

THE PEACEPRINTS PROJECT

Lessons and Activities for
PEACEPRINTS: Sister Karen's Paths to Nonviolence



Sponsored by
Western New York Writing Project
Canisius College
Buffalo, New York

“Establishing lasting peace is the work of education.”

Maria Montessori

“... my experience-based belief is that unless we teach our children peace, someone else will teach them violence.”

Coleman McCarthy

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Sincere thanks to Suzanne Borowicz, Ph.D, Director of the Western New York Writing Project at Canisius College, for funding the creation of the lessons for *PEACEPRINTS: Sister Karen's Paths to Nonviolence*.



Dear colleagues,

A team of teachers committed to nonviolence created the following lessons for the book, *PEACEPRINTS: Sister Karen Paths to Nonviolence*. Peaceprints are the means to nonviolence; nonviolence is the goal. These themes resonate throughout the book and lessons. Books can be purchased at www.buffaloheritage.com or call 716-362-9688.

The lessons are aligned with New York State standards in English, social studies and art and can be adapted for any grade level including adult education. Lessons 1, 2, 3 provide background information, and we suggest using one or all as introductory lessons.

A few lessons are designed specifically for religion classes and marked "Religion." The basis of all the lessons, however, is the belief that human beings are most fully human when they practice nonviolence.

As you use these lessons you may develop additional ideas and activities and even new lessons. That's what creative teachers do! On the page called "Additional Lessons," which follows the last lesson, we invite you to share your ideas and we provide information on how to do so. Thank you in advance.

For assistance with implementation of lessons, contacts for speakers, the location of resources on peace and nonviolence, and information about Alternatives to Violence training, contact the SSJ Sister Karen Klimczak Center for Nonviolence: 716-362-9688
<http://www.sisterkarencenter.org/>

We thank the Canisius College WNY Writing Project for its ongoing support for the Peaceprints Project and for its encouragement to teachers to create classrooms of peace and justice.
<http://www.canisius.edu/wnywp/>

With gratitude for the many ways your lives and teaching leave peaceprints,

Evelyn Brady

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Matching Articles in Chronological Order

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 Uses the book as a whole.
 Uses the book as a whole
 Uses the book as a whole
 Uses the book as a whole
 Poem attached to the lesson
Chain Gang by WH Johnson : Painting

*Lessons 25, 9, 10, 32 & 33 can be taught separately or as a unit for 7th and 8th grades.

*ART Unit: *Expressions of Hope*-5 lessons (#38, #39, 40, #41, #42)) can be taught separately or as a unit.

Lesson 1 (INTRODUCTORY LESSON)
Apostle of Peace
Apostle of Peace DVD

Essential question: What does the DVD “Apostles for Peace” teach us about Sister Karen?
Grades: 7-12

Objective: Students will hear about many different aspects of Sister Karen as a person and as a champion for peace before they read *PEACEPRINTS: Sister Karen’s Paths to Nonviolence*.

Time: One class period

Materials/texts/ including media: DVD “Apostle of Peace” (30 minutes-track one) found in the back of teachers’ copies of *PEACEPRINTS: Sister Karen’s Paths to Nonviolence*.

Vocabulary: apostle

Procedure:

- Teacher introduces book *PEACEPRINTS: Sister Karen’s Paths to Nonviolence* to students.
- Teacher requests students to take out Peaceprints Project notebook or section in notebook to take notes on DVD.
- Teacher plays DVD
- Students are to write five to ten facts about Sister Karen during watching DVD.
- After showing DVD, teacher asks students for facts about S. Karen and writes them out on overhead. Students write others’ facts.
- Teacher asks students to explain why the DVD presentation is different from narrative. What makes the DVD more effective than narrative?
- What interviews on the DVD impressed you the most and why?
- What techniques did the video photographer use to teach us about Sister Karen? (Consider music, transitions etc.)

Technology integration: Students go to Websites and write report and share with class more information about Sister Karen

- www.hopeofbuffalo.org and [YouTube-Sister Karen Klimczak, SSJ](#)

Evaluation: “Ticket out the door”*-Five facts about Sister Karen/ five responses to Sister Karen’s life and death.

*Ticket out the door is a card or sheet of paper that students give teacher at the end of class with information to assure students learned basic points of lesson.

LESSON 2 (INTRODUCTORY LESSON)
Sister Karen, Peaceprints, and Nonviolence
***PEACEPRINTS: Sister Karen's Paths to Nonviolence* (p.x)**

Essential Question: Who is Sister Karen and what meanings do her messages of “I Leave PEACEPRINTS” and “NONVIOLENCE begins with ME!” have for me?

Objective: This lesson is an introduction to Sister Karen’s life and legacy to offer a context for the readings and lessons of *PEACEPRINTS: Sister Karen's Paths to Nonviolence*.

Grades: 7-12

Time: 2-3 class periods

Material: *PEACEPRINTS: Sister Karen's Paths to Nonviolence* (Introduction, p x); SIGNS: “I Leave PEACEPRINTS” and “NONVIOLENCE begins with ME!”; section in notebook dedicated to “The Peaceprints Project.”

Vocabulary: nonviolence and peaceprints

Procedure:

- Teacher asks if students know about Sister Karen.
- Teacher gives brief background of Sister Karen (ran halfway house for inmates coming out of prison for twenty years and an icon of the movement to stop violence in all its forms. Sister Karen was murdered by one she served on Good Friday, 2006)
- Teacher asks, “What other people do you know from history or in your own lives who work for peace and nonviolence?” (These can be anyone from Gandhi to one’s grandfather)
- Teacher explains that Sister Karen was a witness of peace and nonviolence to all of the Buffalo region and beyond.
- Teacher shows students “I leave PEACEPRINTS” and “Nonviolence begins with ME!” signs and inquires if students have seen these signs in the area.
- Teacher asks students, “What is nonviolence? And “What are some adjectives to describe nonviolence?”
- Teacher explains that the word nonviolence is not hyphenated (non-violence) because the word nonviolence reflects not only actions that are not violent, but reflect our every day attitudes and behaviors of respect.
- Teacher writes answers on board and students copy in notebook section “Peaceprint Project.”
- Teacher passes out book *PEACEPRINTS: Sister Karen's Paths to Nonviolence*
- Teacher asks, “What does “Nonviolence begins with ME!” mean? (Mention Martin Luther Kings often used this phrase.) Why does Sister Karen say that we must begin with ourselves to end violence? How can we be nonviolent both to

ourselves and to those we relate to? Teacher writes on board students suggestions of ways we can treat ourselves and others to advance nonviolence. Students copy list in notebook.

- Student write reflection: “A time when I responded with anger or another form of violence and what I could have done differently.
- Teacher exhibits “I Leave PEACEPRINTS” sign. Teacher asks students what they think “peaceprints” are. After response, teacher directs students to page x in Introduction of *PEACEPRINTS: Sister Karen’s Paths to Nonviolence*, and has students read aloud last three paragraphs starting with “In her last Christmas newsletter...”
- Students copy Sister Karen’s understanding of peaceprints and see how similar they are to their own definitions of peaceprints and to nonviolence. Students make connection that when we leave peaceprints we advance nonviolence.
- Through an artistic activity, students draw their own understanding of peace or nonviolence or with a partner select take one example of what Sister Karen identified as a “peaceprint” and create a poster that illustrates this example. Display art work.

Evaluation: Student definitions of 1. nonviolence and 2. peaceprints. 3. Student artistic expressions of their understanding of peace.

Lesson 3 (INTRODUCTORY LESSON)
Piecing Together the Many Facets of Sister Karen
“Mystic, Clown, and Servant of God” & “Our Friendship and Her Ministry”
pages 1-24 & 28-36

Essential Question: Who was Sister Karen and why did her life matter?

Grades: 7-12

Objective: By piecing together different aspects of Sister Karen’s life, students build a foundation for understanding subsequent lessons based on *PEACEPRINTS: Sister Karen’s Paths to Nonviolence* as they come to know Sister Karen and her legacy.

Time: two-three class periods

Materials: *PEACEPRINTS: Sister Karen’s Paths to Nonviolence*; notebook or section of notebook on Peaceprint Project.

Vocabulary: Students will keep list of unfamiliar words in notebook and will have time to look up meanings to understand these words in the context of writing.

Procedure:

- Using “jigsaw” technique teacher assigns partners two-three pages from autobiographical essays “Mystic, Clown, and Servant of God” and “Our Friendship and Her Ministry” (Take number of students and divide by two for pairs. Take the number of pairs and divided into number of 32 pages-actual text pages)
 - Students read assigned pages and paired students write one two-sentence summary of information from pages read.
 - Students look up new vocabulary words and write definition in Peaceprint Project section of notebook.
 - Students share summaries in chronological order.
 - Students take notes on reports/ summaries in Peaceprint Project notebooks.
- **Technology integration:** Extra credit. Students go on Website <http://www.hopeofbuffalo.com/> and hand in a 100-150 word summary report on findings.
 - **Extension activities:** Invite speakers to talk about Sister Karen. Contact SSJ Sister Karen Klimczak Center. Contact information-page 134 in *PEACEPRINTS*
 - **Evaluation:** Using information in Peaceprint Project section of notebook, write a 100-150-word summary describing Sister Karen and her legacy.

Lesson 4

Responding to Loss in Our Lives

From “Bounce ... - p. 20 – 24.

Essential Question: How did people respond to Sr. Karen’s murder? What is the way I respond to tragic losses in my own life? Can I learn from others’ responses?

Grade: 7-12

Objective: Human beings respond to tragic loss in many ways including grief, anger and revenge. Examining the responses of Sr. Karen’s family, friends and people in the Buffalo area may help students deal with and respond to their own tragedies with hope and healing.

Time: 1 class period

Materials: *PEACEPRINTS*, journal, pen

Vocabulary: contemporary, mystic, surmise, cavalier, eerie, peril, synonymous, crux, plight

Procedure:

1. Have the students take turns reading aloud from “BOUNCE: Every Person Is Special” from *PEACEPRINTS*, pgs. 20-24, briefly interjecting meanings of vocabulary words above.
2. Verbally brainstorm with the class all the ways that Sr. Karen’s death could be considered tragic and senseless and what emotions students feel in response to the event.
3. Have students re-examine the article (beginning on p. 22) and list in their journal the responses of the following people to Sr. Karen’s murder: Bishop Kmiec, Fr. Roy Herberger, Rev. Matthew Brown, Sr. Jean Klimczak. List what else happened in the Western New York area (doves, Sr. Karen Center) as a result of her death.
4. Have students share their answers with a partner.
5. Have students write a 100 word journal entry either on how they have responded to a tragic loss in their own lives or how they might honor Sr. Karen’s call to action in their own lives.

Technology:

1. Have students go on the Sr. Karen Center for Nonviolence website to see what programs are offered www.sisterkarencenter.org. Make a list of them.

Extensions:

1. Review “Sister Karen’s Awards and Honors” (page 37) and select five that you feel honored Sister Karen’s life or continued her works.
2. Make connections with responses to violence in English (*The Outsiders*, *Romeo and Juliet*, *To Kill a Mockingbird*, etc.) and in Social Studies (Lincoln’s “Gettysburg Address,” war memorials, reconciliation panels, peace treaties, etc.) where comparisons are appropriate.
3. **Technology:** Have students go on the Sr. Karen Center for Nonviolence website to see what programs are offered www.sisterkarencenter.org. Make a list of them.

Evaluations:

1. All students will participate in reading or listening to the article, listing how people responded to Sr. Karen's death in their journal and sharing with a partner or class.
2. All students will write the 100 word essay at the end of class on "Sister Karen, a Champion of Buffalo."

Lesson 5
Telling a Story in Prose and in Poetry
“BOUNCE: Every Person is Special”- Pages 20 – 24

Essential question: Can a short poem communicate as much as a longer article?

Grades: 7-12

Objective: The objective is to examine the telling of Sr. Karen’s murder in prose and then in poetry, and have students write their own poems or tell an incident from their own lives in either genre. Students need experience in reading more than one way to tell a story and the opportunity to express themselves in more than one form of writing.

Time: 2 class periods

Materials: *PEACEPRINTS*, copies of “Cell,” loose leaf paper, pens

Vocabulary: contemporary, mystic, surmise, cavalier, eerie, peril, synonymous, crux, “in sync with,” plight

Procedure:

- Prepare copies of the poem “Cell” for distribution.
- Ask students to volunteer to read aloud sections of the narrative from “Bounce Every Person is Special” (p. 20 – 24 *PEACEPRINTS*). This could be done by one student, pairs or small groups. Introduce meanings of unfamiliar words such as those above.
- Ask the class for questions or comments.
- Distribute the copies of “Cell,” explaining that the author tells the same story but uses another form of literature, the free verse poem.
- Ask students to read the poem silently twice, deciding where to pause to make the meaning clearer, and then ask for a student(s) to read the poem aloud.
- Ask students to share with each other (pairs) about what is different about the two ways of telling the same story (prose, poetry) and which they prefer and why.
- After students have had time to share with each other, ask some to share with the whole class. Record answers on the board/overhead.
- Assign students to write their own poem in response to the story (free verse or rhyming or rap, etc.) OR to relate an incident in their own lives in prose and/or poetry form.

Technology integration. Show the DVD “Apostle of Peace” as a third way to relate the story through video and discuss the advantages/disadvantages of this medium as compared to the prose narrative and the free verse poem.

Evaluation:

- Students will read aloud effectively or follow along attentively.

- Students will identify two or more ways the poetry version is different from the prose version (shorter, use of fragments, use of poetic license (“&”), figurative language (“cell” as in phone and prison cell, “her phone no longer home” (personification), double meanings (puns)of the “remains” and our “sister”, “calling out now”, etc.)
- Students will draft their own version of a poem about Sr. Karen or write out an experience of their own in prose and/or poetry.
- Students will be share these with the class by reading them aloud or displaying a copy or making a handout of some of the pieces.

Lesson 6

Journals for Peace

Sister Karen's Journal Excerpts: 42, 49, 54, 59, 69,
73, 76, 80, 84, 95, 98, 101, 104, 118, 131

The Essential Question. How can journal writing help us grow as human beings?

Grades 7 - 12

Objective: To understand the journal as a personal, academic, and spiritual exercise.

Time: 2 class periods separated by independent work

Materials: *PEACEPRINTS*, notebook, pens, pencils, colored pencils, stickers

Background: Many people have kept journals. Sea captains have used them to record their observations for those who might come after. Writers like Henry David Thoreau and Martin Luther King kept journals as a kind of bank account for their ideas and beliefs. Sister Karen also kept a journal which reflects her journey with God and her work with the less fortunate, and parts of it are reproduced in *PEACEPRINTS*. A journal can be used for many writings: for keeping favorite quotes and favorite poetry and sections of other pieces of writing; for observations; for personal reflections; for keeping favorite cards, letters, notes; for lists of things to remember; for questions and for any information one wishes to document. Journals develop writers.

Vocabulary: nonviolence, peaceprints

Procedure:

- Explain that the word journal is related to the word journey. Ask students how it could be related. Record students' observations on the overhead or chalkboard.
- Pass out notebooks. Have students record their name and information on the front of the journal.
- Allow students to personalize the journal. They can apply stickers, cut out pictures or draw on the first page. Encourage individuality.
- Have students select five of Sister Karen's journals listed above and list them in their journal. Discuss with the class what resonated with them in Sister Karen's writings.
- Have students select one of Sister Karen's journals to respond to in their own journals. Ask them to write to Sister Karen about their own thoughts and reactions to this particular journal entry of hers.
- Everyday for two weeks at the beginning of each class, have students write for five minutes in their journals.
- Encourage students to read excerpts from their journals to the class. Privacy must be respected. Do not force anyone to read. Let "peer pressure" do this for you. Never collect and read journals as this limits the freedom to write. Make sure you (the teacher) also write in your journal.
- At the end of two weeks, revisit the question: What are journals for? Help students to see how journals can lead to both intellectual and spiritual growth.

Technology Integration:

The movie *Freedomwriters* gives a dramatic account of how one teacher used journal writing to break down racial tensions by giving her students the opportunity to develop an authentic voice.

Extension:

The journal experience can be continued. Use it in conjunction with some of the articles in *PEACEPRINTS*. Brainstorm with the students as to how to do this. This will connect reading, writing and thinking.

Evaluation:

Have students write a two page reflection on this two week journal writing experience: How did writing in the journal help you to develop as a person, as a writer, as a member of your family, school and community? Include actual quotes from your journal.

Lesson 7 Interview

“Leaving Peaceprints on Our Hearts” – p. 39

The Essential Question: How did Sister Karen’s life of peaceprints affect your understanding of violence or nonviolence?

Grades 7 - 12

Background: Is peace the opposite of violence? Or is peace something else? If we understand peace, will we have a better understanding of violence, and perhaps avoid it? These are questions that Sister Karen wrestled with everyday. The questions were so important that Sister Karen died in her attempt to answer them.

Objective: Students will be able to cite examples of how Sister Karen’s life reflected nonviolence.

Time: 2 class periods

Materials: *PEACEPRINTS*, notebook, pens, pencils

Procedure:

- Have students read “Leaving Peaceprints on Our Hearts.” Then, open student discussion with the statement: By giving examples, describe what kind of person Sister Karen was. Start by saying, “Sister Karen was ...” and give examples. Ask, “What were the peaceprints she left on our hearts?”
- Make a **T** chart on the board. Have student brainstorm aspects of violence and peace. List them on the appropriate side of the chart. Any ideas that fit on either side, write on both sides.
- Ask students to choose someone to interview about violence. It could be a parent, a relative, or a family friend. Divide students into small groups to develop 8 – 10 questions for the interview. Start with asking how the interviewee would define violence and nonviolence.
- Direct the students to ask the interviewee to be specific in answers and tell stories where relevant. Remind students to listen actively and write detailed notes.
- After the interviews are complete, have each student present the information from the interview to the class.

Extension: The interviews can be posted on the internet or class blog or published in the school paper. Students can also revise the **T** chart based on new understandings.

Evaluation: Completion of interview and presentation using specific rubrics for both.

Lesson 8 A

Truth in Paradox

“Finding Trust in Antwan Diggs” *PEACEPRINTS*, p. 43-45.

Essential Question: How do people overcome seemingly impossible obstacles to do good?

Grades 7 - 12

Rationale/background/objective:

Antwan Diggs found himself in an unlikely position of power to do good for others. There are many examples of paradox in life. Some could apply to us.

Objective: Students will discover deeper truths found in paradox.

Time: 2 class periods

Materials: *PEACEPRINTS*, journal, pen, “Paradox of Our Time” handout

Vocabulary: paradox

Procedure:

1. Distribute copies of “The Paradox of Our Time” and direct students to read the essay silently.
2. Have students verbally brainstorm a definition for the word “paradox.” A collaborative definition can be finalized on the board.
3. Ask students if they can think of other paradoxes in life.
3. Have students volunteer to take turns reading aloud “Finding Trust: Antwan Diggs”, p. 43- 45 from *PEACEPRINTS*.
4. Have students list in their journal three ways in which Antwan Diggs has experienced paradox in his life.
5. Students write a reflective essay about Antwan Diggs using paradox as the central thesis to show how he overcame obstacles to lead a productive life.
Consider: What is paradoxical about the success and caring of a person like Antwan Diggs. Use at least three examples.

Technology integration: Have students research the origin of “The Paradox of Our Time” on the Internet.

Extensions:

1. Students will write a journal reflection on how the example of Antwan Diggs might apply to themselves. If time, some could be shared aloud.

Evaluation: Student reflective essay uses at least three examples of paradox in Antwan Digg’s life.

Note: “The Paradox of Our Time” handout included in following lesson.

Lesson 8 B -RELIGION

“Finding Trust in Antwan Diggs” *PEACEPRINTS*, p.43-45

Essential Question: How does God empower the most unlikely people to carry out His plan?

Grade level(s) and subject area(s): Religion 9 - 12

Rationale/background:

In the Gospel of Luke Mary responds to the paradoxical plan of God that she be chosen as the

Instrument of God. Antwan Diggs has found himself in a similar position.

Objective: Students are given the opportunity to experience God’s action in contemporary life.

Time: 1 – 2 class periods

Materials: *PEACEPRINTS*, *Bible* or copy of Luke 1:39 – 55, journal, pen, “Paradox of Our Time”

handout, (Optional song – “Holy is His Name” – John Michael Talbot)

Vocabulary: paradox

Procedure:

6. Optional – Students are to get settled in their seats with feet firmly on the floor, hands on their lap and eyes closed. Lights may be turned off for this exercise. Play “Holy Is His Name.”
7. Distribute copies of “The Paradox of Our Time” and direct students to read the essay silently.
8. Have students verbally brainstorm a definition for the word “paradox.” A collaborative definition can be finalized on the black board.
9. Ask a volunteer to read Luke 1:46-55.
10. Have students work in pairs to list three similarities between the two readings.
11. A larger group debriefing session will allow for the best two or three similarities from each group to be presented.
12. Discuss the idea of God’s “paradoxical plan” and desires for the world compared to human priorities of power and strength.
13. Students can then take turns reading aloud “Finding Trust: Antwan Diggs,” p. 43-45, from *PEACEPRINTS*.
14. Ask students to write down in what ways Mary and Antwan Diggs found themselves part of God’s paradoxical plan.
15. Optional – As a closing, repeat step 1.

Technology integration: Have students research the origin of “The Paradox of Our Time” and other

versions of “The Magnificat” on the internet.

Extensions:

1. In a small group, list other famous people who have followed God's "paradoxical plan" to success. Each group may select one of these famous people and report back to the group about the work of their famous person. (Consider saints, patriots, literary characters, etc.)
2. Write your own "The Paradox of Our Time" with specific examples from your own environment.

Evaluation: Students will write a reflection on how these examples of Mary and Antwan Diggs might apply to themselves. If time, some could be shared aloud.

The Paradox of Our Time

The paradox of our time in history is that we have taller buildings, but shorter tempers; wider freeways, but narrower viewpoints; we spend more, but have less; we buy more, but enjoy it less.

We have bigger houses and smaller families; more conveniences, but less time; we have more degrees, but less sense; more knowledge, but less judgment; more experts, but more problems; more medicine, but less wellness.

We drink too much, smoke too much, spend too recklessly, laugh too little, drive too fast, get angry too quickly, stay up too late, get up too tired, read too seldom, watch TV too much, and pray too seldom.

We have multiplied our possessions, but reduced our values. We talk too much, love too seldom, and hate too often. We've learned how to make a living, but not a life; we've added years to life, not life to years.

We've been all the way to the moon and back, but have trouble crossing the street to meet the new neighbor. We've conquered outer space, but not inner space; we've done larger things, but not better things.

We've cleaned up the air, but polluted the soul; we've split the atom, but not our prejudice.

We write more, but learn less; we plan more, but accomplish less. We've learned to rush, but not to wait; we have higher incomes, but lower morals; we have more food, but less appeasement; we build more computers to hold more information to produce more copies than ever, but have less

communication; we've become long on quantity, but short on quality.

These are the times of fast foods and slow digestion; tall men, and short character; steep profits, and shallow relationships. These are the times of world peace, but domestic warfare; more leisure, but less fun; more kinds of food, but less nutrition.

These are days of two incomes, but more divorce; of fancier houses, but broken homes. These are days of quick trips, disposable diapers, throw away morality, one-night stands, overweight bodies, and pills that do everything from cheer to quiet to kill.

Lesson 9

Response Journal

“Cooking for Sister Karen’s Guys,” “A Love Letter,” “Veronica,”
“Fridays with Sister Karen,”

Essential Question: How does Sister Karen Klimczak’s life affect my life?

Grades: 7-12

Objective: Students will use a reader response journal to personally respond with a piece of writing about Sister Karen. Students will also have the chance to reflect on the life and work of Sister Karen.

Time: 1 class period

Materials/texts/ including media: Copies of essays from *PEACEPRINTS*: “Cooking for Sister Karen’s Guys,” “A Love Letter,” “Veronica,” “Fridays with Sister Karen,” reader response journals, post-its

Vocabulary: double entry journals*, jigsaw**

Procedure:

1. Students will respond to the following: What does it mean to be an active reader? Why is active reading important?
2. Record responses on the board or overhead.
3. Teacher will present to the class the four essays chosen from *PEACEPRINTS* listed above in materials. Ask students to choose 1 of the 4 essays to read and to respond.
4. Students will write the main idea of the text and create one double entry journal* about their piece.
5. Teacher will form student groups that include someone having read one of each essay (jigsaw**). Students will share the title of their essay choice, their main idea, what they learned about Sister Karen and their double entry journal.
6. In the same groups, students will choose, and write on post-its, significant words and phrases from the main ideas and double entry journals.
7. Student groups will share their significant words and phrases with the class.
8. Display the post-its around the room.

***double entry journal-** Double entry journals allows students to record their responses to text as they read. In the left-hand page or column, the student copies or summarizes text which is intriguing, puzzling, or moving, or which connects to a previous entry or situation. In the right-hand page or column, the student reacts to the quotation or summary. The entry may include a comment, a question, a connection made, or an analysis wherever a natural pause in the reading occurs.

****jigsaw-** each student group works on a different concept/ content (students work in that group on same task- mastering that concept/content) and then new groups are formed with students from each of the different concept/ content groups. New, “jigsawed” groups teach each other the information learned in their first group.

Extensions and/or ancillary activities: Relates to lessons #3 and #4 also.

Evaluation: Students will be evaluated based on the reading response journal, creation of post-its with significant words and participation in group discussion.

Lesson 10

Finding a Peace Poem *(Also see Lesson 21)

Essential Question: What is a found poem? How do Sister Karen's values affect me?

Grades: 7 - 12

Objective: Students will manipulate language and create a found poem* reflecting Sister Karen's life, philosophy, and mission.

Time: 2 class periods

Materials/texts/ including media: *PEACEPRINTS*, notebooks, pens, laptops. *YouTube* video clip; *Sister Karen Klimczak Part 1 of 4*, (<http://www.youtube.com/watch?v=imHrkXBT6cQ>)

Vocabulary: *found poem - poem created using words found in a variety of writing and media pieces which will be combined with personal words of choice

Procedure:

Day 1

1. Have students freewrite about what they have learned so far about Sister Karen.
2. Have students share their freewrite with a partner.
3. Instructor will play a *YouTube* clip about Sister Karen's life while students record any new words they feel are important from the video clip.
4. Ask students what new information they learned from the YouTube clip.
5. Instructor will define found poem with students and provide examples.
6. Instructor will lead the class in creating a class found poem from Julie Ricci's essay (*PEACEPRINTS*, p. 116). Instructor will begin by modeling with a think aloud and move to guided instruction focusing on word choice.
7. Students will independently review and add to their significant words from their freewrite and the video clip.
8. Ask students to create a found poem about Sr. Karen from their list of significant words.

Technology integration: *YouTube* clip, laptops

Extensions and/or ancillary activities: Found poems may be shared with the class.

Evaluation: Students will be evaluated based on their participation and creation of a found poem.

Lesson 11

Unconditional Love

“Mother Love” - pages. 55-57

Essential Question: What is more effective— punishment or forgiveness?

Grade level 7–12

Background: One of the major themes of *A Raisin in the Sun* is expressed in Mama’s advice to Beneatha at the beginning of Act III after her brother Walter has squandered the family’s money and dreams in a bad business deal:

“There is always something left to love...When do you think is the time to love somebody the most; when they done good and made things easy for everybody? Well then, you ain’t through learning - because that ain’t the time at all. It’s when he’s at his lowest and can’t believe in hisself ‘cause the world done whipped him so.”

Similarly, Sr. Karen’s journal cites her mother’s advice to her on this same idea (p. 54):

“...she advises me to always look for the good in a person, not his/her faults.”

The essay on “Mother Love” (p. 55) shows how Sr. Karen put this advice into action (*PEACEPRINTS*).

Ojective: Students will have a clearer understanding of unconditional love and the challenges of unconditional love.

Time: 1 – 3 class periods following the reading of *A Raisin in the Sun* (or any literary work with a theme of forgiveness or unconditional love or its opposite) OR any time using the quote from Mama and the *PEACEPRINTS* material on their own.

Materials: *PEACEPRINTS*, loose leaf paper, pens

Vocabulary: abyss, ostensible, invincible, reconcile, vouched, auspiciously, treachery, potential, flawed (from the “Mother Love” essay)

Procedure:

- Have Mama’s quote on the board/overhead.
- Ask students to write down their responses to this advice.
- Ask for students to share their responses with the class or in pairs.
- Ask for volunteers to read aloud the journal entry (p. 54) and the essay (p. 55) while others read along silently. Stop to clarify meanings when unfamiliar vocabulary words are used.
- Ask for examples of how parolees’ mothers/grandmothers and Sr. Karen followed the advice in Mama’s quote.

- Ask for examples of how Sister Karen followed the advice in “Mama” quote in *A Raisin in the Sun* and in her own mother’s quote.

Technology integration: Show the DVD (or selections) of *A Raisin in the Sun* and if not previously done show *Apostle of Peace* (included in *PEACEPRINTS*).

Extensions:

- Invite a parole officer to speak to the class.
- Invite former gang member or other relevant person to speak about gangs.
- Read examples of people who have forgiven others who have wronged them. (Fr. Joe Bissonette, Pope John Paul II, Nelson Mandela etc.)
- Discuss ways of disciplining children/ giving children a second chance and how these practices relate to the value of unconditional love.
- See attached art lesson #40.

Evaluation:

- All students will be able to write responses to the quote.
- Some students will share answers, read aloud and share examples from from the essay.
- Students will write a reflective essay on one of the following topics either in a class setting or for homework:
 - A. How have you experienced unconditional love in your own life?
 - B. What might be the risks involved in practicing Sister Karen’s philosophy and are the risks worth it?
 - C. How do acceptance and forgiveness help people change (including the person’s acceptance and forgiveness of himself/herself)? Any examples?

Reading between the Lines

Title: Reading between the Lines – Art lesson to accompany lesson “Unconditional Love”

Grade Level/Subject: Visual Arts Grades 7-8
Studio in Art Grades 9-12

Essential Question: How can conventional literature be interpreted in a broader social context through art?

Background: In 1982 artist and educator Tim Rollins founded the Kids of Survival (K.O.S.) and Art and Knowledge Workshop as a way to reach out to urban students and help them become literate through art. Rollins methods include reading a piece of literature to students as they draw and relate the passages to their own experiences. Actual pages from the books are adhered to large canvases and imagery defined by the students is painted over the text. Books are often interpreted in personal ways and the resulting artwork becomes a form of artistic expression. The term “art activists” has often been used to describe Rollins and his collaborative.

One example of this art form is a series called *Amerika* based on the Kafka novel. A mural from this series titled *Amerika-for the People of Bathgate 1988* is based on imagery from the final chapters of the book where the hero sees images of women dressed as angels blowing long golden horns. Tim Rollins and the K.O.S. were commissioned to create the 660" x 432" mural as a tribute to the people of Bathgate who were displaced during an industrialization of the area. Images of golden horns were collected from school children in that area and reproduced in paint over a background that included pages from the book.

Objective: Students will be able to interpret the written word in a personal way through art.

Time: Three-four class periods

Materials:

Background information on Tim Rollins and the Kids of Survival

Copies of pages from literature that will be read

Paints/brushes

Chipboard/cardboard

Glue/glue sticks

Vocabulary: imagery, symbolism, rhythm, movement, motif

Procedure:

Day 1: Teacher will share information about Rollins and the K.O.S., including examples of their artwork. A special emphasis will be on discussing the imagery used by the K.O.S. artists in art terms. The teacher will read text below from *A Raisin in the Sun* and ask students to listen and freely sketch images that come to mind. They will discuss the images that were conjured up by the passage.

“There is always something left to love...When do you think is the time to love somebody the most; when they done good and made things easy for everybody? Well then, you ain't through learning - because that ain't the time at all. It's when he's at his lowest and can't believe in hisself 'cause the world done whipped him so.”

Day 2: Teacher will distribute and review the criteria for the activity. Students will listen and draw while the teacher reads the essay titled *Mother Love* from *Peaceprints*. After the reading is complete students will receive copies of the essay, which they will glue to a chipboard or cardboard. They will begin to paint the images they sketched over the text.

Day 3: Students will complete the painting.

Day 4: Students will complete a written self-evaluation. Teacher may want to ask students to share their work with the class if the work is not too personal.

Technology Integration: Students may use a drawing program to create symbols that can be dropped onto the text.

Extensions/Ancillary Activities:

Students may create a mural for the school library based on their interpretation of a piece of literature .

Art and ELA teachers can collaborate on a reading/art activity

Evaluation: Students will be judged on how well their finished artwork and the written evaluation met the stated criteria for the activity.

Lesson 12
The Importance of Letters/Diaries
“A Love Letter” - p. 58

Essential Question: Can writing help us deal with the loss of a friend or family member?

Grades: 7 – 12

Time: 1 class period

Objective: Students will recognize how writing can help us understand who we are and what we feel.

Materials: *PEACEPRINTS*, paper, pens

Procedure:

- Have students read “A Love Letter”.
- Lead a class discussion asking the following:
 - What do you learn about Sister Karen in this essay?
 - What do you learn about Michael?
 - Did Michael have any insights in his letter? What were they?
 - Do you think this letter helped Michael deal with the loss of his friend?
- Ask students to write a response from Sister Karen back to Michael. Tell them to try to imagine what she might say. They may use ideas about Sister Karen from the other lessons to include in the letter.

Extension:

Students can select music to complement a public reading of their letters.

Have students write a letter to a friend to ask forgiveness or give forgiveness.

Evaluation:

Students’ understanding can be measured by the details in Karen’s letter to Michael written by student.

NOTE: Lessons 13, 14, 15 deal with forgiveness. #13 is introductory lesson.

Lesson 13
Introductory Lesson on Forgiveness
“Dear Brother, I Forgive You...” - p. 60 - 64

Essential question: Is forgiveness possible and what is the process of forgiveness?

Grade level: 7-12

Objective: The purpose of this lesson is to consider on a personal level what forgiveness requires and what true forgiveness leads to.

Time: 2-4 class periods, depending on teacher discretion

Materials:

- *PEACEPRINTS*, 60-64
- Handout on “The Process of Forgiveness”
- Poster size or regular paper, markers, pens

Vocabulary: counter-cultural

Procedure:

- Be sure students have viewed *Apostle of Peace*, DVD in the back of *PEACEPRINTS*.
- Have students read “Dear Brother, I Forgive You...” in *PEACEPRINTS*, 60-64.
- Define “counter-cultural.” Ask students if they know of other people who have been counter-cultural in showing magnanimous forgiveness such as Nelson Mandela, the Amish community, Bud Walsh (father of Julie who was killed in the Oklahoma bombing), etc. Challenge students to look at the possibility that forgiveness is a way to stop the chain of revenge between people, countries, races, and religions.
- Pass out a handout about the Process of Forgiveness: **(Handout is at the end of this lesson.)**
- Jig saw. Divide the class into groups of six and assign one of Sister Karen’s stories on forgiveness to each group. (Story titles are in bold in the “Dear Brother..” article). Have each group read its assigned story and answer the following questions. (Ask one student to write answers.)

What event happened that evoked the need for forgiveness?

What did the person who forgave do?

What was the result of the forgiveness?

What might have happened if no forgiveness were offered?

- Teacher pass out handout on “The Process of Forgiveness.” Go over each point for student understanding. How does the story correlate with the “Process of Forgiveness”? Explain.
- Homework first day: Assign students to “Google” quotations on forgiveness and reflect on five selections.
- Day two: Students share quotations found for homework. Make posters to exemplify quotes.

Technology integration: Students can explore the following web sites and summarize one article from each web site for extra credit:

<http://pbs.org/wnet/religionandethics/week1103/perspectives.html> (the Amish)

http://www.preacherexchange.com/moving_from_a_culture_of_revenge_to_a_culture_of_forgiveness.htm

http://www.heartlight.org/articles/200205/20020529_forgive.html

Extensions and/or ancillary activities:

- Students can interview someone who has been wronged and explore if that person has been able to forgive. The report of one page will express why or why not.
- Students can write a journal entry on “someone I want to forgive and ways I can do it.”
- Show the PBS documentary, “The Power of Forgiveness” (It questions people of different faiths about forgiving atrocities. It was screened for students at Virginia Tech in Blacksburg, Va. after the shootings. This DVD can be obtained from the Sister Karen Klimczak Center for Nonviolence. (716-362-9688)

Evaluation:

Students will share five insights they learned about forgiveness.

Students will write about one story of forgiveness in this lesson and give personal reflection on how the story affected him or her.

The Process of Forgiveness

- 1. Forgiveness does not condone the evil or wrongdoing**
- 2. Forgiveness does not make one forget the injury experienced. It is not an “over and done with” experience.**
- 3. Forgiveness is a conscious remembering, a process of not letting the wrongdoing take control of the victim. It is also the realization that when one does not forgive, one continues to re-experience the suffering sometimes for the rest of one’s life. (“The acid of hatred destroys the container.”)**
- 4. There is no time limit on when one can fully let go of the pain of the injury-if ever.**

- 5. The victim needs to name the hurt and let it go as many times as necessary.**
- 6. Forgiveness is the way revenge will end and the cycle of violence is broken.**
We can only offer forgiveness; we cannot control how the offending party will respond.
- 8. Forgiveness is counter-cultural. Forgiveness becomes the healing where the victim can move on in life and create a new wholeness that seems impossible at the time of the offense.**
- 9. Forgiveness is not owned by any religion or culture.**
- 10. Forgiveness is in the DNA to becoming a mature human being.**

Lesson 14
Not A Spoiled Rotten but Spoiled Grateful
“Dear Brother, I Forgive You ...” p. 60

Essential Question: How can “spoiled” be understood in a positive way?

Grades: 7-12

Objective: Students will recognize the gifts they have been given or “spoiled with” in their lives and will express gratitude for these gifts.

Time: 2-3 class periods

Materials: *PEACEPRINTS*, worksheet which accompanies this lesson, art supplies such as paints, markers, collage material, glue sticks, photographs, pictures

Objective: In this lesson students will write an original poem modeled after Sr. Karen’s poem, “Dear Brother, I Forgive You,” and/or create original artwork as a background for or as an extension of this poem.

Vocabulary/Concepts: spoiled, gratitude

Procedure:

1. Have students brainstorm a definition or understanding of the word “spoiled.”
2. Have students discuss these questions together as a class:
 - Does “spoiled” imply entitlement and privilege or gratitude?
 - Are spoiled people often thought of as being humble? Can they be?
 - Should they be?
3. Have students read silently “Dear Brother, I Forgive You...”.
4. On the worksheet provided, ask students to write their own version of this poem/prayer, filling in the blanks with their personal responses.
5. Have students share their version with a partner or with the whole class or display them in the classroom.
6. Have students create an artistic work to complement this poem. For example, students can:
 - Paint a background on which the poem can be cut out and glued. The colors set the mood of the poem.
 - Create a collage depicting the images mentioned in the poem.
 - Take a photograph or find pictures that represent elements found in the poem.
 - Draw elements from the poem.

Technology Integration:

Find clip art, photographs online, reproductions of paintings, sculptures, etc. from the internet that can be used to represent this poem.

Blog the poems so everyone in the class can share each other's work.

Extensions:

Have students re-read Sr. Jean Klimczak's article "Dear Brother, I Forgive You..." and write about or discuss two examples of reconciliation and forgiveness in these stories told by Sr. Karen.

Have students discuss the power of forgiveness. Why is it so difficult to forgive? When have you exhibited forgiveness and reconciliation in your life? When might it be the most difficult thing to do?

Evaluation:

Final poems and artwork can be evaluated based on the effort put forth and the quality of the final pieces.

Lesson 15
Seventy times seven... RELIGION
“Dear Brother I Forgive You”: 60 – 64

Essential Question: How can we recognize forgiveness in ourselves and others?

Grades 7-9

Background

In the Christian tradition, Jesus used the literary device of the story with a moral teaching which is called a parable to convey how forgiveness happens, or is supposed to happen. This storytelling seems to consistently be the most effective way of communicating forgiveness. We see that this literary device is also used in *PEACEPRINTS*.

Objective: Students will understand forgiveness through story and personal journals.

Time: One class period

Materials

- *PEACEPRINTS*.
- Journal.
- Pen or pencil.
- Copies of “One Scary Nun”

In this lesson, students will:

- Read and discuss “One Scary Nun”
- Make connections to excerpt from *PEACEPRINTS*.
- Discuss and understand the concept of forgiveness
- Recognize real life application of how to be actively forgiving.

Vocabulary

“Active forgiveness”

Procedure:

16. The teacher gives students copies and reads “One Scary Nun” while students read quietly along.
17. Students will have the next 5-10 minutes to answer the following questions in their journals, “What should Sister Meg do? Why?”
18. Break into small groups for the students to share and critique each others’ impressions of the stories (5-10 min).

19. Students come back together to read the stories in the selection from “Dear Brother, I Forgive You...” (pgs 60-64).
20. The teacher should lead a discussion on the aspects of forgiveness from the stories from “Dear Brother, I Forgive You...” *PEACEPRINTS* with a particular focus on what makes forgiveness difficult.
21. The teacher can pass out copies and then read “One Scary Nun, Part II: An Ironic Story of Forgiveness” while students read quietly along.
22. The teacher should lead a discussion connecting the aspects of forgiveness with how Sister Meg’s story ended. What is surprising about Sr. Meg’s action? What does she exhibit about forgiveness?
23. What story from Sister Karen is very similar to Sister Meg’s? Students give examples.
24. Discuss the concept of “active forgiveness” (seeking out situations where your forgiveness is needed or can have a greater impact on others).
25. Students will have the next 5-10 minutes to answer the following questions: “What aspects of forgiveness do I have the most trouble with?” or “What do I find so troubling in Sr. Meg’s and Sr. Karen’s stories? Or “What examples in Scripture reflect Sr. Meg’s and Sr. Karen’s stories?”

Technology:

2. Blog it!
 1. In a blog entry, write a creative story of irony like “One Scary Nun” where the ending is withheld. Then ask classmates to respond to your blog by giving suggestions of how they think it will end.
 2. In a blog entry, write your impressions on how forgiveness is absolutely essential to peace.

Extensions

3. Students take one aspect from their final journal entry and make a two week chart which will daily evaluate two things: 1) the number of opportunities for working on their chosen aspect of forgiveness and 2) the number of times they were successful (this may be charted in their journals).
4. Find parables of forgiveness from the New Testament Gospels and present a short dramatic telling of the story in class, using your classmates as your actors.
5. Students take one story of forgiveness that Sr. Karen tells and write a reflection on why it strongly impacted on them.

Evaluation

- Teachers will use written responses from the student writings and student conclusions to determine understanding of forgiveness and the need for further discussion.

One Scary Nun, Part I

I was volunteering in an inner city youth group as a young adult leader. The group was run by a team of young adults, parents and a Roman Catholic sister or nun named Sister Meg. Sister Meg was a character to be reckoned with. Her voice was loud and words were sharp and strict. She tried to hold the young people accountable in their words and actions. If Sister Meg saw you make a mistake, slack off, or not put in a full amount of effort, you could be sure she would let you know, often, embarrassingly, in front of plenty of others. This, her missing smile and the unwavering seriousness of her tone endeared her to few members of the leadership team and even fewer teens in the youth group.

As if her tough way of relating to others wasn't enough, her physical presence created a fear within all who knew her. Strongly built with a wide frame, it seemed pretty clear she could take most arm wrestling contests she would want to enter or knock the tar out of most amateur boxing contenders; and that religious habit, sitting menacingly on her head told everyone that even if you did get through her (which wasn't likely) that she had some pretty powerful "friends" in her corner.

After every youth group meeting we socialized in the youth center with juice and deserts. There were always individually wrapped Twinkies, HoHo's, Mini-donuts and various other Hostess snack products for the young people to enjoy. Sister Meg received these from a churchgoer who worked for that company and would donate expired snacks to the youth group. On one particular evening, I was in charge of keeping the snack table replenished and juice flowing. At one point I had gotten up to help another adult leader to her car with her stuff. Upon my returning to my post, I saw the snack table from across the room. A 15 year old boy named CJ was taking HoHo's and slipping them into his book bag. It was obvious he was taking way more than his, Sister Meg appointed, "two and only two" snacks.

But before I could go over to tell him to put the snacks back, I saw Sister Meg out of the corner of my eye. She stopped talking in the conversation she had been in and was making quick determined strides toward the snack table. It was obvious that Sister Meg had seen CJ steal the snacks. I knew what would happen next.

One Scary Nun, Part II: An Ironic Story of Forgiveness

Sister Meg strode over to CJ who now knew he had been caught. I could only stand and watch. Would she yell and scream? Would she grab him by the arm and take him to some other room? Whatever her style, the overall outcome was certain.

Sister Meg did not speak as she put her hand out for CJ's book bag. She took the bag and confirmed the contraband items within. Then while only looking into the eyes of the terrified thief, she reached into the big bowl of snacks and placed six other snacks, one at a time, into CJ's book bag! She zipped up the bag and pulled the 15 year old into, what seemed to be, a warm hug. Then, without a word, she turned and walked back to her previous conversation. I am sure I was only slightly less amazed than CJ by the actions of Sister Meg, for CJ's eyes met mine and we shared a look of disbelief.

The more I read the gospels and compare them to what Sister Meg did, the more I realize that I witnessed what forgiveness and real love is.

Lesson 16
Powerful Memories
“Karen, Little Sister of the People” pp. 65-66

Essential Question: Why are memories valuable and needed?

Grades: 9 - 12

Rationale/background:

C.S. Lewis once said, “The dullest of us knows how memories can transfigure.” In this lesson we will use poetry to study the profound nature of memory. In Shakespeare’s “Sonnet 29” and “Sonnet 30” the poet’s mood is transformed by memory of a loved one. In Chuck Culhane’s poem the poet is inspired by memories of Sr. Karen.

Objective: Students will recite and write poetry based on the use of memory.

Time: 1-2 class periods

Materials: *PEACEPRINTS*, journal, pen, copies of “Sonnet 29” and “Sonnet 30” (Sonnets attached)

Vocabulary: memory, addendum

Procedure:

26. The teacher will write a journal prompt on the board and give students time to write a response. “Think about the most powerful memory you have. This may be a positive or negative memory. Write down what the memory is and why you would say it is your strongest memory.”
27. Ask some students to volunteer to share what makes their memory powerful without sharing the memory itself.
28. Pass out sonnets and assign pairs of students to paraphrase a couplet from one of the poems.
29. Ask for a volunteer to read a sonnet aloud and then for students to paraphrase each couplet. Repeat this for the second sonnet. Ask how the memory of the poet’s loved one changed his mood
30. Distribute *PEACEPRINTS* copies and read the Culhanepoem aloud. After reading, explain the references to Matt Smith’s picture of Sr. Karen on the day she died (p.88), the closing of St. Rita’s, the death of Father Joe Bissonette and other details you feel are necessary. Then re-read the poem.
31. Ask students to consider what memories are triggered for the poet while he was attending a Mass closing St. Rita’s Parish. Ask some students to share their answers.
32. Give students the last 5-10 minutes to write a journal response, “Thinking about your own powerful memory, what triggers that memory and is it helpful or harmful to you and why?”

Extensions:

1. Think of a situation where you think someone could have a powerful memory of you. Write down the memory as best as you could imagine it from their perspective. Reflect on your predictions of how they might feel about you as a person and how that makes you feel.
2. Ask your parents (preferably both at the same time so they can dialogue about it in front of you) about their memories of the day you were born. Observe their body language as they tell you. Does it change? Share your findings in class.

Evaluation: Student discussion and journal entries will signify appreciation for the impact of memories.

Worksheet for Lesson 16**SONNET 29**

When, in disgrace with fortune and men's eyes,
I all alone beweepe my outcast state
And trouble deaf heaven with my bootless cries
And look upon myself and curse my fate,
Wishing me like to one more rich in hope,
Featured like him, like him with friends possess'd,
Desiring this man's art and that man's scope,
With what I most enjoy contented least;
Yet in these thoughts myself almost despising,
Haply I think on thee, and then my state,
Like to the lark at break of day arising
From sullen earth, sings hymns at heaven's gate;
For thy sweet love remember'd such wealth brings
That then I scorn to change my state with kings.

SONNET 30

When to the sessions of sweet silent thought
I summon up remembrance of things past,
I sigh the lack of many a thing I sought,
And with old woes new wail my dear time's waste:
Then can I drown an eye, unused to flow,

For precious friends hid in death's dateless night,
And weep afresh love's long since cancell'd woe,
And moan the expense of many a vanish'd sight:
 Then can I grieve at grievances foregone,
 And heavily from woe to woe tell o'er
The sad account of fore-bemoaned moan,
 Which I new pay as if not paid before.
But if the while I think on thee, dear friend,
 All losses are restored and sorrows end.

Lesson 17
Angels Among Us
“An Angel on Each Shoulder” *PEACEPRINTS*, p. 70 – 72.

Essential Question: What is my understanding of angels and do they have a place in my life?

Grades: 7 - 12

Rationale/background/objective:

Pictures, paintings, sculptures, drawings and stories about angels have been common throughout human history. From Middle Ages and Renaissance paintings depicting the heavens, to the notecards, posters and trinkets that are popular today, people are fascinated by angels. What is the role, if any, of angels in our lives today? How can we recognize them in our midst? How can we be an angel to another person?

Time: 1 class period (or more if extensions are used)

Materials: *PEACEPRINTS*, worksheet

Procedure:

1. Write the following journal prompt on the board and direct students to respond:
How would you define an angel? Has your belief in angels changed as you have gotten older? If so, how?
2. Ask some students to volunteer to read their response to the class.
3. Have students silently read Marc Fuller’s essay “An Angel on Each Shoulder” in *PEACEPRINTS*, p. 70 – 72.
4. Direct students to answer the worksheet questions thoughtfully.
5. Ask students to share their responses to these questions with a partner, in a small group, or with the whole class. Choose what will work best for your class.
* Care should be taken to ensure that the students have the freedom not to share any responses that they feel are too personal.
6. Five minutes before the end of class, have students look at their initial journal entry and revise it in the light of the reflection on Marc Fuller’s essay.

Technology integration:

1. Research angels on the internet. Write a short report on the role of and importance of angels during the Middle Ages, Renaissance, and the Age of Enlightenment right up until our time.
2. Research the role of angels in other major world religions. Are angels present in non-Christian religions? If so, how are they the same or different from the Christian view of angels?

Extension:

2. Describe an instance in which you felt YOU were doing God's work. What did you do? For whom did you do it? How did you feel while you were doing this work?

3. On page 72 Marc Fuller states:

When people try to understand how I deal with all the chaos of drugs and gangs and killing and people being crazy, I know why I carry on. I have an angel on each shoulder.

Write your own version of Fuller's statement:

When people try to understand how I deal with _____

_____.

I know why I carry on.

I have (what or who) _____
in my life.

4. Marc Fuller describes Sr. Karen and the Klimczak family's ability to forgive:

Because you can say things like forgiveness, but when it happens, do you really know if what you are saying is real? The Klimczaks even told the Lynch family that they would be welcome to go to Sister Karen's funeral. That's the real thing. That's like Sister Karen. Everything about forgiveness.

What is your response to this passage? What does it say about Sister Karen?
About her family?

5. How difficult would it be for you to live this degree of forgiveness that Sister Karen and her family demonstrate? Give an example of when you had to forgive and explain why it was so hard.

6. Marc Fuller describes his grandmother and Sr. Karen as angels that are watching over him and are inspiring him in his work to stop nonviolence.

What is an angel?

7. Throughout human history, many people have believed in a guardian angel or a protective and loving spirit who watches over a person throughout his/her life.

What is your relationship with your guardian angel?

8. Why do you think images, paintings, pictures and statues of angels are so popular in our culture today?

9. Marc Fuller also describes the evil spirits around us who can ruin all the good we are doing. He says, *“It would take only one episode to ruin everything. I fight that every day.”*

Lesson 18
Writing a Poem
Sister Karen's Journal p. 73

The Essential Question: How can we use poetry as a way to articulate deeper understanding?

Grade level(s): 9 – 12

Rationale/background: Poetry is an ancient form of literature. The word poem comes from the Old English word “to make.” Thus a poet is a maker, developing ideas and giving them shape. You can “make” your words into an expression of your thoughts and feelings. Sometimes the shape of a poem is formed by rhymes. Sometimes the shape of a poem is free verse.

Objective: Students will experience poetry as a genre revealing deeper meaning.

Time: 1 class period

Materials: *PEACEPRINTS*, notebook, pen

Procedure:

1. Brainstorm. Ask students to talk about a poem they have read in the past. Can they recall any specific shape or style that the poem had? What was the poem about? Write responses on the board or on the overhead.
2. Read Karen's journal entry aloud to the class (p.73). Model proper reading techniques (pacing, loudness, pauses, etc.)
3. Distribute *PEACEPRINTS* books and ask for two volunteers to read the same journal entry to the class.
4. Ask students whether this could be a poem. (It is!)
5. Ask students to observe the poetic techniques and strategies Karen used. Are there poetic devices that you recognize? (repetition, personification, alliteration)
6. Allow students 15 minutes to compose their own “Teach me” poem.
7. Ask for volunteers to share their poems in class. The teacher or other students can read them if students don't want to read their own.

Extension: Poems can be collected and posted on the bulletin board, reproduced and collected into a book, or posted on our web site. These poems could be read each day at the beginning of class as an authentic prayer (for religion classes).

Evaluation: Students will create a poem using at least three poetic devices.

Lesson 19

Overview of the Alternatives to Violence Project

“We Have A Choice”: p.74 - 75

The Essential Question: Is violence just a fact of life or is there really something we can do about it?

Grades: 7 – 12

Rationale/background/objective: Rather than viewing violence as an inevitable part of life, students need an opportunity to view it as a result of individual choices made when conflicts arise. They also need opportunities to learn about alternatives to violence and to practice them. This lesson could be used as a follow-up to a Holocaust unit or any literature related to gang violence (eg. *The Freedom Writers’ Diary*, *The Outsiders*, *Durango Street*, etc.) The objective is to make students aware of The Alternatives to Violence Project and “The Ladder of Prejudice” and to give students an opportunity to examine alternative choices when conflicts occur.

Time: 2-5 class periods

Materials: *PEACEPRINTS*; handout on “The Ladder of Prejudice” (www.rossel/Holocaust06.htm), handout on conflict resolution, loose leaf paper, pen, media resources from: the WNY Peace Center, SSJ Sister Karen Klimczak Center for Nonviolence, and The Holocaust Center in Maryvale High School

Vocabulary: affirmation, experiential learning, reconciliation

Procedure

- The teacher will ask students to brainstorm ideas about why there is so much violence in the world and to jot down ideas on paper.
- Ask for students to share their ideas orally with the class.
- Hand out the article on “The Ladder of Prejudice” and ask for students to volunteer to read it aloud, skipping the section of Free Speech. As students read each rung on the ladder, write it on the board (or have a poster ready) Point out that by understanding how one rung of the ladder can lead to the next, students can see the possibility of stopping violence before it escalates.
- Using *PEACEPRINTS*, ask students to read the article on “We Have a Choice: The Alternatives to Violence Project” (p. 74) to themselves or quietly in pairs.
- Using the attached worksheet, ask students to examine their own behaviors that provoke violence in others or include a violent response to others. Ask students to take one or two of those behaviors and list a possible alternative behavior that could have been used.
- Ask students to check off which skills they feel they need to learn more about or to practice to achieve a nonviolent response to others.

- List situations on the board and ask students to role-play a nonviolent response to each in pairs. Some examples of situations include:
 1. Hearing that someone is spreading a rumor about you or one of your family members or friends (the he said/she said situation).

2. Having someone call you an insulting name.
 3. Letting someone know you are angry about something they did.
- As a culminating activity ask for volunteers to act out their response for the class and have the class comment on the effectiveness of the response in avoiding violence and promoting peaceful conflict resolution.

Extensions:

- Borrow materials from the AVP or the Holocaust Center on conflict resolution.
- Schedule a speaker or a workshop for your class or school.
- Make posters and display them around the school – “The Ladder of Prejudice” or reminders about nonviolent words and behaviors.
- Start a peer mediation team in your school to help resolve conflicts.
- Host ethnic days to help students understand other cultures.

Evaluation:

- Students will brainstorm ideas and some will share them with the class.
- Some students will volunteer to read “The Ladder of Prejudice” article aloud and the others will read silently.
- All students will read the *PEACEPRINTS*’ article.
- All students will attempt to respond to the worksheet questions.
- Most students will role-play nonviolent responses in pairs and some will volunteer to act them out in front of the class.
- Some students will comment on the effectiveness of the role-playing responses.

Worksheet for Lesson on “We Have a Choice:
Alternatives to Violence Project”

The *PEACEPRINTS* article states: “We can so easily do violence to others when we insult or speak harshly, lose our temper, turn away, fail to respect the religion, race, or gender of others, gossip or push our own agenda without listening.” These are called “provoking behaviors.”

List times when you have provoked a violent response from others with one of these behaviors (thinking about your family, neighborhood, school, job, etc.):

List times when you have responded violently to someone else’s “provoking behavior”:

What is one thing you could have done differently in one of the situations above?

Check off which of the following skills you feel you need to learn more about or need to practice to live a more peaceful life. (You can check off more than one).

- listening
- anger management
- creative problem solving
- understanding people who are different from you
- expressing disagreements without hostility
- standing up for yourself without using violence
- feeling good about yourself and other

Lesson 20
Conversion and Transformation
“Back to Basics with Elder Giles” p.77

Essential question: Is it possible after years of negative behavior to change one’s life for the better?

Grades: 7-12

Time: One or two class periods

Objective: Students will learn about a person who radically changes his life style for the better to brings encouragement to each person who desires change in any way.

Materials: *PEACEPRINTS*, notebook, pen, worksheets

Vocabulary: conversion, redemption, miraculous, clamor, wrestle

Procedure:

1. Teacher asks students if they know any person who has truly changed his or her life for the better and, if so, what prompted the change. Who was involved? Teacher lists names and brief descriptions of influences on the change.
(* Students need not give actual names if that is more comfortable.)
2. Teacher asks students if people addicted to drugs can change and lead productive lives. What would help them to make this change ?
3. Teacher introduces Elder James Giles’s story on page 77.
4. Teacher asks for volunteers to read the story aloud.
5. Teacher distributes worksheets and directs students to complete them.
6. Teacher goes over student worksheets asking for student responses.

Extension:

1. Students select words or phrases from “Back to Basics with Elder Giles” and rearrange these words and phrases to write a “found poem.”
2. Students write a reflection on Sister Karen’s forgiveness in “Dear Brother, I Forgive You” on page 60.
3. Students read “Finding Trust: Antwan Diggs” p. 43 and in a 200 word essay compare and contrast Elder Giles with Antwan Diggs
4. Students do research on the Back to Basics Outreach Ministry and/or other social agencies working with addicts and former inmates. (* See “Resources” page 151)
5. Invite Elder Giles to speak to classes.

Evaluation:

1. Students will complete worksheet responses.
2. Students will write a 150 word essay about one of the following topics:
 - A. Write about yourself or someone you know who has experienced a true change in life. Discuss what brought about the change and what results occurred. Use real life or literature.
 - B. Write about someone who has not yet been able to change and give rea-

sons or opinions about why this is so. Real life or literature.

C. Write about a situation when someone gave another person a second chance. How was that person affected? Did the second chance work?

Worksheet-“Back to Basics with Elder James Giles”-page 77

1. How would you describe Elder Giles before he became involved with drugs? What kind of family did he come from? Give examples.

2. Elder Giles is educated and skilled in many ways. How does Elder Giles explain why he is totally devoted to the poor and disenfranchised of society?

3. What did Giles experience in Cape Vincent Prison? Describe the setting and describe the experience.

4. What does James Giles do as a result of what he sees as his redemption?

5. What was Elder Giles impression of Sister Karen? Give three examples.

6. Giles advises Sister Karen on how to respond to the “element.” What do you think the “element” was? What did Giles tell Sister Karen to do and why?

7. What does Giles mean when he says, “ ‘Sister K’ took a battle that was not hers, personalized it, and became a force in the battle.” Be sure to explain what the word “battle” refers to.

Lesson 21
Found Poem (See Lesson 10)
“F.A.T.H.E.R.S.: Planters of Peaceprints”- p. 81

The Essential Question: How does one person inspire others? How can this be Expressed in a found poem?

Grades 7 – 12

Rationale/background:

Where do poems come from? Where do they hide? The ancient Greeks prayed to the Muse of Poetry, a goddess who inspired them to write. Walt Whitman, a nineteenth century American poet, used his incredible gifts of observation to record what he saw and transform everyday life into poetry. Another way we can find poetry is by reading a story and picking out words to become the basis for a poem. This is a found poem.

Objective: Students will find poetry by reading a story and picking out words/ concepts to become the basis for a poem. This is a found poem.

Time: One class period

Materials: *PEACEPRINTS*, notebook and pen

Procedure:

- Ask students to volunteer to read aloud “F.A.T.H.E.R.S: Planters of Peaceprints” (81) .
- Direct students to write down words and phrases from the article that catch their attention.
- Have students share their words and phrases while someone writes them on the board.
- Break the class into groups of 3 or 4. Each group is to compose a found poem based on the list of words generated by the whole class combined with some of their own words to develop the poem. Encourage creativity by mixing up the words, changing the order, etc.
- OR allow the students to compose their own poems based on the list above, including their own words and phrases.
- Ask for volunteers to share their poems in class.

Extension: Poems can be collected and posted on the bulletin board, reproduced and collected into a book, or posted on a web site.

Evaluation: This is a no fail lesson. Encourage creativity. Make sure students play with the words they chose by putting them in a different order and combinations. Final evaluation will be the written “found poem.”

Lesson 22

Murder Victim Vigils in Picture, Prose and Poetry

“P.E.A.C.E. in the City” p.85

Photograph p.86

“Sister Karen” p.121

The Essential Question: What is a peace vigil and how does it help people cope with grief? Is this best communicated in an article, a photograph, a poem or some combination of the three?

Grades: 9 – 12

Rationale/background: Violence (especially murder) leaves people in despair. Sr. Karen Klimczak’s murder vigils allow people to feel that there is something that can be done to relieve their sense of hopelessness.

Objective: Students can practice reading for information using an article, a picture and a poem from *PEACEPRINTS* about the vigils.

Time: 1-2 class periods

Materials: *PEACEPRINTS*, paper, pens, access to the internet, handout for internet research for the technology part

Vocabulary: acronym (title “P.E.A.C.E. in the City”), bereavement, vengeance, ally, ubiquitous, vigil.

Procedure:

1. The teacher will put the expression “A picture’s worth a thousand words” on the board/overhead and ask students to explain.
2. Direct students to make an advantages and disadvantages chart for getting information from an article, a photo and a poem.
3. Ask students to share their responses with a partner and then ask some students to share with the class.
4. Ask students to look at the picture in *PEACEPRINTS* (p. 86). Ask “Without reading the accompanying caption or article, what might you think is going on in the picture?” Elicit responses.
5. Briefly review the vocabulary above. List the words and their meanings.
6. Ask for volunteers to read the article aloud and then ask all students to re-examine the picture. Ask, “What do you notice or understand better now after reading the article?” Elicit responses.
7. Ask students to silently read the poem “Sister Karen” (p. 121) twice; then ask two different students to read it aloud.
8. Point out that in just a few words the prayer vigils are described using poetic devices (especially alliteration, internal rhyme and allusions). Ask for examples.
9. Finally have students write a paragraph about which method (picture, article, poem) of telling about the murder vigils they preferred and why.

Technology integration: Ask students to look at stanza three of the poem (p. 121) and see if they recognize any of the people mentioned. Do not have them share information. Distribute the handout for internet research and direct students to complete the handout with information from the internet.

Extensions:

1. Write an accompanying article for pictures from the newspaper.
2. List other “heroes” who were killed helping others.
3. Write a poem accompanying another article from *PEACEPRINTS*.

Evaluation:

1. All students will participate in the brainstorming and share their answers with a partner. Some will share with the whole class.
2. All students will look at the picture and some will share what they see.
3. Two or three of the students will take turns reading the article aloud.
4. All students will re-examine the photo and some will share what they now notice or understand.
5. All students will read the poem silently and two will read it aloud with expression.
6. Students will be able to list three examples of alliteration, two of rhyme and seven allusions to other people (heroes).
7. All students will be able to write a paragraph choosing which method of telling about prayer vigils they thought was the best and why.

Handout for Internet Research on Murder Victim Vigils Lesson

Name _____

Directions: “Google” or otherwise search the internet for information on the following people and write down some facts for each:

Archbishop Oscar Romero:

Maura F

Jean

Ita Ford

Dorothy

Fr. David Herlihy:

Fr. Joe Bissonette:

Lesson 23
The Use of Clowning and Mime to Communicate
Peace and Nonviolence
“The Wisest of Fools” p. 93-94

The Essential Question: Can I express myself effectively without words?

Grades: 7 – 12

Rationale/background/objective: Non-verbal communication is a powerful communication skill that is seldom practiced in school. Studying about Sr. Karen Klimczak’s use of clowning and mime to promote her messages of nonviolence will empower students to improve their non-verbal communication skills and to interact in a more positive way with their classmates.

Objective: Students will use their imagination to create a clown persona and use mime to communicate a positive message and to understand the power of clowning.

Time: 1-2 class periods

Materials: *PEACEPRINTS*, loose leaf paper, blank paper, pen or pencils, (crayons, markers, colored pencils – optional)

Vocabulary: retribution, vehicle, folly, cajoled, meticulously, tangible

Procedure:

- The teacher will ask students to brainstorm ideas about clowns and will jot down words and phrases on the board/overhead.
- Ask students to find two pictures of Sr. Karen as the clown Bounce on p. 92 of *PEACEPRINTS*. Mention the happy as opposed to sad or scary clown.
- Ask for student volunteers to read the article and the journal entry on pages 93 – 95 aloud, interrupting for clarification of vocabulary above if necessary.
- Ask students to create their own happy clown persona in words and/or a picture including a name, hat or hair, make-up and costume. (Ex. My name is Jolly. I have orange hair in pigtails all over my head, a purple nose and gigantic ears, purple and green striped shirt and pants, and I’m carrying a small poodle dog.)
- Divide students into pairs to share their clown creation with each other.
- Ask each pair to think of a message about peace, nonviolence, forgiveness or kindness that could be pantomimed as an interaction between the two of them and to practice that interaction. (Put some suggestions on the board or overhead: comforting a sad person, sharing your lunch, making up after an argument, helping someone pick up dropped books, reacting nonviolent-

ly when insulted, sharing a task that's difficult for one person, explaining some school rules to a new student so he/she won't get in trouble, etc.)

- Ask for pairs of students to introduce themselves to the class verbally and to pantomime their action. Encourage details, gestures and facial expressions. Ask students in the audience to jot down the message that is being presented.
- At the end of each presentation, ask an audience member to read what he or she wrote about the message presented.

Extensions:

- Have students draw or bring in pictures of clowns or bring in clown dolls for display.
- Invite a clown to class.
- Use pantomime for time to time to give directions to the class.

Evaluation:

- All students will write 5 positive affects of S. Karen's clowning.
- Some students will offer brainstorming suggestion about clowns.
- Some students will volunteer to read the article and journal entry aloud.
- All students will create a clown name and persona and introduce themselves to a partner and practice pantomiming an interaction.
- Some students will introduce themselves in pairs to the class and act out their interaction.
- All students will jot down what message they understood that interaction to present.
- Some students will read that message to the class.

RELIGION
Lesson 24
Lord, teach us to pray
“Journeying Together”- p. 113

Essential Question: How should we pray?

Religion 9-12

Rationale/background:

- When Peter asked Jesus when should we pray, He responded with one of our most cherished prayers, the Our Father. But, there’s so much more to prayer and so many more ways of praying. In the musical “Les Miserables,” the last line sung in the show typifies the surprising diversity of what prayer can be: “To love another person is to see the face of God.”

Objective: Students will understand the variety and personal uniqueness in the experience of prayer.

Time: 1 class period

Materials: *PEACEPRINTS*, *New American Bibles*, journal, pen, Bible passage slips in a bucket or hat

Vocabulary: Prayer

Procedure:

33. Give students 5 minutes to journal on their personal perspective of prayer. “What is prayer to you?”
34. Have students brainstorm a reasonable definition of prayer (such as communicating with God.)
35. Break students into small groups (earliest birthday in the year is leader and latest birthday in the year is the recorder/reporter) to fulfill the following tasks:
 - i. List as many forms of prayer as your group can think of.
 - ii. Write down what you think the desired purpose of each type is (ex. praise, supplication, etc.)
36. Have groups share their results, while you list them on the board.
37. Have a student from each group select a slip of paper with a biblical reading on it. The bible passage on prayer will be read aloud in the group and paraphrased to discern its message about prayer.
 - Suggested readings and general meanings for the biblical passages:
 - i. Matt. 6:5-8 (Prayer is not used to show off or to gain popularity.)

- ii. Matt. 26:36-46 (Prayer is for bringing us closer to God's will, not God's will closer to our will.)
 - iii. Lk. 18:1-8 (Don't give up on prayer even when everything seems set against you.)
 - iv. Lk. 11:9-13 (God gives more generously than loving parents.)
 - v. 2 Cor. 12:7-9 (Prayers are meant to be prayed to give us the strength to deal with problems, not always to free us from them.)
 - vi. Matt. 13:31-2 (Prayers require faith.)
38. A reporter from each group shares the results with the class which are listed on the board under the title, "God's messages to us about prayer."
 39. Distribute *PEACEPRINTS* books and ask a student to read one of Sr. Karen's perspectives on prayer: "Journeying Together", pg.113. Discuss.
 40. Assign, for homework, a project to come up with a visual expression of prayer like Sr. Karen did.
 41. If time, students are to take 5 minutes to journal on how their perspective of prayer has been affected in class today.

Technology:

6. Blog it!
 3. In a blog entry, discuss what form or kind of prayer works best for you.
 4. Research online saints who were famous for their prayer lives.

Extensions:

7. Teacher can assign students different selections from the *Catechism of the Catholic Church* sections on prayer (CCC 2558-2649) to study, evaluate or present.
8. Journal entry – Discuss what makes prayer difficult or easy for you.

Evaluation:

- Students will participate in journal writing and small group work.
- Homework project can be evaluated for a grade or extra credit.

Lesson 25
Listening to the Life of Sister Karen
“Teaching by Example”- page 116

Essential Question: What can we learn about Sister Karen Klimczak from her role as an educator?

Grades: 7-12

Objective: Students will strengthen listening, oral communications, and note taking skills while learning the life and philosophy of Sister Karen.

Time: 40-minute period

Materials/texts/ including media: from *PEACEPRINTS*, “Teaching by Example” by Julie Ricci

Vocabulary:

- philosophy
- listening
- notetaking

Procedure:

- a. Students will respond in writing to the following prompt: Write about a time when you did something that you never thought you would be able to do- a time when you surprised yourself.
- b. Students will discuss their responses to the prompt with the whole class.
- c. Instructor will review the meanings of the following vocabulary words: philosophy, listening, note-taking, initially accessing prior knowledge.
- d. Teacher will read “Teaching by Example” to the class twice. Students will take notes during both readings.
- e. Students will share notes with a partner and add any information they may have missed.
- f. Independently students will complete the following short answer questions using their notes:
 1. What was the author’s purpose in writing this piece about Sister Karen? Use details from your notes.
 2. Choose one piece of information from your notes that reminds you of something in your own life and explain why.
- g. Instructor will ask students to share their life connections.

Evaluation: Completed note taking, short answers, and participation

Lesson 26
Heroes in our Midst
“Woman of Peace, Agent of Change” p. 119-120

Essential Question: What is true heroism?

Grades: 7 – 12

Rationale/background/objective: Steve Banko, a Viet Nam veteran, has learned to recognize heroism in ordinary people.

Objective: This lesson will give students an opportunity to understand that heroes are not simply superhumans in colorful costumes. Heroes can seem small and ordinary, but they can do extraordinary things when they respond to a need.

Time: 1 class period

Materials: *PEACEPRINTS*, paper, pen

Procedure:

- Divide students into groups of 3 - 4, and instruct them to generate a list of 10 qualities of a hero.
- Ask a representative from each group to write the list on the blackboard or overhead.
- Distribute *PEACEPRINTS* books and ask for volunteers to read aloud “Woman of Peace, Agent of Change,” pages.119 – 120.
- Have students look at the list of qualities on the board and tell which Sr. Karen demonstrates. Ask students to suggest other heroic qualities that should be added to the board after reading about Sr. Karen. Add them.
- Have each group write a 3-5 minute newscast on Sr. Karen as a hero for today.
- If time, have students present their newscasts.

Technology integration:

- If equipment is available, have students make an Imovie or PowerPoint presentation on modern day heroes. Encourage creativity.

:

Evaluation:

- All students will participate in the group work and preparation of a newscast.

Lesson 27
Understanding HOPE
“My Neighbor, Sister Karen”, p. 122 - 123

Essential Question: What is the essential meaning of hope?

Grade level(s): 7 - 12

Rationale/background/objective:

Hope is a small word with a big meaning. Often, people explain abstract ideas by making them concrete. In the interview, “My Neighbor, Sister Karen,” Jeff Carter defines hope in this way.

Objective: Students will deepen their understanding of hope as something alive and growing. They will examine their role in adding to the hope that nonviolence will grow in our hearts and our neighborhoods.

Time: 1 class period

Materials: *PEACEPRINTS*, paper, pen

Procedure:

1. Have two students volunteer to read “My Neighbor, Sister Karen” aloud by using one student to read the questions of Lillis and another to read the answers given by Rev. Jeff Carter.
2. After the reading, write the word *hope* on the board. Have students brainstorm how they see hope portrayed in the article.
3. Using the words on the board, assign students to write their own definition of hope. Encourage students to play with the words. Mix them up. Change their order.
4. Select students to read their definitions aloud.

Develop the activity further by bringing in different senses. Hope looks like...Hope sounds like... Hope feels like...Have students write their examples on their papers and ask for volunteers to share with the class.Try the same activity with other abstract words such peace, love, friendship, etc...

Evaluation: Students will submit their own personal written definitions of hope, write a poem or short paragraph illustrating hope in action.

Lesson 28
Changing Boundaries
“Where No Boundaries Exist”- p. 127

Essential Question: How can we overcome divisions and recognize the unity and commonality of all people?

Grade level(s): 7 – 12

Rationale/background/objective:

All of us experience boundaries in our lives: some are real as in the boundaries between countries (crossing a bridge to enter Canada) and some are not tangible but yet quite real (the divisions between girls and boys, black and white people, etc.). How can we overcome divisions and recognize the unity and commonality of all people, especially those whose differences might cause conflicts? How can we learn to see beyond categories and stereotypes and to see each person as a unique individual?

Objective: To deepen students’ awareness of barriers between human beings and how to overcome these obstacles.

Time: 1 - 2 class periods

Materials: *PEACEPRINTS*, art supplies such as the following:

Card stock paper
Markers
Glue sticks
Colored paper scraps
Stamps and stamp pads
Paints
Pastels, Pencils
Scissors
Magazine pictures, scraps of cloth, etc. for collage work

Procedure:

1. Explain how a boundary is both a physical and an invisible barrier. Some boundaries are obvious and some are subtle.
2. Have students write silently for a few minutes answering the questions:
Have you ever felt separated from another group of people, as if a “boundary” existed between you and them?
How can we learn to see beyond categories and stereotypes and to see each person as a unique individual?
3. Have students volunteer to read aloud the essay, “Where No Boundaries Exist.”
4. Ask students what boundaries Sr. Karen faced and list them on the board.
5. Have students discuss the following inspirational statement about Sr. Karen:

“She knew that it is a long hard process to transform a culture of violence into a culture of peace. But she acted out of faith that, step by tiny step, such a change is possible.” p. 127, paragraph 2

6. Have students brainstorm various divisions that occur in our society as the teacher lists them on the board; for example, there are divisions between:

black and white people
men and women
rich and poor people
teacher and student
parent and child
friend and enemy
city and suburban dweller
policemen and teenagers
older and younger people

7. Ask each student to choose one of these divided pairs and represent it visually by following the directions below:
- Take a sheet of card stock paper and draw a crooked dividing line through the center (as in a puzzle).
 - Cut down the crooked dividing line so the paper is in 2 pieces.
 - On each half, artistically represent one of the divisions on each side. For example, a policeman on the left side and a teenager on the right. Students should try to fill the whole half of the page by depicting a scene, image, etc. for each element they are representing.
 - Students can draw, paint, sketch, or make collages of their images.
 - When each half is colorful and detailed, students take another sheet of cardstock paper and GLUE these two opposing sides together on it, as if they were puzzle pieces fitting together. They can reinforce the dividing line by tracing it with a marker. The idea is that these two opposing sides can come together and be joined into one unified whole.
8. Students can then brainstorm a motto for their picture which they can write on a thin sheet of paper and glue to the bottom of the picture. Mottos could include: "United We Stand; Divided We Fall," "Nonviolence Begins with ME!" etc.

Technology integration:

Students research quotations about unification, camaraderie, forgiveness, etc. on the Internet to be used as their personal motto for their artwork. Students then make a banner, a magnet, a bumper sticker or a sign with the quote of their choice. These individual mottos could be displayed around the classroom and the school. If magnets were created, each one could be adhered to the students' lockers to serve as constant reminders of the students' commitment to choosing nonviolent ways of behaving in their school and in their lives at all times.

Evaluation:

Students can be evaluated on their individual efforts in completing the project and for working on task and to the best of their abilities. They can be evaluated on their creativity and originality and their willingness to cover the entire page with detail, color, etc.

Lesson 29

Finding Hope Even in Loss “Veronica” p. 128

Essential question: How do people find hope and courage even when they lose those they love?

Grades: 7-12

Rationale/background/ objective:

Veronica Harris has experienced great loss, especially with the murder of her twenty-four year old son, Paul, Jr. She is learning to live with hope instead of despair through the practice of nonviolence in her family and her community.

Objective: Students will have a deeper understanding of the challenges family members of victims of homicide face and will learn that nonviolence is a source of hope in grief.

Time: 1 class period

Materials/texts/ including media: *PEACEPRINTS* book, “Veronica,” p. 128.

Vocabulary: legacy, aura, admonishes, alter, kindling

Procedure: 1. Have students volunteer to read the article aloud, stopping them briefly to define unfamiliar words.
2. Have students write responses to worksheet questions.
3. Have students share responses with a partner or the whole group.

Technology integration: Have students search on *You Tube* clips of Martin Luther King, Jr., Gandhi, Mother Teresa, or Oscar Romero and list five facts about each person and how he or she “altered their society for the better”.

Evaluation:

1. All students will complete worksheet responses and share them either with a partner or the whole group.
2. Students will make a bulletin board with photos and fact of famous peacemakers discovered in the technology integration activity.
3. Students will receive extra credit for extension activity.

Worksheet: Finding Hope Even in Loss
Lesson 29

1. Veronica suffered great losses in her life. Describe some of them.

2. Give examples of how Veronica was inspired by Sr. Karen's life ("the spark that lit the kindling") and by the Sr. Karen Center for Nonviolence to promote peace in her family and her neighborhood.

3. How can YOU help to heal divisions and conflicts in YOUR

FAMILY:

SCHOOL:

COMMUNITY:

4. Do you know others like Veronica and Sr. Karen who try to forgive others and to bridge the divisions among people? Who are they and how do they bring peace?

Be specific in examples.

5. Have you ever lost a loved one or do you know of someone who has? How did you or they respond to this painful reality?

6. How have you in the past or could you in the future comfort someone else whose loved one has died? How could you do this and what words would you say?

7. Veronica, inspired by Sr. Karen, sees “all the goodness around her, despite the crazy destructiveness that continues to erupt” and “she believes in her potential for being a blessing to someone else.” Is this possible for you? Why or why not?

III. Hope for the Future

Even though Veronica faced many challenges and losses, she spoke of hope for the future. Veronica, inspired by Sr. Karen, sees “...all the goodness around her, despite the crazy destructiveness that continues to erupt” and “she believes in her potential for being a blessing to someone else.”

8. What do YOU hope and dream for your future?

9. What steps will you take to help make these dreams for your future come true?

10. How can you give others hope when they face a difficult situation? How can you inspire others to help their dreams come true?

Lesson 30
Nonviolence and Reconciliation
“Nonviolence: The Essence of Our Being”-p. 137

Essential Question: What are nonviolence and compassion and how can they bring about reconciliation?

Grade level: Grades 7 – 12

Objective: To deepen student understanding of nonviolence and compassion through historical concepts of nonviolence, through world religions and through personal experience.

Time: 1 class period (without extension lessons)

Materials: *PEACEPRINTS*, worksheets, Internet access OR copy of excerpts from sacred texts from various religious traditions for extension lessons

Vocabulary: nonviolence, compassion, reconciliation

Procedure:

1. Have students silently read the essay, “Nonviolence: The Essence of Our Being” – p. 137, and then aloud as a class.
2. Allow students adequate time to respond insightfully to the worksheet reflection questions based on this essay.
3. Have students share worksheet responses in small groups, with a partner, or with the whole class.
4. Take care to ensure that a student does not have to share a response that he/she feels is too personal or private.
5. The teacher can write his/ her own responses as the students do and share some ideas with the class.
6. Have students share examples of compassion and nonviolence that they have witnessed or experienced in school, in society, or at home. They may also note examples from history or from literature, movies, etc.

Technology integration:

Use of the internet for extension activities.

Extensions and/or ancillary activities:

Mr. Mang states: *Sr. Karen was one of those special people who was open to and capable of learning from all religions, from all ages, indeed from all people with whom she came in contact and her primary motivation for pursuing nonviolence was the gospel of Jesus Christ.*

Have students research the sacred texts of other world religions in order to understand

their message of compassion and nonviolence.

For example, students could research the Buddhist practice of tonglen in which a person meditates on the suffering of others in order to help alleviate another's suffering or the loving-kindness meditation as a way of deeply reflecting on ourselves and others and offering compassionate love and healing for all beings.

Students can research the Buddha's teachings on compassion and compare it to Jesus Christ's teachings found in the four Gospels and to the teachings found in the *Torah* (the 5 books that begin the Jewish scriptures); the *Bhagavad-Gita* (Hindu's best know scripture); the *Upanishads*, (a collection of inspired Hindu dialogues and poetry); the *Dhammapada* (ancient collection of Buddha's teachings); the *Koran* and the writings of Sufi mystics such as Rabbi Mahmud Shabestari and others. The text *God Makes the River to Flow: Sacred Literature of the World* selected by Eknath Easwaran is an excellent resource to use.

Evaluation: Teachers determine from the quality of the worksheet responses and the insightful nature of the classroom discussion whether or not the students understand the concepts and importance of compassion and nonviolence. Students should be able to recognize the role these concepts play in the main religions which they have researched.

Lesson 31 (Religion)
Propelled by Something Greater than Themselves
“A Light Shines in Our City: Finding a Mystic in Sister Karen’s Journals” p. 140

**** This lesson could easily be turned into a unit study of great mystics**

Essential Question(s): What is a mystic and what are the stages the person experiences on the journey to being a mystic?

Grades: 7-12

Rationale/background/objective: Throughout the ages people whose deep relationship to the divine or to what some understand as “the ground of all being” or “a power greater than myself” have been propelled to forsake their own ego for a more intimate relationship with one higher than oneself that often leads to a greater cause. In all of the major religions, there is the tradition of mysticism. The names of the mystical dimension of the major religions are: Hindu (Vedanta); Jewish (Kabbalah); Muslim (Sufism); Christianity (Christian Mysticism). Those people who are identified as mystics, no matter what the religion or lack of religious context, experience common stages of self transformation.

Objective: To understand what “mystic” means and the process Sister Karen Klimczak, SSJ evolved through as she grew in a oneness with God on the mystical path.

Time: 1-4 class periods

Materials: *PEACEPRINTS*, journal, pen

Vocabulary: mystic, aggrandizement, unitive, presage

Procedure:

1. Teacher asks students to name people who have been so completely identified with and devoted to a cause that they have given up what we would consider the expected comforts of life, not for their own power or self-aggrandizement, but for the good of others. A list is put on the board or overhead. (These people are often identified as “heroes and heroines,” “saints” or “angels-in-our- midst.”)
2. Teacher introduces the word “mystic” and asks students what connotations they have for this word.

3. Teacher defines “mystic” on the board or overhead: A person who surrenders herself to the divine (or a life source within) as she understands it and her conscious experience of the divine’s transformative presence that leads her to mission. For persons without a religious context, they reveal that they connect to a “source” greater than themselves, an energy, or source of light.
4. Teacher lists fundamental processes that bring a person to this total oneness with the divine or source.
 - a. Surrender of false self
 - b. Acceptance of weaknesses and strengths of one’s person
 - c. Immersion into the life of the divine or Source within through consistent practices such as meditation, one-pointed attention, spiritual reading etc.that brings a unitive view of all people and things. It is as if the person lives out God’s life on earth.
 - d. Oneness drives one to act from the divine presence.
5. Teacher explains that mystics are often identified with light because others can see in them a fire or luminous spirit that shines through their person. In the poems which introduce each stage of Karen’s journey into mysticism, the author of “A Light Shines in Our City” uses the image of light or fire as the central symbols in short poems to focus on a particular stage of the development of the mystic.
6. Read the article as a class. Each stage can be reread silently. As a class students write down the stage and examples from the article or from Karen’s journals of this stage. Ask students to list each stage in journal.
7. Writing choices for each stage of mysticism:
 - a. ***Surrendering to Fire***
 - 1.) In journals, students reflect on what parts of their own “ego” are not reflecting God’s light and love. Students have time to write about one or two examples of what areas in their personality they would like to “burn away” in order that their best self shine through.
 - 2.) Students read Jeremiah 18:1-6 and write a reflection on what this passage says to them. Reread Sister Karen’s reflection.
 - b. ***Accepting Fire’s Ash***
 - 1.) Journal entry: How do we accept our limitations? What defenses do we hide behind? What do we do to escape our limitations? What do we do when we see the same shortcomings happening again and again? What were Sister Karen’s shortcomings? What did Sister Karen do with them? Use any quotes from Sister Karen’s journal to explain.
 - 2.) Write a dialogue journal to God and share your challenges and faults. Be sure God writes back. (Read over. What did you discover?)

- 3.) When someone truly loves you, that person accepts your weaknesses and faults. What happens to the person who feels accepted despite his or her limitations? Tell a story of a time you or another person failed yourself/himself and even others yet still experienced acceptance. This is another way of saying forgiven you or another's have been forgiven.

c. *Becoming One with Fire*

1.) Karen Klimczak actively desired and sought to be one with the divine. Explain what happens in a person's life when he or she has given himself or herself so fully to the divine without benefit to self. Write a paragraph with at least three examples that demonstrate the effects in Sister Karen's life as a result of "being at one" with the divine source within her. Be specific.

2.) Students write about a person in his or her own life who is so self-giving, that this person makes an enormous contribution for the good for all who know him or her. Give examples of the person's attitudes, behaviors, and values.

d. *Being Fire*

- 1.) In your own words, describe what happened to Karen when her oneness with the divine grew even greater?
- 2.) Karen had several premonitions of her death which she wrote in her journal. Select one or two of these premonitions on pages 145 and 146 and share your thoughts orally or in writing about Sister Karen's feelings of these journal entries.
- 3.) We are all called to be mystics, to be totally at one with the divine. What beginning steps can you make to this end?

8. Teacher points out that the true mystic is propelled to "Do something greater than herself." List the examples in Karen's ministry that reflect this statement.

Technology:

1. Students google "mysticism" and mystics to write two new definitions of mystics.
2. Students research mystics of the past: St. John of the Cross; St. Francis; St. Clare of Assisi; Julian of Norwich; St. Catherine of Siena; St. Teresa of Avila; St. Therese of Lisieux or other mystic of choice.
3. Students research modern-day mystics such as Mother Teresa; Pema Chodron; Sister Judith Fenyvesi; Eckhart Tolle; Helen Prejean, SSJ; Jane Goodall; Etty Hillesum and others of their choosing.
4. Give oral or written report to class explaining why these people would be considered mystics emphasizing the stages of transformation they experienced.

Evaluation: Students hand in one paragraph of writing from each of the four stages of

Mysticism using examples. Students write a short summary of two to three sentences of their understanding of mysticism.

Lesson 32

Sister Karen in Our World

Essential Question: What is a bio-poem and how is it created?

Grades: 7-12

Objective: Students will identify a list of character/personality traits exhibited by Sr. Karen and think of other people who have similar traits. Students will choose one of these people and create a bio-poem about that person.

Time: 1 – 2 class periods (depending on research component)

Materials/texts/ including media: *PEACEPRINTS*, board or overhead, journals, computers, bio-poem format

Vocabulary: character trait, bio-poem

Procedure:

1. Students respond in writing to the question, *What makes you like someone?*
2. Students share their responses in pairs.
3. Pairs or small groups (3-4) work together to create a list of character/personality traits for Sister Karen, referring to *PEACEPRINTS* if they wish.
4. Instructor will facilitate a whole group share of character/personality traits of Sr. Karen while a student volunteer records responses on the board or overhead.
5. Students independently brainstorm a list of people (famous or not) who exhibit similar character/personality traits.
6. Students share their list of people with the class at large. Students can add any names to their personal list as they hear peer responses.
7. Instructor directs students to circle one person they are interested in researching (if famous) and have all students write a journal entry explaining their choice of person.
8. Students work in the computer lab to do basic research on their person of choice (if famous) or brainstorm a list of qualities and examples if the person is not on the internet.
9. Instructor provides students with the format for a bio-poem and an example (attached).
10. Instructor directs students to write a bio- poem of this person.
11. Students share their poem with the class.

Technology integration: computer based research

Evaluation: Students will take part in class activities, compose a journal entry and create a bio-poem for the person of their choice who is another example of Sr. Karen's traits in our world.

How to Write a Biopoem

(Line 1) First name

(Line 2) Three or four adjectives that describe the person

(Line 3) Important relationship (daughter of . . . , mother of . . . , etc)

(Line 4) Two or three things, people, or ideas that the person loved

(Line 5) Three feelings the person experienced

(Line 6) Three fears the person experienced

(Line 7) Accomplishments (who composed . . . , who discovered . . . , etc.)

(Line 8) Two or three things the person wanted to see happen or wanted to experience

(Line 9) His or her residence

(Line 10) Last name

From Abromitis, B.S. (1994, June/July). Bringing lives to life. Biographies in reading and the content areas. Reading Today, 11, 26. Reprinted with permission of the publisher and author.

Biopoem Sample

Rosa

Determined, brave, strong, loving

Wife of Raymond Parks, mother of all children

Who loved equality, freedom, and the benefits of a good education

Who hated discrimination, loved to stand up for her beliefs, and loved to help others

Who feared that racism would continue, feared losing the opportunity to make a difference, and feared that young people might lose opportunities to develop strength and courage

Who changed history as she accomplished great strides for equality and encouraged excellence for all

Who wanted to see love triumph and see an end to all bias and discrimination in a world in which respect is freely given to all

Born in Alabama and living in Detroit

Parks

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Lesson 33

Peace in a Bag

Essential Question: What symbolizes peace to you and how can you personally bring about nonviolence?

Religion or English 7-12

Objective: Day 1 - Students will show understanding of symbolism.

Day 2 - Students will evaluate their own contributions to creating a peaceful world.

Time: 2 class periods

Materials/texts/ including media: brown paper bags, items representing peace, computers, markers, glue, magazines, journals

Vocabulary: symbolism, peace, nonviolence

Procedure:

Day 1

1. Instructor will show various symbols and ask students to determine the meaning/idea they represent (flag, etc.).
2. Students work in pairs to write a definition of symbols/ or symbolism.
3. Pairs share their definitions with the whole class.
4. Students respond in writing to the prompt: *Choose two symbols that represent who you are and explain the significance of these symbols.*
5. Students take a few minutes to canvass the class for another classmate who has chosen the same symbol (or a similar symbol).
6. Some students will share their symbols and who they met with the same or similar symbol.
7. Instructor will introduce the Peace Bag project and distribute paper bags.
8. Students will search the materials provided to find three symbols they feel represent peace and then place those symbols in their paper bag.
9. Students will write on their paper bags the connection between their three chosen symbols and the idea of peace.
10. Students will share their peace bags with the class.

Day 2

1. Students respond in writing to the prompt: *Is it possible to live in a nonviolent world? Why or why not?*
2. Some students share their responses with a whole class “thumbs up, thumbs down” show of responses.
3. Instructor will lead class discussion of the reasons why.

4. Instructor will introduce and scaffold a final, comprehensive written response to the questions: *What can be done to make the world more peaceful?*
Who is responsible for doing these things?
What contributions do you make to help your family, your school, your community and your world a more peaceful, nonviolent place?
5. Students will spend the remainder of class writing independently.

Extensions and/or ancillary activities:

1. Students can revise and edit their final written responses and publish them.
2. Students can hold a “Read for Peace Night” where students read their final responses to an invited audience.
3. Students can participate in a “Sponsor Peace” fundraiser to benefit a local charity which works toward peace.

Evaluation:

Day 1 Peace bags will show written evidence of the connections between the symbols and peace.

Day 2 Students will complete the essay.

Lesson 34

Symbolism of the Dove

Essential Question: Why is the dove used as a symbol of peace?

Grades: 7 – 12

Objective: A white dove is a traditional symbol for peace. The objective of this lesson is to examine this symbol and to see examples of how it was used by Sr. Karen. This could be used in conjunction with the study of symbolism and figurative language in literature, especially poetry.

Time: 1 – 2 classes

Materials/texts/ including media: *PEACEPRINTS*, “The Figure of Peace” (poem by Wendy Blaxland), dove cartoon, white paper, markers or colored chalk or pencils, dove patterns.

Vocabulary: mantra, inauguration

Procedure:

1. Prepare copies of “The Figure of Peace” poem for the class (attached) and the dove cartoon.
2. Pass out the poem.
3. Ask for a student (students) to read the poem aloud while students read it silently.
4. Ask what qualities make a dove a suitable symbol of peace and where students have seen or heard of this symbol being used.
5. Share the internet information on “Doves of Peace” attached to this lesson plan.
6. Ask for students to volunteer to read aloud pages 34 – 36 from *PEACEPRINTS* and listen for three ways in which Sr. Karen’s doves have been used (to mark murder sites, to record the number of days of peace in Buffalo and to publicize the “I Leave PEACEPRINTS” message). Have students share the three ways with a partner.
7. Pass out the dove cartoon. Ask how this relates to what’s happening in Buffalo.
8. Make materials available for students to respond to the poem, the essay or the cartoon by creating a drawing or a poem.

Technology: Examine other uses of the Dove symbol on the internet (for example,

www.designboom.com/contemporary/peace.html.)

Extensions and/or ancillary activities:

1. Display or make copies of the students' work with their permission.
2. Make small paper doves with peace messages and have students give them to their families, classmates or even strangers.

Evaluation:

1. Some students will volunteer to read the poem and essay excerpt aloud.
2. Some students will share answers about the dove symbolism.
3. Students will share in pairs the three ways the doves have been used as mentioned in the essay.
4. All students will create a poem or drawing responding to the poem, essay or cartoon.

SEE FOLLOWING PAGES FOR THIS LESSON.

DOVES OF PEACE

One of the most recognized symbols of peace is the dove.
Its origins are from the story of Noah and the ark.
When the rains that flooded the earth stopped pouring
down, Noah sent out various birds to see if they would
bring back any sign of land to his boat.
He was anxious to begin life again on dry pasturage.
One dove eventually returned carrying an olive branch.

After World War II Pablo Picasso, was responsible for
the decisive use of the dove of peace : his lithograph
designed for the International Peace Congress in Paris,
1949, features the white ancestor of a new family of
doves. Since then, graphic artists have produced an
endless series of doves of peace in different shapes.

From www.designboom.com/contemporary/peace.html.

The Figure of Peace

Yes, we know what war is.
We can draw guns, bombs, bodies.

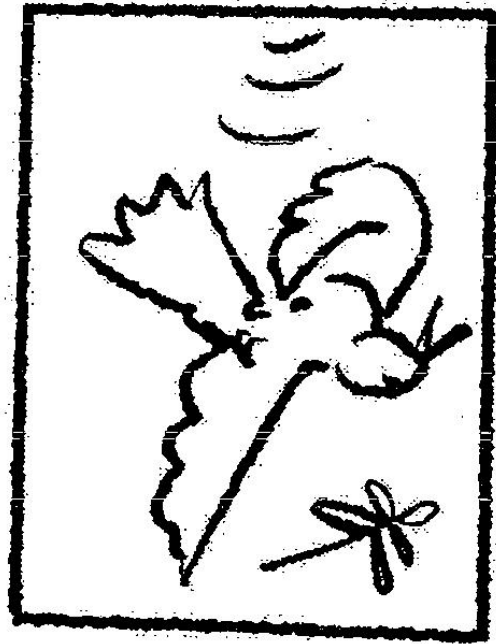
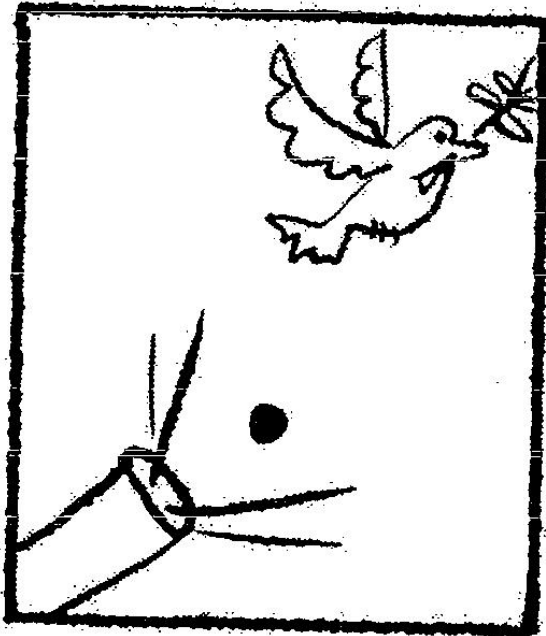
But what does peace look like?

A dove has lent me her white feather to write with.
And I will sing of the silence that echoes after noise,
of the first smile when you see he is alive,
when she knocks on the door again,
when tears run for joy.

I will sing of breaking bread with friends,
of hugging and laughter,
of tucking in bed and waking up with a kiss.

I will sing of the day when we turn our faces to the sun
and smile again,
see leaves lifted by a little breeze
and feel our hearts stir like a dove,
lift lighter than air,
and fly us again to the stars.

Wendy Blaxland from Lines in the Sand (Published by the Disinformation Company Ltd., editors Mary Hoffman and Rhiannon Lassiter, 2003. All royalties and profits to UNICEF.)



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Lesson 35 “Speed Dating”

Essential Question: Who do I know better at the end of class than I knew in the beginning?

Grades: 7 - 12

Background: The more we know and understand about each other, the less likely we are to misunderstand, misjudge and come into conflict with each other. Teachers often assume students know each other. This is an exercise based on the “Speed Dating” concept.

Objective: to help students know each other better and build community in the classroom and, therefore, to cut down on conflict (violent responses).

Time: one class period any time of the year

Materials/texts/ including media: rows of tables/desks and chairs, access to a clock

Procedure:

1. Set up tables/desks and chairs facing each other, preferably before the students come in.
2. As students enter the room, have them stand around the room until you explain the activity.
3. Students who wish to participate will have one minute to ask questions of another student about himself/herself and one minute to answer questions in return.
4. At the end of two minutes students will repeat the process with as many classmates as time allows by having students move along the rows first and then having students in the same rows move to face each other.
5. Put examples of questions on the board/overhead: What’s your name or nickname? What’s your favorite subject? Do you have a pet? What do you wish people knew about you? What kind of music do you like? Do you have brothers or sisters, etc.?
6. Suggested cautions: Remind students to be polite, to feel free to “pass” if they don’t wish to answer any specific question, to talk quietly to their partner, to join in later if they change their mind about participating, and to keep to themselves any information that has been shared. (“What happens in Room 219 stays in Room 219.”)
7. If there is an uneven number of people, the teacher can participate also in addition to keeping time (or can have a student keep time.)
8. Ask students who wish to participate to take seats.
 - Check the clock. Say, “Go.” After a minute, say “Stop.” Pause, say, “Switch sides asking the questions. Say, “Go.” After a minute, say, “Stop.”
(You may want to try two minutes for each.)

- Continue to the end of the class period or until every student has had the opportunity to speak with every other student.

Extensions and/or ancillary activities:

Try to include community building activities throughout the year in the class (birthday greetings, valentines, etc.)

Evaluation:

1. Students will be able to stay focused on each person, practicing attentive listening.
2. Students will be able to follow time limits and directions.
3. If time, students will respond anonymously in writing about their reactions to the activity. How did it feel asking questions, answering questions, listening to others, being listened to? Is there anyone you got to know better? Is there anyone you would like to talk to again or longer?

Lesson 36 Sister Karen and Spring

Essential Question: How do poetic devices contribute to understanding Sister Karen in the poem, “Sister Karen, SSJ”?

Grade level: 7 – 12 English

Rationale/background/objective: Students will analyze the use of poetic devices as a means of knowing Sister Karen’s dedication and mission through the poem, “Sister Karen, SSJ.”

Time: 1 class period

Materials: Poem, “Sister Karen, SSJ” at end of lesson plan; list of poetic devices

Vocabulary: metaphor, simile, tone, assonance, alliteration, literary allusion, irony

Procedure:

- 1, Teacher reads “Sister Karen, SSJ” two times and reviews poetic devices.
2. Teacher asks the following questions orally or on a worksheet:
 - a. What is the central **metaphor** in the poem? (Garden)
 - b. What are three additional **metaphors** in the poem and what does each one say about Sister Karen? (“hidden bulbs to emerge”-men in prison); (“sowed seeds in every empty place”- making room for each person to become whole again) ; (fragile transplants-men coming out of prison)
 - c. What are two examples of **alliteration** found in the poem.(Gypsy gardener; daughter of Demeter
 - d. What are two examples of **assonance** found in the poem. (forsythia fountains; sowed seeds)
 - e. What is one example of **literary allusion** in the poem. (Demeter)
 - f. What is the **tone** of poem? (Respect, appreciation)
 - g. What is **ironic** in the poem? (that Sister Karen loved spring and all its new life and yet she was killed in spring)

Evaluation: Students write an essay answering the following question: Using the poem, “Sister Karen, SSJ show how through the use of five poetic devices, the reader of the poem comes to know Sister Karen more fully.

Sister Karen, SSJ

She left in Spring,
Everywhere signs of HOPE.
Never were daffodils more golden
Or forsythia fountains so overflowing.
Blossoms burst open ahead of time
And trees greened before our eyes.
Birds, robins and doves, filled skies and lawns.
Lake Erie washed calm upon our shores.
Our city: Resurrection.

Springtime was hers.
She waited for hidden bulbs to emerge,
Sowed new seeds in every empty space.
She'd dig and till the hardened ground
To give fragile transplants a second chance.

Gypsy gardener of us all,
This daughter of Demeter
Bids us leave Peaceprints,
Reminding again and again:
Spring is not a season
But a way of the heart.

Evelyn Faith Brady
Spring-May 4, 2006

Lesson 37
The Nature of Prejudice
“Sister Karen Klimczak, SSJ” p. 1-37

The Essential Question: How does a person’s outward appearance blind us to their essential humanity?

Grades: 7 – 12

Rationale/background:

The painter WH Johnson was associated with the Harlem Renaissance. He specialized in capturing the perspective of people living on the fringe of society (like the former inmates living at Hope House).

Objective: In this lesson students will have the opportunity to look at a painting, “Chain Gang” by WH Johnson, and record their observations, considering stereotyping and prejudice.

Time: 1 class period

Materials: *PEACEPRINTS*, transparency or copies of the painting, notebook, pen

Vocabulary: stereotyping, prejudice

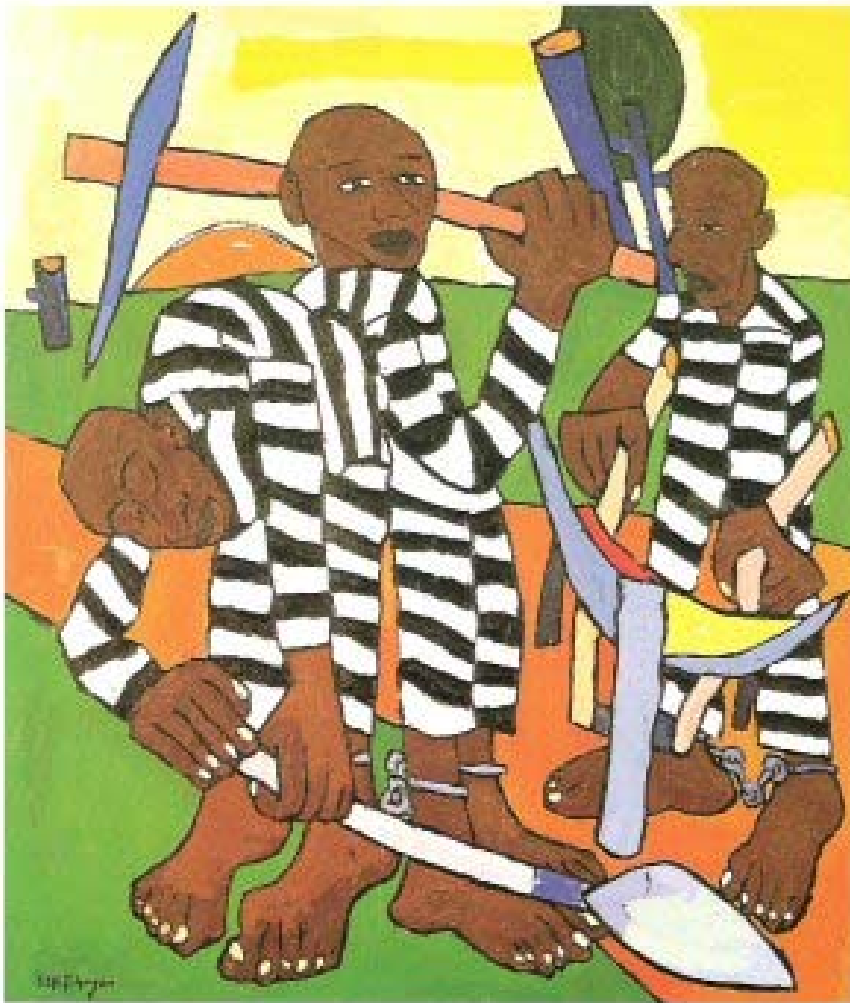
Procedure:

1. Direct students to look closely at the painting and verbally brainstorm their initial observations. Encourage individuality. Record these impressions on the board or overhead.
2. After about five minutes of brainstorming and discussion, have students observe the painting a second time and note these observations in their journals.
3. Discuss stereotyping and prejudice. Ask students how much they were affected by past prejudices in their initial observation of the painting.
4. Using the information gathered in the journal and insights from the discussion, have students write a micro story (200 words or less) about the characters in Chain Gang.
5. Have students reflect on how Sr. Karen might have viewed this painting and record their thoughts in their journal. They may refer to the *PEACEPRINTS* book, especially Sr. Karen’s biography on pages 1 – 37.

Technology: Using the internet, students may explore other works by William H Johnson. Give extra credit for student analysis of artwork with a three paragraph minimum per artwork.

Extension. Working in small groups, student can choose a song that might complement the painting "Chain Gang."

Evaluation: Students will participate in the brainstorming and discussion and write the micro story and a journal response to Sr. Karen's view of the painting.



Art Lessons

*** (Lesson 38 follows introduction)**

The five art lessons I submitted can be used in a sequential way to create an art unit that is based on understanding art, artists and ideas. The title of the unit, *Expressions of Hope*, is based on the book *Peaceprints: Sister Karen's Paths to Nonviolence*. Many of the lessons can be taught in conjunction with or as a supplement to other core curriculum lessons presented here.

The art lessons are structured so that students will learn:

- How world events affect the art world
- How artists become inspired
- How the elements and principles of art are used to create an expressive work of art
- How the process of making art can lead self-discovery
- The power of art

All lessons are based on the New York State Standards for the Visual Arts and provide students with an opportunity to create art, use a variety of art materials, analyze art and understand art in a cultural context.

Expressions of Hope Suggested Sequence

Lesson 1: It's all there in Black and White

Students learn about Guenica and the events that led its creation. They will learn about imagery and symbolism and art as protest. They will understand why this artwork was created in black and white.

Lesson 2: The Color of Peace

Students learn about symbols of nonviolence used in their neighborhoods. They will experiment with creating a personal symbol of peace. They will learn how to use color and composition as a means of expression.

Lesson 3: Reading between the Lines

Students will learn how urban students used art as a form of literacy and communication. They will learn how to interpret the written word through art using symbols and imagery. They will learn how to attach personal meaning to their artwork.

Lesson 4: *Moving through the Past, Present into the Future*

Using the art of Emma Amos as inspiration, students will create narrative art using their understanding of symbols and imagery and the elements and principles of art. They will learn to tell a story of their past and present and express their hope for the future.

Lesson 5: *Portrait of Hope*

Students will build upon the skills and knowledge from the previous lessons and produce a self-portrait that is their personal narrative.

Lesson 38 (Art lesson #1)

It's All There in Black and White

Essential Question: How can art protest violence?

Art 7 - 12

Rationale: Pablo Picasso's Guernica is one of modern art's most powerful protests against war and violence.

Background: While living in Paris, Pablo Picasso was asked to paint a mural for the Spanish Pavilion of the World's Fair of 1937. Though Picasso was not generally considered a political artist, he was moved by the black and white photographs that recorded the carnage that took place in the Basque village of Guernica in northern Spain. It was there that one day, Hitler chose to practice dropping high-explosive bombs. The three-hour exercise ended up killing or injuring over sixteen hundred innocent people who lived in that hamlet. Picasso created a mural, the size of a movie screen, filled with tortured images and symbols in black and white that are a testament to the horrific events that took place in Guernica. Though initially dismissed by some as the creation by a crazy artist, the mural has become an antiwar icon.

Objective: Students will understand how artists use symbols to create art as an act of protest.

Time: 3 class periods

Materials:

Reproductions of Guernica

Biographical information on Picasso

Historical accounts of the events that took place in Spain, April 27, 1937

Pencils/paper

Vocabulary: fascism, Nazi, symbolism, mural, value, composition, imagery

Procedure:

Day 1: Lead a class discussion about the historical events that led up to the painting of Guernica. Ask the students how they would feel if they were away from home and read about horrific events that were taking place in their neighborhood. How would they react? Who would they want to talk to? What would they look for in the newspaper's account of the events?

Day 2: Display a reproduction of Guernica. If possible, outline an area in the room so the students are made aware of the actual size of the mural. Give an overview of the artwork. Divide the class into small groups. Give each group a reproduction of the mural and this statement attributed to Picasso:

“It isn't up to the painter to define the symbols. Otherwise it would be better if he wrote them out in so many words! The public who look at the pictures must interpret the symbols as they understand them.”

Ask them, as *the public*, to find and analyze the symbols Picasso used in this painting. Have them consider whether or not the work would be as effective if it were in color or used more realism.

Day 3: Have the groups report their findings to the class as a whole. Direct them to hand in a written account of their discussions.

Technology Integration: Students may use the internet to research historical background and Picasso.

Extension/Ancillary Activities: While they are still in groups, give students newspaper articles that report on violence in our cities, country or world. Ask them to choose one article to focus on and, as a group, design a symbolic mural that reflects their reaction to the event.

Evaluation: Each group will be graded on their understanding of the painting based on the presentation to the class and the written report they hand in.

Lesson 39 (Art lesson #2)
The Color of Peace

Essential Question: How are symbols and colors used to create meaning?

Art 7 - 12

Rationale: Colors have psychological connotations and, when used in conjunction with symbolism, can evoke an emotional response.

Background: Color is an element of art that brings about an emotional response from both artist and viewer. Using certain colors in combinations can help the artist create a mood, show movement or unify a work of art. Artists throughout the centuries have used symbolism and imagery in their work.

Objective: Students will learn about the emotional impact of color by creating a background for a symbol of peace.

Time: 4 - 5 class periods

Materials:

- Art reproductions that demonstrate how color creates an emotional response
- Color wheel
- White drawing paper
- Watercolor paper
- Watercolor paints and brushes
- Masking tape

Vocabulary: color schemes, complementary colors, analogous colors, monochromatic colors, negative space, intensity, hue, balance, rhythm, movement, symmetry, silhouette, size, repetition, focal point

Procedure:

Day 1:

1. Exhibit paintings that use color to create a mood or evoke an emotion.
2. Review the color wheel and color schemes with students. Ask them to assign meaning to specific colors. Share the information as a class.
3. Talk about composition and how size, rhythm and balance can affect the meaning of an artwork. Explain negative and positive space and how a silhouette is created.
5. Use the *PEACEPRINTS* ELA lesson “Symbolism of the Dove” to show how symbols are created and assigned meaning over time.
6. Hand out sheets with criteria for the activity. Explain to students that their task will be to use the dove or create their own symbols of peace and mount them to a watercolor background that uses a combination of colors to evoke a certain emotional response from the viewer. The symbols should be reproduced in various sizes. Each student will create three different scenarios.
7. Have students begin to create their silhouettes.

Day 2:

1. Have students continue to create silhouettes and cut them in various sizes from white paper.
2. The teacher will demonstrate how to create a background in watercolor using several watercolor techniques.

3. Students will begin creating their own backgrounds using some of the following scenarios as inspiration:
 - Peace in a world of chaos
 - Peace in a world united
 - Peace in a shattered world
 - Peace in violent world
 - Internal peace
 - A peaceful world

Days 3-4: Have students complete backgrounds and let them dry. Direct them to adhere their doves or other symbols of peace to the background, using a composition that reinforces the meaning of the artwork.

Day 5:

1. Have students work in pairs and discuss one another's work.
2. Have them fill out a worksheet with questions about the artwork.
3. Ask students to present their partner's best work to the class, explaining the meaning and the art process that helped create that meaning.

Technology Integration: Students can prepare the silhouettes on the computer. The teacher can prepare a power point presentation about color.

Extension/Ancillary Activities: Students can learn about and create Mandala art using the principles of art and design learned through this lesson.

Evaluation: The completed artwork and written peer evaluation.

References:

Color

<http://www.afaweb.org/exhibitions/documents/ColorasFieldResourceforEducators.pdf>

Color theory/emotion/cultural differences

<http://www.princetonol.com/groups/iad/lessons/middle/color2.htm>

Symbols

<http://symbols.net/>

Symbolism in artwork

<http://www.artlex.com/ArtLex/s/symbol.html>

Mandala Lesson Plan: available online search *Mandala Art Joy Cornish-Bowden*

Lesson 40 (Art lesson #3)
Reading between the Lines
(ties in with “Unconditional Love”)

Essential Question: How can conventional literature be interpreted in a broader social context through art?

Art 7 – 12

Background: In 1982 artist and educator Tim Rollins founded the Kids of Survival (K.O.S.) and Art and Knowledge Workshop as a way to reach out to urban students and help them become literate through art. Rollins' methods include reading a piece of literature to students as they draw and relate the passages to their own experiences. Actual pages from the books are adhered to large canvases and imagery defined by the students is painted over the text. Books are often interpreted in personal ways and the resulting artwork becomes a form of artistic expression. The term "art activists" has often been used to describe Rollins and his collaborative.

One example of this art form is a series called *Amerika* based on the Kafka novel. A mural from this series titled *Amerika-for the People of Bathgate 1988* is based on imagery from the final chapters of the book where the hero sees images of women dressed as angels blowing long golden horns. Tim Rollins and the K.O.S. were commissioned to create the 660" x 432" mural as a tribute to the people of Bathgate who were displaced during an industrialization of the area. Images of golden horns were collected from school children in that area and reproduced in paint over a background that included pages from the book.

Objective: Students will be able to interpret the written word in a personal way through art.

Time: 3 - 4 class periods

Materials:

Background information on Tim Rollins and the Kids of Survival

Copies of pages from literature that will be read

Paints/brushes

Chipboard/cardboard

Glue/glue sticks

Vocabulary: imagery, symbolism, rhythm, movement, motif

Procedure:

Day 1:

1. Teacher will share information about Rollins and the K.O.S., including examples of their artwork. A special emphasis will be on discussing the imagery used by the K.O.S. artists in art terms.
2. The teacher will read text below from *A Raisin in the Sun* and ask students to listen and freely sketch images that come to mind.
3. They will discuss the images that were conjured up by the passage:

“There is always something left to love...When do you think is the time to love somebody the most; when they done good and made things easy for everybody? Well then, you ain't through learning - because that ain't the time at all. It's when

he's at his lowest and can't believe in himself 'cause the world done whipped him so."

Day 2:

1. Teacher will distribute and review the criteria for the activity.
2. Students will listen and draw while the teacher reads the essay titled "Mother Love" from *PEACEPRINTS*.
3. After the reading is complete, students will receive copies of the essay which they will glue to a chipboard or cardboard.
4. They will begin to paint the images they sketched over the text.

Day 3: Students will complete the painting.

Day 4: Students will complete a written self-evaluation. Teacher may want to ask students to share their work with the class if the work is not too personal.

Technology Integration: Students may use a drawing program to create symbols that can be dropped onto the text.

Extensions/Ancillary Activities:

Students may create a mural for the school library based on their interpretation of a piece of literature .

Art and ELA teachers can collaborate on a reading/art activity

Evaluation: Students will be judged on how well their finished artwork and the written evaluation met the stated criteria for the activity.

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Reading between the Lines
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ADDITIONAL LESSONS

*(If you would like to add new
lessons or activities to the Peaceprints Project, send
your material by attachment to Evelyn Brady: ebrady7@gmail.com
Be sure to include your name and you will be contacted.)*