day 18 (Book: Grade 9, Week 9, Lesson 44)**

- my parents was in the east at christmas time and brung back some gifts a box of videos a bag of imported chocolate and a set of luggage
- there is four classmates of mine who have won a trip to see the brooklyn bridge on the twenty sixth of june
- My parents were in the East at Christmas time and brought back some gifts: a box of videos, a bag of imported chocolate, and a set of luggage.
- Four classmates of mine have won a trip to see the Brooklyn Bridge on the twenty-sixth of June.

*Skills covered:* Subject-verb agreement, proper noun, proper adjective, verb, colon, commas, reduction, proper nouns, hyphen

#### **Day 20 (Book: Grade 9, Week 9, Lesson 45)**

- ling a friend of mine purchased a pair of books while in mexico with tapered heels
- during the semester kim said the classes in this here school are alright
- Ling, a friend of mine, purchased a pair of boots with tapered heels while in Mexico.
- "During the semester," Kim said, "the classes in this school are all right."

*Skills covered:* Commas, proper noun, misplaced modifier, quotation marks, commas, proper noun, determiner, spelling

#### **Day 24 (Book: Grade 9, Week 25, Lesson 121)**

- youre to do the following chores clean the garage rake the leaves and you should then wash the dishes
- this morning our geography Class learns that the drake passage is between south america and antarctica
- You're to do the following chores: clean the garage, take the leaves, and then wash the dishes.
- This morning our geography class learned that the Drake Passage is between South America and Antarctica.

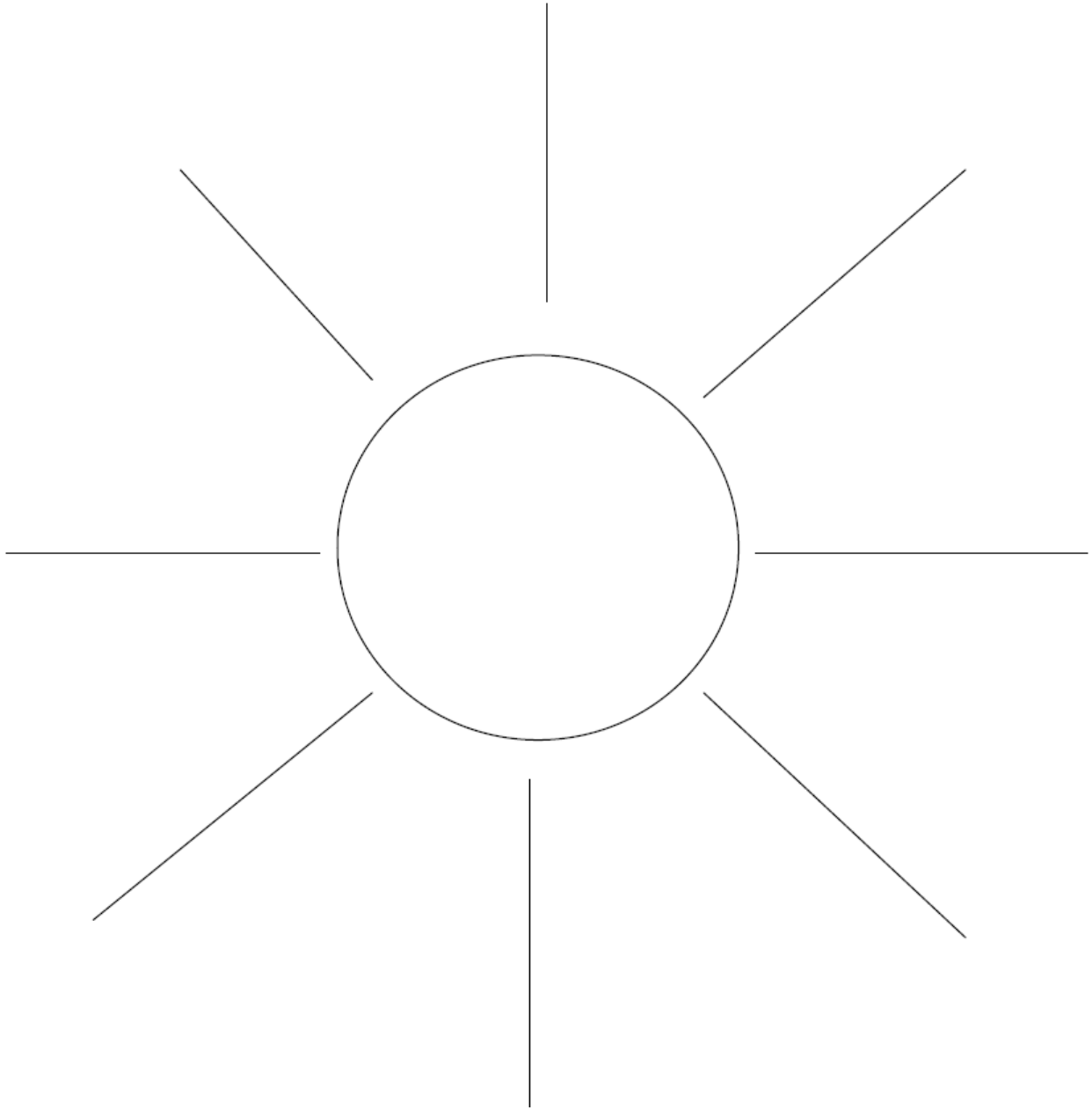
*Skills covered:* Apostrophe, colon, commas, parallelism, common noun, maintenance of tense, proper nouns

**Day 26 (Book: Grade 9, Week 25, Lesson 123)**

- running down the street a tree branch caught the boys umbrella and ripped it
- please look at the table of contents mr weston stated and youll find chapters about the novel the joy luck club and the movie citizen kane
- Running down the street, the boy caught his umbrella on a tree branch and ripped it.
- "Please look at the table of contents," Mr. Weston stated, "and you'll find chapters about the novel *The Joy Luck Club* and the movie *Citizen Kane*."

*Skills covered:* Comma, dangling modifier, verb, quotation marks, reduction, commas, proper nouns, period, apostrophe, underline

## Identity Circle



## **The Parable of the Six Blind Men and the Elephant** **by John Godfrey Saxe**

It was six men of Indostan  
To learning much inclined,  
Who went to see the Elephant  
Though all of them were blind,  
That each by observation  
Might satisfy his mind.

The First approached the Elephant  
And, happening to fall  
Against his broad and sturdy side,  
At once began to bawl:  
"God bless me, but the Elephant  
Is very like a wall!"

The Second, feeling the tusk,  
Cried, "Ho! what have we here  
So very round and smooth and sharp?  
To me 'tis very clear  
This wonder of an Elephant  
Is very like a spear!"

The Third approached the animal  
And, happening to take  
The squirming trunk within his hands,  
Thus boldly up he spake:  
"I see," quoth he, "The Elephant  
Is very like a snake!"

The Fourth reached out an eager hand,  
And felt about the knee:  
"What most the wondrous beast is like  
Is very plain," quoth he;  
"Tis clear enough the Elephant  
Is very like a tree!"

The Fifth, who chanced to touch the ear,  
Said, "Even the blindest man  
Can tell what this resembles most;  
Deny the fact who can:  
This marvel of an elephant  
Is very like a fan!"

The Sixth no sooner had begun  
About the beast to grope  
Than, seizing on the swinging tail  
That fell within his scope,  
"I see," quoth he, "the Elephant  
Is very like a rope!"

And so these men of Indostan  
Disputed loud and long,  
Each in his own opinion  
Exceeding stiff and strong.  
Though each was partly in the right,  
They all were in the wrong!

### **Discussion Questions:**

1. What do all the men have in common? What are their differences?
2. Are they confident about what they think the elephant is? How do you know?
3. Why were they partly in the right and partly in the wrong?

### **Heinz Steals the Drug**

In Europe, a woman was near death from a special kind of cancer. There was one drug the doctors thought might save her. It was a form of radium that a druggist in the same town had recently discovered. The drug was expensive to make, but the druggist was charging ten times what the drug cost him to make. He paid \$200 for the radium and charged \$2,000 for a small dose of the drug. The sick woman's husband, Heinz, went to everyone he knew to borrow the money, but he could only get together about \$1,000, which is half of what it cost. He told the druggist that his wife was dying and asked him to sell it cheaper or let him pay later. But the druggist said, "No, I discovered the drug, and I'm going to make money from it." So Heinz got desperate and broke into the man's store to steal the drug for his wife. Should the husband have done that? (Kohlberg, 1963, p. 19)

### **Heinz Steals the Drug**

In Europe, a woman was near death from a special kind of cancer. There was one drug the doctors thought might save her. It was a form of radium that a druggist in the same town had recently discovered. The drug was expensive to make, but the druggist was charging ten times what the drug cost him to make. He paid \$200 for the radium and charged \$2,000 for a small dose of the drug. The sick woman's husband, Heinz, went to everyone he knew to borrow the money, but he could only get together about \$1,000, which is half of what it cost. He told the druggist that his wife was dying and asked him to sell it cheaper or let him pay later. But the druggist said, "No, I discovered the drug, and I'm going to make money from it." So Heinz got desperate and broke into the man's store to steal the drug for his wife. Should the husband have done that? (Kohlberg, 1963, p. 19)

### **Heinz Steals the Drug**

In Europe, a woman was near death from a special kind of cancer. There was one drug the doctors thought might save her. It was a form of radium that a druggist in the same town had recently discovered. The drug was expensive to make, but the druggist was charging ten times what the drug cost him to make. He paid \$200 for the radium and charged \$2,000 for a small dose of the drug. The sick woman's husband, Heinz, went to everyone he knew to borrow the money, but he could only get together about \$1,000, which is half of what it cost. He told the druggist that his wife was dying and asked him to sell it cheaper or let him pay later. But the druggist said, "No, I discovered the drug, and I'm going to make money from it." So Heinz got desperate and broke into the man's store to steal the drug for his wife. Should the husband have done that? (Kohlberg, 1963, p. 19)

# What Makes Us Moral: *Time* Magazine

by Jeffrey Kluger

Wednesday, Nov. 21, 2007



If the entire human species were a single individual, that person would long ago have been declared mad. The insanity would not lie in the anger and darkness of the human mind—though it can be a black and raging place indeed. And it certainly wouldn't lie in the transcendent goodness of that mind—one so sublime, we fold it into a larger "soul." The madness would lie instead in the fact that both of those qualities, the savage and the splendid, can exist in one creature, one person, often in one instant.

We're a species that is capable of almost dumbfounding kindness. We nurse one another, romance one another, weep for one another. Ever since science taught us how, we willingly tear the very organs from our bodies and give them to one another. And at the same time, we slaughter one another. The past 15 years of human history are the temporal equivalent of those subatomic particles that are created in accelerators and vanish in a trillionth of a second, but in that fleeting instant, we've visited untold horrors on ourselves—in Mogadishu, Rwanda, Chechnya, Darfur, Beslan, Baghdad, Pakistan, London, Madrid, Lebanon, Israel, New York City, Abu Ghraib, Oklahoma City, an Amish schoolhouse in Pennsylvania—all of the crimes committed by the highest, wisest, most principled species the planet has produced. That we're also the lowest, cruelest, most blood-drenched species is our shame—and our paradox.

The deeper that science drills into the substrata of behavior, the harder it becomes to preserve the vanity that we are unique among Earth's creatures. We're the only species with language, we told ourselves—until gorillas and chimps mastered sign language. We're the only one that uses tools then—but that's if you don't count otters smashing mollusks with rocks or apes stripping leaves from twigs and using them to fish for termites.

What does, or ought to, separate us then is our highly developed sense of morality, a primal understanding of good and bad, of right and wrong, of what it means to suffer not only our own pain—something anything with a rudimentary nervous system can do—but also the pain of others. That quality is the distilled essence of what it means to be human. Why it's an essence that so often spoils, no one can say.

Morality may be a hard concept to grasp, but we acquire it fast. A preschooler will learn that it's not all right to eat in the classroom, because the teacher says it's not. If the rule is lifted and eating is approved, the child will happily comply. But if the same teacher says it's also O.K. to push another student off a chair, the child hesitates. "He'll respond, 'No, the teacher shouldn't say that,'" says psychologist Michael Schulman, co-author of *Bringing Up a Moral Child*. In both cases, somebody taught the child a rule, but the rule against pushing has a stickiness about it, one that resists coming unstuck even if someone in authority countenances it. That's the difference between a matter of morality and one



of mere social convention, and Schulman and others believe kids feel it innately.

Of course, the fact is, that child will sometimes hit and won't feel particularly bad about it either—unless he's caught. The same is true for people who steal or despots who slaughter. "Moral judgment is pretty consistent from person to person," says Marc Hauser, professor of psychology at Harvard University and author of *Moral Minds*. "Moral behavior, however, is scattered all over the chart." The rules we know, even the ones we intuitively feel, are by no means the rules we always follow.

Where do those intuitions come from? And why are we so inconsistent about following where they lead us? Scientists can't yet answer those questions, but that hasn't stopped them from looking. Brain scans are providing clues. Animal studies are providing more. Investigations of tribal behavior are providing still more. None of this research may make us behave better, not right away at least. But all of it can help us understand ourselves—a small step up from savagery perhaps, but an important one.

### **The Moral Ape**

The deepest foundation on which morality is built is the phenomenon of empathy, the understanding that what hurts me would feel the same way to you. And human ego notwithstanding, it's a quality other species share.

It's not surprising that animals far less complex than we are would display a trait that's as generous of spirit as empathy, particularly if you decide there's no spirit involved in it at all. Behaviorists often reduce what we call empathy to a mercantile business known as reciprocal altruism. A favor done today—food offered, shelter given—brings a return favor tomorrow. If a colony of animals practices that give-and-take well, the group thrives.

But even in animals, there's something richer going on. One of the first and most poignant observations of empathy in nonhumans was made by Russian primatologist Nadia Kohts,

who studied nonhuman cognition in the first half of the 20th century and raised a young chimpanzee in her home. When the chimp would make his way to the roof of the house, ordinary strategies for bringing him down—calling, scolding, offers of food—would rarely work. But if Kohts sat down and pretended to cry, the chimp would go to her immediately. "He runs around me as if looking for the offender," she wrote. "He tenderly takes my chin in his palm ... as if trying to understand what is happening."

You hardly have to go back to the early part of the past century to find such accounts. Even cynics went soft at the story of Binta Jua, the gorilla who in 1996 rescued a 3-year-old boy who had tumbled into her zoo enclosure, rocking him gently in her arms and carrying him to a door where trainers could enter and collect him. "The capacity of empathy is multilayered," says primatologist Frans de Waal of Emory University, author of *Our Inner Ape*. "We share a core with lots of animals."

While it's impossible to directly measure empathy in animals, in humans it's another matter. Hauser cites a study in which spouses or unmarried couples underwent functional magnetic resonance imaging (fMRI) as they were subjected to mild pain. They were warned before each time the painful stimulus was administered, and their brains lit up in a characteristic way signaling mild dread. They were then told that they were not going to feel the discomfort but that their partner was. Even when they couldn't see their partner, the brains of the subjects lit up precisely as if they were about to experience the pain themselves.

"This is very much an 'I feel your pain' experience," says Hauser.

The brain works harder when the threat gets more complicated. A favorite scenario that morality researchers study is the trolley dilemma. You're standing near a track as an out-of-control train hurtles toward five unsuspecting people. There's a switch nearby that would let you divert the train onto a siding. Would you do it? Of course. You save five lives at no cost. Suppose a

single unsuspecting man was on the siding? Now the mortality score is 5 to 1. Could you kill him to save the others? What if the innocent man was on a bridge over the trolley and you had to push him onto the track to stop the train?

Pose these dilemmas to people while they're in an fMRI, and the brain scans get messy. Using a switch to divert the train toward one person instead of five increases activity in the dorsolateral prefrontal cortex—the place where cool, utilitarian choices are made. Complicate things with the idea of pushing the innocent

victim, and the medial frontal cortex—an area associated with emotion—lights up. As these two regions do battle, we may make irrational decisions. In a recent survey, 85% of subjects who were asked about the trolley scenarios said they would not push the innocent man onto the tracks—even though they knew they had just sent five people to their hypothetical death. "What's going on in our heads?" asks Joshua Greene, an assistant professor of psychology at Harvard University. "Why do we say it's O.K. to trade one life for five in one case and not others?"

## Moral Dilemmas

**The Sinking Lifeboat:** You are adrift in a life raft after your cruise ship has sunk. There are too many survivors for the life rafts, and yours is dangerously overloaded. The raft is certain to sink, and even with life vests on, all the passengers are sure to die because of the frigid temperature of the water. One person on the boat is awake and alert but gravely ill and will not survive the journey no matter what. Throwing that person overboard would prevent the raft from sinking. Could you toss the person out?

*I could throw a survivor overboard.*      YES      NO

**The Runaway Trolley:** A runaway trolley is heading down the tracks toward five workmen who can't be warned in time. You are standing near a switch that would divert the trolley onto a siding, but there is a single unsuspecting workman there. Would you throw the switch, killing one to save five? Suppose the workman was on a bridge with you and you could save the men only by pushing him onto the tracks? (He's large enough to stop the train; you're not.) Suppose you could throw a switch dropping him through a trapdoor—thus not physically pushing him?

*Divert train*      YES      NO      *Push man*      YES      NO      *Use trapdoor*      YES      NO

**The Crying Baby:** It's wartime, and you're hiding in a basement with your baby and a group of other people. Enemy soldiers are outside and will be drawn to any sound. If you're found, you will all be killed immediately. Your baby starts to cry loudly and cannot be stopped. Smothering him to death is the only way to silence him and save the lives of everyone in the room. Could you do so? Assume the baby is not yours, the parents are unknown, and there will be no penalty for killing him. Could you be the one who smothers this baby if no one else would?

*Your baby*      YES      NO      *Someone else's baby*      YES      NO

Name: \_\_\_\_\_

### **“What Makes Us Moral” Quick Assessment**

Write the letter of the best answer next to the question.

1. What is the main idea of the first two paragraphs?
  - a. Humans are the kindest species ever to exist.
  - b. Humans are generally insane.
  - c. Humans are a paradox because we can be extremely kind and extremely cruel.
  - d. Humans are the cruelest species to ever exist.
  
2. Professor Hauser says, “Moral judgment is pretty consistent from person to person. Moral behavior, however, is scattered all over the chart.” What does this mean?
  - a. Humans know what the rules are, but we choose to not follow them.
  - b. Humans know what the rules are, and we follow them.
  - c. Humans don’t know what the rules are, so we can’t follow them.
  - d. Humans feel guilty when they are caught breaking rules.
  
3. What is empathy?
  
  
  
  
  
  
  
  
  
  
4. When Kohts wanted to bring her chimpanzee inside, she tried “calling, scolding, and offers of food,” and then she pretended to cry. What did the chimpanzee respond to and why?
  - a. He responded to the scolding because he wanted to please his owner.
  - b. He responded to the food offers because any animal would want food.
  - c. He responded to the crying because he felt empathy for his owner.
  - d. He responded to the crying because he usually hears his owner cry.
  
5. In the experiment involving spouses or unmarried couples, why did individuals who did not experience pain still signal pain in the fMRI?
  - a. They believed they were still going to feel pain.
  - b. They thought their loved ones were experiencing pain.
  - c. They were thinking about pain.
  - d. None of the above answers are correct.

**Lying in a Hammock at William Duffy's  
Farm in Pine Island, Minnesota**  
*James Wright*

Over my head, I see the bronze butterfly,  
Asleep on the black trunk,  
Blowing like a leaf in green shadow.  
Down the ravine in the empty house,  
The cowbells follow one another  
Into the distances of the afternoon.

To my right,  
In a field of sunlight between two pines,  
The droppings of last year's horses  
Blaze up into golden stones.  
I lean back, as the evening darkens and comes on.  
A chicken hawk floats over, looking for home.

I have wasted my life.

**Lying in a Hammock at William Duffy's  
Farm in Pine Island, Minnesota**  
*James Wright*

Over my head, I see the bronze butterfly,  
Asleep on the black trunk,  
Blowing like a leaf in green shadow.  
Down the ravine in the empty house,  
The cowbells follow one another  
Into the distances of the afternoon.

To my right,  
In a field of sunlight between two pines,  
The droppings of last year's horses  
Blaze up into golden stones.  
I lean back, as the evening darkens and comes on.  
A chicken hawk floats over, looking for home.

I have wasted my life.

# The Lottery

## Shirley Jackson

The morning of June 27th was clear and sunny, with the fresh warmth of a full-summer day; the flowers were blossoming profusely and the grass was richly green. The people of the village began to gather in the square, between the post office and the bank, around ten o'clock; in some towns there were so many people that the lottery took two days and had to be started on June 26th, but in this village, where there were only about three hundred people, the whole lottery took less than two hours, so it could begin at ten o'clock in the morning and still be through in time to allow the villagers to get home for noon dinner.

The children assembled first, of course. School was recently over for the summer, and the feeling of liberty sat uneasily on most of them; they tended to gather together quietly for a while before they broke into boisterous play, and their talk was still of the classroom and the teacher, of books and reprimands. Bobby Martin had already stuffed his pockets full of stones, and the other boys soon followed his example, selecting the smoothest and roundest stones; Bobby and Harry Jones and Dickie Delacroix—the villagers pronounced this name "Dellacroy"—eventually made a great pile of stones in one corner of the square and guarded it against the raids of the other boys. The girls stood aside, talking among themselves, looking over their shoulders at the boys, and the very small children rolled in the dust or clung to the hands of their older brothers or sisters.

Soon the men began to gather, surveying their own children, speaking of planting and rain, tractors and taxes. They stood together, away from the pile of stones in the corner, and their jokes were quiet and they smiled rather than laughed. The women, wearing faded house dresses and sweaters, came shortly after their menfolk. They greeted one another and exchanged bits of gossip as they went to join their husbands. Soon the women, standing by their husbands, began to call to their children, and the children came reluctantly, having to be called four or five times. Bobby Martin ducked under his mother's grasping hand and ran, laughing, back to the pile of stones. His father spoke up sharply, and Bobby came quickly and took his place between his father and his oldest brother.

The lottery was conducted—as were the square dances, the teen club, the Halloween program—by Mr. Summers, who had time and energy to devote to civic activities. He was a round-faced, jovial man and he ran the coal business, and people were sorry for him because he had no children and his wife was a scold. When he arrived in the square, carrying the black wooden box, there was a murmur of conversation among the villagers, and he waved and called, "Little late today, folks." The postmaster, Mr. Graves, followed him, carrying a three-legged stool, and the stool was put in the center of the square and Mr. Summers set the black box down on it. The villagers kept their distance, leaving a space between themselves and the stool, and when Mr. Summers said, "Some of you fellows want to give me a hand?" there was a hesitation before two men, Mr. Martin and his oldest son, Baxter, came forward to hold the box steady on the stool while Mr. Summers stirred up the papers inside it.

The original paraphernalia for the lottery had been lost long ago, and the black box now resting on the stool had been put into use even before Old Man Warner, the oldest man in town, was born. Mr. Summers spoke frequently to the villagers about making a new box, but no one liked to upset even as much tradition as was represented by the black box. There was a story that the present box had been made with some pieces of the box that had preceded it, the one that had been constructed when the first people settled down to make a village here. Every year, after the lottery, Mr. Summers began talking again about a new box, but every year the subject was allowed to fade off without anything's being done. The black box grew shabbier each year: by now it was no longer completely black but splintered badly along one side to show the original wood color, and in some places faded or stained.

Mr. Martin and his oldest son, Baxter, held the black box securely on the stool until Mr. Summers had stirred the papers thoroughly with his hand. Because so much of the ritual had been forgotten or discarded, Mr. Summers had been successful in having slips of paper substituted for the chips of wood that had been used for generations. Chips of wood, Mr. Summers had argued, had been all very well when the village was

tiny, but now that the population was more than three hundred and likely to keep on growing, it was necessary to use something that would fit more easily into the black box. The night before the lottery, Mr. Summers and Mr. Graves made up the slips of paper and put them in the box, and it was then taken to the safe of Mr. Summers' coal company and locked up until Mr. Summers was ready to take it to the square next morning. The rest of the year, the box was put away, sometimes one place, sometimes another; it had spent one year in Mr. Graves's barn and another year underfoot in the post office. And sometimes it was set on a shelf in the Martin grocery and left there.

There was a great deal of fussing to be done before Mr. Summers declared the lottery open. There were the lists to make up—of heads of families, heads of households in each family, members of each household in each family. There was the proper swearing-in of Mr. Summers by the postmaster, as the official of the lottery; at one time, some people remembered, there had been a recital of some sort, performed by the official of the lottery, a perfunctory, tuneless chant that had been rattled off duly each year; some people believed that the official of the lottery used to stand just so when he said or sang it, others believed that he was supposed to walk among the people, but years and years ago this part of the ritual had been allowed to lapse. There had been, also, a ritual salute, which the official of the lottery had had to use in addressing each person who came up to draw from the box, but this also had changed with time, until now it was felt necessary only for the official to speak to each person approaching. Mr. Summers was very good at all this; in his clean white shirt and blue jeans, with one hand resting carelessly on the black box, he seemed very proper and important as he talked interminably to Mr. Graves and the Martins.

Just as Mr. Summers finally left off talking and turned to the assembled villagers, Mrs. Hutchinson came hurriedly along the path to the square, her sweater thrown over her shoulders, and slid into place in the back of the crowd. "Clean forgot what day it was," she said to Mrs. Delacroix, who stood next to her, and they both laughed softly. "Thought my old man was out back stacking wood," Mrs. Hutchinson went on, "and then I looked out the window and the kids was gone, and then I remembered it was the twenty-seventh and came a-running." She dried her hands on her apron, and Mrs. Delacroix said, "You're in time, though. They're still talking away up there."

Mrs. Hutchinson craned her neck to see through the crowd and found her husband and children standing near the front. She tapped Mrs. Delacroix on the arm as a farewell and began to make her way through the crowd. The people separated good-humoredly to let her through; two or three people said, in voices just loud enough to be heard across the crowd, "Here comes your Missus, Hutchinson," and "Bill, she made it after all." Mrs. Hutchinson reached her husband, and Mr. Summers, who had been waiting, said cheerfully, "Thought we were going to have to get on without you, Tessie." Mrs. Hutchinson said, grinning, "Wouldn't have me leave m'dishes in the sink, now, would you. Joe?" and soft laughter ran through the crowd as the people stirred back into position after Mrs. Hutchinson's arrival.

"Well, now," Mr. Summers said soberly, "guess we better get started, get this over with, so's we can go back to work. Anybody ain't here?"

"Dunbar," several people said. "Dunbar, Dunbar."

Mr. Summers consulted his list. "Clyde Dunbar," he said. "That's right. He's broke his leg, hasn't he? Who's drawing for him?"

"Me, I guess," a woman said, and Mr. Summers turned to look at her. "Wife draws for her husband," Mr. Summers said. "Don't you have a grown boy to do it for you, Janey?" Although Mr. Summers and everyone else in the village knew the answer perfectly well, it was the business of the official of the lottery to ask such questions formally. Mr. Summers waited with an expression of polite interest while Mrs. Dunbar answered.

"Horace's not but sixteen yet," Mrs. Dunbar said regretfully. "Guess I gotta fill in for the old man this year."

"Right," Mr. Summers said. He made a note on the list he was holding. Then he asked, "Watson boy drawing this year?"

A tall boy in the crowd raised his hand. "Here," he said. "I'm drawing for m'mother and me." He blinked his eyes nervously and ducked his head as several voices in the crowd said things like "Good fellow, Jack," and "Glad to see your mother's got a man to do it."

"Well," Mr. Summers said, "guess that's everyone. Old Man Warner make it?"

"Here," a voice said, and Mr. Summers nodded.

A sudden hush fell on the crowd as Mr. Summers cleared his throat and looked at the list. "All ready?" he called. "Now, I'll read the names—heads of families first—and the men come up and take a paper out of the box. Keep the paper folded in your hand without looking at it until everyone has had a turn. Everything clear?"

The people had done it so many times that they only half listened to the directions; most of them were quiet, wetting their lips, not looking around. Then Mr. Summers raised one hand high and said, "Adams." A man disengaged himself from the crowd and came forward. "Hi, Steve," Mr. Summers said, and Mr. Adams said, "Hi, Joe." They grinned at one another humorlessly and nervously. Then Mr. Adams reached into the black box and took out a folded paper. He held it firmly by one corner as he turned and went hastily back to his place in the crowd, where he stood a little apart from his family, not looking down at his hand.

"Allen," Mr. Summers said. "Anderson.... Bentham."

"Seems like there's no time at all between lotteries any more," Mrs. Delacroix said to Mrs. Graves in the back row. "Seems like we got through with the last one only last week."

"Time sure goes fast," Mrs. Graves said.

"Clark.... Delacroix."

"There goes my old man," Mrs. Delacroix said. She held her breath while her husband went forward.

"Dunbar," Mr. Summers said, and Mrs. Dunbar went steadily to the box while one of the women said, "Go on, Janey," and another said, "There she goes."

"We're next," Mrs. Graves said. She watched while Mr. Graves came around from the side of the box, greeted Mr. Summers gravely and selected a slip of paper from the box. By now, all through the crowd there were men holding the small folded papers in their large hands, turning them over and over

nervously. Mrs. Dunbar and her two sons stood together, Mrs. Dunbar holding the slip of paper.

"Harburt.... Hutchinson."

"Get up there, Bill," Mrs. Hutchinson said, and the people near her laughed.

"Jones."

"They do say," Mr. Adams said to Old Man Warner, who stood next to him, "that over in the north village they're talking of giving up the lottery."

Old Man Warner snorted. "Pack of crazy fools," he said. "Listening to the young folks, nothing's good enough for them. Next thing you know, they'll be wanting to go back to living in caves, nobody work any more, live that way for a while. Used to be a saying about 'Lottery in June, corn be heavy soon.' First thing you know, we'd all be eating stewed chickweed and acorns. There's always been a lottery," he added petulantly. "Bad enough to see young Joe Summers up there joking with everybody."

"Some places have already quit lotteries," Mrs. Adams said.

"Nothing but trouble in that," Old Man Warner said stoutly. "Pack of young fools."

"Martin." And Bobby Martin watched his father go forward. "Overdyke.... Percy."

"I wish they'd hurry," Mrs. Dunbar said to her older son. "I wish they'd hurry."

"They're almost through," her son said.

"You get ready to run tell Dad," Mrs. Dunbar said.

Mr. Summers called his own name and then stepped forward precisely and selected a slip from the box. Then he called, "Warner."

"Seventy-seventh year I been in the lottery," Old Man Warner said as he went through the crowd. "Seventy-seventh time."

"Watson." The tall boy came awkwardly through the crowd. Someone said, "Don't be nervous, Jack," and Mr. Summers said, "Take your time, son."

"Zanini."

After that, there was a long pause, a breathless pause, until Mr. Summers, holding his slip of paper in the air, said, "All right, fellows." For a minute, no one moved, and then all the slips of paper were opened. Suddenly, all the women began to speak at once, saying, "Who is it?" "Who's got it?" "Is it the Dunbars?" "Is it the Watsons?" Then the voices began to say, "It's Hutchinson. It's Bill," "Bill Hutchinson's got it."

"Go tell your father," Mrs. Dunbar said to her older son.

People began to look around to see the Hutchinsons. Bill Hutchinson was standing quiet, staring down at the paper in his hand. Suddenly, Tessie Hutchinson shouted to Mr. Summers, "You didn't give him time enough to take any paper he wanted. I saw you. It wasn't fair!"

"Be a good sport, Tessie," Mrs. Delacroix called, and Mrs. Graves said, "All of us took the same chance."

"Shut up, Tessie," Bill Hutchinson said.

"Well, everyone," Mr. Summers said, "that was done pretty fast, and now we've got to be hurrying a little more to get done in time." He consulted his next list. "Bill," he said, "you draw for the Hutchinson family. You got any other households in the Hutchinsons?"

"There's Don and Eva," Mrs. Hutchinson yelled. "Make them take their chance!"

"Daughters draw with their husbands' families, Tessie," Mr. Summers said gently. "You know that as well as anyone else."

"It wasn't fair," Tessie said.

"I guess not, Joe," Bill Hutchinson said regretfully. "My daughter draws with her husband's family, that's only fair. And I've got no other family except the kids."

"Then, as far as drawing for families is concerned, it's you," Mr. Summers said in explanation,

"and as far as drawing for households is concerned, that's you, too. Right?"

"Right," Bill Hutchinson said.

"How many kids, Bill?" Mr. Summers asked formally.

"Three," Bill Hutchinson said. "There's Bill, Jr., and Nancy, and little Dave. And Tessie and me."

"All right, then," Mr. Summers said. "Harry, you got their tickets back?"

Mr. Graves nodded and held up the slips of paper. "Put them in the box, then," Mr. Summers directed. "Take Bill's and put it in."

"I think we ought to start over," Mrs. Hutchinson said, as quietly as she could. "I tell you it wasn't fair. You didn't give him time enough to choose. Everybody saw that."

Mr. Graves had selected the five slips and put them in the box, and he dropped all the papers but those onto the ground, where the breeze caught them and lifted them off.

"Listen, everybody," Mrs. Hutchinson was saying to the people around her.

"Ready, Bill?" Mr. Summers asked, and Bill Hutchinson, with one quick glance around at his wife and children, nodded.

"Remember," Mr. Summers said, "take the slips and keep them folded until each person has taken one. Harry, you help little Dave." Mr. Graves took the hand of the little boy, who came willingly with him up to the box. "Take a paper out of the box, Davy," Mr. Summers said. Davy put his hand into the box and laughed. "Take just one paper," Mr. Summers said. "Harry, you hold it for him." Mr. Graves took the child's hand and removed the folded paper from the tight fist and held it while little Dave stood next to him and looked up at him wonderingly.

"Nancy next," Mr. Summers said. Nancy was twelve, and her school friends breathed heavily as she went forward, switching her skirt, and took a slip daintily from the box. "Bill, Jr.," Mr. Summers said, and Billy, his face red and his feet overlarge, nearly knocked



the box over as he got a paper out. "Tessie," Mr. Summers said. She hesitated for a minute, looking around defiantly, and then set her lips and went up to the box. She snatched a paper out and held it behind her.

"Bill," Mr. Summers said, and Bill Hutchinson reached into the box and felt around, bringing his hand out at last with the slip of paper in it.

The crowd was quiet. A girl whispered, "I hope it's not Nancy," and the sound of the whisper reached the edges of the crowd.

"It's not the way it used to be," Old Man Warner said clearly. "People ain't the way they used to be."

"All right," Mr. Summers said. "Open the papers. Harry, you open little Dave's."

Mr. Graves opened the slip of paper and there was a general sigh through the crowd as he held it up and everyone could see that it was blank. Nancy and Bill. Jr., opened theirs at the same time, and both beamed and laughed, turning around to the crowd and holding their slips of paper above their heads.

"Tessie," Mr. Summers said. There was a pause, and then Mr. Summers looked at Bill Hutchinson, and Bill unfolded his paper and showed it. It was blank.

"It's Tessie," Mr. Summers said, and his voice was hushed. "Show us her paper, Bill."

Bill Hutchinson went over to his wife and forced the slip of paper out of her hand. It had a black

spot on it, the black spot Mr. Summers had made the night before with the heavy pencil in the coal company office. Bill Hutchinson held it up, and there was a stir in the crowd.

"All right, folks," Mr. Summers said. "Let's finish quickly."

Although the villagers had forgotten the ritual and lost the original black box, they still remembered to use stones. The pile of stones the boys had made earlier was ready; there were stones on the ground with the blowing scraps of paper that had come out of the box. Mrs. Delacroix selected a stone so large she had to pick it up with both hands and turned to Mrs. Dunbar. "Come on," she said. "Hurry up."

Mrs. Dunbar had small stones in both hands, and she said, gasping for breath, "I can't run at all. You'll have to go ahead and I'll catch up with you."

The children had stones already, and someone gave little Davy Hutchinson few pebbles.

Tessie Hutchinson was in the center of a cleared space by now, and she held her hands out desperately as the villagers moved in on her. "It isn't fair," she said. A stone hit her on the side of the head.

Old Man Warner was saying, "Come on, come on, everyone." Steve Adams was in the front of the crowd of villagers, with Mrs. Graves beside him.

"It isn't fair, it isn't right," Mrs. Hutchinson screamed and then they were upon her.

Name: \_\_\_\_\_

### Anticipation Guide: Individual Responsibility in Society

Read the following statements and decide whether you agree (A) or disagree (D) with each one. We will compare your answers before reading *The Hunger Games* with your answers after reading it.

1. Our parents are responsible for helping us develop our image of what it means to be responsible.

**Before:** \_\_\_\_\_

**After:** \_\_\_\_\_

Why?

Why?

2. The government has the right to make laws which keep people from knowing things that will cause them pain.

**Before:** \_\_\_\_\_

**After:** \_\_\_\_\_

Why?

Why?

3. When one discovers injustice, it is the individual's responsibility to make the injustice right.

**Before:** \_\_\_\_\_

**After:** \_\_\_\_\_

Why?

Why?

4. When people are more similar than different, it makes it easier for people to be less competitive.

**Before:** \_\_\_\_\_

**After:** \_\_\_\_\_

Why?

Why?

5. Everything in life is a trade-off. In order to get something, we must give up something.

6. **Before:** \_\_\_\_\_

**After:** \_\_\_\_\_

Why?

Why?

Name: \_\_\_\_\_

### Vocabulary Quiz: "What Makes Us Moral"

dumbfounding      comply      consistent      subjected      divert      hypothetical

Write the word that best describes each scenario. The words may be *in a different form* than those above.

Keandra's house recently became infested with termites. It's a huge inconvenience for her entire family to leave the house, but they have to. The only thing more dangerous than a termite-damaged house is for Keandra to be (?) to the poisonous gas the repair company will spray.

\_\_\_\_\_

Randy is excited for his birthday because he knows his parents are going to buy him a present. He has been dropping hints all week about what he wants, but none was more obvious than when he told his mom, "(?), if you were to go to the mall, I wouldn't be upset if you bought me this new X-Box game."

\_\_\_\_\_

Dontavius loves going on road trips. There was a day off school on Friday, so he and his friends took a long weekend to go to Georgia. However, he's a pain to have in the car because he drinks so much water that he has to go to the bathroom, so he and his friends are (?) off the highway every half-hour.

\_\_\_\_\_

Jazmine is a sucker for obeying rules because she does not like to get into trouble. She is at the airport so she can catch her flight to the Bahamas for a much-needed vacation. Standing in line for the security check is a pain, but she doesn't complain. She is always willing to (?) with whatever is asked of her.

\_\_\_\_\_

Adrian works hard at his job at Sonic. He always has a cheery attitude and a smile on his face, so people who come to Sonic request for him to be their server. He can also skate extremely well, which adds to his appeal. After looking at his data, Adrian's manager told him he is (?) the best tipped server at Sonic.

\_\_\_\_\_

Katie always talks about going to Florida State for college, but she has never been able to visit. She has looked at pictures online and heard about every detail from Mr. Mendizabal, and one day she finally made it to campus. Looking around, she was (?) by how beautiful Florida State was when she saw it in person.

\_\_\_\_\_

## “If We Won’t” Unit Portfolio Guidelines

The unit portfolio is an opportunity for students to showcase their understanding of this unit’s academic goals and thematic essential questions in an alternative format. Students should include all work—from journals to handouts to assignments—from this unit in the portfolio. Below are the requirements:

### Writing Portion

In this unit we will be experimenting with different types of writing. The main four we will be focusing on are the following:

- *Model poetry*: Modeling James Wright’s “Lying in a Hammock” requires time in nature and attention to specific details. Students should model Wright’s poem in form but not in content. A well-written poem will capture the intricacies of the writer’s surroundings and summarize those observations with the final poem line.
- *The six-word story*: Following Hemingway’s example, students will write a concise, six-word story and illustrate what the story means. The story cannot be a mere collection of unrelated words; they must, as the title suggests, tell a story. Students are encouraged to write a story that evokes thoughtful consideration in the reader.
- *Spoken word poetry*: Perhaps the most challenging and intimidating of this unit’s writing experiments, spoken word poetry has the potential to be extremely impactful on the reader or listener. This is students’ opportunity to authentically write about a social issue of importance to them with very little structural constraints.
- *Found poem*: Using song lyrics from songs about social justice, students will mix and match lines to create a new poem focusing on a central issue or theme. It is important for students to make some intentional editing to make sure the poem flows well despite it being written by multiple authors in multiple songs.

Students will have class time to begin first drafts on all four of the above writing assignments. However, they must utilize their own out-of-class time to significantly revise all four writing assignments by the time of the unit portfolio due date. Students should include first, final, and any middle drafts of their work.

### Required Components

A complete unit portfolio will include the following:

- all Type 1 and reader response journals
- vocabulary quizzes
- any artwork from lesson activities
- all writing assignments
- activity handouts, such as the Rules activity or *Iceberg* character comparison sheet
- any class notes
- written notes from Project Utopia

As always, students must have a written introduction to their portfolio in which they discuss what they have learned from this unit, what questions they still have, and how they plan on implementing the knowledge in their daily life.

### Rubric for Unit Portfolio: Graded for Quality

Component	Score of 1	Score of 3	Score of 5	Comments
Introductory letter  Score:	Word count is under 350; mentions few specific unit components; does not demonstrate genuine learning; more than five stylistic errors	Word count is under 350; mentions some specific unit components; includes a few learning outcomes; includes two to four stylistic errors	Word count is at least 350; includes a plethora of specific unit components; mentions multiple learning outcomes; has no more than two stylistic errors	
"Lying in a Hammock" poem  Score:	Structure is very different from original poem; language is subpar; little incorporation of genuine observations	Structure is somewhat true to the original; language is fair; incorporates a fair amount of observations from nature	Structure is true to the original; language is polished and intentional; includes a plethora of observations from nature	
The six-word story  Score:	The story is less or more than six words long; there is no illustration to accompany the story; the story is not a real story but a string of words	Either the story or accompanying illustration is lacking in quantity (number of words) or quality (little effort shown in execution)	The story is six words; accompanying illustration exemplifies the author's purpose for writing; the story is cohesive	
Spoken word poetry  Score:	Does little to discuss a social issue; few instances of imaginative language or emotionally-driven content	Language, emotion, and subject of the poem are in place but could be developed more; may not be written as a poem	Discusses a clear social issue; incorporates lots of imaginative language and emotionally-driven content; establishes rhythm	
Found poem  Score:	Incorporates lines from only one song; does not appear polished from line to line; does not focus on one definitive subject	Incorporates lines from two songs; has a clear subject that could be developed more; awkward transitions from line to line	Incorporates lines from at least three songs; the topic is clear; lines from different artists meld together as if they were written that way	

**Total Points: \_\_\_\_\_/25**

## Assignments for Unit Portfolio: Graded for Completion

Because students will already have been given credit for classwork, journals, and quizzes, they will not be given credit for including them in the portfolio. However, each of the following components *must* be included. Any component *not* included will result in point deduction. In other words, students will not receive points for including them, but they will lose points if they don't.

- Type 1 journals: 8 total
- Vocabulary quizzes: 3 total
- Capitol beauty drawing
- Banksy art imitation
- Reader response journal
- Rules activity
- Reading comprehension activity
- *Our Iceberg Is Melting* activity

Name: \_\_\_\_\_

**Vocabulary Quiz: *The Hunger Games***

compensation      mesmerized      disgruntled      swarming  
immobilizing      preserve      undoubtedly      substantial

Write the word that best describes each scenario. The words may be *in a different form* than those above.

George is a huge nature lover. When he goes to Tom Brown Park on the weekends, he doesn't even bring his iPod or computer. He wants to (?) the peacefulness of nature.

\_\_\_\_\_

Tray is a detective for Leon County. In looking at the most recent crime scene, Tray saw a pattern of fingerprints, pieces of evidence, and other DNA. They all (?) belonged to the same suspect.

\_\_\_\_\_

Meredith can get lazy sometimes, so when she needs to take out the trash, she is known for tying up the bag and leaving it on her back porch. It was no surprise, then, when she saw bugs (?) around it later.

\_\_\_\_\_

Alex is such a nice person that he will do favors for anyone. When a teacher asked him to complete a survey to help with research, he was surprised when received (?) of twenty dollars.

\_\_\_\_\_

Careena had heard about the sketchiness of the North Florida Fair, but she wanted to check it out herself. When saw it was crowded, had unsafe rides, and gross food, she became (?).

\_\_\_\_\_

Tasha had never seen the ocean before. Therefore, whenever she went SCUBA diving for the first time and saw all the fish and marine life in person, she was (?) by its beauty.

\_\_\_\_\_

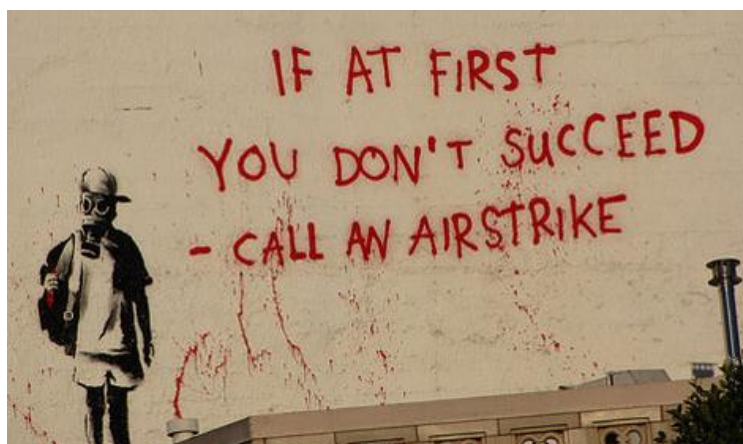
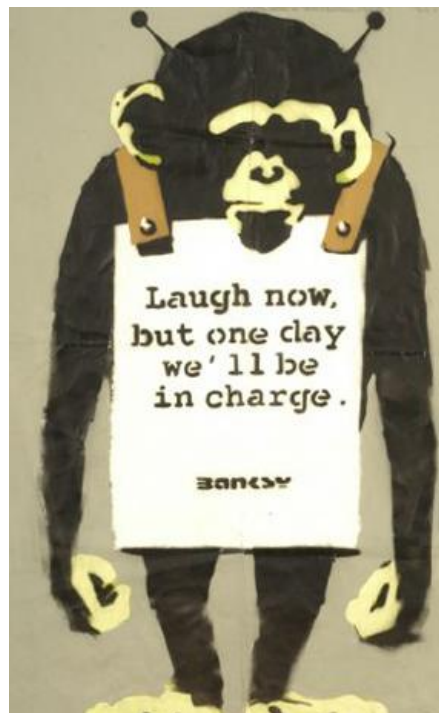
Kurt has been busy raising money for a children's charity. This was second first year as the chair of the fundraising efforts, and he has raised even more money than last year. The difference in amounts is (?).

\_\_\_\_\_

April had the perfect trip to New York planned for next week, but her plans became (?) when she heard all flights to New York were cancelled due to poor weather.

\_\_\_\_\_

## Selected Banksy Artwork







# The positives of reality: *The Age*

by Scott Murray

October 16, 2003

Asked recently to give a talk about the Australian film industry, I mentioned that my wife had produced the Russian equivalent of *The Block* (based in four neighbouring houses in a village), along with several other reality TV shows. The 100-strong audience cried out as one: "Shame, shame!"

Like that audience, I, too, had a strong aversion to reality TV - especially in a country with such cultural history as Russia. My moral indignation was solely based on a few dispiriting minutes of *Big Brother*.

To try to understand the Russian context, I began watching *The Bachelor III* when it screened recently on Channel Nine. Slowly I began to realise how presumptive I had been. Rather than lowering standards, as I had thought, it can be argued that a show such as *The Bachelor* can lift them: by humanising the drama.

There is little doubt that cinema, particularly American cinema, is not as good as it used to be. Filmmakers, by and large, have lost the ability to tell stories. Films may have occasional good scenes, but rarely do they convince over the full length.

As a result, audiences have become distanced from the action and no longer see films as believable or real. When a character is being sad, they don't react to a sad person; they react to an actor attempting to play sad. Nothing feels real.

Hollywood has recognised this inability to engage audiences on a human level and has opted for a radical strategy: making films so dumb that audience gratification comes from feeling superior to the film and filmmakers. "Oh, but I guessed what was going to happen at the 10-minute mark" has replaced "I was so moved that I cried" or "I was so terrified that I had to close my eyes."

For decades, television tried to be like cinema. But it has also largely lost the ability to tell convincing stories.

A new generation of gurus (Dutch rather than American) decided to jettison scripts and actors and revive the cinema verite form of documentary from the late 1960s. Allan King's *A Married Couple* (1969) helped pioneer a style where camera crews stayed around so long that subjects became oblivious to omnipresent lenses. Drama came from unexpected incidents of real life and the stated aim was for the filmmakers to interfere in that reality as little as possible.

In the modern television version, the unstated aim is to interfere as much as possible without being caught.

Instead of sending a camera crew to live with people in their house, you build a house with hidden cameras and choose the people to live in it. And you choose carefully, with hidden cameras and microphones recording every second of interaction in the weeks and months of auditions. That way you can be certain a Saxon will fall for a Jo (*Big Brother*), and determine if you need two gays to excite the dynamic (*The Block*). You can also ensure every woman renovator has prominent breasts.

Audiences sense the subterfuge at work, as can be seen from the number of letter writers and radio callers who pointed out how the women in *The Block* regularly turned on power tools but so rarely used them. However, as long as the subterfuge doesn't get in the way of the drama, audiences don't seem to care much about the storytelling ethics at play.

A key ingredient of reality TV is the casting of "ordinary people". No longer are audiences watching an actor pretend to be sad or happy. By and large, they are watching a real person be

genuinely happy or sad. There is no performance to deconstruct. It is real.

At the end of each episode of *The Bachelor III*, each girl who will survive until the next show is handed a rose by Andrew, the millionaire bachelor. When Amber was not handed a rose by Andrew, the audience saw and experienced the rejection of a real person. Irrespective of how the show was set up, Amber was not acting. She hurt, and it touched us in the way actors so rarely do today.

The moment was made doubly poignant because Amber looked, at the beginning of the series, to be the perfect partner for Andrew. He felt the same, as later did his two best friends.

But Amber blew it by being awkward and cold on her one-on-one date (set at a table in the middle of an ice-rink).

Over the hour-long episode, the audience saw a 23-year-old woman collapse emotionally. It was heart-breaking to watch.

Cinema, due to its current inadequacies, has made us distant from and uncaring about characters. It has begun to desensitise us. We respond to tragedies in characters' lives with the same lack of concern as we do playing with animated figures in a video game (a point made by Olivier Assayas's *Demonlover* at this year's Melbourne International Film Festival).

Reality TV is bringing us back from that uncaring brink. Watching real people aspire to some goal, and then seeing all but one or two of them fail, sensitises us once again to the pains and pleasures of our fellow human beings.

Instead of rising in anger at all reality TV, one should applaud these positive effects.

## Spoken Word Poetry Lyrics

### "Full Figure Potential: A Fat Girl's Blues" by Georgia Me

Out of money looking for a snack  
Then I see little Debbie's face on a pack  
Smiling enticing me inviting me to have a taste  
With haste I race to the destruction of my waist  
As the sugar sets in so does the disgust I  
feel  
Wishing I had the power of will or hoping  
someone  
Would kill this gluttonous  
Monster which rules my eyes  
Which is bigger than my stomach so we fill  
my belly  
with pies and cakes  
by-products additives and other shit  
It's hard for me to quit sweets are a quick hit  
My diet includes fried everything all kinds of  
pork  
People asking if I've been visited by the stork  
See it's looked at as a sin to be fat without  
children  
or a medical condition  
So it leaves a girl fishing  
Looking for an excuse to stop  
the abuse  
I endure every day in every way through ridicule  
and  
personal shame  
Unwanted attention and fame from the group of  
young  
men who holler "Big Drawers"  
as I pass by I start to cry the wind dries my eye  
But nothing can heal this scar left on my esteem

Praying this order is a dream or better yet  
a nightmare  
For it's too hard to bare this constant scare as  
my reality. A complete  
disregard for humanity  
Not seen as humane more like insane or having  
no  
self-control  
She can't even pass up a jelly roll  
Not seen as beautiful. Look at the folds and gut  
the  
cellulite thighs and out of shape butt  
Not seen as strong "She can't go long. She'll be  
down before the end of the song."  
My personal demons are hard by themselves  
Comparisons to pigs, elephants, and whales  
You might look at me and see lazy and weak  
giving  
no second thought that  
before you any angel may speak  
God said  
Love who you are be the best that you can be  
Your spirit will soar and the whole world will see  
Your strength your beauty and your heart  
The ignorance of others won't pierce like a dart  
I know at times I may get knocked down or even  
doubt my agility  
But I'll look in the mirror and say I'm wonderful  
With humility  
Now we're supposed to respect everyone with  
Different choices beliefs and hues  
But who gives a damn about a fat girl's blues?

### "Totally like whatever, you know?" by Taylor Mali

In case you hadn't noticed,  
it has somehow become uncool  
to sound like you know what you're talking  
about?  
Or believe strongly in what you're saying?  
Invisible question marks and parenthetical (you  
know?)'s have been attaching themselves to the  
ends of our sentences?  
Even when those sentences aren't, like,  
questions? You know?  
Declarative sentence—so-called

because they used to, like, DECLARE things to be  
true opposed to other things which were, like,  
not—have been infected by a totally hip  
and tragically cool interrogative tone? You  
know?  
Like, don't think I'm uncool just because I've  
noticed this;  
this is just like the word on the street, you know?  
It's like what I've heard?  
I have nothing personally invested in my own  
opinions, okay?

I'm just inviting you to join me in my  
uncertainty?

What has happened to our conviction?  
Where are the limbs out on which we once  
walked?  
Have they been, like, chopped down  
with the rest of the rain forest?  
Or do we have, like, nothing to say?  
Has society become so, like, totally...  
I mean absolutely... You know?  
That we've just gotten to the point where it's  
just, like... whatever! And so actually our  
disarticulation... ness  
is just a clever sort of... thing

to disguise the fact that we've become  
the most aggressively inarticulate generation  
to come along since...  
you know, a long, long time ago!

I entreat you, I implore you, I exhort you,  
I challenge you: To speak with conviction.  
To say what you believe in a manner that  
bespeaks  
the determination with which you believe it.  
Because contrary to the wisdom of the bumper  
sticker,  
it is not enough these days to simply QUESTION  
AUTHORITY.  
You have to speak with it, too.

## Unit Assessment: Project Utopia Guidelines

We're currently reading about a utopian society, Panem, in Suzanne Collins' *The Hunger Games*. The government in the Capitol has been very meticulous about the rules each district must follow, what the balance of power in Panem is, and what the consequences are for not following all rules. We know most norms and values in Panem are troubling, so what would your perfect society look like if you could create it? This project will allow you and your group to create this world and explain why it will be so effective. Though I cannot grade you on the ideas you present, utopia projects with high scores will include all of the following components:

**Section 1: Basic Information:** What is the name of your utopia? Where is it located? What are the people like? What are some common characteristics of your community? What does it look like? What do the people there like to do for fun?

**Section 2: Laws:** Who or what governs your utopia? What is the absolute set of rules all community members must follow? What are the consequences for either following or not following the rules? How will you ensure people are following the rules fairly and consistently?

**Section 3: Societal Values:** What does this community believe, and why is it different from any other community? Do certain industries (entertainment, fashion, etc.) influence their culture, or do those industries not even exist? Do people value money? Education? Give a clear idea about what makes it thrive.

**Section 4: Restrictions and Freedoms:** What are the citizens in your community either allowed or not allowed to do? How do they get food? How do they obtain clothing? Decide how much control you want to give them, but remember that their level of freedom cannot contradict any other information in the project.

**Section 5: Layout:** Using the program *Inspiration* on the computer, create a basic layout with the location of all buildings and important areas in your utopia. Be sure to label them so we know what all the shapes mean. Be as detailed as you want.

**Section 6: Advertisement:** If you want to recruit people to live in your utopia, you need something to lure them in. Using Windows MovieMaker, create a 30-second advertisement that concisely describes what your community is about and why they should live there. Feel free to use any audio and images.

### Additional requirements:

- Sections 1-4 must be at least 500 words each, double spaced, and formatted as usual in a Word document. Be sure to add transitions between paragraphs and edit for grammar/punctuation.
- Save your image from *Inspiration* from Section 5 as a .jpeg file.
- Save your video from MovieMaker with the file name "Project Utopia-[Name]."

Attach each component above to the class blog when you are finished.

Note: the components of this assignment are negotiable. Students who would like to substitute sections and create different parts of the utopia should conference with Mr. M. immediately.

## Project Utopia Grading Rubric

### Sections 1-4

Component	Score of 4	Score of 3	Score of 2	Score of 1 or 0	Score
Presence of required components	Answers all questions on handout and more with high quality content	Answers most questions on handout with fair quality content; no extra info	Answers some questions on handout with fair quality content; ideas are unclear	Answers few questions on handout with poor quality content	
Editing for punctuation	Two or fewer punctuation errors	Three to four punctuation errors	Five to six punctuation errors	Seven or more punctuation errors	
Editing for spelling	Two or fewer spelling errors	Three to four spelling errors	Five to six spelling errors	Seven or more spelling errors	
Editing for style and grammar	Two or fewer style or grammar errors	Three to four style or grammar errors	Five to six style or grammar errors	Seven or more style or grammar errors	

### Sections 5-6

As a class we will develop the rubric for assessing creative projects. Here are some essential aspects we must incorporate somewhere:

- clarity of design (sections 5 and 6)
- rationale for design and presence of specific buildings or areas (section 5)
- main idea and details woven authentically into the video (section 6)
- creativity related to intended purpose (sections 5 and 6)

**Sections 1-4 score:** \_\_\_\_\_ / 16 + **Sections 5-6 score:** \_\_\_\_\_ / 14 = **Total score:** \_\_\_\_\_ / 30

# The Social Change Model of Leadership

## Basic Premises

- This model is **inclusive** in that it is designed to enhance the development of leadership qualities in all students—those who hold formal leadership positions as well as those who do not—and to promote a process that is inclusive and actively engages all who wish to contribute.
- Leadership is viewed as a **process** rather than as a position.
- The model explicitly promotes the values of equity, social justice, self-knowledge, personal empowerment, collaboration, citizenship, and service.
- Learning happens by "making meaning" of life experiences.

## The model has two primary goals:

To enhance student learning and development; more specifically, to develop in each student participant greater:

- **Self-knowledge:** understanding of one's talents, values, interests, especially as these relate to the student's capacity to provide effective leadership.
- **Leadership competence:** the capacity to mobilize oneself and others to serve and to work collaboratively.

The model examines leadership development from three levels:

- **The Individual:** What personal qualities are we attempting to foster and develop in those who participate in a leadership development program? What personal qualities are most supportive of group functioning and positive social change?
- **The Group:** How can the collaborative leadership development process be designed not only to facilitate the development of desired individual qualities but also to effect positive social change?
- **The Community/Society:** Toward what social ends is the leadership development activity directed? What kinds of service activities are most effective in energizing the group and in developing personal qualities in the individual?

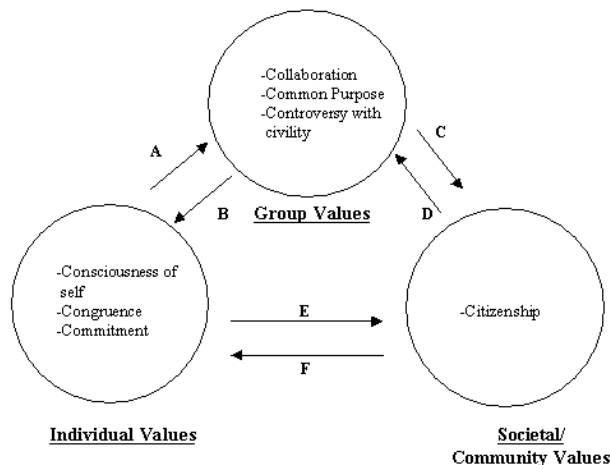


Figure 1. The 7 C's organized by level of focus



Name: \_\_\_\_\_

### Vocabulary Quiz: *The Hunger Games*

impulsiveness      mischievously      materialized      aloof  
mediocre      banal      vulnerable      stammered

Write the word that best describes each scenario. The words may be *in a different form* than those above.

Si'Lisa and Nathan are always having heated discussions. One day they were arguing about *The Hunger Games*, and when Nathan made a good point, Si'Lisa couldn't make a comeback. She (?) out of the room.

\_\_\_\_\_

Veronica is eager to volunteer for almost any service project. When Mr. Mendizabal asked who could do the Damayan Garden project, Veronica, with (?), signed up and forgot she already had plans that day.

\_\_\_\_\_

Even though Mr. Mendizabal tries to be a responsible adult, he still enjoys playing tricks on his friends, family, and students. When he gets accused of trickery, he always grins (?).

\_\_\_\_\_

Corrie is one of the smartest students in the class. He tries to do his best on every assignment. When he receives a "B" on an assignment, however, he gets upset because he thinks his work is (?).

\_\_\_\_\_

Jerome knew he wanted to talk to somebody about his stress level, so he decided to go to the school counselor. Talking about personal details to anyone, even if it was a counselor, made him feel (?).

\_\_\_\_\_

The last place Naomi wanted to be on her Saturday morning was at the auto repair store. The service clerk tried to be nice to her, but her bad mood just made her seem (?).

\_\_\_\_\_

Jackson loves being current on all fashion trends. If you look at his wardrobe, it is clear he values only the latest style, and he would never want to appear (?) in his clothing choices.

\_\_\_\_\_

When Vaccari was on a deserted island and begged to the sky for water, she was surprised when, out of nowhere, water (?) in the form of rain. Lucky!

\_\_\_\_\_

## Rules Activity

Think of a group you belong to—a group with set rules, guidelines, and norms. Generate a list of these rules and describe the consequences for adhering to the rules as well as for breaking them.

Rule	When you follow the rules	When you break the rules

**Close passage reading**  
***The Hunger Games*, p. 247-248**

Read the following passage and answer the corresponding questions.

1           Peeta, who's been wounded, is now my ally. Whatever doubts I've had  
2    about him dissipate because if either of us took the other's life we'd be pariahs  
3    when we returned to District 12. In fact, I know if I was watching I'd loathe any  
4    tribute who didn't immediately ally with their district partner. Besides, it just  
5    makes sense to protect each other. And in my case – being one of the star-  
6    crossed lovers from District 12 – it's an absolute requirement if I want any more  
7    help from sympathetic sponsors.

8           The star-crossed lovers . . . Peeta must have been playing that angle all  
9    along. Why else would the Gamemakers have made this unprecedented change  
10   in the rules? For two tributes to have a shot at winning, our "romance" must be  
11   so popular with the audience that condemning it would jeopardize the success of  
12   the Games. No thanks to me. All I've done is managed not to kill Peeta. But  
13   whatever he's done in the arena, he must have the audience convinced it was to  
14   keep me alive. Shaking his head to keep me from running to the Cornucopia.  
15   Fighting Cato to let me escape. Even hooking up with the Careers must have  
16   been a move to protect me. Peeta, it turns out, has never been a danger to me.

17          The thought makes me smile. I drop my hands and hold my face up to the  
18   moonlight so the cameras can be sure to catch it.

**Close passage reading**  
***The Hunger Games*, p. 247-248 (Evidence Key)**

Read the following passage and answer the corresponding questions.

1           Peeta, who's been wounded, is now my ally. Whatever doubts I've had  
2   about him dissipate because if either of us took the other's life we'd be pariahs  
3   when we returned to District 12. In fact, I know if I was watching I'd loathe any  
4   tribute who didn't immediately ally with their district partner. Besides, it just  
5   makes sense to protect each other. And in my case – being one of the star-  
6   crossed lovers from District 12 – it's an absolute requirement if I want any more  
7   help from sympathetic sponsors.

8           The star-crossed lovers . . . Peeta must have been playing that angle all  
9   along. Why else would the Gamemakers have made this unprecedented change  
10   in the rules? For two tributes to have a shot at winning, our "romance" must be  
11   so popular with the audience that condemning it would jeopardize the success of  
12   the Games. No thanks to me. All I've done is managed not to kill Peeta. But  
13   whatever he's done in the arena, he must have the audience convinced it was to  
14   keep me alive. Shaking his head to keep me from running to the Cornucopia.  
15   Fighting Cato to let me escape. Even hooking up with the Careers must have  
16   been a move to protect me. Peeta, it turns out, has never been a danger to me.

17           The thought makes me smile. I drop my hands and hold my face up to the  
18   moonlight so the cameras can be sure to catch it.

Name: \_\_\_\_\_

### ***The Hunger Games Reading Passage Review***

Please write the letter of the best answer choice on the line next to the question.

- \_\_\_\_\_ 1. The word dissipate in line 2 most nearly means
- a. go away
  - b. remain
  - c. stay the same
  - d. weaken
- \_\_\_\_\_ 2. The clause "...we'd be pariahs when we returned to District 12" (lines 2-3) means Katniss and Peeta would be
- a. commended.
  - b. disappointed.
  - c. questioned.
  - d. shunned.
- \_\_\_\_\_ 3. By the end of line 7, Katniss is considering patterning with Peeta for which two reasons?
- a. desiring companionship and wanting more airtime
  - b. entertaining the Capitol and deceiving Peeta
  - c. genuinely loving Peeta and wanting safety at the arena
  - d. wanting safety at the arena and desiring sponsor assistance
- \_\_\_\_\_ 4. The word unprecedented in line 9 most likely means
- a. conventional.
  - b. rare.
  - c. routine.
  - d. shocking.
- \_\_\_\_\_ 5. What does Katniss think is the reason for the rule change?
- a. Gamemakers are always looking for ways to be unpredictable with the Games.
  - b. Gamemakers feel bad for Peeta's struggles and injury from the Career tributes.
  - c. Only a few districts still have both tributes remaining in the Games.
  - d. Lovers like Peeta and Katniss killing each other would ruin the Games' appeal.
- \_\_\_\_\_ 6. The sentences in line 12, "No thanks . . . to kill Peeta" show Katniss's emotion of
- a. anger.
  - b. guilt.
  - c. pride.
  - d. relief.
- \_\_\_\_\_ 7. Katniss recalls Peeta's help in the Games. Which of these is not a way he has helped?
- a. aligning with the Career tributes
  - b. communicating with Katniss since the beginning of the Games
  - c. discouraging Katniss from running to the Cornucopia
  - d. helping Katniss escape by fighting Cato

- \_\_\_\_\_ 8. What word best describes Peeta's actions toward Katniss?
- dependent
  - greed
  - lust
  - sacrifice
- \_\_\_\_\_ 9. Which of the following is a cause-and-effect relationship for this passage?
- Katniss thinks about how she has done nothing to help ensure Peeta's survival, so she feels as if she is indebted to him.
  - Katniss thinks about the ways Peeta has helped her in the Games, and she wonders if they could actually be in love.
  - Katniss wants to get more air-time attention at the Capirol, so she vividly thinks about Peeta and smiles for the cameras.
  - The Gamemakers have changed the rules, so Katniss understands that she and Peeta should be partners to ensure their survival.
- \_\_\_\_\_ 10. What is the main idea of this passage?
- Katniss contemplates why the Gamemakers have changed the rules and what that will mean for other tributes.
  - Katniss realizes that Peeta has been conniving the entire Games, and his attempts to help her are just for show.
  - Katniss wants more food and supplies from sponsors, and she will only receive that if she partners with Peeta.
  - Katniss was skeptical about aligning with Peeta, but now she knows he always acted in her best interest.

## Answers

1	2	3	4	5	6	7	8	9	10
A	D	D	B	D	B	B	D	D	D

Name: \_\_\_\_\_

### ***Our Iceberg Is Melting* Character Comparison Sheet**

In your group, draw connections between *Iceberg* and different texts throughout the unit by comparing the penguins to other characters in the chart below. Use specific examples for your comparisons.

<b>Penguin</b>	<b>Similar characters</b>	<b>Explanation</b>
Fred		
Alice		
No No		
Buddy		
The Professor		
Louis		
Scout		
Sally Ann		

## On the Rainy River

**T**his is one story I've never told before. Not to anyone. Not to my parents, not to my brother or sister, not even to my wife. To go into it, I've always thought, would only cause embarrassment for all of us, a sudden need to be elsewhere, which is the natural response to a confession. Even now, I'll admit, the story makes me squirm. For more than twenty years I've had to live with it, feeling the shame, trying to push it away, and so by this act of remembrance, by putting the facts down on paper, I'm hoping to relieve at least some of the pressure on my dreams. Still, it's a hard story to tell. All of us, I suppose, like to believe that in a moral emergency we will behave like the heroes of our youth, bravely and forthrightly, without thought of personal loss or discredit. Certainly that was my conviction back in the summer of 1968. Tim O'Brien: a secret hero. The Lone Ranger. If the stakes ever became high enough—if the evil were evil enough, if the good were good enough—I would simply tap a secret



reservoir of courage that had been accumulating inside me over the years. Courage, I seemed to think, comes to us in finite quantities, like an inheritance, and by being frugal and stashing it away and letting it earn interest, we steadily increase our moral capital in preparation for that day when the account must be drawn down. It was a comforting theory. It dispensed with all those bothersome little acts of daily courage; it offered hope and grace to the repetitive coward; it justified the past while amortizing the future.

In June of 1968, a month after graduating from Macalester College, I was drafted to fight a war I hated. I was twenty-one years old. Young, yes, and politically naive, but even so the American war in Vietnam seemed to me wrong. Certain blood was being shed for uncertain reasons. I saw no unity of purpose, no consensus on matters of philosophy or history or law. The very facts were shrouded in uncertainty: Was it a civil war? A war of national liberation or simple aggression? Who started it, and when, and why? What really happened to the USS *Maddox* on that dark night in the Gulf of Tonkin? Was Ho Chi Minh a Communist stooge, or a nationalist savior, or both, or neither? What about the Geneva Accords? What about SEATO and the Cold War? What about dominoes? America was divided on these and a thousand other issues, and the debate had spilled out across the floor of the United States Senate and into the streets, and smart men in pinstripes could not agree on even the most fundamental matters of public policy. The only certainty that summer was moral confusion. It was my view then, and still is, that you don't make war without knowing why. Knowledge, of course, is always imperfect, but it seemed to me that when a nation goes to war

it must have reasonable confidence in the justice and imperative of its cause. You can't fix your mistakes. Once people are dead, you can't make them undead.

In any case those were my convictions, and back in college I had taken a modest stand against the war. Nothing radical, no hothead stuff, just ringing a few doorbells for Gene McCarthy, composing a few tedious, uninspired editorials for the campus newspaper. Oddly, though, it was almost entirely an intellectual activity. I brought some energy to it, of course, but it was the energy that accompanies almost any abstract endeavor; I felt no personal danger; I felt no sense of an impending crisis in my life. Stupidly, with a kind of smug removal that I can't begin to fathom, I assumed that the problems of killing and dying did not fall within my special province.

The draft notice arrived on June 17, 1968. It was a humid afternoon, I remember, cloudy and very quiet, and I'd just come in from a round of golf. My mother and father were having lunch out in the kitchen. I remember opening up the letter, scanning the first few lines, feeling the blood go thick behind my eyes. I remember a sound in my head. It wasn't thinking, just a silent howl. A million things all at once—I was too *good* for this war. Too smart, too compassionate, too everything. It couldn't happen. I was above it. I had the world dicked—Phi Beta Kappa and summa cum laude and president of the student body and a full-ride scholarship for grad studies at Harvard. A mistake, maybe—a foul-up in the paperwork. I was no soldier. I hated Boy Scouts. I hated camping out. I hated dirt and tents and mosquitoes. The sight of blood made me queasy, and I couldn't tolerate authority, and I didn't know a rifle



from a slingshot. I was a *liberal*, for Christ sake: If they needed fresh bodies, why not draft some back-to-the-stone-age hawk? Or some dumb jingo in his hard hat and Bomb Hanoi button, or one of LBJ's pretty daughters, or Westmoreland's whole handsome family—nephews and nieces and baby grandson. There should be a law, I thought. If you support a war, if you think it's worth the price, that's fine, but you have to put your own precious fluids on the line. You have to head for the front and hook up with an infantry unit and help spill the blood. And you have to bring along your wife, or your kids, or your lover. A *law*, I thought.

I remember the rage in my stomach. Later it burned down to a smoldering self-pity, then to numbness. At dinner that night my father asked what my plans were. "Nothing," I said. "Wait."

I spent the summer of 1968 working in an Armour meatpacking plant in my hometown of Worthington, Minnesota. The plant specialized in pork products, and for eight hours a day I stood on a quarter-mile assembly line—more properly, a disassembly line—removing blood clots from the necks of dead pigs. My job title, I believe, was Declotter. After slaughter, the hogs were decapitated, split down the length of the belly, pried open, eviscerated, and strung up by the hind hocks on a high conveyer belt. Then gravity took over. By the time a carcass reached my spot on the line, the fluids had mostly drained out, everything except for thick clots of blood in the neck and upper chest cavity. To remove the stuff, I used a kind of water gun. The

machine was heavy, maybe eighty pounds, and was suspended from the ceiling by a heavy rubber cord. There was some bounce to it, an elastic up-and-down give, and the trick was to maneuver the gun with your whole body, not lifting with the arms, just letting the rubber cord do the work for you. At one end was a trigger; at the muzzle end was a small nozzle and a steel roller brush. As a carcass passed by, you'd lean forward and swing the gun up against the clots and squeeze the trigger, all in one motion, and the brush would whirl and water would come shooting out and you'd hear a quick splattering sound as the clots dissolved into a fine red mist. It was not pleasant work. Goggles were a necessity, and a rubber apron, but even so it was like standing for eight hours a day under a lukewarm blood-shower. At night I'd go home smelling of pig. It wouldn't go away. Even after a hot bath, scrubbing hard, the stink was always there—like old bacon, or sausage, a dense greasy pig-stink that soaked deep into my skin and hair. Among other things, I remember, it was tough getting dates that summer. I felt isolated; I spent a lot of time alone. And there was also that draft notice tucked away in my wallet.

In the evenings I'd sometimes borrow my father's car and drive aimlessly around town, feeling sorry for myself, thinking about the war and the pig factory and how my life seemed to be collapsing toward slaughter. I felt paralyzed. All around me the options seemed to be narrowing, as if I were hurtling down a huge black funnel, the whole world squeezing in tight. There was no happy way out. The government had ended most graduate school deferments; the waiting lists for the National Guard and Reserves were



impossibly long; my health was solid; I didn't qualify for CO status—no religious grounds, no history as a pacifist. Moreover, I could not claim to be opposed to war as a matter of general principle. There were occasions, I believed, when a nation was justified in using military force to achieve its ends, to stop a Hitler or some comparable evil, and I told myself that in such circumstances I would've willingly marched off to the battle. The problem, though, was that a draft board did not let you choose your war.

Beyond all this, or at the very center, was the raw fact of terror. I did not want to die. Not ever. But certainly not then, not there, not in a wrong war. Driving up Main Street, past the courthouse and the Ben Franklin store, I sometimes felt the fear spreading inside me like weeds. I imagined myself dead. I imagined myself doing things I could not do—charging an enemy position, taking aim at another human being.

At some point in mid-July I began thinking seriously about Canada. The border lay a few hundred miles north, an eight-hour drive. Both my conscience and my instincts were telling me to make a break for it, just take off and run like hell and never stop. In the beginning the idea seemed purely abstract, the word Canada printing itself out in my head; but after a time I could see particular shapes and images, the sorry details of my own future—a hotel room in Winnipeg, a battered old suitcase, my father's eyes as I tried to explain myself over the telephone. I could almost hear his voice, and my mother's. Run, I'd think. Then I'd think, Impossible. Then a second later I'd think, *Run*.

It was a kind of schizophrenia. A moral split. I couldn't make up my mind. I feared the war, yes, but I also feared exile. I was afraid of walking away from my own life, my

friends and my family, my whole history, everything that mattered to me. I feared losing the respect of my parents. I feared the law. I feared ridicule and censure. My hometown was a conservative little spot on the prairie, a place where tradition counted, and it was easy to imagine people sitting around a table down at the old Gobbler Café on Main Street, coffee cups poised, the conversation slowly zeroing in on the young O'Brien kid, how the damned sissy had taken off for Canada. At night, when I couldn't sleep, I'd sometimes carry on fierce arguments with those people. I'd be screaming at them, telling them how much I detested their blind, thoughtless, automatic acquiescence to it all, their simpleminded patriotism, their prideful ignorance, their love-it-or-leave-it platitudes, how they were sending me off to fight a war they didn't understand and didn't want to understand. I held them responsible. By God, yes, I *did*. All of them—I held them personally and individually responsible—the polyestered Kiwanis boys, the merchants and farmers, the pious churchgoers, the chatty housewives, the PTA and the Lions club and the Veterans of Foreign Wars and the fine upstanding gentry out at the country club. They didn't know Bao Dai from the man in the moon. They didn't know history. They didn't know the first thing about Diem's tyranny, or the nature of Vietnamese nationalism, or the long colonialism of the French—this was all too damned complicated, it required some reading—but no matter, it was a war to stop the Communists, plain and simple, which was how they liked things, and you were a treasonous pussy if you had second thoughts about killing or dying for plain and simple reasons.

I was bitter, sure. But it was so much more than that.



The emotions went from outrage to terror to bewilderment to guilt to sorrow and then back again to outrage. I felt a sickness inside me. Real disease.

Most of this I've told before, or at least hinted at, but what I have never told is the full truth. How I cracked. How at work one morning, standing on the pig line, I felt something break open in my chest. I don't know what it was. I'll never know. But it was real, I know that much, it was a physical rupture—a cracking-leaking-popping feeling. I remember dropping my water gun. Quickly, almost without thought, I took off my apron and walked out of the plant and drove home. It was midmorning, I remember, and the house was empty. Down in my chest there was still that leaking sensation, something very warm and precious spilling out, and I was covered with blood and hog-stink, and for a long while I just concentrated on holding myself together. I remember taking a hot shower. I remember packing a suitcase and carrying it out to the kitchen, standing very still for a few minutes, looking carefully at the familiar objects all around me. The old chrome toaster, the telephone, the pink and white Formica on the kitchen counters. The room was full of bright sunshine. Everything sparkled. My house, I thought. My life. I'm not sure how long I stood there, but later I scribbled out a short note to my parents.

What it said, exactly, I don't recall now. Something vague. Taking off, will call, love Tim.

I drove north.

It's a blur now, as it was then, and all I remember is a

sense of high velocity and the feel of the steering wheel in my hands. I was riding on adrenaline. A giddy feeling, in a way, except there was the dreamy edge of impossibility to it—like running a dead-end maze—no way out—it couldn't come to a happy conclusion and yet I was doing it anyway because it was all I could think of to do. It was pure flight, fast and mindless. I had no plan. Just hit the border at high speed and crash through and keep on running. Near dusk I passed through Bemidji, then turned northeast toward International Falls. I spent the night in the car behind a closed-down gas station a half mile from the border. In the morning, after gassing up, I headed straight west along the Rainy River, which separates Minnesota from Canada, and which for me separated one life from another. The land was mostly wilderness. Here and there I passed a motel or bait shop, but otherwise the country unfolded in great sweeps of pine and birch and sumac. Though it was still August, the air already had the smell of October, football season, piles of yellow-red leaves, everything crisp and clean. I remember a huge blue sky. Off to my right was the Rainy River, wide as a lake in places, and beyond the Rainy River was Canada.

For a while I just drove, not aiming at anything, then in the late morning I began looking for a place to lie low for a day or two. I was exhausted, and scared sick, and around noon I pulled into an old fishing resort called the Tip Top Lodge. Actually it was not a lodge at all, just eight or nine tiny yellow cabins clustered on a peninsula that jutted northward into the Rainy River. The place was in sorry shape. There was a dangerous wooden dock, an old minnow tank, a flimsy tar paper boathouse along the shore.



The main building, which stood in a cluster of pines on high ground, seemed to lean heavily to one side, like a cripple, the roof sagging toward Canada. Briefly, I thought about turning around, just giving up, but then I got out of the car and walked up to the front porch.

The man who opened the door that day is the hero of my life. How do I say this without sounding sappy? Blurt it out—the man saved me. He offered exactly what I needed, without questions, without any words at all. He took me in. He was there at the critical time—a silent, watchful presence. Six days later, when it ended, I was unable to find a proper way to thank him, and I never have, and so, if nothing else, this story represents a small gesture of gratitude twenty years overdue.

Even after two decades I can close my eyes and return to that porch at the Tip Top Lodge. I can see the old guy staring at me. Elroy Berdahl: eighty-one years old, skinny and shrunken and mostly bald. He wore a flannel shirt and brown work pants. In one hand, I remember, he carried a green apple, a small paring knife in the other. His eyes had the bluish gray color of a razor blade, the same polished shine, and as he peered up at me I felt a strange sharpness, almost painful, a cutting sensation, as if his gaze were somehow slicing me open. In part, no doubt, it was my own sense of guilt, but even so I'm absolutely certain that the old man took one look and went right to the heart of things—a kid in trouble. When I asked for a room, Elroy made a little clicking sound with his tongue. He nodded, led me out to one of the cabins, and dropped a key in my hand. I remember smiling at him. I also remember wishing I hadn't. The old man shook his head as if to tell me it wasn't worth the bother.

"Dinner at five-thirty," he said. "You eat fish?"

"Anything," I said.

Elroy grunted and said, "I'll bet."

We spent six days together at the Tip Top Lodge. Just the two of us. Tourist season was over, and there were no boats on the river, and the wilderness seemed to withdraw into a great permanent stillness. Over those six days Elroy Berdahl and I took most of our meals together. In the mornings we sometimes went out on long hikes into the woods, and at night we played Scrabble or listened to records or sat reading in front of his big stone fireplace. At times I felt the awkwardness of an intruder, but Elroy accepted me into his quiet routine without fuss or ceremony. He took my presence for granted, the same way he might've sheltered a stray cat—no wasted sighs or pity—and there was never any talk about it. Just the opposite. What I remember more than anything is the man's willful, almost ferocious silence. In all that time together, all those hours, he never asked the obvious questions: Why was I there? Why alone? Why so preoccupied? If Elroy was curious about any of this, he was careful never to put it into words.

My hunch, though, is that he already knew. At least the basics. After all, it was 1968, and guys were burning draft cards, and Canada was just a boat ride away. Elroy Berdahl was no hick. His bedroom, I remember, was cluttered with books and newspapers. He killed me at the Scrabble board, barely concentrating, and on those occasions when speech was necessary he had a way of compressing large thoughts into small, cryptic packets of



language. One evening, just at sunset, he pointed up at an owl circling over the violet-lighted forest to the west.

"Hey, O'Brien," he said. "There's Jesus."

The man was sharp—he didn't miss much. Those razor eyes. Now and then he'd catch me staring out at the river, at the far shore, and I could almost hear the tumblers clicking in his head. Maybe I'm wrong, but I doubt it.

One thing for certain, he knew I was in desperate trouble. And he knew I couldn't talk about it. The wrong word—or even the right word—and I would've disappeared. I was wired and jittery. My skin felt too tight. After supper one evening I vomited and went back to my cabin and lay down for a few moments and then vomited again; another time, in the middle of the afternoon, I began sweating and couldn't shut it off. I went through whole days feeling dizzy with sorrow. I couldn't sleep; I couldn't lie still. At night I'd toss around in bed, half awake, half dreaming, imagining how I'd sneak down to the beach and quietly push one of the old man's boats out into the river and start paddling my way toward Canada. There were times when I thought I'd gone off the psychic edge. I couldn't tell up from down, I was just falling, and late in the night I'd lie there watching weird pictures spin through my head. Getting chased by the Border Patrol—helicopters and searchlights and barking dogs—I'd be crashing through the woods, I'd be down on my hands and knees—people shouting out my name—the law closing in on all sides—my hometown draft board and the FBI and the Royal Canadian Mounted Police. It all seemed crazy and impossible. Twenty-one years old, an ordinary kid with all the ordinary dreams and ambitions, and all I wanted was to live the life I

was born to—a mainstream life—I loved baseball and hamburgers and cherry Cokes—and now I was off on the margins of exile, leaving my country forever, and it seemed so impossible and terrible and sad.

I'm not sure how I made it through those six days. Most of it I can't remember. On two or three afternoons, to pass some time, I helped Elroy get the place ready for winter, sweeping down the cabins and hauling in the boats, little chores that kept my body moving. The days were cool and bright. The nights were very dark. One morning the old man showed me how to split and stack firewood, and for several hours we just worked in silence out behind his house. At one point, I remember, Elroy put down his maul and looked at me for a long time, his lips drawn as if framing a difficult question, but then he shook his head and went back to work. The man's self-control was amazing. He never pried. He never put me in a position that required lies or denials. To an extent, I suppose, his reticence was typical of that part of Minnesota, where privacy still held value, and even if I'd been walking around with some horrible deformity—four arms and three heads—I'm sure the old man would've talked about everything except those extra arms and heads. Simple politeness was part of it. But even more than that, I think, the man understood that words were insufficient. The problem had gone beyond discussion. During that long summer I'd been over and over the various arguments, all the pros and cons, and it was no longer a question that could be decided by an act of pure reason. Intellect had come up against emotion. My conscience told me to run, but some irrational and powerful force was resisting, like a weight pushing me toward the



war. What it came down to, stupidly, was a sense of shame. Hot, stupid shame. I did not want people to think badly of me. Not my parents, not my brother and sister, not even the folks down at the Gobbler Café. I was ashamed to be there at the Tip Top Lodge. I was ashamed of my conscience, ashamed to be doing the right thing.

Some of this Elroy must've understood. Not the details, of course, but the plain fact of crisis.

Although the old man never confronted me about it, there was one occasion when he came close to forcing the whole thing out into the open. It was early evening, and we'd just finished supper, and over coffee and dessert I asked him about my bill, how much I owed so far. For a long while the old man squinted down at the tablecloth.

"Well, the basic rate," he said, "is fifty bucks a night. Not counting meals. This makes four nights, right?"

I nodded. I had three hundred and twelve dollars in my wallet.

Elroy kept his eyes on the tablecloth. "Now that's an on-season price. To be fair, I suppose we should knock it down a peg or two." He leaned back in his chair. "What's a reasonable number, you figure?"

"I don't know," I said. "Forty?"

"Forty's good. Forty a night. Then we tack on food—say another hundred? Two hundred sixty total?"

"I guess."

He raised his eyebrows. "Too much?"

"No, that's fair. It's fine. Tomorrow, though . . . I think I'd better take off tomorrow."

Elroy shrugged and began clearing the table. For a time he fussed with the dishes, whistling to himself as if the sub-

ject had been settled. After a second he slapped his hands together.

"You know what we forgot?" he said. "We forgot wages. Those odd jobs you done. What we have to do, we have to figure out what your time's worth. Your last job—how much did you pull in an hour?"

"Not enough," I said.

"A bad one?"

"Yes. Pretty bad."

Slowly then, without intending any long sermon, I told him about my days at the pig plant. It began as a straight recitation of the facts, but before I could stop myself I was talking about the blood clots and the water gun and how the smell had soaked into my skin and how I couldn't wash it away. I went on for a long time. I told him about wild hogs squealing in my dreams, the sounds of butchery, slaughterhouse sounds, and how I'd sometimes wake up with that greasy pig-stink in my throat.

When I was finished, Elroy nodded at me.

"Well, to be honest," he said, "when you first showed up here, I wondered about all that. The aroma, I mean. Smelled like you was awful damned fond of pork chops." The old man almost smiled. He made a snuffling sound, then sat down with a pencil and a piece of paper. "So what'd this crud job pay? Ten bucks an hour? Fifteen?"

"Less."

Elroy shook his head. "Let's make it fifteen. You put in twenty-five hours here, easy. That's three hundred seventy-five bucks total wages. We subtract the two hundred sixty for food and lodging, I still owe you a hundred and fifteen."



He took four fifties out of his shirt pocket and laid them on the table.

"Call it even," he said.

"No."

"Pick it up. Get yourself a haircut."

The money lay on the table for the rest of the evening. It was still there when I went back to my cabin. In the morning, though, I found an envelope tacked to my door. Inside were the four fifties and a two-word note that said  
EMERGENCY FUND.

The man knew.

Looking back after twenty years, I sometimes wonder if the events of that summer didn't happen in some other dimension, a place where your life exists before you've lived it, and where it goes afterward. None of it ever seemed real. During my time at the Tip Top Lodge I had the feeling that I'd slipped out of my own skin, hovering a few feet away while some poor yo-yo with my name and face tried to make his way toward a future he didn't understand and didn't want. Even now I can see myself as I was then. It's like watching an old home movie: I'm young and tan and fit. I've got hair—lots of it. I don't smoke or drink. I'm wearing faded blue jeans and a white polo shirt. I can see myself sitting on Elroy Berdahl's dock near dusk one evening, the sky a bright shimmering pink, and I'm finishing up a letter to my parents that tells what I'm about to do and why I'm doing it and how sorry I am that I'd never found the courage to talk to them about it. I ask them not to be angry. I try to explain some of my feelings, but there

aren't enough words, and so I just say that it's a thing that has to be done. At the end of the letter I talk about the vacations we used to take up in this north country, at a place called Whitefish Lake, and how the scenery here reminds me of those good times. I tell them I'm fine. I tell them I'll write again from Winnipeg or Montreal or wherever I end up.

On my last full day, the sixth day, the old man took me out fishing on the Rainy River. The afternoon was sunny and cold. A stiff breeze came in from the north, and I remember how the little fourteen-foot boat made sharp rocking motions as we pushed off from the dock. The current was fast. All around us, I remember, there was a vastness to the world, an unpeopled rawness, just the trees and the sky and the water reaching out toward nowhere. The air had the brittle scent of October.

For ten or fifteen minutes Elroy held a course upstream, the river choppy and silver-gray, then he turned straight north and put the engine on full throttle. I felt the bow lift beneath me. I remember the wind in my ears, the sound of the old outboard Evinrude. For a time I didn't pay attention to anything, just feeling the cold spray against my face, but then it occurred to me that at some point we must've passed into Canadian waters, across that dotted line between two different worlds, and I remember a sudden tightness in my chest as I looked up and watched the far shore come at me. This wasn't a daydream. It was tangible and real. As we came in toward land, Elroy cut the engine, letting the boat fishtail lightly about twenty yards off



shore. The old man didn't look at me or speak. Bending down, he opened up his tackle box and busied himself with a bobber and a piece of wire leader, humming to himself, his eyes down.

It struck me then that he must've planned it. I'll never be certain, of course, but I think he meant to bring me up against the realities, to guide me across the river and to take me to the edge and to stand a kind of vigil as I chose a life for myself.

I remember staring at the old man, then at my hands, then at Canada. The shoreline was dense with brush and timber. I could see tiny red berries on the bushes. I could see a squirrel up in one of the birch trees, a big crow looking at me from a boulder along the river. That close—twenty yards—and I could see the delicate latticework of the leaves, the texture of the soil, the browned needles beneath the pines, the configurations of geology and human history. Twenty yards. I could've done it. I could've jumped and started swimming for my life. Inside me, in my chest, I felt a terrible squeezing pressure. Even now, as I write this, I can still feel that tightness. And I want you to feel it—the wind coming off the river, the waves, the silence, the wooded frontier. You're at the bow of a boat on the Rainy River. You're twenty-one years old, you're scared, and there's a hard squeezing pressure in your chest.

What would you do?

Would you jump? Would you feel pity for yourself? Would you think about your family and your childhood and your dreams and all you're leaving behind? Would it hurt? Would it feel like dying? Would you cry, as I did?

I tried to swallow it back. I tried to smile, except I was crying.

Now, perhaps, you can understand why I've never told this story before. It's not just the embarrassment of tears. That's part of it, no doubt, but what embarrasses me much more, and always will, is the paralysis that took my heart. A moral freeze: I couldn't decide, I couldn't act, I couldn't comport myself with even a pretense of modest human dignity.

All I could do was cry. Quietly, not bawling, just the chest-chokes.

At the rear of the boat Elroy Berdahl pretended not to notice. He held a fishing rod in his hands, his head bowed to hide his eyes. He kept humming a soft, monotonous little tune. Everywhere, it seemed, in the trees and water and sky, a great worldwide sadness came pressing down on me, a crushing sorrow, sorrow like I had never known it before. And what was so sad, I realized, was that Canada had become a pitiful fantasy. Silly and hopeless. It was no longer a possibility. Right then, with the shore so close, I understood that I would not do what I should do. I would not swim away from my hometown and my country and my life. I would not be brave. That old image of myself as a hero, as a man of conscience and courage, all that was just a threadbare pipe dream. Bobbing there on the Rainy River, looking back at the Minnesota shore, I felt a sudden swell of helplessness come over me, a drowning sensation, as if I had toppled overboard and was being swept away by the silver waves. Chunks of my own history flashed by. I saw a seven-year-old boy in a white cowboy hat and a Lone Ranger mask and a pair of holstered six-shooters; I saw a twelve-year-old Little League shortstop pivoting to turn a double play; I saw a sixteen-year-old kid decked out for his first prom, looking spiffy in a white tux and a black bow tie,



his hair cut short and flat, his shoes freshly polished. My whole life seemed to spill out into the river, swirling away from me, everything I had ever been or ever wanted to be. I couldn't get my breath; I couldn't stay afloat; I couldn't tell which way to swim. A hallucination, I suppose, but it was as real as anything I would ever feel. I saw my parents calling to me from the far shoreline. I saw my brother and sister, all the townsfolk, the mayor and the entire Chamber of Commerce and all my old teachers and girlfriends and high school buddies. Like some weird sporting event: everybody screaming from the sidelines, rooting me on—a loud stadium roar. Hotdogs and popcorn—stadium smells, stadium heat. A squad of cheerleaders did cartwheels along the banks of the Rainy River; they had megaphones and pompoms and smooth brown thighs. The crowd swayed left and right. A marching band played fight songs. All my aunts and uncles were there, and Abraham Lincoln, and Saint George, and a nine-year-old girl named Linda who had died of a brain tumor back in fifth grade, and several members of the United States Senate, and a blind poet scribbling notes, and LBJ, and Huck Finn, and Abbie Hoffman, and all the dead soldiers back from the grave, and the many thousands who were later to die—villagers with terrible burns, little kids without arms or legs—yes, and the Joint Chiefs of Staff were there, and a couple of popes, and a first lieutenant named Jimmy Cross, and the last surviving veteran of the American Civil War, and Jane Fonda dressed up as Barbarella, and an old man sprawled beside a pigpen, and my grandfather, and Gary Cooper, and a kind-faced woman carrying an umbrella and a copy of Plato's *Republic*, and a million ferocious citizens waving flags of all

shapes and colors—people in hard hats, people in headbands—they were all whooping and chanting and urging me toward one shore or the other. I saw faces from my distant past and distant future. My wife was there. My unborn daughter waved at me, and my two sons hopped up and down, and a drill sergeant named Blyton sneered and shot up a finger and shook his head. There was a choir in bright purple robes. There was a cabbie from the Bronx. There was a slim young man I would one day kill with a hand grenade along a red clay trail outside the village of My Khe.

The little aluminum boat rocked softly beneath me. There was the wind and the sky.

I tried to will myself overboard.

I gripped the edge of the boat and leaned forward and thought, *Now*.

I did try. It just wasn't possible.

All those eyes on me—the town, the whole universe—and I couldn't risk the embarrassment. It was as if there were an audience to my life, that swirl of faces along the river, and in my head I could hear people screaming at me. Traitor! they yelled. Turncoat! Pussy! I felt myself blush. I couldn't tolerate it. I couldn't endure the mockery, or the disgrace, or the patriotic ridicule. Even in my imagination, the shore just twenty yards away, I couldn't make myself be brave. It had nothing to do with morality. Embarrassment, that's all it was.

And right then I submitted.

I would go to the war—I would kill and maybe die—because I was embarrassed not to.

That was the sad thing. And so I sat in the bow of the boat and cried.



It was loud now. Loud, hard crying.

Elroy Berdahl remained quiet. He kept fishing. He worked his line with the tips of his fingers, patiently, squinting out at his red and white bobber on the Rainy River. His eyes were flat and impassive. He didn't speak. He was simply there, like the river and the late-summer sun. And yet by his presence, his mute watchfulness, he made it real. He was the true audience. He was a witness, like God, or like the gods, who look on in absolute silence as we live our lives, as we make our choices or fail to make them.

"Ain't biting," he said.

Then after a time the old man pulled in his line and turned the boat back toward Minnesota.

I don't remember saying goodbye. That last night we had dinner together, and I went to bed early, and in the morning Elroy fixed breakfast for me. When I told him I'd be leaving, the old man nodded as if he already knew. He looked down at the table and smiled.

At some point later in the morning it's possible that we shook hands—I just don't remember—but I do know that by the time I'd finished packing the old man had disappeared. Around noon, when I took my suitcase out to the car, I noticed that his old black pickup truck was no longer parked in front of the house. I went inside and waited for a while, but I felt a bone certainty that he wouldn't be back. In a way, I thought, it was appropriate. I washed up the breakfast dishes, left his two hundred dollars on the kitchen counter, got into the car, and drove south toward home.

The day was cloudy. I passed through towns with familiar names, through the pine forests and down to the prairie, and then to Vietnam, where I was a soldier, and then home again. I survived, but it's not a happy ending. I was a coward. I went to the war.

## Bibliography

- Ballard, G. & Garrett, S. (1987). Man in the mirror [Recorded by Michael Jackson]. On Bad [CD]. Epic Records.
- Banksy. (2007). Wall and peace. London, UK: Random house UK.
- Becker, C. (Producer), Gansel, D. (Writer), Strasser, T. (Writer), & Thorwarth, P. (Writer) (2008). Die welle [DVD]. Rat Pack Filmproduktion.
- Berg, P. (2008, December). Six word stories. Retrieved from <http://www.sixwordstories.net>
- Bonner Foundation. (n.d.). Identity circles: A personal exploration of diversity. Retrieved from <http://www.bonner.org/pdf/files/modules/BonCurIdentityCircles.pdf>
- Brooks, D. (2011, March). David Brooks: the social animal. [Video file]. Retrieved from [http://www.ted.com/talks/lang/eng/david\\_brooks\\_the\\_social\\_animal.html](http://www.ted.com/talks/lang/eng/david_brooks_the_social_animal.html)
- Collins, S. (2008). The hunger games. New York, NY: Scholastic Press.
- Crain, W.C. (1985). Theories of development. Prentice-Hall. pp. 118-136.
- Georgia Me. (2010, September 17). Full-Figure Potential. [Video file]. Retrieved from <http://www.youtube.com/watch?v=3fJc6RG0aok>
- Higher Education Research Institute. (1996). A social change model of leadership development: Guidebook version III. Los Angeles: The Regents of the University of California.
- Iyengar, S. (2010, July). Sheena Iyengar on the art of choosing. [Video file]. Retrieved from [http://www.ted.com/talks/lang/eng/sheena\\_iyengar\\_on\\_the\\_art\\_of\\_choosing.html](http://www.ted.com/talks/lang/eng/sheena_iyengar_on_the_art_of_choosing.html)
- Jackson, S. (1948, June 6). The lottery. Retrieved from <http://www.americanliterature.com/Jackson/SS/TheLottery.html>
- Kluger, J. (2007, November 27). What makes us moral. Time magazine, 170 (23).
- Kotter, J., & Rathgeber, H. (2006). Our iceberg is melting. New York, NY: St. Martin's Press.
- Mali, Taylor. (2007, December 4). Totally like whatever, you know? [Video file]. Retrieved from <http://www.youtube.com/watch?v=pKyIw9fs8T4&feature=related>
- Mendizabal, J. (2011). Standardized test prep scaffold. In S. Witte (Ed.), Classroom inspirations: The hunger games. CreateSpace.

- Mitchell, J. (2003). Big yellow taxi [Recorded by Counting Crows & Vanessa Carlton]. On Hard Candy [CD]. Geffen/Interscope/Universal Records.
- Murray, S. (2003, October 16). The positives of reality. The Age. Retrieved from <http://www.theage.com.au/articles/2003/10/14/1065917408538.html>
- O'Brien, T. (1990). On the rainy river. In *The Things They Carried*. New York, NY: Houghton Mifflin.
- Ondrasik, J. & Wattenberg, G. (2009). Chances [Recorded by Five For Fighting]. On Slice [CD]. Aware/Wind-Up Records.
- Rifkin, J. (2010, August). Jeremy Rifkin on "the empathetic civilization." [Video file]. Retrieved from [http://www.ted.com/talks/jeremy\\_rifkin\\_on\\_the\\_empathic\\_civilization.html](http://www.ted.com/talks/jeremy_rifkin_on_the_empathic_civilization.html)
- Saxe, J. G. (n.d.). The parable of the blind men and the elephant. Retrieved from <http://www.anointedlinks.com/elephant.html>
- Vail, N. J., & Papenfuss, J. F. (2001). *Great source daily oral language*. New York, NY: Great source education group.
- Wright, J. (1990). Lying in a hammock at william duffy's farm in pine island, minnesota. Retrieved from <http://www.poetryfoundation.org/poem/177229>