

Curriculum Units by
Fellows of the
Yale National Initiative
Guide
2005

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Preface

In April 2005 the Yale National Initiative to strengthen teaching in public schools accepted forty-six public school teachers from ten cities to participate in four National Seminars held at Yale. The Initiative is a long-term endeavor to establish exemplary Teachers Institutes in underserved school districts in states throughout the country. Following the approach developed in New Haven and demonstrated in Houston, Pittsburgh, and other cities, it builds upon the success of a four-year National Demonstration Project. Teachers Institutes are educational partnerships between universities and school districts designed to strengthen teaching and learning in a community's public schools. Evaluations have shown that the Institute approach promotes precisely those dimensions of teacher quality that improve student achievement.

Half of the forty-six teachers, designated Yale National Fellows, were from seven cities that are planning or exploring the establishment of a new Teachers Institute: Atlanta, Charlotte, Jacksonville, Philadelphia, Richmond, Santa Fe, and Wilmington. Other National Fellows were from Teachers Institutes that are members of the National Initiative League located in Houston, Pittsburgh, and New Haven. The Fellows attended an Organizational Session of the Seminars held in New Haven on May 6-7. The Seminars reconvened during a ten-day Intensive Session from July 5-15.

The Seminars, which began in early May and concluded in mid-August when the Fellows submitted their completed curriculum units, included "Reading Poetry of All Kinds: Pictures, Places and Things, People," led by Paul H. Fry, William Lampson Professor of English at Yale; "Art and Identity in Mexico, from Olmec Times to the Present," led by Mary E. Miller, Vincent Scully Professor of History of Art at Yale; "War and Civil Liberties," led by Rogers M. Smith, Christopher H. Browne Distinguished Professor of Political Science at the University of Pennsylvania; and "Astronomy and Space Sciences," led by Sabatino Sofia, Professor of Astronomy at Yale.

The twin purposes of the National Seminars were to provide public school teachers a first-hand acquaintance with the Institute approach to high quality professional development, and to cultivate their leadership either in a League Teachers Institute or in the development of a new Teachers Institute. Each participating teacher wrote a curriculum unit to teach his or her students what they had learned and to share with other teachers locally and, over the internet, internationally. The units contain four elements: objectives, teaching strategies, sample lessons and classroom activities, and lists of resources for teachers and students. The curriculum units National Fellows wrote are their own; they are presented in four volumes, one for each Seminar.

The Yale-New Haven Teachers Institute is a permanently endowed unit of Yale University, which undertook the National Initiative in 2004. The 2005 National Seminars were supported in part by grants from the Jessie Ball duPont Fund and the Arthur Vining Davis Foundations. The material presented here does not necessarily reflect the views of the funding agencies.

James R. Vivian

New Haven

September 2005

I. The Uses of Poetry in the Classroom

Introduction

My Yale National Initiative seminar of 2005, "Poetry of All Kinds: Pictures, Places and Things, People," was an inspiring and wonderfully diverse experience. At our first meetings in May, teachers' responses to the famous minimalist Williams poem, "The Red Wheelbarrow," were so sensitive and original—and so well-informed—that I knew we were in for good times. We had them.

My aim was not so much to reconsider pedagogical approaches to poems that teachers already know (I'm in no way qualified to teach them their own business), as to reintroduce them to the whole history of lyric poetry, to its origins, its place in human life across cultures, and the variety of its formal characteristics. They happily embraced this agenda, while choosing by and large to write curriculum units on topics suitable to their classrooms. Many of them wanted to encourage their students to write poetry as well as read it, and while the writing of poetry could not enter into the syllabus of our seminar, it did hover around the edges—especially because several of the Fellows were accomplished poets and organized an evening poetry reading by and for the Fellows of all the '05 seminars.

Because many of our fourteen Fellows teach in environments that call for curricula fostering self-esteem and a sense of identity, quite a few chose to organize units around these themes. Variants on this topic came from teachers working, respectively, with vocational students, with adolescents in need of an outlet for the feelings afforded by poetry, and with students, many of them ESL students, in a state of exile from their homelands. All of these topics I group together alphabetically.

Two units were likewise concerned with social issues, but less directly with students' immediate concerns—one on the poetic responses to war and the life and death of soldiers, the other on crimes against humanity. These come next, alphabetically.

Three units were concerned with aspects of poetry treated primarily for their own sake—though one unit in this group presents a particular tradition of poetry as a tradition of dissent and questioning. The latter topic is alphabetically the first of these three, so it naturally provides a transition from the previous emphases. The third of these units, alphabetically, is oriented toward contemporary interests, but despite carrying an obvious social freight they are still contemporary *poetic* interests, so I've placed the unit where it is.

The last unit, unique in the seminar, is written by a kindergarten teacher interested in using the rhythmic and repetitive aspects of verse to introduce children to reading and

language recognition. This teacher was unique also in being the only Fellow teaching below the level of grade six. Everyone else was a middle or high school teacher. This surprised me, as when I taught the same seminar for New Haven teachers the participants ranged chiefly from grades three through seven or eight, leaving the very few high school teachers in isolation. I have no explanation for this difference, and mention it only as a curiosity.

To turn then to the first group: Carolyn Clark's unit concerns poems that address identity under three headings: social identity, individuality, and the realization of one's potential, taken up in that order. Monica Jackson focuses on poems written by persons of color on the themes of youth, family, and society. Maureen Lynch stresses the vulnerability of feeling in her adolescent students, and the ways in which poetry—both reading and writing it—can make contact with those feelings and make them more intelligible. Mary Moran teaches high school students, the majority of whom are displaced from various native lands and many of whom are learning English as a second language; she focuses on poems about leaving home, remembering home, and adjusting to a new home, themes clearly of interest likewise to students less uprooted than hers. Jacqueline Porter-Clinton offers a unit on poems illustrating important moments in African-American history. RayTheilacker, who teaches in a vocational school stressing everything from computer programming to cosmetology, proposes to teach poems on the theme of work—both specific vocations and labor in general. Mnikesa Whitaker rounds out this group with a unit on poems about fathers, broadly focused with the understanding that a father may be just anyone who is a father figure.

Cary Brandenberger's unit is about poems on crimes against humanity, organized around the comparison and contrast of the Holocaust with the indignities and lynchings of the Jim Crow era. Kinta Flemming, whose classroom reflects the proximity of the military bases in the Jacksonville area, writes a unit on poems concerned with war, with the patriotism and protest it inspires, and with the fate of soldiers and their families in wartime.

Clary Carleton's unit is on the legacy of Walt Whitman—the "American strain," as Williams called it—that results in poetry as diverse as that of Ginsberg or Ferlinghetti and many of the poets (Baca, Komunyakaa) now featured in anthologies for teachers. Lynn Marsico's unit introduces the technical aspects of poetry by focusing on the history and varieties of the sonnet. Kimberlee Penn Erazo teaches "poetry and voice" by introducing the student to the contemporary poetry scene: performance poetry, spoken word poetry, and hip hop.

Stephanie Johnson is the kindergarten teacher whose unit I described above. All these units taken together show how much can be done with poetry in the classroom at many levels, and, as most teachers emphasize, the units are adaptable to other grade levels.

Many of the units might be of interest, with modification, to somewhat younger students, while on the other hand the principles involved in Johnson's approach could surely be used up to grades two and three or even four. In short, this thoughtful and inspiring group of units will be of interest to teachers at all levels.

Paul H. Fry

Synopses of the Curriculum Units

2005.01.01

Discovering Self through Poetry, by Carolyn Clark

"Discovering Self Through Poetry" is a three part investigative unit for grades seven and eight. The goal for this unit is to develop students' self-esteem as students master global and local poetry skills. This unit should be incorporated in the teacher's lesson plans during an entire school year. The lessons in this unit will incorporate grammar, creative and formal writing, as well as oral speaking. The poems in this unit are divided under three thematic headings:

- Who Am I? Discovering who I am through my heritage
- Who Am I? Discovering who I am as an individual with emotions
- Who Am I? Discovering my potential to achieve

As a culminating activity for this unit, each student will present a portfolio containing creative and formal writings and art samples.

(Developed for Language Arts, grades 7-8; recommended for English and Language Arts, grade 7, and English and Language Arts, grade 8)

2005.01.02

Thematic Poetry Reading and Writing Workshop, by Monica Jackson

The intent of this unit is to incorporate a poetry reading and writing workshop into a 6th grade Language Art curriculum. The workshop includes four main components: 1. Poetry reading. 2. Poetry writing. 3. Student portfolio. 4. Oral presentation. Students will write their own poetry using the themes found in other poems. Their work will be stored in a portfolio, and they will have an opportunity to do oral readings during a school assembly in February.

The first goal of the unit is to expose students to poetry written by poets of color that deals with the issues of youth, family and society. The four poems selected to serve this purpose are: "John, Who is Poor" by Gwendolyn Brooks, "Children's Rhymes" by Langston Hughes, "Dark People" by Kattie M. Cumbo, and "You Know, Joe" by Ray Durem. These poems will be used as models to introduce students to the poetry writing workshop. Additionally, illustrations will be used as a tool to assist students with analyzing and synthesizing the poets' message and as a guide to developing ideas for their own poetry.

(Recommended for Language Arts, grade 6.)

2005.01.03

Making the Relevant Connection: The Middle School Student and Poetry An Understanding and Appreciation of Poetry to Inspire the Poet Within, by Maureen Lynch

The poems in this unit explore three aspects of home: leaving the familiar, remembering, and being the one left behind. The unit is especially suitable for high school students who have experienced disruption in their lives. Whether through divorce, immigration, or moving to follow a parent's job, most of our students have felt the emotions depicted by the poets. Seniors who anticipate the end of their high school careers may be captured by these poems. The unit also gives non-immigrant students the opportunity to share the emotions of leaving with fellow students who have left their homes thousands of miles behind.

In terms of poetic craft, this unit focuses on concreteness and metaphor. Poetic devices such as assonance, consonance, anaphora, end stopping, enjambment, meter and rhythm, and various forms are also introduced through the poems. Many poems center on objects, often described in concrete detail. Students see that poetry is grounded in the real; they also make the leap to metaphor that strong poems engender. Twin culminations of each section are an essay and a poem the student writes which illustrate her understanding both of the prominence of image, and of the depths to be gained through metaphor. Linking theme and craft through an experience that is central to their lives engages students' interest and encourages them to grow both intellectually and emotionally.

(Developed for English and Language Arts, grade 7; recommended for Reading and Language Arts, grades 6-8)

2005.01.04

Leaving, Longing, and Left Behind: Poems of Home, by Mary Moran

The poems in this unit explore three aspects of home: leaving the familiar, remembering, and being the one left behind. The unit is especially suitable for high school students who have experienced disruption in their lives. Whether through divorce, immigration, or moving to follow a parent's job, most of our students have felt the emotions depicted by the poets. Seniors who anticipate the end of their high school careers may be captured by these poems. The unit also gives non-immigrant students the opportunity to share the emotions of leaving with fellow students who have left their homes thousands of miles behind.

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2005.01.05

Rhymes and Rhythms of Black History, by Jacqueline Porter-Clinton

I am a special education teacher at East Rock Global Magnet School in New Haven, CT. I currently co - teach in the 8th grade. This unit is being developed to expose my students to new ways of communicating and expressing themselves, as well as understanding how to interpret what others are expressing through their poetry. In this cross curricular unit I plan to introduce reading and writing poetry to my students in English class. I will then continue to use poetry to teach different time periods of Black History as the subject matter or time of authorship relates to that period. We will concentrate on the Middle Passage, Slavery and the Underground Railroad, Emancipation, Harlem Renaissance, Jim Crow and Civil Rights to present day. I will have the students interpret the meaning of the poetry as well as create their own poetry in their response to the literature, which is a skill needed for the 8th grade Connecticut Master Test (CMT) and the Connecticut Academic Performance Test (CAPT) in 10th grade.

(Developed for Cross Curricular Language Arts and Social Studies, grade 8;
recommended for Language Arts and Social Studies, grades 5-8)

2005.01.06

A Curriculum Unit in Poetry for Vocational Students, by Raymond Theilacker

This is a curriculum unit whose objectives are to instruct eleventh and twelfth grade vocational students in the analysis and writing of poetry. The poems used to teach the elements of poetry are chosen largely from the canon of traditional poets of American and British origin, and from several anthologies of poems about working.

Complementing the teacher-centered classes on analysis is a workshop format, which capitalizes on concepts and skills taught. In this workshop setting, students are provided with contemporary models of poems, both amateur and professional, whose themes are based on specific careers: carpentry, culinary arts, cosmetology, computer networking, dental and nursing assisting, engine technology, technical drafting, financial services (insurance and accounting), public service and technical services. Additionally, poems on labor and the workforce in general are referenced.

This unit spans a fifteen-week period in a block schedule, is implemented in two thirty to forty-minute periods per week-one at the beginning of a week, and one at the end. It is fully adaptable to a school year structured in two semesters.

(Developed for English, grade 12; recommended for English, grades 11-12)

2005.01.07

Who's Your Daddy? Comprehension Strategies and Poetry Basics through Poems about Fathers, by Mnikesa Whitaker

Throughout my experience teaching middle school English, one of the complaints that I have heard often from students is how difficult it is to understand poetry. However, understanding poetry and the ability to speak and write intelligently about it are major requirements of many standardized tests; the ability to demonstrate this knowledge is also evidence of higher order thinking, which is a trait that teachers work diligently to cultivate in their students. The objective of this unit will be to provide students with tools so that they can feel confident in their ability to read, understand and speak intelligently about poetry and other types of literature. This curriculum unit is designed to be approximately six weeks long and was created with the middle school student in mind, particularly the seventh graders that I teach. Completion of this unit will provide students with specific comprehension tools (visualizing, clarifying, connecting to prior experiences) that will help them perform literary analysis of all kinds while also introducing them to the basics of poetry.

A colleague of mine said that when teaching, it is best to help students go from the ego out. In other words, begin with something that students can in some way recognize as familiar. Once we have shown them how they are related to the bigger picture, that connection provides a foundation for the later learning that will occur with texts that do not possess that same sense of connectedness. Whether students can identify with the anger in Sylvia Plath's "Daddy" or sense the care in the voice of the father-like speaker in Rudyard Kipling's "If", the theme of fatherhood provides a foundational theme that everyone can, in some capacity, relate to.

Developmentally, the care that fathers can give is crucial to middle school students. Not only will this study give students necessary tools for analyzing and understanding poetry, but it will also encourage them to persevere with hope in spite of their individual experiences (or lack thereof) with their own fathers.

(Developed for English, grade 7; recommended for English, grades 7-9)

2005.01.08

Crime and Poetry: Examining Crimes Against Humanity Through the Poetry of the Oppressed, Specifically Poetry from the African American Experience Through the Jim Crow Era, and The Holocaust, by Cary Brandenberger

This unit will scrutinize crimes against humanity by examining poetry of the oppressed, specifically poetry from the African American Experience through the Jim Crow Era, and the Holocaust. As the two atrocities against humanity are presented, the students will read poems that represent the emotional and physical hardships that humans have experienced throughout time. We will specifically examine poems written by African Americans from the twentieth century, and victims and survivors of the Holocaust. The unit will span six weeks, with the examination of poems related to these crimes as the thread that runs continuously throughout the semester. By examining the poems for voice, theme, figure, and symbol the students will gain a deeper knowledge of the emotions and the voice of the oppressed, as well as the historical background of these crimes. The unit will use paintings, drawings and photographs to help tell the story of each crime. Some of the poems will be ephrastic while others will describe remembered scenes. The students will read and analyze the poems as well as write their own poems from the point of view of the oppressed. In exposing the students to the Jim Crow Era and the Holocaust simultaneously, the hope is that they will gain a perspective about humanity from the oppressed point of view, realizing ultimately that crimes against humanity are not specific to certain populations; they are crimes against both individuals and the soul of all humanity. Through hearing the voice and becoming the voice students will gain perspective, empathy and self-knowledge regarding the human condition.

(Developed for English, grade 10; recommended for English, grades 9-12)

2005.01.09

A Century of War in Poetry: 1915-2015, by Kinta Flemming

This unit is designed for tenth or eleventh grade students. Students examine poetry and prose that relate to three main themes: the reasons men and women go to war, the pain and death many soldiers face, and the effect of war on men and women. In addition, students gain knowledge of World War I, World War II, and the Vietnam War. They also reflect on their feelings about patriotism and the current situation in Iraq. Students research and present in groups additional war-related poems and write an essay.

Students examine eleven poems from various war poets and study technique, structure, and theme. The poetry selections contain a variety of styles and poetic devices including a sonnet, a ballad, and free verse. Included in this unit are selections from Tim O'Brien's collection of short stories, *The Things They Carried*. Lessons emphasize class discussion, interpretation, analysis, and a well-developed notebook.

(Recommended for English, grades 10 and 11.)

2005.01.10

[Looking Forward: Whitman and the Creative Spirit in American Poetry](#), by Clary Carleton

The year 2005 marks the 150th publication anniversary of Walt Whitman's *Leaves of Grass*—the seminal, much revised volume that helped shape American poetry. The voice was distinctive and brave—introducing a new verse form and giving voice to a mythic America and the democratic principles that would sustain it. This unit provides an introduction to the poetry and thought of the "good gray poet," exploring the legacy of his ideas and their relevance to today's high school students. In his innovative approach to poetry, Whitman looked forward to future poets, who continue a tradition of close observation, celebration, tolerance, and dissent. Whitman is thus read alongside poems by Emily Dickinson, Langston Hughes, Robert Frost, Allen Ginsberg, and Lawrence Ferlinghetti, as well as contemporary poets like Galway Kinnell, Lucille Clifton, Yusef Komunyakaa, Nikki Giovanni, Marge Piercy, Jimmy Santiago Baca, and Sharon Olds.

The unit emphasizes the role of creative thinking and the craft of poetry. Students' appreciation of poetry and language is enhanced through creative exercises and discussion groups. At the same time, critical reading and analytical skills are developed, preparing students to apply knowledge of poetry in new situations. The final multimedia project involves experimentation with how text, image, sound, and digital technology change how we think about poetry.

(Developed for American Literature, grade 11; recommended for English and Creative Writing, grades 9-12)

2005.01.11

[Studying the Sonnet: An Introduction to the Importance of Form in Poetry](#), by Lynn Marsico

Created for eighth graders but adaptable for high school students, this unit uses a study of the sonnet to introduce the concept of form in poetry and its importance to the poem's overall impact. Specific sonnets are presented in three groups. The first is used to teach the structural rules for sonnets. A second group of sonnets is suggested for closer readings, with questions provided to guide students in understanding how the sonnet's form aids poets in conveying meaning. A third group shows deviations from the strict sonnet form, and students are encouraged to consider why poets made these deviations. To demonstrate an understanding of the sonnet form and the implications of that structure, students will write original sonnets.

(Recommended for English/Language Arts, grades 8-12.)

2005.01.12

[The Inspired Voice: Invoking Poetry through Music](#), by Kimberlee Presswood

The *Inspired Voice: Invoking Poetry through Music* curriculum unit is designed to engage students by using music as an entry point for poetry. The unit also encourages students to discover and use their own creative voices as they begin to think about the sources of inspiration for others. The classroom activities solicit personal responses to music, explore music in the context of poetry, and provide a space for students to experiment and create. Students develop and practice skills as they identify literary elements, use details to speak about a work, and understand the historical engagement of poetry, music and the musical influences in poetry.

The unit is divided into seven sections: Silence, an exercise in recognizing voice; *The Good Song*, a close look at music; *Medium and Purpose*, an introduction to performance poetry; *Same Song, Different Medium*, an experiment with form; *A Survey of Voice: Harlem, Beat, Last Poets and Hip-Hop*, and *Slam*, an analysis of poetry and its musical influences throughout the eras; *A Battle of Voice: Harlem, Beat, Last Poets and Hip-Hop, and Slam*, a poetry competition; and *A Poetry Concert*, where students create and perform original work. The unit may be completed in about fifteen ninety-minute classes.

(Developed for Pre-AP English and Creative Writing, grades 9 and 12; recommended for English and Creative Writing, grades 9-12)

2005.01.13

[Poetry's Idyllic and Intriguing Patterns for Kindergarten](#), by Stephanie Johnson

This twelve week unit that I have written on poetry has evolved into being a wonderful experience for me and will be for the kindergarten student. It can be used in other grade levels as well and adapted to any learning style. What you will find to be unique is the different ways to teach reading using poetry. There are several reading skills involved in the unit. These skills have been embedded throughout the unit to ensure that the student gets to practice them. Also, they will be exposed to the enjoyment and fun that poetry reading has to offer. The poetry is emphasized through listening and using drawing to convey their understanding of it. A portfolio will be developed from this. A field trip will be taken to the Carnegie Museum of Art. This will help with the drawing portion of the portfolio and will provide a basic foundation for ecphrastic poetry (visual art objects connected to the poetry writing). There is a strategy section with help for you and the student to get the maximum benefit from each skill or poem in my unit. The poetry form is included and an example of the format. The poems are simple and can be used to teach other themes such as weather or shapes. The lessons that are included have items that can be constructed. So there are creative activities that can be adapted to suit your teaching

style. I have also added suggestions on developing poetry using the ecphrastic influence. Take a look at this unit and enjoy the endless ideas for making poetry that has meaning to the early childhood student.

(Developed for Reading, grade K; recommended for Reading and Language Arts, grades K-2)

2005.01.14

**[Building Blocks for Poetry: Vertical Team Sequencing for Effective Poetic Analysis,](#)
by Susan Greene**

Building Blocks for Poetry: Vertical Team Sequencing for Effective Poetic Analysis is a model of implementation that recognizes that knowledge required for adept poetic analysis must be acquired over significant and consistent periods of exposure to varied engagements with poetic texts at sequential levels of Bloom's Taxonomy (knowledge, understanding, application, analysis, synthesis, and evaluation). Hence this curriculum proposes the use of a single work, presented in a progressing structure of poetic analysis from the ninth to the twelfth grades-not as a packaged plan, but as a purposeful process. This process involves six layered readings of a single work of poetry, poet's works or period. Through a concentrated adaptation of skills relating to poetry analysis from ninth to twelfth grades, this curriculum supports backward design and offers a snapshot of how English teachers might smoothly collaborate to align vertically curricular goals using a single work at each grade level, so that students ultimately gain necessary analytical skills for notable advancement. Many poems might be used to illustrate this unit's purpose; however, two works are used, Edgar Allen Poe's "To Helen" (1831) and Hilda Doolittle's "Helen" (1924).

(Developed for AP Literature and Composition, grade 12; recommended for English and Language Arts, grades 9-12, and AP Literature and Composition, grade 12)

II. Art and Identity in Mexico, from Olmec Times to the Present

Introduction

How do we go about teaching Mexico, the most important neighbor of the United States? Where do we begin to come to grips with the second most populous country of North America, the most important trading partner of the United States, and the one of the most important countries of origin for the U.S. population? We share critical history-after all, about one-third of the U.S. belonged to Mexico; if we turn back deeper in time, about one-half of the U.S. was part of the larger entity of New Spain-a history that can illuminate both our past and present.

Following initial work at a long weekend seminar in May, nine teachers from the public schools of New Haven, Connecticut; Houston, Texas; Pittsburgh, Pennsylvania; Duvall County, Florida; and Charlotte-Mecklenburg, North Carolina met for two intensive weeks in New Haven, Connecticut, at Yale University, for a Yale National Initiative seminar, "to strengthen teaching in public schools." We met on a daily basis for two hours every morning; at a minimum, I met with fellows for half to three-quarters of an hour in May, during the first two days of the July seminar, and during the last two days of the seminar. Fellows prepared a prospectus for research, and then completed a first draft by the end of the July session. They submitted a second draft on August 1 and a final draft on August 15. All members completed every aspect of the seminar.

To look at Mexico, this seminar used the prolific and complex art of the country-from its earliest days to the present-as a lens. Whether we know it or not, the art of Mexico pervades modern North American society, with a cultural impact that transcends national boundaries. A California hubcab may sport an Aztec Calendar Stone motif; the Virgin of Guadalupe jumps off a jacket in New Haven. In both instances, these older images take on a modern identity. Yet during the 16th century the Aztec Calendar Stone described a specific political identity, as did the Virgin of Guadalupe's image during the 18th

century. In both the remote past and in recent times, the art of Mexico has both described and accommodated political and social identities. Together, the seminar members and the seminar leader determined how to develop units that would engage with the visual culture and use it as a springboard to other questions and other materials.

We began by reading both indigenous and Spanish texts (all in translation) from the era of the Spanish invasion of Mexico, beginning in 1519. These documents-the most complete and informative set in existence for the European encounter with the indigenous Americas-open a window onto both the deeper past and what would become the future-the colonial and modern periods. We looked at the nature of cultural formation: what leads to the rise of civilization, and how does art signal from the deep past to modern

times? We considered major monuments of Mexican art, from Olmec heads to Diego Rivera murals, with particular attention to the identity with which these works of art have been imbued—and the way these works of art have informed subsequent identities, throughout the history of Mexico. The manipulation of the past took on new energy following Mexico's independence from Spain in 1821. Renewed by immigration from Mexico, the United States has seen a resurgence of Mexican art forms, not only in the one-third of the nation that was formerly part of Mexico but also throughout the country.

During the seminar, participants explored resources at the Yale University Art Gallery and the Peabody Museum. We looked for WPA murals inspired by the Mexican muralists; we took advantage of the temporary exhibition at the Knights of Columbus Museum in New Haven, "Images of Faith and Art from Mexico," a rare opportunity to see a large number of colonial works together in the United States. Topics considered include the "Columbian" exchange of foods, peoples, animals, and diseases initiated by the arrival of the Spanish in the Caribbean; the concept of urban life, with particular attention to Teotihuacan and Mexico City; religious belief structure prior to 1519 and a consideration of the meaning of sacrifice; the role of the Virgin of Guadalupe in Mexican Independence from Spain; the meaning of Mexico's early 20th century Revolution in art and politics; Frida Kahlo and the quest for a personal vision, biography, and the relationship between sports and civil rights at the 1968 Olympics in Mexico City.

Teachers in the seminar represented many disciplines: science, history, art, computers, social studies, costume, Spanish, and reading. They developed units for their students that would develop skills to meet local and state standards, and they developed their own skills of narrative and discursive writing as well.

Mary E. Miller
Vincent J. Scully Professor
of History of Art

Synopses of the Curriculum Units

2005.02.01

[Taste the Richness of Mexico](#), by Patricia Gordon

People of Spanish ancestry are fast becoming the largest ethnic group in the United States. It has therefore become important that we develop a means to teach our children more about this group of people. In order to understand the current culture of Spanish speaking people we must understand the history from which they came. I chose to focus on the people from Mexico, and the celebration of Cinco de Mayo.

This unit is a cooperative teaching tool for the Spanish teacher and costume teacher of Rogers Performing Arts School. He will focus on teaching the language while teaching the history. I will focus on teaching the culture and fashions both historically and current while learning the language. Our students will collaborate on hosting a cafe with others in the building and reach out beyond the school to the community as a whole.

(Developed for Spanish and Costume Design, grades 6-8; recommended for Spanish and Inter-Departmental Project, grades K-12, and Costume, grades 6-12)

2005.02.02

[The Ceramic History of the Olmec Culture](#), by Elizabeth Lasure

One of my goals as an art teacher is to help my students recognize that human experience is a shared phenomenon. This is important because it connects them to their artwork, their world, and themselves. Art reveals a range of ever-changing images and attitudes as artists express opinions of themselves, their social surroundings, and their place in the spiritual world. Each on a quest to interpret the world they live in. My overarching goal in this unit of study on the Ceramic History of the Olmec Culture is that students are able to understand how these ideas are revealed through their art and how throughout the history of art, we find similar patterns that can be useful in helping us develop relevant perceptions of people in their specific historical context.

Within this unit of study, students will be given the skills necessary to be able to interpret works of art. By providing students with the vocabulary to talk about art, they will be empowered to articulate the formal qualities of the work. They will be able to not only understand but provide appropriate responses to such critical thinking questions as: How does a utilitarian object such as the *Bottle with Carved Jaguar-Dragon Paw Wing Motif*, from the Early Formative Period of the Olmec culture, end up in an art museum? What are the established criteria for a piece of ancient pottery for example, to be considered worthy of museum status? Who is it that defines these statues?

Through a series of studio-based lessons, students will understand the technical aspects of clay bodies, designing and constructing forms, and kiln firing. Each student will complete a number of ceramic pieces, which reflect the ideas, and traditions of the Olmec culture. The products will be a contemporary expression of how they interpret the world they live in as response to these ideas and traditions learned in this unit.

(Developed for Ceramics and Studio Arts, grades 9-12; recommended for Ceramics and Studio Arts, grades 9-12)

2005.02.03

Studying the Biographies of Frida Kahlo and Diego Rivera, by Karlene McGowen

This unit is designed to introduce the genre of non-fiction by teaching biographies. The biographies of Frida Kahlo and Diego Rivera will be used. Two biographies of Frida Kahlo will be read aloud by the teacher. The students will complete KWLS charts to synthesize their understanding. They will also create summaries of each book as well as create a Venn Diagram comparing the two books. The biography of Diego Rivera will be read in small groups. Each group will create a presentation on the life of Diego Rivera. Students will also each be assigned a short biography to read and summarize. Finally each student will create an autobiography by using entries that correspond to the letters of the alphabet. This is a great unit to tie in Reading and Art. The students will enjoy reading about the interesting lives of these two famous Mexican artists.

(Developed for Reading, grade 6; recommended for Reading and Language Arts, grades 5-7)

2005.02.04

"Viva La Raza", Students inherit their Culture through Art research, by Mayra Muller-Schmidt

How much time do we really devote to reviewing how a current society has been affected by another? This unit's work is all about reviewing and reflecting of what the Mesoamericans have contributed to our society especially in the state of Texas.

Civilizations get created slowly as people get together share their knowledge, improve their living conditions and progress together. This unit is an exploration of what happened to a particular civilization that existed before Cortez discovered Mexico, the indigenous Indians known as Mesoamericans. Students will explore and research the art, skill and ingenuity of these peoples quite extensively. The lessons are devoted to three rich cultures, the Olmecs, Mayas and Aztecs. Students are to investigate what makes a civilization tick... scrutinizing what clues these ancient civilizations had, with looking at carefully the architecture, sculpture, communication, and hierarchy structure of daily life.

(Developed for General Art and Magnet Graphic Design, grades 6-8; recommended for Fine Arts, Spanish, and Social Science, grades 6-10)

2005.02.05

Conflict and Resolution through Sports: A Question of Civil Rights: The 1968 Olympics and Tlatelolco, by Carol Petett

This unit begins by focusing on the ballgame, the first team sport, played by Mesoamericans over 3000 years ago. The ballgame of the Olmecs and other Mesoamerican people predates the Olympic Games of Greece. This ballgame served a dual purpose; these games were important as social events for people to come together and support their team; and these games also served as a way for warriors play together to maintain their superiority. This duality of sports is seen again in the nineteenth century in the philosophy of the men involved in creating the Modern Olympic Games. Although centuries pass the philosophy that sport is important to both the citizen and the nation is a theme that continues. The duality of sports philosophy sees sports as preparing the young athlete to take his place in the world. According to this duality sports teaches the values of order and disorder; violence and tenderness; beauty and repulsiveness through wining and losing and by working with others for a common goal. By teaching sports in school the values of society would be disseminated and reinforced. The events of the 1936 Olympics; the Black Power salute of the 1968 Olympics; and Tlatelolco were all against the back drop of sports.

(Developed for Civics and World Cultures, grades 9-10; recommended for Spanish and Foreign Language, grades 9-12)

2005.02.06

Representations of Family in Mexican Art, by Alexandra Reyes

I teach 7th and 8th grade Spanish in an inter-district communications and technology magnet school in New Haven. The World Language program in the middle schools is a two-year course, which is the equivalent of the Spanish I course in the high schools. I see my students five days per week, in 47-minute periods.

Because family is part of one's identity, it is something each and every one of my students can relate to in some way. When learning a language, family is always a major topic. While its practical definition varies from culture to culture, and from situation to situation, the concept of 'family' is universal. This important theme of 'family' is often seen in art, literature, film, music, and other media, and offers much insight into the values and cultures of the people portrayed, as well as into those of the artists. Incorporating the 5 Cs with Mexican and Mexican-American art will help students learn Spanish in a cultural context by keeping them engaged in a culturally authentic setting.

Using visual aids lessens the need for English translation and encourages vocabulary and language retention in an interesting and meaningful way.

(Developed for Spanish, grades 7-8; recommended for Spanish, grades 7-12)

2005.02.07

[Multiple Perspectives on the Spanish Invasion of Mexico](#), by Ralph Russo

The study of Cortés' invasion of Mexico reveals characters that are larger than life. Hernán Cortés, Doña Marina, his interpreter, and Montezuma prove to be extraordinary people. Their remarkable story speaks from various primary documents from Spanish and Native American sources. Many times history texts do not reveal the origins of historical data. Fascinating stories and their sources can become 'generalized', marginalized, or omitted entirely from the historical survey in a quest to accommodate an all inclusive correctness. Thanks to the variety of primary sources and scholarly work available, the Spanish invasion can be revisited in light of modern social mores. Cortés wrote five letters to the King of Spain. From his letters we learn what he saw and accomplished. Perhaps, most importantly we gain a cultural perspective on the Spanish and the Mexica- the natives at the time of the Spanish invasion. Bernal Díaz, a subordinate of Cortés wrote and revised a memoir later in his life from which we gain additional perspective on Cortés, Doña Marina, Montezuma, and Díaz. We gain an additional and Native-American perspective from the work of Bernardino de Sahagún, a Franciscan friar, who in the 1560's, compiled native accounts of the invasion as part of a twelve book encyclopedia. These sources are the basis of at least some of the scholarly work of secondary authors such as Hugh Thomas, Anthony Pagden, Gérard Chaliand and Tzvetan Todorov. Through these sources and secondary authors, teachers and students can discover the complexities of the Aztec world, the conquistador's culture of greed and power, and the means by which the Columbian Exchange spearheads into mainland Mexico. Moreover, current and universal issues of governance, social strata, economy, religion, and gender can also be investigated. Exploring works by these authors through proven reading strategies will provide high school students and teachers a vehicle by which to gain insight into the multiple perspectives of the major players and the primary issues of the Spanish invasion of Mexico and sharpen reading skills. In this unit, primary and secondary accounts of the major players and events are offered for review with lessons that emphasize reading strategies. The target audience is grades 9-12. Some material may be appropriate for middle school.

(Recommended for History, grades 9-12.)

2005.02.08**[An Approach to Biology, Population Dynamics, and Disease via the Analysis of Mexican Art, History, and Texts](#), by Yvonne Spinner**

This curriculum unit delves into the history of Mesoamerica in order to relate population dynamics and disease to the Aztec Empire. Students will investigate the types of disease that came to the New World and how these diseases impacted the native people and directly affected their populations. The Spanish conquest also disrupted the Mesoamerican ecosystem by the flora and fauna that were introduced.

By using the Mesoamerican people as an example of population dynamics the students can see how density dependant factors such as disease, competition, and food availability directly affected these people. Density-dependent and density-independent factors affect a population and also help determine the carrying capacity of the environment. The stability of an ecosystem also plays a role in determining the population and carrying capacity.

(Developed for Biology, grades 9-11; recommended for Biology, grades 9-11)

2005.02.09**[The Influence of Mexican Muralists on Wpa Art](#), by Donna Sussman**

"The Influence of Mexican Muralists on WPA Art" is an interdisciplinary unit that uses art to help students to understand the economic, social, and political changes that occurred during the Great Depression. It is designed to be taught in Social Studies classes and may be adapted to American History, World History, Cultural Geography, American Government, Psychology, as well as 2-D Art. In American History, it is part of the story of the New Deal. In World History and Cultural Geography, it provides the highlights of 20th century Mexican culture. Lessons on symbolism, influence, and tone include a variety of strategies for both advanced and challenged learners.

An overview of the work and influence of Mexican muralists, Diego Rivera, David Siqueiros, and Jose Orozco, is discussed in the context of economic, social, and political events including the Mexican Revolution, Communist Revolution, the Great Depression, and the post war industrialization of the United States. Internet sites are provided for mural examples of their work in the United States.

The outstanding mural work of the Mexican artists in the 1920's and their connection to many prominent Americans opened the door to government financed art projects during the Great Depression. Initially, the United States government created the Works Progress Administration (WPA) as a New Deal building project and later added an art section to beautify the many public buildings constructed.

Many of the murals still exist today in public buildings (Treasury and Interior Department Buildings in Washington, D.C.) and especially Post Offices all over the nation. There were over 50 murals created for the Chicago schools. I have provided a web address for locating the Post Office projects in your state. In Appendix 7, I have included 5 examples of Florida murals that I personally photographed. I am planning a field trip to the local murals, some of which have been restored.

(Developed for American History, grade 11; recommended for American History and World History, High School grades)

III. War and Civil Liberties

Introduction

On September 12, 2001, as I waited for my son to board the school bus, there was only one topic of discussion. A neighbor remarked, "Now everything will be different."

Perhaps not everything became different after the terrible events of September 11th, but for those concerned with American constitutional law and American politics, a whole set of long-moribund issues instantly sprung back to life. The Constitution empowers the national government to provide for the common defense; but it also gives that government only limited powers and subjects it to a long list of restrictions on how it can use coercive force. From September 11th to the present, the United States has undeniably faced substantial and in some respects novel dangers of terrorist attacks. Vigilant against these threats, the U.S. government has adopted a wide range of measures, including the increased surveillance and detention powers provided in the 2001 USA Patriot Act and the President's Executive Order authorizing closed military trials of suspected terrorists issued that same fall. Civil libertarians in *both* parties have expressed concerns that these measures go beyond what the Constitution authorizes or permits. But many patriotic Americans in both parties fear that they actually do not go far enough to enable the nation to meet the challenges it faces. As in the case of all novel questions, no one can know for sure who is correct. From the standpoint of those who believe in the U.S. Constitution, the most haunting of all possibilities is that both groups may be right. Might it prove simply impossible to comply with the Constitution and still protect against terrorism?

Though these issues are in some respects new, they are also in some respects ones that have arisen in every national security crisis in American history, stretching back through Vietnam, the Cold War, World War II, World War I, the Civil War, all the way to the Revolutionary War itself. In preparing for the 2005 National Intensive Seminars conducted by the Yale-New Haven Teachers Institute, teachers from cities throughout the country expressed interest in exploring how issues of civil liberties in wartime had been dealt with in America's past, as a prelude to examining how America is dealing with them today, during what is sometimes called the "war on terrorism."

This is a topic which obviously concerns all adults very deeply, and it also has good prospects of interesting students. Many are likely to experience restrictions on their civil liberties due to national security measures. Some may indeed soon face the choice to help wage the nation's battles. It is also a topic on which, perhaps surprisingly, there are excellent, accessible materials available for a wide variety of students. We began the National Intensive Seminar by reading a short, remarkably engaging book by Chief Justice William Rehnquist, *All the Laws but One*, which provides rich descriptions and a balanced overview of civil liberties issues under Lincoln during the Civil War, including

two landmark cases involving military detentions and trials, *Ex parte Merryman* and *Ex parte Milligan*. The fact that the author was currently presiding over major cases raising the same issues today made discussion of his analyses all the more intriguing. Then, using Rehnquist as well as other sources, we proceeded to explore issues of free speech during W.W I; the Japanese-American internments and the secret military trial of German saboteurs during W.W. II, both upheld by the U.S. Supreme Court in the decisions of *Korematsu v. United States* and *Ex parte Quirin*. Next we studied the prosecution of Communists during the Cold War (as in *Dennis v. United States*), efforts to curb student protestors during the Vietnam years (as in *Tinker v. Des Moines School District*). Finally we turned to controversies over the USA Patriot Act, the Guantanamo detentions, and military trials today, including the recent cases of *Rasul v. Bush* and *Hamdi v. Rumsfeld*.

Seminar members found they often differed strongly from each other in their views on how these issues should be resolved and even more strikingly, we sometimes found disagreements within our own thoughts. Should we permit students to wear symbols protesting the Iraq War? If so, must we also let white students wear Confederate flags to classes with African American students? For our classrooms and for our country, self-evident answers are not always apparent. But all agreed the chance to learn about different views on these issues represents one of the great strengths of a free society.

As always with Institute seminars, much discussion was devoted to the impressive variety of ways in which Fellows have adapted themes of the seminar for their students in their curriculum units. A Houston high school English teacher focuses on the example of a man challenging the policies his community thinks necessary for its survival in Henrik Ibsen's classic *Enemy of the People*. Another in Jacksonville, Florida examines how security issues can be used to justify book-burning, using Ray Bradbury's gripping *Fahrenheit 411*. A third in Pittsburgh instead features Arthur Miller's McCarthy-era masterpiece, *The Crucible*. Another in Philadelphia finds examples of the tensions between claims for security and personal liberties throughout the American literature curriculum and in the example of her school's namesake, the great African American labor leader A. Philip Randolph. One high school history teacher richly describes striking historical examples of military trials. One focuses on how Bill of Rights guarantees have fared during past wars and would fare in imaginative hypothetical crises. One from Charlotte, North Carolina draws on postmodernist perspectives to dramatize the historically contextual and politically contested nature of civil liberties protections. One New Haven high school social studies teacher explores the conflicting solutions of the great English philosophers Thomas Hobbes and John Locke to the challenge of curbing violence while protecting freedoms. Taking advantage of her historic location, a fourth grade social studies teacher in Richmond, Virginia highlights how African-Americans there won rights at the end of the Civil War, only to lose them later during the Jim Crow era. A Philadelphia middle school social studies and special education teacher uses the film *Glory* and related readings to dramatize how African-American soldiers had to fight for equal treatment in the Union Army even as they fought valiantly against the

slaveholding South. A Pittsburgh health teacher uses his own experiences and those of his students to examine the grim issue of racial profiling, how to cope with it, and how to combat it. A computer teacher uses the study of civil liberty issues to hone computer skills and familiarize her students with website research methods as they prepare to participate in the school's Law Day activities. And perhaps most creatively, a high school science teacher uses the threat of terrorism via biological weapons, particularly anthrax, to bring home the importance of science to her students, dramatizing its threats and benefits while encouraging students to debate how society should respond to both.

If there is a common denominator to all these excellent units, it is the same message that came through in our seminar discussions. Issues of how we can protect our safety while also protecting civil liberties during national security crises are profoundly difficult, and no one has easy, perfect solutions. But we can all benefit from thinking through the challenges that, today more than ever, we cannot afford to ignore.

Rogers M. Smith
Christopher H. Browne
Distinguished Professor of
Political Science
University of Pennsylvania

Synopses of the Curriculum Units

2005.03.01

[The Courage to Be An Enemy of the People](#), by Daniel Addis

As students work through this unit they will grapple with the question: *During a time of crisis, discord, or terror, should I speak out and stand up for what is right and put myself and my family in danger, or should I keep quiet, cooperate, and ignore my principles so that I can protect myself and my family?*

The students will deal with this question by reading accounts of real life examples of people who put themselves at risk, even died, by standing up and speaking out for justice. The two real life examples are: "The Court Martial of Jackie Robinson"—an account of the future baseball star who changed the face of baseball who, while serving in the army, was charged with disrespecting an officer in connection with his refusal to sit in the back of a bus. Jackie put his entire baseball career on the line by standing up for his dignity and the dignity of African-Americans. The other example is of an Austrian man who refused to serve in the German army during World War II because he considered such service a desecration against the teachings of Christ. After we study these real life stories, we will delve into a fictional examination of the above question, using Henrik Ibsen's *An Enemy of the People*. In this unit, students will work cooperatively, do presentations, lead the class in discussion, and write a research paper about people being abused and what should be done about it.

(Developed for Literature and Composition, grade 12; recommended for English and Language Arts, grades 11-12)

(Recommended for English/Language Arts, grades 11-12.)

2005.03.02

[The Critical Balance Threatened: Personal Liberties and National Security in Time of War](#), by Charles Avery

This unit surveys United States History with special emphasis on the recurrent struggle to balance our precious civil liberties with the security needs of the nation during times of war. The unit is designed to help students to:

- Understand the main purposes of government.
- Know the specific freedoms that they and all Americans possess.
- Recognize specific abridgements of their personal rights.
- Distinguish between legitimate and tyrannical abridgements in their personal rights, in accordance with their own personal values and American precedents.

- Develop the ability to evaluate historical situations and draw these distinctions in ongoing units throughout the school year.
- Understand why governments might legitimately restrict freedoms in time of crisis such as wars.
- Learn that, oftentimes, these issues involving the critical balance between freedom and security lack moral and even constitutional clarity.

(Developed for U.S. History, grades 9-11; recommended for U.S. History, High School grades)

2005.03.03

Thomas Hobbes and John Locke: Using Enlightenment Philosophy to Teach Civil Rights and Civil Liberties, by Justin Boucher

This unit makes use of the works of Thomas Hobbes and John Locke as a means of approaching the concepts of civil rights and civil liberties. The students read and critique the works of these men through the philosophers' own quotes. This gives the students the opportunity to work with the actual language of these philosophers, without having to read long passages of their work.

The unit touches upon the English Civil War as well as the background of both men to illustrate the kind of dichotomy that can exist between two points of view forged in similar circumstances. This dichotomy allows for the comparison of the two men in terms of their experiences and their work, thus opening new levels of understanding to the students.

The unit is designed to be taught to 9th grade World Civilizations students, but could be applicable in many History or English classes. This unit deals in part with the origins of our modern civil rights and liberties in America, and therefore could be applicable as well in a government class.

(Developed for World Civilizations, grade 9; recommended for Social Studies and History, High School grades)

2005.03.04

Science, Safety, and Civil Liberties, by Victoria Brown

This unit is written for a high school science class, consisting of students grades nine through twelve. To stimulate interest amongst students and integrate science with other subjects, it is designed to engage high school science students in learning about science-related topics involving issues of both safety and civil liberties. This unit is divided into three different aspects specific for each student based on their particular shops/majors.

- HRT (Health Related Technology) students will focus on doing the research aspect of
1. this unit, on anthrax as a terrorist weapon, and they will create PowerPoint presentations showing their findings.
 2. Students in other shops will participate in debates on how to combat anthrax and other security risks without violating civil liberties.
 3. All students will do a final research paper about a civil liberty issue that affected them personally either directly or indirectly.

This unit will be taught from a vocational perspective. I also hope to make students aware of the many ways in which science is important in their lives. I intend to use this curriculum unit to heighten awareness of how science often poses new problems and new solutions for American goals of protecting civil liberties.

(Developed for Science, grade 11; recommended for Science and Vocational Shops, grades 9-12)

2005.03.05

Citizen Voices in Peace and War: A Portal into Ap English Lit, by Barbara Dowdall

This unit initiates an Advanced Placement English Literature and Composition course. We begin with issues of civil liberties in students' lives - in school, in their communities, and in our country now at war. Using primary philosophical and governmental documents, students will observe the chronological evolution of ideas and gain the confidence to grapple with Advanced Placement level literature.

Every day, students meet with various kinds of authority that, without their input, regulate and define their options. In response, young people seek to understand and test, in the words of John Stuart Mill, "... the nature and limits of the power which can be legitimately exercised by society over an individual." As a bridge from their personal experience to literature, the unit provides opportunities to learn first about persons familiar such as our namesake, Asa Philip Randolph, who have engaged in the struggle for liberty. The unit then considers the activist expressions and experiences of poet Langston Hughes. We conclude with a survey of readings that simultaneously voice questions regarding the legitimacy of power and that initiate students into the world of Advanced Placement multiple choice and essay questions.

(Developed for AP English Literature, grade 12; recommended for AP English Literature, grade 12)

2005.03.06

Biblioclasm: The Organized Destruction of Books, by Jayme Hicks

This unit explores one way in which people who are trying to control or eliminate another people will destroy their books. In William Shakespeare's *The Tempest*, Calaban urges Trinculo and Stefano to kill Prospero and burn the library. Calaban says; "take away his books first for without them he is sot." We will look at how the "first target of the tyrant is the library." A look back in history will prove this point. From an examination of fire, to the symbolism of the book, to the fiery destruction of books, students will discover the value of the written word. The unit will show that burning books is the physical incarnation of censorship and often even genocide. They are part of seemingly incessant efforts to destroy and censor information that rightly is freely available to every human.

(Developed for Language Arts, grade 9; recommended for English and Language Arts, grades 9-12)

2005.03.07

Racial Profiling and Terrorism, by Ralph Holmes

"Racial profiling and Terrorism" is a curriculum unit designed to address the law enforcement actions of police and government agents toward Muslims and Arabic men in the war on terrorism. It describes the history of racial profiling in the United States. Students explore the legality of racial profiling and debate its effectiveness.

Students are able to research and prepare an essay on racial profiling and discuss ways to eliminate its practice in the United States. They also learn how to conduct themselves in an appropriate manner when they encounter racial profiling in ways that infringe upon human rights and civil liberties.

(Developed for Health Education, grades 9-12; recommended for Social Studies and Health Education, grades 9-12)

2005.03.08

Postmodernism and the Flexibility of the Constitution, by Jeffrey Joyce

This unit is designed for the study of American history in the Advanced Placement class and uses the tenets of postmodern philosophy as a means for exploring varying perspectives on civil liberties as they relate to national security. The College Board tests students on the Advanced Placement exam as to their ability to be young practitioners of the discipline of history. It is at this point that I think postmodernism has a role to play. Postmodernists view language as a rhetorical tool that can be manipulated to confront any conventional form of truth, as it is always open to interpretation. The very foundation of this nation is built, in some respect, on this principle.

Using these ideas the unit is designed to accomplish a couple of important goals. First, we want to help students learn about information and interpretation in American History. My students and I can explore and understand that civil liberties are given meaning by the context in which they exist; moreover, no laws or set of rules have meaning in and of themselves, but rather are interpreted in a way that gives them meaning. Next we can use this proposition to help construct substantive essays using sound argumentative writing techniques. The College Board exam is broken into three parts, two of which hinge on superior writing skill. Once students understand that proper social studies essays require both appropriate information to substantiate an argument and the ability to communicate that argument clearly they will be better prepared to tackle the challenges of the AP US History exam.

(Developed for AP U.S. History and Social Studies, grade 11; recommended for AP U.S. History and Social Studies, grades 10-12)

2005.03.09

[Free, but Not Free: Civil Liberties in a Time of War](#), by Keysiah Middleton

This curriculum unit will cover the core curriculum areas of Social Studies, Reading, Speaking and Writing. Students will be required to read literature, view documentaries and films and write short passages regarding the experiences of African American soldiers in the Civil War. Students will be required to engage in reading, writing, dialogue and discussion. The unit will also cover certain aspects of the Drama and Art curriculum: a variety of lessons will include art presentations of drawings and paintings as well as dramatizations and re-enactments of the Civil War literature we read. Our culminating assessment of major lessons will involve the creation of a classroom museum: students will be responsible for researching Civil War information via library resources and the internet to locate historical documents and artifacts for replication.

(Developed for Social Studies, Reading, and Writing, grades 6-8; recommended for Elementary and Middle School, grades 5-8)

2005.03.10

[Precedents for the Usa Patriot Act: Military Tribunals](#), by Mary Ann Natunewicz

After the 9/11 attacks on New York and Washington, the Federal government enacted, with a minimal amount of Congressional hearings, far reaching legislation designed to help fight terrorism. The legislation gave the government, especially the executive branch, an unprecedented amount of power to arrest and detain people who were thought to be terrorists or who were suspected of having pertinent information. Some of those detained may be subject to special military tribunals.

This unit, designed for an 11th grade United States History class, looks at previous uses of military tribunals and asks several questions. First, at what times and under what circumstances have military tribunals been used? Second, what type of prisoner is subject to this type of tribunal? Third, what are the civil rights of the persons detained and subjected to military tribunals and on what grounds may the government act?

This unit refers to three earlier uses of military tribunals. The first is a tribunal used by Andrew Jackson during his occupation of New Orleans in the War of 1812 (1815) at which a civilian was tried. The second tribunal was convened to try the conspirators in the Lincoln assassination, all of whom were civilians. The third tribunal, that of the German saboteurs who were captured on Long Island and in Florida during World War II, is important because it has been used as a precedent for the actions of the Bush administration regarding the rights of detainees and the extent of executive power. Students will then compare these examples to procedures that are permitted under the USA PATRIOT Act.

(Developed for U.S. History and AP U.S. History, grade 11; recommended for History and Social Studies, grades 10-12)

2005.03.11

[A Long Road to Liberty](#), by Amanda Sanders

My goal for this curriculum unit is to focus on the power of education and to drive home the idea that being educated about the rights and freedoms that we have as citizens is vital to sustaining the civil rights for which our predecessors have fought.

This unit will focus on the struggles African Americans faced after the Civil War, during Reconstruction, and the Progressive Era. The curriculum attempts to reveal the true challenges faced by African Americans, especially after emancipation and Reconstruction. Often in the primary grades, the focus is on a more simplistic series of events: slavery, emancipation, and the Civil Rights Movement. This focus diminishes the political struggles that are so vital to understanding historical complexity. The lessons and activities in this unit are for fourth grade students but could be adapted to any upper elementary grade.

(Developed for Virginia Studies, grade 4; recommended for Social Studies and History, grades 4-6)

2005.03.12

[Dilemma of a Democracy: Liberty and Security](#), by Rita Sorrentino

The curriculum unit "Dilemma of a Democracy: Freedom and Security" is planned for a fifth grade class in preparation for their class participation in Law Day. The unit will

consist of three areas: Rights and Responsibilities (Constitution in Daily Life), Civil Liberties during Wartime (Civil War and Cold War Cases) and Privacy and Public Information (Privacy and the Patriot Act).

The theme of civil liberties during wartime is presented in a framework that engages fifth graders in a learning process, inviting them to reflect on past practice while encouraging them to take an active stance in learning history. Each week part of the lesson will be conducted in the fifth grade classroom with follow-up lessons and activities in the computer lab. Participation in this unit will help students make connections between historical events and their daily lives, and encourage them to use technology as a tool for thinking in meaningful ways. As students investigate examples from our history, they will develop opinions about rights and responsibilities, safety and security, and privacy and public information. Ultimately, I hope it prepares them to appreciate, but not take for granted, the freedoms they enjoy, especially in areas of communication, entertainment and technology.

(Developed for Social Studies and Computers, grade 5; recommended for Social Studies and Computers, grade 5)

2005.03.13

[Arthur Miller's History Lesson: The Crucible as a Link from the Past through Mccarthyism to Present-Day Terrorism](#), by Elouise White-Beck

This unit is designed for an eleventh grade scholars' English class. Targeting civil liberties in America, students will get an overview of civil liberties through the wars in which the U.S. has been involved. Arthur Miller's attack on McCarthyism, *The Crucible*, in the existing curriculum, will serve as the basis for this study culminating in an original narrative where the students will have to defend their own civil liberties. Through the course of examining the play students will study dramatic structure.

Included in this study are the Nicholas Hytner film of *The Crucible*, video viewing guides, study questions for each act of the play, two writing assignments, an essay exam, and an oral presentation. Necessary materials are the above-named film and copies of *The Crucible*. All other information is included.

(Developed for English III Scholars, grade 11; recommended for English, grade 11)

IV. Astronomy and Space Sciences

Introduction

Astronomy is the science that seeks to understand the physical nature of all objects within the Universe, and even of the Universe itself. To that effect, all of the objects that are found in the Universe, and even those whose existence is merely inferred, (for example, dark matter and dark energy) are legitimate targets of astronomical study.

The tools that are used in Astronomy are those developed by all of the physical sciences, some biological sciences, mathematics, computer sciences, and we make use of observations obtained by means of the most sophisticated instruments in existence both as a guide to model development, and as a test of accuracy of the models developed.

The characteristics of the field described above make astronomy an ideal vehicle for teaching general physical sciences, basic math, and to illustrate the use of the scientific method. Almost any of the basic physical principles is illustrated by an astronomical phenomenon, thus providing immediate relevancy for the principle. Mathematical tools extensively used in astronomy, from the simplest algebra to the most sophisticated numerical and analytical concepts. Also, because we must rely on the observation of whatever aspect of a given phenomenon that nature shows rather than being able to manipulate the conditions studied, for example, in an experiment, we must adhere strictly to the precepts of the scientific method, or else we run the danger of misinterpreting what we observe.

Finally, we call space science any study that uses space either as a platform for observation, or for in-situ exploration. Thus, besides having all the advantages of astronomy as a means of providing relevant illustration to the largest variety of scientific and mathematical concepts, space science offers the excitement of the newest frontier of exploration and adventure.

The Curriculum Units developed in the seminar entitled Astronomy and Space Science, offered by the National Initiative of the Yale New Haven Teachers Institute in the Summer of 2005, and contained within this publication, illustrate the variety of pedagogical objectives achievable in the seminar's context. It includes topic ranging from cosmology, to basic math, physics, astronomy, Earth sciences, astrobiology, and it even includes a unit to teach basic astronomy in French. It is very likely that a seminar offered with the same title another year would include none of the specific topics covered in this publication. However, it is hoped that there is enough commonality of astronomical

concepts in all the Units presented here to establish a solid basis for the methods, tools, concepts and current paradigms of astronomy equivalent to what would typically be covered in a general course of astronomy for non-science majors.

Sabatino Sofia
Professor of Astronomy

Synopses of the Curriculum Units

2005.04.01

[Mathematical Tools to Obtain Astronomical Knowledge](#), by Barbara Burton

Today's young people are fascinated with space. However, their information is often inaccurate coming from science fiction television and movies. They also do not believe that they will ever use the Mathematics and Science that they study in school. The goal of this unit is to teach Mathematics using accurate information about the stars. While broadening their knowledge of both Astronomy and Mathematics, I hope to increase their interest in careers related to both fields.

This unit is designed for PreCalculus students but could easily be adapted for use in other middle or high school Mathematics classes. I teach on a 4x4 block schedule. This means that I teach students 90 minutes each day for 90 days. The lesson plans included in this unit are designed for this time period but could easily be adapted to a shorter time period. Topics covered include scientific notation, equation solving, the Pythagorean Theorem, units of measurement including Astronomical measurement units and knowledge about the stars including distance, luminosity and velocity.

(Developed for Pre-Calculus, grade 11; recommended for Pre-Calculus, grade 11, and Algebra II, grades 10-11)

2005.04.02

[Is There Life Out There?](#), by Marty Cummings

Space is a difficult concept to teach middle grades students. In this unit students will deepen their understanding about the solar system, galaxy, and universe. They will compare our sun to other stars and extend their understanding of the motion of the solar system to include its motion within our galaxy. Students will extend their understanding of planets and stars to include the overview, structure, and age of the universe. They will continue to develop their scientific inquiry skills by gathering and synthesizing information from teacher recommended websites and other sources about how planetary systems and stars form and then explaining how stars produce energy.

Throughout this unit, students will continue to develop scientific habits of mind by considering and discussing the limitations of scientific knowledge about the universe gained from the use of technology. In particular, they consider the changes in our understanding of the universe throughout history and as a function of our use of technology. The major thrust of this unit is to have my students work towards mastering critical thinking skills. Throughout this unit multiple assessment techniques such as writing, group work, discussions, demonstration models, and real life problem solving will be used to assess student mastery of material presented.

(Developed for Earth Science, grade 8; recommended for Earth Science, grades 6-8)

2005.04.03

Volcanoes in the Solar System, by Mary Jefferson

This unit is designed for Hospital/Homebound Students in grades nine through twelve, who are enrolled in Environmental Science, Earth Science, Geology, and Astronomy. It can be taught in three weeks and can be adjusted to lower grade levels. This unit is aimed at getting more young people interested in sciences that are generally offered as electives. This unit is user friendly and hopes to correct false science through teaching and modeling good science.

This unit will address the origin and characteristics of the Solar System. It will attempt to identify places in the Solar System where volcanoes exist. It will also obtain data and images from spacecraft missions to learn about volcanoes in far outer space. Volcanoes found on Earth and in space will be studied. There are many people who are unaware that there are volcanoes in outer space and who do not understand volcanoes on Earth. This unit will enlighten students about volcanoes, here on Earth and in space. Students will compare the similarities between Earth and space volcanoes. They will discover what drives or provides the energy for both kinds of volcanoes. They will identify the roles heat and plate tectonics play in the formation of active volcanoes. They will use the principle of radioactive dating to calculate the age of rocks. The decay curve will be used to differentiate between older and younger volcanoes. This unit will discuss tidal heating and the dreadful Greenhouse Effect. Manipulatives, interactive CDs, and astonishing videos will be used to enhance student learning of the science behind some of the most powerful forces in the Universe, volcanoes.

(Developed for Environmental Science, grades 9-12; recommended for Astronomy, Geology, and Environmental Science, grades 9-12)

2005.04.04

The Birth of the Universe: The Current State of Cosmology, by Eric Laurenson

How did the Universe begin? What was the early Universe like? What is the Universe made of? How old is the Universe? What is the fate of our Universe? These compelling questions have stimulated thought throughout human history, but it is only within the last half a century that these questions have resided within the respectable pursuits of scientific inquiry.

The study of cosmology attempts to determine the origin and fate of our Universe and the very nature of time and space. Teaching cosmology to high school students offers the perfect opportunity to introduce students to the explorative nature of the scientific approach and the evolution of scientific knowledge. This unit is designed for high school

physics courses at varying degrees of mathematical and conceptual sophistication but it can also be simplified conceptually so that it serves as an introduction to cosmology for a freshman general science course.

The current advances in cosmology instill the very nature of the scientific approach and the promise of scientific discovery. It is essential to introduce our students to the wonders of the cosmos as they are currently being discovered and to generate enthusiasm about the remarkable scientific advances. This course will attempt to impart to the students the most contemporary understanding of the state of the Universe. An additional purpose is to discuss and develop the subtle scientific reasoning that allows scientists to make the claims they do about what we currently know.

The unit is written for first year physics courses, comprised of 11th and 12th graders, and can be adapted to different levels by increasing or decreasing the sophistication of the mathematical and conceptual ideas that are presented so that it is appropriate for gifted, honors or general first year physics courses. This unit will be presented at the end of the year once students have covered the basic concepts of Newtonian physics and improved the students' mathematical skills in algebra and geometry. There are supplemental materials and topics for discussion that are particularly intellectually challenging that are meant for an Advanced Placement or second year physics course. By the end of the unit, students will have engaged in a variety of activities and discussions about the fundamental nature of the Universe.

(Developed for Scholars Physics and Gifted Physics, grades 11-12, and General Science, grade 9; recommended for General Physics, Scholars Physics, and Gifted Physics, grades 11-12, and General Science, grade 9)

2005.04.05

[Algebra in Elementary Astronomy and Space Science](#), by Ishan Malik

The goal of this unit is to create an interdisciplinary approach for some elementary astronomy and algebra skills to make learning algebra more interesting, as well as, to get students to understand and learn that algebra is truly used in a variety of subjects and real-world situations. By the topics being linked together, it should encourage students to become personally involved in understanding open-ended astronomy and algebra investigations. The unit is developed for an eighth grade Introduction to Algebra and Algebra I class. The approach of an interdisciplinary unit is to make learning algebra interesting through astronomy.

The mathematics objectives that will be taught in this unit are powers of ten, perfect squares, perfect cubes, writing numbers in exponential form, writing exponential numbers in expansion form, converting numbers to scientific notation, converting scientific notation to a number, multiplying and dividing numbers in scientific notation,

adding and subtracting with scientific notation, solving equations, substitutions, speed, distance, density, units of measurements, converting units, and determining ratios.

The astronomy topics that will be taught are temperature scales, light years, astronomical units, velocity, density, Newton's Laws of Motion, Kepler's Laws of Planetary Motion, and The Doppler Effect.

(Developed for Algebra I, grade 7; recommended for Introduction to Algebra and Algebra I, grades 7-8)

2005.04.06

[Dreams Toward the Stars: A View of the Solar System from Earth](#), by Janet Purvis

Dreams Toward the Stars: A View of the Solar System From Earth was written as a thematic unit for students from first through fifth grades, and with some slight modifications, it can be offered to students through high school. It is an overview study of the planets in our Solar System, our Sun and two constellations, the Big Dipper and the Crux, the Southern Cross. Lesson plans have been included to teach students about astronomers from ancient to modern times, and about the discoveries that astronomers have made, and so willingly share with us, how the North Star and the Southern Star were used for navigation, and what NASA and the space industry is doing on a daily basis to add to our education about our Solar System.

I have integrated reading, writing (language arts), math, science, social studies, and art into this unit, so that it can be taught cross-curriculum.

(Developed for Cross Curriculum, grade 2; recommended for Cross Curriculum, grades 1-8)

2005.04.07

[Qu'est-ce qu'il y a dans le ciel ?toil?? Basic Astronomy for Middle School French Students](#), by Crecia Cipriano

This unit will use the idea of constellations as a vehicle by which to teach basic astronomy content to middle school French language students. Other foreign language teachers are encouraged to use this framework and adapt the vocabulary to suit the teaching of any other language. Learning will be centered around the constellations, those imagined images one can form by connecting the star dots in the sky. Students will learn names of stars and constellations, the concept of magnitudes of brightness, the names of all 20 brightest stars in our sky, light-year distance relations, and why our views of the stars changes over the course of a year; that learning will revolve around the foundation of constellation images.

This information that is otherwise meaningless to the average middle school student will now feel meaningful. Students will relate the factual information to the pictures they will see in the sky; in this way constellations will become the ultimate memory tool! Students will not learn the vocabulary because they memorized it, but instead, because they used it. Meaning-based learning is fundamental, and students remember vocabulary that they need. The unit will culminate in several different art-based projects designed to appeal to a broad spectrum of learners.

This unit is designed for middle school French language students.

(Developed for French, grade 8; recommended for French, grades 7-8)

2005.04.08

Why Earth? A Study of Planetary Habitability, by Kathleen Thompson

Through this curriculum unit on Astrobiology, the study of existing life and the potential for new life in the Universe, middle school students can learn about biological, Earth, and physical science concepts in one integrated unit. This three-week curriculum is designed for 7th grade students, but can be adapted easily for 5th through 9th grade students. Activities include games, interactive computer simulations, and hands-on experiments, all of which can be done in a regular classroom without special laboratory facilities.

Students will develop their own definition of life, identify critical elements needed to sustain life, and then examine reasons why Earth has life and other planets in the Solar System do not. Students will investigate habitability factors such as size of a planet, distance of the planet to its star, brightness of the star, amount of energy absorbed and reflected by the planet, presence of plate tectonics and magnetic fields, and the planet's orbital and rotational motions. Students will create their own "planetary shopping list."

(Developed for Science, grade 7; recommended for Science, grades 5-9)

2005.04.09

The Use of Astronomy to Teach Statistical Concepts, by Michael Vasileff

In this unit, there are two items of astronomy and how to use the statistical tools of regression analysis to verify that these are facts and not mere opinions. The first topic is centered around the Titus-Bode Calculation that states that the planets in our solar system follow a simple relationship between their order and distance from the sun.

The second topic discusses the "Big Bang" theory, which states that the Universe expands according to a linear equation with the slope equal to the Hubble Law. Since this topic covers *time*, *distance* and *velocity*, with a little further analysis, we can calculate the age of the Universe.

I have included simple charts so that the teacher may just hit on the similarities as well as regression analysis for a more advanced high school class enrolled in statistics or other advanced math course. The bibliography contains many web sites that give detailed information on the various aspects of the module.

(Developed for Statistics and Probability, Regression Chapters, grades 11-12;
recommended for Statistics, grades 11-12)