Teaching English, Literature, Tolerance, and Understanding  
Croatia, April 2010

Lesson Plans for Teachers  
Lydia Stack & Mary Lou McCloskey

Program Goals
1. Bring teachers from Croatia together to interact, forge links and share ideas.  
2. Provide teachers with hands-on, engaging interactive approaches to using multi-cultural (ethnic) stories and literature from the United States and around the world to teach English  
3. Increase teachers' repertoire of strategies for teaching language and content together, including:  
   - Community-building strategies (e.g., Index-Card life history)  
   - Cooperative learning strategies (e.g., Pair-Share, Numbered Heads Together, Carrousel Brainstorming, Lineups)  
   - Strategies for supporting learning into, through, and beyond a reading selection (e.g., Read Aloud, Total Physical Response (TPR) Storytelling, Frayer Vocabulary Cards, Reader's Theater)  
4. Develop and demonstrate strategies for resolving conflict  
5. Give teachers opportunities to learn English and learn about other cultures, thereby enhancing inter-ethnic communication and understanding.

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## Teaching Tolerance, Literature, and Understanding Through English

### Lesson 1: Building Classroom Communities; Reader’s Theatre with *Abiyoyo*

Croatia: April 19 and April 22, 2010

### Goals

**Content Objectives: Learners will:**
1. Begin to build a learning community
2. Read and retell folktales
3. Use a Pocket Chart for vocabulary and language development
4. Perform a Reader’s Theatre Script
5. Analyze the tolerance message of stories

**Language Objectives: Learners will:**
6. Communicate agreement
   - I think that is a great (wonderful, perfect) idea
7. Communicate disagreement
   - Don’t you think we should ..., I also think... You have a point but....

### Materials/supplies

- Texts, etc.
  - World and Central European Folk Tales from participants and resource books
  - “Abiyoyo” song and picture book, by Pete Seeger
  - Reader’s Theatre video (Linda Sasser)

- Supplies & Equipment
  - Chart paper / markers / index cards / pocket chart

### Assessment

**Ongoing assessment**
- Dipsticking: Learners use signals to indicate to teacher when they understand/need more explanation.
- Exit Ticket

### Teaching Strategies

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<td>Time</td>
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<tr>
<td>30 min</td>
<td><strong>Community Development</strong></td>
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<tr>
<td></td>
<td>1. Create Index Card Life History</td>
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<td>2. Use Pair/Share to share histories</td>
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<td>3. Use Lineups to share information about ourselves</td>
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<td>4. Discuss uses of Life Histories and Lineup with English Learners</td>
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<tr>
<td>30 min</td>
<td><strong>Read Aloud</strong></td>
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<td>1. Use the Pocket Chart to preview story vocabulary</td>
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<td>2. Listen to the story Abiyoyo read aloud</td>
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<td>3. Discuss ways to use Read Aloud with students</td>
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<td>4. Listen to the song, Abiyoyo by Pete Seeger</td>
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<td>5. Using Dipsticking cards, answer questions about the story and the vocabulary</td>
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<td><strong>Introduction to Reader’s Theatre</strong></td>
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<td>2. Discuss elements and technique used</td>
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<td>3. Class performs Abiyoyo together</td>
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<td>20 min</td>
<td><strong>Break</strong></td>
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<td>30 min</td>
<td><strong>Preparing Reader’s Theatre Scripts</strong></td>
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<td>1. Participants form 3 groups and prepare to perform one of the scripts for Reader’s Theatre: “My Diary”, and “The Fly”, “The fighting Mynahs”, or “Red Coat, Blue Coat”</td>
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<td>2. Each person needs to have a spoken part and create a prop for his or her role.</td>
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<td><strong>Performing Reader’s Theatre Scripts</strong></td>
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<tr>
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<td>1. Participants perform their Reader’s Theater</td>
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<td>2. Participants give one another feedback; discuss elements and performance</td>
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<td>1. Numbered Heads Together</td>
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<td>• What is Reader’s Theater?</td>
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<td>• How will you use it with your students?</td>
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<td>• What stories or folktales could you use?...</td>
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<td>2. Exit Ticket</td>
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<tr>
<td></td>
<td>• I discovered….</td>
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<td>• I wonder</td>
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Abiyoyo for Reader’s Theatre


Narrator Once upon a time there was a little boy who played the ukulele. Around town he’d go, Clink, clunk, clonk, clink clunk.

The grown-ups would say, “Take that thing out of here!”

Not only that. The boy’s father got in trouble. The boy’s father was a magician. He had a magic wand. He’d go Zoop! Zoop! And make things disappear.

Father Zoop! Zoop! (Waves wand.)

Narrator But he played too many tricks on people. He’d come up to someone about to drink a nice cold glass of something.

Drinker (Starts to drink from imaginary glass.)

Father Zoop!

Narrator The glass disappears.

Person 1 (Looks wet and dismayed.)

Narrator Someone doing a hard job of work.

Person 2 Ztt, ztt, ztt (makes sawing motion with imaginary saw)

Father Zoop!

Narrator No saw!

Person 2 (Raises hands up, looks frustrated and confused.)

Narrator He’d come up to someone about to sit down after a hard day’s work.

Person 3 (Goes to sit down in imaginary chair.)

Father Zoop!

Narrator No chair!

Person 3 (Falls on floor, looks miserable.)

Narrator People said to the father

People You get out of here, too. Take your magic wand and your tricks, and you and your son just git!

Narrator The boy and his father were ostracized. That means, they made ‘em live on the edge of town.

Now in this town they used to tell stories. The old people used to tell stories about the giants that lived in the old days

They used to tell about a giant called Abiyoyo. They said he was as tall as a tree and could eat people up. Of course, nobody believed the story, but they told it anyway.

One day, one day, the sun rose blood red over the hill. The first people got up and looked out the window.

People (Yawn and stretch and look out window.)

Person 1 Look!
**Person 2** There’s a big shadow in front of the sun!

**Person 3** The whole earth is shaking

**Narrator** Women screamed! Strong men fainted.

**People** *(Scream, faint, panic, yell...)*

**Person 4** Run for your lives! Abiyoyo is coming!

**Narrator** He comes to the sheep pasture. He grabs a whole sheep.

**Abiyoyo** Yeowp! *(Eats sheep.)*

**Narrator** He comes to the cow pasture. He grabs a whole cow.

**Abiyoyo** Yunk! *(Eats cow.)*

**Person 5** Grab your most precious possessions and run! Run!

**Narrator** Just then, the boy and his father woke up.

**Boy** Hey, Paw, what’s coming over the fields?

**Father** Why, son, that’s Abiyoyo. Oh, if only I could get him to lie down, I could make him disappear.

**Boy** Come with me, Paw. *(Takes father by the hand. Gets Ukelele. Father gets magic wand. They run across the fields.)*

**People** Don’t go near him! He’ll eat you alive!

**Narrator** There was Abiyoyo!

He had long fingernails ‘cause he never cut ‘em. He had slobbery teeth cause he didn’t brush ‘em, stinking feet ‘cause he didn’t wash ‘em, matted hair cause he didn’t comb it. He raised up with his claws… Just then the boy whips out his ukulele.

**Boy** *(Sings)* Abiyoyo, Abiyoyo

**Narrator** Well, you know, the giant had never heard a song about him before. A foolish grin spread over his face. And the giant started to dance.

*(Abiyoyo dances.)*

**Boy** *(Sings)* Abiyoyo, Abiyoyo

**Narrator** The boy went faster

**Boy** *(Sings)* Abiyoyo, Abiyoyo, Abiyoyo, Abiyoyo, Abiyoyo, Abiyoyo, Abiyoyo, Abiyoyo, Abiyoyo, Abiyoyo, Abiyoyo, Abiyoyo, Abiyoyo, Abiyoyo, Abiyoyo…

**Narrator** The giant got out of breath. He staggered. He fell down on the ground. *(Abiyoyo breathes heavily, staggers, and falls.)* Up steps the father.

**Father** Zoop! Zoop!

**Narrator** People looked out their windows.

**People** He’s gone! Abiyoyo’s disappeared! Amazing!

**Narrator** The people ran across the fields. They lifted the boy and his father up on their shoulders. *(People do so.)*

**People** come back to town. Bring you darn ukulele. We don’t care anymore.

**Narrator:** And they all sang: Abiyoyo, Abiyoyo, Abiyoyo…
My Diary
By Bernard Waber

This is my diary. It’s very private… and very personal. I won’t let anyone read it.
Not even your mother? Not even your father?
Not even my mother. Not even my father.
May I look at it?
No! It’s personal and private.
May I just peek at the color of the pages?
Well…
Please? Oh please?
All right… just the color of the pages.
There!
Pink! Oh, how beautiful!
May I just peek at the first word on the first page?
No!
Please? Oh please?
No!
Look. I’ll let you wear my Indian bracelet.
You will! You really will? Well… alright, but just the first word on the first page.
That’s all!
There!

It says “I.” The first word is “I.”
May I just peek at the second word? Please?
NO! It’s personal and private.
I’ll let you feed my cat.
You will! You promise? Well… all right, just the second word. And that’s all.
Understand?
There!

It says, “I think.” “I think…”
May I just peek at the third word?
NO!
Please? Please? Please?
NO! NO! NO!
I’ll let you wear my good luck charm. The one my Aunt Grace sent from Atlantic City.
You will! All right… just the third word. AND THAT’S ALL! THAT IS ALL!
UNDERSTAND!
There!

It says, “David.” “I think David…”
Please, may I peek at the fourth word? Oh, please? Oh, please?
Please?
Please? Please?
NO! NO! NO! NO! NO! NO! Once and for all… NO!
I’ll let you dress my baby sister.
ALL RIGHT… just the fourth word. And that’s the last!
LAST! LAST! LAST!
It says, “is.” “I think David is…” Is what?
I can’t tell you.
It’s not fair. “Is” is such a little word. It’s hardly a word at all.
It shouldn’t have counted as a word.
Please may I see the fifth word? Please? Please?
PLEASE?
NO!
If you won’t let me see the fifth word, I won’t be your friend.
You won’t? You mean it?
There! There’s the fifth word.
It says, “nice.” I think David is nice.”
Do you really? Do you really think David is nice?
Uh-huh.
WHERE ARE YOU GOING?
To tell everybody.
COME BACK HERE!!!
The Fly

A Reader’s Theater Script,
Adapted from Jane Yolen’s Version

CHARACTERS:

Narrator
Rich Man, the moneylender
Child
Peasant Husband
Peasant Wife
Mandarin, governor of the county

SETTING:

A farm village in Vietnam, long ago

Narrator: Everyone in the village knew the moneylender, a rich and smart man. Although he owned a fortune, he was still not happy with what he had, so the man went on making money by lending it to people all over the county at exorbitant rates. Numerous people in the area owed money to the usurer.

One day, the rich man set out for the house of one of the peasant families to collect money. These peasants just could not manage to pay off his longstanding debt. Working themselves to shadows, the peasants barely succeeded in making ends meet. The money-

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fortune  a lot of money—more than enough
money to live on for the rest of your life
exorbitant  unfairly high
longstanding  lasting for a long time
debt  money owed
working themselves to shadows  working so long and hard that they became very thin
making ends meet  having just enough
money to live
lender decided that if he could not get his money back this time, he would take some of his debtors' most valuable belongings. But the rich man found no one at the peasants' house but a small child of eight or nine playing alone in the dirt yard.

**Rich Man:** Child, are your parents home?

**Child:** No, sir.

**Narrator:** The child went on playing with sticks and stones, paying no attention whatever to the man.

**Rich Man (in an irritated voice):** Then, where are they?

**Narrator:** But the little child went on playing and did not answer.

**Rich Man (angry):** Child, where are your parents?

**Child:** Well, sir, my father has gone to cut living trees and plant dead ones and my mother is at the marketplace selling the wind and buying the moon.

**Rich Man:** What? What in heaven are you talking about? Quick, tell me where they are, or you will see what this stick can do to you!

**Narrator:** The big, rich man shook the bamboo walking stick in his hand.

**Child:** Sir, it's true. My father has gone to cut living trees and plant dead ones and my mother is at the marketplace selling the wind and buying the moon.

**Rich Man (exasperated):** All right, little devil, listen to me! I came here today to take the money your parents owe me. But if you tell me where they really are and what they are doing, I will forget all about the debt. Is that clear to you?

**Narrator:** For the first time the child looked interested.

**Child:** Oh, sir, why are you joking with a poor little child? Do you expect me to believe what you are saying?

**Rich Man:** Well, there is heaven and there is earth to witness my promise. (He points up to the sky and down to the ground.)
“Sir, it’s true. My father has gone to cut living trees and plant dead ones and my mother is at the marketplace selling the wind and buying the moon.”

Child (laughing): Sir, heaven and earth cannot talk and therefore cannot testify. I want some living thing to be our witness.

Narrator: The Rich Man caught sight of a fly alighting on a bamboo pole nearby. He laughed to himself because he was fooling the child.

Rich Man: There is a fly. It can be our witness. Now, hurry and tell me what

you mean when you say that your father is out cutting living trees and planting dead ones, while your mother is at the market selling the wind and buying the moon.

Child (looking at the fly on the pole): A fly is a good enough witness for me. Well, here it is, sir. My father has simply gone to cut down bamboos and make a fence with them for a man near the river. And my mother... oh, sir, you’ll keep your promise, won’t you? You will free my parents of all their debts? You really mean it?

Rich Man: Yes, yes, I do solemnly swear in front of this fly here.

Child: Well, my mother, she has gone to the market to sell fans so she can buy oil for our lamps. Isn’t that what you would call selling the wind to buy the moon?

Rich Man (shaking his head): I guess so. Farewell. I will soon return to make good my promise.

Narrator: A few days had passed when the moneylender returned. This time he found the poor peasant couple at home, for it was late in the evening. A nasty scene ensued.

Rich Man (angry): Now it’s time for you to pay the money you owe me.

testify  swear to tell the truth in court
and do so
witness  a person who testifies in court about something he or she saw

alighting  setting down
solemnly  very seriously
nasty  bad, unpleasant
ensued  happened next
**Peasant Wife:** I’m sorry, we’ve worked ourselves to the bone, but we don’t have the money yet. Please give us just a little more time!

**Rich Man (exasperated):** I’ve given you time over and over again. Pay me the money or let me take your things. And do it now!

**Peasant Husband:** Oh, please, take pity on us, sir. Just a little more time!

**Narrator:** Their argument awakened the little child, who ran to the parents.

**Child:** Father, Mother, you don’t have to pay your debt. This gentleman here has promised me that he would forget all about the money you owe him.

**Rich Man (shaking his stick at the whole family):** Nonsense! Are you going to stand there and listen to a child’s inventions? I never spoke a word to this child. Now, tell me, are you going to pay or are you not?

**Narrator:** Since the rich man and the peasants could not agree, they brought their problem before the mandarin who governed the county. Not knowing what to believe, all the poor peasants could do was to bring their child with them when they went to court. The little child’s insistence about the rich man’s promise was their only encouragement.

**Mandarin:** Tell me exactly what happened between you and this money-lender.

**Narrator:** Happily, the child hastened to tell about the explanations she gave the rich man in exchange for the debt.

**Child:** And he solemnly swore that he

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**inventions** made-up or imaginary ideas  
**mandarin** governor of the county  
**insistence** taking a stand and not giving it up  
**encouragement** reason to continue  
**hastened** hurried
would forgive all my parents' debt if I told him what they were doing. So I did.

Mandarin: Well, if this man here has indeed made such a promise, we have only your word for it. How do we know that you have not invented the whole story yourself? In a case like this, you need a witness to confirm it, and you have none.

Child (calmly): But, naturally, there was a witness.

Mandarin: Who is that, child?

Child: A fly, Your Honor.

Mandarin (becoming stern): A fly? What do you mean, a fly? Watch out, child, fantasies are not to be tolerated in this place!

Child: Yes, Your Honor, a fly. (leaping up) A fly which was alighting on this gentleman’s nose!

Rich Man (roaring angrily and red-faced): Insolent little devil, that’s a pack of lies! The fly was not on my nose; it was on the housepole. . . .

Narrator: The usurer stopped dead. It was, however, too late. Everyone, even the rich man, slowly started to laugh.

Mandarin (laughing): Now, now, that's all settled. You have indeed made your promises, dear sir, to the child. Housepole or no housepole, your conversation did happen after all! The court says you must keep your promise. (still chuckling) Now you are all dismissed.

chuckling | laughing a little

“A fly is a good enough witness for me.”
The Red and Blue Coat

A story from the Congo

retold by Heather Forest

Also published in a collection of Hawaiian animal tales by Heather Forest

(Singing) La, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la. There were once two friends. They were friends when they were small. They were friends when they learned to crawl. They were friends when they learned to walk. They were friends when they learned to talk. They shared their laughter and their tears, their hopes and their fears, for they were friends.

One day they wondered, “What will we do when we are old enough to be married? If we marry women from different places, we will not see each other’s faces. Let’s marry women from the same village,” they decided. “Then we can always be friends.” And so when they grew old enough to be married, they married women from a nearby village and built their houses facing one another, with just a narrow path between the houses, no wider than wide enough for one to walk. And at the end of the workday, those two friends would sit in front of their doorways and they would talk to each other from opposite sides of the path while their wives prepared their suppers.

They shared their laughter and their tears, their hopes and their fears because they were friends. One night the village trickster saw them talking to each other and he thought, “Ha, I could make them fight.” He went to the elders of the village and bragged, “Those two friends who built their houses facing one another--well, I could make them fight.”

The old ones said, “No, you could never make them fight. They were friends when they were small. They were friends when they learned to crawl. They were friends when they learned to walk and talk. They have protected each other in the hunt. You could never make them fight.”

“Watch,” said the trickster. And that night he went home and he made himself a funny coat. It was divided down the middle. The right arm side of the coat was entirely blue. The left arm side of the coat was entirely red. The next night when those two friends sat in front of their doorways talking to each other across the path, that tricky man--he put on his funny two-colored coat and he walked directly between them, making certain that they noticed him go by.

(Singing) “La, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la.” And then he kept on walking. And the two friends kept on talking.

The first friend said, “Oh, wasn’t that a beautiful blue coat that man was wearing who just went by?”

“Ha, ha, ha, no, no, friend. The man’s coat was red,” said the other. “Oh, ho, ho, no, no, friend. You must have blinked. The man’s coat was blue; what I say is true.”

“No, no, no, I know what I saw and I know what I said,” said the other.

“Ah, ha, ha, the man’s coat was red.” “No, blue.” “Red.” “Blue.” “Red.” “Blue.” “Red.” “Red.”


Their wives came outside. There were their husbands rolling around in the dust, kicking and fighting and making a fuss.


“What are you doing? You were friends when you were small. You were friends when you could crawl. You were friends when you learned to walk. You were friends when you learned to talk. Why are you fighting?”


The tricky man came back. And this time, as they were fighting, he walked toward them so they could see his whole coat. When the two men saw what he was wearing, they were outraged. And they said, “You tricked us. You made us fight. You started a war between us.”

“Don’t blame me,” said the tricky man. “You’re--you’re both wrong. I didn’t make you fight, and you’re both right. What each of you said is completely true. You’re fighting because you only looked at my coat from your own point of view.”

(Singing) “La, la, la, la, la, la, la, la, la, la, la, la, la.”
# Teaching Tolerance, Literature and Understanding Through English:
## Lesson 2: Rosa Parks: Civil Rights Heroine

Croatia, April 20 & 23, 2010

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<td>2. Use Word Squares to develop vocabulary</td>
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<td>3. Read aloud “If a Bus Could Talk” by Faith Ringgold</td>
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<td>4. View a video about the life of Rosa Parks and respond to questions in small group discussion</td>
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<td>5. Compare the Rosa Parks story to situations in Central Europe</td>
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<td>6. Make Fortunetellers for language practice</td>
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| **Language Objectives:** Learners will |
| 7. Interview/be interviewed about an experience in the past using who/what/when/where/why/how questions |
| 8. Write a reflection on what they learned from Rosa Parks |

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<td>1. Share a situation in which they faced injustice</td>
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<td>2. Work with a partner to read about Rosa Parks</td>
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<tr>
<td>3. Participate in a Total Physical Response (TPR) Drama activity</td>
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<tr>
<td>4. Retell the story of Rosa Parks</td>
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<td>5. Answer questions with pairs about stories and vocabulary</td>
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| **Exit Ticket:** 3-2-1 Summarizer |

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Taking Action for Change: The Story of Rosa Parks


The Story of Rosa Parks

Before 1964, many places in the United States had laws that segregated, or separated, black and white Americans. These laws forced Black Americans to use separate schools, restrooms, restaurants, and other public facilities. Usually, the facilities for Black People were not as good as the facilities for white people.

In some cities, black people had to sit in the back of public buses. When the white section in the front of the bus was full, black people had to give their seats to white people.

In 1955, Rosa Parks challenged the unfair bus law in Montgomery, Alabama. When a bus driver asked Rosa Parks to give her seat to a white person, she refused. The police arrested Rosa Parks and took her to jail. In her autobiography, Rosa Parks describes this event:

One evening in early December 1955 I was sitting in the front seat of the colored section of a bus in Montgomery, Alabama. The white people were sitting in the white section. More white people got on, and they filled up all the seats in the white section. When that happened, we black people were supposed to give up our seats to the whites. But I didn't move. The white driver said, "Let me have those front seats." I didn't get up. I was tired of giving in to white people.

"I'm going to have you arrested," the driver said. "You may do that," I answered.

Two white policemen came. I asked one of them, "Why do you all push us around?"

He answered, "I don't know, but the law is the law and you're under arrest."

In response to Rosa Parks' arrest, the black citizens of Montgomery, Alabama, decided to boycott the busses. For 381 days, they refused to ride the busses. Instead, they organized car pools or walked to work. By boycotting the busses, they hoped to force the city to change its unfair segregation laws. But the city refused to listen even though the bus company was losing a lot of money.

Thirteen months after the boycott began, the U.S. Supreme Court ruled that segregation in public transportation was unconstitutional. Black people could no longer be forced to sit in the back of buses or give their seats to white people. The day after the segregation laws were changed, Rosa Parks got on a bus and took a seat in the front. It had taken more than a year, but the black people of Montgomery had won a great victory.

Many people were inspired by Rosa Parks' courageous action. They decided to challenge the unfair segregation laws in restaurants, schools, and other public places. In case after case, the Supreme Court ruled that segregation was illegal. Then in 1964, Congress passed a law that forbade segregation in most public facilities. Passage of this law was an important step in protecting the rights of all U.S. citizens.
THE UNEXPECTED HEROINE: ROSA PARKS

Cast

<table>
<thead>
<tr>
<th>Narrator</th>
<th>Another bystander</th>
<th>Passengers on the bus (3)</th>
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<tbody>
<tr>
<td>Rosa Parks</td>
<td>Mr. E.D. Nixon</td>
<td>First policeman</td>
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<tr>
<td>First Woman</td>
<td>Bus Driver</td>
<td>Second Policeman</td>
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Narrator: Some historical turning points start out uneventfully. Such is the story of Rosa Parks.

First Woman: (approaching bus stop) Hello, Rosa. How are you?

Rosa Parks: All right. How are you?

First Woman: Fine – just tired after a hard day’s work.

Another Bystander: I hope we can get a seat. It’s a shame – the few seats they have for colored people on the bus.

Rosa Parks: It sure is. Here comes the bus.

Narrator: The bus pulls up and the three women get on and pay their fares.

First Woman: Just like I thought. There are not many seats left for us. Rosa, you take this one. I’ll get one farther back.

Rosa Parks: Thank you.

Narrator: Rosa Parks has just started to relax when the bus stops again and several white passengers get on. Most of the new passengers find seats, but one man is left standing. The bus driver notices that man and calls to Rosa Parks and three other black people sitting beside her and across the aisle from her.

Bus Driver: Let me have those seats.

Narrator: At first, no one stood up. Then the bus driver spoke again.

Bus Driver: You all better make it light on yourselves and give me those seats.

Narrator: The other three people stand up, but Rosa Parks remains seated.

Bus Driver: (to Rosa Parks) Are you going to stand?

Rosa Parks: No, sir, I’m not.

Bus Driver: If you don’t stand up, I’ll call the police and have you arrested.

Rosa Parks: You may do that.
Narrator: With that, the bus driver gets off the bus. Passengers begin whispering to each other.

First Passenger: I wonder what’s going to happen.

Second Passenger: I don’t know.

First Passenger: I’m not going to stay around to find out. I’m getting off this bus.

Third Passenger: Look, here comes the bus driver with two policemen.

First Policeman: (to Rosa Parks) Did the driver ask you to stand?

Rosa Parks: Yes, he did.

First Policeman: Well, why didn’t you stand?

Rosa Parks: I don’t think I should have to stand up. Why do you all push us around?

Second Policeman: I don’t know, but the law’s the law, and you’re under arrest.

Narrator: Rosa Parks stands up when the policeman tells her that she is under arrest. They get off the bus and the two policemen walk her to the police car. One carries her purse; the other, her shopping bag.

Narrator: At the police station, Rosa Parks calls Mr. E.D. Nixon and a lawyer.

Rosa Parks: Hello, Mr. Nixon. This is Rosa Parks. I’m calling to let you know that I’ve been arrested for refusing to give up my bus seat.

Mr. E.D. Nixon: You are one brave woman, Mrs. Parks. I’ll be right there to post bail.

Narrator: Mrs. Parks was released from jail. Mr. Nixon called Rev. Ralph Abernathy and Rev. Martin Luther King, Jr., and the three started planning the famous bus boycott in Montgomery, Alabama. The next day no one rode the buses and the people shouted:

Everyone: No riders today! No riders today! No riders today!

Narrator: For 381 days no one rode the buses in Montgomery, Alabama. On December 21, 1956, the Supreme Court ruled that the buses could no longer be segregated. It was the beginning of the civil right movement in the USA. In 1964 after many years of nonviolent protests, the U.S. Congress passed a law that forbade segregation in most public facilities. Passage of this law was an important step in protecting the rights of all U.S. citizens.
Using TPR to Illuminate Stories: Reenacting the Rosa Parks Bus Protest

Elizabeth Bigler, bigmura@juno.com

Many teachers are familiar with the Total Physical Response (TPR) method, developed by James Asher in the 1960s. In its most basic form, TPR consists of learners responding to commands to demonstrate their understanding of the language sequences. TPR Storytelling has developed as an offshoot of TPR, whereby stories are created within the classroom and reinforced in the learners’ minds through a series of focused questions. The questions provide comprehensible input for the learners while assessing their understanding at the same time. In recent years, I’ve begun experimenting with variations of both of these methods, and found that I can take my class to many interesting places using these vehicles.

Whereas many teachers find that TPR is limited in its use to teaching basic language such as command forms, action verbs, and nouns, I have found it serves as a lightning rod between my students and their comprehension of more sustained and sophisticated meaning, especially when we are reading stories, real or fictional.

For example, the death of Rosa Parks just happened to coincide with my receiving an easy biography about her from Scholastic Books, Let’s Read About Rosa Parks, by Courtney Baker, so I took the opportunity to read the book to my class. The learners are 3rd and 4th graders from Japan, who have no background knowledge about segregation or even slavery in America, let alone who Martin Luther King, Jr., and Rosa Parks are.

It often is up to ESL teachers to include, as part of our studies, social studies, history, geography, and so on, because if they are covered in other classes, the language is too difficult for students to comprehend or a prior understanding of basic facts is assumed. So, I feel an obligation to include some study of the civil rights movement as part of my class.

The book was very basic in its language, but even so, I could tell as we read that the students did not actually understand the scenario of Rosa Parks’ protest on the bus. In the midst of trying to explain, I realized that TPR would be a great way to illustrate the events of the book.

We set up the chairs like a bus. I got a volunteer to be Rosa, another to be the bus driver, the riders, the policeman, and so on. I set up the scene with enough chairs to match the number of student “riders,” so that the “bus” would be full. Then, as I narrated the story, one action at a time, the students responded by performing the actions. (As always with TPR, if the learner doesn’t understand the “command” (in this case, the narrative), you, the teacher, gesture, model, or physically guide them to the correct thing to do.) I insisted that the students do only the action that had been narrated, so their actions were sure to correspond with the language, to make sure that they understood what was happening, instead of just acting out the whole scene with the narrative running in the background.

Here’s a simple version of how our reenactment went:

The driver was driving the bus. (Our “driver” had a hat and steering wheel.)
Rosa got on the bus. (She did it.)
She paid the driver. (Rosa mimed this.)
She was tired. (She made a “tired” face and body language.)
She sat down. (She did so.)
Other people got on the bus and paid. (They did so.)
They sat down.
All the seats were full.
A white man got on the bus.
He paid the driver.
He looked for a seat.
All the seats were full.
He saw Rosa.
She was black.
He was white.
He said, “Stand up.” (The students deliver their characters’ lines by repeating them after the teacher.)
She said, “No.”
He said, “Stand up!”
She said, “No.”
He went to the bus driver.
He told the bus driver, “She won’t stand up.”
The bus driver stopped the bus.
(Passengers and driver can lurch.)
The bus driver went to Rosa.
The bus driver said, “Stand up.”
Rosa said, “No.”
The bus driver called the police.
The police came.
The police arrested her (gently pull the arms behind the back for handcuff action).

In my case, I stopped the TPR part of the story there and continued reading the book, gesturing and scaffolding as much as possible.

The black people in that town were angry.
They were angry because Rosa Parks was arrested.
She broke the law.
They thought the law was not fair.
They thought the law was bad.
They decided to try to change the law.
Martin Luther King helped.
He said, “Don’t ride the buses!”
Black people didn’t ride the buses.
They walked and drove cars.
They helped each other.
They didn’t ride the buses for a year!
The bus company was sad.
When the people get on the bus, they pay money.
The bus company didn’t get money from any black people.
The law finally got changed.
The black people could sit down.
They didn’t have to stand up for a white person.
Rosa wasn’t the president.
She wasn’t a rich person.
But she changed the country.
She is called “The Mother of the Civil Rights Movement.”

After we finished the story, I switched to TPR Storytelling questioning techniques to recycle the vocabulary and check the students’ comprehension. The questioning
technique uses yes/no, either/or, and wh- questions (where, when, who, what, why, how, etc.) in many combinations. The yes/no questions and either/or questions are easier, requiring a reply of only one word or a word that is supplied by the question (“Was Rosa black or white?”); they can be used with beginner or low-level students. Comprehension can still be checked without requiring much output. The wh- questions are more difficult, as information needs to be supplied by the student. If a student has trouble with a wh- question, it can easily be changed to an either/or question. (Where did Rosa live? [Silence.] Did she live in Alabama or in New York?) Why questions, in particular, require a high level of output. Generally, why questions focus on higher level students. Typically, I type out the questions I want to ask for a story before class, as they can be hard to generate on the spot. I often print these out and give them to the students at the end of the class as homework review and as reading practice. I find doing so complements the aural practice, as the questions are the same but in written form. Students can zip through the questions if they understood the story.

Here is an example of the second part of the story being reviewed with the questioning technique.

Who was angry?
Were the black people angry?
Were they angry or hungry?
Why were they angry?
Were they angry because the bus was late?
Were they angry because Rosa was arrested?
Were they angry because the law wasn’t fair?
Who was arrested?
Was Rosa Parks arrested?
Was the bus driver arrested?
Why was Rosa arrested?
Who arrested her?
Did Rosa arrest the police officer?
Did the police officer arrest Rosa?
Did Rosa break the law?
What law did she break?
Did the angry black people think the law was fair?
Do you think the law was fair?
Was the law fair or not fair?
Why wasn’t it fair?

I often go through 50 or more of these questions to review a part of a story. The trick is to use them quickly and painlessly. You can ask some questions for the whole class to answer, and call on individual students with a card method for others. (I have each student’s name on a card and quickly zip through the cards, altering the difficulty of the question if necessary.) The speed of the questioning keeps the kids on their toes and keeps the activity from becoming tedious. It provides lots of comprehensible input and really increases their listening comprehension, as they have to listen to the exact words, but in natural-speed English. “Did the man want to stand up?” has a different meaning than does “Did the man want Rosa to stand up?” My class, even the very low level learners, has gotten very good at distinguishing these kinds of differences, because they get immediate feedback after answering.

Before doing an enactment like this, vocabulary needs to be pretaught. Hand gestures can be used to demonstrate the meaning in many cases, such as the hands behind the back gesture for “arrest.” I demonstrated the concept of “fair” by doling out pennies: “10
for Student A, 10 for Student B, 10 for Student C, 1 for Student D.“ Their surprised faces told me that they understood the concept; then I asked, "Is this fair?" We talked about the term law in the same kinds of ways. "Can you drive a car? Why? Can I take something from a store without paying for it? Why?"

These techniques can be used with any story the class encounters, fiction or nonfiction. When Martin Luther King Day came this year, we studied more about the Civil Rights movement. The seeds planted from the 10-minute activity weeks before yielded a wonderful harvest. They remembered very well and were able to articulate the names, events, and issues involved! "My" kids demonstrated a deeper level of understanding of the events than they would have had we treated the book on only a linguistic level. It occurred to me that these techniques could easily be incorporated into content classes as well, as even English-proficient students can benefit from “experiencing” stories and historical events as actors.

An electronic mailing list exists for TPR Storytelling teachers at the elementary level. Many of the contributors are foreign language teachers (for example, Spanish teachers in American elementary schools), but the ideas shared are often completely transferable to ESL scenarios. To subscribe, go to elementarytprs-subscribe@yahoogroups.com.

I encourage my fellow teachers to explore the possibilities of TPR and TPR Storytelling. For me and my students, they have opened the door to many meaningful and productive classroom experiences.

**Bibliography**


Liz Bigler is an ESL teacher at Seigakuin Atlanta International School, a two-way English-Japanese immersion school.

A special thanks to Mary Lou McCloskey for her encouragement and photographic skills.
# Teaching Tolerance, Literature, and Understanding Through English

## Lesson 3: Conflict Resolution

### Croatia: April 21 & 24, 2010

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<td>1. Participants will retell a story from points of view of different characters</td>
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<td>2. Learners describe and evaluate various ways of dealing with conflict</td>
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<td>2. Learners use effective language for conflict resolution</td>
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<td>3. Learners describe problems and resolution</td>
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<td>“Donkey Story” (Making Connections 2 pg. 148 -155) [graphic story]</td>
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<tr>
<td>“Crocodile and Ghost Bat Have a Hullabaloo” [American Indian Tale]</td>
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<td>Song: Peace, Salaam, Shalom (Pat Humphries) [Song]</td>
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Carrousel review: review principles and concepts of the program.
- Small groups rotate around the room answering questions posted on the charts on the wall
- See Carrousel strategy for details.

Exit Ticket: 3-2-1 Summary
Dealing with Conflict: A Folktale

People deal with conflict in different ways. You will learn about some of the ways in the next few pages.

Analyze the Cartoon:

Study the cartoon and answer these questions with your partner:

1. What do the two donkeys want to do?

2. What problem do they have?

3. How do they solve the problem?

Crocodile and Ghost Bat Have a Hullabaloo

By Jeff Sapp

In the Dreamtime, all the animal tribes in the outback decided to go on a walkabout. Red Kangaroo, always the most social, had arranged the entire thing.

"It will be a wonderful time for all of us to get to know each other better," Red Kangaroo urged. "We can talk about our families, what we like to eat, where we like to live, and just have a lot of fun."

Red Kangaroo had a very difficult time getting everyone together because some animals liked the night and others liked the day. Finally, they agreed to meet at twilight, the time in between Day and Night.

It started innocently enough. Everyone had been quite nice to each other, getting along well when they stopped for a snack. Koala was chewing eucalyptus leaf salad, and Numbat was quite focused on a termite sandwich. And that's when it happened.

Tasmanian Devil had volunteered to bring a nice stew. When Crocodile asked Ghost Bat to pass the stew, Ghost Bat didn't hear her. Crocodile thought Ghost Bat was ignoring her on purpose, even after Ghost Bat apologized and said he honestly didn't hear her ask for the stew.

"Well I find that a little hard to believe," Crocodile said under her breath, but loud enough for Ghost Bat -- with his very large ears -- to hear. Others heard, too.

Ghost Bat shot back, "Well at least I don't let my food rot before I eat it." Crocodile was furious. She had long fought against the rumor that crocodiles let their food rot before they eat it, and Ghost Bat knew it simply was not true.

"That's just plain wrong, and you know it!" Crocodile yelled back.

Dibbler Mouse and Wombat took Ghost Bat’s side because they, too, had rather large ears. They chimed an old taunt from their childhood aimed at crocodiles: "Rotten food, rotten food, what you gonna feed your brood?"

Then everyone started screaming. Rock-wallaby was called "big foot" by Echidna, and so Rock-wallaby called Echidna a little "puggle." Then Dingo heard
someone say something about his dog-breath, and he started howling about how he’s not really a dog. So Dingo pushed Emu into a billabong because he thought she’d said it. It went on and on, with everyone calling everyone else names. Red Kangaroo did not know what to do.

And in the twilight of the Dreamtime, both the Day and the Night grew upset.

Looking down from far above, Walu, the sun, was very displeased at the brawl. She hid behind a cloud to keep from seeing the terrible way everyone was behaving.

Then Namarrkun, the lightning man, came out of the sky and made thunder by striking the clouds with the stone axes attached to his elbows and knees. Every time the animal tribes were quarreling, he hissed and crackled until they would stop. He even threw one of his fiery spears to earth to get their attention. That made them scurry into hiding where they’d be left alone to think about the unkind things they’d said to their friends.

And so every time you hear Namarrkun striking the clouds with his stone ax and throwing his fiery spears to the earth, you will know that somewhere someone is name-calling.

Note: This tolerance tale can help students understand the consequences of name-calling. This story is excerpted from Teaching Tolerance’s free curriculum, Rhinos and Raspberries, Tolerance Tales for the Early Grades.
Conflict Resolution Lesson Plan

This lesson is especially relevant to the study of The Prince and the Rhinoceros, The Blind Man and the Hunter, Crocodile and Ghost Bat have a Hullabaloo and Old Joe and the Carpenter, but it may be used with all stories.

Objectives

- Students will identify conflicts and resolutions in stories
- Students will practice the art of graceful confrontation and reconciliation

Time and Materials

- One or more class sessions
- Poster paper and markers

The Lesson

Students have small and large conflicts during the course of their school day. This lesson gives students specific prompts so that they can confront inequities and injustices gracefully. Students will use the stories to practice confrontation and reconciliation and then make connections to their own lives. Make a large poster of the following prompts and place it in a highly viewed area so that students can refer to it often.

- "I don't like it when you ... "
- "I felt sad (or whichever emotion is appropriate) when you .. ."
- "please don't do (name behavior) again because it is hurtful to me."
- "I'm sorry that I ..."
- "please forgive me for. . ."

Example

In pairs, have students choose two characters from any story and, taking on the characters' roles, use the above prompts to confront and reconcile with each other. One student chooses the role of confronter, and the other chooses reconciler.

Ghost Bat: "I felt angry and hurt when you made that comment about my ears, Crocodile. You know I'm quite sensitive about them. please don't do that, OK?"

Crocodile: "I am so sorry that I lost my patience and said such an unkind thing to you. I should know better, since I've had others make remarks about my long snout. I won't do it again."

Ghost Bat: "Oh thank you, Crocodile. And I’m sorry for what I said about your food rotting."

Extending the Lesson

Without naming anyone or gossiping and blaming, have students brainstorm a list of common conflicts they experience during a school day (cutting in line, name-calling, not sharing things on the playground, excluding others from activities). Then, using the same format as above, have students pair up and practice graceful confrontation and peaceful reconciliation.

From Rhinos & Raspberries: Tolerance Tales for the Early Grades, a curriculum from Teaching Tolerance, a project of the Southern Poverty Law Center. [www.teachingtolerance.org](http://www.teachingtolerance.org)
## Story Map

<table>
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<th>Setting &amp; Characters</th>
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Conflict Resolution Wheel


Bullying Survey

1. Has anyone ever called you a name?
2. Has anyone ever told you that you can’t be friends?
3. Has anyone ever hit, kicked or pushed you?
4. Has anyone ever threatened you?
5. Was someone mean to you because of how you look?
6. Did you tell anyone about any of these incidents? Why or why not?
7. Have you ever seen someone else being bullied?
8. Have you ever called someone else a name, hit, kicked, pushed, threatened or been mean to someone?

Teaching Tolerance: www.teachingtolerance.org

8 Steps to Conflict Resolution

10. Describe the conflict.
11. Describe what caused the conflict.
12. Describe the feelings raised by the conflict.
13. Listen carefully and respectfully while the other person is talking.
15. Choose one solution and try it.

**Make Your Own Little Book!**

Below are instructions for making a Fold-It Book. You and your students can make these from paper that is used on one side, as the used side will be inside the fold.

Fold-It Books (McCloskey, 1999)

<table>
<thead>
<tr>
<th>8-Page Fold-It Book</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>1.</strong> Fold paper 3 times.</td>
</tr>
<tr>
<td><img src="image1" alt="Diagram" /></td>
</tr>
<tr>
<td><strong>3.</strong> Open and re-fold the skinny way.</td>
</tr>
<tr>
<td><img src="image3" alt="Diagram" /></td>
</tr>
<tr>
<td><strong>5.</strong> Pages will look like this.</td>
</tr>
<tr>
<td><img src="image5" alt="Diagram" /></td>
</tr>
</tbody>
</table>

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Camp Tolerance