
Reading 3 Lessons in History/Social Studies

In this chapter, we present three history/social studies lessons that we believe are particularly effective for addressing the Common Core State Standards (CCSS) for Reading. These lessons involve many reading and writing skills and thus address the majority of the CCSS. However, we have designated each lesson according to the CCSS Reading strands that it addresses most fully:

- Key Ideas and Details: Grades 6–8 lesson, “Nationalism: The Good, the Bad, the Ugly”
- Craft and Structure: Grades 9–10 lesson, “Social Causes of New Imperialism”
- Integration of Knowledge and Ideas: Grades 11–12 lesson, “Vietnam: The Human Face of an Inhumane Time”

Within the first lesson, students examine various forms of media that promote nationalism from both World War II and post-9/11. They compare two sources and develop an argument essay regarding which is best at promoting nationalism.

Students engaged in the lesson on New Imperialism use Rudyard Kipling’s (1899) poem “White Man’s Burden” as a lens through which to view this time in history. The satirical voice in this poem affords students some emotional connection to the victims of Imperialism. Based on their analysis of the poem, students create their own poems to represent their understanding of the time period.

Similarly, in the third lesson, on Vietnam, students analyze several poems, songs, and excerpts from longer texts and integrate their understanding of multiple perspectives into a final writing piece, a conversation between two characters from two different works.

As you read through these lessons—and as you develop your own lessons—we encourage you to focus on how you can best guide your students to meet the CCSS for Reading that you examined in Chapter 2.

READING ANCHOR STANDARDS REFLECTIVE QUESTIONS

How does the lesson require students to do one or more of the following?

1. Determine what the text says explicitly and make logical inferences from it
2. Cite specific textual evidence when writing or speaking to support conclusions drawn from the text
3. Determine the main ideas and details of a text
4. Analyze the development of ideas in a text
5. Interpret words or phrases in a text and analyze how they shape meaning
6. Analyze the structure of a text, and analyze how sentences, paragraphs, and larger portions of the text shape meaning
7. Assess how point of view of a text shapes the meaning and style
8. Integrate and evaluate the content of texts presented in diverse media and formats
9. Evaluate the argument and claims in a text
10. Analyze how two or more texts address similar themes or topics

LESSON DESIGN REFLECTIVE QUESTIONS

1. How does the lesson require close and multiple readings of grade-level complex text?
2. How does my questioning require students to use the text as support for their interpretations/arguments?
3. How does the lesson incorporate varied thinking skills (e.g., read, summarize, analyze, interpret)? (Bloom)
4. How does the lesson include the three components of Backward Design: (a) desired results, (b) acceptable evidence, and (c) learning experiences?
5. How do I differentiate instruction, materials, and expectations for this particular lesson so that all students can be successful?
6. How does the lesson provide opportunities for technology/media use?

7. How does the lesson include research-based instructional strategies to promote effective teaching?
8. How does the lesson present opportunities for interdisciplinary connections?
9. How does the lesson provide opportunities for students with varied Multiple Intelligences to be successful? (Gardner)
10. How do I present the lesson in a way that encourages students to see the value of what they are learning (e.g., service learning, college- and career-readiness skills)? (Dewey)

Nationalism: The Good, the Bad, the Ugly

History/Social Studies—U.S. History

(Grades 6–8; Key Ideas and Details)

Nicole Moriarty—Mineola High School, Garden City Park, NY

LESSON PLAN TEMPLATE**TOPIC:**

Nationalism: The Good, the Bad, the Ugly (Grades 6–8)

TIMING:

7 class periods

CCSS STRAND:

Reading

BACKWARD DESIGN COMPONENTS:

DESIRED RESULTS/CCSS ADDRESSED:

Enduring Understandings

- Through a close examination of literary and informational texts in various formats, students will be able to develop an understanding of the use of propaganda throughout history [R.1, R.2, R.3, R.4, R.5, R.6, R.7, R.8, R.9].

Knowledge and Skills

- Students will be able to analyze the figurative meaning of several texts and compare the implications of those texts on society [R.1, R.2, R.3, R.4, R.5, R.6, R.8, R.9, R.10].
- Students will be able to develop an argument essay in which they analyze and compare the effectiveness of prominent speakers in history [W.1, W.4, W.5, W.9].

ACCEPTABLE EVIDENCE:

- Effective classroom discussion of *Hansel and Gretel*, World War II propaganda posters, FDR's "A Date Which Will Live in Infamy" speech, Bush's 9/11 speech, and U2's song—"Walk On"
- Completed notes for *Hansel and Gretel* Analysis handout, including details that provide evidence of the fairy tale as a vehicle for encouraging nationalism

- Accurate evidence on WWII Propaganda Jigsaw Notes handout to support a group conversation regarding propaganda and nationalism in the United States

- Annotations on presidential speeches noting key details, the meaning of the details, and implications for the American public

- Argument essay regarding which is the better presidential speech, including valid reasoning and evidence in the form of textual and historical references

- Annotated U2 lyrics indicating how the song, "Walk On," might have taken on greater meaning after 9/11

- Logical rationale for song choice on Historical CD Song Choice handout through which students consider how other songs might take on greater meaning in relation to a historical event

LEARNING EXPERIENCES AND INSTRUCTION:

- Day 1—Use KWL (what students know, what students want to know, what students learned) to consider forms of nationalism in the United States, and read *Hansel and Gretel* to consider forms of nationalism abroad.
- Day 2—Deconstruct *Hansel and Gretel*.
- Day 3—Jigsaw activity—examine examples of Nationalism through

propaganda in the United States during World War II.

- Day 4—Analysis of FDR’s “A Date Which Will Live in Infamy” speech.
- Day 5—Analysis of Bush’s 9/11 speech. Begin drafting argument essay regarding which speech is better.
- Day 6—Peer editing and discussion of the popularity of “Walk On” by U2 after 9/11. Begin compiling a CD of songs that would fit a time period in U.S. history.
- Day 7—Share songs.

STRATEGIES:

- Modeling
- Discussion
- Cooperative learning

MATERIALS NEEDED:

- *Hansel and Gretel* (1857) (<http://www.pitt.edu/~dash/grimm015a.html>)
- Printed copies of War Propaganda Posters:
 - http://www.crestock.com/uploads/blog/2008/propagandaposters/us_propaganda-31.jpg
 - http://faculty.polytechnic.org/gfeldmeth/Ww2_poster_oct0404.jpg
 - http://www.ww2shots.com/gallery/d/2765-1/Anti_Japanese_Propaganda4-ww2shots.jpg
 - http://sas.guidespot.com/bundles/guides_0d/assets/widget_dawLYXRZve2itbGymraEeZ.jpg
- Audio of FDR’s “A Date Which Will Live in Infamy” speech (<http://historymatters.gmu.edu/d/5166/>)
- Video of Bush’s 9/11 speech (<http://www.youtube.com/watch?v=YMiqEUBux3o>)
- “Walk On” lyrics (<http://www.elyrics.net/read/u/u2-lyrics/walk-on-lyrics.html>)
- Paper and pens

- Handouts (reproducible forms for each handout appear at the end of this section)

SUPPLEMENTAL RESOURCES:

- World War II background (<http://americanhistory.about.com/od/worldwarii/a/wwiioverview.htm>)
- Brothers Grimm National Geographic link (<http://www.nationalgeographic.com/grimm/index2.html>)

TECHNOLOGY/MEDIA OPPORTUNITIES:

- Use of audio or video of *Hansel and Gretel*, FDR’s speech, and Bush’s speech.
- Lyrics.com for song lyrics.
- Youtube.com to project song lyrics while sharing.

SERVICE LEARNING LINKS:

- Students create a CD with songs for our troops and send them with care packages.
- Students evaluate the ways that advertising manipulates them in similar ways to the propaganda that they examined. Students rate companies based on their advertising campaigns and encourage their peers to give their business to those companies that use positive advertising methods.

VARIATIONS:

- Students evaluate other presidential speeches during difficult times in U.S. history.
- Students design their own posters related to current events. These posters can contain several elements of nationalism.
- Students create a Photo Story with pictures of the time period/historical figure that they have connected with their song. This serves as a visual support of their rationale for the connection.

NATIONALISM: THE GOOD, THE BAD, THE UGLY

History/Social Studies—U.S. History

(Grades 6–8; Key Ideas and Details)

*Nicole Moriarty—Mineola High School,
Garden City Park, NY*

Although the concept of nationalism and its many examples may be highly interesting to historians, it can often be presented to high school students in a rather dull, sequential manner that focuses on dates and facts. And as a result, all too often, students have forgotten the information by the end of the school year. Nationalism presented in this lockstep fashion does not assist learners in making the much-needed connections among events across time periods and regions or enable them to transfer the information learned from one unit of study on nationalism to other seemingly unrelated units of study. Unfortunately, students who lack these skills are at a disadvantage in the study of U.S. and world history. Thus, if we look at nationalism in its entirety, introducing the students to an array of nationalistic events across time and space and providing them with myriad activities stemming from reading for information, the learning experience becomes more profound, equipping the learners with the coveted skills required to think like an investigator and to write like a journalist.

This *Hansel and Gretel* lesson has been adapted to fit an eighth-grade U.S. history course; it would work well in earlier grades also. Given the limited amount of time allocated for the study of World War II, some teachers may need to select activities from those described below instead of covering all of them. Another approach would be to complete the entire lesson by teaming with an English teacher to cover *Hansel and Gretel* and the presidential speeches. Depending on the reading level of your students, you might also choose to present excerpts rather than the full-length transcripts.

Materials Needed

- *Hansel and Gretel* (1857) (<http://www.pitt.edu/~dash/grimm015a.html>)
- Printed copies of War Propaganda Posters:
 - http://www.crestock.com/uploads/blog/2008/propagandaposters/us_propaganda-31.jpg
 - http://faculty.polytechnic.org/gfeldmeth/Ww2_poster_oct0404.jpg
 - http://www.ww2shots.com/gallery/d/2765-1/Anti_Japanese_Propaganda4-ww2shots.jpg
 - http://sas.guidespot.com/bundles/guides_0d/assets/widget_dawLYXRZve2itbGymraEeZ.jpg
- Audio of FDR’s “A Date Which Will Live in Infamy” speech (<http://history.matters.gmu.edu/d/5166/>)
- Video of Bush’s 9/11 speech (<http://www.youtube.com/watch?v=YMiqEUBux3o>)

- “Walk On” lyrics (<http://www.elyrics.net/read/u/u2-lyrics/walk-on-lyrics.html>)
- Paper and pens
- Handouts (reproducible forms for each handout appear at the end of this section)

Timing

7 class periods

- Day 1—Use KWL (what students know, want to know, want to learn) to consider forms of nationalism in the United States and read *Hansel and Gretel* to consider forms of nationalism abroad.
- Day 2—Deconstruct *Hansel and Gretel*.
- Day 3—Complete jigsaw activity—examining examples of nationalism through propaganda in the United States during World War II.
- Day 4—Analyze FDR’s “A Date Which Will Live in Infamy” Speech.
- Day 5—Analyze Bush’s 9–11 Speech. Begin drafting argument essay regarding which speech is better.
- Day 6—Work on peer editing and discussion of the popularity of “Walk On” by U2 after 9/11. Begin compiling a CD of songs that would fit a time period in U.S. history.
- Day 7—Share songs.

Day 1

On the first day of the unit, students quickly brainstorm some of the symbols in the United States that reflect love for the country (e.g., the American flag, the eagle, images of the president) as well as symbols that invoke loyalty to the country (e.g. a soldier in uniform, a person with hand over heart reciting the Pledge of Allegiance). We record their answers in the K section of a KWL chart (**Handout 1**). Students then list some of the mediums that portray these symbols to the general public (e.g., flag pins, money, Mount Rushmore); we also record those answers in the KWL chart. Next, we engage in a class discussion about how these symbols can help unify a country and how the symbols can also be used in a negative manner to destroy other countries, ethnicities, or outsiders (e.g., burning of another country’s flag). Based on this introductory activity, students formulate questions that they would like to explore throughout the unit, and we write these in the W section of the KWL chart.



THEORY LINK (Dewey):
Purposeful learning—the unit will answer their questions.

I introduce (or reintroduce) the students to *Hansel and Gretel*, a story that most know. For their analysis, I tell the students that the story was not just a beloved tale told to children; it was used as a tool for German unification. In 1812, motivated by a sense of nationalism, the Grimms published a collection of folktales to preserve aspects of traditional culture in an attempt to foster pride in Germanic past, increase loyalty to the state, and vilify outsiders to the German race. The Grimms preserved German culture and introduced readers to cultural and social ideologies through characterizations and symbolism.



CULTURAL/LINGUISTIC HIGHLIGHT: Students may share stories that highlight aspects of their own cultures.



CULTURAL/LINGUISTIC HIGHLIGHT: Listening while reading provides additional support for comprehension and language development.



THEORY LINK (Gardner): Appeals to Interpersonal Intelligence.

For example, in terms of characterization, students note the contrast between the father's kindness and mother's ruthlessness in their treatment of the children. In terms of setting, they also note that the woods are dark and the need for moonlight or sunlight to help Hansel and Gretel see.

Day 2

The next step in this process is to have students consider how the Grimms conveyed various nationalistic themes throughout the story of *Hansel and Gretel*. To foster student thinking and discussion, learners work together in small groups to decipher the embedded nationalistic symbols that encouraged German nationalism and the development of the Volk, Hitler's concept of the natural unit of mankind; promoted anti-Semitism; and advanced German cultural priorities, such as patriarchal societies, loyalty to the state, the idea that the individual is nothing and the state is everything, racial



THEORY LINK (Bloom): Students move from basic comprehension to analysis and evaluation.



DIFFERENTIATION TIP: Struggling learners may use parts of the comparison chart rather than all of it. Advanced students may find a third version of the story for comparison.

For the remainder of the class period, the students read the story of *Hansel and Gretel* silently as I read it aloud to them.

To do this, I move the students to the floor and we have circle time to remind them of the innocent and trusting perspective they likely held when they were first read this story as young children. I read from the text posted on <http://www.pitt.edu/~dash/grimm015a.html> because this site provides a side-by-side representation of the 1812 and the 1857 texts. For this reading, I instruct the students to pay careful attention to the characters and the setting. After I read the story this second time, the students break into small groups, where they quickly discuss the key ideas and details associated with characterization and setting.

After 5 to 10 minutes, we come back together as a class and develop class consensus on how these story elements are portrayed [R.1, R.2, R.3]. For

purity, good triumphing evil, and the evil outsider (**Handout 2**). The purpose of the activity is to encourage students to analyze how the symbols in the story might have had an influence on German society [R.4, R.5, R.6].

Upon completion of the small-group analysis, whole-group discussion ensues. To extend student knowledge on the change of nationalism in Germany over time, I ask students to compare the 1857 edition of *Hansel and Gretel* with the original 1812 edition (see <http://www.pitt.edu/~dash/grimm015a.html>) [R.9].

We discuss the ways that the changes might have increased feelings of nationalism and fueled citizens'

allegiance to the Nazi cause. I always enjoy seeing my students' reactions to this lesson. When I tell them that *Hansel and Gretel* was required reading in German schools, they express outrage at the “brainwashing” of the German children. This outrage provides a pivotal point at which I require students to reflect on the way nationalism has played a part in our own country's history.

Day 3

On the third day of this unit, students engage in a jigsaw activity through which they examine evidence of nationalism in the United States during World War II. Students form four different content-based groups. Each group must examine a different U.S. propaganda poster printed from the sites listed below. All members of each group receive a copy of the group's poster. The groups consider the details in their poster, the meaning of the details, and the implications of that meaning for Americans during World War II (**Handout 3**).

The first poster is for war bonds. It features Uncle Sam with a bundle over his shoulder wrapped in an American Flag (see http://www.crestock.com/uploads/blog/2008/propagandaposters/us_propaganda-31.jpg). The second poster presents a comical picture of Hitler in his underwear (see http://faculty.polytechnic.org/gfeldmeth/Ww2_poster_oct0404.jpg). The third poster is a bit more aggressive, calling for people to buy war bonds in order to “blast 'em Japanazis” (see http://www.ww2shots.com/gallery/d/2765-1/Anti_Japanese_Propaganda4-ww2shots.jpg). It still maintains some humor since it features Popeye. The last poster is the most aggressive and demeaning to our enemies. It features Germans and Japanese “monsters” (see http://sas.guidespot.com/bundles/guides_0d/assets/widget_dawLYXRZve2itbGymraEeZ.jpg).



THEORY LINK (Gardner):
Appeals to Visual-Spatial
Intelligence.

Each group analyzes a different poster. Then I reorganize the groups so that each new group contains four students—one who worked on each poster. Students bring a copy of the poster they analyzed, and the new groups compare the four posters, pointing out the pertinent details directly [R.4, R.6, R.7, R.9].

Day 4

Following the examination of the war posters, students delve into the more complex text of FDR's “A Date Which Will Live in Infamy” speech (**Handout 4**) [R.1, R.2, R.3, R.4, R.5, R.6, R.8, R.10]. They read along as I play the audio (<http://historymatters.gmu.edu/d/5166/>). I remind students that this experience of listening to the president's voice is much like that of the people during the time period of World War II listening to FDR over the radio. Just as they did with the posters the day before, students annotate the text, noting key details, the meaning of the details, and the implication of that meaning for the American people. This time, students annotate directly on the page, thus progressing toward what they would be expected to do in a high school or college setting.



CULTURAL/LINGUISTIC HIGHLIGHT: Listening while reading provides additional support for

comprehension and language development.



THEORY LINK (Gardner): Appeals to Verbal-Linguistic Intelligence.



DIFFERENTIATION TIP: You may read the speech aloud a second time and use the think-aloud strategy to model and guide students in the analysis of the text.



TECH CONNECTION: Have students listen and read first. Then have them watch the speech. Discuss the effect of seeing the president give the speech rather than simply listening as they did with FDR.



CULTURAL/LINGUISTIC HIGHLIGHT: The graphic organizer helps highlight key information and scaffold learning.



THEORY LINK (Gardner): Appeals to Interpersonal and Verbal-Linguistic Intelligences.

To confirm understanding, I ask students to summarize the main ideas of the speech before we conduct a full-class discussion based on the deeper analysis represented in their notes.

Day 5

To help students see the relevancy of studying this speech, I compare FDR's words after the attack on Pearl Harbor with President George Bush's words after the 9/11 attacks (**Handout 5**) [R.1, R.2, R.3, R.4, R.5, R.6, R.8, R.9, R.10]. This time, students can watch Bush's speech (<http://www.youtube.com/watch?v=YMiqEUBux3o>).

Again, I ask students to summarize the main ideas of the speech and annotate this text, noting the meaning of the details and the implication of that meaning for the American people. Based on their notes on both FDR's and Bush's speeches, students use textual references to develop an argument essay on which speech is better at invoking nationalistic feelings and why [W.1, W.4, W.9]. I help students reflect on all of the information they have acquired regarding nationalism by completing the L section of the KWL organizer. I provide further support in the form of an essay organizer for the planning stage of the writing process (**Handout 6**).

Students begin planning in class, and they draft for homework.

Day 6

For the first 10 minutes, students pair and share their drafts.

Students underline clear examples of supporting evidence and place questions in the margins regarding any support that is not clear. They have two days to make the necessary revisions [W.4, W.5]. During the second half of class, we take this unit full circle by considering how a song that was popular in the United States, "Walk On" by U2, took on greater meaning after the 9/11 attacks. This is comparable

to the way that the story of *Hansel and Gretel* took on new meaning during World War II [R.4, R.5, R.6, R.9]. The difference is that in the case of "Walk On," the meaning is one of survival, whereas the story of *Hansel and Gretel* took on a dark and sinister meaning. Students examine the lyrics of "Walk On," and we discuss which lines might have had a particularly important impact on listeners after the attacks (see <http://www.elyrics.net/read/u/u2-lyrics/walk-on-lyrics.html>).

As a culminating activity, students work together to create a historical CD. In pairs, they consider the following question: If you could play a song for someone in any time period, regardless of whether that song was actually written at the time, what song would it be and why?

The students answer this question in detail on **Handout 7** [R.1, R.2, R.3, R.4, R.5, R.6].

Day 7

Students share their songs. This is a great day because students often comment that they have learned something new about a favorite song by listening to it with a new perspective. This entire unit helps students recognize just how important perspective is!



THEORY LINK (Gardner):
Appeals to Interpersonal,
Musical-Rhythmic, and
Verbal-Linguistic
Intelligences.

HANDOUT 1**KWL CHART**

K	W	L
What I Know	What I Want to Know	What I Learned

HANDOUT 2

HANSEL AND GRETEL ANALYSIS

Directions: As you read the story, note any examples of the following.

German nationalism:

The development of the Volk:

Anti-Semitism:

Patriarchal society:

Loyalty to the State:

Racial purity:

Good triumphing over evil:

Evil outsider:

HANDOUT 3

WWII PROPAGANDA

Jigsaw Notes

Posters printed out, one for each member of the assigned group:

1. Poster for war bonds: It features Uncle Sam with a bundle over his shoulder wrapped in an American Flag (http://www.crestock.com/uploads/blog/2008/propagandaposters/us_propaganda-31.jpg)
2. Poster presenting a comical picture of Hitler in his underwear (http://faculty.polytechnic.org/gfeldmeth/Ww2_poster_oct0404.jpg)
3. Poster featuring Popeye and calling for people to buy war bonds in order to “blast ’em Japanazis” (http://www.ww2shots.com/gallery/d/2765-1/Anti_Japanese_Propaganda_4-ww2shots.jpg)
4. Poster featuring Germans and Japanese “monsters” (http://sas.guidespot.com/bundles/guides_0d/assets/widget_dawLYXRZve2itbGymraEeZ.jpg)

<i>Poster Details</i>	<i>Meaning of Details</i>	<i>Implications of Details</i>

HANDOUT 4

“A DATE WHICH WILL LIVE IN INFAMY”: FDR ASKS FOR A DECLARATION OF WAR

Yesterday, December 7, 1941—a date which will live in infamy—the United States of America was suddenly and deliberately attacked by naval and air forces of the Empire of Japan.

The United States was at peace with that nation, and, at the solicitation of Japan, was still in conversation with its government and its emperor looking toward the maintenance of peace in the Pacific. Indeed, one hour after Japanese air squadrons had commenced bombing in the American island of Oahu, the Japanese ambassador to the United States and his colleague delivered to our secretary of state a formal reply to a recent American message. While this reply stated that it seemed useless to continue the existing diplomatic negotiations, it contained no threat or hint of war or armed attack.

It will be recorded that the distance of Hawaii from Japan makes it obvious that the attack was deliberately planned many days or even weeks ago. During the intervening time the Japanese government has deliberately sought to deceive the United States by false statements and expressions of hope for continued peace.

The attack yesterday on the Hawaiian Islands has caused severe damage to American naval and military forces. I regret to tell you that very many American lives have been lost. In addition, American ships have been reported torpedoed on the high seas between San Francisco and Honolulu.

Yesterday the Japanese government also launched an attack against Malaya.

Last night Japanese forces attacked Hong Kong.

Last night Japanese forces attacked Guam.

Last night Japanese forces attacked the Philippine Islands.

Last night Japanese forces attacked Wake Island.

And this morning the Japanese attacked Midway Island.

Japan has, therefore, undertaken a surprise offensive extending throughout the Pacific area. The facts of yesterday and today speak for themselves. The people of the United States have already formed their opinions and well understand the implications to the very life and safety of our nation.

As commander in chief of the Army and Navy I have directed that all measures be taken for our defense. But always will our whole nation remember the character of the onslaught against us . . .

Source: <http://historymatters.gmu.edu/d/5166/> Franklin D. Roosevelt Library, Hyde Park, NY.

HANDOUT 5

9/11 SPEECH BY PRESIDENT GEORGE W. BUSH

Good evening. Today, our fellow citizens, our way of life, our very freedom came under attack in a series of deliberate and deadly terrorist acts. The victims were in airplanes, or in their offices; secretaries, businessmen and women, military and federal workers; moms and dads, friends and neighbors. Thousands of lives were suddenly ended by evil, despicable acts of terror.

The pictures of airplanes flying into buildings, fires burning, huge structures collapsing, have filled us with disbelief, terrible sadness, and a quiet, unyielding anger. These acts of mass murder were intended to frighten our nation into chaos and retreat. But they have failed; our country is strong.

A great people has been moved to defend a great nation. Terrorist attacks can shake the foundations of our biggest buildings, but they cannot touch the foundation of America. These acts shattered steel, but they cannot dent the steel of American resolve.

America was targeted for attack because we're the brightest beacon for freedom and opportunity in the world. And no one will keep that light from shining.

Today, our nation saw evil, the very worst of human nature. And we responded with the best of America—with the daring of our rescue workers, with the caring for strangers and neighbors who came to give blood and help in any way they could.

Immediately following the first attack, I implemented our government's emergency response plans. Our military is powerful, and it's prepared. Our emergency teams are working in New York City and Washington, D.C. to help with local rescue efforts.

Our first priority is to get help to those who have been injured, and to take every precaution to protect our citizens at home and around the world from further attacks.

The functions of our government continue without interruption. Federal agencies in Washington, which had to be evacuated today are reopening for essential personnel tonight, and will be open for business tomorrow. Our financial institutions remain strong, and the American economy will be open for business, as well.

The search is underway for those who are behind these evil acts. I've directed the full resources of our intelligence and law enforcement communities to find those responsible and to bring them to justice. We will make no distinction between the terrorists who committed these acts and those who harbor them.

I appreciate so very much the members of Congress who have joined me in strongly condemning these attacks. And on behalf of the American people, I thank the many world leaders who have called to offer their condolences and assistance.

America and our friends and allies join with all those who want peace and security in the world, and we stand together to win the war against terrorism. Tonight, I ask for your prayers

for all those who grieve, for the children whose worlds have been shattered, for all whose sense of safety and security has been threatened. And I pray they will be comforted by a power greater than any of us, spoken through the ages in Psalm 23: “Even though I walk through the valley of the shadow of death, I fear no evil, for You are with me.”

This is a day when all Americans from every walk of life unite in our resolve for justice and peace. America has stood down enemies before, and we will do so this time. None of us will ever forget this day. Yet, we go forward to defend freedom and all that is good and just in our world.

Source: <http://www.famous-speeches-and-speech-topics.info/presidential-speeches/george-w-bush-speech-9-11-address-to-the-nation.htm>

HANDOUT 6

ARGUMENT ORGANIZER FOR BEST SPEECH

Directions: Tell which speech was better at invoking nationalistic feelings (FDR's or Bush's). Be sure to follow the format outlined below and to include at least two direct quotes from the speech.

Paragraph 1: Introduction (10 Points)

Tell the social and historical context of the speeches you are comparing.

Clearly state which speech you believe is better.

Paragraph 2: Supporting Evidence (40 Points)

How does the speech appeal to nationalism?

—*Reference to traditional culture*

—*Fostering of pride*

—*Vilifying outsiders*

How does the speech appeal to emotion?

How does the speech appeal to logic?

Paragraph 3: Counterargument (20 Points)

Concede opposite viewpoint:

—*Some might say the other speech is better because . . .*

Refute opposite viewpoint:

However, I believe _____ speech is better because . . .

(Be specific about what you conceded above)

Paragraph 4: Conclusion (10 Points)

Tell why it is important for students like you to read this speech today.

Conventions (20 Points)

—Grammar

—Spelling

—Transitions

—Topic sentences

HANDOUT 7

HISTORICAL CD SONG CHOICE

Directions: If you could play a song for someone in any time period, regardless of whether that song was actually written at the time, what song would it be and why? Choose any time period that we have covered this year. Name a song that would be fitting to play for a figure living during that time period. The person could be a famous figure or an average citizen. You choose. Be sure to provide a clear explanation as to why this song fits this person and this time period.

Describe the historical time period:

Describe the person for whom you would play this song:

Cite two lines from the lyrics that make this song particularly appropriate for this person:

1. _____

Explain why this is appropriate for your person:

2. _____

Explain why this is appropriate for your person:

Social Causes of New Imperialism

History/Social Studies—World History

(Grades 9–10; Craft and Structure)

Jena Malinowski—Molloy College, Rockville Centre, NY

LESSON PLAN TEMPLATE

TOPIC:

Social Causes of New Imperialism (Grades 9–10)

TIMING:

5 class periods

CCSS STRAND:

Reading

BACKWARD DESIGN COMPONENTS:

DESIRED RESULTS/CCSS ADDRESSED:

Enduring Understandings

- Through the close examination of poetry from a historical period, students will understand social and cultural beliefs that lead to and create support for social power structures [R.1, R.2, R.4, R.6, R.7, R.8].

Knowledge and Skills

- Students will be able to analyze poetry by examining the structure of the text, considering the effect of specific words or phrases on the overall meaning, and assessing how point of view influences the style and meaning [R.4, R.5, R.6].
- Students will be able to engage in the writing process to develop a poem with a message that makes a statement about society [R.4, W.4, W.5, W.6].
- Students will be able to write a clear and coherent argument about how poetry can inform us about history [W.1, W.4].

ACCEPTABLE EVIDENCE:

- Stop and Jot writing segments about “White Man’s Burden”—mood, language, and cultural/historical context

- Student-created poem highlighting and contrasting the ideas of Kipling’s “White Man’s Burden” and New Imperialism
- Paragraph answering the lesson’s aim: “What do you think the belief in Social Darwinism and the ‘White Man’s Burden’ poem by Rudyard Kipling tell you about New Imperialism from the 1870s through 1914?”

LEARNING EXPERIENCES AND INSTRUCTION:

- Day 1—Discuss and take notes about the social causes of New Imperialism. Read, reflect, and analyze the poem, “White Man’s Burden” by Rudyard Kipling.
- Day 2—Create student poems.
- Day 3—Peer-edit poems.
- Day 4—Write paragraphs answering the lesson’s aim about New Imperialism and Social Darwinism; edit poems.
- Day 5—Share the poems with the class.

STRATEGIES:

- Discussion
- Modeling
- Questioning
- Cooperative Learning
- Writing Process

MATERIALS NEEDED:

- Copy of “White Man’s Burden” by Rudyard Kipling (<http://www.fordham.edu/halsall/mod/kipling.asp>)
- Computer/projector/SMART Board or projector screen
- PowerPoint
- Whiteboard and markers or blackboard and chalk
- Paper and pens
- Handouts (reproducible forms for each handout appear at the end of this section)

SUPPLEMENTAL RESOURCES:

- Beck, R., Black, L., Krieger, L., Naylor, P., & Shabaka, D. (2003). *World history: patterns of interaction*. New York, NY: McDougal.
- Dictionary.com, LLC. (2012). Thesaurus.com. Retrieved from <http://thesaurus.com/>
- *Brief review for New York global history and geography*. (2004). New York, NY: Prentice Hall.

TECHNOLOGY OPPORTUNITIES:

- Students can enhance their poems and vocabulary by using Thesaurus.com.
- The students will look up visuals on the Internet to accompany their poems.
- Students with disabilities that need assistive technology can use the computer to take notes and write their poems and paragraphs.
- A projector and SMART Board or Whiteboard are used to display visuals

and cartoons about New Imperialism and the White man’s burden.

SERVICE LEARNING LINKS:

- Students share their poems as part of the school’s or the town’s antibullying campaign. This is a good match because the poems address the need for tolerance and understanding between cultures to prevent another age of imperialism and injustice from occurring again.
- Students compose a satirical piece based on a current issue and submit it for publication online or in a local paper.

VARIATIONS:

- Apply this lesson to other time periods to compare and contrast cultural norms and the development of social justice (e.g., slavery, Civil Rights Movement, the Holocaust, the women’s suffrage movement, etc.).
- To make the assignment more challenging, require students to take on the beliefs of various historic cultures and write a poem, diary entry, or essay justifying these beliefs and their effects on history.
- Have students participate in a mini-debate using historical analysis and cultural influences of today to decide if belief in the White man’s burden can be justified.
- Encourage students to analyze further by asking students to decide if Kipling wrote the poem because he truly believed in the White man’s burden or if he wrote the poem to highlight the injustices of New Imperialism.

SOCIAL CAUSES OF NEW IMPERIALISM

History/Social Studies—World History

(Grades 9–10; Craft and Structure)

Jena Malinowski—Molloy College, Rockville Centre, NY

This lesson helps students understand and analyze historic events while also analyzing their own society's understandings of social justice. This application to their own lives helps students connect the material to already developed schemata. It relates to students' lives because it has undertones that connect to the central ideas of antibullying campaigns and multiculturalism (e.g., tolerance, understanding, and respect).

Through this lesson, students form an understanding of the social and cultural beliefs that were tied to New Imperialism from 1870 to 1914. Similar to the first wave of Imperialism, which was driven by the “Three G’s” (gold, God, and glory), New Imperialism was also driven by economics, global power, and beliefs; however, it was much more devastating to the countries that were occupied, because of Europe’s intense militaristic drive, racist policies, and unbounded exploitation of natural resources. Students need to know these differences between the two waves of Imperialism because the second wave set the stage for the global politics of the 20th century (particularly during WWII, the Cold War, and post-Cold War) regarding developing nations. Through Rudyard Kipling’s poem “White Man’s Burden” (1899), students examine the social causes, influences, and justifications of New Imperialism and contrast these beliefs and ideals with cultural beliefs of today.

Materials Needed

- Copy of “White Man’s Burden” by Rudyard Kipling (<http://www.fordham.edu/halsall/mod/kipling.asp>)
- Computer/projector/SMART Board or projector screen
- PowerPoint
- Whiteboard and markers or blackboard and chalk
- Paper and pens
- Handouts (reproducible forms for each handout appear at the end of this section)

Timing

5 class periods

- Day 1—Discuss and take notes about the social causes of New Imperialism. Read, reflect, and analyze the poem “White Man’s Burden” by Rudyard Kipling.
- Day 2—Create student poems.
- Day 3—Peer-edit poems.

- Day 4—Write paragraphs answering the lesson’s aim about New Imperialism and Social Darwinism; edit poems.
- Day 5—Share the poems with the class.

Day 1

When the class starts, students complete a brief two- to three-minute Do Now activity. I write the question, “What do you think is meant by the phrase ‘White man’s burden’?” on the board. I want students to respond in writing to this question. I want them to think creatively about this, and as we discuss the students’ ideas as a class, I pose questions to them regarding the connotation of the word burden and the phrase White man, and of exchange words such as moral obligation and duty for burden. I also ask how each phrase makes the students feel.

Once students complete the Do Now activity and review, I hand out the work packet that contains the materials for the lesson (Handouts 1–7) and supports for English Language Learners (ELLs) and students with disabilities (SWD), such as a vocabulary sheet and sentence starters (**Handout 6**).

The next part of the lesson is the note-taking session. This takes just a few minutes because the purpose of the lesson is not a focus on the material but rather the analysis of Kipling’s poem and students’ creation of their own poem. I review the notes that students took the day before called, “Yesterday’s Notes” (see **Handout 1**) and provide direct instruction on the day’s lesson for which students take notes. (A student sample of “Today’s Notes” is provided in Handout 1 for your reference.) This direct instruction is in the form of a PowerPoint presentation that includes a visual representation of the social motives through political cartoons, photographs, and sometimes even medical diagrams. These visuals deepen the lesson discussion because they help students make connections to the notes and also demonstrate the intense power of racist social beliefs and how imbedded in the culture they really were.

The notes are on additional background material regarding the social causes of and influences on New Imperialism. This information better enables students to analyze Kipling’s poem. The students use a graphic organizer that groups the causes of New Imperialism into economic, political/military, social, and science and technology categories; the social causes are further categorized into nationalism, Social Darwinism, and White man’s burden (**Handout 1**).

Once the graphic organizer is completed, I read aloud the entire poem, “White Man’s Burden” by Rudyard Kipling. I reread the entire poem and then read the first stanza a third time. I want students to do a close reading and focused analysis of only the



CULTURAL/LINGUISTIC HIGHLIGHT: Vocabulary sheets and sentence starters provide linguistic support.



THEORY LINK (Gardner): Appeals to Visual-Spatial Intelligence.



CULTURAL/LINGUISTIC HIGHLIGHT: Visual representations deepen students’ comprehension of content and language.



CULTURAL/LINGUISTIC HIGHLIGHT: Graphic organizers help highlight key information and scaffold learning.

first stanza so that they can create their own stanzas modeled after Kipling's. I read the poem emphatically to highlight the negative terms used in the poem and to give students the sense of what the poem is about. After hearing the first stanza, the students do a Stop and Jot—they stop and use **Handout 2** to jot down their reaction. I ask them specifically to consider how the poem makes them feel, how the people of Africa and Asia would have felt after hearing the poem, why Kipling uses such harsh language, and what the poem demonstrates about European beliefs about other cultures.



TECH CONNECTION:
Students could listen to the teacher's pre-recorded reading of the poem.

After students have quickly jotted some ideas down, the students share their thoughts with their neighbors and begin to analyze the meaning and purpose of the poem. Some questions that students may discuss during this think-pair-share time include the following:

- How do you and your partners feel about the poem? Why?
- How are people from non-European lands described?
- What does this language show you about the beliefs of the European Imperialists?
- Were the European nations really better than nations in Africa and Asia?
- Why did the Europeans have such mistaken beliefs about the Africans and Asians?



TECH CONNECTION:
These questions may be projected on the board to aid students' conversations.



CULTURAL/LINGUISTIC HIGHLIGHT: An exchange about racist beliefs and actions—how and why they evolved—can lead to cross-cultural understanding.

After about a minute, the class comes back together and I guide a classroom analysis of the poem using the students' own jotted responses and other ideas generated during their think-pair-share time, thereby making sure all the students understand the meaning and purpose of the poem [R.1, R.2, R.4, R.5, R.6, R.7, R.8]. It is interesting to point out to students that the analysis of the poem presents many of the same challenges as the analysis of political cartoons because both involve satire. This is a concept that requires guided understanding for most students.

Day 2



THEORY LINK (Bloom):
Students interpret and analyze the poem.

Once I feel that the students fully understand the meaning and purpose of the poem, I then guide them in the creation of their own poems. The poems should include acknowledgment of European racist beliefs of the time, present the need for tolerance and understanding to prevent such events from happen-

ing again, and be written from a perspective other than that of European imperialists, such as an African, Chinese, or Filipino.

I read an example poem to students (**Handout 2**), and as a class we verbally contrast the example poem to Kipling's to ensure understanding of what is required for the poem-writing assignment. I provide various poetic

structures (**Handout 2**), but I do not limit students to these options. To guide the students, I also provide the rubric by which they will be assessed (**Handout 7**).

Day 3

Students engage in peer-editing using a worksheet (**Handout 3**). Once their peers have had a chance to respond to their poems, students submit them to me for feedback.

Day 4

I hand back the poems with my feedback so students can revise their poems incorporating their peers' and teacher's suggestions. They retype them and add visuals [R.4, W.4, W.5, W.6]. We continue our unit on New Imperialism. Students write a paragraph answering the aim regarding Social Darwinism and European Imperialism (**Handout 4**). I provide a scaffolded paragraph to support ELLs (**Handout 5**), and I include a list of defined vocabulary words (**Handout 6**) to support ELLs and struggling learners. As noted, I include a rubric to guide students as they work (**Handout 7**).

Day 5

Students share and display their typed poems to remind each other that lessons learned from history are still relevant to their lives.

As a class, we discuss how they must still work to understand and respect all people. This makes for a good learning environment and a truly culturally sensitive classroom. We also display students' poems throughout the school to help promote a tolerant and respectful learning environment and assist with antibullying campaigns.



CULTURAL/LINGUISTIC

HIGHLIGHT: When students are allowed to express their creativity

through their own self-created poems that require them to take a different cultural and historic perspective, they gain a global perspective.



THEORY LINK (Gardner):
Appeals to Interpersonal Intelligence.



THEORY LINK (Dewey):
Developing citizenry—students are enhancing their understanding of diversity.

HANDOUT 1

Yesterday's Notes

Motives of New Imperialism

<i>Economic</i>	<i>Political and Military</i>	<i>Social (Today's lesson)</i>	<i>Science and Invention</i>
<ul style="list-style-type: none"> - Need for natural resources - Need for new markets - Place for growing population to settle - Place to invest profits 	<ul style="list-style-type: none"> - Bases for trade and navy ships - Power and security of global empire - Spirit of nationalism 	<ul style="list-style-type: none"> - Nationalism - Social Darwinism - "White Man's Burden" - Wish to spread Christianity - Wish to share Western Civilization - Belief that Western ways are best 	<ul style="list-style-type: none"> - New weapons - New medicines - Improved ships

Today's Notes

Social Causes of New Imperialism

<i>Nationalism</i>	<i>Social Darwinism</i>	<i>White Man's Burden</i>
<ul style="list-style-type: none"> - Idea of national superiority - Idea of "we have a right to take over your country because we are better" 	<ul style="list-style-type: none"> - Non-Europeans considered to be on lower scale of cultural and physical development because they did not have Europe's technology - Europeans thought they were "fittest" so they had right to imperialize other ethnic groups - racist idea 	<ul style="list-style-type: none"> - Poem written by Rudyard Kipling - Belief that it was White man's moral duty to civilize and/or make more human the savage nations of Africa and Asia - very racist belief

HANDOUT 2

STOP AND JOT

Excerpt from: “White Man’s Burden”- Rudyard Kipling

Stanza 1

My Reaction to the Poem:

Take up the White Man’s burden—
 Send forth the best ye breed—
 Go, bind your sons to exile
 To serve your captives’ need;
 To wait, in heavy harness,
 On fluttered folk and wild—
 Your new-caught sullen peoples,
 Half devil and half child.

Full poem found at <http://www.fordham.edu/halsall/mod/kipling.asp>

Example poem:

“The World’s Burden”

*Take up the new World’s Burden
 It’s time for our views to broaden
 We all need to learn some tolerance
 To help the world bridge the distance.
 The Colonizers believed they were the best of all Creation
 That is why their policies hurt many other nations
 Now Understanding will help us too.
 To create love for others that’s true.
 This is the new World’s Burden
 Let’s work together to make it happen.*

Examples of Poem Patterns:

Rhyme A	Rhyme A
Rhyme A	Rhyme B
Rhyme B	Rhyme A
Rhyme B	Rhyme B
Rhyme C	Rhyme C
Rhyme C	Rhyme D
Rhyme D	Rhyme C
Rhyme D	Rhyme D

Acrostic Poem Starters:

T _____	I _____
O _____	M _____
L _____	P _____
E _____	E _____
R _____	R _____
A _____	I _____
N _____	A _____
C _____	L _____
E _____	I _____
	S _____
	M _____

Rhyming Poem Starter:

Take up the _____
 It's time for _____
 We all need _____
 To _____
 The Colonizers believed _____
 That is why their policies _____
 Now Understanding will _____
 To _____
 This is the _____
 Let us _____

HANDOUT 3

PEER-EDITING WORKSHEET

My name:

Partner's name:

Assignment:

1. Does the poem address the need for tolerance and understanding?

Yes ___ No ___

If yes, explain:

2. Does the poem address European racist beliefs justifying Imperialism?

Yes ___ No ___

If yes, explain:

3. Does the poem have comprehensible spelling and grammar?

Yes ___ No ___

If yes, explain.

4. Does the poem have correct poetic structure and rhythm, and is it at least eight lines?

Yes ___ No ___

If yes, explain the poem structure and rhythm.

5. Is the poem written from a perspective other than that of European Imperialists?

Yes ___ No ___

If yes, explain.

HANDOUT 5

SOCIAL CAUSES OF NEW IMPERIALISM (FOR ELLS)

Directions: Write a paragraph answering the questions below.

What are Social Darwinism and the “White Man’s Burden”? How did the beliefs in Social Darwinism and “White Man’s Burden” affect the behavior and policies of the European Imperialists during New Imperialism? Did you think the colonists treated the people of Africa and Asia fairly and created policies that benefited (helped) the people? How do you think the people of Africa and Asia felt about being colonized?

Social Darwinism is _____

The “White Man’s Burden” is _____

These racist beliefs of the European colonists caused the policies of the colonizing nations to be

_____ because _____

The colonists did/did not (circle one) treat the people of Africa and Asia _____

because they did not have _____ and _____ for the other _____

I think the people of Asia and Africa felt _____ about being colonized because _____

HANDOUT 6

NEW IMPERIALISM VOCABULARY LIST

Burden—duty, responsibility

Civilized—cultured, educated, sophisticated

Imperialism—the takeover of a country or territory by a stronger nation

Nationalism—feeling of pride and devotion to one country

Respect—consideration or thoughtfulness

Racism—belief that one race is superior to others

Savage—unrestrained, violent, or vicious

Social—relating to society and people

Social Darwinism—the application of Charles Darwin’s ideas about evolution and “survival of the fittest” to human societies, particularly as justification for imperialist expansion

Tolerance—acceptance, open-mindedness

Uncivilized—socially or culturally undeveloped

Understanding—considerate, acknowledgment of another culture

White Man’s Burden—European and American duty to take over “inferior” countries to make them “civilized”

Translation of “White Man’s Burden” to American English

Take a job doing the White Man’s burden

Send your strongest men

Send your sons far away to uncivilized lands

To make the people we are conquering civilized

To do very hard work serving and making better

The easily tempted, wild and savage people

The people you have just captured by force

The people who are so uncivilized they act like the devil and behave like children

HANDOUT 7

RUBRICS

Poem Checklist

- _____ Addresses need for tolerance and understanding (3 points)
- _____ Addresses European racist beliefs justifying Imperialism (3 points)
- _____ Has comprehensible spelling and grammar (1 point)
- _____ Has correct poem structure and rhythm and is at least 8 lines (1 point)
- _____ Poem is written from a perspective other than that of European imperialists (2 points)

Paragraph—Social Causes of New Imperialism Checklist

- _____ Answers all questions (1 point)
- _____ Has comprehensible spelling and grammar (1 point)
- _____ Uses full sentences (1 point)
- _____ Addresses European beliefs of superiority appropriately (3 points)
- _____ Supports predictions with evidence from class or appropriate prior knowledge (4 points)

Vietnam: The Human Face of an Inhumane Time

History/Social Studies—U.S. History

(Grades 11–12; Integration of Knowledge and Ideas)

Eileen Burke and Vincent Russo—Mineola High School, Garden City Park, NY

LESSON PLAN TEMPLATE**TOPIC:**

Vietnam: The Human Face of an Inhumane Time (Grades 11–12)

TIMING:

7 class periods

CCSS STRAND:

Reading

BACKWARD DESIGN COMPONENTS:

DESIRED RESULTS/CCSS ADDRESSED:

Enduring Understandings

- Through a close examination of literary and informational texts in various formats, students will understand a historical time period and appreciate the varied points of view regarding the cost of war and the lasting effects of war on the human psyche [R.1, R.4, R.5, R.6, R.7, R.8, R.9, R.10].

Knowledge and Skills

- Students will be able to analyze, synthesize, and evaluate multiple sources of information presented in diverse formats and media in order to develop an understanding of varied points of view regarding a period in history [R.1, R.4, R.5, R.6, R.7, R.8, R.9, R.10].
- Students will be able to reflect on their analysis of writers' narrative techniques in order to write (a) their own personal narratives of things they literally and metaphorically carry and, later, (b) narrative works in which they represent the voices of people affected by war [R.4, R.5, R.6, R.7, R.8, R.9, W.2, W.7, W.8, W.9].

ACCEPTABLE EVIDENCE:

- Answers to guiding questions for *The Things They Carried*

- Writing Organizer for items students literally and metaphorically carry with them, like the soldiers in *The Things They Carried*
- Discussion Chart for song lyrics and poetry on which students note and provide evidence for their understanding and analysis of information presented, attitude of speaker, and intent of writer
- Conversation Between Two Characters in two different works studied during the unit that includes historical information and captures the style of each character

LEARNING EXPERIENCES AND INSTRUCTION:

Timing:

7 class periods (lessons do not have to be conducted on consecutive days)

- Day 1—Review Vietnam History packet. Introduce *The Things They Carried*.
- Day 2—Discuss and analyze *The Things They Carried*, view Time Magazine Photo Story, "The Things They Carry." Compose own "The Things I Carry."
- Day 3—Discussion Chart: Analyze songs of the Vietnam War and home front protest era.
- Day 4—View *Dateline*: "A Few Good Men."
- Day 5—Examine the human cost: excerpt from nonfiction—*Born on the*

Fourth of July; accounts from combat nurses from *A Piece of My Heart: The Stories of 26 American Women Who Served in Vietnam*.

- Day 6—Analyze other voices through poetry: Vietnamese writers; synthesize diverse sources by composing a conversation between two characters.
- Day 7—Small-group sharing of completed writing assignment.

STRATEGIES:

- Guidance and Monitoring
- Modeling
- Discussion
- Cooperative Learning

MATERIALS NEEDED:

- YouTube videos of songs
 - “Ballad of the Green Beret” by Staff Sergeant Barry Sadler and Robin Moore (http://www.lyricsmode.com/lyrics/b/barry_sadler/ballad_of_the_green_beret.html)
 - “Eve of Destruction” by Barry McGuire (http://www.lyricsmode.com/lyrics/b/barry_mcguire/eve_of_destruction.html)
 - “The Fish Cheer & I-Feel-Like-I’m-Fixin’-to-Die Rag” by Country Joe and the Fish (<http://www.well.com/~cjfish/game.htm>)
 - “Goodnight Saigon” by Billy Joel (http://www.lyricsmode.com/lyrics/b/billy_joel/goodnight_saigon.html)
 - Video of *Dateline*: “A Few Good Men” (available from http://www.nbcuniversalarchives.com/nbcuni/clip/5112995113_s05.do)
- O’Brien, T. (1990). *The things they carried*. In *The things they carried*. New York, NY: Houghton Mifflin Harcourt.
- “The things they carry,” Photo Story (http://www.time.com/time/photoessays/2006/talismans_multimedia_new/)

- Walker, K. (1985). *A piece of my heart*. New York: Random House.
- Excerpt from Kovic, R. (1976). *Born on the fourth of July*. New York, NY: Akashic.
- Poems by Duc Thanhhat (<http://www3.crk.umn.edu/newsarchive/umcnews/stories/story1609.html>)
- Poems from Palmer, L. (1987). *Shrapnel in the heart*. New York, NY: Random House.
- Excerpt from Hayslip, L. L. (1989). *When heaven and earth changed places*. New York, NY: Penguin.
- Paper and pens
- Handouts (reproducible forms for each handout appear at the end of this section)

SUPPLEMENTAL RESOURCES:

- *The Americans*. (2003). New York, NY: McDougal Littell
- Movie clips from Oliver Stone’s *Platoon* (1986), Oliver Stone’s *Born on the Fourth of July* (1989), or Robert Zemeckis’s *Forrest Gump* (1994)

TECHNOLOGY/MEDIA OPPORTUNITIES:

- Youtube.com
- Students can use Photo Story or iMovie for an optional music assignment.

SERVICE LEARNING LINKS:

- Students write letters or cards of encouragement to Vietnam-era veterans at a local VA hospital and collect “comfort” supplies such as crossword puzzles, razors, socks, and so forth as a sign of gratitude and support for their actions during the war.

VARIATIONS:

- Interview someone from the Vietnam era.
- Adapt this lesson to study multiple perspectives of a war other than Vietnam.

VIETNAM: THE HUMAN FACE OF AN INHUMANE TIME

History/Social Studies—U.S. History

(Grades 11–12; Integration of Knowledge and Ideas)

*Eileen Burke and Vincent Russo—Mineola High School,
Garden City Park, NY*

Adolescents live in the moment, so the term recent history has quite a different meaning to them. Already “Y2K Worries” are as quaint and distant as the concern over Model Ts and horse-drawn carriages sharing the same roads. For today’s teens, the Vietnam War—a cultural, political, and social watershed of the second half of the 20th century—is as remote as WWI or the Civil War. Putting a “human face” on the conflict helps the students connect and care more deeply and, in doing so, understand the historical significance of the Vietnam era.

This unit is designed to complement the background and factual information presented in an 11th-grade class. Prior to this lesson, students will have studied the following types of background information already: Cold War tensions/Domino theory of foreign policy, specific causes and key events of the Vietnam Conflict, and so on. They will also be familiar with the geography, key military battles, and important people connected to the conflict. All this information will be referred to and reinforced using the materials chosen for this unit.

Materials Needed

- YouTube videos of songs
- “Ballad of the Green Beret” by Staff Sergeant Barry Sadler and Robin Moore (http://www.lyricsmode.com/lyrics/b/barry_sadler/ballad_of_the_green_beret.html)
- “Eve of Destruction” by Barry McGuire (http://www.lyricsmode.com/lyrics/b/barry_mcguire/eve_of_destruction.html)
- “The Fish Cheer & I-Feel-Like-I’m-Fixin’-to-Die Rag” by Country Joe and the Fish (<http://www.well.com/~cjfish/game.htm>)
- “Goodnight Saigon” by Billy Joel (http://www.lyricsmode.com/lyrics/b/billy_joel/goodnight_saigon.html)
- Video of Dateline: “A Few Good Men” (available from http://www.nbcuniversalarchives.com/nbcuni/clip/5112995113_s05.do)
- O’Brien, T. (1990). *The things they carried*. In *The things they carried*. New York, NY: Houghton Mifflin Harcourt.
- The things they carried, Photo Story (http://www.time.com/time/photoessays/2006/talismans_multimedia_new/)
- Walker, K. (1985). *A piece of my heart*. New York: Random House.
- Excerpt from Kovic, R. (1976). *Born on the fourth of July*. New York, NY: Akashic.

- Poems by Duc Thanhhat (<http://www3.crk.umn.edu/newsarchive/umcnews/stories/story1609.html>)
- Poems from Palmer, L. (1987). *Shrapnel in the heart*. New York, NY: Random House.
- Excerpt from Hayslip, L. L. (1989). *When heaven and earth changed places*. New York, NY: Penguin.
- Paper and pens
- Handouts (reproducible forms for each handout appear at the end of this section)

Timing

5–7 class days (lessons do not have to be conducted on consecutive days)

- Day 1—Review students’ knowledge of Vietnam War. Introduce *The Things They Carried*.
- Day 2—Discuss and analyze *The Things They Carried*; view *Time Magazine* Photo Story, “The Things They Carry.” Compose own “The Things I Carry.”
- Day 3—Discussion Chart—Analyze songs of the Vietnam War and home front protest era.
- Day 4—View *Dateline*: “A Few Good Men.”
- Day 5—Examine the human cost: excerpt from nonfiction—*Born on the Fourth of July*; accounts from combat nurses from *A Piece of My Heart: The Stories of 26 American Women Who Served in Vietnam*.
- Day 6—Analyze other voices: Vietnamese writers; synthesize diverse sources—compose writing assignment, *Conversation Between Two Characters*.
- Day 7—Small-group sharing of completed writing assignment.

Day 1

On the first day, we ask students to read an excerpt from *The Things They Carried*, a novel about Vietnam written by Tim O’Brien, who served in the infantry in Vietnam [R.4, R.5, R.6, R.10]. Then students answer guiding questions (**Handout 1**).

Day 2

Students discuss the chapter, connecting fictional description to factual information. We ask them to pay particular attention to O’Brien’s style, which combines factual historical information and technical vocabulary yet conveys the emotions of young soldiers stationed in a combat zone [R.4, R.5, R.6].

Students then watch a Photo Story from *Time* magazine, “The Things They Carry,” which profiles the items carried by soldiers currently stationed in Iraq and Afghanistan. This Photo Story can be found at http://www.time.com/time/photoessays/2006/talismans_multimedia_new/.



THEORY LINK (Bloom):
Students interpret and analyze the chapter.

Finally, students compose their own “The Things I Carry” (in a backpack, a purse, or pockets), attempting to imitate O’Brien’s style. When the assignment is complete, Eileen asks students to share something that they “carry”



CULTURAL/LINGUISTIC HIGHLIGHT: Visual representations deepen students’ comprehension of content and language.



THEORY LINK (Gardner): Appeals to Verbal-Linguistic, Interpersonal, and Intrapersonal Intelligences.



CULTURAL/LINGUISTIC HIGHLIGHT: Any opportunity provided to students to share their cultural experiences and backgrounds can lead to cross-cultural understanding and respect.



THEORY LINK (Gardner): Appeals to Verbal-Linguistic and Musical Intelligences.



CULTURAL/LINGUISTIC HIGHLIGHT: Music and music videos provide linguistic support.



DIFFERENTIATION TIP: The number and selection of songs may be adapted to fit timing and students’ needs.



TECH CONNECTION: Students can create their own Photo Story or iMovie “illustrating” the song lyrics with appropriate photos from the time period.

with the class. Some students feel comfortable sharing the entire assignment; most share one or two sentences (**Handout 2**) [R.4, R.5, R.6, R.7, W.2, W.7].

This is such a wonderful glimpse into the inner life of our students. One of our favorite closing lines from a student’s essay is “Along with his not-so-good graded papers, Christopher carries his unsuccessful determination to attract girls, annoyance at school, and knowledge of Greek mythology and comic book superheroes.” One time, a teacher’s aide who was working with a student with special needs also completed this assignment. Her piece began: “I carry my need to be needed in my bag.” The students applauded when she read it aloud!

Day 3

Day 3 involves analyzing music. This is one of the most enjoyable parts of the unit for students. Vincent selects songs and distributes copies of the lyrics for students to look at while they listen and watch videos of the music (**Handout 3**).

First, we listen to the “Ballad of the Green Beret,” a song from 1965 written and performed by Sgt. Barry Sadler. It offers a wonderful glimpse into the early attitudes toward the war, as it is very patriotic and respectful. We follow this with two songs with very different feelings from Sadler’s: “Eve of Destruction” by Barry McGuire and, if appropriate for the class, the more controversial songs, Country Joe and the Fish’s “The Fish Cheer & I-Feel-Like-I’m-Fixin’-to-Die Rag” which brings out the growing dissatisfaction with the war. Finally, students listen to Billy Joel’s “Goodnight Saigon,” a song written in the 1980s that combines respect for the sacrifice of the young soldiers and evidence of the disillusionment felt by many Americans of the time.

In small groups, students then compare and contrast the information, attitudes, and intent evident in each song. We ask students to connect factual information from their notes and previous discussion to the songs on a Discussion Chart (**Handout 4**) [R.1, R.7, R.8, R.9].

Day 4

Students view the episode from *Dateline*: “A Few Good Men” (available from http://www.nbcuniversalarchives.com/nbcuni/clip/5112995113_s05.do). This excellent episode focuses on one military engagement, the Battle for 881 at Khe San. It combines archival news footage and recent interviews with Vietnam veterans, and it serves as an excellent mini-lesson on the war and its aftermath. It leads well into the discussion on Day 5.



CULTURAL/LINGUISTIC HIGHLIGHT: Visual representations deepen students’ comprehension of content and language.

Day 5

On this day, students read, discuss, and reflect on several nonfiction excerpts that focus on the terrible human cost of war. Students begin with an excerpt from Ron Kovic’s *Born on the Fourth of July*, which describes the spinal injury the author suffered in Vietnam and the time he spent in a VA hospital when he first returned to the United States. It is depressing, powerful, and enlightening. Students also read excerpts from *A Piece of My Heart: The Stories of 26 American Women Who Served in Vietnam*. Finally, students read and discuss a poem called “Hello David,” (retrieved from http://www.stg.brown.edu/projects/WritingVietnam/readings/lp_read_Dusty.html), which is written from the point of view of a nurse. Although the poem is fiction, it is very realistic and touching. They also read a response to this poem, “Hello Dusty,” written by a soldier who was wounded in Vietnam (**Handout 5**). Students work to connect these readings to each other and to the topic of the human cost of the war [R.7, R.9, R.10].

This is a good point in the unit to begin to introduce a service learning project for veterans at a local VA hospital. The project can involve letters of encouragement, gratitude, and so forth and may be combined with a collection of items such as toiletries, socks, and DVDs, which are often requested by long-term residents of the hospitals.



THEORY LINK (Dewey): Developing citizenry—students’ understanding of this issue prompts them to help others.

Day 6

During this class, students look at the conflict from the “enemy’s” viewpoint. They examine two readings, a poem by Duc Thanh and an excerpt from *When Heaven and Earth Changed Places* by Le Ly Hayslip. Both of these Vietnamese writers were living in Vietnam during “The American War” as it is called there. We ask students to analyze how the change in perspective alters their understanding of the situation. They then compare and contrast these views of the Vietnamese civilians with previous knowledge and readings [R.7, R.8, R.9, R.10].



CULTURAL/LINGUISTIC HIGHLIGHT: Using texts written by diverse authors can lead to cultural understanding and respect.

As a cumulative assessment, we require the students to write a conversation between two people, either fictional or real, from the readings, songs,



THEORY LINK (Bloom): Students apply their analysis and evaluation of the poems by synthesizing two characters into a new writing piece.

poems, and excerpts in this unit (**Handout 6**). We supply a rubric so they understand how this conversation will be assessed (**Handout 7**).

Students must choose the characters and create an appropriate setting. For example, a student may have a soldier from “The Ballad of the Green Beret” confront a protester from one of the antiwar songs. Other pairings might include a U.S. soldier from *The*

Things They Carried, who meets and has a conversation with one of the Vietnamese writers, or a nurse who talks to any of the young soldiers, those who were injured, or those who escaped injury [R.7, R.8, R.9, W.8, W.9].

Day 7

We ask students to select a partner and present the conversations that they wrote individually. Working in pairs, students then share their dialogues with either the full class or in small groups.

This unit is always one of the most successful that we teach. When students are able to put a “human face” on the Vietnam Conflict—whether it is the face



CULTURAL/LINGUISTIC HIGHLIGHT: Pair and group work opportunities develop ELL students’ language skills and promote cross-cultural understanding.

of a nurse, a young soldier close to their own age, an antiwar protestor on the home front, or even a Vietnamese civilian—it increases their interest level and gives them a reason to remember the facts about the war. Students seem truly to connect with the time period and understand more fully the lasting influence this conflict had on the American psyche.

HANDOUT 1

THE THINGS THEY CARRIED

Chapter 1

Reading Questions for The Things They Carried (Chapter 1)

Directions: Please answer in full sentences and include lots of details!

1. Who are the “they” in this excerpt? What is the effect of this being told in the third person?
2. Categorize or group three types of “things” the soldiers carried and list some of the “items” in each group.
3. What happens to Lt. Jimmy Cross by the end of the story? Explain.
4. Read the epigraph (just before the first chapter) and explain what it means to you. Try to relate it to something else we read this year.

HANDOUT 2

THE THINGS I CARRY

Writing Organizer

Directions: Think about what you carry and the way you would write about these things, if you were Tim O'Brien.

1. Choose a carrier: your backpack, purse, pockets, etc.
2. List everything that you have with you on a regular basis (choose either a school day, a weekend, etc.).
3. Describe all the things on your list, and be sure to include both physical “real” items as well as emotional things.
4. Organize your writing by using some of the traits of O'Brien's writing.
(Consider how O'Brien includes personal facts, historical information, sophisticated vocabulary, and appeal to emotion.) Outline your plan below.

HANDOUT 3

SONG LYRICS

- “Ballad of the Green Beret” by Staff Sergeant Barry Sadler and Robin Moore
(http://www.lyricsmode.com/lyrics/b/barry_sadler/ballad_of_the_green_beret.html)

- “Eve of Destruction” by Barry McGuire
(http://www.lyricsmode.com/lyrics/b/barry_mcguire/eve_of_destruction.html)

- “The Fish Cheer & I-Feel-Like-I’m-Fixin’-to-Die Rag” by Country Joe and the Fish
(<http://www.well.com/~cjfish/game.htm>)

- “Goodnight Saigon” by Billy Joel
(http://www.lyricsmode.com/lyrics/b/billy_joel/goodnight_saigon.html)

HANDOUT 4

DISCUSSION CHART

<i>SONG</i>	<i>Information Presented</i>	<i>Attitude of Speaker</i>	<i>Intent of Writer</i>
“Ballad of the Green Beret”	<p>Your thoughts:</p> <p>Textual evidence:</p>	<p>Your thoughts:</p> <p>Textual evidence:</p>	<p>Your thoughts:</p> <p>Textual evidence:</p>
“Eve of Destruction”	<p>Your thoughts:</p> <p>Textual evidence:</p>	<p>Your thoughts:</p> <p>Textual evidence:</p>	<p>Your thoughts:</p> <p>Textual evidence:</p>
“The Fish Cheer & I-Feel-Like-I’m-Fixin’-to-Die Rag”	<p>Your thoughts:</p> <p>Textual evidence:</p>	<p>Your thoughts:</p> <p>Textual evidence:</p>	<p>Your thoughts:</p> <p>Textual evidence:</p>
“Goodnight Saigon”	<p>Your thoughts:</p> <p>Textual evidence:</p>	<p>Your thoughts:</p> <p>Textual evidence:</p>	<p>Your thoughts:</p> <p>Textual evidence:</p>

HANDOUT 5

TWO VOICES

1. Hello David by “Dusty”

Dusty. (1987). Hello, David. *Shrapnel in the heart*. New York, NY: Random House. Retrieved from http://www.stg.brown.edu/projects/WritingVietnam/readings/lp_read_Dusty.html

2. Hello Dusty

“Hello, Dusty,” I am Specialist Miller,
But my Mama calls me “Donnie.”
I am scared, but I can see you care.
I can feel your hand smoothing my hair.
But I can’t see that hand.
I can see your other hand on my arm,
But I can’t feel it?
May I watch your face, your eyes, your smile.
Will you tell them I need to feel your hand?
I remember “Doc” said, after the battle,
“Man you got five too many holes in ya!”
I think I remember a chopper
and then your face.
Is it getting colder in here?
Did “Doc” count right?
What were they saying about my Lung?
I don’t like the taste of blood!
What are you putting in my IV?
I am talking, but I can’t hear me?
I am getting colder,
and more scared!
The table is moving?
Sorry I messed up your uniform.
Did I tell you that I Love You?

I wanted to.

May I have just one more smile Please?

A smile to last me a life time,

Thank You “Dusty”

I Love You!

This is dedicated to all the “Dustys” that cared for all the wounded in all the Battles of all the wars. But mainly to the one “Dusty” who helped me throughout the hardest hours of my life. I was wounded rather severely in Vietnam on September 11th 1968 at around 2:30 AM. I was told that I bled out twice before I arrived at the Hospital in An-Loc that following morning at around 9:30 AM. That is where, when, and why I met “My Dusty.” Yes her smile has lasted me “a Life Time” And yes I still love her.

—Donald (Blind Dog) Miller 168th Combat Engineers “C” Company 1967–68
Phoenix, AZ USA—Wednesday, December 09, 1998 at 18:51:14 (CST)

HANDOUT 6

CONVERSATION BETWEEN TWO CHARACTERS

In this unit, we have read fiction and nonfiction, stories, and poems. The literature was from the perspective of an American soldier, a nurse, an antiwar protester, a Vietnamese soldier, and a Vietnamese civilian. All experienced the Vietnam War but in very different ways. Imagine how interesting it would be to eavesdrop on a conversation between two of these people!

Your assignment:

1. Choose two characters (persons), each one from different works studied in this unit.
2. Create and describe a believable situation in which your two characters have a conversation (for example, waiting for a delayed train or plane, at a museum or monument for the war).
3. Set the scene; in other words, explain how they meet.
4. Using the script format* shown in class, write the dialogue (conversation) between your characters. Included in your conversation should be specific references to the works we read in class; for example, refer to an event that was described, use a quotation from something a character actually said, and so on. Think about whether your characters would argue because they are so different or have a great deal in common; your dialogue should reflect this.
5. You should also include facts and historical information from the fact packet and content discussed in class.
6. Try to capture the style of speaking appropriate for your character. (A soldier would use different vocabulary from a civilian; a combat nurse would speak differently from someone who was never in Vietnam, etc.).
7. Each character should have a minimum of 10 lines.

Remember: Your goal is to create a conversation that sounds realistic and reflects important information that you learned from this unit.

*Script Format Reminder

- Use italics for description of setting or emotions of characters.

Example:

At midnight, the hospital is dim and sad. Light squeezes through a door as a nurse walks in.

- Use BOLD CAPITALS followed by a colon to indicate the speaker.
- Use plain text for the dialogue.

Example:

DUSTY: I am going to take care of you.

HANDOUT 7

GRADING RUBRIC

Vietnam Unit Culminating Writing Assignment

“Voices from Vietnam”

	<i>Points Earned</i>
Evidence of information learned from this unit: 4 to 5 specific facts or details from literature studied. Details and facts are accurate and appropriate for each character Comment:	<i>/15</i>
Evidence of information learned from this unit: 4 to 5 specific facts from historical fact packet. Details and facts are accurate and appropriate for each character Comment:	<i>/15</i>
Setting is appropriate and realistic Comment:	<i>/10</i>
Language of each “character” reflects an understanding of the background and Vietnam experience of this person Comment:	<i>/10</i>
Minimum of 10 lines of dialogue for each character Comment:	<i>/20</i>
Shows evidence of effort to be creative Comment:	<i>/20</i>
Correct dialogue format used Comment:	<i>/10</i>
Total/grade earned	