



# *One World Poster Set*

TEACHER'S GUIDE

EVERYTHING SPEAKS IN A CLASSROOM.

The arrangement of chairs, the curriculum we choose, the items we hang on the walls. Everything speaks to our students.

When students “zone out,” which they inevitably do, their gaze falls upon whatever is hanging on the walls — and, research shows, they absorb what they see.

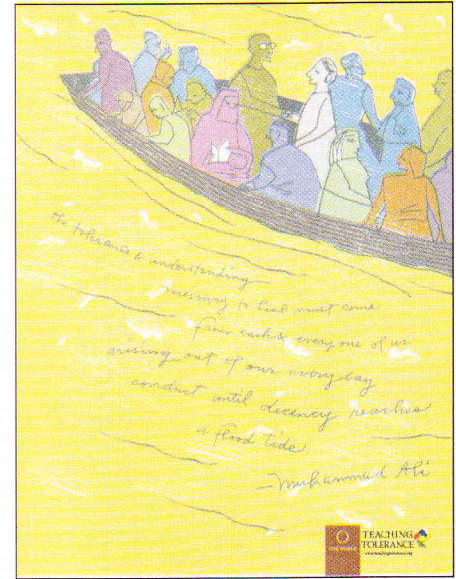
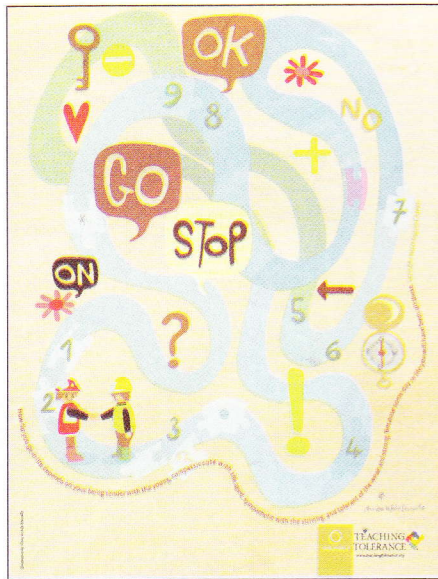
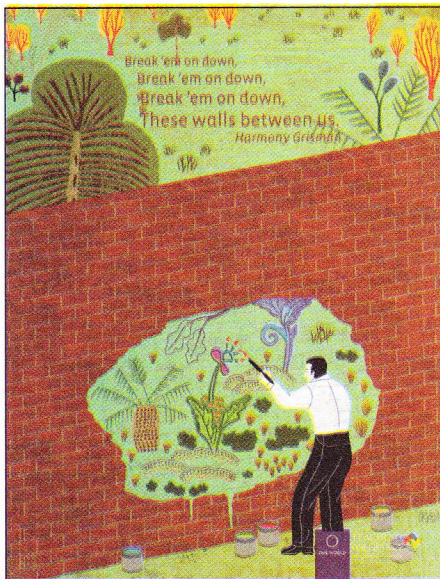
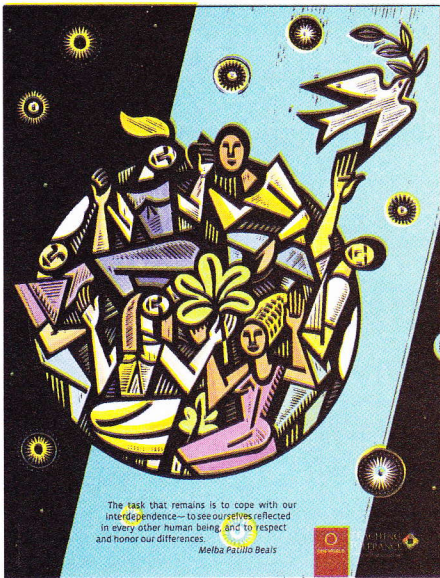
So posters matter, as both a conscious and unconscious teaching tool.

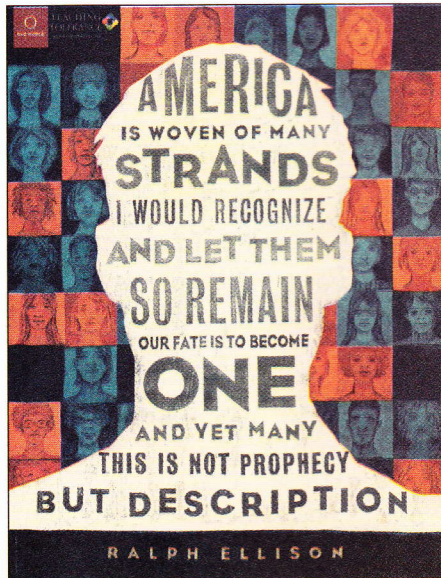
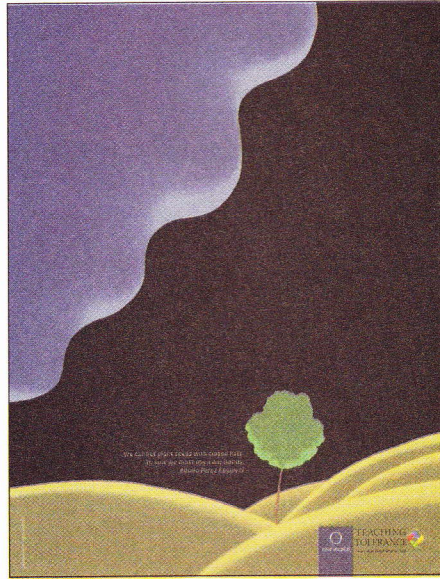
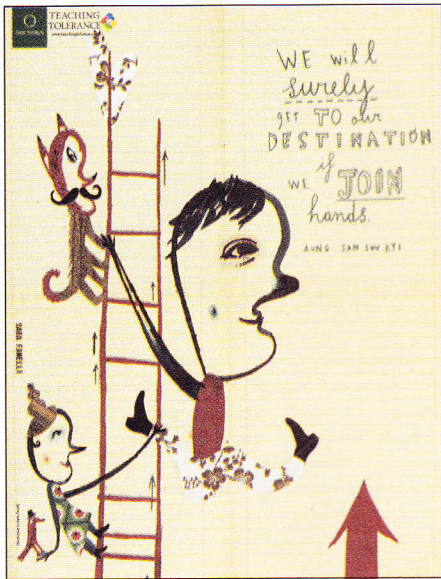
This One World Poster Set is designed to help students, younger and older, think about our responsibilities to one another in an increasingly interdependent world.

We invite you to place these posters around your classroom, sharing their messages about tolerance and respect. And we invite you to use these lesson plans to make those messages even more powerful.









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# Universal Themes in the Arts

## OBJECTIVES

- Students will define universal themes used by visual artists and writers
- Students will express ideas and emotions in various art forms



## TIME AND MATERIALS

- One class period
- One set of posters placed around the classroom
- Writing materials

In this lesson, students explore the universal themes they find in the complete set of One World Posters, including art, history, literature and music.

## STEP 1

**UNIVERSAL THEMES** Introduce the idea of universal themes by having students talk about the themes in their favorite contemporary songs, books and movies. This allows easy access to the concept of universal themes. Examples of universal themes are love, friendship or peace. You might want to play a contemporary song and give students the lyrics on paper to read while the song plays. (This is particularly helpful for second language learners.)

## STEP 2

**CAROUSEL WALK** Bring students' attention to the posters placed around the classroom. They will now do a "carousel" walk around the classroom, looking at each poster. This can be casual. Allow them to chat with each other. Have them take a pencil and paper and jot down notes as they walk. The teacher should do a "think aloud" with one of the posters to model what students are to do. Teachers may ask the following questions:

- What common words and images do you find in the posters?
- Can you find two or three posters that have a similar message or similar images? How are they alike? How are they different?
- What is the universal appeal of the poster? What ideal for human interaction does the poster represent?
- Can you think of an example where people fell short of this ideal?
- Can you think of ways to move closer to this ideal?

## STEP 3

**LOWER GRADES CONCLUSION** Ask young students to look at what people or animals are doing in the posters. Are they together or alone? Are they happy or sad? Are they helping each other or hurting each other? Have them summarize what they see in all the posters by completing this sentence: "What I see people/animals doing most in the posters is..." For personal application, invite students to turn these statements into posters of their own, adding images to their words.

## STEP 3

**UPPER GRADES CONCLUSION** Discuss as a whole group what themes students see in the posters and list them on the board. Expand on student comments with questions such as, "How did you get that theme? Did a certain symbol portray that to you? Is that a literal or a figurative interpretation?" Go for deeper meanings. After the class has identified themes, have students apply the themes to their lives. For personal application, have students choose a theme of their own life and write an essay about it, find a favorite song of theirs that matches it, or visually illustrate it through whatever artistic outlet they choose.



ONE WORLD

# Point of View

*We are all unique, but we are never alone. I can see things you cannot see, and you can see things I cannot. We must try to see what is there together.*

— MICHAEL HOLQUIST

## OBJECTIVES

- Students will understand that their perspectives are limited and unique
- Students will understand that everyone has something to contribute to the world

## TIME AND MATERIALS

- One class period
- Writing materials

## STEP 1

**POSTER TALK** Reiterate the point of the poster: that all of us see things differently. Have students look at the poster and do a quick-write of what they see. Then have them share with another classmate what they see in the piece of art. Keep this as loosely framed as possible so students are not led to any specific interpretation. After students share with each other, have them share aloud with the whole class. Be careful to note if there are any stereotypes regarding the different ethnicities represented in the poster. Use these guiding questions:

- What do you see on the poster?
- What does each person hold?
- What are the people in the poster doing with the magnifying glasses?
- What does a magnifying glass do to your vision of the world?
- Why do you think the artist chose four different ethnicities?

## STEP 2

**PAIR SHARING** Have students get into pairs, facing each other and ask: “Describe what is behind your partner.” Have them trade places, and repeat the activity; prompt students with a statement like, “See if you can describe the same scene in more detail or describe something your partner left out.”

## STEP 3

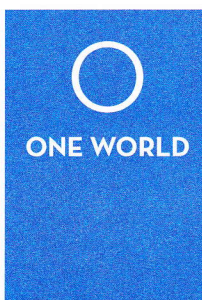
**DEBRIEFING** Ask the class the following questions:

- Did you see things differently than your partner?
- Did you describe the same place differently?
- What did you notice that your partner did not?



## STEP 4

**REFLECTION** Ask students to think about their different points of view and how they shape the way they see and describe the world. Ask them: “Can two people experience the same event and have different views of what happened?” To illustrate this in a way that will engage younger students, name a recent movie and ask, “How many of you liked the movie and how many of you didn’t like it? Tell me why.” For older students, focus on recent current events or issues in the school.





# Greetings and Thanks

*Today we have gathered and see that cycles of life continue. We have been given the duty to live in balance and harmony with each other and with all living things. So now, we bring our minds together as one as we give greetings and thanks to each other as People.*

— ADAPTED FROM THE MOHAWK BY JOHN STOKES AND DAVID KANAWAHIENTON BENEDICT

## OBJECTIVES

- Students will understand the concepts of balance and harmony
- Students will greet someone they don't usually interact with or write a thank you to someone who isn't expecting one

## TIME AND MATERIALS

- Two class periods (one for discussion, one for reporting back and reflection)
- Writing materials

## STEP 1

**POSTER TALK** Have students discuss what they notice about the birds in the poster (different sizes, shapes, colors, plumes and hats — all going in the same direction). Read the quote on the poster. Ask the following questions:

- The quote says we have a duty "to live in harmony and balance with each other and all living things." What does this mean to you?
- What does it mean to "bring our minds together"?
- What are ways to give greetings? To give thanks?
- Whom do you usually greet or give thanks to?

## STEP 2

**INVITING STUDENTS TO ACT** What do you think might happen if you greeted people you don't usually greet? What if you gave a thank you note to someone who didn't expect it? Students may respond with fearful statements like, "They might look at me funny." Help students understand what a "comfort zone" is, and explain that the point of this exercise is to move beyond their comfort zones by reaching out to people in new or different ways.

## STEP 3

**THE CHARGE** You can do one of three things to "give greetings and thanks to each other as people."

1. Begin to greet people you don't normally greet. (Teachers should share examples of focused, sincere greetings.) Ask students to note the response



of the people they've greeted and report back to the class the next day.

2. Say or write a thank you to someone who isn't expecting it. Brainstorm with students who these people might be (siblings, teachers, parents, classmates with whom they have limited interaction). Again, have them report back.
3. Students could also "give greetings and thanks" to their natural environment by picking up litter, pulling weeds, thinking of a way to conserve resources or showing kindness to an animal. This way, students understand that the "duty" extends to all living things.

## STEP 4

**REFLECTION** Read the quote aloud again and have students write a reflection on it in relationship to the activity they chose in Step 3.

## FOLLOW UP ACTIVITY

Check out [www.mixitup.org](http://www.mixitup.org) for a national program that invites students to greet peers they might not usually speak to in their school.



ONE WORLD

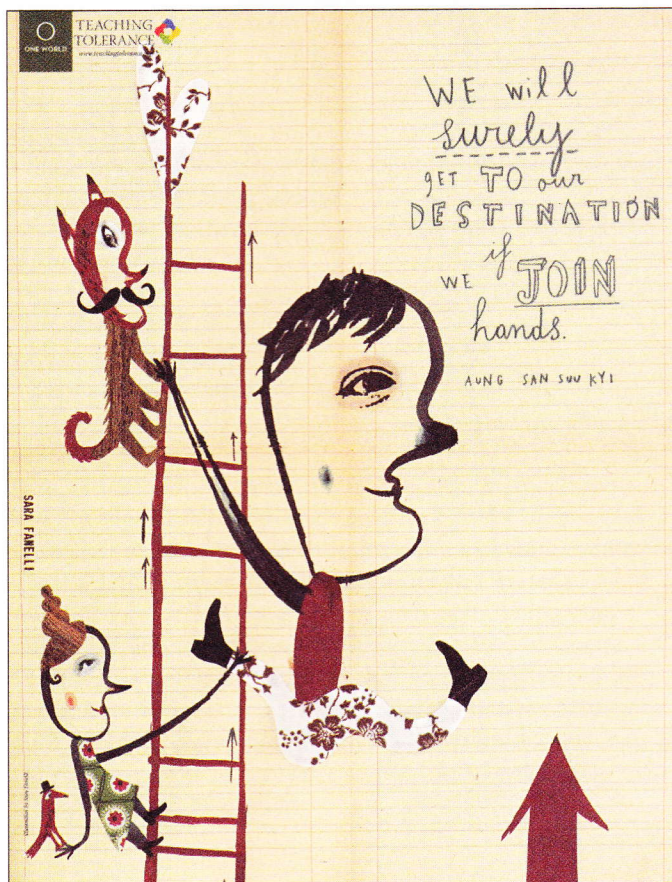
**ELEMENTARY**

# Join Hands

*We will surely get to our destination if we join hands.* — AUNG SAN SUU KYI

## OBJECTIVES

- Students will understand the concept of interdependence
- K-3 students will make a paper doll piece of art
- 4-6 students will make an original collage art piece



## STEP 2 FOR K-3

**PAPER DOLLS** Give students a copy of paper dolls holding hands (see handout). Ask them to write the names of people they like to hold hands with on the paper dolls. Have students connect their cutouts into longer chains and hang them around the classroom.

## STEP 2 FOR 4-6

**COLLAGE ART** Give students magazines so they can cut out photos of people and animals (as depicted in the poster) and make their own collages. Point out that the people and animals in the poster are all moving toward a destination (a heart). Ask them what they think that might mean (answers will vary, but something like “love” or “friendship”). Direct them to place a symbol of some kind at the top of their collages. They can have other students guess what it might mean and then share their own meanings as well.

## STEP 3

**ARTIST BIOGRAPHY** Include writing as a part of this activity by having students write a title for their art piece and their artist biography to hang with the picture. See below as an example:

Lourdes is from a large family and is the oldest of seven children. She lives in Orange County, Calif., and likes to play Candyland. Her favorite television show is “Rugrats.”

## TIME AND MATERIALS

- One class period
- Paper doll cutouts for K-3 students (see handout, page 10)
- Magazines for 4-6 students
- Scissors, glue, paper, crayons

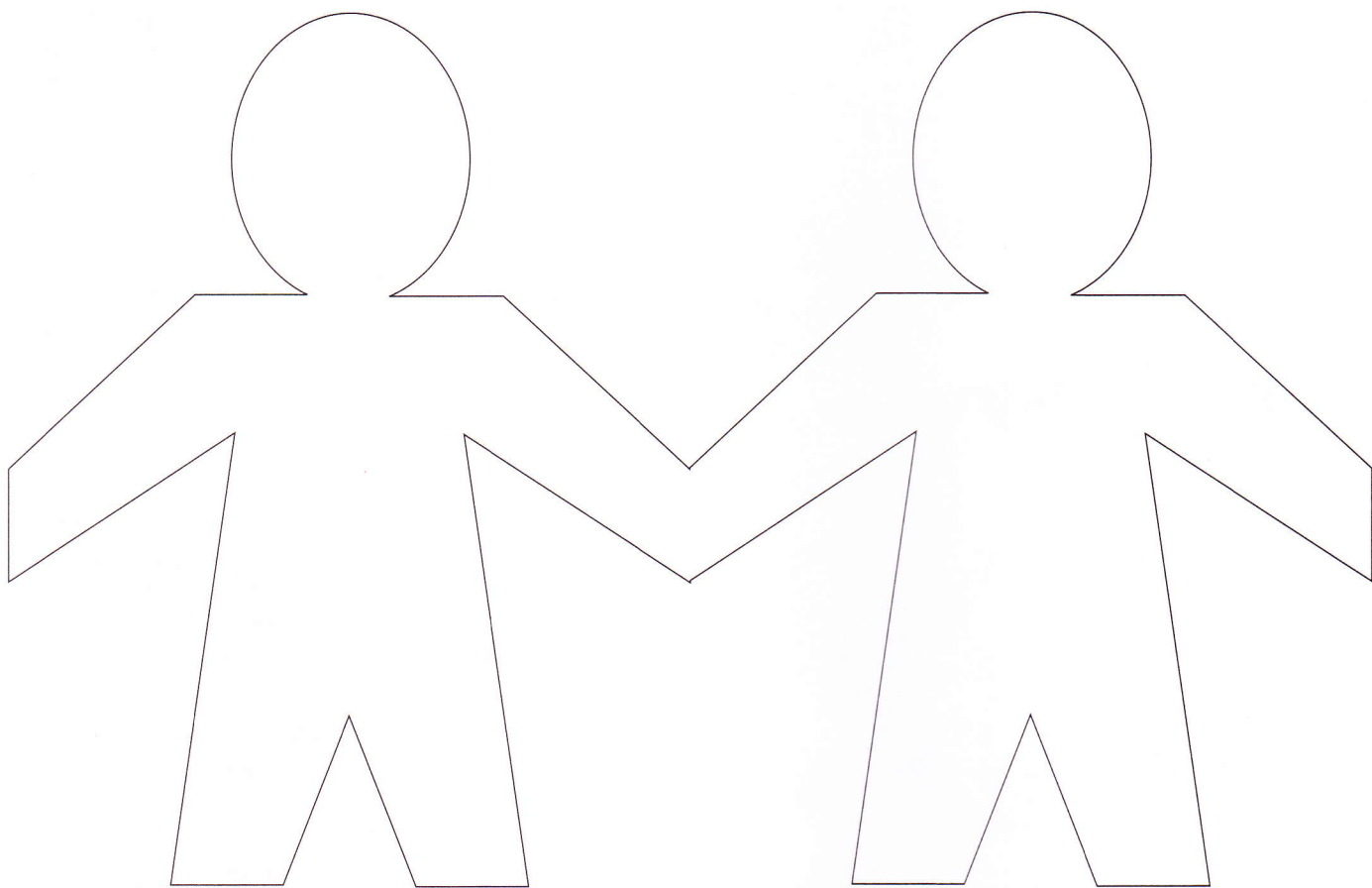
## STEP 1

**POSTER TALK** Ask student to look at the poster and describe what they see (answers will vary). Ask the following questions:

- With whom do we hold hands? (mom, dad, grandparents, guardians, friends)
- Why do we hold hands? (to not get lost, to cross the street safely, because we like someone)



ONE WORLD



# We Will Rise All Together

*In a many colored garden we are growing side by side,  
We will rise all together, we will rise. • From our children to our elders  
from all nations we will rise, • May respect for all our differences en-  
hance our common ties, • We will build a global family strengthened  
by our common threads, • We will rise all together, • We will rise.*

— PAT HUMPHRIES

## OBJECTIVES

- Students will attempt to stand together in perfect unison as a metaphor of togetherness
- Students will understand there can be unity and diversity at the same time

## TIME AND MATERIALS

- One class period
- Room for movement

## STEP 1

**RISE TOGETHER** As a playful metaphor of unity, students will attempt to rise from their seats in perfect silence and unity. (If you have people with disabilities in your classroom, consider other possible collective actions: a series of hand motions while remaining seated, such as touching your nose, clapping your hands, covering your ears or saying, “Rise!”) It is not important that students actually do this to perfection. What is important is the experience of *trying* to do it and then discussing the questions in Step 2 and Step 4. Do the activity as many times as you like to emphasize that it takes work to be unified.

## STEP 2

**DEBRIEF** Ask students the following questions:

- What was difficult about trying to stay together?
- What kept us from staying together?
- What helped us stay together?

## STEP 3

**UNITY WITH DIVERSITY** Say to students: “If the goal is to stand at the same, then does it matter how we stand to reach that goal?” (The answer should be a clear, “No!”) Then say, “This time, we’ll all rise at the same time, but you are allowed to do it any way you’d like. Do it in a way that celebrates who you are.” Have students stand in unison.



## STEP 4

**DEBRIEFING** Ask students the following questions:

- What was different this time than last time?
- Which did you enjoy more and why?
- Can you be different and still be together, still be in unity?



ONE WORLD

# One World Mural

## OBJECTIVES

- Students will learn about the mural as an art form
- Students will create an original piece of art

## TIME AND MATERIALS

- One class period
- Internet access (optional)
- 8-1/2-by-11 paper, crayons, markers
- Postage to mail (optional)

## STEP 1

**THE ONE WORLD MURAL** Tell students that young people just like them are creating a large online collection of pictures and words that celebrate tolerance and justice. If possible, show them the site online ([www.tolerance.org/one\\_world/](http://www.tolerance.org/one_world/)). Define a mural for them. (A mural is a very large image, such as a painting or enlarged photograph, applied directly to a wall or ceiling.)

## STEP 2

**CREATING** Students can draw a picture (with or without words) based on the following prompts:

- What kind of world do you want this to be?
- What does "one world" mean to you? Is it common humanity, peace or love? Is it holding hands with a friend, a family eating dinner together or a group of people protesting injustice? What do these pictures look like?

## STEP 3

**JOIN THE ONE WORLD MURAL** To add your students' artwork and poetry to the online One World Mural community:

- Send artwork via email to [oneworld@tolerance.org](mailto:oneworld@tolerance.org). We accept attachments in gif and jpg formats only. Files can be no larger than 350k.
- Submit artwork directly through the website. The One World website allows you to upload individual student writings and artwork. See [www.tolerance.org/one\\_world/](http://www.tolerance.org/one_world/)
- Send artwork via postal mail to: One World Mural Project, Teaching Tolerance, 400 Washington Avenue, Montgomery, AL 36104

Keep the following guidelines in mind:

- Artwork must be no larger than an 8-1/2-by-11 sheet of paper (letter size).
- Include with each submission the student's first name, city, state and grade level.
- Teaching Tolerance cannot return submitted work.
- Work must be free of profane images, slurs, putdowns, violent imagery and hate symbols.
- Allow six weeks for processing.



**MIDDLE SCHOOL**

# Everyday Conduct

*The tolerance and understanding necessary to heal must come from each and every one of us, arising out of our everyday conduct until decency reaches a flood tide.* — MUHAMMAD ALI

*Note: This activity can be used for opening a new school year or reinforcing appropriate classroom behavior.*

## OBJECTIVES

- Students will define decent behaviors that will guide their everyday conduct
- Students will step out of their comfort zones to perform simple, decent acts of everyday conduct

Note: What is and isn't "decent" varies by culture and often is mandated by the powerful. Consequently, be sensitive to cultural variations as this lesson is implemented.

## TIME AND MATERIALS

- One class period
- Large poster paper and markers

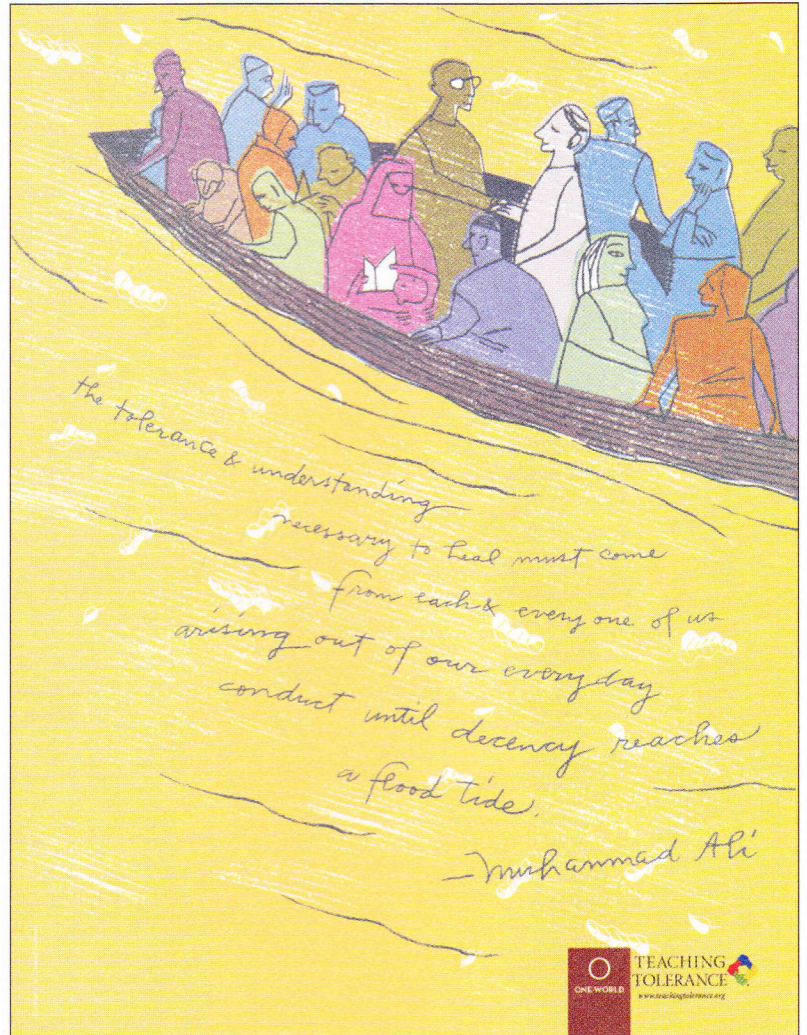
## STEP 1

**GUIDED IMAGERY** Have students look at the poster while you lead them through the following thoughts: "Imagine being on a small boat with a lot of people. You might be on the boat because there was an emergency. Or you might be on the boat because you're simply going from one place to another. Regardless, if the boat is as crowded as the one on this poster, tensions might rise from being so close for so long. How you act and treat each other will be very important on this journey. If you think about it, a new school year is kind of like being on a small boat together, too." Ask students how they are similar (we're in this small classroom together for a long journey).

## STEP 2

**POSTER TALK** Ask students to look at the poster as you ask the following questions:

- What do you think Muhammad Ali means by "tolerance and understanding"? (Teaching Tolerance defines "tolerance" as "a way of thinking and feeling — but most importantly, of acting — that gives us peace in our individuality, respect for those unlike us, the wisdom



to discern humane values and the courage to act upon them." For a broader discussion, see [www.tolerance.org/about/tolerance.html](http://www.tolerance.org/about/tolerance.html).)

- Whom does Ali say will give the tolerance and understanding necessary to heal? (He says, "each and every one of us.")
- Why does Ali say it is our "everyday conduct" from which tolerance and understanding arise? (It matters how we treat each other.)
- What rifts can we identify that might need healing in the classroom, school, neighborhood or nation? What would happen if people chose just one day per year to heal rifts (caused by conflicts



ONE WORLD



based on things like appearance, background, or class, etc.) then returned to clique-ish or exclusive behavior the next day? Why didn't he say that understanding arises from our conduct that happens only once in a while? (Because it's our consistent conduct that matters to people.)

- Think of a destructive act perpetrated on one community by another. Would it take one day to repair the damage? Might several days of collaboration with the goal of repair or healing lead to new patterns of behavior? What do you think Ali means when he says that it is the tolerance and understanding of everyday conduct that causes decency to reach a flood tide? Why does he use the symbol of flooding?
- What does "decency" mean to you? Have students list what they consider "decent" behaviors for school, friends or communities. Help students focus on behaviors, "being kind to one another," rather than attributes, "being a good Christian or Jew." (The teacher can create a poster of these behaviors for the class and ask students to sign the poster, agreeing to treat others with these decent behaviors.)

### STEP 3

**COMFORT ZONE** We all have comfort zones we live in. When we force ourselves out of our comfort zones — or when others force us out of them — it can be difficult. Just like the people on the poster's boat, we can feel out of our element.

Comfort zones can limit who we are and what we do. While they aren't the only reason people don't change their behavior for the better, they might be one reason they don't. To remind students to step out of their comfort zones once in a while, place "CZ" in very large letters somewhere in the room.

As an exercise in stepping out of comfort zones, have students personally identify a decent act of everyday conduct they can perform over the next day (i.e., smiling at people in the hallway, speaking to people they don't usually speak to, visiting a lonely elder in their neighborhood). Have them report back how people responded the next day.

# Closed Fists, Open Hands

*We cannot plant seeds with closed fists. To sow we must open our hands.*

— ADOLFO PÉREZ ESQUIVEL

## OBJECTIVES

- Students will learn about symbolism
- Students will learn about figurative and literal meanings

## TIME AND MATERIALS

- One class period
- Definitions of symbolism, figurative meaning and literal meaning
  - Symbol: Something that represents something else by association, resemblance or convention, especially a material object used to represent something invisible.
  - Symbolism: The practice of representing things by means of symbols or of attributing symbolic meanings or significance to objects, events or relationships
  - Figurative: Based on or making use of figures of speech; metaphorical: *figurative language*
  - Literal: Word for word; verbatim: *a literal translation*; avoiding exaggeration, metaphor or embellishment

## STEP 1

- MAKE A FIST** Students will look at their hands for literal and figurative meaning. Ask students what they see when they look at the poster. (Answers will vary, and not all students will see the blue-fist-vs.-beige-open-hand imagery employed in the poster; teachers should help students find the “aha!” moment of seeing these images.) Have them make a fist and look at it. Ask them to look at the shape of their knuckles. Ask the following questions:
- What does a fist usually represent? (Note: It's most likely that students will associate a fist with violence or frustration. Some, however, may see the fist as a symbol of “holding on to” something good. In South Africa, for example, the fist has connotations of unity and shared power.)
  - When someone has a clenched or closed fist, what state of mind might you guess they are in?
  - When do you usually make a fist? How do others respond to someone who is making a fist?

## STEP 2

- AN OPEN PALM** Next, have students unclench their fists and look at their open palms. Direct them to notice the lines in their hands. Ask the following:
- Can you see that the indentations in your palm?

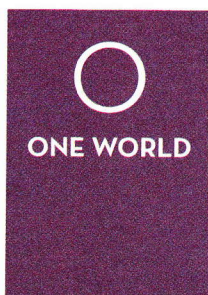
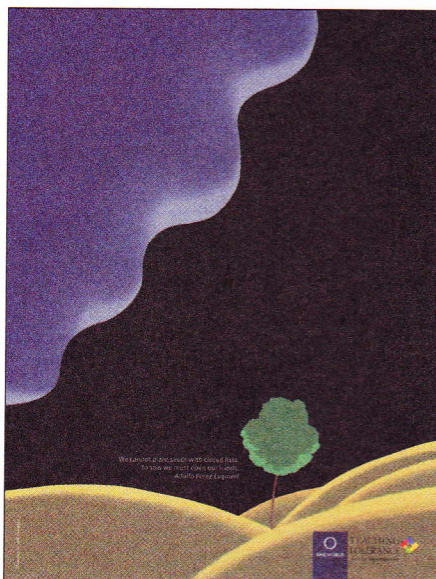
What do you think they could represent? What do they look like to you?

- What does it mean to offer someone an open hand?

## STEP 3

**OPEN AND CLOSED** Deepening the symbolic meaning of the poster, ask the following questions:

- Can a mind be closed?
- What might someone with a closed mind say? (For example: “I will never learn this subject” or, “We’ve never done that here before so I don’t think it will work.”)
- Can a mind be open?
- How might someone with an open mind act? (For example: “I am open to your suggestions” or, “That’s not what I think, and I can consider your opinion.”)
- Can a heart be closed?
- What might symbolically close a person’s heart? (For example: pain, abuse, hateful or hurtful words.)
- If someone has an open heart, what might he or she be like? (For example: willing to try new things, willing to entertain new ideas.)
- When artists speak of “sowing seeds,” they sometimes mean this symbolically, not literally. “Do you think this artist uses the image of sowing seeds literally or figuratively? What can seeds and the act of sowing seeds represent symbolically?”
- If you were to symbolically “plant” something to make your school a better place, what would you “plant”?





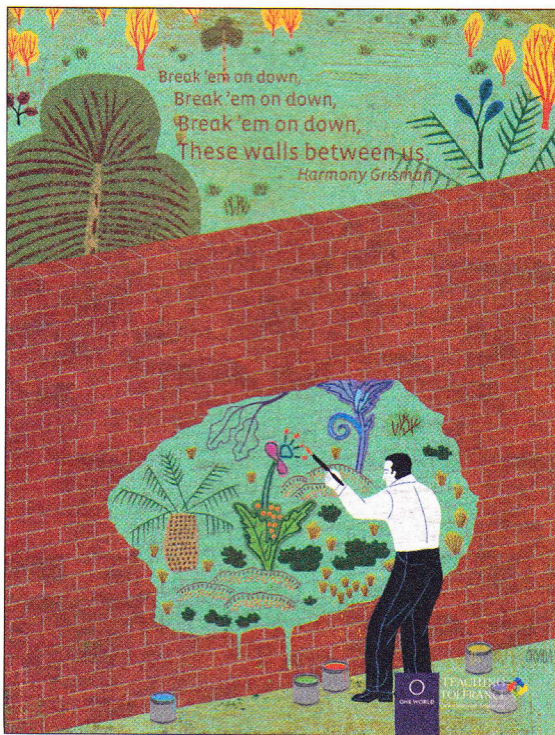
**HIGH SCHOOL**

# Breaking Down Walls

*Break 'em on down,  
Break 'em on down,  
Break 'em on down,  
These walls between us.* — HARMONY GRISMAN

**OBJECTIVES**

- Students will identify and analyze local public art works
- Students will identify specific pieces of art significant to their families and cultures



**TIME AND MATERIALS**

- One class period
- Photographs and biographical information on local public art

The teacher must collect pictures and biographical information on local public art pieces. These could include monuments, statues, murals, sculptures, paintings or tagging in or on public buildings. Some art has been recognized by leaders in the community, while other art has not. Many leaders in communities, for instance, often don't recognize tagging as an art form. Why is this so? Who decides what is art and what isn't? Why?

**STEP 1**

**EXPLORING PUBLIC ART** Begin a discussion about artistic representations in your local community by showing the photographs of pieces of public art you have collected. Lead with the following questions:

- How many of you have seen this particular piece of art?
- What do you know about it?
- Who made it?
- What do you think or feel when you see it?
- What do you think it commemorates or represents?

**STEP 2**

**BIOGRAPHICAL INFORMATION ON PUBLIC ART** Tell students (or have them read information) about the public art pieces you have collected. Have them explore the following questions:

- Are there any themes in our community art as to artists' gender or race?
- Who is missing? (race, gender, age or ethnicity)
- What does that tell us?
- How can art break down walls between us? Does it always do this?
- How can art bring people together? Does it always do this?

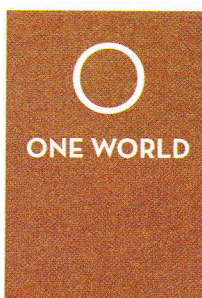
**STEP 3**

**IDENTIFYING PERSONAL CONNECTIONS TO PUBLIC ART**

Continue the conversation by discussing the pieces of public art, and invite students to choose the piece that most speaks to them and write about why it speaks to them. Guide them with the following questions: Why is it important to you? What does it represent to you? Does it represent your heritage? Your culture? Does it teach you something important about another culture? Does it teach you something new about history?

**STEP 3**

**LOOKING AT COMMONALITIES** Affirm for students that all communities have art of one kind or another and that art is something we all have in common. Ask them the following question: What else is a common human activity or event that most cultures share? (Music, cooking or quilting/weaving, for example.)



# Interdependence

*The task that remains is to cope with our interdependence — to see ourselves reflected in every other human being, and to respect and honor our differences.* — MELBA PATILLO BEALS

## OBJECTIVES

- Students will understand concepts of independence, dependence and interdependence
- Students will examine interdependence in their own lives
- Students will create a collage

## TIME AND MATERIALS

- One class period
- Paper, glue, scissors

## STEP 1

**DEFINITIONS** First, have students provide their own definitions of independence, dependence and interdependence. Then read these actual definitions to them:

- Independence: Freedom from control or influence of another or others; not relying on others for support, care or funds; self-supporting
- Dependent: Contingent on another; subordinate; relying on or requiring the aid of another for support
- Interdependent: Mutually dependent

Ask students: “What are ways that show you that someone is living independently, dependently or interdependently?” “Should people work towards being independent, dependent or interdependent? Why?”

Note: Be aware of cultural differences. For instance, in middle-class America, children are coached to leave the house at age 18 and become independent. In other cultures, people live in intergenerational homes.

Give students as many examples as possible of how we are interdependent with each other and the physical earth. For example, trace the contents of a lunch in the school cafeteria, from planting to harvesting to packaging to cooking to consumption, or track all the people and products required to bus students to and from school.

## STEP 2

**IDENTIFYING THOSE WE RELY ON** Have students make a list of five to 10 people or things they rely on. Have students write a single sentence as to how they rely on each listed person or item. For instance: “I rely on my grandmother because I go



to her house after school,” or “I rely on my bicycle to get me to school,”

## STEP 3 THE COLLAGE

First, have students look at the poster and ask them why they think the artist chose a circle. (A circle can be a symbolic representation of interdependence. The Earth is a circle, and we all share the Earth,

for example.) Have students brainstorm what other symbols besides the circle might represent interdependence (for example, an infinity sign or overlapping geometric shapes). Suggest that students use a symbol other than the circle.

Have students collect images of the people, places or things on their lists, drawing from personal photographs or images from magazines or newspapers. (Students also can create their own artistic representations of listed items.) They then can make a collage using the symbol they chose, the infinity sign, for example.

Close the activity by asking students to write a page describing their piece of art.



ONE WORLD

# One and Many

*America is woven of many strands. I would recognize and let them so remain. ... Our fate is to become one and yet many. This is not prophecy, but description.* — RALPH ELLISON

**OBJECTIVES**

- Students will develop symbolism around the term "one and yet many"
- Students will write a piece based on Ellison's words

**TIME AND MATERIALS**

- Two class periods
- Poster paper and markers
- Copies of handout (page 22)

**STEP 1**

**POSTER TALK** As students view the poster, ask them to comment on Ellison's phrase, "woven of many strands."

- What does it mean to be "woven of many strands"? Who or what are the strands, and how are they woven together?
- Is something woven of many strands stronger or weaker than something woven of a few strands?
- How does this apply to our school? To our community? To a multicultural society?

As before, ask students to reflect on Ellison's phrase, "one and yet many."

- How can you be a unique individual and part of a group at the same time?
- What are examples of this in your own life?
- How does the artist represent "one and yet many" through his art?

Define a prophecy for students. According to the dictionary, it means "making a prediction about the future."

- What does Ellison mean when he states that "this is not prophecy, but description"? (Answers may vary, but will include the idea that "prophecy" is about the future and "description" is about the present. Thus, Ellison might be suggesting that we don't have to wait for the future to see ourselves, or actually be "one.")

**STEP 2**

**ONE AND YET MANY** Divide the class into groups, then give each group a piece of poster paper and markers. They are to collectively come up with a symbol that illustrates "one and yet many." Topics might include:

- Their grade level, graduating class or school as a whole

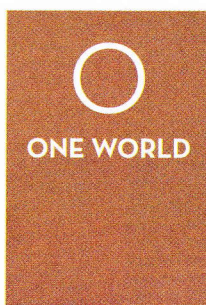
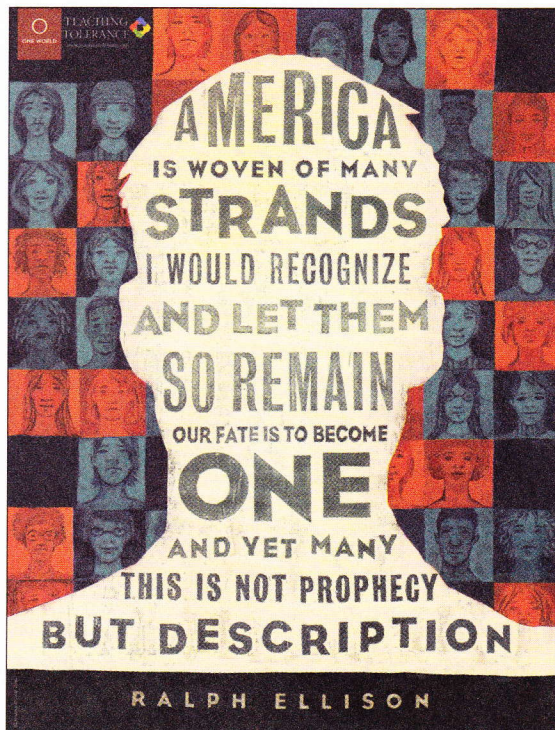
- Their community
- Multiple generations or ethnicities within their community

**STEP 3**

**MODEL WRITE** Distribute the handout to the student groups, asking them to work together to write about their topic, modeling it after Ellison's words. Students should transfer their piece onto the poster paper.

**STEP 4**

Have students stand and present their posters to the class. See if the class can interpret the posters before the students explain their drawings.



*America is woven of many strands. I would recognize and let them so remain. Our fate is to become one and yet many. This is not prophecy, but description.* – RALPH ELLISON

## Model Write to Accompany Student Posters

\_\_\_\_\_ is \_\_\_\_\_

I would \_\_\_\_\_

and \_\_\_\_\_

Our fate is \_\_\_\_\_

and \_\_\_\_\_

This is not \_\_\_\_\_

but \_\_\_\_\_



## **BIOGRAPHIES**



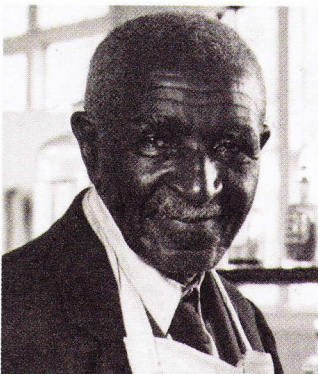
**Muhammad Ali** is an Olympic gold medalist and three-time Heavyweight Champion, known worldwide for both his boxing prowess and his social convictions. Citing his Islamic faith, Ali refused to enlist in the U.S. military during Vietnam War and was sentenced to prison for draft evasion. (The U.S. Supreme Court later reversed his conviction.) Since his

retirement from the ring in 1981, Mr. Ali has been a relentless advocate for people in need, delivering millions of dollars in food and medical relief to countries in Africa and Asia, and raising more than \$50 million for charities throughout the United States and the world. In September 2000, he was named a United Nations Messenger of Peace. • The Muhammad Ali Center, located in Louisville, Ky., is an international cultural and educational institution that preserves and shares the legacy of Muhammad Ali and promotes respect, hope and understanding to inspire adults and children everywhere to be as great as they can be. [www.alicenter.org](http://www.alicenter.org) • [www.ali.com](http://www.ali.com)



**Melba Patillo Beals** was one of nine Black students who integrated Central High School in Little Rock, Arkansas, in 1957. She faced angry mobs and renegade police who forced then-President Eisenhower to send combat-ready soldiers of the 101st Airborne Division to protect her life. At age 17, Melba began writing articles for major newspapers and

magazines and later earned a master's degree in journalism from Columbia University. She's the author of the highly-acclaimed books, *Warriors Don't Cry* and *White Is a State of Mind*. In 1999, she was awarded the Congressional Gold Medal, the highest civilian honor bestowed by the U.S. government. [www.melbabeals.com](http://www.melbabeals.com)



**George Washington Carver** (circa 1864 - 1943) was a chemist and inventor who discovered hundreds of new uses for crops and developed crop-rotation methods that revolutionized agriculture. Born to enslaved parents in Diamond Grove, Missouri, he was denied admission to Highland University because he was Black, but later earned both

bachelor's and master's degrees from Iowa Agricultural College (now Iowa State University.) Carver served as the director of agriculture for Alabama's Tuskegee Institute (now Tuskegee University). The federal government designated his birth home as a national monument in 1953. [www.nps.gov/gwca](http://www.nps.gov/gwca)



**Ralph Ellison** (1914–1994) was an African American writer. Born in Oklahoma City, Okla., Ellison attended the Tuskegee Institute on a music scholarship, but in 1936 moved to New York City, where he met Langston Hughes, who became his mentor, and Richard Wright, who radicalized his thinking. Ellison's earliest published writings appeared in *New Masses* magazine, but it was

the 1952 release of *Invisible Man* that cast Ellison into the national spotlight. A classic of American literature, the novel details the harrowing experiences of a nameless young black man as he confronts American racism. *Invisible Man* was awarded the National Book Award and has been translated into seventeen languages. [www.randomhouse.com/vintage](http://www.randomhouse.com/vintage)



**Harmony Grisman** is a composer, teacher, recording artist and healer. She writes songs with children in schools to promote peace, understanding and self-expression. For the past 15 years, she has written songs with the HIV/AIDS community. The result is the *Song Quilt*, a unique, musical documentary about the HIV/AIDS epidemic

that includes 350 songs written by both children and adults. [www.harmonygrisman.com](http://www.harmonygrisman.com)



**Michael Holquist** is a professor of comparative literature and Slavic studies at Yale University. His publications include articles on a wide variety of topics, including utopian fiction and detective stories. For a number of years, he's devoted himself to the work of Mikhail Bakhtin, a theorist who began writing in the Soviet Union during the 1920s

and was ultimately exiled. Bakhtin's theories focus primarily

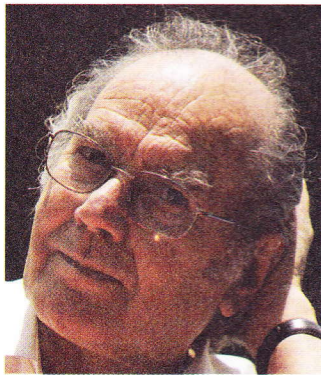
on the concept of dialogue and on the notion that language — any form of speech or writing — is always a dialogue.

[www.yale.edu/complit/holquist.html](http://www.yale.edu/complit/holquist.html)



**Pat Humphries** brings her powerful, singable songs to concert halls, coffeehouses, festivals, conferences and demonstrations across the country. Pat has traveled twice to Cuba as part of the Pastors for Peace Caravans and has written music and advocated for migrant farmworkers in New York State, the Refugee Women's Network in Atlanta, United

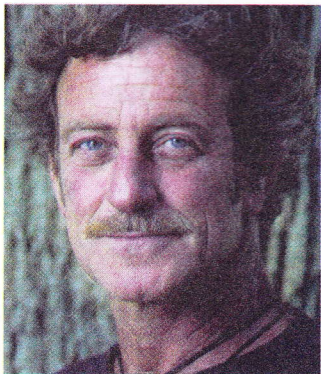
Students Against Sweatshops and the School of the Americas Watch. The U.N. Fourth Conference on Women, held in Beijing in 1995, opened with Pat's much acclaimed anthem "Keep on Moving Forward." [www.emmasrevolution.com](http://www.emmasrevolution.com)



**Adolfo Pérez Esquivel**, an architect and sculptor by profession, won the 1980 Nobel Peace Prize for his work with *Servicio Paz y Justicia*, an organization that promoted fundamental human rights in the face of a deadly civil war in Argentina during the 1970s. Terrorist groups, and the resulting military regime, slaughtered thousands of innocent people and cre-

ated an atmosphere of insecurity and fear through murder, bomb attacks, abductions and blackmail. The Norwegian Nobel Committee described Pérez Esquivel as "among those Argentinians who have shone a light in the darkness."

[nobelprize.org/peace/laureates/1980](http://nobelprize.org/peace/laureates/1980)



**John Stokes** is the director of The Tracking Project, a nonprofit organization in Corrales, New Mexico, dedicated to providing people of all ages with direct experience in Nature. Since 1977, he has studied and worked with indigenous communities around the world, especially in Australia, Hawaii and North America. John and his staff have trained

more than 100,000 students. The focuses of their work are

children, the preservation of wildlife through education and the integrity of indigenous people throughout the world.

[www.thetrackingproject.org](http://www.thetrackingproject.org)



**Aung San Suu Kyi** of Myanmar (Burma) received the 1991 Nobel Peace Prize for her non-violent struggle for democracy and human rights. The daughter of Burma's liberation leader Aung San, she became involved in "the second struggle for national independence" in Myanmar in 1988. As the leader of a democracy movement, she employed non-violent means to resist a

regime characterized by brutality and emphasized the need for conciliation between the sharply divided regions and ethnic groups in her country. The Norwegian Nobel Committee called Suu Kyi's struggle "one of the most extraordinary examples of civil courage in Asia in recent decades."

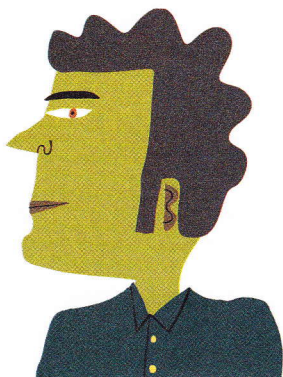
[nobelprize.org/peace/laureates/1991](http://nobelprize.org/peace/laureates/1991)



### Stephen Alcorn

Born in the United States, Stephen Alcorn spent part of his formative years in Florence, Italy, where he attended the Istituto Statale d'Arte. Alcorn has illustrated several popular children's books, including *Langston Hughes: An Illustrated Edition*, which won the 1998 Carter G. Woodson Book Award; *I Too Sing America:*

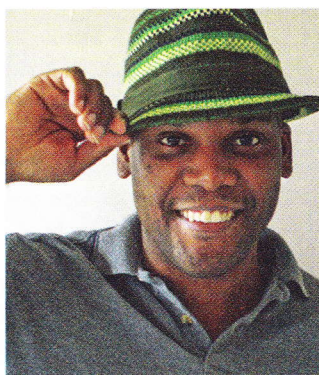
*Three Centuries of African American Poetry*, which was selected as a Best Book for Young Adults by the American Library Association; and *Let It Shine*, a Coretta Scott King Honor Book. He has taught at Purchase College (New York), the University of Connecticut at Storrs and the Waldorf School in Saratoga Springs, NY. For more information, visit [www.alcorngallery.com](http://www.alcorngallery.com).



### Calef Brown

Calef Brown's illustrations and paintings have appeared in numerous magazines and newspapers, and on book covers, CDs and gallery walls. He is the author and illustrator of three books for children: the best-selling *Polkabats and Octopus Slacks*, *Dutch Sneakers* and *Fleakeepers* and, most recently, *Tippintown: A*

*Guided Tour*, all published by Houghton Mifflin. Calef lives and works in Pasadena, Calif.



### R. Gregory Christie

Illustrator R. Gregory Christie is a two-time Coretta Scott King Honor Award-winner for his illustrated books, *Only Passing Through: The Story of Sojourner Truth* and *The Palm of My Heart: Poetry by African American Children*. Two of his books, *Stars in the Darkness* (2002) and *Only Passing Through*

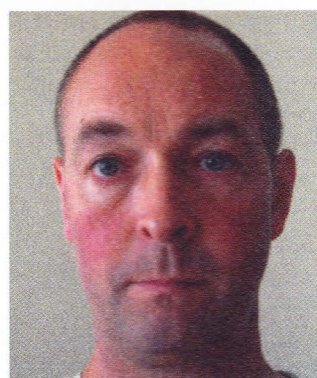
(2000), have been honored as Best Illustrated Books of the Year by *The New York Times*. Christie attended The School of Visual Arts in New York City and held a five-year position at New York's Solomon R. Guggenheim Museum. He currently lives and works in Brooklyn, N.Y. For more information, visit [www.gas-art.com](http://www.gas-art.com).



### Sara Fanelli

Born in Florence, Italy, Sara Fanelli lives in London where she works as a freelance illustrator. Her clients include *The New Yorker*, *The New York Times*, Penguin Books, Tate and BBC Worldwide. A 1995 graduate of the Royal College of Art, she also is well known for her experimental children's books, including *Mythologi-*

*cal Monsters* and *My Map Book*, for which she has won several international awards. Sara combines her drawings and collages with a strong interest for design and typography.



### Geoff Grandfield

Geoff Grandfield was born in Bristol, England, in 1961. He graduated from the Royal College of Art in London in 1987 and began his career in freelance illustration. Inspired by his obsession with the imagery of 'film noir', his illustrations have appeared in newspapers, magazines and books, including two boxed

sets of Graham Greene's novels and a collection of works by author Raymond Chandler.



### Ken Orvidas

Ken Orvidas lives and works in the Northwestern United States where he creates aesthetic, conceptual illustrations. His images enhance communications such as annual reports, advertising and websites, as well as books and other editorial projects. Orvidas' images have won numerous

awards, are available as commissions and may be re-licensed. To see more of his images, visit [www.orvidas.com](http://www.orvidas.com).



### **Tinou Le Joly Sénoville**

As a child, Tinou visited museums in Greece and Italy with her parents. Greek Art was her favorite. Later she had the same feeling about Picasso. Other inspirations include Japanese prints, the drip paintings by Jackson Pollock and the works of Matisse, Calder and Paul Klee. Today, Tinou Le Joly Sénoville lives in Paris.

Sénoville's clients include *The New Yorker*, Lancome, Habitat and Madame Figaro.



### **Whitney Sherman**

Whitney Sherman was trained as a photographer and is self-taught in illustration and design. Her award-winning work includes a Breast Cancer Research stamp which has raised more than \$37 million and is the longest-running such stamp in the history of the U.S. Postal Service.

Sherman is one of 100 artists

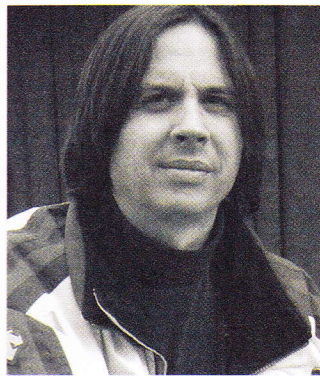
from around the world asked to illustrate and design the cover for the 1000 Journals Project, a transcontinental collaboration. Journal covers, pages, sitings and commentary can be found at [www.1000journals.com](http://www.1000journals.com). She also was on the board of the illustration conference, ICON4, held in July 2005 in San Francisco.



### **Julia Vakser**

Julia Vakser is a freelance illustrator and a founding partner of Hyperakt Design Group ([www.hyperakt.com](http://www.hyperakt.com)). Upon graduating from Parsons School of Design (New York/Paris) in 2000, she began illustrating pages of *The New York Times Book Review* and working at boutique design studios in New York. She quickly expanded her

client list and has since provided editorial, advertising and theater illustrations for clients such as *The Washington Post*, Harvard University, Circle Line and Perry Theater. Her work is a mixture of print, drawing, collage and digital mediums. Vakser currently lives in New York.



### **Tim Zeltner**

Born in Flemington, N.J., Tim Zeltner moved to Canada in 1980 to study illustration at Sheridan College. Tim utilizes a unique combination of layering paint, glazes and stains in his artwork and derives his award-winning folk style from personal experiences, visions and primitive art. His work can be found in many

private collections and seen internationally in advertising campaigns, corporate communications, books and magazines. Some of his clients include *Canada Post*, *Bon Appetit*, United Airlines, Microsoft, Molson, Labatts, Imperial Oil, Coca-Cola, *Chicago Tribune* and *Traditional Home*.

# CONTENT STANDARDS

The content provided in this Poster Set supports the goals and objectives of your state content standards. The lessons in this guide may be used to address the academic standards listed below. The standards are drawn from *Content Knowledge: A Compendium of Standards and Benchmarks for K-12 Education, 4<sup>th</sup> Edition* ([www.mcrel.org/standards-benchmarks](http://www.mcrel.org/standards-benchmarks)).

#### ART CONNECTIONS

**Standard** Understands connections among the various art forms and other disciplines

**Benchmark K-4** Knows how ideas (e.g., sibling rivalry, respect) and emotions (e.g., sadness, anger) are expressed in the various art forms

**Benchmark 9-12** Understands how elements, materials, technologies, artistic processes (e.g., imagination, craftsmanship) and organizational principles (e.g., unity and variety, repetition and contrast) are used in similar and distinctive ways in the various art forms

#### VISUAL ARTS

**Standard** Understands and applies media, techniques and processes related to the visual arts

**Benchmark Pre-K** Experiments with a variety of color, textures and shapes

**Benchmark Pre-K** Uses a variety of basic art materials (e.g., paints, crayons, clay, pencils) to create works of art and express ideas and feelings

**Benchmark Pre-K** Knows the names of a basic of colors

**Benchmark K-4** Knows how different materials, techniques and processes cause different responses from the viewer

**Benchmark K-4** Knows how different media (e.g., oil, watercolor, stone, metal), techniques and processes are used to communicate ideas, experiences and stories

**Benchmark K-4** Uses art materials and tools in a safe and responsible manner

**Benchmark 5-8** Understands what makes different art media, techniques and processes effective (or ineffective) in communicating various ideas

**Benchmark 5-8** Knows how the qualities and characteristics of art media, techniques and processes can be used to enhance communication of experiences and ideas

**Benchmark 9-12** Applies media, techniques and processes with sufficient skill, confidence and sensitivity that one's intentions are carried out in artworks

**Benchmark 9-12** Understands how the communication of ideas relates to the media, techniques and processes one uses

**Standard** Knows how to use structures (e.g., sensory qualities, organizational principles, expressive features) and functions of art

**Benchmark K-4** Knows the differences among visual characteristics (e.g., color, texture) and purposes of art (e.g., to convey ideas)

**Benchmark K-4** Understands how different compositional, expressive features (e.g., evoking joy, sadness, anger) and organizational principles (e.g., repetition, balance, emphasis, contrast, unity) cause different responses

**Benchmark K-4** Uses visual structures and functions of art to communicate ideas

**Benchmark 5-8** Knows how the qualities of structures and functions of art are used to improve communication of one's ideas

**Benchmark 9-12** Understands how the characteristics and structures of art are used to accomplish commercial, personal, communal, or other artistic intentions

**Standard** Knows a range of subject matter, symbols and potential ideas in the visual arts

**Benchmark K-4** Selects prospective ideas (e.g., formulated thoughts, opinions, concepts) for works of art

**Benchmark K-4** Knows how subject matter, symbols and ideas are used to communicate meaning

**Benchmark 5-8** Knows different subjects, themes and symbols (through context, value and aesthetics) which convey intended meaning in artworks

**Benchmark 9-12** Applies various subjects, symbols and ideas in one's artworks

**Standard** Understands the characteristics and merits of one's own artwork and the artwork of others

**Benchmark Pre-K** Discusses and evaluates the intentions and meanings of his or her own artwork and the work of others

**Benchmark K-4** Understands that specific artworks can elicit different responses

**Benchmark 5-8** Understands how one's own artworks, as well as artworks from various eras and cultures, may elicit a variety of responses

**Benchmark 9-12** Understands some of the implications of intention and purpose in particular works of art

**Benchmark 9-12** Understands how various interpretations can be used to understand and evaluate works of visual art

#### **LANGUAGE ARTS**

**Standard** Uses viewing skills and strategies to understand and interpret visual media

**Benchmark K-2** Understands the main idea or message in visual media (e.g., pictures, cartoons, weather reports on television, newspaper photographs, visual narratives)

**Benchmark 3-5** Understands the different ways in which people are stereotyped in visual media (e.g., clever people wearing glasses, mothers working at home, scientists wearing white coats; super heroes, people from different socio-cultural or minority groups) and understands that people could have been represented differently

**Benchmark 6-8** Understands a variety of messages conveyed by visual media (e.g., main concept, details, themes or lessons, viewpoints)

**Benchmark 9-12** Uses a range of strategies to interpret visual media (e.g., draws conclusions, makes generalizations, synthesizes materials viewed, refers to images or information in visual media to support point of view, deconstructs media to determine the main idea)



# ACKNOWLEDGEMENTS

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### CREDITS

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George Washington Carver quote: Drawn from the public domain and available through numerous website and books, including *Great Quotes from Great Teachers*. Glendale Heights, IL: Great Quotations Pub Co., 1996.  
Illustration by Tinou Le Joly Sénoville

Ralph Ellison quote: Ralph Ellison, *Invisible Man*, Random House, 1952  
Illustration by Julia Vakser

Adolfo Pérez Esquivel quote: Nobel Peace Prize acceptance speech, 1980  
Illustration by Geoff Grandfield

Harmony Grisman quote: "Break'em On Down" © 1979 which appears on Harmony Grisman's CD *Harmony for Kids*, available through [www.harmonygrisman.com](http://www.harmonygrisman.com) or [hgrisman@earthlink.net](mailto:hgrisman@earthlink.net). The CD includes "The Difference," a song about appreciating diversity.  
Illustration by Ken Orvidas

Michael Holquist quote: Bakhtin, M.M. eds. Michael Holquist and Vadim Liapunov. Trans. Vadim Liapunov. *Art and Answerability: Early Philosophical Essays*. Austin: University of Texas Press, 1995. (Holquist, in Bakhtin, trans. Liapunov. 100, p. xxv.)  
Illustration by R. Gregory Christie

Pat Humphries quote: from the song "Common Thread," recorded on the CD "Same Rain," ©1986,1992 Pat Humphries, Moving Forward Music/BMI, [www.emmasrevolution.com](http://www.emmasrevolution.com)  
Illustration by Tim Zeltner

Aung San Suu Kyi quote: Spoken to crowds on the day of her release from six years of house arrest in Burma, 1995.  
Illustration by Calef Brown

John Stokes and David Kanawahienton Benedict quote: Thanksgiving Address: Greetings to the Natural World. © 1993, Six Nations Indian Museum and the Tracking Project, P.O. Box 266, Corrales, NM 87048, (505)898-6967, [www.thetrackingproject.org](http://www.thetrackingproject.org). The entire Thanksgiving Address is available from the Tracking Project in a booklet with versions in English, Mohawk, Spanish, Japanese and other languages.  
Illustration by Sara Fanelli

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