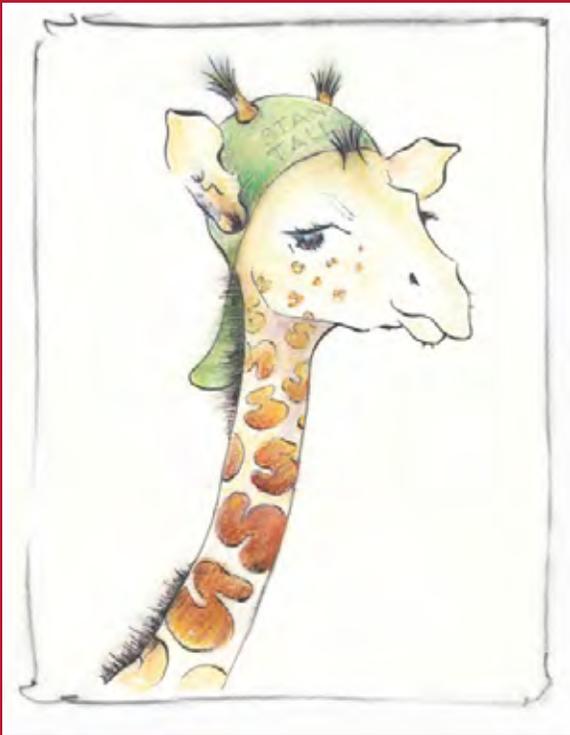


# The K-2 Giraffe Heroes Program



Dear teacher of the very young,



Stan Tall & Bea Tall  
our twin storytellers  
welcome you to the  
Giraffe Heroes Program

Experiential learning  
character education  
active citizenship  
civic involvement  
and  
service learning  
for K-2 classrooms

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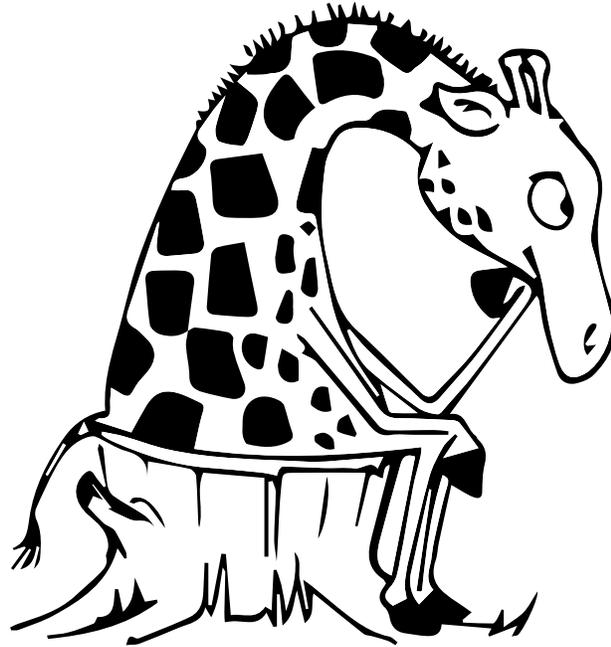
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Throughout this program you've downloaded, you'll find material that's not for the kids; it's for your own contemplation and inspiration, including some great quotes. Let's start with these wise words...

*'You can't make people do anything. You've got to help them want to.'*

—Giraffe Hero Edie Lewis

# Dedication



Giraffe Edie Lewis spent decades of her life “fixing” young people the system had declared unfixable. It started in Alaska when she found a teenaged boy sleeping in the snow on her front lawn. She called his parents, who said, “You got him—you keep him.” So she did.

She kept him and she kept dozens of other youngsters who had been rejected by the schools and other social institutions in

Alaska and then in Texas. Many of them were dangers to themselves and to the people around them. But that didn’t phase this woman.

“Grandma” Edie was a great teacher. “Her” kids learned. They learned to care; they learned to face life’s challenges bravely, without resorting to drugs, alcohol or violence. They got G.E.D.s, went to college, got jobs, raised families.

Edie was tough and demanded a lot, but her secret was unwavering love—no matter what the kids did, she refused to stop loving them.

In September 1998, Edie’s van was hit by a truck. Both she and the trucker died.

This curriculum is respectfully and lovingly dedicated to the late great Edith Lewis, in the hope that children who experience Giraffe Heroes will never need a Grandma Edie.

# Credits

This K-2 Giraffe Heroes Program is the product of many people's knowledge, skills, talents and generosity. We would like to thank them all.

## **Esteemed Reviewers**

Vivian Ashmawi ~ elementary teacher, early childhood education specialist; Leadership Program Director

Dee Dickinson ~ Founder, New Horizons for Learning

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Susan Tannehill ~ elementary teacher; professional storyteller

## **Honored Funders**

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The Commonwealth Foundation

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The Glaser Foundation

The Greenville Foundation

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The Kettering Family Foundation  
The Max and Anna Levinson Foundation  
The Ida J. McEachern Trust  
The Surdna Foundation  
The Toyota USA Foundation  
The Weyerhaeuser Family Foundation  
...and members of the Giraffe Project

**The Brain Trust**

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Bea’s voice ~ Lydia Boykin

Their signatures ~ Ryan Holtby & Amanda Sand

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Icon cartoonist ~ Art Bouthillier

Computer rescues ~ River Cox

The 25 Giraffe stories were written by Kristen Birchett & Ann Medlock

Kindergarten field testers extraordinaire ~ Cailyn & Ali McManus & Brittany Smothers

# What's included in these materials?

## Things to know before you start

*Ready, Set...!* gives you everything from the philosophy that underlies this Program, to the nuts and bolts of how to find what you need. We know how rushed you are—we've all been there. But do read *Ready, Set...!* Knowing that content will inform your work so that your students get the full effect of this Program. Experience tells us you'll also be inspired. Trust us—it's worth the time.

## Using Stan & Bea

Stan and Bea, the Program's twin giraffe spokespersons, tell stories for Stage I of the Program, then *model* the lessons in Stage III. Every word of these audio tracks is in the Lesson Plans.

Stan & Bea's voices are a major part of this Program; the characters act as stand-ins for your students as the giraffe twins learn the lessons your class will be learning. Think of them as the equivalents of human third-graders—they're just enough older than your students to be the "big kids."

Stan & Bea will handle many of the questions that your students may have; consider them your teaching assistants.

Bea's Tall Tale and Stan's Tall Tale are two fictional stories that kick off the storytelling. They tell the children how giraffes got their long necks—by being brave and caring, of course. Bea's tale was told to her by her grandmother, about a girl giraffe getting the first long neck; Stan's was told by their grandfather, and grandfather says the first

long-necked giraffe was a boy. The twins reconcile the two stories, modeling a great way to settle differences.

The words of the Tales in this download match the audio exactly so you can read the text without listening to it. Your students can listen to the tales over and over, on their own, at <http://www.giraffe.org/resources/stories-for-kids>.

Lesson plans have been written to carry you through the three stages of The Giraffe Heroes Program. Those stages are Hear the Story, Tell the Story, Be the Story. It's an educationally and psychologically sound progression—we urge you to resist changing the sequence or jumping straight to Stage 3 or doing only Stage 1... none of those options will get you to the proven, profound result you'll get from sticking to the sequence. Shorten each or all of the Stages, if you must, but don't skip a Stage or scramble the order in which you do them!

Our printable handouts include all the materials you may need for your students, for volunteers, or for parents. Graphics are provided for making the classroom materials described in the lesson plans.

The video included in this program isn't for the students—it's for *your* understanding of Giraffe Heroes. It's from a public television documentary about our work, so most of it would be over your students' young heads. But some teachers have chosen to show their classes the footage of Patch Adams or Hazel Wolf. If you're thinking of doing that, know that the written texts in this download aren't the same as the words in the video; you'll have to watch the video to know what it says.

*Resources* is a section that gives you background information, book lists, links to good stuff on the internet, order forms—these pages help you do the best possible job when you're moving through the lesson plans.

# What's the Program about?

The K-2 Giraffe Heroes Program uses sound psychology and pedagogy to guide very young children into courageous, caring citizenship in their community, from the classroom to the nation, now and in the future. You will find here a multiple-intelligence oriented, experiential approach that helps children know that academic skills are the tools for doing things they deeply want to do in life. The Program is from the nonprofit Giraffe Project, whose mission is to move people of all ages to stick their necks out for the common good. To achieve that mission, the Program uses the oldest and most successful teaching strategy on earth—storytelling. In schools, that storytelling becomes a three-stage progression:

## **Hear the Story ~ Tell the Story ~ Become the Story**

In Stage I, Hear the Story, your students will hear first two fictional stories of how the giraffe got its long neck. The stories are told by Stan Tall and Bea Tall, twin giraffe mascots for this K-2 Program. The voices and the music are engaging and the stories model courageous, caring behavior, as two short-necked giraffes stick their necks out, literally, for their herd communities. Next, Stan and Bea tell five stories of people who have been commended by the Giraffe Project as capital-G Giraffes, because they've stuck their necks out for the common good. After that, the storytelling role falls to you, or to classroom volunteers. We've also given you words and pictures—but not audio—for 25 More Giraffe stories. Each of the 30 stories gives your students a real hero, a role model for exciting, meaningful participation in the world. The goal is to fill the children up with the images and concepts of the stories so that they are ready to seek out heroes' stories themselves.

In Stage II, Tell the Story, the students apply what they've heard about heroes to the world around them, looking for more heroes in storybooks,

in media, and in their community. They tell the stories they find to the class.

In Stage III, *Become the Story*, their learning segues into action as they emulate the Giraffe heroes whose stories they've heard and told. The children will consider the things they'd like to make better in the world around them, then create and carry out a service project that will indeed make something better. When they tell their school community (and, if they'd like to—the [Giraffe Heroes Project](#)) about their project, they become the story.

You'll see this icon when material is probably better for older children than for kindergartners. Knowing your students' capabilities, you'll use the activities that work best for them. The entire Program is usually done start-to-finish with one class, in one semester or school year. There is, however, an interesting alternative:

### **Three stages in three years?**

With the cooperation of your school's curriculum planners, the Program can be done over the first three years of school: Stage I in kindergarten, Stage II in first grade, and Stage III in second. Given that most school populations change from year to year, schools doing this Program over a three-year sequence should, obviously, have teachers in the second and third years begin the process with a review of the preceding Stages.

We highly recommend sticking to storytelling (Stage I) with kindergartners; many kindergarten teachers have proceeded into the second and third stages, but we don't believe in rushing things. Kindergartners will get a great deal out of just hearing the stories.

# Using Giraffes to meet curricular goals

If you want to do The Giraffe Heroes Program, but don't think you can "add" anything to your schedule, look again—this Program is being used as first-rate, exciting content for standard curricula. For instance ~

## **Content for language arts**

- Students use Giraffe stories as their reading materials in Stage I.
- They prepare and deliver oral reports throughout the program.
- They discuss, lobby and choose issues in Stage III.
- They research their issues in Stage III.
- They've written letters as part of their service projects in Stage III.

## **Content for social studies**

- In Stage I students learn about people working on many social problems, in all parts of this country and in others. Teachers use the stories to help students understand geography, as well as the social problems in this country and around the world.
- They identify the qualities of real heroes, people who are active, contributing members of society, in Stage II.
- They find such people in their families and communities in Stage II.
- In Stage III, they learn and use the processes of democracy to create service projects that address social problems.
- They learn team work, working together to achieve a goal.

## **Content for science and mathematics**

- The social problems that children doing this Program seem most concerned about seem to be environmental. A lot of learning about nature comes out of their decisions in Stage III to do projects that address

their concerns about forests, species, or pollution.

- Almost every service project they do in Stage III involves working with numbers. They find themselves applying math skills to advance their projects: questions of how many? how much? how long? etc. must be solved to reach real-life goals they've set for themselves.

## **Content for the arts**

- Throughout the Program, students create plays, songs, masks, costumes, posters, drawings, collages and other displays.
- The Program itself uses art and music as well as storytelling to approach children through their multiple intelligences.

## **And then there's thematic learning**

If your school uses year-long themes, consider using The Giraffe Heroes Program to do an exciting, memorable, school-wide heroes theme.



# How long does the Program take?

## Stage I ~ Hear the Story

### Lesson 1

Who's coming to see us?

one 15-min. session

An essential activity ~  
Making a reflection  
scrapbook

one 15-min. session

### Lesson 2

Two Tall Tales lesson

two 15-min. sessions +  
two activities (time varies)

### Lesson 3

Stan & Bea set out on a  
quest

five 15-min. sessions

### Lesson 4

More Giraffe stories

15 to 30-min. per story

### Lesson 5

What have we learned?

one 15-min. session

## Stage II ~ Tell the Story

### Lesson 1

Joining Stan & Bea's quest

four 15-min. sessions + three  
15-min. sessions per story

### Lesson 2

I spy Giraffes

five 15-min. sessions

### Lesson 3

The Effarig

one 15-min. session

### Lesson 4

Anyone can change

one 15-min. session

### Lesson 5

Stan & Bea return

one 15-min. session

## Stage III ~ Become the Story (the Neckbones)

1

**What do we care about?**

three 15-min. sessions +  
one 30-min. session

2

**What are others doing  
about it?**

one 15-min. session +  
time for research

3

**What will *we* do about it?**

one to two 30-min. sessions

4

**What will it be like when  
we're done?**

one to two 15-min. sessions

5

**How will we make that  
picture come true?**

two 15-min. sessions +  
one 30-min. session

6

**We do it!!**

time varies depending on  
project

7

**We did it!...and we begin  
again**

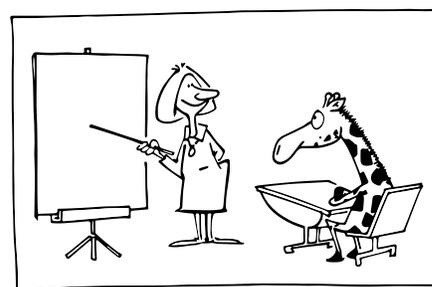
five 15-min. sessions + the  
celebration



## What the icons tell you

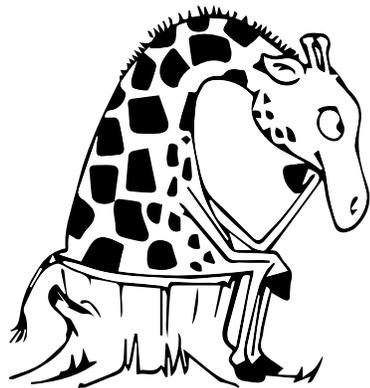
We've scattered small cartoon icons throughout these pages to give you visual cues and clues—and perhaps a few smiles. For the most part, they're not for the children—they're for you.

This somewhat unflattering picture cues you that you're "on," working with your class. All the "In class..." sections are designed in red and are a larger type so you can have the page visible on your laptop or on pages you've printed out, and see it easily as you stand before the class. To make this Program use as little of your time as possible, we've provided words you can say (they're in quotes). You don't have to say these words; they're there to help you cover all the important points of the lesson without having to figure out what to say.



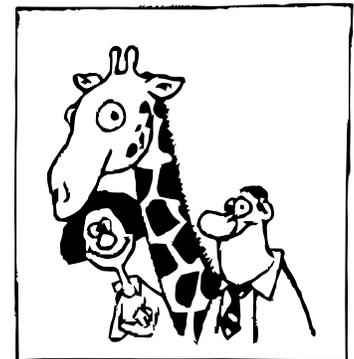
We know there's a wide span of capabilities between kindergartners and second-graders. If you're teaching kindergarten, you probably don't want to use materials marked with this puzzled giraffe.

The activity marked by this cartoon could go into the classroom scrapbook, which will be an important part of your students' reflection process.



For reflection exercises and for the quotes we've used here and there, we've giraffed The Thinker. (The quotes are definitely for you, not the children.) Our Thinker is also on a handout for the children but they don't have to be familiar with Rodin to see that this creature is thinking about something.

Volunteers have proven helpful at places marked like this. You can do the activity without them, but they're nice to have.





When we want to warn you away from a potential hazard, we've put in a screeching-to-a-halt giraffe.

Now this giraffe, we have to talk to you about. You won't find him/her (who can tell?) anywhere else in the Program. But this, we must tell you, is what has happened when a few—a very few—teachers have gone off course.

What could they have done that would kill the giraffe? Well, there was the teacher who wrote to thank us for the Program because it had worked so beautifully with her second-graders—they were standing up perfectly straight and not making a sound. Hello? That's hardly a goal of this Program. Turned out, she had flipped through the guide, assumed she knew what it was about and commandeered the giraffe for crowd control.

Another similar case: a photo arrived here of a *papier-mâché* giraffe that reached the classroom ceiling—fine-looking creature. But around its neck



was a sign that read, “Watch what you do/Watch what you say/Someone is watching you, everyday.” The giraffe as KGB agent. Trust us—nowhere in this Program do we suggest such a thing.

More commonly, teachers have simply decided their class needs to be told what to do, instead of trusting the Program and letting the kids, like thousands before them, make their own choices. We understand the temptation. But once you’ve really done the Program as we’ve set it up, and witnessed its effect on children, the temptation will disappear. You can count on it.

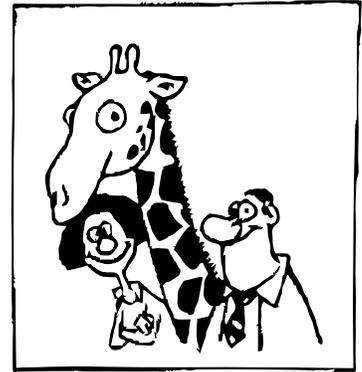
If you see this icon you will know that there is audio that you can play directly from the PDF. This audio lines up with the script provided. The triangle on top is your “play” button and the square on the bottom is your “stop” button.



And finally, the giraffe logo will take you back to the Table of Contents, from which point you can navigate to any chapter.

## If you use volunteers ...

You don't have to have volunteers, but there are points at which bringing them in can be a plus for you, for them, and for the children. The Giraffe Heroes Project has considerable experience in involving classroom volunteers from businesses and service clubs, who are attracted to the Program's community service orientation. The volunteers have been enthusiastic about assisting, teachers have appreciated their help, and the children have delighted in the attention of new adults in their lives. One unintended but delightful effect: volunteers have become advocates for the schools—and appreciators of teachers! Throughout this Program, volunteers can help guide class discussions and facilitate team activities. Places in the lesson plans where volunteers can be used are marked by this icon



### Some basics you probably know

- » Be sure of what you want any volunteers to do (the lesson plans will help you decide).
- » Make sure they get any advance briefing they'll need to be truly helpful.
- » Use their time well.
- » Make sure they're thanked. Thank you's from the children are especially appreciated.

### **Stage I ~ Hear the Story**

They can tell Giraffe stories to the children and guide discussions afterward.

## **Stage II ~ Tell the Story**

They can help students honor local Giraffes the children have found.

They can help students create a Giraffe “Hall of Fame” or a newsletter about Giraffes.

## **Stage III ~ Become the Story**

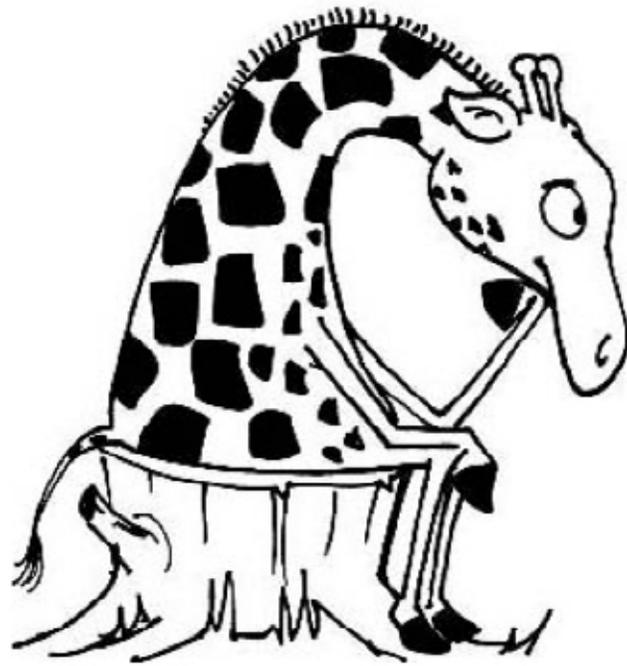
**In Neckbone 1:** Volunteers can take students on an “awareness walk.”

**Neckbone 4:** They can help students create “before-&-after” pictures for their project.

**Neckbone 5:** They can help students plan their project.

**Neckbone 6:** When students carry out their project, volunteers can help a lot. They can help students do school media, help find materials, help them analyze and evaluate their progress and they can provide transportation.

**Neckbone 7:** When the children celebrate their achievement, volunteers can certainly help. Volunteers can also assist the children in doing more projects.



*All people are endowed with  
the faculty of compassion, and  
for this reason can develop the  
humanitarian spirit.*

-Albert Schweitzer

*Any human anywhere will blossom  
in a hundred unexpected talents and  
capacities simply by being given the  
opportunities to do so.*

-Doris Lessing

## Dear Parent/Guardian:

I'd like you to know about an exciting new curriculum we will use this year. It's called The Giraffe Heroes Program, and it's from a national nonprofit organization that teaches people of all ages to be active, caring members of their communities. The Project works by finding heroes who are sticking their necks out to take on tough challenges, then telling their stories online, in books and talks, and in schools and youth clubs. These heroes (whom the Project calls "Giraffes") are men, women and children of all ages and ethnic backgrounds. The Giraffe Heroes Program is based on the stories of these Giraffes. By hearing and reading the stories of these real heroes, kids deepen their understanding of, and appreciation for, the Giraffe qualities of courage, caring and persistence. Three of the many Giraffes your child will learn about are:

- » Toni Cordell, a woman who learned to read late in life and now champions literacy programs
- » David and Falaka Fattah, who have taken in and raised over 1,000 boys in Philadelphia
- » Martine Colette, who gave up a career as a costume designer to shelter wild animals on a ranch near Los Angeles.

After the class learns about Giraffes like these, they're ready to look for more people with Giraffe qualities in their studies, in the media, and especially in their own community. You can help your child look for such people, and you can talk to your child about the importance of courage, caring and persistence in your own life.

In the final part of The Giraffe Heroes Program, students decide on a school or community need they feel strongly about, then design and implement a service project that helps fill that need. It's important that they choose the project and create the work plan themselves, but you can help by talking with them about their plans and encouraging them.

There will be many other ways you can help facilitate the program, if you wish, including helping supervise class and team activities, helping students find potential Giraffes to interview, and assisting them in their service project, perhaps by providing transportation or helping them find materials. Please call me at school if you have questions, if you'd like to volunteer to help with this program, or if you want to review the curriculum materials.

Sincerely,

# A must-read message to you from our founder



## **In the beginning...**

The Giraffe Heroes Project set out in 1982 to provide some balance to the out-of-kilter news media. Because news is defined as “what went wrong today,” stories about people making headway against the challenges of our times are deemed “soft,” not worth serious media attention.

The net effect of this media attitude is enormous. The public is overwhelmed by an onslaught of information about the worst that humans can do.

Good people pull the covers over their collective heads, sure that they can have no effect on such all-pervasive disintegration and chaos.

The Giraffe Heroes Project finds the stories of real heroes, people who show us that we can get out from under those covers and take action. We call them capital-G Giraffes, because they stick their necks out for the common good.

Giraffes are all around us—people who refuse to be daunted by the odds, who plunge into the devastation and start setting things right. For news to be truly balanced, we have to know about such people. To heal the body politic, more of us have to become like them.

The Project’s mission is to inspire more people to emulate Giraffes. We began doing that by using the media—the best avenues ever invented for reaching hearts and minds. The Project found Giraffes, then told their

stories through national and local broadcast and print media, and in its own publications. Now, in this era of electronic networking, we've moved to [www.giraffe.org](http://www.giraffe.org), to posts on Facebook, to tweets—every avenue we can find to get these stories to the world.

## **What's that got to do with this curriculum?**

Teachers told us for years that they were using Giraffe stories in their classrooms to give their students pictures of lives lived fully and meaningfully, and they wanted a complete program, one specifically directed to students, with lesson plans and all. We agreed that this had to be a top priority for the Project; we knew we had something to contribute to education, and I had been a curriculum developer in Chicago and New York, so I figured we could do this.

Most of all, we knew that if we want our kids to live meaningful lives, they have to be courageous, compassionate and responsible; we knew that they need real heroes, so they can see what fine lives look like. But the studies on kids and their heroes tell us that their heads are full of "heroes" who are just rich, talented, gorgeous, or bulletproof. The elements of character that make a true hero have gotten lost from their definition.

We're also appalled, as I'm sure you are, by the hazards that surround kids now. The tender young beings that enter your classroom are surrounded by a popular culture filled with violence, drug abuse, and the worship of money. They leave childhood's innocence at younger and younger ages, entranced by that culture, too many of them coming to see themselves as mere consumers, unable to affect their world in any positive way. For some, their anger can grow and take form in violence against others and against themselves, as we can see in the tide of crime, addiction, and suicide among teenagers.

The Giraffe Heroes Program is our response to teachers' requests and

to our own concern for the well-being of children. You've downloaded the K-2 part of the program we've created to cover the grades from kindergarten through high school. (Giraffe materials for middle schools are available for free downloading at <http://www.giraffe.org/resources/teaching-materials/a-program-for-young-teens>.)

## **Meeting your academic requirements**

We know how intense the pressures on your time are, so please know that this Program is not an “add-on.” This is *content* for your academic goals—exciting content that helps children want to acquire and refine basic skills. Be sure to [read about the ways to use this Program as curricular content](#).

At the same time, it is character education, service-learning and experiential learning—all important goals for education. And you'll find it has extraordinary effects on classroom management, turning your students into a community of learners, working together to achieve goals they care about.

Throughout the Program, you'll find that lesson plans open with a box that contains specific objectives, methods, and skills, acknowledging the teaching standards you have to meet. We've provided this information so that you can see how the Program meets those academic standards and how it can be integrated into standard curricula. The Giraffe Heroes Program can help you do what you've got to do.

While the Program helps kids see what a real hero is and see that their own lives can be about compassionate, courageous service—they're also learning to listen, in an increasingly visual world—and they're listening to discern the *import* of what they're hearing, not just taking in sound. They're learning to collaborate, to bring out each other's skills so they can reach a shared goal. They're learning the processes of democracy, advocating for their causes, so others come to agree with them. There are life lessons galore in doing Giraffe.

## **The Program's deeper goals and objectives**

As you can see, there are deeper goals and objectives of The Giraffe Heroes Program than the ones stated in the boxes that precede the lesson plans. What this Program is about is reaching straight into your students' hearts and minds and planting seeds there of enthusiasm for learning, of understanding the value of their own presence in the world, and seeing themselves as active, responsible participants in that world.

In a practical sense, the Program "produces" kids who understand that academic skills are tools that help them do exciting things, increasing their enthusiasm for building those skills, now and throughout their education. And in a culture that surrounds them with messages that their only value is as "consumers," The Giraffe Heroes Program shows them that they are valuable members of the community, right now, as children. Children who understand these things grow up to be lifelong learners and active, involved citizens of our democracy. Throughout the Program, you'll help the children learn and use processes that are intrinsic to active citizenship, as well as learning the caring, involved attitude that's needed.

As they move through the Program, the children hear Giraffe stories; tell stories of heroes they find in their studies, the media and the community; and become heroic themselves as they create and implement their own service projects. In that progression, their learning goes deeper than theories or memorized rules can take them, into the experiences and memories that are the substance of real knowledge and understanding.

## **Creating a community of learners**

An inner-city primary-school teacher told us she wouldn't dream of not doing this Program every year. She says it's worth every minute of her time because of its effect on the children. To explain what she meant, she

told us a story:

A girl with a physical disability was taken out of class for a therapy session in which she was trying to master bike riding. The class was going on about its business when a boy sitting near the window called out, “Look, look! She’s doing it!” All the children hurried to the windows and then insisted on going outside to congratulate their classmate. “They noticed and they cared,” she told us. “I know it was because they’d done The Giraffe Heroes Program, because I’ve been teaching for 25 years and I haven’t seen any other program produce results like that.”

The Giraffe Heroes Program helps you create a caring, attentive, community of learners.

### **The deeper roots of The Giraffe Heroes Program**

The Giraffe Heroes Program follows an ancient path that communities have laid out for the young to prove their courage, honor, and merit. Through the Giraffe process, kids brave difficulties, overcome obstacles, and exceed their own perceived limitations, in order to bring something of benefit to their world.

That’s a powerful experience for kids trying to grow up in a time that surrounds them with that idea that their only value is in their purchasing power. The path they take in doing this Program shows them that human lives can be deeply meaningful, and that they can begin now to lead such lives themselves.

### **Bringing forth**

The Latin word *educare* means to bring forth, so the implication in the very word “education” is that teaching must be student-centered, must go where they are and bring forth their interests, their concerns, their talents and abilities—and their goodness.

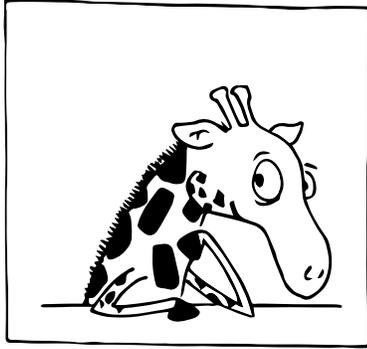
This student-centered Giraffe Heroes Program is designed to bring forth kids' innate courage and caring and their desire to be contributing members of their community. Even teachers of hard-case teens have discovered in them brave, upright, and compassionate human beings, brought forth by The Giraffe Heroes Program. (It's less likely that children as young as your students will have already armored their hearts, even if they've sustained some bruises.)

There are places where the guide says, "Tell the students..." or "Have the class..." but you'll see that you're being asked to guide your students through a process that brings the answers forth from them. Resist the temptation to tell them what to think or do. You'll get the program's results by being their guide and facilitator, not by being the all-knowing source of information and direction.

Question them. Challenge them. Lead them through the Program. But if you told them what to think or what to do, it would be your stuff, not theirs. They'd lose the sense of ownership and of achievement that comes from figuring it out themselves, as the Program is designed to help them do. The learning wouldn't be part of them and they wouldn't remember it. Leonardo da Vinci wisely said, "Study without desire spoils the memory, and it retains nothing that it takes in." The Giraffe Heroes Program evokes that desire to learn.

### **Don't hurry the little ones**

There's a mood in the country that has pushed competitive positioning to ever lower ages. We're against it. If you're teaching kindergartners, we hope they're not readers. The kindergartner performing intellectual tricks to please adults is a kindergartner who's been cheated too soon out of childhood. There will be a price to pay for that incompleteness.



We urge kindergarten teachers to consider using only Stage I of this program, Hear the Story. Let Stan and Bea enchant them, let the stories of brave, caring people soak into them but please don't use the stories or any other part of the Program to propel them into intellectual learning. Kindergartners have done the entire Program and had a grand time doing it, but don't feel you have to get them through everything first- or second-graders can do. Throughout this

Program, look for the "This is too old for me" icon— and please don't take it as a challenge to prove *your* kindergartners can do it!

### **Teaching by storytelling**

Another time-tested aspect of The Giraffe Heroes Program is teaching by storytelling. People have known for millennia that stories stick in the mind, even when the listener might brush off any principles embedded in those stories if they were just rules and admonitions. The love of stories may be programmed into our genes, going back to the first campfires, where people gathered to tell each other about their days, and their ancestors' days.

The kids you work with will soak up the principles of living bravely, ethically, and compassionately, without your hitting them over the head with those concepts. Understanding falls out of the stories, all over their lives. You'll find this a profoundly effective approach to character education, one that presents no need to debate "values" or "situational ethics" or any of the other bugaboos that so distress communities.

### **Experiential and service learning**

Still another age-old principle: People learn better from experiencing than from hearing or reading words and concepts. Experiential learning can work with kids for whom all else has failed.

With The Giraffe Heroes Program you give kids an experience of service that can affect their behavior permanently; it also affects their long-term attitude toward academics—they'll know, from this experience, that they need and want mastery of academic skills in order to achieve things they want to do in the world.

### **The importance of choice**

Your students may hear older kids discussing “community service” as what the judge orders some lawbreakers to do in lieu of jail. What a bad rap for what should be a beautiful experience! *Your* students stand to have a more positive view of service, having experienced it as a choice. The punitive, pejorative connotations of service disappear when kids *decide* to serve and choose how they'll do that.

Reports are surfacing in educational publications and on the Internet of service programs that crash and burn until kids are given the latitude of inventing their own projects. Then the projects work.

In The Giraffe Heroes Program, the projects work because kids survey their world, decide what they care most about and how they can contribute, and then move into action. That action is the culmination of a process that has primed them for wanting to serve, that puts service into the larger context of being like the heroes they've discovered in Stages I and II. Any negative ideas they might hold about community service are dispelled in the process.

### **The danger of rewards**

We urge you to avoid the temptation of using any kind of rewards to evoke particular behaviors from your students. An important point for them to learn is that Giraffes—the real heroes they'll get to know in the course of the Program—do what they do because it's the right thing to do. For your students as well, their reward is in the service.

An expectation of being otherwise rewarded distracts them toward thinking about the reward instead of focusing on the excitement, joy, and satisfaction of being Giraffely.

We include in “rewards” any goal of seeking praise for their deeds. If the kids are working for praise from you, the principal, their families, or the community, they're not learning to serve—they're learning to seek praise.

This Program is written to guide your students into the discovery that they love Giraffe action. The Program assumes that human beings have a natural ability to be altruistic and that exercising that ability brings its own satisfactions. Whether or not teachers agree with that viewpoint, following the steps in The Giraffe Heroes Program works—but it's easier if you allow for the possibility that your students are natural-born altruists.

When their service project is over, then students can acknowledge themselves by celebrating what they've done—and kids do feel like celebrating at that point. With the good work accomplished, feel free to help them recognize the value of their accomplishment.

For more on the trouble with rewards and on evidence of children's inherent altruism, see the works of our friend Alfie Kohn in the Resources Section.

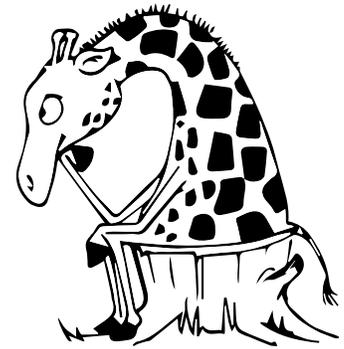
## **The role of reflection**

The Giraffe Heroes Program gives kids stories and experiences they'll remember. You'll see that a recurring theme throughout the guide is reflection; the Program repeatedly asks kids to think about what they've done, to consider the feelings they're experiencing.

The physical results of that reflection will be collected in a class scrapbook. This isn't a frill; it's a key factor in making the experience real and lasting.

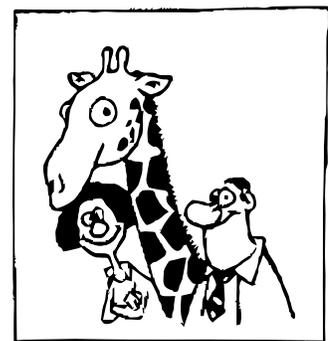
Years from now, people who went through The Giraffe Heroes Program as kids, and reflected on their learning, will remember in their bones how they felt when they experienced what they could do—it will be a way of life for them.

They'll know things many people never learn: that they can rise to a challenge, that they can affect their world, that service can bring them joy. We think that this knowledge will make them ideal citizens, voting wisely and taking personal responsibility for their community's well-being. Reflection is the key to making this learning last.



## **School reform and community outreach**

A major goal of the school reform movement is breaking through the barriers between schools and their communities. The Giraffe Heroes Program can help your school do that. When children in the Program look for Giraffe heroes in their community, they bring honor to both the community and to the school that has taken on such an effort.



Family members and other adults can get involved in the Program, both

in the classroom exercises and in the community service projects; be sure to let people know that their support and time are welcome, that this is a program that invites them to come in. We've marked places throughout the Program where volunteers from the community have come into the classroom. They've not only been helpful to teachers, they've also gone back into the community with a heightened appreciation of the school.

### **A personal plus**

As faculties grapple with the problems that beset them, this program's principles and its methods for making change have proved useful to the adults who've taught the Program.

We've included for your own use [a more advanced version of the Seven Neckbone process](#). The K-2 Neckbones are based on the adult process we use in Giraffe Project seminars and workshops, but are much simplified for these younger children. You can use the Seven Neckbone process to tackle any problem that needs solving in your own life, whether it's at work, at home or in your community.

### **Expect laughter**

From what we've seen, we can tell you that when your students hear Stan and Bea, your "teaching assistants" for this Program, you can expect smiles, laughter—and maybe some dancing. Even adult feet can start to tap, the music on the audio is so engaging. We've enlisted artists, actors, musicians, writers, and a composer to join teachers and curriculum-developers in making this Program a joy, for the children and for their teachers.

As Stan and Bea tell stories and then model the lessons of the Program, there's laughter mixed into the learning, which we say is as it should be.

### **Prepare to launch**

Your work with The Giraffe Heroes Program can change the course of

your students' lives, but don't be alarmed by the size of that idea. There are just two prerequisites for doing the job: you have to like kids and you have to care about your community.

Read through this material and you'll see it's all laid out for you. We've even provided classroom language that you can use if you'd like to. If you'd rather wing it, just read through the "In class..." material and make sure you cover all the points there.

Even if you're not an experienced teacher, you can do this. Just stick with the Program, and don't skip any of the Stages—they're in here because they work.

Let us know how the Program goes for you and for the kids you're working with. Your experiences could become stories we tell on our website and in our outreach to the world.

In the meantime, we send you our gratitude for your devotion to children, and our wish that you have a great time bringing forth the Giraffe in each of them.

You're ready, you're set—so go!

— Ann Medlock, Giraffe Project Founder

## What's next and why

In Stage I, the children hear Giraffe stories from you and—via audio—from Stan and Bea Tall, our twin giraffe mascots. Stan and Bea kick off the storytelling with [two tales](#) “out of Africa.” Following a fine old tradition, the stories are about how the giraffe got its long neck. Stan and Bea each tell a different story, then model a way to resolve differences.

Throughout this Program, Stan and Bea are stand-ins for your students, learning things the Program has to teach, discovering things about themselves that your students will also discover, working out problems in ways your students can follow. We figure Stan and Bea are third-graders, natural role models for your students.

After the [Two Tall Tales](#), they tell [five stories of human Giraffes](#) (people who have been commended by the Giraffe Project for sticking their necks out for the common good are always given the honor of a capital G). Stan and Bea tell the stories as part of their search for people who will help show them how to be brave, courageous and persistent themselves.

That's the end of the audio for Stage I but there are [25 more human Giraffe stories](#) you can pick from, keeping the storytelling going as long as you wish. All the stories come from our story bank of hundreds of people around the world who have been named Giraffes by the Project.

Hearing these stories is the bedrock of your students' learning about leading brave, caring, responsible lives. Giraffes are real people who have been honored not because they're famous, talented, rich, or bulletproof; they've been honored because they are true heroes—exciting, honorable role models for the children to emulate, now and for the rest of their lives.

As they hear stories, it's likely that they'll express interest in particular problems Giraffes are working on, or in the things they do to address

those problems. Keep notes on those interests; they'll be useful in Stage III when the class moves into action.

Please note that in the [Graphics section](#) you have [shoe prints](#) as well as [hoofprints](#). We haven't discussed them in the Lessons, but we thought you'd like to have them in case "people tracks" across the classroom would be appealing.

Note also that [Stan's Tall Tale & Bea's Tall Tale are online](#). Your students can listen to the stories on their own, as many times as they'd like.

On the teacher's audio, the signal to "stop" is three notes that sound like bells and whistles. You'll see these breaks clearly in the script texts throughout these lessons.

An even more practical note: paper towel tubes! You need to start collecting them until you have one for each student to make into a spyglass in Stage II.

# Lesson One: Who's coming to see us?

**Objective:** your students are introduced to The Giraffe Heroes Program by learning some facts about the animal that's our symbol for courageous, caring people.

**Method:** they figure out what animal made a set of mystery hoofprints, using clues from a list of facts about giraffes.

**Skills:** deduction, comparison, analysis

**How long will this take?** 15 minutes

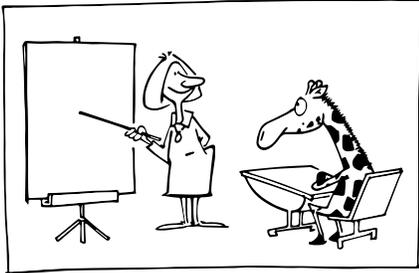
**Group Size:** whole class

**Materials:**

- » ["Some giraffacts"](#)
- » enough prints of [giraffe hoofprints](#) to make two tracks across your classroom
- » prints of [the notes from Stan and Bea](#)
- » prints of [the letter home](#) if you decide to tell parents about this program (If you think you may want their help, this is a good idea.)

**How to get ready:**

1. Print two trails of giraffe hoofprints and stick them to the floor. The tracks can wander around the room, seemingly stopping here and there as if the creatures who made them were looking things over.
2. Print Stan and Bea's notes and put them at a "turnaround point" in the tracks, where the children can find them.
3. Preview the lesson and the activity at the end.



## In class...

Point out the hoofprints and ask the children to follow the tracks around the room. Get them speculating about them.

“Who do you think made these tracks? The principal? Your mom? No? Why not? Oh, *animals* made them? What kind of animals? Would you like some hints?”

Use [the “giraffacts” sheet](#) to give them clues. If your students can’t read, read [Stan and Bea’s notes](#) aloud when the children find them. When they guess that the animals are giraffes, remind them that the notes say that these giraffes are coming back to see them.

*Dear children,*

*We came to see you,  
but you weren't here.  
We'll be back.*

*Sincerely,*

*Stan Tall*

*(Mr. Stanley Tall)*

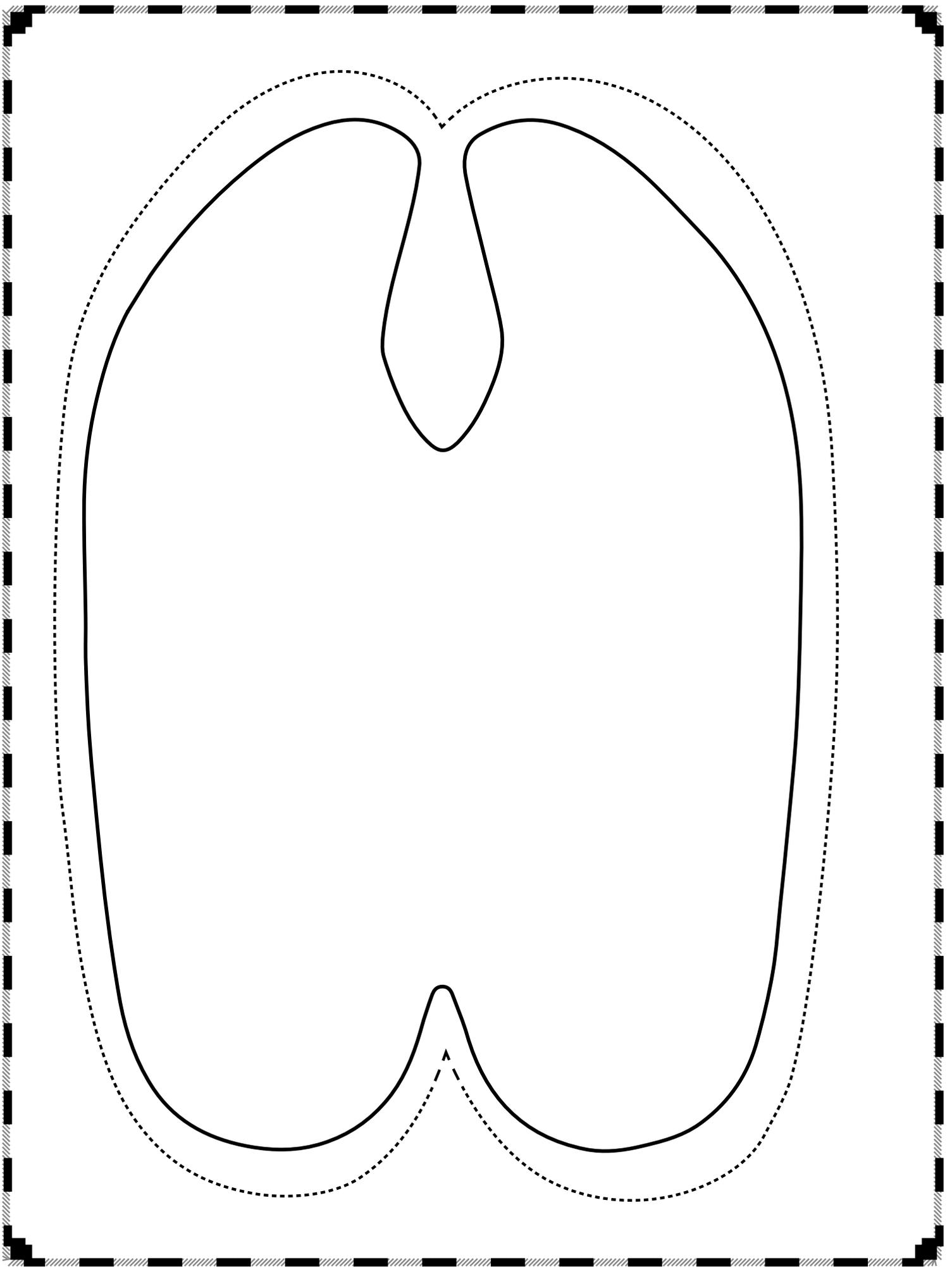
*Hi kids,*

*Sorry we missed you  
when we came by.  
We'll see you soon.*

*Best regards,*

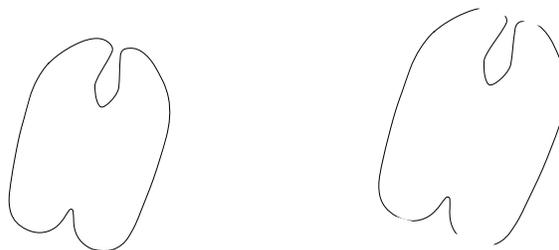
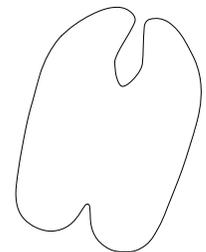
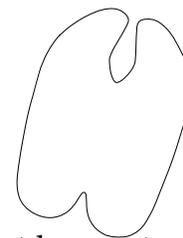
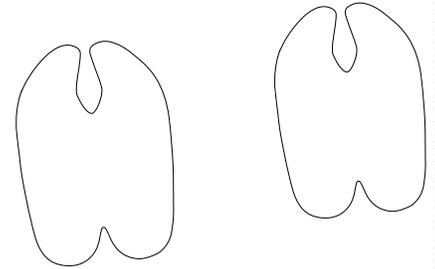
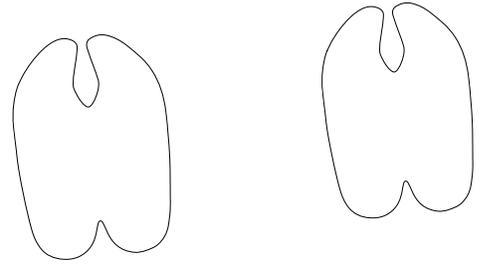
*Bea Tall*

*(Ms. Beatrice Tall)*



# Some “giraffacts”

- » This animal’s home is Africa.
- » When this animal is just an hour old, it can stand up.
- » As a baby, it grows an inch a week.
- » Each one has a different design of spots on its skin.
- » When it’s grown-up, its heart weighs 25 pounds.
- » When it grows up, it weighs more than a truck.
- » It can live to be almost 30 years old.
- » It sleeps only a few minutes at a time.
- » It usually sleeps standing up.
- » It only eats plants, not other animals.
- » It has a tongue almost as long as your arm.
- » It can go for a long time without water.
- » It can run as fast as a motorcycle.
- » When it takes a drink, it has to spread its front legs out.
- » When it’s born, it’s as tall as a grown-up human.
- » It can grow as tall as a two-story building.
- » The babies are called calves, the moms are called cows and the dads are called bulls—but they’re not the cows, bulls and calves you see on farms.
- » It can eat leaves from the tops of trees, where other animals can’t reach.



# An essential activity: Making a reflection scrapbook

**Objective:** to create a class scrapbook and display area that will facilitate reflection throughout the Program.

**Method:** students make decorations for the class scrapbook/display.

**Skills:** recall, drawing

**How long will this take?** 15 minutes

**Group Size:** whole class, small groups or individuals

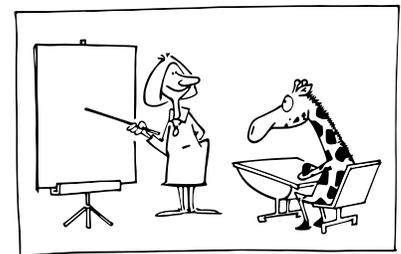
**Materials:**

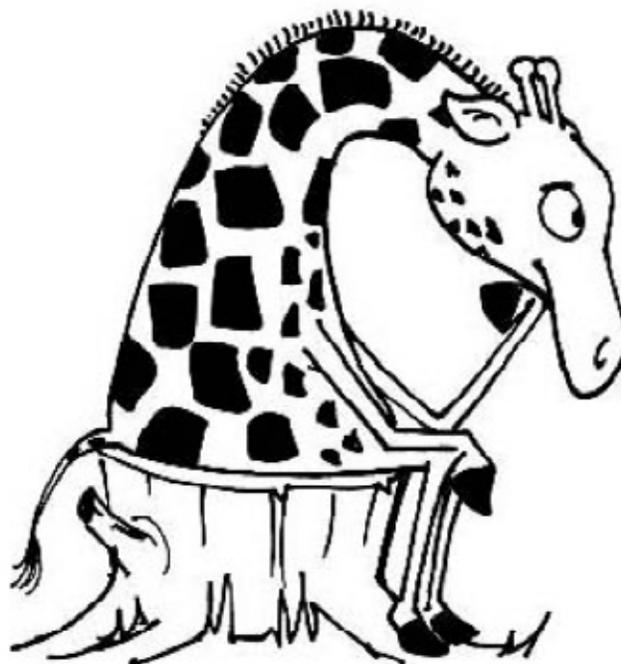
- » a scrapbook, handmade or store-bought
- » crayons, colored pencils or markers, paper, glue, etc.
- » a sheet of paper for each student
- » art supplies

**A heads up:** The scrapbook will be key to reflection throughout this Program and will be an integral part of the children's celebration of their achievements. Don't skip the scrapbook!

**In class...**

Have each student make a small drawing that shows something they learned about animal giraffes, then glue these images on the scrapbook cover or display them in the area where you'll keep the scrapbook.





*“If we are to bring out the human potential at its best, we must first believe in its existence and presence.”*

—Victor Frankl

*“The world is a classroom; the lesson, love.”*

—Barbara Jordan

# Lesson Two: Two Tall Tales

Sessions 1-5

**Objective:** students learn and reflect on two tales of courage and caring. Older students identify times when they've been brave and caring themselves.

**Method:** you'll use Stan & Bea portraits and the audio included in this .pdf to tell two stories of how ancestral giraffes got the first long necks by being brave and caring, and you'll guide the students through reflection activities for each story.

**Skills:** listening, recall, identification, imagining

**How long will this take?** Two 15-minute lessons + three activities of varying lengths

**Group Size:** whole class

**Materials:**

- » the [Stan and Bea paper portraits](#)
- » Speakers connected to your computer to play the audio from this document
- » additional materials, as listed before each session

**How to get ready:**

1. Make the Stan and Bea paper portraits
2. Read over all five sessions of this lesson.
3. Be ready to play this track from the teacher's audio: [Bea's Tall Tale](#)

**A heads up on storytelling:** Storytelling is a powerful way to connect with anyone, but especially young children. Stories can reach straight into the heart and then stay there, becoming part of what the listener

knows of the world. The stories in the Giraffe Heroes Program will become part of that core understanding for your students if the stories are allowed to stay in their hearts. So, **even though we are all tempted immediately create new lessons out of interesting materials, we urge you not to do that with these stories!** Please allow them to settle whole into your students' hearts, rather than being pulled immediately to their heads, for dissection. These stories mean much more to the children than any facts they contain. Use only the reflective questions provided here until the stories have settled in; then it's fine to use them to create new lessons.

There are more storytelling tips on [the first page of "More Giraffe Stories."](#)



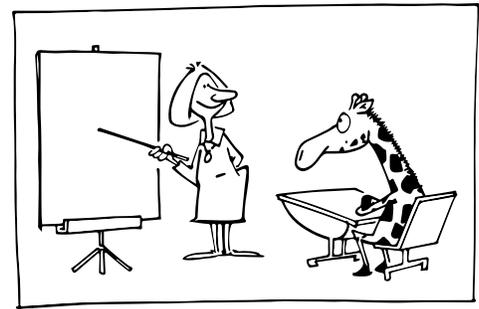


## Session 1: Bea's Tall Tale

### In class...

Give two students the Stan & Bea portraits you've printed. Tell them to hold up the right picture when they hear Stan or Bea on the audio.

Push the Play button to hear the beginning of the Two Tall Tales.



### The Script:



**Bea:** I'd like to introduce myself. My name is Beatrice Tall. You can call me Bea.

**Stan:** And I'm her twin brother, Stanley Tall. Call me Stan.

**Bea:** As you can see from our pictures, we're giraffes. The thing everybody knows about giraffes is that we have really long necks.

**Stan:** Right. We're not even grown-up yet, and we're almost 10 feet tall! But did you know giraffes didn't always have long necks?

**Bea:** A long, long time ago, in Africa, where our ancestors lived, giraffes had short necks, like horses do.

**Stan:** But something wonderful happened and we changed. Our grandfather told me all about it.

**Bea:** And I heard the story from our grandmother.

**Stan:** OK. I'll tell them the story.

**Bea:** Wait. I want to tell them.

**Stan:** Whaaaah!

**Bea:** Well, let's flip a coin. I'll take heads.

**Stan:** OK. I hope it's tails, I really love telling this story.

**Bea:** Ah, it's heads. So I get to tell the story. Granma said it happened like this—

### **Bea's Tall Tale**

Moyo tried not to tremble as the herd moved toward the watering hole. Today, for the first time, it was up to her to watch for lions. Today, for the first time, everybody was counting on Moyo.

They had been traveling for three days without water, and they were very thirsty. The week before, they were attacked by the lions, and they lost Kidanga, the youngest calf, and Mahali, the bull. Mahali had been killed defending the herd, and since then there had been no leader. Everyone was uneasy. Now they stopped only briefly—the eight cows, Moyo's calf friends Shaka and Bibti, and Moyo.

It was yesterday morning, while they were eating the leaves of some mimosa trees, that Moyo's mother, Elimu, had come up to her.

"Moyo," she said, "I'm very worried."

Moyo had never heard her mother sound so frightened. Moyo knew right away that she had to do all she could to protect her. After all, hadn't Elimu protected Moyo all her life?

“What can I do to help?” Moyo asked.

“You have very good eyes, Moyo. And you pay attention to things. With Mahali gone, we need someone to watch for danger while we drink,” she said. “You need to look very carefully, Moyo.”

Moyo nodded, remembering what happened the week before. Mahali had fought bravely, but he had not seen the lions until it was too late.

“I know, mother. But it’s so difficult to see over the trees. Can’t we find water away from the trees?”

Elimu shook her head sadly. “Our watering places are where they are,” she said. “We can’t change that.”

“I’ll try as hard as I can,” said Moyo.

That was yesterday, and now Moyo looked in every direction as the herd moved toward the next water hole. Here on the plains you couldn’t see very far, and that was scary. Giraffes had long, strong legs so they could run fast to get away from danger, but they needed a warning, and it had to be in time. Water holes were the most dangerous places, because they had to spread their long legs apart wide and bend down low to drink. That was when the lions had attacked.

It was a hot day and Moyo knew everyone needed water. If only she could see farther across the flat plain! If only she could see what was behind the trees! She had to see the lions coming soon enough that her family would have time to escape!

Shaka came alongside Moyo. “I heard that you’re going to be the lookout today,” he said.

Moyo nodded.

“Are you scared?”

Moyo nodded again.

“I’d be scared, too,” said Shaka. “I’m glad *I’m* not the lookout.”

Moyo was glad too, that Shaka didn’t have the job—he was a good friend, but he daydreamed a lot. A lion might walk right up to him and he wouldn’t even notice.

As the herd reached the top of a low hill, Moyo could see the watering hole about half a mile away, down on the plain. Why couldn’t the water be at the top of the hill, thought Moyo, where she could see for miles?

They made their way down the hill and Moyo looked in every direction. As they came down, she could see less and less. She caught her mother’s eye and slightly bowed her head, as if to tell her that she was on the job.

Now the first giraffe to reach the water showed her new calf how to spread his legs out and bend down low to lap up the delicious, cool water. And soon all the giraffes, except Moyo, were bending down all around the water’s edge.

Moyo paced back and forth. She kept thinking that she smelled the lions, but she couldn’t *see* them. She didn’t want to give a warning if the lions weren’t coming, because then everyone would run away, no matter how much they needed the water. But if she didn’t see the lions, and they really were coming—she didn’t want to think about that.

Moyo stretched her neck as far as she could. Why did she agree to be the lookout? She couldn’t do this! She was barely older than the new calves! Someone older, someone taller should do this job, not her!

Then she looked at her family drinking. They could be hurt so easily now. They needed her. It was true that she was very good at noticing things—she never daydreamed like Shaka. It was a scary job, she thought, but it was important. She had to do it right.

Moyo looked back toward the hill, more determined than ever to protect

her family. She stretched and stretched. She strained and strained. She thought she could see a little farther than she could before. Yes! She could see over the trees! She stretched some more.

*I can* do this, she thought. *I must* do this, she thought. *I will* do this, she thought. And each time she told herself these things, she could see farther and farther.

*I am* doing this, she thought, because now she could even see over the hill. There were no lions in sight anywhere.

“Look at Moyo!” said one of the cows, and they all turned to look at her. Moyo looked at them and wondered why they seemed so much shorter than before.

“Moyo!” cried Elimu, walking up to her. “Your neck!”

Moyo looked down at her mother. Why am I looking down? she wondered. Her neck did feel strange. She walked to the watering hole to take a drink herself. For some reason, everyone was still staring at her. She spread her legs, lowered her head into the water, and bumped her nose on the bottom of the water hole!

She raised her head, gasping for breath. With the ripples still moving in the water, she looked at her reflection. Her neck! It had grown ten times the length it was before!

Moyo turned to face her family. Or you could say she turned to face *down* to her family. “What happened to me?” she asked.

Elimu’s head now only came up to her daughter’s chest.

“Moyo, you took the hardest, most important job and you did it better than anyone ever has, even though you were scared. Now you can always be our lookout, and we will always be safe. You will be looked up to, Moyo, because you stuck your neck out to help us all.”

And Moyo was their lookout from that day on. And she *was* looked up to. And when Moyo grew up and had children, all of them were looked up to, because they had long necks like hers. And their children had long necks, too. And that is why today all giraffes have long necks.

That's what Granma told me.

**Stan:** But that's not the story I learned!

**Bea:** It isn't? Really?

**Stan:** Really. Granpa said—

**Bea:** Wait—we don't have time now. You can tell Granpa's story next time.

**Stan:** Oh OK. But just you wait. It's a really good story.

Stop the audio. This is the time for a little silence, to let the story sink in. Then begin a conversation, rather than a skills drill, starting with:

"Tell me what you think of that story."

## Session 2: Sequencing Bea's Tall Tale

**Objective:** students recall elements of the story and its sequence.

**Method:** you'll lead a discussion in which students recall the story and imagine themselves in it. Students make large cartoon strip drawings of scenes from the story or use premade drawings to arrange the scenes in the proper sequence.

**Skills:** listening, recall, identification, sequencing

**How long will this take?** 20-30 minutes

**Group Size:** whole class, small teams

**Materials:**

- » paper and drawing tools for older students
- » for younger students, crayons and [prints of the drawings](#)
- » the class scrapbook

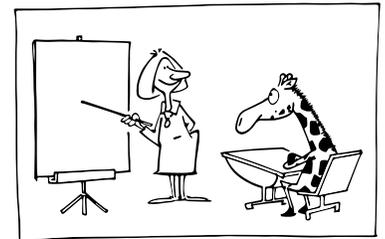
### How to get ready

1. Preview the session.
2. Decide how many teams you'll form.
3. Assemble materials and print the drawings, if you decide to use them.
4. Note the order of the drawings; they're here in the right sequence.

**In class...**

"What do you remember about Bea's story?"

Let the children answer. Talk about the parts they



remember. Then you can say:

“Moyo was really scared wasn’t she? But she went ahead and did a good thing, even though she was scared. That’s what being brave is about.

“Let’s pretend that *you* are Moyo. You’re walking along with your giraffe family and your mom tells you that everybody’s in danger and you can help protect them.

“How do you feel?

“What are you going to do?

“Why do you think Moyo was so brave? Was it because she cared so much about the other giraffes?

“When she got scared, did she give up?”

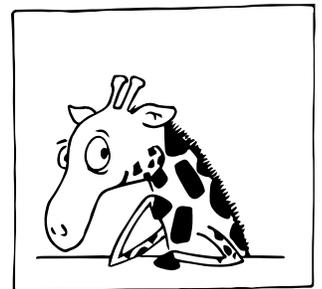
If your students are mature enough to handle more than one concept at a time, ask them:

“Have *you* ever been really scared? What was it like? What did you do?

“Do you sometimes do things to help others? What have you done?

“Have you ever helped somebody even when you were scared to do it?

“I noticed that when Stan and Bea both wanted to tell the story, they didn’t fight. Do you remember how they decided who went first?”



## Stage I ~ Hear the story

Divide the class into small teams and, for younger students, distribute the outline drawings you've copied. Have each team member color a picture, then work together to arrange their pictures in the right sequence.

For older students, give each team six blank sheets of paper and have them draw six scenes from the story. They are in order in this list; give the descriptions to the children *out* of order.

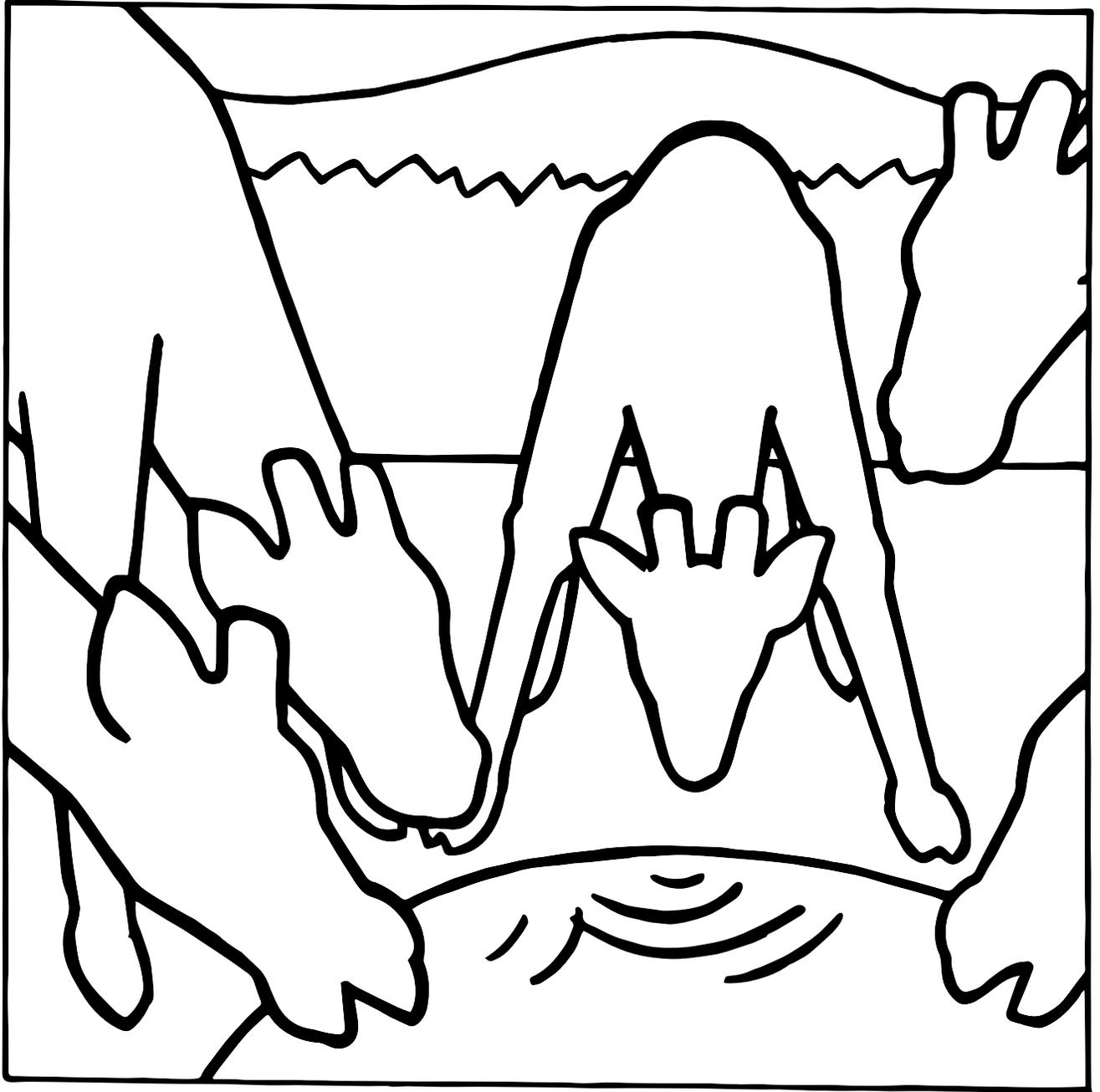
- The herd of short-necked giraffes at the watering hole.
- Moyo standing guard, worrying about lions.
- Moyo stretching her neck into the trees.
- Moyo stretched up above the trees and short-necked giraffes looking up at her.
- Moyo's head hitting the bottom of the water hole when she tries to drink.
- A herd of long-necked giraffes.

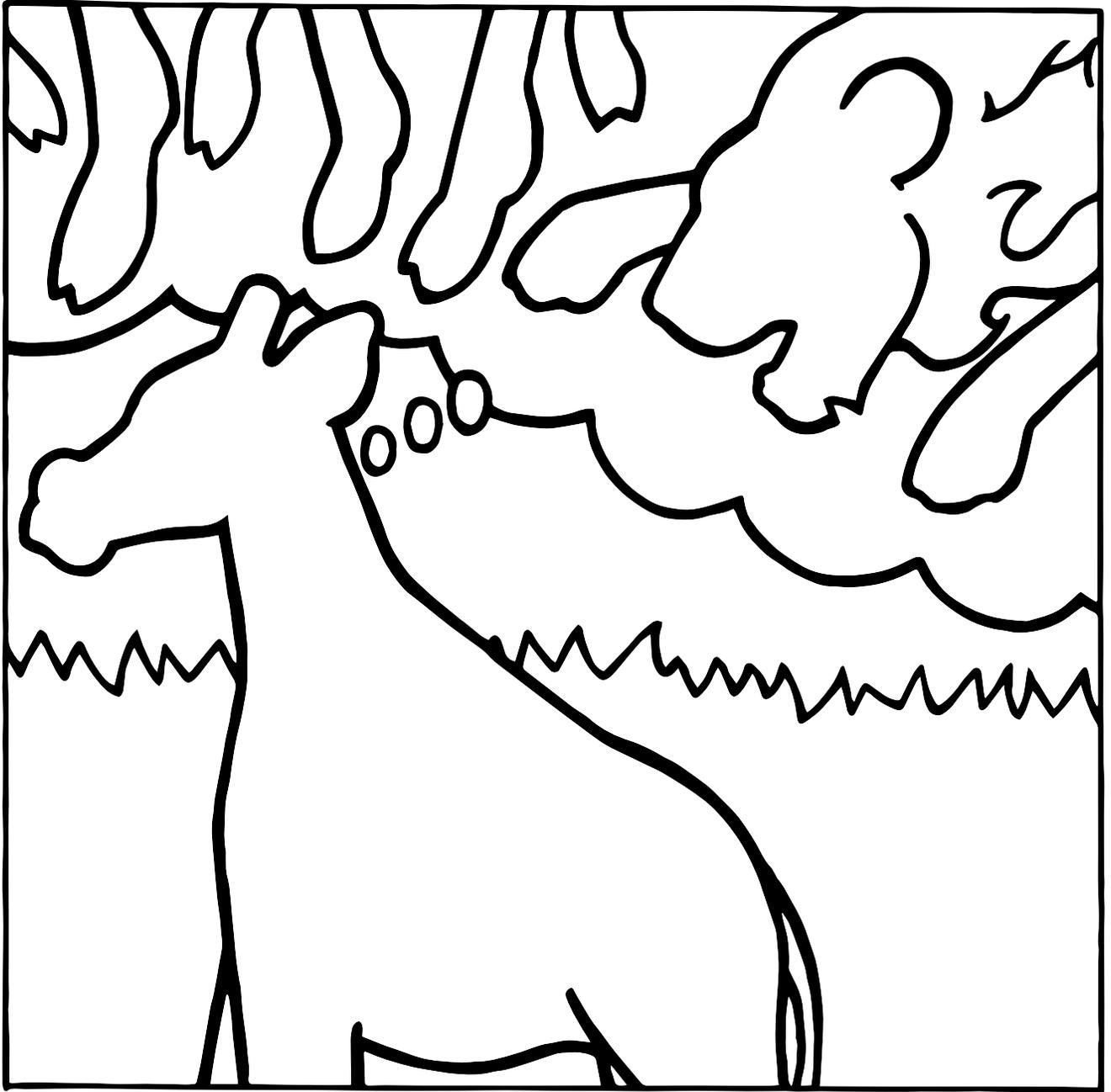
Have the students arrange their pictures in sequence. Then pretend you can't get the story straight—show a wrong sequence on the board or overhead and discuss. Let the students direct you in getting the story frames in the right order.

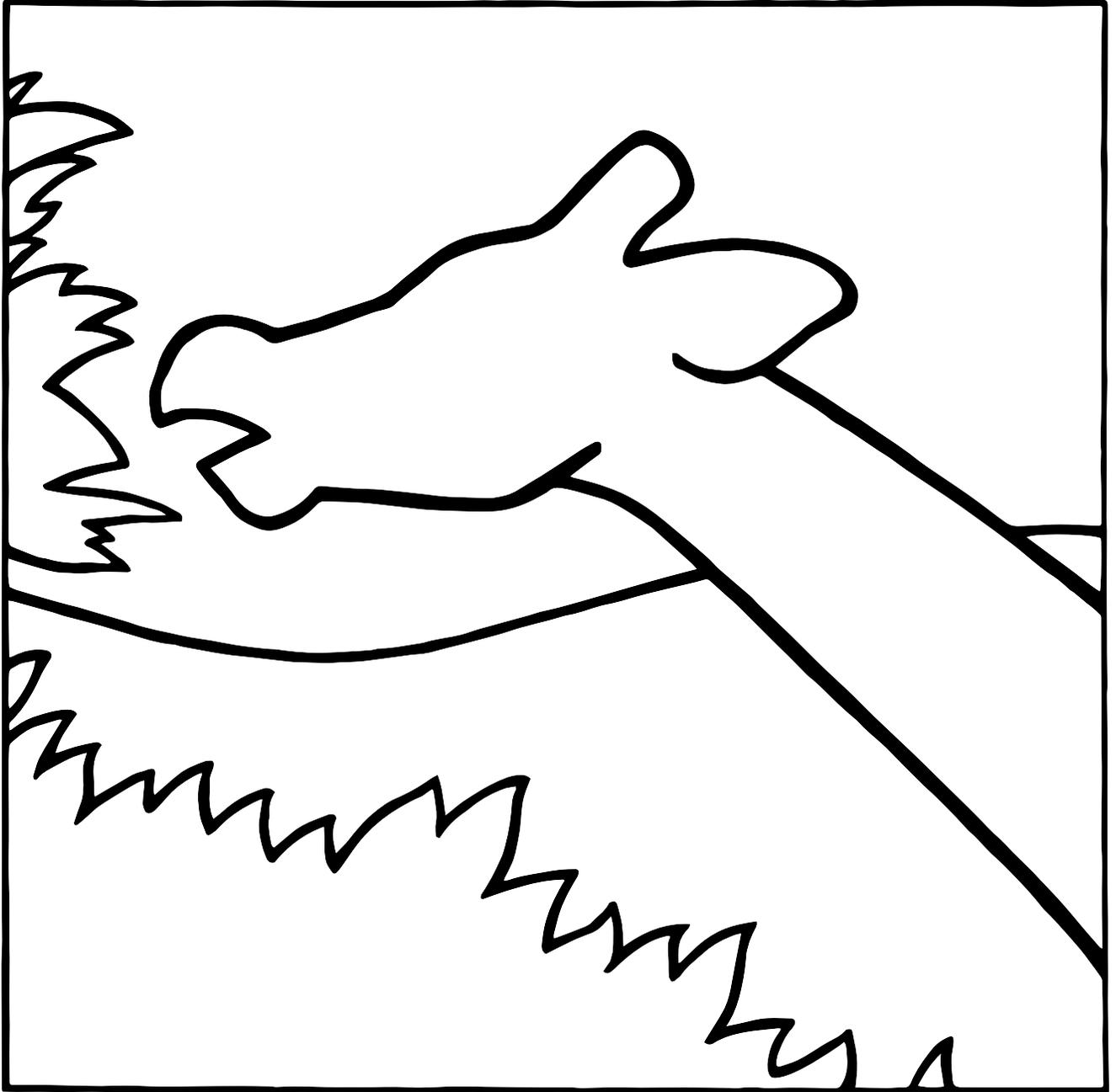
Have each team tape its "cartoon strip" together. Display the strips in class...

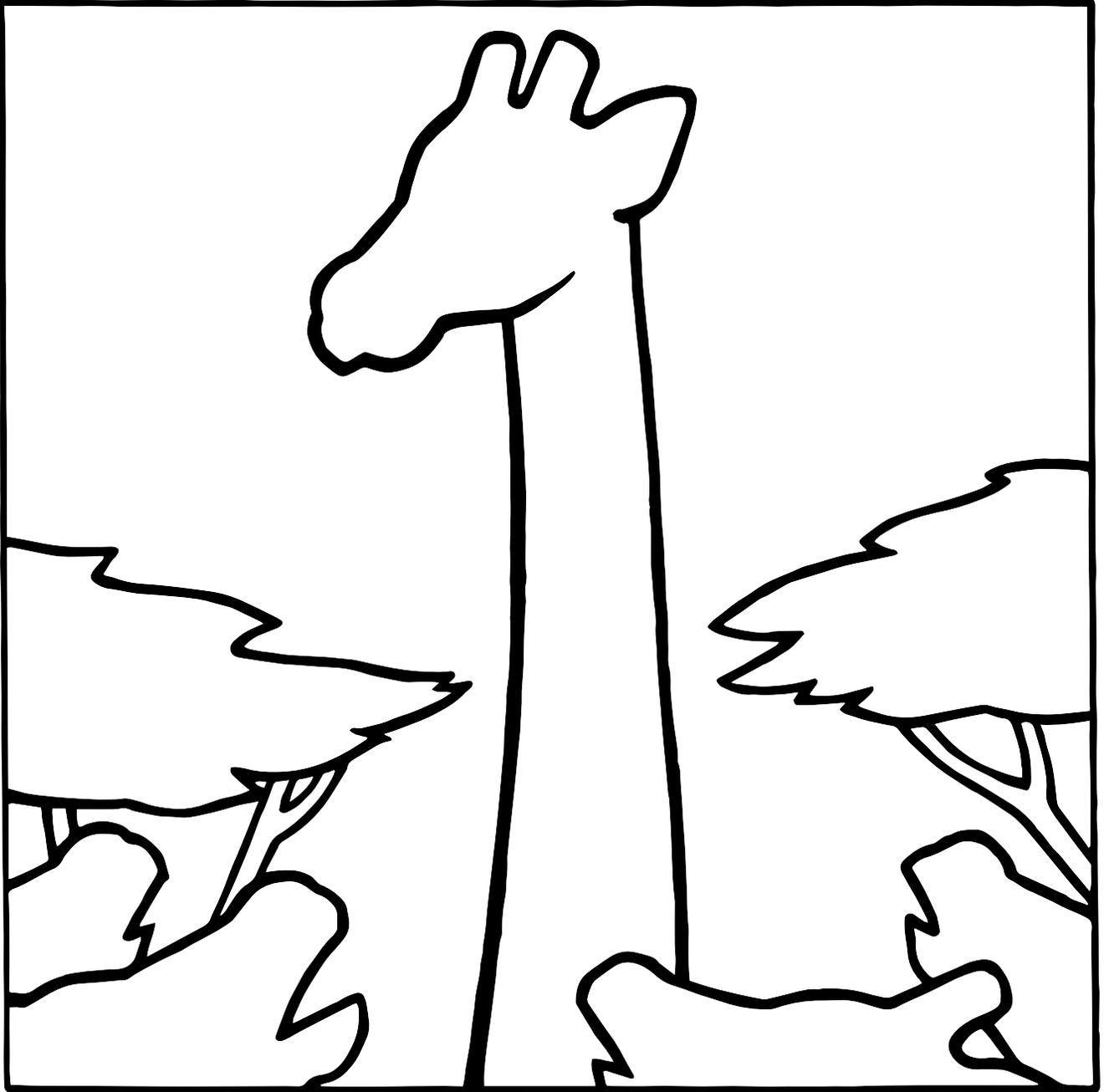
Save the strips for the class's later reflection work.

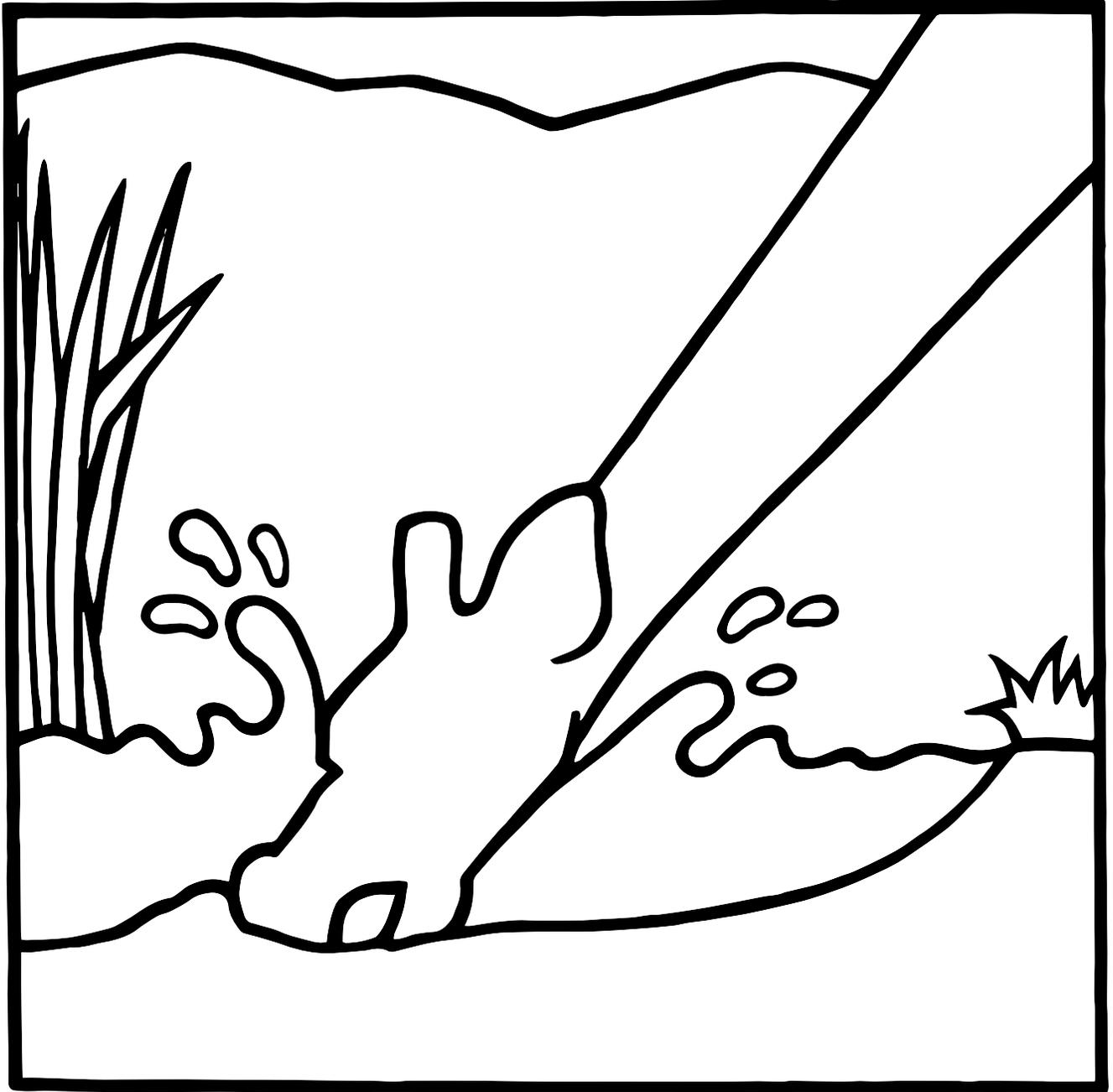


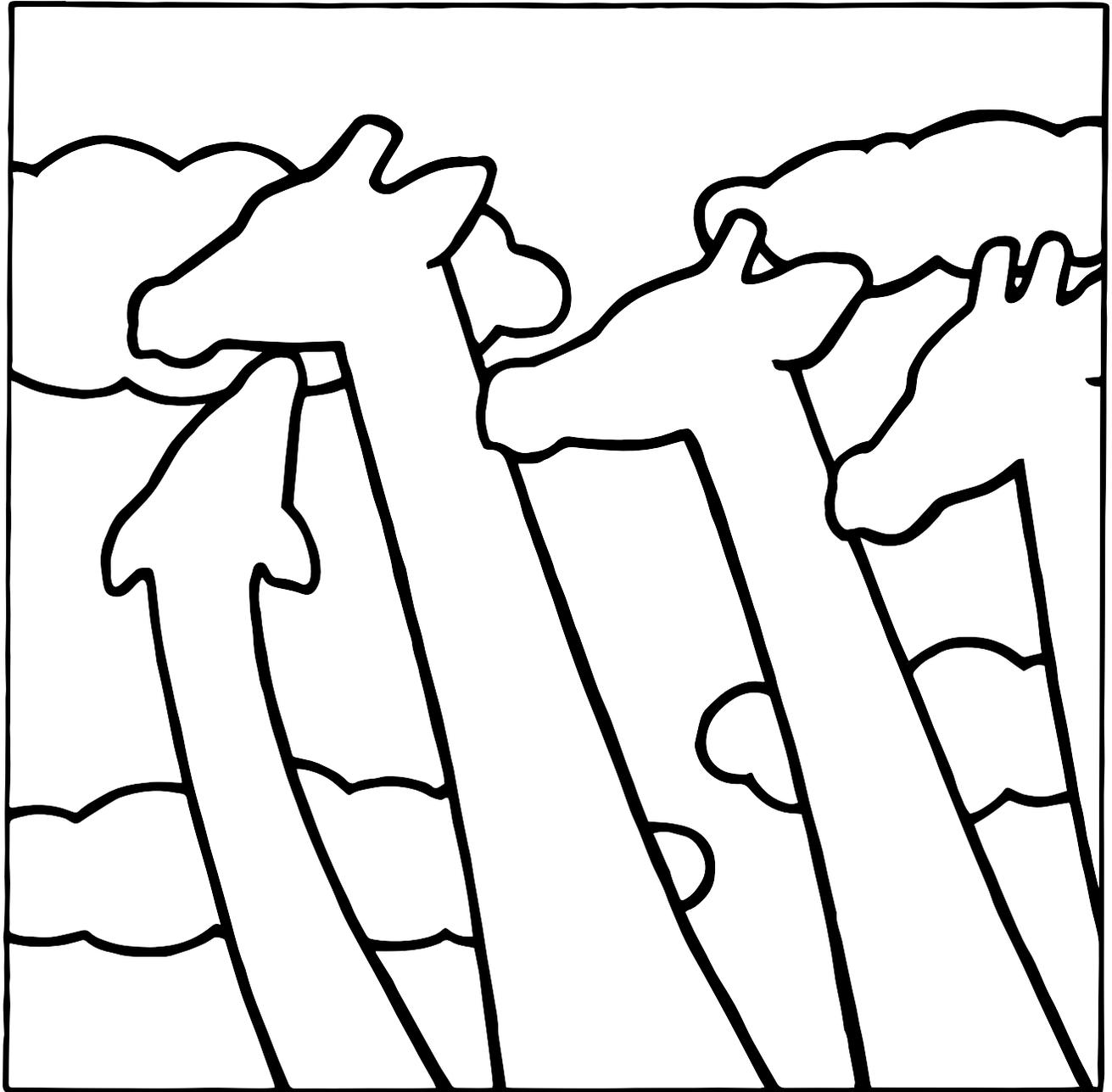








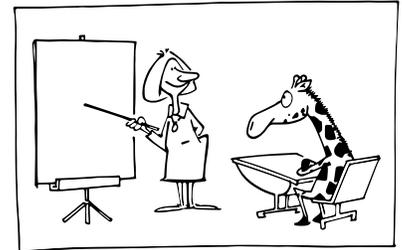




## Session 3: Stan's Tall Tale

### In class...

Play this audio track and have two students pop the portraits up as the voices begin.



### The Script:



**Stan:** I'm so glad to be back. I really want you to hear the story I learned about how giraffes got their long necks.

**Bea:** Well, tell us. I want to hear it too.

**Stan:** OK. Here's the story Granpa told *me*—

### Stan's Tall Tale

The sun had just risen. Dafina rolled his long, dark tongue around the blossoms of a mimosa tree and pulled them into his mouth. He gulped them down quickly and looked for other blossoms, but there were none in front of him. His friend Kununu was beside him, nibbling at some leaves. On his other side, his mother, Amana, was sucking the dew off a branch. Dafina could feel the others pressing behind him, and he moved away so they could have a turn. It had been a long time since anyone had eaten a really good meal.

In a little while, they were all on the move again. They went slowly because they were still hungry. The slowest of all was Baraka, who would soon give birth. Dafina looked back at the thicket of trees. From the height of the largest giraffe, Tambo, all the way down to the ground, the trees were bare. There were still fresh, juicy leaves and delicious flowers high in the trees, but no one could reach them.

Kununu walked alongside Dafina. "I'm hungry," she said.

Dafina nodded. "Me, too. Everybody is."

"Do you think we'll find more trees today?" asked Kununu.

"Oh, sure," said Dafina. "Tambo will find trees."

But Dafina knew that even if Tambo did find trees, there wouldn't be enough leaves and flowers for the whole herd. There were 18 of them now, and there would be 19 pretty soon.

Tambo had to eat to keep his strength in case he had to fight off a lion or another bull. The cows had to eat in case they had to fight to protect their young calves. That left Dafina and the older calves to eat what was left. Lately, that wasn't much.

"I wish we could get to the leaves at the top of the trees," said Dafina.

Kununu snorted. "The trick is to get in the middle of the thicket as fast as we can. If we can do that, we'll be okay."

"But what about everyone else?" asked Dafina. "The more we eat, the less they have to eat."

"They have to take care of themselves. I can't worry about them when I'm so hungry myself. Besides, I'm sure they'll be fine."

"What about Baraka's baby?" asked Dafina. "Is the *baby* going to be fine?"

Kununu snorted again. "Look, I can't do anything about it. And neither can you, unless you want to starve." And Kununu walked off.

Later that afternoon it happened. They were all standing around taking little naps, when Dafina noticed that Baraka was walking very slowly away from the rest of the herd. Dafina followed her from a distance, until she disappeared into a thatch of high grass.

By the time they were ready to move again, Baraka and her wobbly calf were walking with them, though not very quickly. The calf was drinking his mother's milk, and she was moving him along in the right direction. Dafina thought Baraka must be especially hungry.

Dafina dropped back to talk to his mother. "Baraka needs to eat so she can feed her calf. And some of them"—he nodded toward the younger giraffes—"never get enough to eat," he said.

Amana looked at her son. "It's some of us," she said. "It's some of us who never get enough to eat. We're all one herd, you know."

"So what do we do?" asked Dafina, remembering what Kununu had said. "Do we each just worry about food for ourselves?" He saw that Baraka's baby was now tottering along in front of her. And Dafina was afraid Baraka had no more milk for her baby. "What if that was me?" he asked.

Amana sighed. "You'd probably starve," she said. "That's the way it's always been. The strong survive, and the weak do not."

"But it's not their fault they're small. There must be something we can do to help them!"

Amana nuzzled close to Dafina. "There isn't anything you can do," she said quietly.

That evening, the herd gathered by a small clump of jacaranda trees that barely fed the older giraffes. Dafina tried to eat the leaves that were higher up, leaving the low ones for the younger calves. He snorted at Kununu when she tried to take more than her share. Still, there wasn't enough.

The next morning, they found some more trees, but Dafina could see right away that there weren't enough leaves for them all. Even though he was now very hungry, he stood back, waiting until the others pushed their way into the thicket. But some of them were standing back too, not

because they didn't want food, but because they were too weak to get it. Dafina noticed that Baraka was standing off to the side with her baby, not even looking at the trees.

"This isn't right," he thought. "It just isn't right." He strode through the herd, pressed against a tree and stretched his neck as high as it could go. He pulled off a blossom with his tongue and he let it drop to the ground.

He moved his head up and he pulled down some leaves, letting them fall to the ground. He stretched his neck again and again, each time getting more blossoms, and more leaves. The grass under the trees grew heavy with all the leaves and blossoms Dafina was pulling down.

Dafina didn't notice that the other giraffes had moved away from him. He was too busy gathering food for them. "It's not right for them go hungry," he kept thinking to himself as he pulled down food from more and more trees, stretching higher and higher into their branches. "It's not right for them to go hungry." And more and more food fell around his feet.

When Dafina had pulled down every single leaf and flower in the thicket and his tongue felt as if it would fall off, he looked down to see how much food was on the ground—and he almost fell over! The ground was so far away!

"I'm tall," said Dafina. "I am very tall." And so he was. What Amana, Tambo, Kununu, Baraka, her calf, and all the other giraffes saw, was that Dafina had stretched so high, his head was in the tops of the trees. He was taller than any giraffe had ever been.

Amana walked close to her son and brushed against him. They both looked to the trees, where the other members of the herd, young and old, large and small, were now munching happily on Dafina's feast.

"You've saved the herd," Amana said, looking up and up at her son. "And we'll never go hungry again."

## Stage I ~ Hear the story

And from that day on, Dafina picked the very highest blossoms and leaves, and the herd was never hungry again.

And Dafina's children and grandchildren all had long necks just like him, so they could also reach to the tops of trees. And that is why today, all giraffes have long necks.

That's the story Granpa told me.

**Stan:** So what do you think really happened, Bea? Was it a boy giraffe or a girl giraffe who got the first long neck?

**Bea:** Granma and Granpa wouldn't tell us anything that wasn't true. So maybe both stories are right. They just happened in different parts of Africa!

**Stan:** What if Dafina and Moyo met when they grew up and they're our great, great, great, great, grrrreeaatt grandparents?

**Bea:** Yes! I bet that is what happened.

Stop the audio now. This is the time for a little silence, to let the story sink in. Then begin a conversation, not a skills drill.

"Tell me what you think of that story."

Let the children say whatever has struck them about "Stan's Tale."

Listen and join the conversation, sharing their discoveries.

Activities that will help them reflect on Stan's Tale are coming right up.

## Session 4: Dramatizing Stan's Tall Tale

**Objective:** students recall, sequence and review the story.

**Method:** depending on their abilities, students either make props and create dialogue to enact the story or they learn the dialogue provided here and you make props for them to use.

**Skills:** recall, analysis, evaluation, acting

**How long will this take?** From three to five 15-minute sessions

**Group Size:** whole class

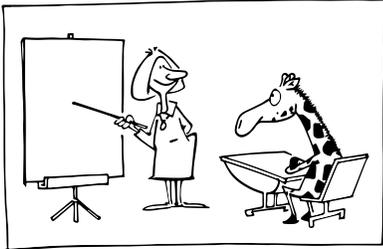
**Materials:**

- » copies of the scripts for each actor
- » materials for props, masks (pattern on page 179), costumes or puppets, and sets. We suggest a yardstick or broomstick for each child playing a giraffe; and dry branches stuck in tubs, with ribbons tied on as leaves and flowers. You'll probably need some tape.

**How to get ready:**

1. Read over this session and session five. Decide if you'll do one or both of them.
2. Make any adaptations needed for your group.
3. Decide what your students will make. Our suggestions: the children playing giraffes can each have a giraffe face glued to the end of a long stick or pole, holding it low. The child playing Dafina will raise the stick as Dafina stretches. At the end of the story, when all giraffes have long necks, all the children can raise their long, stick necks.
4. For students who can read, print enlarged copies of the scripts.
5. Gather the materials you need. Our suggestions are simple—ribbons tied

high in branches stuck in tubs, plus the faces glued on sticks. Feel free to get as fancy as you and your kids choose to be.



### In class...

“What do you remember about Stan’s story?”

Let the children answer. Talk about the parts they remember. Then you can use these discussion starters:

“Let’s pretend that *you* are Dafina. You’re walking along with your giraffe family and you’re very hungry. One of your friends says, ‘Let’s get in front of everybody else and eat as much as we can.’ How do you feel about that? What are you going to do?”

“Dafina was really scared wasn’t he? But he went ahead and did a good thing, even though he was scared. That’s what being brave is about.

“Why do you think Dafina was so brave? Was it because he cared so much about the other giraffes?”



Tell students they’re going to act out Stan’s Tall Tale and describe the scenes below to them. Help teams select the scenes they’ll enact. Provide or have them make masks, costumes, props and/or puppets for their scenes. Give each group their script and, over several sessions, help students practice their lines and present the play. If they’re very young, help them learn the scenes.

# Scenes from Stan's Tall Tale

## Scene 1

**Narrator:** A hungry group of giraffes is walking very slowly, looking for food. Kununu and Dafina, young giraffes, are talking.

**Kununu:** I'm hungry.

**Dafina:** Me too. Everybody is.

**Kununu:** Do you think we'll find more trees?

**Dafina:** Sure, Tambo will find trees.

## Scene 2

**Narrator:** Dafina and Kununu are looking at some trees that are bare except for leaves and flowers in the top branches, too high for them to reach.

**Dafina:** I wish we could get to the leaves at the top of the trees.

**Kununu:** (Snort) The trick is to get into the middle of the thicket as fast as we can. If we can do that, we'll be okay.

**Dafina:** But what about everyone else? The more we eat, the less they have to eat.

**Kununu:** They have to take care of themselves. I can't worry about them when I'm so hungry myself.

## Scene 3

**Narrator:** The giraffes are standing around taking naps. A giraffe named Baraka comes into the group, leading a wobbly new calf.

**Dafina** (to his mother): Baraka needs to eat so she can feed her calf. And some of them (he nods toward the other giraffes) never get enough to eat.

**Amana:** It's some of us, it's some of us who never get enough to eat. We're all one herd, you know.

**Dafina:** There must be something we can do to help them!

**Amana:** There isn't anything you can do.

## Scene 4

**Narrator:** The giraffes are standing very still, looking at the food high up on the trees. Baraka is not even looking at the trees.

**Dafina (quietly):** This isn't right. It just isn't right.

Dafina stretches up and pulls down some leaves. The other giraffes begin to eat the leaves and flowers from the ground (politely—no shoving).

**Dafina:** It's not right for them to go hungry!

Dafina, pulls down more and more food, from higher and higher in the trees. He gets taller each time. He keeps going until all the leaves are gone, and all the giraffes are full and happy, and his own neck is waaay long.

**Dafina:** I'm tall. I'm very tall!

All the giraffes look up at Dafina and are amazed.

**Amana:** You've saved the herd and we'll never go hungry again!

## Scene 5

**Narrator:** And from that day on, Dafina picked the very highest blossoms and leaves, and the herd was never hungry again.

A herd enters and they all have long necks.

**Narrator:** And Dafina's children and grandchildren all had long necks just like him, so they could also reach the tops of trees. And that is why today, all giraffes have long necks.

## Session 5: Sequencing Stan's Tall Tale

**Objective:** students recall elements of the story and its sequence.

**Method:** you lead a discussion in which students recall the story and imagine themselves in it. Students make giant cartoon strip drawings of scenes from the story or use the drawings provided to arrange the scenes in the proper sequence.

**Skills:** listening, recall, identification, sequencing

**How long will this take?** 20-30 minutes

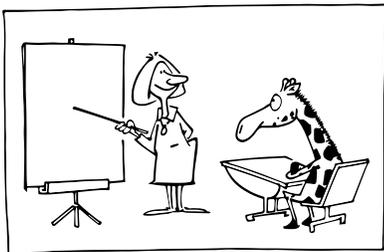
**Group Size:** small teams

**Materials:**

- » for older students, blank paper and drawing tools
- » for younger students, copies of the [drawings that follow](#)
- » the class scrapbook

### How to get ready

1. Preview this session.
2. Decide how many teams you'll form.
3. Decide whether you'll use blank sheets of paper or the ones that are already drawn. Make copies for each team.
4. Note the order of the drawings, which are printed here in sequence.



**In class. . .**

“What do you remember about Stan's story?”

Let the children answer. Talk about the parts they bring up. Then you use these discussion-

starters:

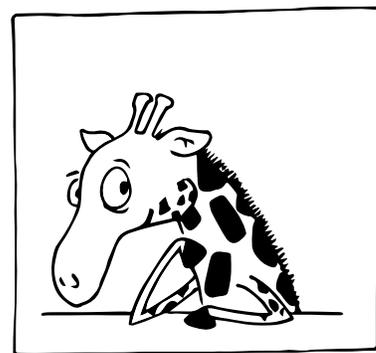
“Let’s pretend that you’re Dafina. You’re walking with your giraffe family and everyone is getting hungrier and hungrier and moving slower and slower. There’s not enough food for the herd. Would you like to see all your family eating? Would you do something brave to help them?”

“Dafina was really scared wasn’t he? But he went ahead and did a good thing, even though he was scared. That’s what being brave is about. Why do you think he was so brave? Was it because he cared so much about the other giraffes? When it was hard to do, did he give up?”

For younger children, give each team a set of the drawn cartoon pages you’ve copied. Tell them the pages have the story all mixed up. Have them color the pictures, then work together to put them in the right sequence.

Have older students’ teams draw scenes on five blank sheets of paper. Here are the scenes in order; give the descriptions to the children out of order:

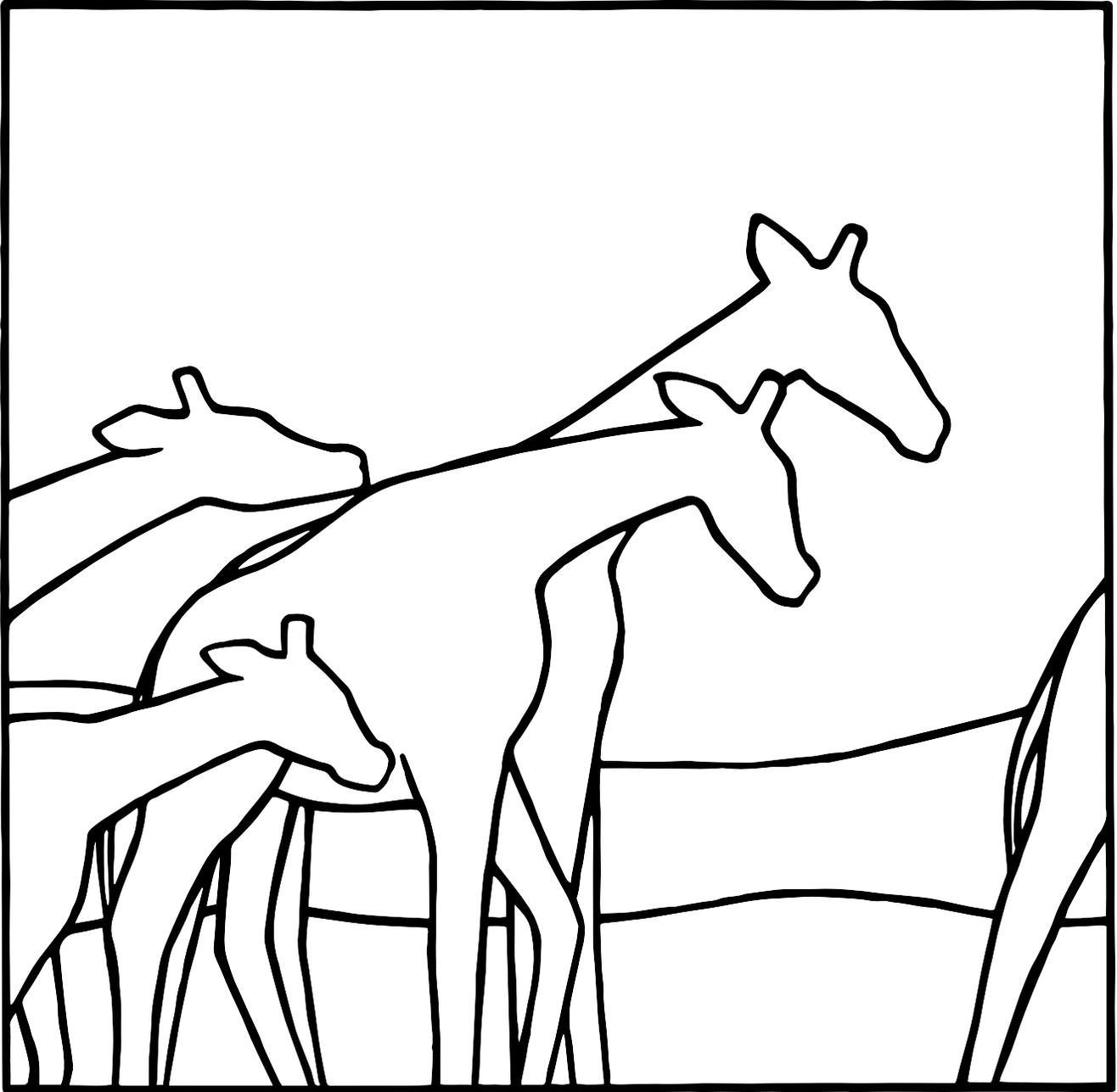
- ~ The herd of short-necked giraffes walking.
- ~ Short-necked giraffes able to reach only bare branches.
- ~ A short-necked mother giraffe with a baby.
- ~ Dafina with a long neck shaking down flowers for the short-necked giraffes.



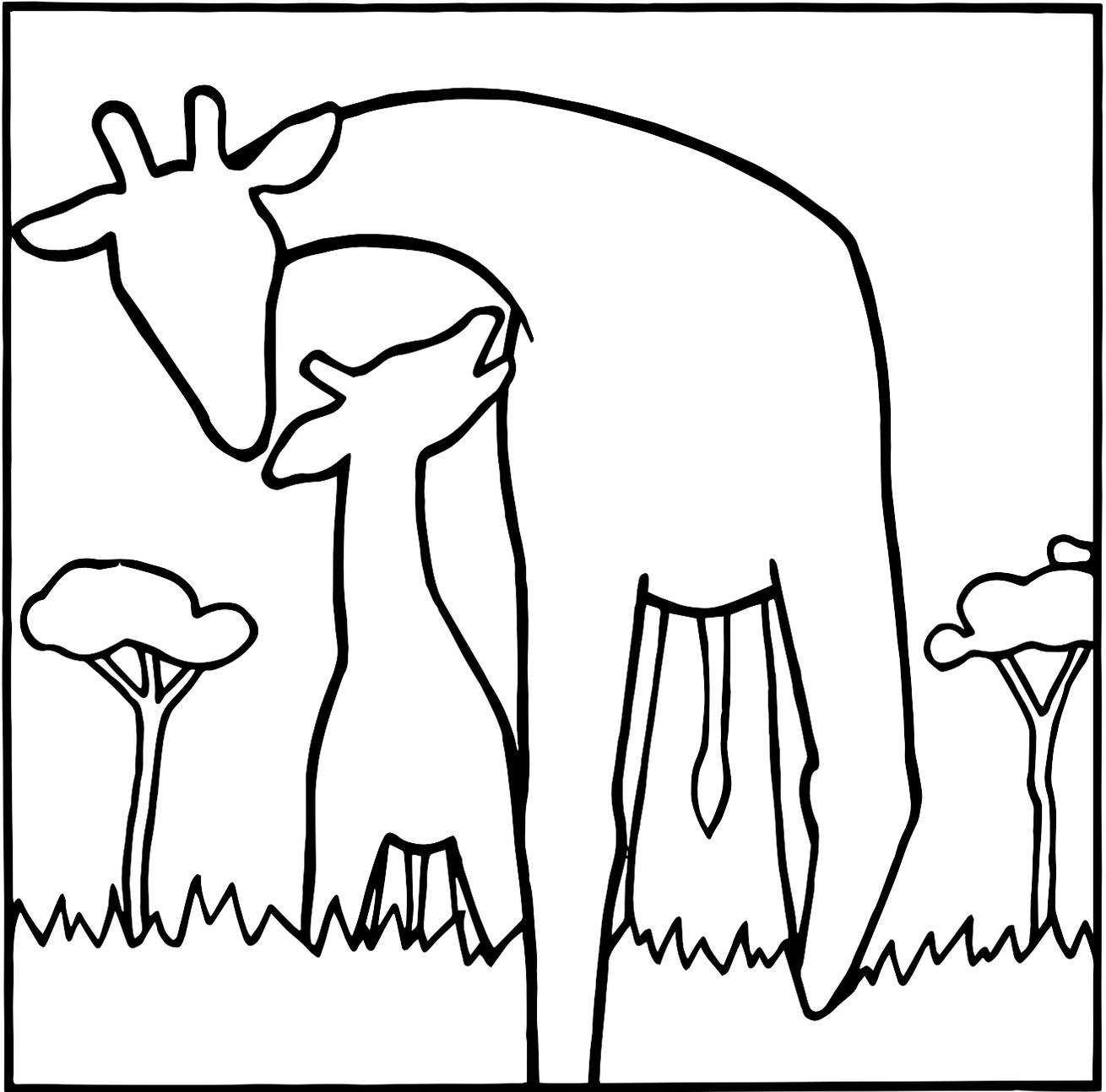
~ A herd of long-necked giraffes.

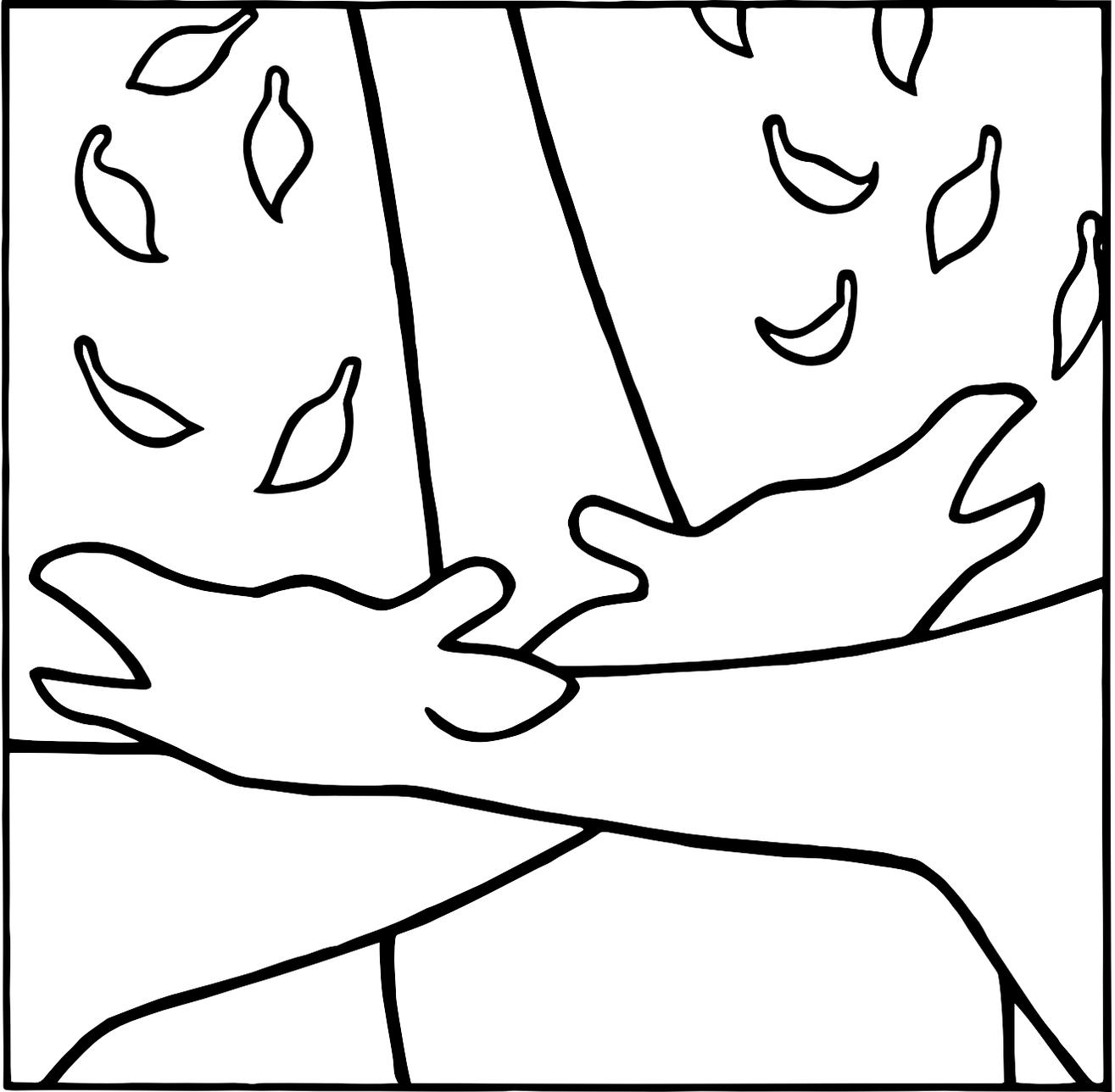


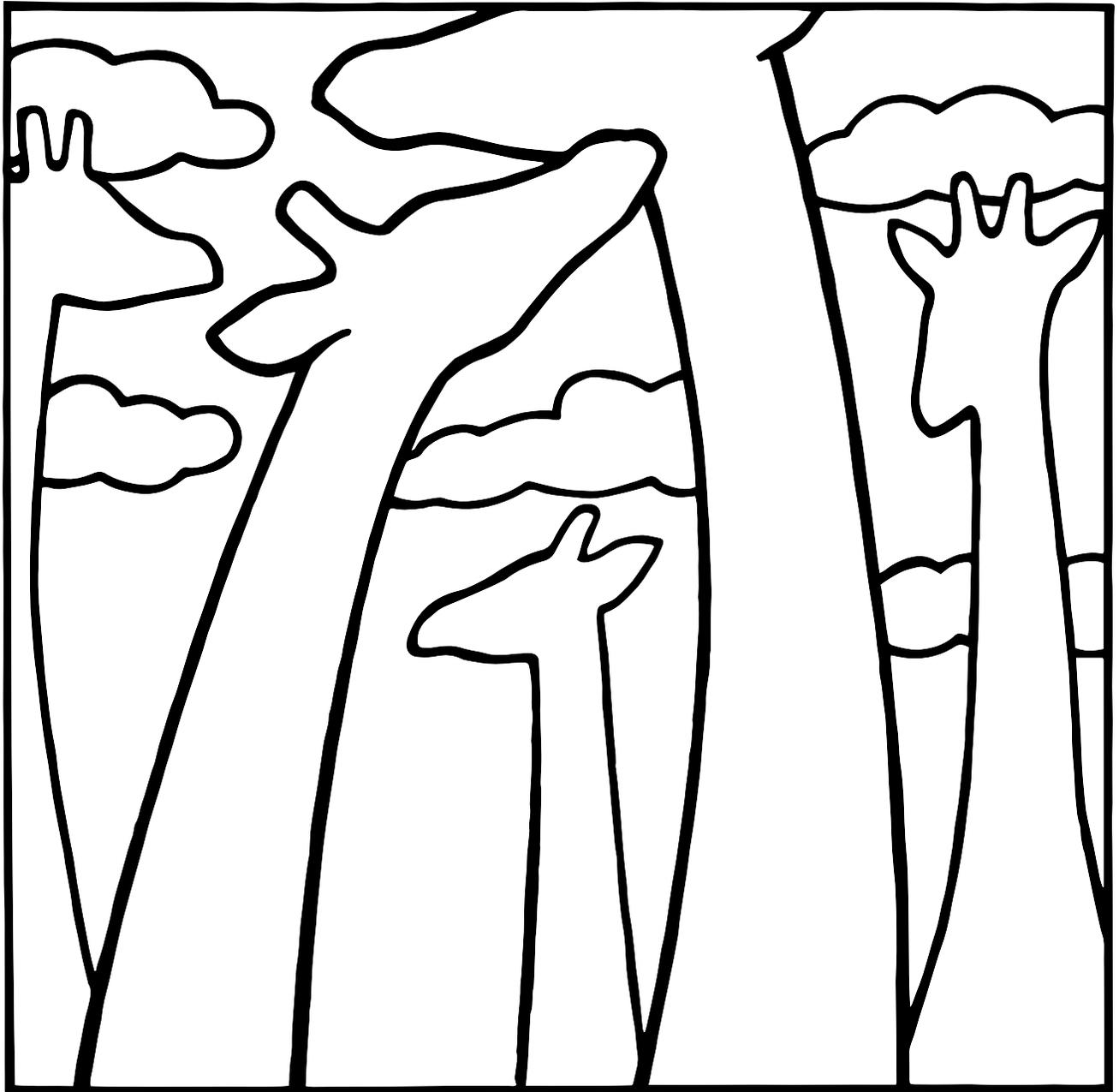
Have all teams arrange the picture squares in sequence. Show that sequence on the board or overhead and have them retell the story, using the sequenced drawings. Save their completed "comic strips" for presentation in Stage III.











# Lesson Three: Stan & Bea set out on a quest

Sessions 1-5

**Objective:** your students hear stories of human Giraffes, identify the brave things they do to help others, and reflect on things they would feel in the Giraffe's place.

**Method:** Stan and Bea go on a quest for Giraffe heroes, telling the students the stories that they find. You lead discussions in which students identify acts of caring and bravery in the story.

**Skills:** listening, recall, identification, reflection.

**How long will this take?** Five 15-minute sessions

**Group Size:** whole class

**Materials:**

- » Stan and Bea portraits
- » Set up audio
- » the classroom giraffe wall poster you'll make.
- » tagboard or butcher paper
- » the photos of Giraffes with each story
- » story props suggested at the top of each story

**How to get ready:**

1. Make the classroom giraffe wall poster.
2. Read these five sessions.
3. Make copies of the Giraffes' photographs.

4. Be sure the teacher's tape is cued to the introduction script (text below) for the first session.
5. For each story, copy the photo and have props ready before the session.

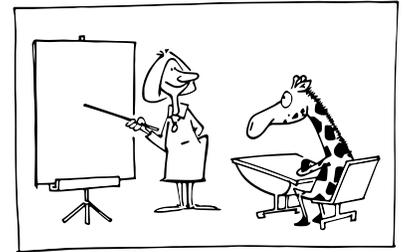
## Session 1: The Potato People

### In class...

Play the introductory dialogue and the Potato People story, using Stan and Bea portraits, enlarged copies of the Giraffes' photos, and any props you may choose.

If you think your students can understand metaphors, explain that the people in these stories are called Giraffes because they stick their necks out to help others. Some teachers have gotten that naming idea across by saying:

“Have you ever heard someone say, ‘He eats like a pig’? Well, that’s an insulting way to use an animal to describe a person, isn’t it? But think about saying someone is “strong as a horse,” or “smart as a fox.” Those aren’t insulting, are they? Calling a person a Giraffe is a *really* nice thing to say, because it means the person is brave and caring, like Moyo and Dafina.”



### Script for the introduction:



**Bea:** Stan, I like that idea you had.

**Stan:** I don't remember. What was my idea?

**Bea:** You said that if our great, great, great, great, grrreeeat grandparents were Dafina and Moyo, that explains how all of us giraffes got these long necks.

**Stan:** I remember. That was a good idea. Hmm! It explains why we look like them, but it doesn't really explain how we can be as brave and caring as Dafina and Moyo.

**Bea:** They were really brave, weren't they? And they cared so much about the others.

**Stan:** I wish I could be like Dafina and Moyo. They were wonderful.

**Bea:** I'd like to be like them too, but I don't know if I can.

**Stan:** Sometimes I get so scared, I can't do anything at all.

**Bea:** Sometimes I'm so busy thinking about what I want, I forget that there's anybody else to care about.

**Stan:** It helps me remember if I hear stories about being brave and caring. I'd like to hear more.

**Bea:** Me too! Do you know any more stories?

**Stan:** No. But I know just where to look.

**Bea:** I know too. The Giraffe Project has lots of stories that can show us how to be brave and to do things that help others.

**Stan:** OK. We're going to go get stories from the Giraffe Project so we can figure this out.

**Bea:** I already went and got one!

**Stan:** Well, tell me quick.

### **The Potato People**

Ken Horne, Ray Buchanan and Cynthia Kelly

**Suggested props:** a perfect potato and a lumpy one

**Bea** [To the tune of A Spoonful of Sugar]:

Have you ever seen a potato as ugly as a toad/ as ugly as a toad/ in the middle of the road?/ And if you were very hungry/ would you eat it fast or slow? /Would you eat it fast or slow?

**Stan:** That's a really weird song. You're singing about ugly potatoes?

**Bea:** Yes, because I found a potato story at the Giraffe Project. It's about some folks who stick their necks out to help feed hungry people. Do you want to hear about them?

**Stan:** Sure. But I'm hungry now, Bea. Let's go eat first.

**Bea:** After the story. It's about Ray Buchanan and Ken Horne. They live in the country in Virginia and one day they saw a farmer digging a big hole and pushing a huuuge pile of potatoes into it.

**Stan:** No. Farmers grow things out of the ground and send them to the grocery store. They don't put them back in the ground.

**Bea:** That's what Ray and Ken thought too. But the farmer told them that the grocery store wouldn't take these potatoes because they were ugly.

**Stan:** Ugly? Who cares? They're still delicious. Mashed potatoes. Fried potatoes. Boiled potatoes. I'm getting hungrier just thinking about them.

**Bea:** But grocery stores only want a potato farmer's very best, almost-perfect potatoes. People who come to the store won't buy the ugly ones.

**Stan:** Even if they're as hungry as I am?

**Bea:** No—they'll only buy pretty ones. But Ken and Ray knew that lots of hungry people didn't have the money to buy pretty food in the grocery store so they got an idea.

**Stan:** They were so hungry they ate the ugly potatoes.

**Bea:** No! They asked farmers if they could take potatoes that the grocery stores didn't want and give them to hungry people.

**Stan:** And the farmers said, "Show me the money."

**Bea:** Noooo they didn't. They said, "Sure!" They didn't like to see all that good food wasted, so they gave it to Ken and Ray.

**Stan:** And they gave it to people who were as hungry as I am and that's . . .

**Bea:** Much hungrier. People who didn't have the money to go to the grocery store.

**Stan:** That was a really cool idea. The farmers got help clearing away the potatoes instead of destroying them. The hungry people got something good to eat. And Ray and Ken got to be really helpful, just like Dafina.

**Bea:** It was such a cool idea that Ken and Ray decided to give up everything they were doing and spend all their time finding potatoes for poor people. They called their work the Potato Project. Every day they drove trucks to farms to get potatoes and then they drove to churches and other places where hungry people could pick them up.

**Stan:** This is so cool, every state should do it, not just Virginia.

**Bea:** Every state does! The Potato Project has saved millions of pounds of potatoes in all 50 states! Farmers all over the country call Ray and Ken and say, “Come get my ugly potatoes.” Ray and Ken get truck drivers who live near the farms to go get the potatoes and take them to free food places. Ray and Ken do this every day, and every evening, and every weekend.

**Stan:** Wow. That’s a lot of work to do. Ken and Ray must never sleep. Or eat. Bea, this story is making me hungrier and hungrier.

**Bea:** They do work really hard, but I think they’re happy when they know hungry people are eating, like Dafina was when he saw all the hungry giraffes eating. And I think that’s a special kind of fun. And so do a lot of the people who help them. Like Cynthia Kelly. Cynthia read about The Potato Project in her newspaper in Connecticut. The newspaper said no free potatoes were coming to her city because nobody there needed them.

**Stan:** A city with no hungry people? None at all?

**Bea:** Not really. Cynthia knew that wasn’t true. There were plenty of hungry people there. So she called Ken and Ray and said, “If you’ll send potatoes here, I’ll make sure that hungry people get them.”

**Stan:** How was she going to do that?

**Bea:** She wasn’t sure, but she knew she had to help. When the truck came, it dumped thousands of pounds of potatoes on her lawn. She left her office and hurried home with hundreds of bags to put them in. And she

got her kids to help her put the potatoes into the bags.

**Stan:** I know what happened. They all got really dirty. And tired. And hungry.

**Bea:** OK, OK, we'll go eat soon. Maybe they were tired and dirty, but Cynthia and her sons were really happy to see the good food going to people who needed it. She told Ken and Ray to keep sending potatoes, and they did—over and over.

**Stan:** I bet if you piled up all the potatoes that Ken and Ray have given to hungry people, the pile would stretch up to the moon.

**Bea:** That's what can happen when people stick their necks out.

**Stan:** How did that silly song go?

**Both:** Have you ever seen a potato/ as ugly as a toad/  
as ugly as a toad/ in the middle of a road?/  
And if you were very hungry/ would you eat it fast or slow?/  
Would you eat it fast or slow?

**Stan:** Fast!

**Bea:** But you're not supposed to be thinking about being hungry yourself! You're supposed to be thinking about helping hungry people who don't have any money.

**Stan:** Right. Sorry. This caring stuff is hard for me to remember.

**Bea:** Keep trying. We're going to get this, if we keep hearing these stories.

**Stan:** Can we eat now?

Stop the audio here and tell your students:

“Stan and Bea told us that they sometimes forget that there are other people to care about and sometimes they get so scared they can’t do anything at all. But they want to *learn* to be brave and caring.

“I’m going to hang up these portraits of Stan and Bea to remind us that they’re coming back to tell us stories they find about people who are brave and caring, like Moyo and Dafina.”

Put up the portraits of Stan & Bea that you’ve printed out.



Help the children put the photos of the Potato People into the class scrapbook or on the wall.

## Session 2: The Mom & Dad with 3,000 sons

Bring out your “Potato People” props and picture.

“What do you remember about ‘The Potato People’?”

“What did they do that was brave and helped others?”

“Did they quit when it was hard?”

“What would you do if you were Ray Buchanan or Ken Horne or Cynthia Kelly?”

“Would you be scared to do what they did?”

Now play the next track on the audio.

### The Mom & Dad with 3,000 Sons

Falaka and David Fattah

**Suggested props:** paper plates to represent at least 21 mouths-to-feed



**Stan:** Now I have a great story, about two excellent Giraffes. They’re Falaka and David Fattah, a mom and dad who stick their necks out to save kids from gangs.

**Bea:** Gangs! I’ve heard a lot about gangs. Kids in gangs can get into a lot of trouble, can’t they?

**Stan:** They sure can. Sometimes they can get into really big trouble—with drugs and with guns.

**Bea:** That scares me.

**Stan:** Me, too. And Mr. and Mrs. Fattah were worried about their sons. They didn’t want them to get hurt by the gangs in their city. They have six sons.

**Bea:** No girls? All boys?

**Stan:** Yeah. They were sort of experts in raising boys and they knew a lot of boys were getting hurt in their neighborhood because of the gangs, with their guns and their drugs.

**Bea:** So they told their boys to stay away from gangs?

**Stan:** Well, sure they did. But they found out that one of their sons had joined a gang anyway. He said some of his friends were in the gang and they were going to beat him up if he didn't join too.

**Bea:** What? Friends don't beat up friends!

**Stan:** Well, I know that. And the Fattahs know that friends and family protect each other.

**Bea:** Like Moyo looked after everybody at the watering hole.

**Stan:** Exactly like Moyo!

**Bea:** So what did the Fattahs do? Did they make their son leave the gang?

**Stan:** No.

**Bea:** Oh. They moved their family out of the neighborhood, away from the gang.

**Stan:** No. They stayed in their own home and asked the gang to move in with them.

**Bea:** What? You're kidding me now, aren't you?

**Stan:** No, it's true. The Fattahs talked about it a lot. And they realized that a lot of kids like their son's friends

join gangs because they don't have strong families. They want somebody to care about them and stick up for them.

**Bea:** Oh, that's too sad. I'd hate it if nobody cared about us and made sure we were all right.

**Stan:** The Fattahs understood that kids feel that way. They knew that most gang members were looking for something that they have—a strong family. So they invited the whole gang to move into their home and be part of a real family.

**Bea:** But weren't they scared?

**Stan:** I'm sure they were. A lot of the kids were big and tough and had already been arrested for doing bad things. But the Fattahs were brave enough to do it anyway, because it was the right thing to do for all those kids.

**Bea:** That's brave all right. Doing the right thing even when you're scared is brave.

**Stan:** The Fattahs gave their house an African name—Umoja—because they're African Americans and so were all the boys.

**Bea:** Oh Stan, we know that word. It means many people being together and getting along with each other.

**Stan:** Right. It's one of the most beautiful words in Swahili, a language that many Africans speak.

**Bea:** So how many kids moved into The House of Umoja?

**Stan:** Well, in 1972, 15 gang members moved in.

**Bea:** Wow! They already had six sons, so that's 15 plus 6—21 kids!

**Stan:** Yeah, and that was just the beginning. When kids in the neighborhood heard that the House of Umoja really was a place where people were good to each other, more and more of them showed up at the door.

**Bea:** It must have cost lots of money to feed all those guys! And to buy them clothes and books and stuff. Are the Fattahs rich or something?

**Stan:** No, not at all. It was very hard to take care of everybody. But they survived. And since then, there've been over 3,000 sons of Umoja.

**Bea:** Three thousand guys? In one house?

**Stan:** No, no, no. The boys grow up, then new ones come in. And now Umoja is 24 houses, all on the block near the first house.

**Bea:** What happens to all these boys when they grow up?

**Stan:** They get all kinds of jobs—they're ministers, teachers, bus drivers, soldiers—and they're dads, good dads. A lot of them bring their own kids back to Umoja to meet David and Falaka Fattah.

**Bea:** That's got to make the Fattahs feel really good—when they see that their 3,000 sons are doing good work, and making strong families for their kids.

**Stan:** All of them watched the Fattahs and saw how to care about people and stick up for them.

**Bea:** —without guns.

**Stan:** —with love and courage, like the Fattahs.

**Bea:** And like Moyo. And maybe like us, if we can be that brave and caring someday.

**Stan:** Boy, I don't know if I can—but I'd sure like to.

**Bea:** Sure we can. We'll just keep learning how. Then we'll know just what to do.

Stop the audio [here](#).

Get the children to set a make-believe table with the 21 plates and talk about what it would be like to have a family that big. Or bigger!

Put the photos of the Fattahs in the scrapbook or on the wall.

## Session 3: The Woman with the Scary Secret

Put the stack of 21 plates where the children can see them.

“What do you remember about ‘The Mom & Dad with 3,000 Sons’?”

“What did they do that was brave and helped others?”

“Did they quit when it was hard?”

“What would you do if you were Mr. or Ms. Fattah?”

“Would you be scared to do what they did?”

Now play the next story on the audio.

### **The Woman with the Scary Secret: Toni Cordell**

**Suggested props:** roller skates, a map, and a book



**Stan:** Riddle me this, Bea: What sticks its neck out and rolls over 2,000 miles to help people?

**Bea:** Hmm...part of that’s easy. Giraffes stick their necks out to help people.

**Stan:** Riiight. And? What about rolling 2,000 miles?

**Bea:** I don’t get that part. And 2,000 miles—that’s a very long way to roll! Nobody could do somersaults that far . . . Well, this Giraffe must be driving a car.

**Stan:** Well, you’re half right, Bea. But not about the car. Actually, the answer is in the story of a Giraffe named

Toni Cordell. Do you want to hear it?

**Bea:** Sure! But don't leave out the rolling part.

**Stan:** Deal. Okay, well, Toni Cordell is a very brave woman. She's a photographer for TV news shows. She's traveled all over the world, and sometimes that's been pretty dangerous.

**Bea:** Dangerous? Like what?

**Stan:** Well, like one time in Africa, a huge water buffalo ran straight at her. And in India she was attacked by a poisonous snake. Things like that.

**Bea:** Moyo and Dafina knew about buffaloes and snakes. Pretty scary.

**Stan:** No kidding. But they didn't scare Toni as much as her fear that somebody might find out her secret.

**Bea:** A secret? How could a secret be scarier than a water buffalo?

**Stan:** The secret was that she could barely read.

**Bea:** What? But she must have been pretty smart to do her job.

**Stan:** Being smart and being a good reader isn't the same thing, Bea. Lots of smart people have trouble reading.

**Bea:** Oh. I didn't know that.

**Stan:** Neither did Toni's classmates when she was a kid—they called her "dummy." And her teachers told her

she wasn't paying attention or trying hard enough.

**Bea:** Oh, that must have really hurt her feelings.

**Stan:** It did. She thought she probably was dumb, so she felt really bad about herself. And she was so embarrassed that she never even asked anyone to help her. Even when she got married and had children, she never told her own family.

**Bea:** Wow. She's a much better secret keeper than I am. Just think—nobody found out that she couldn't read directions, or the newspaper. Or bedtime stories to her kids.

**Stan:** She had to pretend a lot. She figured out what was going on by what people said and did. And then she saw a movie about a grown man who had the same secret. He finally told a friend, and the friend taught him to read.

**Bea:** Is this where we get to the rolling part?

**Stan:** Just about. After she saw that movie, Toni went to a class where grown-ups learn to read. And in just one year, she was reading so well that she began to teach other people!

**Bea:** Oh, wow! I bet she was happy she didn't have to keep the secret anymore.

**Stan:** She was. And she was really happy that she could read. She wanted to let other people all over the country know that no matter how old they are, they can learn to read. And that's when the rolling part comes into the story! (Stan stops)

**Bea:** Yes, yes—the rolling part? Come on, Stan, tell the rest of the story!

**Stan:** Well, OK, OK, I'll tell you. Toni knew that newspapers and TV stations would tell her story to thousands and thousands of people if she could do something that would get their attention. So she decided to rollerskate across the United States.

**Bea:** Rollerskate! Of course! But clear across the country?! Boy, my legs get wobbly if I skate around the block! I mean, rollerskating can be fun—but look at the map. That's really far. She must have been so tired.

**Stan:** She was. But all along the way, from California to Florida, newspapers and television stations showed pictures of her on skates. They asked her why she was doing this and she got to talk about reading classes. She was skating for five months!

**Bea:** That is a very long time to be rolling.

**Stan:** It sure is. But she had to tell people they could learn to read. She didn't want anyone else to stay sad and embarrassed, the way she was when she couldn't read.

**Bea:** Didn't she mind telling people that she couldn't read all those years?

**Stan:** Some people told her she shouldn't admit it because people would still think she must be stupid to take so long to learn. But she didn't care about that. She cared about helping people learn.

**Bea:** Maybe I could do something like that. Maybe.

**Stan:** I'm not very good on skates, but maybe I could teach somebody to read.

**Bea:** That would be cool. And it's a good way to be caring.

Stop the audio here.

Put the photo of Toni Cordell in the scrapbook or on the wall.

## Session 4: The Giraffe Who Doesn't Help People

Bring out the picture and props for "The Woman with the Scary Secret."

"What do you remember about 'The Woman with the Scary Secret'?"

"What did she do that was brave and helped others?"

"Did she quit when it was hard?"

"What would you do if you were Toni Cordell?"

"Would you be scared to do what she did?"

Play the next track on the audio

### The Giraffe Who Doesn't Help People

Martine Colette

**Suggested props:** stuffed animals—lions and tigers and bears, oh my!



**Bea:** We've learned a lot about people who stick their necks out to help other people, haven't we?

**Stan:** These are great stories. I'm getting some good ideas about things we could do.

**Bea:** And I like knowing that everybody gets scared—but if you care enough you can keep right on going. I thought if you were brave, you never got scared.

**Stan:** And being brave isn't just about skydiving and

stuff like that. Moyo and Dafina were brave to help others, and so are all these people who've been named Giraffes.

**Bea:** Now I have a story about a person who doesn't stick her neck out to help people.

**Stan:** Well, then she's not a Giraffe.

**Bea:** Yes she is—she sticks her neck out to help animals.

**Stan:** Like lions and tigers and bears?

**Bea:** Yeah, and deer and wolves, hawks and monkeys, snakes and raccoons—almost every kind of wild animal you can think of.

**Stan:** I like her already. Tell me more about her.

**Bea:** Her name is Martine Colette. And when she was growing up, her dad had a great job that took the family all over the world. So she saw many of the great cities of the world. But what she liked best was going camping in the jungles and on savannahs.

**Stan:** She saw the savannahs? That's where Moyo & Dafina lived in Africa!

**Bea:** Exactly. And when she was a little girl, Martine loved seeing giraffes and all the other animals who are at home in those wild places. Then, when she grew up, she moved to Los Angeles, and—

**Stan:** (interrupting) Wait a minute. If Martine liked the jungles and savannahs and wild animals, why did she move to a big city like Los Angeles?

**Bea:** Oh—because she wanted to be in show business. Los Angeles is where lots of movies, recordings and television shows are made. And she did get into show business—she designed beautiful costumes for singers and movie stars. But—as I started to say—she still loved animals and she had wonderful memories of seeing them in wild places.

**Stan:** Right, in a big city the animals are all in zoos.

**Bea:** The trouble is there are wild animals in big cities, in people's houses.

**Stan:** Wild animals like lions and tigers and bears?

**Bea:** Really.

**Stan:** Oh my! That sounds like a very bad idea to me.

**Bea:** Some people see a wild baby animal and think, "How cute." They take it home. Then it gets bigger and bigger and they don't know what to do with it.

**Stan:** So where does Martine come into the story?

**Bea:** Martine saw a mountain lion in a cage at a show. People were walking all around the cage, talking and laughing and trying to make the lion roar. Martine got so upset that she bought the lion. She wanted to give him a safe home until he could go back into wild country.

**Stan:** That lion was lucky to get away from the people who were teasing him.

**Bea:** He was. And so were a lot of other animals. You see, people who worked with Martine heard that she

was taking care of the lion. So they brought her wild animals they had at home.

**Stan:** Then does Martine keep the animals in her backyard?

**Bea:** She started out that way. But she soon realized that she couldn't keep doing that. There were hundreds of wild animals that needed to be rescued. She couldn't fit all of them in her yard. And some of them were sick, so they needed an animal doctor.

**Stan:** Ohhh...

**Bea:** Others were injured, like a deer hit by a car.

**Stan:** Oh, no!

**Bea:** There were baby animals whose mothers had been killed.

**Stan:** How awful! This story is making me very sad, Bea.

**Bea:** But it has a happy ending, Stan, because Martine cared enough to do something about it. She knew there were places that took care of little animals like dogs and cats, parakeets and rabbits, but there was no place that helped wild animals get back to wild country.

**Stan:** No place in Los Angeles?

**Bea:** No place in the whole United States!

**Stan:** Oh, wow—that's a lot of animals that could use some help!

**Bea:** Right. Martine was so concerned that she quit designing costumes and took all the money she had and bought lots of land outside the city. She made

it a home for wild animals who need help. She put up high fences so the animals could move around. When they're well and they know how to take care of themselves, she makes sure they go back to wild places where they are free.

**Stan:** Oh, I like Martine more and more!

**Bea:** She's saved thousands of animals' lives and she doesn't even get paid any money for doing it! And it costs lots of money to take good care of so many animals, so Martine has to spend a lot of time asking people for money.

**Stan:** Now that's scary. I don't know if I could do that.

**Bea:** If we cared about taking care of the animals, the way Martine does, it would help us be brave and ask people to help.

**Stan:** Maybe. But I don't know if I could work that hard. She must be working all the time to feed all those animals and keep them healthy and happy.

**Bea:** Well, sure. It takes lots of time and energy, but there are people who volunteer to help her. They help clean the cages and feed the animals. An animal doctor takes care of their injuries and illnesses.

**Stan:** Hey, we could help. We could talk to the giraffes and tell them everything's going to be ok, that Martine's going to help them.

**Bea:** We shouldn't just do the easy stuff, Stan. There's hard work too.

**Stan:** Uh, right. The hard work too.

**Bea:** That's really caring, when you do things that aren't fun. Maybe you could go with Martine to a big meeting and stand up in front of everybody and tell them about the animals and ask for money.

**Stan:** That's the scariest thing I ever heard. Does Martine do that?

**Bea:** Yes. Lots of times. Martine does it because she cares so much.

**Stan:** I understand. But could you do it?

**Bea:** I'm not sure. I know I'd like to help the animals. I'll think about it.

Stop the audio.

Put the photo of Martine Colette in the scrapbook or on the wall.

## Session 5: The Woman Who Fixes Houses

Bring out the props and picture for “The Giraffe Who Doesn’t Help People.”

“What do you remember about ‘The Giraffe Who Doesn’t Help People’?”

“What did she do that was brave and helped others?”

“Did she quit when it was hard?”

“What would you do if you were Martine Colette?”

“Would you be scared to do what she did?”

Now play the next story.

### The Woman Who Fixes Houses

Angela Martinez

**Suggested props:** tool belt and tools



**Stan:** You know, Bea, sometimes when I think about sticking my neck out to help others, my next thought is, “Oh, I can’t do that. I’m too young, or too busy—or too tall.”

**Bea:** I know what you mean, Stan. I come up with lots of reasons to say I can’t. Like right now, when I feel really lazy—I just want to sit around, so how can I do anything brave and caring?

**Stan:** Well, I’ve got a Giraffe story that’ll help us think, “I can do it.” It’s about a Giraffe who never says “I can’t.”

Her name is Angela Martinez. The story really starts when she was a kid, and she liked to build tree houses.

**Bea:** Oh, a tree house! The perfect place for a lazy giraffe to rest her head. Do you think she'd build one for me?

**Stan:** Pay attention, Bea. When Angela was a teenager, she wanted a window in her room and she put it in herself. The window worked just fine so she knew she could do more than build tree houses. She started fixing up old, run-down houses so they'd be nicer places.

**Bea:** Wow. So when she grew up, did she go into the house-building business?

**Stan:** No, she went into the raising-four-children business.

**Bea:** Now that's a big job.

**Stan:** Sure is. But then, the job got even bigger—because her husband left. Angela still had to take care of the kids, and she had to find a job outside of her home.

**Bea:** Did she think she couldn't do it?

**Stan:** Oh yeah. She was worried and scared. But still, Angela made time to help other women who were going through divorces, too. She helped them solve the problems they were having.

**Bea:** So Angela didn't say, "I can't help anyone because I have too many problems myself."

**Stan:** No, she didn't. And it gets even better. One of those women was very upset because a tree fell through the roof of her house. The woman didn't have enough

money to get her roof fixed, so—

**Bea:** (interrupts) Angela built her a treehouse?

**Stan:** No, the tree was *in* her house, Bea.

**Bea:** Oh, sorry.

**Stan:** Angela decided to fix the woman's roof. She asked two other women to help her. They were both women like Angela who had been very busy at home raising kids.

**Bea:** They had worked inside the house—not on the roof.

**Stan:** That's right. They'd never fixed a roof before, so they weren't sure they should even try. But Angela didn't let that stop them. They all just figured out how to do it. And they did it.

**Bea:** Great! The woman who lived there must have been so happy. I like it that she was helped by other women.

**Stan:** And the women on the roof learned that they could do something they thought they couldn't, so that made them happy too.

**Bea:** All right. What did they learn next?

**Stan:** Angela found out that there were many more homes that needed big repairs, but the people who lived there were too poor to pay for the work. Many of them were very old, and not strong enough to do the work themselves.

**Bea:** So did Angela and her friends start fixing their

homes?

**Stan:** Yes! She got a few more women together and started a free home repair service that would only work on the houses of senior citizens.

**Bea:** Free? Wow. But Stan, tools and wood and nails and everything cost a lot of money. Where does Angela get the money?

**Stan:** That's another new job she has to do. She goes to companies and to government offices and talks to them about all the houses that need fixing. She gets them to donate money for the tools and wood and everything.

**Bea:** That would scare me a lot. What if they say no? What if they're mean?

**Stan:** Angela can do it because she knows that it's really important to fix these people's houses. The problems are really serious, like the roof that was broken by a fallen tree. Or like another house where the refrigerator fell right through the kitchen floor. Or a house where the woman had to put a shower curtain over her bed because the roof leaked so bad!

**Bea:** I see. If Angela thinks about the people in those houses every time she asks someone to donate money, that helps her be brave. She doesn't say "I can't" because she's thinking about how happy the people will be when their houses are fixed.

**Stan:** They are really happy. But there are some people who aren't used to seeing women doing this kind of work and they don't like it at all. Sometimes they're downright insulting. One guy said maybe Angela and

her crew could wash a floor, but they sure couldn't build a floor.

**Bea:** Ooh, that would make me mad!

**Stan:** Angela and her crew have been laughed at a lot. They just go right ahead and show those rude people what they can do. Like that guy who said they should be washing floors?—I bet he was surprised when he saw the good, strong floor they built.

**Bea:** Angela and her crew don't stop when people like him tell them they can't do the job, or when they get scared that they have to learn something new.

**Stan:** There are a lot of things we don't know how to do—yet. But we can learn. So the next time we get a chance to do something really good for somebody, we won't stop because we're not sure how to do it. Or we're too busy, too young, or too tall.

**Bea:** Or too lazy. I'll remember.

Stop the audio.

Put the photo of Angela Martinez and her team in the scrapbook or on the wall.

# Lesson Four: More Giraffe stories

**Objective:** your students hear More Giraffe stories and identify the qualities of courage and caring in the stories.

**Method:** you and/or volunteers present Giraffe stories to the class, using a range of media.

**Skills:** listening, comprehension, analysis, teamwork, reflection

NOTE: Choose one story, or choose several, according to what you decide is appropriate for your class.

**How long will this take?** 15-to - 30 minutes per story

**Group Size:** whole class, small teams, or individuals

**Materials:**

- » the texts of the Giraffe stories you choose
- » [Storytelling ideas](#)
- » [the storytelling notes](#)
- » the class scrapbook
- » props and the picture for “The Woman Who Fixes Houses”

**How to get ready:**

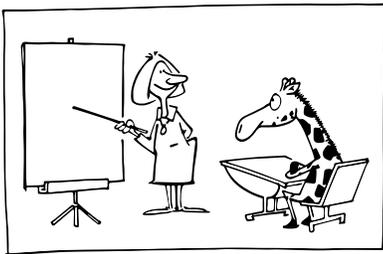
1. Choose the Giraffe stories you’ll use in this lesson. As in the stories Stan and Bea told, many of these stories reference serious problems in the world that teachers have asked us to address. It’s your call on which stories are appropriate for your class.
2. Decide how you’ll present the stories to your students. There are many

ways to do this (see [Storytelling Ideas](#)), depending on the children's reading levels and the time available:

- » you or a volunteer can present stories to the class
- » students can learn the stories in small teams
- » students can read the stories individually.

3. Make the number of copies you'll need of the stories.

4. Review the [storytelling notes](#).



### In class...

Bring out your props and picture for "The Woman Who Fixes Houses."

"What do you remember about 'The Woman Who Fixes Houses'?"

"What did she do that was brave and helped others? Did she quit when it was hard?"

"What would you do if you were Angela Martinez? "Would you be scared to do what she did?"

After the children have talked about that story, say...

"I think Stan and Bea have something more to tell us. Let's see what it is."

Play the audio.

### The Script:



**Bea:** Stan and I have to go now, but your teacher can tell you lots more stories about people who stick their necks out for others.

**Stan:** If we keep listening, I know Bea and I can learn to be brave and caring, like Moyo, like Dafina, and like all the people in all these great stories.

**Both:** Bye for now. We'll talk to you later.

### **Stop the audio.**

"I see. It's *my* turn to tell stories about people who stick their necks out to help others. I think I've got some good ones for you."

Present a story you've chosen to the students, in whatever way you decide to do that. You can also have volunteers tell stories.

After students have had time to absorb each story ask them:

"What do you remember about this story?"

"What did the hero of this story do that was brave and helped others?"

"Did [she/he] quit when it was hard?"

"What would you do if you were [this person]?"

"Would you be scared to do what [he/she] did?"

# Storytelling ideas

Now that Stan and Bea are gone for a while, here are some ways you or volunteers can use various media to tell Giraffe stories. Use your imagination. Have fun.

### **Finish the story**

Some of the stories have this marker 🖐 within the story. Stop reading at the marker and ask the class what they think the Giraffe did next. Then read them what the Giraffe actually did and discuss the similarities and differences between the real ending and the class's endings.

### **Role play**

Dress up as the Giraffe in the story. Tell the story as if you were that Giraffe.

### **Brown-bag Giraffe**

Fill a bag with props that illustrate points in a Giraffe's story. Pull them out of the bag as you tell the story.

### **Make an audio recording**

Record a Giraffe's story, and play the audio for the class.

### **Display**

Learn a Giraffe story, then find a magazine illustration that illustrates key points in the story. Use the art as a prop in telling the story.

### **Research**

Research the problem the Giraffe worked on and give the class that information (after telling his/her story).

### **Puppets**

Present a Giraffe's story as a puppet show. Try shadow puppets, paper or cardboard puppets, marionettes or hand-puppets.

### **Poetry**

Write a poem about a Giraffe.

### **Music**

Create a song about a Giraffe and his/her story. Sing it to the class or record it and play the audio. If creating tunes isn't one of your talents, put words to a familiar melody. Teach everyone to sing it.

# Lesson Five: What have we learned?

**Objective:** your students remember and describe what they've learned about Giraffes.

**Method:** they talk about the Giraffe stories they've heard, reflecting on courage, caring and persistence, and on how stories can help us see how to live our lives.

**Skills:** listening, comprehension, analysis, teamwork

**How long will this take?** One or two 15-minute sessions, plus time for the reflection activity you select.

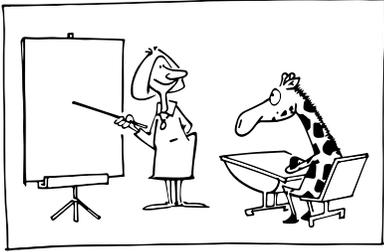
**Group Size:** whole class

## **Materials:**

- » pictures and props from the stories you've used
- » [Ideas for reflection](#)
- » materials for the reflection activity you choose
- » the class scrapbook

## **How to get ready**

1. Preview this lesson.
2. Choose the reflection activities the class will do.
3. Assemble the appropriate materials.



### **In class...**

Remind the class that Stan & Bea have said that they hope to be as brave and caring as the human Giraffes in these stories—the stories will help Stan and Bea learn how to do that themselves.

Using Giraffe pictures and/or props, take the children through a review of the stories by saying:

“We’ve heard some good stories, haven’t we? I’m not sure which story was my favorite. Do you have a favorite?”

When a child brings up a story, ask the class who that Giraffe helped, how the person was brave, and if he/she quit when it was difficult to go on.

Do the reflection activity you’ve chosen.

When you’re sure the children have fully absorbed the stories and the ideas of being brave, caring and persistent, tell them:

“These stories were excellent. And now I think we can find some Giraffe stories ourselves. Next time we talk about Giraffes, we’ll talk about people we might know who are like the people Stan & Bea told us about. We’ll find some more stories to help Stan & Bea learn to be brave and caring.”

## Ideas for reflection activities

### **Group storyboard**

Have each student draw a picture of his or her favorite part of one Giraffe story, all working on the same story. Have them arrange their drawings around the room, in the right sequence. Don't assign scenes—let them choose what to draw. If more than one student draws the same scene, they can post them one above the other. This can lead to an interesting pre-math discussion about the most popular part of the story—the children create a *de facto* graph by posting the pictures this way.

Try to tell the story by walking along describing what you see in the pictures. If a scene is missing, students can add it. If a drawing is in the wrong sequence, you'll certainly hear about it; move the out-of-sequence drawing to the right spot.

### **Scrapbook**

Students choose their favorite Giraffes and draw pictures representing that story for the Giraffe scrapbook.

### **20 questions**

Give your students 20 questions to guess which Giraffe you're thinking about. Use props, pictures, costumes, and other clues.

### **Placemats**

Have the children cut out heavy paper to placemat size. They can decorate the mats with their own drawings of Stan and Bea, Moyo, Dafina, or their favorite human Giraffes. Encourage them to take the mats home and talk to their families about what they have learned.

### **A Giraffe event**

Invite families, other classes, the principal, and/or classroom volunteers to a Giraffe event. Students can explain what a Giraffe is, and present some Giraffe stories, using the [Storytelling ideas](#).

## About storytelling

Now that Stan and Bea are out of their storytelling role for your class, you and/or volunteers will be taking over. There are 25 written stories in this section; it's your call as to whether to use some, all or none.

It's also your call as to how to present the stories to the children. But—not surprisingly—we have some suggestions.

### **Read or tell?**

As we said earlier, stories have the power to go straight into people's hearts. All the way back to the first campfires, humans have been learning and passing along knowledge through stories. Before there was reading there was, always and everywhere, the sound of people telling stories.

Reading to children is a fine thing, but simply telling them a story can be magical. When you tell a story, the listener feels that anything can happen—it's not all preset by the words on a page or by the images on a screen.

If you possibly can, tell your class the stories in this guide rather than reading them. Yes, it takes more time and we know time can be hard to find. But listen to Sue Tannehill, a teacher-plus-professional-storyteller and decide if it's *worth* the time.

### **Revelations from a great storyteller**

Sue tells us that oral storytelling works in the classroom for a lot of reasons we hadn't thought of. For one, it's a "mutual act," requiring the teller to transmit the words and feelings with which to make images, and the listener to create those images. While mutually engaged in this process, they are in "another kind of time," says Tannehill, and in this other kind of time, a real and special community is created.

The process is also fleeting; it cannot be repeated. “You can never recreate the exact circumstances of a story, a teller and an audience.” Because there is no remote to control storytellers, no rewind buttons on them to make the story come out again, people listen with an attention they don’t give to a repeatable experience.

In this era of all-pervasive television with its premade images, Sue assures us that the storyteller magic still works; kids lock on to this fleeting experience, capturing it and holding it in images they create out of the sounds, sights and feelings that the storyteller gives them.

The idea of getting that kind of attention from students sold us right there on telling stories rather than reading them!

### **But how do you do it?**

We were ready to learn how to be good storytellers, so Sue gave us her system.

First she reads it twice, and remembers it as if it were a movie.

In that process, she finds an image or emotion that dominates the story. Whatever it is, she’ll keep it in mind as she tells the story.

She draws a stick-figure progression of images that play out the action, with a few key words as reminders.

Using only these simple images and key words, she does a practice run.

She then tries the story out on one listener and asks the person to tell her what the dominant image or emotion of the story is.

After any necessary course corrections, she’s ready for an audience.

When she’s finished telling the story, she is absolutely quiet. Her advice at this point: Let there be silence after a story; in that silence, the children will absorb the story’s meaning.

Sue's audiences attest that when she tells a story, it's felt, understood and remembered.

### **Going heart first**

Whether you take the storytelling option or just read to your students, please remember this storytelling tip we gave you:

trust that the children will absorb the story's meaning just from hearing it. If you immediately leap into dissecting the story, you switch them from heart to head, and the wholeness and power of the story is lost. Ease into comprehension softly, by the activities we've provided, rather than by quizzes about numbers, vocabulary, or other facts. Especially with the very young, whose hearts are open, don't derail the natural process by asking them to switch suddenly from absorbing with their hearts to reasoning with their brains. The brain forgets; the heart remembers.

## More Giraffe stories

To make it easier for you to pick the stories that are most appropriate for your class, we've started with brief "thumbnail" sketches of the stories. When you read one you think will interest your students, you can click on the Giraffe's name and go to the longer story. The first twelve stories are those featured in the [Giraffe Heroes video](#). The footage is taken from a documentary made by KCTS, a public television station, and shown throughout the PBS network, from ABC's Good Morning America, and from the Lifetime cable channel. Teacher discretion advised. The video gives you 12 stories that will be of interest to *you*, but are mostly *unsuitable for your students*. The printed versions of these stories may be less overwhelming than the video images, but still should be considered carefully for their suitability. The exceptions are [Patch Adams](#) and [Hazel Wolf](#); K-2 teachers have successfully shown their video portraits in class. Many of the other stories reference serious problems in the world that teachers have asked us to address. It's your call on which stories are appropriate for *your* class.

### Thumbnail sketches

Giraffes in the "Giraffe Heroes" video:

[Patch Adams](#) was named a Giraffe Hero way back in 1986. This public television program about the Giraffe Heroes Project introduced him to many of his fans and supporters across the country; his life later became the subject of a movie, *Patch Adams*, in which he was played by Robin Williams. [Olga Bloom](#), a retired violinist, mortgaged her house and worked with her bare hands to turn an old coffee barge into an intimate and acoustically perfect chamber music hall anchored under the Brooklyn Bridge. Though "Bargemusic" presents world-class musicians, Bloom kept ticket prices low by taking no salary for her seven-day-a-week efforts.

[Sarri Kreisman Gilman](#), a school counselor, was so distressed by the unmet need for housing for abused and runaway teenagers in Everett WA that she went way above and beyond her job description. Gilman talked the Everett Lions Club into buying a suitable house and leasing it to her rent-free, even though she had no bankroll and no track record to attract financial support. Her “Cocoon House” was the area’s first shelter for kids who had been prey to dealers and pimps.

[Beverly Graham](#), a Seattle rock singer and competitive body builder, did a 180 when she was stricken with multiple sclerosis. Looking at people who were in even more trouble than she was, she became “The Lunch Lady,” distributing bag lunches to the homeless on Seattle street corners. Despite police objections that she was “creating a public nuisance,” Graham persisted and her operation has become a known and welcomed part of the Seattle scene.

Police officer [George Hankins](#) tapped his life savings and hocked his pension to start a youth center for troubled teens in the Bronx. Hankins has worked at the center every day for years.

[Petra Mastenbroek](#) founded an anti-substance abuse support program for fellow high schoolers. Enduring insults from her school’s many “druggies,” she created a strong anti-drug force. (Yes, we know the kids are wearing Levis, not baggies. But it’s still a good story.) Petra’s now a clinical psychologist.

[Carol and Hurt Porter](#) of Houston spend countless hours and much of their modest income feeding other people’s kids. When the money gets low, Carol moonlights as a nurse. The Porters began their feeding program, Kid-Care, in their kitchen, preparing meals from both donated and government subsidy food that they distribute in the first children’s “Meals On Wheels” program in the nation.

When she was a high school student in Miami, [Darlene Rodriguez](#)

spent lunch and after-school hours teaching inner-city kids about environmental issues and providing a bilingual bridge for Hispanic students. Rodriguez took it on herself to produce environmental materials in Spanish and to involve the Hispanic community in saving the Everglades.

[Ganga Stone](#) of New York NY, learned that there were homebound “People With AIDS” who were too weak to shop and cook, so she started delivering gourmet meals on her bicycle to PWA’s in her neighborhood. Seeing the enormous need, Stone went on to direct “God’s Love We Deliver,” marshaling 700 volunteers to provide meals to the city’s growing numbers of people with AIDS.

[Bill Wassmuth](#) risked his life as spokesperson for Idaho residents who were appalled by white supremacist hate groups there. He went on to head the NW Coalition Against Malicious Harassment, refusing to stop even though the white supremacists threatened him repeatedly and bombed his house.

[Hazel Wolf](#) devoted her long life to civil rights, health and housing programs, equality for women, and preservation of the environment. Born in 1898, she brought various Northwest environmentalists and the region’s tribal leaders together—when she was in her late 80’s. Wolf told us she hoped to live in three centuries—she died in January 2000.

### Other Giraffes in this guide

Stories marked by  are for [Finish The Story activities](#).

 [Clementine Barfield](#) of Detroit started Save Our Sons and Daughters after her sons were shot on the street. Barfield quit a good job with the City to become full-time director of SOSAD, which runs conflict resolution and mediation programs in schools.

 [The Broad Meadows Kids](#), seventh-graders in Quincy MA, were

shocked by the murder in Pakistan of a child who had visited their class to tell them about his enslavement in a factory. The Broad Meadows Kids worked to let the world know about child slavery, and raised money to build a school for children in the murdered child's village.

When [Melanie Essary](#) of Forest Hills NY was seven, she mounted a campaign to save elephants from being killed for their ivory tusks. She then started KiDS S.T.O.P., an environmental action group for kids which came to have hundreds of chapters, with thousands of members.

[David Goerlitz](#) of Berlin NJ, a model who once sold cigarettes as the "Winston Man," sacrificed his lucrative modeling career to fight against the tobacco industry's efforts to recruit young smokers. Goerlitz tours schools, educating kids about the unglamorous realities of smoking.

Painting contractor [Samuel Hightower](#) of Mattapan MA invested all his savings and years of time in developing a music school for disadvantaged kids in his area.

 [Ranya Kelly](#) of Arvada CO discovered unsold new shoes and boots in a dumpster behind a store. She pulled them out and took them to a homeless shelter. Even after the store said she was stealing and threatened to have her arrested, she kept taking the discarded shoes. Her persistence paid off; she now collects unwanted shoes and hundreds of other useful items from cooperating stores and gives them to the poor.

[Molly Murphy MacGregor and Mary Ruthsdotter](#) of Windsor CA gave up their teaching careers and invested all their time and money into getting the stories of women's lives told in the nation's history classes. As founders of the National Women's History Project, the two women got March of each year declared a time for honoring women's achievements.

 [Balbir Mathur](#) of Wichita KS gave up a profitable business to dedicate his life to fighting hunger by planting trees. Mathur is the founder of "Trees for Life," an organization that has planted almost a million food-

bearing trees in India, and went on to supply trees to Guatemala, Brazil and the US as well.

[Christian Miller](#) of Palm Beach FL saved lives—sea turtle lives. For two years, starting when he was seven years old, Christian patrolled a three-mile stretch of beach, guarding the nests of the endangered giant sea turtles from predators, poachers, and from the sea itself.

[Jeff Moyer](#) of Cleveland OH knows what it's like to be “different”—he's blind. He's also a musician, a writer, and a speaker who uses everything he knows to help people understand all those who seem different. Despite the risks to his own health and the sizable dent in his income, Moyer travels constantly to speak and sing his message of respect and recognition.

[Michael Munds](#) of Denver CO was born in 1988 with a chronic disease, but he didn't let the disease or his youth stop him from helping people whose lives are harder than his own. Michael has raised tens of thousands of dollars for children's hospitals and for the victims of catastrophes.

[Jack Noel](#), now of Albuquerque NM, risked his livelihood when he was a logger in Washington state to prevent the cutting of Whidbey Island's last stand of old-growth forest.

[Robert Mutuma Njeru](#) of Nairobi, Kenya, grew up on that city's streets and now, despite police harassment and a shortage of assets, assists boys in the same dire straits, providing food, schooling, and friendship and helping them earn money as solar oven makers—and acrobats.

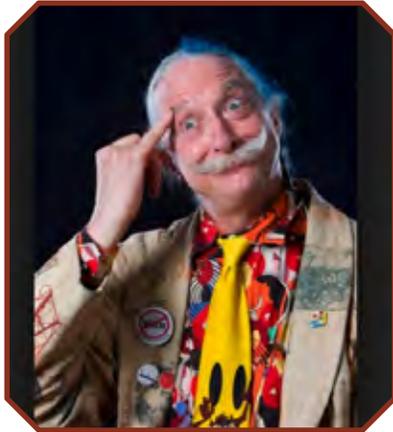
[Larry Shaffield](#) of Savannah GA gave up his work as a professional photographer to throw himself into the awesome task of cleaning up thousands of miles of Georgia's ocean shores and riverbanks, spending his own modest savings, and enlisting others to follow his lead.

[Lyle Solla-Yates](#) of Miami FL was just 8 when he started a kid's environmental club called Pals of Wildlife. The Pals launched a local recycling program and raised money for the Children's Rainforest Alliance.

The Walker family—Morris, Lynn, Skye, and Amye—of Blodgett OR have walked the Earth as “The Earthwalkers,” troubadours for the environment. They used music, humor and storytelling to deliver a serious environmental message at schools and community halls. They spent years on the road, living in a small trailer, and were often challenged by angry anti-environmentalists.

[Mike Williams](#) of Akiak AK, a recovering alcoholic, overcame tribal concerns about negative publicity to enter the Iditarod as a way to promote Native American sobriety. Williams got a sobriety pledge for each of the race's 1,049 miles. Kids all over the state joined his campaign, holding bake sales and dances to raise his Iditarod entry fee.

[Betsy Wilson](#) of Bellingham WA, lost part of her jaw to cancer and withdrew from life, unable to face the world. Inspired by the founder of “Let's Face It,” an English support group for the facially disfigured, Wilson roared back into life as the founder of an American branch of the organization, giving speeches, interviews and workshops that help others cope with disfigurement.



## **Laughter Really is the Best Medicine** Patch Adams

Patch Adams doesn't look like a doctor. He looks like a clown. He wears clown clothes, and has a mustache that curls out from his face. And when he rides his unicycle and juggles, it's hard to picture him taking care of patients. But Patch Adams is a hardworking doctor who takes care of people who can't afford to pay him.

When poor people get sick, they often just get sicker, or they go to the doctor and then worry a lot about how to pay the bill. Dr. Patch believes that worry is bad for people and that everyone should be able to go to the doctor when they need to. That's why he ran a free medical clinic in Arlington, Virginia.

Has anybody ever said *Gesundheit* to you when you sneeze? The word means "good health" in German. Dr. Patch called his free clinic the "Gesundheit Institute" because the name made people laugh, and he believes laughter is good for people's health.

Dr. Patch and another *Gesundheit* doctor worked nights in hospital emergency rooms to earn the money to pay for the clinic. During those years, *Gesundheit* took care of over 5,000 patients who had no money.

Now Patch Adams is building a new dream—a free hospital called the *Gesundheit* Center.

To pay for the new hospital, Patch puts on his clown clothes and does a "Medicine Show," teaching people how to stay healthy. He performs all over the country in medical schools, hospitals, and anywhere people

gather to learn.

What he's doing is not always popular with other doctors. Some are embarrassed because Dr. Patch is "undignified." A few of them want to make as much money as possible, so when Dr. Patch says money isn't important, they get angry.

"We're giving away the most expensive thing in America," Patch Adams says. "We're a pie in the face of greed."



## **Barge Music** **Olga Bloom**

Olga Bloom was a violinist in a big symphony orchestra that played in a huge concert hall in Manhattan. Her husband played in the same orchestra. They and the other players often said that they would

love to play the way jazz players often do—with just a few musicians, in a small place. Music lovers would come to hear them, without paying a lot of money. The Blooms said that when they retired from the symphony, they would build a place like this for classical musicians.

And that's just what they did. When they retired, they started right to work. Olga Bloom was looking forward to many years of working with her husband, but he died suddenly. Everyone expected Ms. Bloom to give up the dream.

But she didn't. She knew it was a wonderful dream that would make a lot of people happy. So she went right on, without any help. She borrowed every penny she could and bought a very old barge that had been used a long time ago to carry coffee beans. It was leaky and dirty and everything on it was broken. But it was just the right size for a small concert hall. She got to work fixing the leaks in the barge, and cleaning it up.

Ms. Bloom needed a city permit to open the concert hall to the public, and a place to tie it up. When she applied for the permit, city officials got stuck trying to figure out which laws applied to a concert barge. Nobody had ever asked to do this before. So Olga took another risk. Without a permit, she hired a tugboat to tow the barge to a place next to the Brooklyn Bridge. There, tied up next to huge freighters, she kept working

on the old barge.

She didn't have the money to pay for help, so she was doing all the work herself. People walking by couldn't believe their eyes. There, in between huge, seagoing ships, was the little barge, and on the deck there was a gray-haired woman sawing wood, scraping rust, fixing pipes. A lot of people who worked on the ships and on the dock decided to help her and they all pitched in.

After two years of very hard work, the concert hall was open, a beautiful place with huge windows looking at the lights of Manhattan. It's been open ever since—city officials finally figured out new rules that make a music barge okay. Music lovers come there to hear fine musicians play in the small, perfect space. The tickets are much less expensive than tickets to the symphony. The barge rocks gently as the ships pass by and the musicians play. And everyone looks just as happy as Olga Bloom thought they would when she refused to give up her dream.



## Boxing for a Better Life

### George Hankins

When there's fighting in the streets of a neighborhood, that's a dangerous place to live. Sometimes gangs fight each other with baseball bats, chains, or guns.

One night in the South Bronx part of New York City, Police Officer George Hankins saw two gangs who were about to fight. He had seen too many street fights, and too many young people injured. Sick of

the violence, he pushed his way through the young men and faced the ringleaders.

"You think you know how to fight?" he shouted. "Well, you *don't* know! You're phonies! You slam each other around like animals. No class, No style. You want to see fighting? I'll show you fighting!"

While his partner, George Pearson, kept an eye on the two gangs, Officer Hankins got some boxing gloves. One at a time he boxed the gang leaders. With one hand behind his back, Hankins quickly defeated each of the big kids—and they were fighting with both hands.

The gang members just stood and stared at the big cop. He told them that he used to be a US Army boxing champion. He dared them to come to the police station the next day when he got off work. If they showed up, he would teach them how to box.

The other police officers at the station thought it was wrong to teach gang members how to fight better. They thought Officer Hankins would make the gang wars worse and their jobs even more dangerous.

Officer Hankins didn't agree. He knew that training to box was hard. The boys would have to work more than they ever had before. They'd have to eat healthy food, go to bed early and exercise for hours. He says, "I tell a kid, 'If you discipline yourself to do boxing, life is a piece of cake.'" Officer Pearson agreed that the training would be good for the kids. He offered to help.

The gang members came. The two Georges used their own money to buy gloves and other equipment. They opened the Fort Apache Youth Center and Boxing Club at a nearby school.

They ran out of money. Someone broke into the Center and stole equipment. They had to move when the school needed to take back the space. The other police officers gave them a hard time. But even with all these problems, they kept the program going.

One day a boxing student from the Fort Apache Youth Center saved a police officer's life. After that, the other officers stopped complaining.

Officer Hankins left the police force to work full time with the kids. Every week he and the other adults who work at the Center provide not only boxing lessons, but also help with school work, and classes in painting and sewing. There are dances, field trips and hot meals for over 300 boys and girls.

They don't let anyone goof off. The kids work hard and learn to feel good about themselves, no matter what kind of problems they start off with.

George Hankins is a Giraffe who changed lives, and changed one dangerous neighborhood.



### **FOCUS on a Good Life**

#### **Petra Mastenbroek**

Petra was unhappy at home because her mother was an alcoholic and her father was violent. She started taking drugs, hoping that would make her feel better. Of course, drugs just made things worse. She also started hanging out with other kids who used drugs.

Things got so bad at home and at school that Petra went to live with another family.

Deciding that she had to make her life better, she left drugs behind.

At a meeting for students and parents, Petra was surprised to hear many people saying that there was no drug problem at her school. She knew there was a *big* problem. She decided to help kids with drug problems herself, even though she was shy.

Petra organized a group called FOCUS, which stood for Friends Offering Care, Understanding and Support. To be really helpful to kids in trouble, FOCUS members needed to be trained by professional counselors. To raise money for their training, they washed cars, baked and sold cakes and cookies, and held a dance.

FOCUS members ran a telephone hotline that kids in trouble with drugs could call if they needed help, or just wanted to talk to someone. Petra and some of the other members also gave talks at elementary and intermediate schools. They helped a lot of kids understand drugs and stay away from them.

Some kids at school made fun of FOCUS members. They called Petra names at school and on the phone. They wrote insults on her locker. Having people at your school make fun of you is something lots of people are afraid of. Some FOCUS members were so scared and upset that they quit. But Petra and others kept going.

“A lot of people are afraid,” Petra says. “It doesn’t bother me because I know what I’m doing is right.... You have to remember not to get discouraged. It makes me feel really good knowing that I helped...”



## **Saving Ancient Trees**

### **Jack Noel**

As a logger, Jack Noel cut down trees so they could be used to build houses, make paper and burn in fireplaces. He was looking for a logging job on Whidbey Island, where he lived in Washington state.

There was a forest that was going to be cut down soon. Hoping for a job cutting the trees, he went along a path into a forest that was different from any other he had ever seen on the island. The trees were gigantic. Some were so large that seven adults holding hands wouldn't be able to reach around them. Amazed by their beauty, he knew that these trees—some of them hundreds of years old—must not be cut down.

“When I first walked through the woods... I had to make a decision,” he says, “of whether I was willing to take a stand that would change my life.”

Even though he needed a job—even though he didn't know how to stop a logging operation—even though he would anger many of his fellow loggers, Jack Noel decided to try to save this forest.

Mr. Noel and some friends all called people in the state government who could protect the trees. They reminded those people that there were state laws that said trees this old could not be cut down. The people in government ignored Mr. Noel and his friends.

Fortunately, many people on the island listened. They went out to see this forest and decided they must protect it. When the loggers came, bringing heavy machinery to cut down the trees, people from all over the

island came to the forest and stood by the trees.

There were so many people in the forest, the loggers couldn't cut down a tree or use their huge machines without injuring someone. So they had to stop.

One person there said, "Cutting down a tree is a very final thing. We had to do what was necessary to keep that from happening."

Newspapers all over the state printed stories about people putting their bodies between the trees and the logging machines. Many people learned about the bravery of Mr. Noel and his friends, who formed a club called Save the Trees. They filed a lawsuit to make sure no one would ever cut the forest.

All the members worked hard to prepare their case. When they went to court, they told the judge about the law that should protect the old forest. The judge ruled that the state must follow its own laws. The forest is now saved forever as part of a state park.

Jack Noel gave up his chance to make money because he believed it was more important that people would always be able to see the ancient trees. He stuck his neck out, and got his friends and neighbors to join him.



## **Dignity for All** **Bill Wassmuth**

Bill Wassmuth was worried. Trouble was brewing in his town of Coeur d'Alene (pronounced sort of like "core duh lane"), Idaho. In Coeur d'Alene most people respected and got along with each other, but a few people were doing and saying things that frightened and embarrassed everyone else.

These few people call themselves "white supremacists." They believe that white people are better than everyone else. They want to make parts of the country, like the area around Coeur d'Alene, places where only white people can live.

Bill Wassmuth believes that all people should be respected and treated equally. The white supremacists had weapons and talked about hurting people who disagreed with them, but Bill Wassmuth decided that he must do something to stop the spread of their hateful ideas.

He started giving speeches, telling people that all colors of people should be treated the same. The white supremacists didn't like this. They put a bomb in his house. Luckily he was in another room when it exploded, and he was not hurt.

He was frightened, of course, but he wouldn't give up. "I stayed in my house that night," he said. "I stayed in my house the next night. I never left. The community was watching how I responded to this thing." If he moved away or stopped speaking out, other good people might have also been scared and given up, so he continued to work against hate and fear.

He gave a speech to hundreds of people who came together to hear

him. Police arrested the white supremacists who set off the bomb. The townspeople worked together, and Idaho passed five new laws to protect people from white supremacists.

Bill Wassmuth went on to direct an organization that helps people learn to get along. He said everyone must help keep the peace. "No one can sit back and watch." Bill Wassmuth wasn't going to just sit back and watch. He was a Giraffe.



## Twentieth Century Giraffe

### Hazel Wolf

Hazel Wolf was born in 1898. In 1912, she started sticking her neck out to make her world a better place. She was going to a school that had sports for boys but not for girls. Almost all schools were like that in those days. People thought girls didn't care about sports.

Hazel liked sports a lot. She thought the school should give girls the same things they gave boys. Hazel went to the principal and asked him to let girls play basketball. He told her that basketball teams had five players. To have a game, she would need ten girls who wanted to play. He said he would give her a basketball and uniforms, and time on the basketball court if she could find enough girls to have a game. He was sure she was the only girl "silly" enough to want to play.

Hazel thanked him and opened the door. There were nine girls waiting, right there in the hall! She told them the principal was going to let them play basketball. The girls cheered. The principal saw Hazel smiling at him—she knew very well that she needed ten girls to play. He was surprised, but he laughed and kept his promise.

All her life Ms. Wolf surprised people, made them laugh, and got them to do good things. She cared about a lot of good and important things, like keeping the earth safe and healthy, and making sure people have good jobs and places to live. For all her long life she helped other people see how important these things are.

One way she did that was by getting people to join the Audubon Society,

a group that studies birds and protects the places where they live—which is everywhere! Ms. Wolf knew that a healthy world for birds is a healthy world for all plants and creatures, including people. She started more Audubon groups than anyone else, ever.

Ms. Wolf was always looking at how things are and thinking of ways to make them better. She saw that Native Americans were working to protect the earth, and so were many other people. But they weren't working together. So Ms. Wolf went to all the tribes near Seattle, where she lived. She went to all the other people there who cared about the land, and got everybody working together.

Ms. Wolf read about people who needed medicine in a faraway country where there was a terrible war. She got hospitals to give her the medicine the people needed. Then she got on an airplane and took the medicine to the people herself, even though she was in her 80s, a time when many people just stay close to home.

Ms. Wolf worked every day, writing a newspaper about taking care of the earth. When she wasn't working, she went on hikes or took her kayak to mountain lakes. After she was named a Giraffe Hero, in her 80s, she spoke at national conferences about sticking your neck out to do good things, and she was in national magazines.

In 1998 Ms. Wolf had a big birthday party. Hundreds of people she had helped and people who just liked her work came to honor her. They got to watch her blow out 100 birthday candles!

Hazel Wolf told us she planned to live at least until the year 2000 because she wanted to live in the 1800s, the 1900s and the 2000s. And that's just what she did. Hazel Wolf died in the first month of the year 2000.



## SOSAD

### Clementine Barfield

Clementine Barfield lives in a dangerous part of the very large city, Detroit. There are gangs in her neighborhood and when they fight, people get hurt. Ms. Barfield's kids always worked hard at school and stayed away from gangs, but she worried about them. She worried while she was at work.

Even when she was at home, she knew she couldn't protect them every minute.

She was right to worry. Two of her sons, 15-year-old Roger and 16-year-old Derick, were shot. Roger was hurt badly. Derick died.

👉 Ms. Barfield was so sad, it was hard for her to go to her office job in Detroit's City Hall, but she had to keep earning money for the family. Because of the shootings, she also had to arrange Derick's funeral, take care of Roger, help her other children, talk to the police about the shooting, and go to court when the boy who shot her sons was arrested. Then somebody fired bullets into her house. No one was hurt, but it was frightening.

With no one to help her, she felt lonely and scared as well as sad. She did everything she had to do, but she made a promise to herself. She promised that no one else in Detroit would have to be alone in such a terrible time. She would find a way to help them and she would find ways to stop these awful things from happening to Detroit families.

Ms. Barfield invited other families whose children had been killed to join a group called Save Our Sons and Daughters. The initials spell SOSAD.

She and the other members of SOSAD agreed to help other families whose children were killed. Members of SOSAD would know how these people felt and would help them deal with all their problems.

But Ms. Barfield also wanted to stop the killings, not just help families after someone was killed. She knew that kids had to learn that there are ways to argue without hurting or killing each other. She and other people from SOSAD went into schools to talk with kids. Hundreds of people volunteered to help SOSAD keep drugs and guns out of the neighborhoods of Detroit. And when people in other cities read in their newspapers about SOSAD, they started their own SOSAD groups.

The work she does for SOSAD keeps Ms. Barfield so busy she had to give up her office job. She keeps getting new ideas about how to make kids' lives safer and happier. She decided a garden would be a good place to start. Every summer, kids join adults from SOSAD to plant a garden. The kids work together to make that garden grow. They learn how to get along—without hurting each other. In fact, they're learning so well that they've started a basketball team and a kids' newspaper together.

When she sees the garden and the kids growing up healthy and beautiful, Clementine Barfield doesn't feel so sad.



### **A School for Iqbal**

#### **The Broad Meadows Kids**

Someone was coming to visit the sixth-graders at the Broad Meadows Middle School in Quincy, Massachusetts. The visitor was a boy named Iqbal Masih. He was their age and he had come all the way

from Pakistan to talk to people in America about his life.

The Broad Meadows students were excited. They'd never had a guest from Pakistan before. When Iqbal arrived, they were very surprised. He was so small, his feet didn't reach the floor when he sat in their chairs. His small hands were as rough as an old man's.

His family was very poor, he told them. They once borrowed money to pay a bill. Then they couldn't pay the man who had loaned them the money. He threatened to hurt them all. To pay him, the family sold Iqbal! A man who made carpets paid them \$12 for Iqbal, who was then four years old. The carpet maker chained Iqbal to a loom where he made carpets for 12 hours every day. His small hands tied thousands of knots every day, making the carpets. If he stopped, the carpet maker hit him. Iqbal got so little food, he didn't grow like healthy children do. When the Broad Meadows students heard this story, they understood why Iqbal was so much smaller than they were, and why his hands were so rough.

Iqbal was ten when he found out that it was against the law to make someone work for no money. Iqbal was a slave, and Pakistan has a law against slavery. He ran away and he began to tell people about being a slave. He found out that 7 million children in his country are slaves and that there are millions more in other countries.

Many good people in Pakistan want to stop slavery there. They helped Iqbal travel and tell people his story. But, Iqbal told the kids, many bad people in Pakistan wanted him to keep quiet about child slavery. Iqbal told the Broad Meadows kids that they were very lucky because they could go to school. He dreamed that all children in his country could go to school one day.

The American kids were upset by this terrible story. They promised Iqbal they would help in some way.

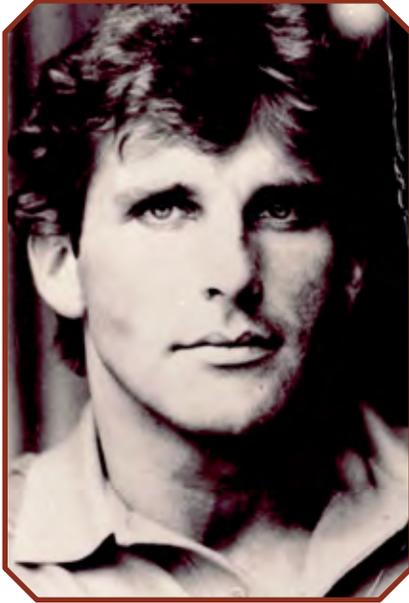
 Very soon after Iqbal got back to Pakistan, someone shot and killed him! The Broad Meadows students felt terrible when they heard. Remembering Iqbal's dream of Pakistani kids going to school, they decided to raise the money to build a school in his village. Some people thought that was an awfully big job, but the kids were sure they could do it and their teacher said he would help them.

They wrote letters and email messages to schools all over the world, asking them to help build "Iqbal's School." They asked each person or class who got the message to send \$12 to help build the school. They chose the number 12 because Iqbal was sold for \$12, and he was 12 years old when he died. Every time they got a donation, they wrote a thank you letter to the giver.

At the same time that they were asking thousands of people for money, the Broad Meadows kids were making sure that people knew about child slavery. They told the story to reporters for newspapers and television stations. And they asked people who sell carpets in this country to be sure those carpets had not been made by slaves. Many store owners just laughed at them or told them to mind their own business.

There was so much work to do that for a whole year, everyone in the class came to school early and stayed very late. They worked on weekends and over holidays. At the end of the school year, they had

raised over a hundred thousand dollars! They bought a building in Iqbal's village and they hired teachers and a principal. They found 50 families whose children were slaves and they bought the children back from the people who "owned" them! When the new school opened, 200 Pakistani children came to learn. They were getting a chance at a better life, all because some children in faraway Massachusetts cared and worked very, very hard to make Iqbal's dream come true.



## **Handsome Is As Handsome Does**

### **David Goerlitz**

When David Goerlitz was a boy, he was very unhappy because he felt ugly. He thought no one liked him. He saw lots of pictures in magazines and on billboards of good looking, happy people smoking cigarettes. He thought that if he smoked, he'd be as good looking and happy as the people in the pictures. So, when he was 14, he started smoking cigarettes.

When he grew up, he realized that he'd never been ugly. He was actually handsome enough to be a model for photographers. He became one of the good looking people in cigarette ads. Mr. Goerlitz looked very cool in the pictures, doing exciting things, always with a cigarette in his mouth. He was glad to do the ads because he made a lot of money, and he enjoyed smoking—he smoked 60 cigarettes every day!

But he wasn't enjoying food very much—he couldn't taste it, and his mouth was bleeding. Doctors told him it was because of the cigarettes. They told him to quit smoking, or he'd get really sick, but he just ignored them.

Then his brother got so sick he had to go to a hospital. When David went to see him, he saw men and women who were dying from diseases that were caused by smoking. These people didn't look cool and they certainly didn't look like they were having fun, like the people in the cigarette ads. These people were terribly sick and scared.

Mr. Goerlitz decided to quit smoking, because he didn't want to die from

these diseases. And he realized he didn't want anyone else to die from smoking, either. But getting more people to smoke was his job. Pictures of him made kids think that they could be good looking and happy, just like him, if they would just smoke.

He remembered being one of those unhappy kids himself. He knew the beautiful pictures had made him start smoking. Now, so many years later, he knew that cigarettes could kill him. And he knew that cigarettes could kill people who saw the beautiful pictures of him smoking.

He quit smoking, he quit the cigarette job, and he started talking in schools all across the country, telling kids the truth: smoking can't make you happy and handsome, but it can make you sick and dead.

The companies that pay models to be in advertisements for their products decided Mr. Goerlitz was dangerous. If they hired him to be in their ads, he might tell people their products were bad. Very quickly, Mr. Goerlitz found that almost all his work as a model was gone.

David Goerlitz is happier now than he was when he made lots of money by making smoking look cool. He feels better because he can taste his food, his mouth isn't bleeding, and his doctors say he'll live longer. And he feels better because he's telling kids the truth—that smoking isn't cool—it's stupid.



### **The Music Man**

#### **Samuel Hightower**

Samuel Hightower is a painting and building contractor in Massachusetts. He paints houses and big buildings all over the city of Boston. A long time ago, he got worried about one part of that city, an area called Roxbury. People were very poor there, and it looked to Mr. Hightower like the kids didn't have much to do. He thought they needed new things to do that would

keep them busy and make them happy. Mr. Hightower is happy when he's making music, so he decided to start a music school for Roxbury's kids. He thought that if they were practicing on musical instruments, they'd be busy, and when they made music, they'd be happy.

Mr. Hightower had saved some money and he took it all out of the bank and bought an old building. Because he was a contractor, he knew how to fix old buildings, so he fixed everything that was broken. He painted everything so the place was beautiful for the children.

But all his money was gone—he had no money to pay music teachers. He talked to teachers all over the city about his new music school. Twenty-six of them agreed to teach without pay, because they liked what Mr. Hightower was doing. Soon 200 Roxbury kids were learning to sing, to play piano, trumpet, guitar, drums or violin. Mr. Hightower's dream was coming true.

Then there was terrible trouble. Martin Luther King Jr. was killed and many people in Roxbury were very angry when they heard the terrible news. They threw rocks and bricks at everything, even the music school,

the teachers, and the kids. The building was badly damaged and Mr. Hightower had no money to fix it. The Roxbury music school had to close.

Still he dreamed of a music school. He worked harder than ever and saved every penny he could save. It took him a long time, but he finally had enough to buy an old building in Dorchester, another poor neighborhood. Once more, he worked hard repairing the building so it would be safe and beautiful for the children. But before this new school could open, someone set fire to the building. When Mr. Hightower went to see the damage, he was robbed by two thieves. Then someone broke in and took everything they thought they could sell—the sinks and lights, and even the pipes and wires. Mr. Hightower had lost all his savings and all his work again.

Some people would certainly have given up. But Mr. Hightower cared so much about kids that he went right on and started a music school in the basement of his church. Lots of kids came for lessons—so many they couldn't all get into the small basement. Mr. Hightower began saving again to buy a bigger place. He also asked lots of people to give money to help.

After many years of hard, hard work, Mr. Hightower had bought four buildings that he'd made into music schools and other good places for kids and families.

Because he knows that all his hard work has changed the lives of hundreds of kids, Samuel Hightower is a happy man.



### **Never Too Young** Michael Munds

When people see Michael Munds, they sometimes stare. Some kids even tease him. Michael looks different; the bones in his face don't fit together like other people's do. He's been in the hospital many, many times, and he will have to go many more times before he's grown. Each time he goes, the doctors fit his bones into the right place so that he looks more like other people.

Michael could hide from people and feel sorry for himself. But he doesn't. He spends his time helping other people who have problems.

When he was five, he saw a little girl on television who couldn't go to sleep because she'd lost her teddy bear in a flood. Michael packed up his own stuffed animals and donated them to kids who had lost theirs in the flood.

When he heard about a bombing in Oklahoma City that killed and injured hundreds of people, Michael was about to go back to the hospital for another operation that would help him look like other kids. But he thought about all the people who were in the hospital in Oklahoma and he decided to raise money for them. He asked his mother if he could wait awhile before his operation and she said yes.

Michael didn't have any money, so he made a plan to get some. He would invite people to bowl, his favorite game. Then he'd ask other people to give money for every bowling pin that was knocked down. He told his

mother he would raise \$20,000 dollars this way, and send the money to the injured people in Oklahoma.

His mom said that was too much. He was just six years old and \$20,000 was a lot of money. She said he should try for just \$10,000. Michael said it had to be \$20,000. But when they made a poster telling people about the bowling event, his mom put just five thousand as the goal. Michael insisted that he could raise \$20,000. His grandfather asked him if he had any idea how much money that was. Michael told him, "There are enough good people out there. I know I'll get it."

Michael knocked on people's doors and asked them to help. He went into offices and stores, asked to see the boss, and explained why the business should help. He talked to city officials, to newspaper and television reporters, and many, many other people about his idea. But he didn't raise \$20,000. He raised \$37,649! It was the most money raised by anybody in the whole country, young or old, to help the people in Oklahoma.

As soon as he finished that campaign, Michael began raising money for a girl who needed an operation on her heart and for people with AIDS. He raised more money than anybody else in his state for the Children's Miracle Network.

Michael knows a lot about hurting. But he's learned a lot about feeling good, too. When someone asks him why he spends so much time helping other people, Michael tells them he feels great when he does this. "If we all make a difference—even a little bit—one person at a time, then maybe when I grow up the world will be a better place to live. But we have to start now."



### **What Were the Women Doing?** Molly Murphy MacGregor and Mary Ruthsdotter

Inside the word “history” is the word “story.” And that’s what history is—the story of what has happened in the world, going far back in time, and right up till yesterday. Most history has been written down by men and taught by men; very few women wrote or taught history until recent times.

Molly Murphy MacGregor became a history teacher because she loved history and loved teaching high school students about all the amazing things that have happened in the world. But something concerned her. The history books were almost totally about men and what they’ve done. She wanted to know what *women* have done too.

She asked another teacher why there were no stories about women in the book they were using in their classrooms. “Well,” he asked her, “what have women ever done, anyway?” She was shocked. This man was teaching history to kids, but he didn’t seem to care that he was leaving out half the world’s stories.

Ms. MacGregor realized that when *she* was a student, most of the history lessons she learned were about men. She was concerned that girls often get bored in history class because, “When there’s nobody like you anywhere in the things you’re learning, it’s hard to get interested. And when women are left out of history lessons, girls and boys begin to think that women are not as important as men.”

She wanted students to know that women have done important things. So she started finding women’s stories that had been left out of most

history books. That's Where Mary Ruthsdotter comes into this story.

Ms. MacGregor made a slide show that she used to tell stories about women in history. Mary Ruthsdotter came to one of those slide shows. She decided she wanted to help find more stories of women who've done important things in the world as scientists, artists, athletes, or doctors.

Ms. MacGregor was happy to have some help. They found that they worked well together and agreed on many things. They both wanted to be sure to include women all over the world and in all times. That meant they had to find a lot of stories! It took them lots of time and energy to find the stories in libraries, museums, and historical records all over the country, and to put them all together.

They both gave up their jobs to work day and night on this project. They spent all their savings and had to borrow money to pay for the materials they needed, and for a place to keep all the books. Some people laughed at them and told them they could never change the way history is taught. But they thought about all the girls and boys who needed to know these stories, and they kept going.

They put together thousands of books, posters, photographs, and videos about the interesting lives and stories of women throughout history. They called their work the National Women's History Project, and they made all the materials available to teachers, libraries, newspapers, magazines, and anyone else who wants information about what women have done. The Project also includes speeches, teacher trainings, and special events to celebrate women in history.

One of their special events became National Women's History Month. It all began with a celebration—a party—that they planned for their city, Santa Rosa, California. The celebration was a chance for people to hear stories, see photographs and hear songs about women who've done important things. The event was so successful that people in many other

cities heard about it and decided to have their own women's history celebrations. Ms. MacGregor and Ms. Ruthsdotter asked the United States Congress in Washington DC to make the month of March Women's History Month for the whole country. And Congress voted yes. So thanks to two Giraffes named Molly and Mary, people all over the country are learning the history of all the people who have been important in the world, not just half of them.



## **A Brave, Kind Kenyan**

### **Robert Mutuma Njeru**

In the big African city of Nairobi, Kenya, there are thousands of kids who don't have homes. Sometimes their families are too poor to feed them. Sometimes their parents are sick or have died. The street kids eat out of garbage cans or beg people to give them food. Some of them steal to stay alive.

Robert Mutuma Njeru studied science at the University of Nairobi. He planned to work on solving his country's environmental problems. He felt very lucky to be in college because his family was so poor that he had once lived on the street himself. He worried about the boys he saw on the streets. He knew their lives were hard.

Mr. Njeru and some friends at the University started sharing their food with a group of street boys. He got many people and companies to give money to help the boys, but he knew that what the boys really needed was a way to earn money themselves. Then they could pay for food and clothes and places to live. He talked to them about earning money instead of begging or stealing. What if they entertained people? People would pay them for putting on a good show. The boys agreed and Mr. Njeru started teaching them to be acrobats!

Mr. Njeru worked very hard with the boys, practicing hour after hour. He got someone to give enough money to make bright red and yellow uniforms so the boys looked really sharp.

Soon they were not only earning money on the street, they were paid to entertain at shows and parties. The boys made enough money to buy food and rent a house. Their lives were getting much better, but Mr.

Njeru was still looking for ways they could earn money.

One of the environmental problems that he wanted to solve was about firewood. In Kenya, most people cook their food over a burning wood fire. It's long, hard work to gather the wood. Sometimes people have to walk for miles to find enough. And because so many people are looking for wood, the trees are disappearing. That's very bad for the environment.

Mr. Njeru learned at the University about a cooking stove that runs on heat from the sun. Kenya has sunshine most of the year, so he thought sun stoves would work there. But if the stoves were expensive, many poor people couldn't afford them. They'd keep looking for free firewood.

He taught the boys how to build sun stoves out of clay, which is free, just as wood is. Now the boys have something really valuable. They make the stoves and sell them. People spend a little money just once and then never have to search for wood again. Their lives are better, the boys earn money for food and clothes and their house, and Kenya's trees have a chance to grow.

Helping the boys hasn't been easy for Mr. Njeru. His neighbors have been angry with him because they don't want the boys around. Some people have told him they wouldn't help the boys unless he paid them to. He's even been threatened by the police, who accused him of training criminals!

Instead of letting these problems stop him, he started on building a free school just for poor kids so they can grow up to make things better in Kenya, just as Robert Mutuma Njeru does himself.



## **Kids Save the Elephants and Rhinos** Melanie Essary

When Melanie Essary was seven years old, she learned that elephants and rhinos were being killed, just for their ivory and their horns. People were shooting these animals in Africa, and selling their tusks and horns for a lot of money. Melanie thought that this was a terrible waste of animals' lives.

The leaders of most nations in the world had signed a paper promising that these tusks and horns could not be sold in their countries. But as long as they could be sold *somewhere*, the animals were still being killed. Melanie learned that because the leaders of Korea had not signed the

promise, most of the tusks and horns were going to Korea. She decided she had to do something about that.

Melanie started a club called Kids Save the Elephants and Rhinos. She and her friends got the address of the President of Korea. They all wrote him letters asking him to sign the promise not to buy tusks and horns. Then Melanie wrote to newspapers and magazines and television stations. She asked them to tell kids everywhere to write to the President of Korea about the elephants and rhinos that were being killed.

Soon, thousands of letters were piling up in the President's office in Korea. The biggest newspaper in Korea even printed a message from Melanie's club— on the front page!

The President of Korea was annoyed. He told the Korean ambassador

to the United States to telephone Melanie and tell her to stop the letters. When the ambassador called Melanie, she told him the letters wouldn't stop until the President signed the promise. The ambassador was so angry that he hung up on Melanie.

The letters kept going to the President. And finally he agreed to sign the promise. The Korean ambassador called Melanie again and asked her to stop the letters. She told him the letters would stop when she saw the promise in writing. The ambassador got really angry again—and hung up again. But the promise, signed by the Korean President, came in the mail to Melanie's house.

Lots of grown-ups had tried to get the Korean president to sign the promise. They had all failed. But a seven-year-old girl and her friends succeeded. People were amazed. The President of the United States thanked Melanie for organizing Kids Save the Elephants and Rhinos.

Melanie's club grew to have thousands of members! They work on all kinds of things that help animals and the environment. And it all started when one girl decided that it wasn't right to kill elephants and rhinos.



### **The Shoe Lady**

Ranya Kelly

One day a woman named Ranya Kelly needed an empty cardboard box to mail a package in. She knew that stores throw away a lot of empty boxes, so she looked in a trash dumpster behind a shoe store. She could hardly believe her eyes. Mixed in with the trash, there were hundreds of new shoes!

She knew there were a lot of people who needed shoes but couldn't afford to buy them. She took the shoes to the people who worked at a community center so they could give them to families that needed them.

The people at the center were so glad to get the shoes, Ms. Kelly went back to the dumpster behind the shoe store again. And again. Each time, she found more brand-new shoes and she took them to the community center.

But when the store manager found out, he was really angry. He said that people might bring the shoes back to the store and ask for money. He was throwing them away because he couldn't sell them, so he didn't want anybody to bring them back.

Ms. Kelly began to find new shoes in the dumpster that had been cut up before they were thrown in. Sometimes they were spray-painted so people would be embarrassed to wear them. She just took the paint off and made them nice shoes again.

The store manager told her he would have her arrested if she took any

more shoes out of the trash. She thought that if the store threw them away, it was all right to take them. But the manager said that they still belonged to the store even if they were in the trash. He said she was stealing! He didn't listen when she told him how important the shoes were for poor people.

Ranya Kelly was in trouble. It was a lot of work to sort hundreds of shoes and, sometimes, to take paint off of them. She was spending hours and hours fixing up shoes. She was giving up time with her family and time to do things she had always enjoyed. Now—on top of all that—the manager was saying she could be arrested. What a mess! If you were in her shoes, what would you do?

👏 Well, Ranya Kelly didn't quit. She was so sure it was right to give those good shoes to people who needed them that she kept right on talking to the shoe store manager. She also talked to a newspaper reporter about all the good shoes that were being destroyed. People who read the paper didn't like it that good shoes were being wasted. A lot of them called Ms. Kelly and said they wanted to help her. Even some stores called her. They said they would donate good shoes, clothes, pots and pans, and even furniture, instead of throwing them away. They wanted to help the poor families too. And the shoe store manager finally agreed to give the shoes to her.

Ranya Kelly is busier than ever. Because so many stores decided to help, more than 100,000 pairs of new shoes—and all kinds of other new things people can use—have been saved and given away. Her husband and son help her, and so do lots of other people in the community. It looks like a pretty good thing that she didn't get scared and quit when one angry person tried to stop her.



## **The Man Who Gives Away Fruit Trees** **Balbir Mathur**

When he was a boy growing up in India, Balbir Mathur had big plans. He wanted to move halfway around the world, to the United States. There, he would go to college and then, start his own business.

It took a lot of hard work and help from people who wanted to see his dreams come true, but Balbir Mathur did move to the United States. He did go to an American

college and he did start his own business, in Wichita, Kansas. His business was a success. In fact, he worked so hard, Mr. Mathur had *several* successful businesses. Over the years, he became a wealthy man. But when he visited India and other countries around the world, he saw how many people are so poor that they don't even have enough to eat. He also saw that millions of trees are being cut down and sold—or burned for firewood, or to make room for big farms and ranches.

Mr. Mathur decided that instead of working to make himself even richer, he would spend his time helping hungry people around the world. He also wanted to save the world's trees. But he wasn't sure how to do those things. He thought and thought. And finally, Balbir Mathur had a new, very big plan.

If you wanted to help the poor, and save trees, what would your plan be?

👏 Mr. Mathur went to India and gave fruit trees to poor people there. He gave each person three fruit trees, if they would give him three promises. The first promise was to listen carefully to how to take care

of the trees so they would grow and make lots of fruit. Second, they promised to take seeds from the fruit and plant them to make more trees. The third promise was to give two trees to other poor people and teach them all about taking care of the trees and planting more from the fruit seeds. Mr. Mathur gave away thousands of fruit trees this way. His plan was a good one. In just a few years, thousands of hungry families had fruit to eat.

When he went back home to Kansas, he told a class of students about his plan to help feed hungry people and to grow more trees at the same time. The kids got very excited. They liked his idea, and they wanted to help. They gave him a name for his project: Trees for Life. But the kids did more than that—they also raised enough money to buy more fruit trees and send them to people in India.

In the next two years, Trees for Life helped poor people plant 5 million fruit trees in countries around the world, including the United States. Mr. Mathur spent all his time and a lot of money to do this work. He and his wife and sons gave up many things they were used to having, like vacations, and new clothes. But they knew that with a good house and enough to eat, they were still richer than the people Trees for Life was helping.

Now Trees for Life gives away 25 million fruit trees each year to poor people all over the world. Balbir Mathur's very big plan is working.



### **The Earth Walker Family**

#### **Morris, Lynn, Skye and Amye Walker**

Morris and Lynn Walker are a husband and wife who love to entertain people. Soon after they were married, they decided to travel around the world, playing music, singing songs, telling stories and jokes.

They loved to make people laugh and sing and have a good time. But they also wanted

people—especially kids—to know that they can help save the earth’s forests and waters and animals. So the Walkers decided that they would sing songs about those things. They would tell stories about saving the forests and the endangered wild animals. They would make up jokes that helped people remember what they can do. People who heard them would have a good time, but they’d also learn a lot. They decided to call themselves the Earth Walkers.

When their children, Skye and Amye, were born, the Walkers thought about the way they were moving from place to place. Most people with children want to live in one place. The kids go to school every day, and the parents go to jobs in the morning and come home again by dinner time. But the Walkers didn’t have a house. They lived in a trailer that they parked in campgrounds wherever they went to do their show. Their job usually began in the evening, and sometimes ended late at night. It was difficult even for grown-ups, and the Walkers worried that it might be too hard for children to live that way. And how would the children go to school?

So the Walkers thought about giving up their traveling lives when the

children were old enough to start school. Then Mr. and Ms. Walker would stop traveling and teaching people about saving the earth. They'd had several chances to be entertainers in Hollywood. That would be easier, and they could make a lot more money. They could have a nice house, and Skye and Amye could go to a school, and the Walkers would live like other families. But the Walkers believed that what they were doing was really important, so they decided to keep traveling

As soon as Amye and Skye were old enough to sing and tell jokes, they joined their parents' show! And when they were old enough to learn reading, writing and arithmetic, their parents taught them in the trailer. They also taught them to play musical instruments—banjo, guitar, tambourine, mandolin, and flute.

Skye and Amye love to entertain people, just like their parents do. And they are just as serious about helping people understand what they can do to help the environment. It's a good thing they care enough to work hard, because the Walker family often did three or four shows a day!

The Walkers still are entertaining people with songs and stories about the environment, but they don't have to travel anymore—they now do their work on cable television and in videos. After all those years in the trailer, they finally live in a house, and Amye and Skye go to a school, but the Earth Walkers are still helping people remember that we only have one planet, and we all have to take good care of it.



## No More Hungry Children

### Carol and Hurt Porter

When Carol and Hurt Porter got married they promised themselves they would always help others. They started with small things— letting someone stay at their house, bringing food to a family they knew needed help—the kind of things good neighbors do. Then Ms. Porter, a nurse, began to see children suffering from hunger at the

hospital where she worked in Houston. She had never realized that such a thing could happen in America. Experts told her that 200,000 kids in the city weren't getting enough to eat.

The Porters asked a grocery store in their neighborhood to donate food for hungry children. The store manager was happy to help and soon the Porters had boxes and boxes of donated food. People with hungry kids came to the Porters' house to get the free groceries. But some people couldn't get to the house. So the Porters started something they called KidCare. They went to people's homes to bring them food, clothes and school supplies for their kids.

So many kids needed help that the Porters spent a lot of money buying things for them. They could no longer afford special things for themselves and their own kids. But their children, Richard and Jamillah, agreed that it was more important for lots of kids to have food and clothes than for the Porter family to have special treats.

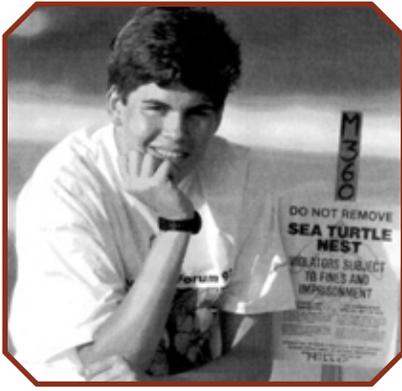
KidCare grew and grew, helping more kids. KidCare vans brought nice, hot meals to 300 preschoolers every morning and a sack dinner to 450 kids in the evening. The kitchen in the Porter's small house filled up with

two refrigerators, two ovens and five freezers. They made 18 thousand meals a month there. That's a lot of cooking!

One day when they were driving the KidCare van, the Porters saw children digging for food in the dumpster of a fast-food restaurant. They found out that the kids lived in apartments near the restaurant. The Porters decided to bring these children good food every day. They talked to the owner of the apartments about helping the children. He agreed and gave KidCare a place to start a day care center there, plus Saturday classes to help kids with their school work, and a place for doctors and dentists to give the children free care!

The Porters' son Richard helped with KidCare deliveries until he went off to college. Their daughter Jamilhah taught preschoolers their ABCs. Many, many other volunteers helped KidCare. Local businesses donated shoes, school supplies, a computer, a delivery van, and money. Ms. Porter stretches every dollar to make each donation go a long way.

Carol and Hurt Porter get paid in hugs and love—and in the joy of working for a Houston where no kids go hungry.



## **The Boy Who Saved Turtles**

### **Christian Miller**

When Christian Miller was very little, his family lived on a farm. There were lots of animals around and Christian loved them all. When he was seven years old, the family moved to a house on the beach, in Florida. Christian discovered that there were lots of animals on the beach—all kinds of birds

and sea creatures.

One day he found a dead baby sea turtle on the beach. He was very sad. When he found more dead baby turtles on his walks, Christian got worried. He knew that these babies were supposed to grow up to be giant sea turtles. There were not a lot of these huge sea animals left. If too many of them died when they were small, there would be no more left in the world. None at all. Christian decided he had to do something about all the baby turtles dying on the beach.

He talked to scientists who knew all about sea turtles and what human friends could do to help them. What he learned was that sea turtles live in the ocean, but they lay their eggs on the beach. When the baby turtles break out of the eggs, they crawl toward the water. Once they're in the water, they swim away. But many baby turtles never make it to the water. Some die in the eggs because the sand gets too hot around them. Sometimes the baby turtles are seen by dogs or birds that eat them. People eat them too, and the turtles' shells are used to make jewelry.

Christian decided to help the turtles make it to the water. For the seven months of the year when the giant sea turtles came up on the beach and lay their eggs in the sand, Christian got up very early in the morning

and looked for turtle nests to see if the eggs were hatching. He came back again after school. He spent five hours every day walking along miles of beach. He was on the beach when there were storms, and when the sun was burning hot. Every time he found new baby turtles coming out of their shells, he carried them to the water.

The people who want to find baby turtles saw Christian on the beach every day and they went away. The dogs and birds that want to eat the baby turtles couldn't do it when Christian was there, because he chased the dogs and birds away.

Christian wrote down everything he saw and did on the beach each day. Later at home, he typed all this information into a home computer and sent it to scientists at the national Department of Natural Resources. His reports helped them keep track of how the sea turtles were doing.

Christian loved this "job." He never skipped a day, even if friends wanted him to. In fact, some kids made fun of him for spending so much time on turtles. But Christian kept going, year after year. And thousands of sea turtles are alive because of one boy who cared and didn't give up when it was hard to do.



### **A Different Face** **Betsy Wilson**

When you look in the mirror, you see the face that everyone else sees. Our faces are what other people usually notice first when they meet us. All faces are different, but some are very different— like Betsy Wilson’s face.

Ms. Wilson was a school teacher in Concord, Massachusetts, where she lived with her husband and three children. Every morning as she was getting ready to go to work, she saw the same nice, familiar face in the mirror. But then something went wrong.

Her doctor told her that she had a cancer on her face and that the cancer had to be removed. If it was not taken off, it would spread to other parts of her body and she would die. It was terrible news.

The cancer was cut away at the hospital and Ms. Wilson was glad to be alive. But she was not glad when she looked in the mirror and saw that so much of her face was gone. And she was not happy when people looked at her, then looked quickly away, or when they stared at her. She hid in her house and didn’t want to go out at all.

She knew that even though she looked different on the outside, she was still the same person inside. But even her husband didn’t want to look at her. He left and she was so sad and lonely she decided she didn’t want to live anymore.

But she found a reason to live—in a book. The book she read was written by a woman in England who had the same surgery. The woman wrote

about her sadness and then about her decision to make a new, happy life. She had started a group called, "Let's Face It," to help other people in England who had faces that were not "normal."

Ms. Wilson was so excited to read all this that she decided to go to England and meet the writer. She had to be very brave to leave her house and go all the way to England. She knew that hundreds of strangers would be staring at her. But she went to England and met the woman who wrote the book. She also met many other people in the Let's Face It group. Some had been in accidents, some had been born with damaged faces, some had had surgery, like Ms. Wilson. All of them had faces that other people didn't want to look at. But instead of hiding in their homes, they were meeting together, talking to each other, and helping each other stop being sad.

Betsy Wilson realized that she was not alone. She found out that there are nearly half a million people in the United States whose faces are damaged. She didn't want any of them to feel that nobody cared. She wanted them to have friends, like these people in England. So she came back home and started a Let's Face It group in this country.

At first it was scary, but she knew that if she were brave enough to go out and talk to people about Let's Face It, she could help people like herself. She cared about all of them, so she did it. Even though lots of people stare at her, she gives speeches at big meetings, and even goes on national television shows, where *millions* of people can see her.

Let's Face It now has thousands of members in this country, and they know they're not alone, all because Betsy Wilson cares and is very brave.



## **Race for the Future**

### **Mike Williams**

Mike Williams lives in Akiak, Alaska. He and everyone else in Akiak are Yu'piks, people who have lived in Alaska for thousands of years. Mr. Williams raises dogs and trains them to pull sleds over the snow during the long winter. Like most Yu'piks, he hunts and fishes to feed his family.

Akiak is one of the poorest places in the United States. There are few jobs in Akiak and many people there are worried and unhappy. Many of them drink too much alcohol, trying to forget their difficult lives for a little while. Then they feel much worse.

Many of his friends and relatives drink this way. Mr. Williams himself stopped drinking, even though it was very hard to do. When he stopped, his life got much better. He had more time for his work and for his family and he was healthier. He decided to help other people stop so they could make their lives better too.

He wanted to get people's attention for this idea of doing a hard thing that would change their lives. He decided to enter the Iditarod, a dog sled race that's over a thousand miles through the snow! People and dogs come from all over the world to do this race. Every year, it's on the television news and in newspapers in many countries.

Mr. Williams decided to ask Yu'piks to sign a promise that they wouldn't drink, one promise for each mile of the Iditarod. He would carry their

promises over the thousand miles. He'd tell the story of their promise on television and in newspapers. It would be a "race for the future" of the Yu'pik people.

He'd never done such a long, dangerous race before. He was pretty sure he and his dogs couldn't win the race. He wasn't sure they could even *finish* the race. And he had to find over \$20,000 to pay for the equipment that he and the dogs would need. That was not going to be easy for a guy in Akiak. But Mr. Williams was sure this was a way to help the Yu'piks live better lives, so he started training his dogs for the race and asking people to help him get the money the race would cost.

When the Yu'pik people heard about his plan, some of them were angry. They thought he shouldn't say anything about the Yu'piks who drank too much, even if it was true. But other Yu'piks thought it was a great idea. Over a thousand people signed the promise not to drink. And many of them started helping him get ready for the race. Kids had bake sales and school dances to help raise money. People all over Alaska sent money to help.

Mr. Williams and his sled dogs went to Anchorage to start the race. Mile after mile, through the storms and ice, they raced. They had a pretty bad accident. Two of the dogs were injured and the sled was damaged. Mr. Williams had to stop for a whole day to take care of the dogs and get another sled. But he didn't give up. He got back in the race and made it to Nome, Alaska, 1,049 miles from Anchorage. Mr. Williams and his dogs were the 44th team to get there, but a lot of the sled teams never got there at all.

The other racers said he was number one, not number 44. They loved his courage, his persistence, and his caring for his people. When he was on TV and in the newspapers he showed people the "No more drinking" pledge. People from all over America wrote him letters and many of

them sent him their own promises not to drink. Mike Williams had shown them that people can do really difficult things if they care a lot and just don't give up.



### **A Wildlife Pal**

#### **Lyle Solla-Yates**

Lyle Solla-Yates lives in Florida. So does his favorite animal, the manatee. Manatees are big, slow, gentle creatures that live along Florida's coasts and in its rivers and canals. Some people call them "sea cows."

When Lyle was seven, he read a story in the newspaper about a manatee who had been hit by a speedboat. He was worried about that manatee so he called the animal hospital every day to ask how she was doing.

The manatee lived, which made Lyle very happy, but many other manatees have not been so lucky. Lyle did a science report about them in school. He learned that so many manatees were dying, they might all disappear from the world.

Lyle thought that would be a terrible thing. He had to do something.

He invited some friends to a meeting at his house. Lyle told them that he wanted to start a club to help protect the manatees. Everybody thought that was a good idea. But some of the kids said they should help other animals, too, like Florida's panthers. And whales all over the world. Other kids thought they should make the world a better place for all animals—and people too. Lyle and his friends named their group "Pals of Wildlife" and got to work.

Since that first meeting, Lyle and the Pals of Wildlife have done a lot. At the beginning of each year, they plan what they're going to do. When they're doing a project, they wear T-shirts that say, "When the animals are gone, we're dead meat."

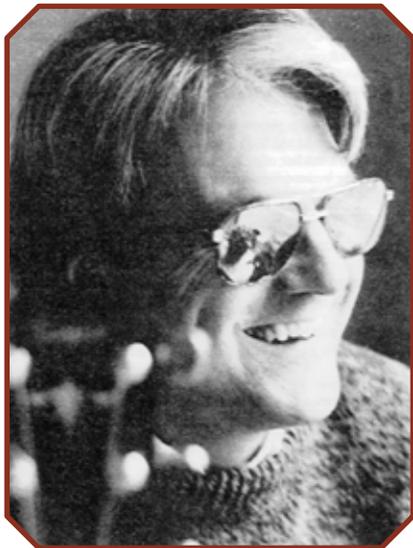
They've sent money to a group called Save the Manatees. They've walked

back and forth in front of stores that sell animal furs, carrying signs that ask people not to buy fur. They've asked people not to go to fast food places that use styrofoam, which is bad for the environment. They've made stuffed paper dolphins and sent them to their state's senators to remind them to vote against the kind of commercial fishing that kills dolphins. They've planted trees. They've collected newspapers for recycling.

On the anniversary of Earth Day, they had a big party at a park. They made games people could play, and arts and craftspeople could buy. They had birthday cake for everyone. They earned \$400 and used it to buy rainforest acres. They got all the elementary schools in their town to raise money too, to buy more rainforest.

There was always another job to do for Lyle and the Pals of Wildlife. Even though it takes a lot of time to do all this work, Lyle says they'll keep doing it. They know that they're making the world a better place for all animals—and for people too.

And it all started with one boy who cared about one injured manatee.



## **We're All Alike Inside**

**Jeff Moyer**

Jeff Moyer has been blind since he was five years old. His brother, Mark, was born with brain damage, and some people were rude and mean to both boys because they were “different.” Some people even made fun of Mark. Jeff knew that even though he and Mark were different on the outside, inside they were like everybody else. They wanted to learn things and have fun with other kids. They didn’t want to be left out. And

they didn’t want to be laughed at.

Jeff loved music so he took piano lessons and when he was 14, he taught himself to play the guitar. Then he started writing his own songs and performing for audiences.

Because he couldn’t see, people read his school books to him, all the way through college, where he studied ways to help people with disabilities. He became a teacher of people with disabilities in his home city, Cleveland, Ohio. Then he became the director of a whole school, earning a very good salary. In the evenings, he still played songs for himself and his friends.

Even though it was a wonderful job, Mr. Moyer knew that what he really wanted to do was to sing songs that would help many, many people—especially kids—understand that people with disabilities are the same as everybody else, inside. Some of his friends and family members told him that he wouldn’t make enough money going around singing at schools and at meetings and that traveling all over the place would be too hard

for a blind man. They told him to hang onto his good job.

But he was sure that he had to reach many more people than he could teach at the school. He quit his job, packed up his musical instruments and started traveling.

Everywhere he goes, he sings songs that give confidence and hope to people with disabilities and that give other people an understanding of them. He sings in classrooms, auditoriums and at big meetings; he sings in English, Spanish, Zulu and American Sign Language. One of his most beautiful songs is about his brother Mark, who has lived most of his life in a big hospital. All his songs are about losing something important. He lost his sight. Some people have lost being able to walk. Many, many people lose someone or some thing they love. Everybody can understand how bad that feels.

His friends and relatives were right that traveling would be hard—carrying all his instruments and equipment has injured his hands. They were also right that he wouldn't make much money. But Jeff Moyer says that he's now a very rich man. He doesn't mean he has money. He means that he feels rich when people applaud for his songs about being kind to each other. He means that he feels rich when people understand what his songs say—that inside, we're all alike.



### **The Beach Fixer**

#### **Larry Shaffield**

Larry Shaffield loves beaches. He spends every day on the beaches of Georgia. But he's not there to get a tan or to build sand castles. He's clearing up thousands and thousands of pounds of trash and junk.

Mr. Shaffield found out about the enormous problem of beach litter when he and a big group of volunteers cleaned up one Georgia beach. When they were finished, it was

one of the most beautiful places he had ever seen. He is a professional photographer, so he took a lot of photos that day of this wonderful place. But when he went back just a few weeks after the cleanup, he found trash all over the beach again. He decided this had to be fixed.

He found out that most of the trash comes from out on the ocean, not from people on the beach. People throw trash off boats and ships and the water carries it up onto the beaches. He finds bottles, balloons, and bags. He finds cans and all kinds of plastic. Once he even found an old car. It was a really hard job to get *that* off the beach.

The trash isn't just ugly, he learned. It's also dangerous. Birds and other animals can get tangled up in the trash and die. The Georgia coast goes in and out, making thousands of miles of beaches. There are many small islands that have beaches too.

Mr. Shaffield hated to think of all these beautiful places turning ugly because of the trash. He started spending a lot of his time going up and down the coast, cleaning up all the trash he could. He went out to the

islands in a boat and cleaned up those beaches too. It cost him a lot of money to make these trips. And he lost even more money when he was cleaning beaches instead of doing the work he got paid for—taking photographs.

But it was worth it to Larry Shaffield. The beaches he cleaned were beautiful. He knew they were safer for the creatures that lived there, too. Cleaning up the coast became so important to him that he gave up his job as a photographer. That was scary, because no one pays him to clean beaches. But he knew that if he didn't do it, it might never be done.

At first, he worked alone on the beaches. But he also went and talked to people who own boats, to people who love beaches, and to people who want the seabirds to be safe. He told them all about the terrible trash problem. Some of them began to work with him on the beaches. Many people promised never to throw trash off their boats.

Soon Mr. Shaffield started a sort of club he calls "Clean Coast." He asks people to join the club and come once a month to clean up a beach. On every beach, he's there, showing them the problem and helping them fix it. Lots of kids have joined Clean Coast, because Mr. Shaffield has come to their schools and shown them his pictures of trashy beaches and clean beaches.

After working all day on the beaches, he goes to school at night! He's studying to be a nurse so he can work in a hospital at night, earning the money he needs to live, and then clean beaches in the daytime.

All the people who enjoy Georgia's clean shores and the animals that can live safely there, should be glad Larry Shaffield is so caring and so brave.

## What's next and why

In Stage I ~ Hear the Story, your students heard the fictional stories of two young giraffes who, by dint of their courage, caring and persistence, became the first giraffes to have long necks. They heard stories of human Giraffes, real people, living in these times, who have lived courageous, caring lives and haven't given up when the going gets tough. These are real heroes, people who can replace the celebrities and cartoon characters that the culture calls "heroes."

Now that your students know what makes someone a Giraffe hero, it's time for them to put that knowledge into action. In this second stage of the Program's progression, students tell stories they find themselves. You're going to model that process to get them started.

Students will look for Giraffes in stories they know, in stories you'll introduce to them, in the media, and in their own lives. We've set this up as a quest—they're to seek out more stories that will help show Stan and Bea how to be courageous, caring and persistent. Clearly, the students will be learning themselves, as they tell stories for Stan and Bea.

Telling stories they've found helps students see their world through different eyes, the eyes of people who know there are real heroes in our world, despite a culture that focuses on wrongdoers. Encourage them to be ever on the lookout for giraffely actions in the classroom, the schoolyard, at home and in the community.

The pitfall here is turning their quest into a competition or a drive for rewards. Please don't add to the Program anything that would be, in effect, Giraffe gold stars. The children shouldn't get the idea that the point of the Program is to please you or to accumulate more rewards

than other kids in the class. On the contrary, the point is to help them discover that the exercise of their innate altruism excites and pleases them. Any other form of reward would reverse that effect, making it seem that something else—the reward—is more exciting than the deed. The Program is set up to help them be brave and caring because they want to do that; adding rewards would tell them that your approval or beating the other kids in accumulating kudos is what this Program is about. Not so. Not ever.

In Stage II, the Program can leap the schoolyard fence. Children on the search for good Giraffe stories can find them in the community, inviting heroic community members to visit the class. Community members learn about the children's search and are duly impressed that such activities are coming forth from the school.

It's a revelation to many older children that there are adults leading deeply meaningful lives; at the K-2 level, they are less likely to have decided that the lives of "old" people aren't very interesting (a sure disincentive for growing up!) but even at this age, it's good for them to have these stories tucked away in their consciousness.

Guide your class through Stage II knowing that you're helping them see that their lives now and in all their future years can be exciting and meaningful. Hope lives.

P.S.: How's the paper-towel tube supply coming along?

# Lesson One: Joining Stan & Bea's quest

**Objective:** the children identify Giraffe-like actions in children's books, then use various media to re-create the story.

**Method:** you join Stan and Bea's search for such people, by selecting Giraffes in children's stories yourself and telling the stories to the class. The children identify Giraffe-like actions in each story. They retell the story through various multimedia activities.

**Skills:** listening, recalling, following directions, observing, analyzing, evaluating, creative expression

**How long will this take?** See times shown for each of the sessions.

**Group Size:** whole class

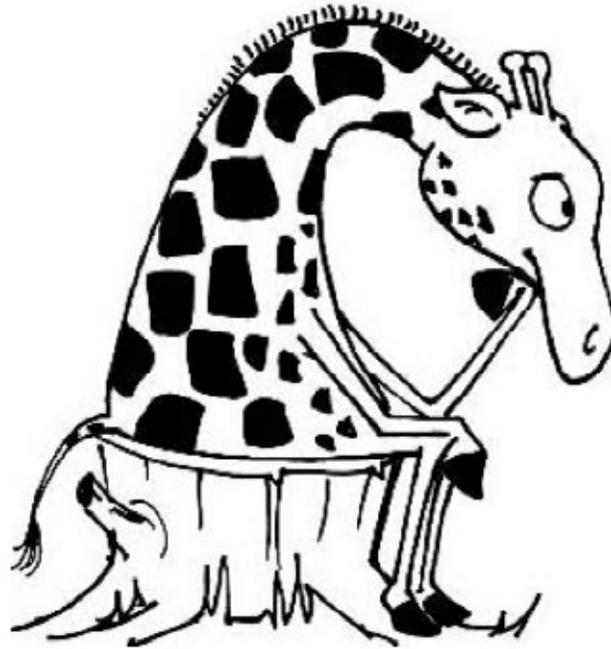
**Materials you'll need see materials listed for each of the four sessions.**

**How to get ready:**

1. Real Giraffes are not easy to find in popular children's literature and films. We've collected [some stories we think do include Giraffes](#). We've chosen them because there's a definite Giraffe in each of them. We suggest that you use at least four selections from those stories, to help your students understand that there can be Giraffes in familiar stories. We've also given you [nonfiction Giraffes](#) whose stories should be interesting to your students. Choose the stories you'd like to use and read them in advance so you can tell them to the children.
2. Preview all four sessions of this lesson and decide whether you will combine them or do them each separately. This will depend on the time you have and the abilities of your class. It's best to repeat sessions 2-4

until the children are familiar with what makes someone a Giraffe. It's possible to keep this going for weeks, if it suits your schedule and the children are responding well.

3. Bring in the paper-towel tubes you've collected, one for each student plus a few extras in case there are mishaps.



*“If you don’t make mistakes you aren’t really trying.”*

—Coleman Hawkins

*“Our children must never lose their zeal for building a better world.”*

—Mary McLeod Bethune

## Session 1: Making spyglasses

How long will this take? One 15-minute session

### Materials you'll need

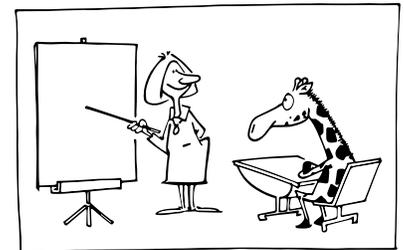
- a paper-towel tube and the giraffe face for each student
- glue, crayons, markers, paper

### How to get ready:

1. Assemble the materials for spyglass decoration, plus copies of the giraffe face to color.
2. Preview this session and the next one—you may want to combine them into one session.

### In class ...

"We know a lot about people who care so much about others that they do brave things to help them, even when it's scary to do that and even when it's hard to keep going. Those are all things Giraffes do, aren't they? Well, we're going to make spyglasses and giraffe masks to help us spy characters in stories who are acting like Giraffes."



Give giraffe faces or paper-towel tubes to the children.

Distribute the art supplies so they can make their "spyglasses" or masks bright and colorful.

Proceed with Session 2 now, or store the spyglasses and masks until your next Giraffe class time.

## Session 2: Recognizing Giraffes in stories

**How long will this take?** One to several 15 - 30 minute sessions

### Materials you'll need

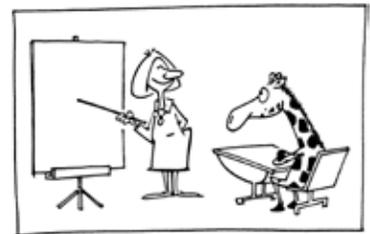
- [a story you've chosen](#)
- the spyglasses and giraffe masks the children have made

### How to get ready:

1. Review one of the books you've selected and prepare to tell the story.
2. Preview this session and Session 3, and decide whether to combine them or do them separately. We recommend applying both sessions to each story you choose before proceeding to another story.

### In class ...

"Remember that Giraffes care so much about others that they do brave things to help, even when it's scary to do that and even when it's hard to keep going. I bet we can find some Giraffes in stories we know. I'm thinking of ..... Do you know that story? Well,



listen to that story now and watch for things that sound brave and caring or when someone in the story doesn't give up. Keep your spyglass (or your mask) ready, and if you spy something like that in the story, hold up your giraffe spyglass or your giraffe mask."

Tell the story you've chosen. If and when the children recognize a Giraffe trait and hold up their spyglasses or masks,

acknowledge them—nod, smile, or say “Yes!” but don’t stop the storytelling. After you’ve finished telling the story, talk about the things the children “spied.” Prompt them if they missed something. Don’t, however, ask them factual questions like, “How many days did this take?” or “What was the name of the Giraffe’s friend?” Do ask them *feeling* questions like, “If that happened to you, would you be scared?” and “I’d like to be that brave, wouldn’t you?”

“That was good spotting! And what a good story. Next time we’re all going to tell this story.”

### Recommended fiction

We give you some classics, knowing they will probably be available in a nearby library. If the title is hotlinked, you can also buy it used, online, for very little money.

Note that we've put grade levels on each book. If you think of a K-2-level book that includes some Giraffely characters, send your recommendations to [office@giraffe.org](mailto:office@giraffe.org) and we'll look into adding that book to this list.

K, Lionni, Leo, [Swimmy](#). Pantheon Books, NY, NY, 1968

Swimmy is the only black fish in a school of red ones. After all his "relatives" are swallowed by a hungry tuna, he meets another school of fish who are hiding from predators. He overcomes his initial fears and devises a safer way for himself and his new family to live in their world.

K, Piper, Watty, [The Little Engine That Could](#). Piatt and Munk, NY, NY, 1990 (60th anniversary edition)

When the train carrying food and toys for children on the other side of a mountain breaks down, no one will help. Finally one little engine decides to help, even though she's not very big, has never been to the other side of the mountain, and has been told repeatedly that there's no way she can make the grade. She persists and prevails, despite her own uncertainty, by focusing on the importance of helping others.

K-1-2, Dr. Suess, [Horton Hears a Who!](#). Random House, NY, NY, 1954

Horton becomes the protector of the Whos, tiny beings living on a dust speck. He persists despite name-calling, disbelief, harassment, and even what looks like complete failure. He encourages the Whos to save their own world, and, after several trials, creates mutual understanding between his community and theirs.

K-1-2, White Samton, Sheila, [Tilly and the Rhinoceros](#). Philomel Books, NY, NY, 1993

A big, mean, scary Rhino blocks the road to town and won't let anyone pass until someone solves his riddle. Tilly the Goose bravely shows him kindness and compassion. She keeps visiting him, makes friends, solves the riddle and saves the town.

K-1-2, Rose, Deborah Lee, [The People Who Hugged the Trees](#). Rinehart Inc., Niwot, CO, 1990

Amrita bravely leads the people of her village in protecting the trees their survival depends upon. She persists despite initial failure, rousing her fellow villagers, and educating the Maharaja when he comes to insist that the trees be cut down.

1-2, Schotter, Roni, [Captain Snap and the Children of Vinegar Lane](#). Orchard Books, NY, NY, 1989

The children of Vinegar Lane are afraid of Captain Snap, but when the weather turns cold, they overcome their fear and take him some hot soup. They discover the bad-tempered old man has a wonderful secret. By doing the right thing, they shift the entire community's perception of Captain Snap.

### Recommended nonfiction

Please note that heroes who are the subject of nonfiction commercial books tend to be dealing with big, serious problems. Although we don't think children as young as your students need to be told every scary thing that's going on in the world, the omnipresence of media probably exposes them to lots of distressing news, so it may not surprise them that there are real dangers in the world, even if they're personally fortunate enough to live in safety. Just be mindful that many of these stories are about heroes standing up against real dangers. Read the books in advance and decide which ones you want to tell or read to your students.

Adler, David A., *The Picture Book of Cesar Chavez*. Holiday House, 2010

This book begins when Chavez was a child, which may make it especially engaging for the children in your class. His successes in making life better for farm workers certainly make it clear that brave people can make changes in the world. This is a read-to for K and for first grade. Some of your second graders might be able to read it on their own. The [used paperback](#) is very reasonable.

Benjamin, Anne, *Young Rosa Parks, Civil Rights Heroine*. Troll Associates, 1996

Rosa Parks is portrayed from childhood through her key role in the civil rights movement. As an adult, she refused to give her seat on a bus to a white man, as local law said she must. She then went on to help organize a bus boycott and pursue the issue to victory in the highest court in the land. This biography includes a clear, simple description of segregation. [Used copies here.](#)

Cohn, Dr. Janice, *The Christmas Menorahs*. Albert Whitman & Co., 1995  
Beautifully illustrated book about the courageous Giraffes in Billings, Montana, who stood up to Aryan supremacists. After a Jewish family's

window was smashed for displaying a menorah, these Giraffes led hundreds of non-Jewish townspeople in placing menorahs in their own windows. [Here's the link for inexpensive copies.](#)

Fradin, Dennis, *Maria De Sautuola, Discoverer of the Bulls in the Cave*. Silver Press, 1997

Maria helped her father dig for relics of Cro-Magnon people in a cave they found in their own backyard. She found unique animal paintings on the walls. At first hailed as great discoverers, they were soon called liars by archaeologists, who refused to come see the paintings. Despite their ill treatment of her, Maria persisted for decades until the paintings were recognized as the treasures they are. [Here's a link to low-cost copies.](#)

Giovanni, Nikki, *Rosa*. Henry Holt & Company, 2005

Poet Nikki Giovanni tells Rosa Parks' story beautifully. There are words here the very young will not know, and facts that children may find disturbing. But there is hope in this true story, and some important principles about an ethical society. You might do this one as a read-aloud story or give it to your best readers to read on their own. [Here it is](#) as an inexpensive paperback.

Greene, Carol, *Jackie Robinson: Baseball's First Black Major-Leaguer*. Children's Press, 1990

A good example of a sports icon who was also a real hero. Great photos, and a nice emphasis on having the courage not to respond to attacks with counter-attacks. A clear—but not scary—look at segregation, and at Robinson's persistent bravery; he broke the color barrier in sports in this country, and spoke out for justice for the rest of his life. [Used copies available here.](#)

Greene, Carol, [Mary McLeod Bethune, Champion for Education.](#) Children's Press, Inc., 1993

Mary McLeod Bethune was born just after her family was freed from slavery. People who recognized her intelligence and good character helped her go to school, and then college. She became a teacher and opened schools, a clinic and a hospital for African Americans, despite a chronic shortage of money and much opposition by people who did not want African Americans to improve their lives.

Kamkwamba, William, [The Boy Who Harnessed the Wind Picture Edition](#) Dial Books for Young Readers, 2012

Malawi Giraffe William Kamkwamba used his natural abilities as an inventor and his Giraffe qualities of compassion and courage to create windmills that brought light and power to his village, even though all the neighbors called him crazy.

Lee, Harper [To Kill a Mockingbird](#), J.B. Lippincott & Co. 1960.

This is a book we're sure you know. Atticus Finch, the hero of the story, is an excellent Giraffe in fiction. Your students won't be able to read this, but you can *tell* them the story of this compassionate, brave man. Widely celebrated on its 50th anniversary in 2010, this Pulitzer Prize winning novel deals with racial strife in the deep south, from the viewpoint of a six-year-old girl. Never out-of-print in all these decades, the book is required reading in thousands of schools for its moving presentation of courageous, compassionate lives in a dangerous time.

Stone, Tanya Lee, [Elizabeth Leads the Way](#). Henry Holt & Co., 2008.

Got to admit, this is a favorite of the team of women who created this curriculum. It's a simple biography, with lots of pictures, of Elizabeth Cady Stanton, a pioneer for women's right to vote in the U.S. Your students probably don't know that women had very few rights through most of this nation's history.

Rappaport, Doreen, [Martin's Big Words](#). Hyperion Books, 2001

This is a large picture book, that begins Martin Luther King Jr.'s story when he was very young. It does end with his assassination, so be mindful that this could be distressing. Dr. King's enormous presence in our culture means that your students will probably know his name, if not his story.

Rose, Mary Catherine, [Clara Barton, Soldier of Mercy](#). Chelsea House Publishers, 1991

Clara Barton wanted to help people, but was extremely shy. She overcame her fear repeatedly throughout her life, becoming a battlefield nurse, the first woman to work for a federal agency, and the founder of the Red Cross.

Winter, Jeanette, [Wangari's Trees of Peace](#), Harcourt, 2008

A picture book about the late Wangari Maathai, a Kenyan environmentalist who was commended as a Giraffe in 1990 and won the Nobel Peace Prize in 2004. She inspired Kenyan women to plant millions of fruit-bearing and shade-making trees.

If you find a K-2-level book that includes some Giraffely characters, email your recommendation to [office@giraffe.org](mailto:office@giraffe.org) and we'll look into adding that book to this list.

## Session 3: Learning and telling Giraffes' stories

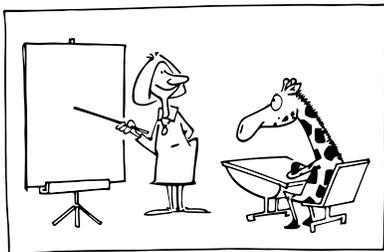
**How long will this take?** From one to several 30-minute sessions, depending on the activity you select and on the elaborateness of your class's presentations.

### Materials you'll need

- [Multimedia ideas for reflection](#)
- supplies for the multimedia activity you choose
- the stories you want to use from Session 2
- the class scrapbook

### How to get ready:

1. Review this session plan.
2. Read the multimedia suggestions and select one for the class to do or invent one you'd prefer.
3. Plan the implementation of the activity you've chosen.
4. Assemble the materials the class will need.



### In class ...

"Remember the Giraffe we found last time, in the story about.....? Well that's such a good story we're going to .....

Present the multimedia activity you've chosen.

Assist the children as they carry it out. As

they work, remind them of the courage, caring and persistence

they spied in the story. After they've deeply absorbed the story through this activity, it's all right to ask factual questions about it, in the next session.

Repeat this lesson after each story you choose for Session 2, using a different multimedia activity each time. Put any multimedia creations in the class scrapbook.

# Multimedia ideas for reflection

All of the ideas below may be done individually, in teams, or as a class. Some can be “performed” for other classes, the entire school, community groups, or for Parents’ Night.

**Act out the story:** Children can do a full-fledged production with props and costumes.

**Role play:** They imagine themselves to be the main character in the story and tell the story from that point of view. Masks, props, or costumes are options.

**Audio:** They tell the story they’ve learned in their own words and record it.

**Flannel board:** Students make flannel board characters and scenes to tell the story.

**Story boards:** For kindergartners, you can copy three illustrations that show the beginning, middle and end of the story and have them arrange the pictures in order. You might have older children draw the pictures themselves. They present their pictures, using them to tell the story in the right sequence.

**Display:** Students make a poster, mural or collage about the story they’ve learned. They use this art as a prop in telling the story.

**Sculpture:** They make a model of the main character in a story and use it to tell the story. They can use clay, wood, found objects, papier mache, etc.

**Diorama:** Children plan and make a diorama and use it when telling the story.

**Puppets:** They present the story as a puppet show. They can use shadow puppets, paper or cardboard puppets, marionettes or hand-puppets.

**Writing:** They write a few words or paragraphs summarizing the story, and draw illustrations.

**Lyrics:** They make up lyrics about the Giraffe and put them to a familiar tune like Twinkle Twinkle Little Star or Row, Row, Row Your Boat.

**Poetry:** The class or individual students can write a poem telling the story. Teacher assistance is in order, especially for the younger children.

**Giraffe boxes:** Cover the outside of a box with words, photos, cartoons, etc. that relate to the Giraffe's story. Keep props for storytelling in the box.

**Masks:** Make paper-plate masks of characters in the story. Use them to act out the Giraffe's story.

## Session 4: Reflecting on Giraffes in stories

**How long will this take?** One 5- to 15-minute session

### **Materials you'll need**

- the giraffe wall poster
- giraffe spots, tape
- a story from the previous lessons

### **How to get ready**

1. Make giraffe spots.
2. Preview the session.

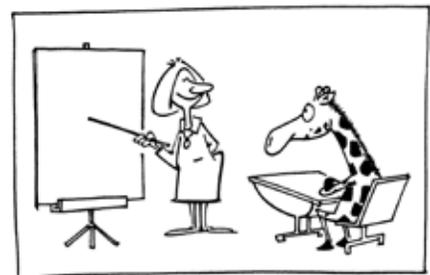
### **In class ...**

"It was fun telling the.....story, wasn't it?"

Hold up the book or video of the story, and any "products" of the multimedia activity the children did to tell the story. Ask them questions such as—

"What do you think was the best part of that story? Did this person say, 'Let somebody else take care of that?' What did the person care about?"

Now is the time to add factual questions that are relevant to your academic goals for the class, such as, "How many times did she do that?" or, "Where did this story happen?" or, "Can



you find that place on the map?"

Finish the discussion by returning to Giraffe qualities so they understand that the key things in the story are the person's caring, courage and tenacity.

"We really have found a Giraffe, haven't we? Let's put this Giraffe's name on a spot for our giraffe on the wall. Maybe we can collect a lot of names for spots. Then Stan and Bea can see that we've found lots of Giraffes."

## Lesson Two: I spy Giraffes

**Objective:** the children are able to identify people who have Giraffe qualities.

**Method:** students, with the aid of their families, look for Giraffes in media or in their neighborhoods and families. They tell the class about the Giraffe actions involved.

**Skills:** application, evaluation, recall, making oral presentations, analysis

**How long will this take?** See times for each session.

**Group Size:** whole class, teams and individuals

### Materials you'll need:

- see each session.
- [the I Spy A Giraffe/take-home letter](#).

### How to get ready

1. Read both sessions of this lesson, including the I Spy A Giraffe handout, and the take-home letter.
2. Read [Precedents of Giraffedom](#) so you're up on the criteria for choosing national Giraffes. The children don't have to know all this, but you do. Please don't encourage them to nominate people to The Giraffe Heroes Project who don't meet all the criteria. We don't want to have to tell them they didn't find a Giraffe!

That can happen if, for instance, they nominate someone who's paid to do a brave job—the Precedents say that the nominees' actions have to be above and beyond their job descriptions. Within your classroom, however, you and your students are fully authorized by the national Giraffe Project to tell people that they're *your* Giraffes, as in, "Mr. O'Keefe's second grade class at Shoreline Elementary has decided that you are a Giraffe." See the [class commendation form](#) we've provided for doing that.

## Session 1: Students learn how to do an I Spy report

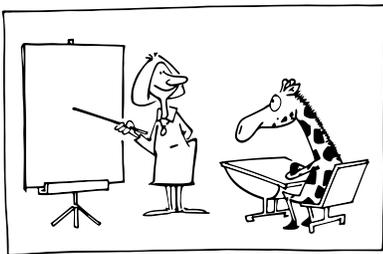
How long will this take? One 15-minute session

### Materials you'll need

- the [take-home letter](#)
- the [I Spy A Giraffe handout](#)
- spyglasses or giraffe masks
- giraffe spots, tape

### How to get ready:

1. Print an I Spy a Giraffe handout and a parent/guardian take-home letter for each student.
2. For students who don't write yet, fill in the child's name and the date the report is due.
3. Fill out an I Spy A Giraffe report yourself, describing a Giraffe you've spied. (To be absolutely sure that you'll meet the criteria, you might choose one from history, such as Harriet Tubman or Mohandas Gandhi.)
4. Make sure each child has a spyglass or a giraffe mask.



### In class ...

"I've spied a Giraffe—I think. I've made an I Spy report and I'd like you to use your spyglasses and your masks and tell me if you think I really did spy a Giraffe."

Show them your filled-in I Spy report, then read it to them and talk about the drawing you've made. When they agree that you've found a Giraffe, be pleased! Then put

your Giraffe's name on a spot for the classroom giraffe.

"You've spied people who care so much about others that they do brave things to help them. You've spied them keeping on when it's hard to do that. I think you're ready to spy Giraffes at home. You can look in storybooks there. You can look in videos or on television. You can look at real people in your neighborhood and in your family."

Hand out the I Spy A Giraffe forms. Have the children put their names on them and fill in the date the report is due, if they can write.

"Your family can help you look. When you go home, show your I Spy report to your family and give them the letter that tells them about Giraffes. Ask them to help you spy someone in books or magazines, on television or online, or someone in your neighborhood, or even in your family. The next time we do Giraffe, we'll tell each other about the people we've spied."

# I Spy A Giraffe

My name is \_\_\_\_\_

I'll bring this report back to class by \_\_\_\_\_

This is the name of the person I spied \_\_\_\_\_

Here's the brave, caring thing this person does:

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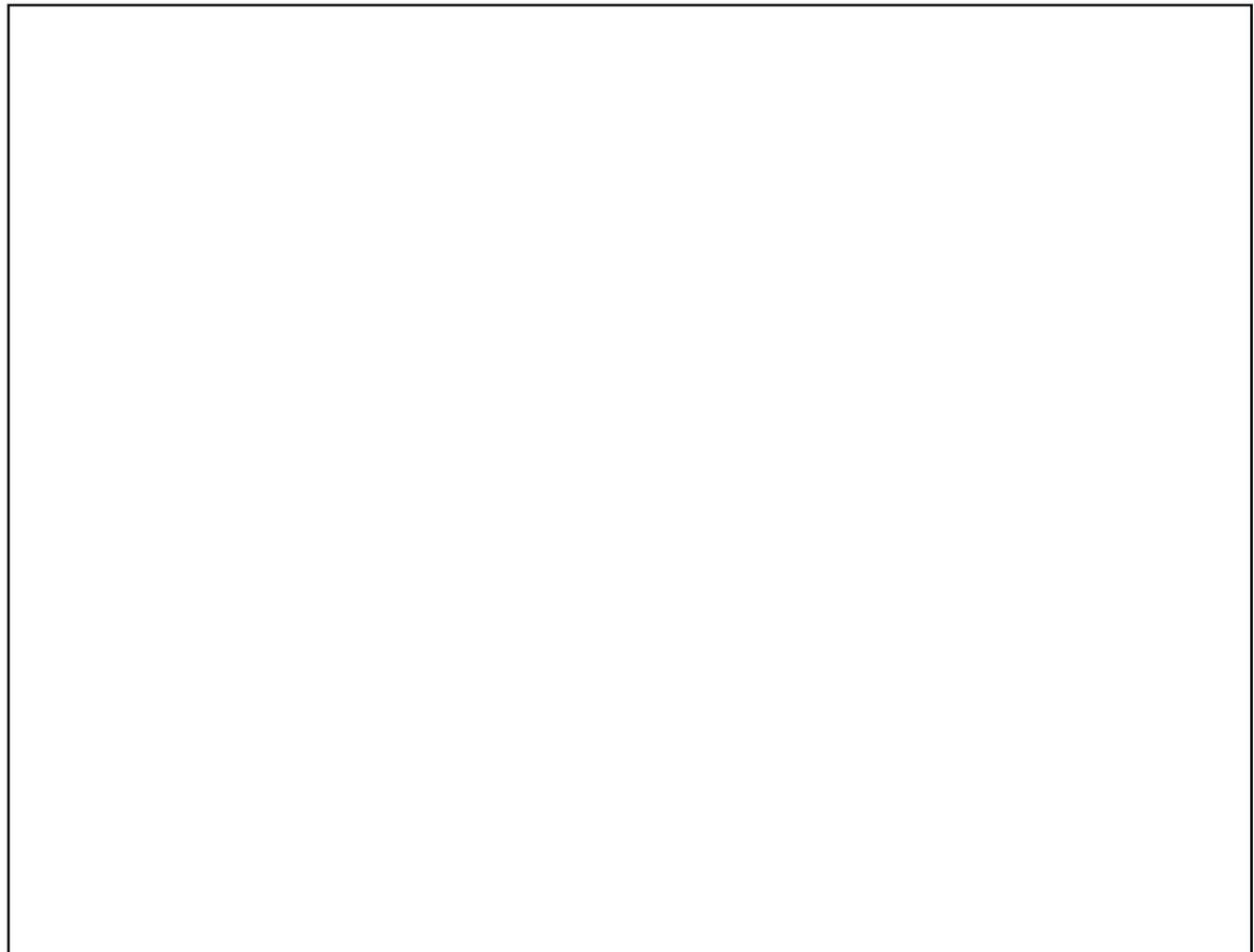
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Here's my drawing of a person who cares so much about others that he or she helps them, even when it's scary, and keeps going, even when it would be easier to stop.



Dear Parent/Guardian,

Our class, as you know, is doing the Giraffe Heroes Program.

In class, we've been learning stories about "Giraffes," people who stick their necks out to make their world a better place. Most of these stories are in our Giraffe Heroes book, but we've also been finding such people in storybooks.

Now the children are looking for Giraffes on their own. Your child has a form for telling the story.

*Please help your child do this search and fill out the report.*

You can look together in books and magazines, on television, on the internet, and in videos you might have. You can also consider people in the news, in history, in the neighborhood or in your own family.

To help you help your child, you should know that Giraffes care so much about others that they take risks to help and they don't give up when it's difficult. (If the person you're considering is young, going against peer pressure could be the risk.)

Tell your child about courageous, caring people you know or have heard of. Look together for other stories.

Decide together who your child will report on and help the child fill out the blanks on the report form.

If your child can write, he or she can put the person's story in the box. If not, it's just fine to draw a picture of the person and to tell the class the story orally.

Another good alternative is for you to write down your child's words about the person. But do help the child remember the story for the classroom oral report.

I think you'll enjoy looking for Giraffes, and it's a wonderful way to talk to your child about courage, caring, and persistence.

Sincerely,

## Precedents of Giraffedom

*This is FYI for you—it's not for your students.*

To be named a Giraffe, a nominee must have taken a significant risk for the common good. We've resisted codification of this process because we want to affirm that there is no uniform standard for all human beings. So interpret our criteria with some flexibility, taking into account the background and personality of the nominee, and other highly subjective factors.

### **The Common Good Criteria**

**General:** Giraffes have been named in over 30 separate fields of work.

Broadly speaking, working for the common good means alleviating suffering, rectifying injustice or advancing goals such as peace, justice, public safety, or a healthy environment.

**Disqualifying factors:** Giraffes don't have to be saints, but we honor no one who advocates violence, hatred, racial prejudice, abridgement of civil or human rights or ecologically destructive practices. Civil disobedience in the manner of a Gandhi or a Martin Luther King Jr. is honored, but not actions that are unconstitutional.

**Sufficient numbers reached:** A Giraffe's actions must be of benefit to a significant number of people, either as beneficiaries of the action or as people who may be inspired to emulate the Giraffe.

**Personal gain:** Candidates whose motives seem to be primarily personal or limited to the benefit of their own families generally do not qualify. Personal motives might be: self-preservation, financial or political gain, personal entertainment or personal growth. However, if these things simply occur as a by-product of their concern for others, they could be Giraffes. For example, if a nominee's altruistic work starts attracting money, that's fine, so long as money-making wasn't the primary motive.

**Continuing actions:** The Project generally does not honor one-time actions. The only exceptions we've made are when the action served to galvanize an entire community into long-term action. At the other extreme, we've honored people for a lifetime of Giraffe actions, rather than for any one of those actions.

**Acting from where you are:** People who wait for grants, funding, further training or approval from "the proper authorities" before taking action are rarely Giraffes.

**Intentions don't count:** Giraffes must have taken concrete actions.

### **The Risk Criteria**

One or more of the following risks must be present in the story.

**Risk as an encounter with fear:** Giraffes have broken through or acted in the presence of fear. Broad categories of fear include fear of physical harm, of severe financial loss, of legal repercussions, of social or professional ostracism, or of losing large amounts of treasured personal time.

**Subjective risk:** In some cases, significant risks are taken when individuals overcome powerful fears or blocks within themselves in order to help other people—even if the fears or blocks are those which many other people in the same situation might not experience. For example, the risk level of working in an inner-city drug treatment center might depend on whether you weigh 100 pounds or 250. A Giraffe who is a wounded Vietnam vet had to overcome personal blocks to mentor Vietnamese refugees, which might have been no risk for a non-vet.

**Objective risk:** On the other hand, some Giraffes seem literally "fearless," even when faced with situations that would terrify most people. They are not downgraded for attaining such peace of mind.

**Career changes:** Taken alone, "mid-career" switches do not count, unless

accompanied by other factors which are qualifying. That is, the personal motive must be accompanied by a motive to serve the common good and the willingness to take significant risks to do so. For example, a Giraffe gave up his salary and perks as a senior corporate executive to start a nonprofit farm in the South Bronx. His family gave him a hard time about the lifestyle plunge; he hired dozens of South Bronx people and he brought a lot of hope to inner cities across the country by his example.

**Financial risk:** If the risk presented is financial, there must be no safety net (i.e., a spouse's handsome income or a handy trust fund.) Foregoing income (i.e., rejecting higher-paying work for service work) has not been treated as a true risk, unless it results in great financial sacrifice or a wrenching change in lifestyle. Example: a Giraffe who was a football All-American walked away from handsome offers to go pro and instead took on the risks and uncertainties of starting a ranch for troubled youth.

### **Other Considerations**

**"Above and beyond":** Trained professionals doing their work within the boundaries of paid employment can qualify only if their service to others goes very far above and beyond the *de facto* standards of their profession. For example, a priest or social worker who takes on the bishop or City Hall to advance the cause of the homeless or a government employee who carries out the agency mission despite pressure within the agency to do nothing.

**Legal Risk:** Some Giraffes do break the law. But they do so without violence, with a willingness to accept the consequences, and with respect for the "opposition." Lawbreakers should have utilized all legal and political courses of action prior to their lawbreaking actions, and have continued to do so since their arrest. Examples: tax resisters who didn't file returns or who lied on them would not qualify. Lawbreakers whose goal is personal gain, general anarchy, disabling of the state

or the personal satisfaction of raising hell do not qualify, although an activist battling for some well reasoned and defined change in the government might.

**Lawsuits:** It's fine if a candidate sues to recover losses or to force an institution or individual to begin acting for the common good. But people who try to profit personally by suing for punitive damages will not be considered. Those who sue for punitive damages are only eligible if the money they receive is used directly and entirely to alleviate the conditions which brought about the lawsuit. Example: A Giraffe's lawsuits force polluters to clean up the messes they've made, cease and desist polluting, and pay big fines that go to environmental groups in the affected region, not to the Giraffe.

*The Giraffe Project would greatly appreciate not receiving nominations of wonderful people who are doing good things but who do not meet these criteria. It ruins our day to have to tell a nominator that a wonderful person isn't a Giraffe.*

## Session 2: Students present their I Spy reports

**How long will this take?** Four 15-minute sessions, or this session can be repeated once a day for five minutes, for as many days as there are I Spy reports.

### Materials you'll need

- giraffe spots
- tape
- the spyglasses and giraffe masks the children made
- a poster board and art supplies for making a design and for lettering
- colored pencils, markers or crayons
- [the commendation form](#)

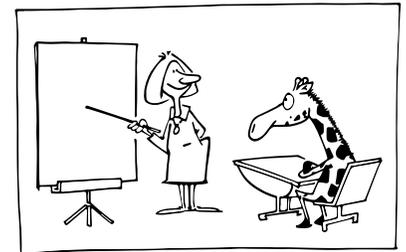
### How to get ready

- Review the session.
- Make a poster headlined "Wonderful People."
- Make sure the children have their spyglasses or masks.
- Make a copy of the commendation form.

### In class ...

"Who has an I Spy report today? Will you tell us about someone you spied who cares enough to do brave things to help others?"

Show the class the commendation form and tell them you'll make a copy that they can give to each Giraffe they spy. Each time a report is given, have the children use their spyglasses or masks as they listen to the story. If the report describes a Giraffe, help the child who



presented the report make a spot for the classroom giraffe.

When a report does *not* describe a Giraffe, your job is delicate. It's very important to keep this exercise from being either competitive or a pass/fail experience. If a child brings in a report about someone who takes foolish, dangerous, or anti-social risks, gently point out the lack of caring involved. More often, the non-Giraffes children this age describe are very caring, but haven't had to be brave about it, or they did a caring thing only one time. Make a big fuss about the caring! Tell the children that not every wonderful person is a Giraffe, but they're still wonderful.

"This person is so wonderful, I'd like to remember her [or him] along with our Giraffes. Let's have a Wonderful People list so we can remember caring people like this too."

Put up the Wonderful People poster and write this person's name on it.

When all the reports have been presented, put the ones the class agrees are Giraffes in the class scrapbook, after putting their names on the classroom giraffe.

### **A possible follow-up session:**

After you fill in the commendations, your class may want to honor the Giraffes they've chosen by—

- inviting them to class to receive their commendations
- each student filling out a commendation and taking it to the Giraffe they've spied
- creating a Giraffe Hall of Fame for the school.

Make copies of the commendations for the class scrapbook.

# Lesson Three: The Effarig

**Objective:** the children identify a villain as the opposite of a Giraffe.

**Method:** you pretend to tell them a Giraffe hero's story, but it's really a villain's.

**Skills:** analysis, evaluation, retail, listening; application, synthesis

**How long will this take?** One 15-minute session

**Group Size:** whole class

## Materials you'll need

Stories of villains. Here are links to low-cost copies of some books with villains. Some of these stories may be so familiar to your students that you only need to remind them of the characters you're talking about.

## Consider:

The troll in [The Three Billy Goats Gruff](#)

Scar in [The Lion King](#)

Captain Hook in [Peter Pan](#)

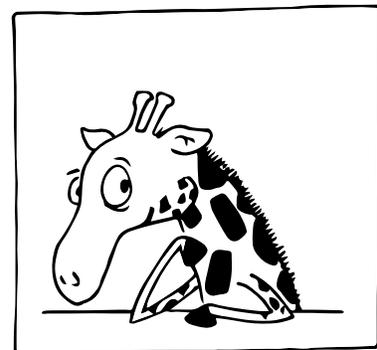
The Wicked Witch in [The Wizard of Oz](#)

The aunts in [James and the Giant Peach](#)

Or Darth Vader in *Star Wars*. (There's no book of the screenplay, but the story's familiar, right?)

## How to get ready

1. Read the lesson—it may be impossible for kindergartners, difficult for most first-graders and enjoyable for second-graders. Use your knowledge of your students' abilities to decide whether or not to do this lesson.



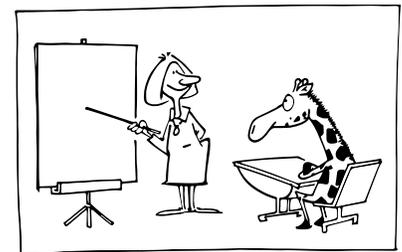
2. *If you think your students fully understand Giraffes and the characteristics of courage, caring, and persistence, you can talk now about effarigs, the opposite of Giraffes. Villains abound in children’s stories; pick one your students will recognize—and will enjoy booing.*

Be wary; villains are fascinating. There’s a danger that the children will remember them more than Giraffes; that’s why we spent so much time establishing Giraffes in their minds first! So don’t get swept away here. Let the class take a quick look at effarigs, but don’t let effarigs become the thing they remember most about this program. Review the storytelling notes.

### **In class ...**

Draw the children’s attention to the classroom giraffe and the Wonderful People poster. Remind them of the stories they’ve learned.

“Look at all the Giraffes we found for Stan and Bea! And all the wonderful people. I’m glad to know about all of them. Now I have one more story to tell you. We can decide if it’s another good one for Stan and Bea.



Tell them briefly about the villain you’ve picked. If they don’t challenge you immediately, ask them:

“Did she/he care so much about other people that she/he helped them, even though it was scary? Did she/he keep going when it was hard to go on?”

Allow them the triumph of telling you this character is definitely *not* a Giraffe.

“Oh, I see. That’s not a Giraffe at all. This person may even be an effarig.” Let them know that you were just teasing—you don’t want them to think you really don’t know what a Giraffe is. Explain that effarigs are the opposites of Giraffes: they’re never caring, never brave, and they probably quit when things get difficult.

“Well, we won’t tell Stan and Bea about *that* person. We don’t want them to be like an effarig!”

# Lesson Four: Anyone can change

**Objective:** The children begin to understand that even villains can become Giraffes.

**Method:** You tell the story of someone who changes from a villain to a hero.

**Skills:** listening, reflection, analysis, evaluation

**How long will this take?** One 15-minute session

**Group Size:** whole class, small group and individual

**Materials you need:**

Stories of people who change from effarigs to Giraffes.

**Suggestions:**

Scrooge in [A Christmas Carol](#). Here's an old movie of this Dickens classic, in case you don't already know the story by heart. Remember, this is for you to see, not the children—you're just going to tell them the story, as an example of a bad person who becomes a good one.

The Grinch in [How the Grinch Stole Christmas](#). The illustrations in the book can help you tell the story, if your students don't already know it.

Hans Solo in *Star Wars*. Again, there's no book, but the films are probably familiar to the children so you can remind them that Hans starting out a selfish adventurer/thief and ended up helping to protect lots of innocent people from the evil forces led by villain/effarig Darth Vader.

**For your own enjoyment but too sophisticated for K-2:** the Bill Murray character in *Groundhog Day* is the perfect selfish effarig who learns to

be a caring, brave person. And there's Bogart in *Casablanca*... films and literature abound with stories of "bad" people whose goodness emerges when there's a crisis they must face.

### How to get ready

Choose your story and learn it well enough that you can tell it to the class rather than reading it.

### In class ...

"You know, there's another kind of story that I like a lot. I like stories about people who change. People like ...

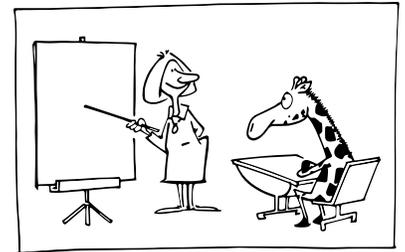
Tell the story of a character who converts from an effarig to a Giraffe. Stop telling the story at a point where the person is still behaving badly. Ask Giraffe questions:

"Who does this person care about? What is she/he doing for other people, even though it's scary? Is he/she quitting when it's hard to go on?

"Right! This person is an effarig! But wait! Let's go on with the story."

Tell the rest of the story and show that the character turns around, becoming brave, caring and persistent. Ask the Giraffe questions again. Then say:

"So people who are effarigs can turn around and become Giraffes.



Let's see what happens when we turn the word effarig around."

Help students see that effarig is Giraffe spelled backwards by turning it around for them on the board.

"Let's tell Stan and Bea about this person who changed into a Giraffe. Stan and Bea will be happy to know that they can change too, even if sometimes they're not brave and sometimes they forget to care and sometimes they want to give up when it's hard." Put this character's name on a giraffe spot and put it on the classroom giraffe.

"If this person can learn to be brave and caring and to keep going when it's hard, then Stan and Bea can too, don't you think? When Stan and Bea see all these stories we've found for them, it's really going to help them learn how to be like Moyo and Dafina, and all the people in the stories we've heard."

## Lesson Five: Stan & Bea return

**Objective:** the students review the stories they've learned and sign a letter to Stan and Bea.

**Method:** they "tell" Stan and Bea the stories they've found and are challenged to join Stan and Bea in being brave and kind. Skills: writing, listening

**How long will this take?** Two 15-minute sessions

**Group Size:** whole class

## Session 1: The children tell stories to Stan & Bea

### Materials you need:

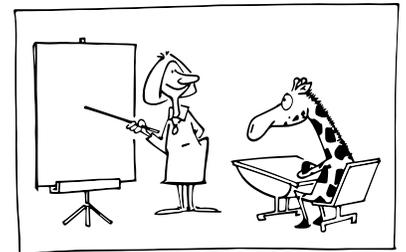
- the letters [to](#) and [from Stan and Bea](#)
- the class scrapbook, any storytelling art your students have done, and/or props they've used

### How to get ready

1. Review both sessions.
2. Decide if you'll use a copy of the class letter to Stan and Bea or have the children write their own letter.
3. Copy one or both of the letters.

### In class ...

"You've found so many good Giraffe stories, I know Stan and Bea are going to be really excited, so it's time to let them know about your stories."



Have the children get out all their drawings, props and the class scrapbook. Use these and the classroom giraffe's spots to review the stories.

"All right, we're ready. Now let's all sign this letter and I'll send it to Stan and Bea so they'll know to come back and see what you've found."



Have each child either sign the letter to Stan and Bea, or help them write their own letter and sign that. Tell them you'll send the letter/s to Stan and Bea. Have them assemble their story materials near the classroom giraffe. Wait a reasonable time for "delivery" of the letters to and from, before doing Session Two.

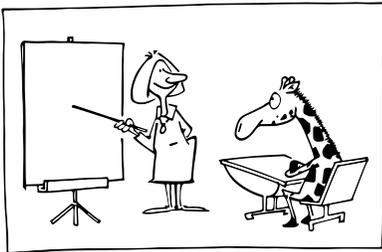
## Session 2: Stan and Bea write back

### Materials:

- the giraffe hoofprints you made back in Stage I, Lesson One
- [the letter from Stan and Bea](#)

### How to get ready

1. Get out the hoofprints you used at the beginning of the program. Place them on the floor in a pattern that leads to the classroom giraffe and the assembled storytelling materials.
2. Put a copy of the letter from Stan and Bea next to the classroom giraffe.



### In class ...

“It looks like Stan and Bea were here. And what’s that? They left you a letter?”

If the children are readers, have them read the letter to you. If they aren’t, of course you’ll read it to them.

“So they did like your stories. They even learned so much, they’re ready to do something brave and caring themselves. And they want you to do something too! Are you ready to learn how? All right, next time we do Giraffe, we’ll learn about the first thing to do.”

*Dear Stan and Bea,*

We have found some Giraffe Heroes and we think you should know about them.

These stories can help you see how to be brave and kind and how to keep going when it's hard to do that.

Sincerely,

# Dear children,

WOW! You found some really good Giraffe Heroes.  
You're helping us learn more about caring enough to do brave things for others, even when it's scary.

We are so excited about these stories that we're ready to do something brave and caring ourselves. And we're going to keep going on, even when we'd like to quit.

Thank you!

Now, are *you* ready to be brave and caring too?  
Let's learn how to do it together. We'll let you know everything we learn.

Sincerely,

Stan Tall

Bea Tall

## What's next and why

The most important thing we can do as you approach Become the Story is to assure you that the path we're about to lead you on will take you and the class to a good place—not over a cliff! Some teachers have had reservations about doing the Neckbones, even deciding their students couldn't possibly do them. We don't want you to fade here, missing the chance to guide your class through an invaluable experience.

Your students have filled up on heroes' stories in Stage I ~ Hear the Story, and found heroes' stories themselves in Stage II ~ Tell the Story. Now in Stage III ~ Become the Story, they put into action all that they've learned about courageous caring and about keeping on when that's hard to do. Now they'll have an experience that will stick in their memories, along with the stories they've heard and told. Now they'll find the need for every academic skill they can muster, as they do an actual service project.

By Stage III, they may already have some ideas about issues that interest them. They may have been touched by a particular challenge they heard about in a Giraffe story. They may have discovered something of interest when they told stories about Giraffes they found in Stage II. You can help them recall those interests now, as they do Stage III.

They will now “become the story” as they do the Seven Neckbones, which make up the lessons of Stage III. The Neckbones have helped people from kindergartners to retirees make headway against problems that concern them. When you've taken your students through the process, they'll know they can have a positive effect on their world.

Yes, Stage III makes unusual assumptions about children this young; they're asked to think and talk about things they may never have thought and talked about before—or to talk about things they may have

been thinking, but never saying.

Yes, Become the Story expects them to do something that will require them to be brave. But be assured that when we ask K-2 students to “stick their necks out,” we aren’t talking about physical danger; we’re talking about scary things like speaking up for something you care about, even if you’re shy. We’re talking about making a presentation to the class or the school, even if you’ve never done that before (giving a speech is the number-one fear named by many adults). We’re talking about your explaining a class service project to the principal and asking for her assistance, or for permission for the class to leave the school grounds. And possibly about the children giving up some playtime, as they carry out their service project. Going on with the job despite criticism by peers is also a big one for children. Such things are a stretch for most young children and definitely qualify, at this age, as taking risks—they don’t have to face down the KKK or lash themselves to Sequoia trees.

There’s no better way to prepare your students for citizenship in this democracy than to begin showing them now that even as young as they are, they’re capable of taking an active role in the world around them. Become the Story counters the cultural messages that tell even children this young that they are merely consumers of toys, sneakers, candy, and cereals. When they do the Neckbones, they’ll know that they can do more than bug their families to buy advertised products; they’ll know that they can look around them, decide what needs fixing, and fix it! They’ll be started on lives as real citizens—people who take responsibility for the well-being of their communities rather than complaining that “They” ought to do something.

When your students use the Neckbones to move into service, they’ll be developing skills that will serve them throughout their education. Some kids working on service projects they’ve created have changed from distracted, discipline-problems into learners so intent on acquiring

skills and information that they don't want to break for recess. They've discovered a *reason* for acquiring academic skills: the 3R's help you get things done that you really want to do. Teachers have described these conversions of students' attitude toward learning as so valuable that this alone makes the Giraffe Program eminently worth doing.

Other teachers have told us that completing the Program has transformed their students from an every-which-way-at-once bunch of individuals, all of them interested only in themselves, into a caring, attentive, community of learners.

Looking at their world as a place they care about and can have an impact on has produced dramatic changes in students, like the inner-city class we told you about in "Ready, Set...". Here's another pertinent story from the classroom:

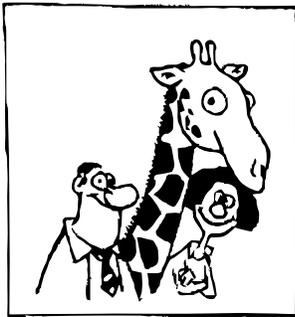
One teacher who'd been assigned to ride herd on a class of his school's "incorrigibles," decided to give the Program a try. To his surprise and delight, they took to the Giraffe stories with gusto, and when it was time to choose a service project, they really amazed him. They decided to stop the wave of shoplifting that was plaguing their community's stores. Since many of them had been to juvenile court for stealing from those very stores, they were experts. The kids invited store owners to speak at an assembly about the impact of thefts on their businesses, which was much more serious than the kids had imagined. They went to the stores to show the owners how to make their stock more secure. Stealing stopped being cool—these not-so-incorrigibles saw to it. Their astonished teacher was clear that telling these kids to knock off the pilfering had had no effect; but in the process of doing this Program, they worked it out themselves and made the change on their own, for themselves and for their peers.

Granted that those kids were older than your students, the principle still applies. Although this K-2 curriculum asks you to do things for the

students that we don't ask of teachers in the higher grades, we urge you to give your students every chance to make decisions—even when you think it may not be possible. They could surprise you.

“Doing the Neckbones” will show your school and your community that students this age are capable of things that aren't ordinarily expected of them. (And many a teacher has reported that the Neckbone process has helped them solve problems of their own, at school, at home and in the community.)

We're not saying this section is a cinch for you as a teacher; the Neckbones call on you to be more coach than teacher, guiding and assisting your students. That can be difficult—we're all trained to be totally in charge, but the children's “ownership” of their actions depends on their making choices and decisions. If you make all the decisions, the achievements of this Program are yours; if they decide, the achievements are *theirs*.



The class may want to do a service project outside the classroom, which will mean you'll have logistics and schedules to consider—this is a good time to call in volunteers to assist your students. You'll probably also want volunteers' help for the celebration that concludes the Program. Look through the upcoming lessons now and decide if and when you'd like to start involving volunteers.

Count on Stan and Bea to play out many of the things that we know can come up in classrooms. Following their lead can pull you and the class right through this process to a jubilant conclusion.

Be sure to leave time for that “jubilant conclusion.” Neckbone 7 involves reflecting on what they've learned and achieved, and sharing that with invited guests. They'll be displaying depictions of their project, so be

sure to keep your camera going and the class scrapbook filling up.

Now is the time to do the final stage of The Giraffe Heroes Program, the part that can make a lifelong impact on your students. They can do this—so can you. Read over all the pages of the 7 Neckbones, especially the Field Notes.

Take a deep breath and *go for it*.

# The Seven Neckbones for K-2

1

**What do we care about?**

Decide what problem you care about most.

2

**What are others doing about it?**

Research what's already being done to address the problem.

3

**What will *we* do about it?**

"Elect" a do-able project that addresses the problem.

4

**What will it be like when we're done?**

Create a vision of the finished project.

5

**How will we make our picture come true?**

Figure out all the jobs that need to be done and create a plan to do them.

6

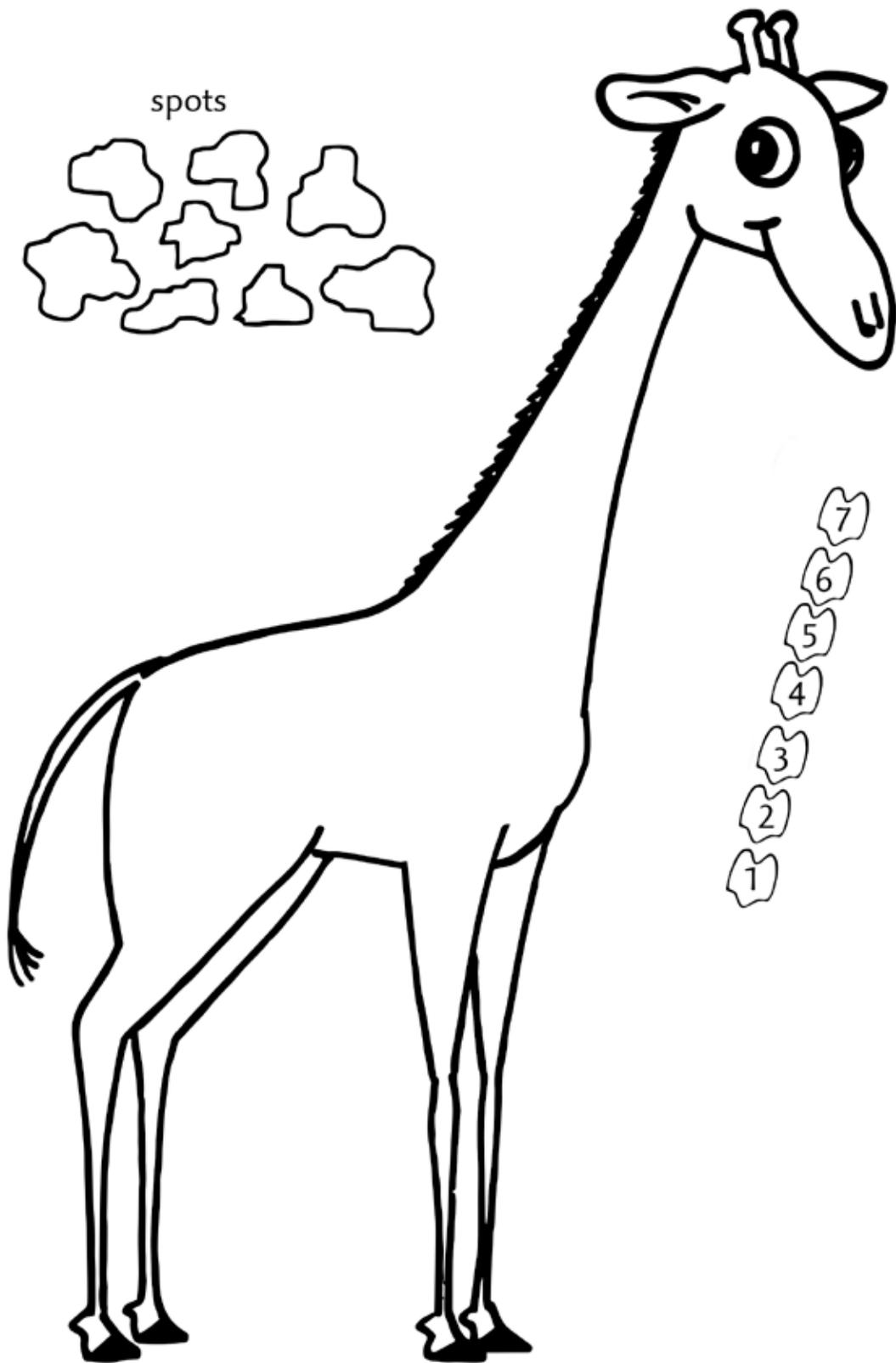
**We do it**

Carry out your plan, correcting course as needed.

7

**We did it!...and we begin again.**

Reflect on what you've accomplished, celebrate, and look to your next project.



spots



## The Seven Neckbones for older students—and for you

The Neckbones you'll use with your class were simplified for K-2. We include this higher-grade version here because so many teachers have told us they've used the process to address challenges for the school and for their own personal lives—you may find ideas here that will be useful for you.

- 1. Choose Your Project.** Think about any problems you see in your school, neighborhood, community or in the world. Which one seems most important to you? Which one do you feel most strongly about helping solve? Study that problem and what's already being done about it. Then decide on one project you and your class can do that will help solve that problem.
- 2. Create a Vision of the Results You Want.** Now that you've chosen what you'll work on, it's important to create in your mind a clear, detailed picture of how things will look when your project is done. This is your "vision." It will act like a compass, showing you which way to go. It will help keep everyone excited, full of energy, and working together, especially if some parts of the project are hard. The vision will help you explain your project to others, including people whose help you may need.
- 3. Study the Obstacles and Resources.** Look ahead. What obstacles will there be to getting your project done—for example, not enough money or time? No transportation? Adults who aren't listening? What are some ideas for removing or changing these obstacles? What help have you already got, or can you get (such as money or volunteers)?
- 4. Accept the Risks & Make the Commitment.** Now think about any parts of the project that might be scary for you; these are the risks. You might have to do something you're not sure you can do. The project may be even harder than you thought. You might try your best and

still not reach your goal. Do you accept the risks? Are you ready to put in the time and effort it will take, and to persist? If your answer is “Yes,” then promise to do your very best to get this project done. This is your commitment. If your answer is “No,” go back to Neckbone 1 and choose a project that you are willing to do.

5. **Make a Plan.** Break your project down into separate jobs. Think of all the steps you need to take to get each job done. Decide who will do each step and when it will be done. Use a calendar to coordinate all the due dates.
6. **Take Action.** Go into action, meeting with your classmates regularly to check on how you’re doing. Are there any surprises, either good or bad? What’s working well? What needs to be changed? Who needs help? Will you get done in time? Decide what needs to be done to keep on track.
7. **Reflect, Celebrate, and Plan Next Steps.** This project is over. How did it go? What did you learn? Celebrate what you’ve accomplished. Think about what you’d like to do next.

## Neckbone What do we care about?

**Objective:** the children decide what problem they care most about.

**Method:** the children brainstorm a list of problems that concern them, then narrow the list through a process of elimination, combination, lobbying, and voting.

**Skills:** brainstorming, listening, analysis, evaluation, decision-making.

**How long will this take?** See times shown with the lesson plans for each of the sessions.

**Group Size:** whole class

### Materials you'll need

- the giraffe poster
- the giraffe [spots and neckbones](#)
- paper and markers for making Neckbone headlines
- additional materials are listed before each of the two sessions of Neckbone 1
- the class scrapbook

### How to get ready

1. Review this lesson.
2. Make paper neckbones.
3. Make a paper headline of the title of each Neckbone.

### Neckbone field notes

- » In a first grade class in Florida, there was no debate about the children's biggest concern: a classmate had been hospitalized with leukemia and every child was worried about him.
- » In the course of researching their concern, (Neckbone 2) they learned that there were *many* young patients at the hospital where

their classmate was being treated. They discussed ways to help all these children and they talked with classroom volunteers from a computer company about ways they could connect with their classmate.

- » In Neckbone 2, these first-graders planned (and, in Neckbone 6, carried out) a project that addressed their concern about their classmate and the other hospitalized children. They decided to collect and donate books to the children's hospital and to ask the volunteers' company to donate two computers for video transmissions, one for the classroom and one for their classmate's hospital room, so he could "attend" school daily.
- » Some teachers have worried that boys are far less likely than girls to respond to the Neckbone 1 question about caring. That hasn't been our experience. In a Montessori kindergarten class of six boys and just three girls, the children had so many ideas in Neckbone 1 that their teacher wished she'd started sooner so they could do more projects during the year.
- » Among the problems that concerned them were litter, preschoolers who didn't have books at home, and the environment, particularly endangered animals. They decided, after a lively discussion and several votes, that the most effective thing they could do would be to educate people about the environment.
- » When they launched into the research phase (Neckbone 2) each student went to the library and to their families to learn more about particular environmental issues. Looking at all the information they'd gathered, they came up with the idea of doing three educational skits: one on the African savannah, one on oceans, and one on forests. In Neckbone 6, they did two performances, one for the whole school and one for parents.



**A heads up on brainstorming:** Brainstorming is a big part of the Neckbones. When you explain it to the children, encourage them to let their minds rove. Tell them that no matter how odd someone's idea might sound, they should all listen respectfully and that no one should be afraid to speak up. Remind them of the Stan and Bea dialogue they'll hear in this lesson; Stan and Bea promise not to make fun of—or even discuss—each other's ideas. Discussing the ideas, respectfully, is for later.

Encourage your quieter students to contribute so the quick and verbal children don't monopolize the process. Keep the brainstorm going long enough to get students to think beyond the obvious. If at some point the stream of ideas slows down, don't stop the process. The freshest and finest ideas often appear after a lull.

**Another heads up** ~ on the difference between problems and projects:

It's important to distinguish between the problem and a project that's designed to solve it. If students pick the first project that pops into their minds, before deciding on the problem they care most about, that project will probably never reach their hearts. In one case, a class immediately came up with a bake sale as a project before they even knew what they were raising money for. Predictably, there wasn't much energy in that project. Examples of problems, and of projects designed to help meet them, are:

**Problem**

lonely people at a senior center

people without homes or enough food

water pollution

**Project**

Adopt residents and bring them drawings, artwork, letters, entertainment, etc.

Help clean and repaint a shelter; collect canned food and supplies

Do a campaign to bring the problem of local water pollution to everybody's attention

## Session 1: Making a concerns list

**Objective:** the children create a list of problems that concern them.

**Method:** the class brainstorms, remembering problems that have interested them in Giraffe stories and concerns they may have from the media or from their own experiences. An awareness walk and a writing activity are optional.

**Skills:** brainstorming, listening, observation

**How long will this take?** The creation of the list can be done in two-to-three 15- minute sessions, plus one of the optional activities in between, or it can be done in smaller, more frequent sessions.

**Group Size:** whole class

### Materials you'll need

- butcher paper and several colors of markers
- your notes about problems that interested the children earlier in this program
- the teacher's audio
- the classroom giraffe, [the first bone, and the headline for Neckbone 1](#)
- the [Gimme five handout](#), if you decide to use it

### How to get ready

1. Review the lesson and the notes.
2. Make enough copies of the Gimme Five handout—if you decide to use it.
3. Post the butcher paper.
4. Cue the audio to the script for this session.

### Neckbone field notes

- » An eager first/second-grade group in the Pacific Northwest came up with so many ideas that it took three sessions to get them all down. The children asked to skip recess and stay in at lunch to complete the list. It took five huge pieces of butcher paper to post all their concerns (and two class sessions to narrow the list down). [Here are their results.](#)
- » Remember that children are taking in information about public problems every day, whether or not you've heard them talk about them. A second-grade teacher in Tampa, Florida learned that her students were deeply distressed about some abuse cases reported on television. That's the kind of thing you might never know about your students if you didn't do Neckbone 1.
- » A mixed-age group of students in Special Ed would say their project chose them. A class member was nearly hit by a truck on the road that passes their school; they quickly decided that vehicles speeding past the school was their issue.
- » When asked, "Who do we care about?" one class of kindergartners said, "Grandmothers!" and they were off and running about why grandmothers were a concern for them.

**A heads up:** The process the class is about to do can be chaotic and can take several sessions. Go with it. Expressing their concerns is an important move for your students. Resist the temptation to shorten or simplify the process by presenting them with a problem you think they should be concerned about. If you choose the problem, it's your concern, not theirs and they won't have the deep sense of ownership that should drive their participation in this process.



If you're teaching writing, you can hand out [Gimme five](#), an optional writing activity. Add the Gimme Five answers to the classroom concerns list. When students do this as a homework assignment, there are two pitfalls: the children whose parents don't help them are disappointed; the children whose parents do help influence the child to list *their* concerns, not the child's. We recommend making it an in-class activity.

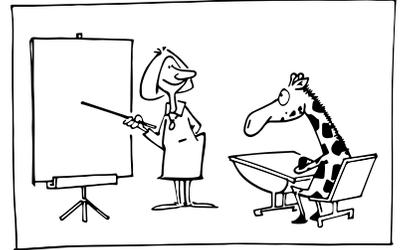
If you'd like to add **physical movement** to this process, you can take the class on an awareness walk through the school or the neighborhood. An awareness walk is an opportunity to leave the classroom and see their world with an eye to what needs to be better. Tell students they're to be quiet on the walk, so they can focus on what they're seeing and sensing. Tell them to use their eyes and ears on their walk, and even their noses. What's OK? What's not? What needs to be better? What's missing? What bugs them the most? You can give them suggestions of things to look for, such as safety problems and the condition of streets, buildings, and parks. Ask them for *their* ideas about what they should look for.

If taking the entire class as one group isn't possible, use adults or older students as volunteer escorts to take students out in smaller groups. A third alternative is to have students go out on their own, with adult family members. After the walk, have the students discuss their observations. Add all the problems the students identify to the list on the board.



### In class ...

"We've learned about lots of people who care so much about others that they do brave things to help them, even when it's scary to do that and even when it's hard to keep going. I am so glad to know about people like that—and about all these wonderful people who care so much.



"Stan and Bea really liked the stories you found, didn't they? Their note said you helped so much that they're ready to do something brave for others, like the people in our stories, like Moyo and Dafina. They're going to figure out how to do something now. And they'd like us to do something too. Let's listen."

Play the audio for the first Neckbone.

### The script



Stan: Those stories the children found were really great!

Bea: I *think* I can be like those people. I *think* I can do something brave and caring.

Stan: Me too. But I don't know where to start.

Bea: Well, what do you care about?

Stan: I care about *lots* of things. There were lots of problems, just in the stories we found—hungry people, people who can't read, people who get wet in their houses because the roof is broken ...

Bea:... and injured animals, and kids who need a safe place to live. And all the problems the children found

out about. They're all really important problems. So let's work on all of them!

Stan: Wait—wait a minute. We need to think about *everything* we'd like to fix, not just the problems in those stories. What about all the problems we see on television? How about the problems in our neighborhood—and in our school?

Bea: But that means there's even more to do. How will we ever do it all?

Stan: Right. We can't do everything—not all at once. We can keep doing things, next month and next year, and forever! But to start, let's decide what we care the very most about right now.

Bea: You're right. That's the best way to begin. OK. Let's see. What I care the very most about is ... Oh! Let's have a bake sale! We can make cookies and pies and sell them and give the money away.

Stan: But who would we give it to?

Bea: Uh oh.

Stan: We have to decide what we *care* about before we talk about what to do.

Bea: OK. Let's think about it and then say every single thing we think of. We'll just pour out our ideas until we can't think of any more.

Stan: Well, what if I say something you think is silly or wrong?

Bea: I promise not to say anything about your ideas.

And you have to promise not to say anything about mine, no matter what I say. We'll just say them all—we can talk about them later. And we'll take turns saying what we're thinking. Promise?

Stan: I promise.

Bea: Really?

Stan: Really.

Stop the audio.

“Stan and Bea are learning how to be like Moyo and Dafina and like all the people in the stories we've learned. We're going to learn how with them, but first, I'm going to tell you an amazing thing. We know how long a giraffe's neck is. And we know how long our necks are. But inside our necks, we have exactly the same number of bones as giraffes do! A giraffe has seven neckbones and so do you and so do I.”

Put up the giraffe poster.

“We're going to learn, with Stan and Bea, how to be like Moyo and Dafina and all the Giraffe people we've learned about. Each thing we'll learn is called a Neckbone, and this is Neckbone 1.”

Show the class Neckbone #1 with its headline. Tell them that as they finish each Neckbone, or lesson, they'll put the paper bone and headline on the giraffe poster. Use the pattern of the Stan and Bea dialogue to get the children rolling on the things that concern them. Encourage them to put it all forth, even if a problem they name is enormous or controversial. Just get all their concerns on the butcher paper. Use your notes from

earlier lessons to remind them about concerns they may have expressed earlier.

“What do we care about? If we want to do something brave and caring to help others, the first thing to do is think of all the problems we care about. That’s what Stan and Bea are deciding. I’m ready, are you? I bet we care about a lot of things. Let’s start writing them on this list.”

Remind students that, at this stage, they’re only talking about what they care about. They’ll decide what to do later.

Do an awareness walk if you like that idea, and the Gimme Five exercise if you’re teaching writing.

After the session: Keep the concerns list active during other class activities so that children who think of a problem can add it at any time. When you have a substantial concerns list, do the next session.

## Session 2: The class “elects” a problem

**Objective:** students choose one problem to address.

**Method:** they first narrow their list by categorizing, combining, eliminating and refining their ideas; then they lobby and vote

**Skills:** categorization, evaluation, listening, persuasive speaking, decision-making

**How long will this take?** One 30-minute session or the same amount of time broken into smaller sessions.

**Group Size:** whole group

### Materials you’ll need

- colored markers
- the class brainstorm list
- optional—one-to-three sticky dots for each student
- the class scrapbook

### How to get ready

1. Review the session and the Field Notes.
2. Decide on the voting method you’ll use.
3. Read the class brainstorm.

### Neckbone field notes

- » A group of inner-city elementary students brainstormed a huge list of problems they cared about. After they grouped the problems with common themes, they were left with ten. They met in small groups to narrow the ten to three. Each group then presented their three choices to the whole class. The class vote was evenly split between violence and pollution. A discussion led to a decision

that violence was too broad and too risky. A Rotary volunteer in the classroom commented that pollution was a form of violence against the environment. That combining of the two issues went over well with the kids, who decided to do an area cleanup and an environmental education project.

- » When a first-grade class in Florida was choosing a concern, there was a school-wide program on endangered species. Not surprisingly, the class quickly decided that their main concern was endangered species.

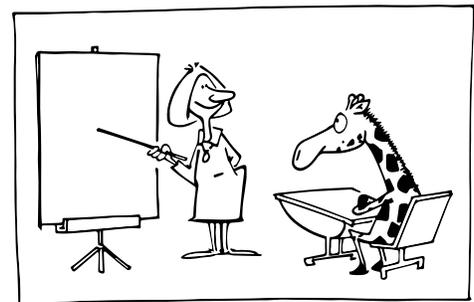
**A heads up on “losing” elections:** When one problem has been “elected,” it will be important to tell students whose concerns were not chosen that there will be more opportunities for working on problems in the future. For now, everyone needs to be a good sport, doing their best to address the issue that’s been chosen.

Some teachers have expressed concern that the service project won’t work for the children who wanted to work on another problem. The overall reports from the field are that the projects do work even when not every student is wildly enthusiastic at first. Participation grows as the process moves along. Consider this an important part of teaching children what active citizenship is about. Yes, the majority wins; then good citizens work together for the best possible results.

### **In class ...**

Ask students if there are any concerns that aren’t on their list yet. If there are, add them.

“Now Stan and Bea are just two and there are a lot of us, so it may be harder for us to choose what we all care most



about. Let's see if any of these things are alike. Then we can put them together."

Start combining similar ideas on the board. The children may decide to take some ideas off completely. When the list is shorter, read the remaining concerns one by one, ask the children to think carefully about each of them and to decide which three are the most important to them.

Go over the list with them so they remember what they've said. Explain that they're now going to vote. Each child should vote for three things he or she thinks are the most important. (Consider this the "primary" election.) Standing, waving arms, or stepping into a circle are good ways to vote, if your students need to move. You can also give the children three sticky dots and have them put their dots next to the problems that concern them most. Note the top three concerns and tell the children they'll now choose one of them. Encourage students who seem particularly concerned about a problem to talk about why they think that problem should be the one the class addresses.

Hold a final election in which each student gets one vote. "All right! We've picked a problem so we've completed Neckbone 1. The next time we do Giraffe, we'll find out what Stan and Bea do next."

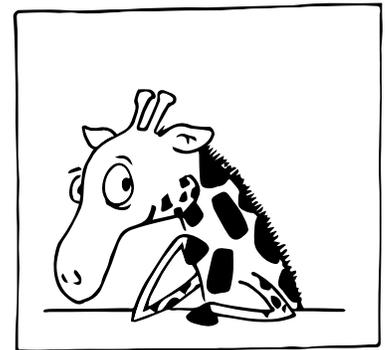


Put the bone and the headline for Neckbone 1 at the bottom of the giraffe's neck on the giraffe poster, and have the children put a sheet into the class scrapbook that says, "The problem we care most about is....."

After this session: In Neckbone 2, the class will be researching the problem they chose in this Neckbone. As soon as they've chosen, check [the resources pages](#) and any other sources you may have, to see if there might be relevant information you can send for or download.

If your students can make these inquiries and requests themselves, so much the better, but younger students will be doing "research" if they can learn from the materials you gather.

You might enjoy seeing these concerns that poured out of one combined first/ second-grade class, and the categories they made from them. These are in the order they went on the blackboard. There's just no telling what a brainstorm will reveal.



rainforest animals are dying	poor people hungry	lunchroom is noisy
people have wild animals for pets	gangs	animals that poison people
killing gorillas	throwing trash	people hurt by poisonous ants (if they're allergic)
hunting elephants/ any animals	garbage	catching fish
litter	world polluted	hunting
biting by monkeys	trash in the water	stealing

## Stage III ~ Become the story

killing flowers and everything	school busses out of order (1, 2, 3, etc.)	alligators in the streets
killing crows	robbing banks	floods
power goes off	dying	not enough recycling
cutting down trees	not enough Giraffes	drugs
school too small	smoking	species
wild animals hurt people	killing elephants for tusks	removing tropical birds
classrooms need money	alcohol and driving	violence
teacher's pets	whales	Patrick's mom's lost ring
clear-cutting	penguins need food	that went down the
war	swerving on highway	drain
cursive in 1st grade	bikes on the sidewalk in town	fighting between countries
WWIII	no seatbelts on busses	war
violent video games	people act mean	fighting

### Categories

- » endangered animals
- » fighting/war
- » polluted environment
- » problems with schools
- » dangerous animals
- » drugs/alcohol/smoking
- » not enough trees/flowers/plants
- » stealing

# Gimme five

Name \_\_\_\_\_

Here are five things I think could be better in our school, in our community, or in the world:

1.

2.

3.

4.

5.



*“Most of the things worth doing  
in the world had been declared  
impossible before they were done.”*

—Louis Brandeis

*“The right way is not always the  
popular and easy way. Standing for  
right when it is unpopular is a true  
test of moral character.”*

—Margaret Chase Smith

## Neckbone <sup>(2)</sup> What are others doing about it?

Objective: students identify possible resources for information about their concern and bring in the information.

Method: students brainstorm ways to find out more about the concern they've chosen. You help them find and retrieve information.

Skills: brainstorming, planning listening interviewing

**How long will this take?** one 15-minute class session + out-of-class time for research

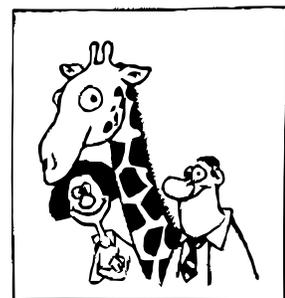
**Group Size:** individuals or teams

### Materials you need:

- butcher paper and a marker, an overhead or a blackboard
- [the headline and bone for Neckbone 2](#)
- the teacher's audio

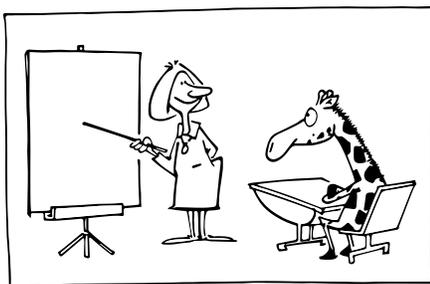
### How to get ready

1. Review the lesson.
2. Review [the resource section](#) for any organizations that might have useful information on the concern the class has chosen.
3. For younger students, assemble any materials you may have found on the problem they chose.
4. If you want volunteers to help, alert them.
5. Test the audio.



### Neckbone field notes

- » Kids doing Neckbone 2 at an afterschool program in North Carolina had decided they were most concerned about people who might be lonely. They invited community volunteers who worked with the homeless, with elders, and with the dying to speak to their class about their work. The children learned that all would appreciate messages and visits, but that the hospice patients received the least attention from others.
- » First-through-fourth graders doing Neckbone 2 at a religious school in New Jersey were concerned about children's well-being in general. Their teacher got them information from [www.childrensdefense.org](http://www.childrensdefense.org) and from other online groups, which helped them see children's hunger as an issue on which they could have an impact. (We encourage you to let the older children do these searches themselves.)
- » Three classrooms in Tampa, Florida had chosen street kids as their concern. They invited speakers from the nearest Covenant House to class and learned what was needed by their operation to help children who have no homes.
- » First-graders who elected to educate their community on endangered species did solid research on their subject. They went online to learn about endangered animals, observed and videotaped them in a nearby wild-animal refuge, and interviewed the refuge curators.



### In class ...

Remind the children that they've picked a problem they care about. Now they're going to listen to what Stan and Bea do next. Play

the audio for this lesson.



### The script

Bea: All right, the problem we chose is the hungry people we see in the neighborhood.

Stan: Being hungry is terrible. I hate being hungry.

Bea: And think how much worse it would be if you couldn't eat every time you get hungry.

Stan: You mean like I do.

Bea: Well, you do eat all day—unless you're sleeping.

Stan: If I didn't have food, I'd be really hungry. Hungry people with no food must feel just awful.

Bea: But what can we do about it?

Stan: Do you know anybody with a lot of potatoes?

Bea: I don't think so.

Stan: And maybe we're wrong—maybe we just think people are hungry and they're really not.

Bea: I don't think so. But we better check it out. If nobody in the neighborhood is hungry, we should work on something else. But if they are, we can figure out what we can do to help.

Stan: Check it out, check it out, hmmm... Well, we could go to the library and ask the librarian. She could help us find out if there are any hungry people around here.

Bea: Let's ask everybody we know. Somebody's got to know about this.

Stop the audio and put the bone and the headline for Neckbone 2 on the classroom giraffe.

“OK here comes another bone in this long neck—‘What Are Others Doing About It?’ Stan and Bea are going to find out what’s already being done about hungry people in their neighborhood. How can we find out what’s already being done about the problem we picked?”

The children may suggest the library and asking everyone they know. Depending on the problem they’re researching, suggest any other paths they might take, including any leads you may find in [the Resources section](#). (If you’re working with very young children, tell them about any information you may have assembled.)

Ask the children:

“Who in our community knows about this problem? Where can we go to get more information? Is there someone in your family who may know about this? Can we invite someone to class to talk to us about this? What if we go to the library to look in books? And we could look on the Internet.

“Let’s find out everything we can about what’s being done, because Stan and Bea are right—we want to make sure that we do something that’s really helpful. The next time we do Giraffe, we’ll tell each other everything we’ve found out.”

Get students organized and moving—ask for individuals and teams to do each part of the research the class decides to do.

## Neckbone What will we do about it?

**Objective:** the students “elect” a project.

**Method:** students report the results of their research. They brainstorm ideas for projects that fill real needs they’ve discovered. They vote for a project, decide on its parameters and name it.

**Skills:** oral presentation, listening, brainstorming, decision-making

**How long will this take?** One-to-two 30-minute sessions

### **Materials you’ll need**

- any information on the problem that you’ve collected
- butcher paper or whiteboard
- the classroom giraffe and [the bone and headline for Neckbone 3](#)
- the class scrapbook
- the teacher’s audio
- the children’s research, as it’s assembled

### **How to get ready**

1. Gather the information you’ve collected for the brainstorming session.
2. Remind the children to bring in the information they’ve found.
3. Review the lesson.
4. Be ready to play the audio.

### **Neckbone field notes**

- » Kindergartners in a small rural community were concerned about old people who might be poor and lonely. With a wonderful 6-year-old view of the world, the kids decided they’d like to play basketball with residents of the community nursing home. Needless to say, ideas that bubble up from very young children may

need some tempering—without, of course, discouraging them.

- » First-graders using the Giraffe Heroes Program in a science unit had decided they wanted to help threatened species. Through their science studies they learned that whales were a species that could use help. They elected to raise money and adopt a whale.
- » Another group of first-graders concerned about endangered animals elected to educate their community about them and what could be done to save them.
- » Second-graders doing the Giraffe Program in Tampa, Florida were distressed over media reports of child abuse. They elected to collect stuffed animals and get them into the hands of abused kids who could use the comforting.
- » A first/second-grade class on a rural island had decided that endangered species, specifically dolphins, were their main concern. When they did their research (Neckbone 2) they discovered that dolphins were not endangered, but some were killed and injured by trash in the water. The children decided in this Neckbone to do a beach cleanup so that trash wouldn't get into the water and hurt any dolphins. They then found out that the beach they'd chosen was well cleaned by a volunteer beach patrol. Undaunted, they chose another beach that wasn't so well cared for.
- » Research that tells kids their concerns are unfounded is a good thing—"one less thing to worry about." If this happens in your class, keep moving the kids toward ways that their efforts would indeed be useful.



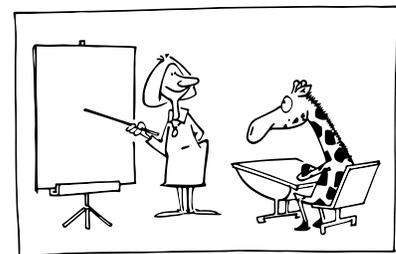
**A heads up on who chooses:** Your coaching role in this Neckbone is a delicate one. You'll want to guide students away from projects clearly out of reach for them (e.g. stopping violence in their city; closing the hole in the ozone layer). But you'll want to do this without squashing their enthusiasm or backing them into a project so unchallenging that they'll get no sense of achievement from doing it. Guide them towards pieces of the problem, so they can achieve a visible result (e.g. for violence, they might stop fights in their classroom by learning some conflict

resolution techniques. For ozone depletion, they might learn what things in the classroom or school are adding to the problem and urge that the practices be stopped.) Explain to them that when many, many people take responsibility for changing the things they see that need changing, it can add up to big changes all over the world.

Don't veto projects that require a little money, help from volunteers or other resources the class doesn't have. Students can make fundraising and finding other resources part of their project. Community volunteers might be able to help with resources and transportation.

### **In class ...**

"Stan and Bea have been finding out more about the problem they chose. Let's hear what's happened." Play [the audio](#).





### The script

Stan: Didn't we find some good stuff! Especially this report the librarian gave us on all the places in this city where you can get free food if you're hungry and your family can't afford food. Did you know there were so many places like that?

Bea: I didn't. And I felt much better when I found out. Our friends and neighbors told us a lot about hungry people, too. I didn't know that our neighbor, Mr. Santoro, cooks every Friday night at a free food place, did you?

Stan: I had no idea. What I liked was going there with him. Did you ever see such biiig cooking pots? And he made the best dinner! I liked it when the people came and sat at the long tables to eat and talk to each other and...

Bea: It was really cool. Let's start a place like that.

Stan: Start a free food place for families? Oh Bea, I don't know about that. How would we get all the money to buy the food? And we don't know how to cook!

Bea: We could learn to cook.

Stan: Then we'd have to work all day every day to cook enough food. We'd be there late at night, cleaning up... We'd have to quit school!

Bea: Oh... I don't think we better do that.... Maybe we could help Mr. Santoro.

Stan: But you saw—he has lots of help. He doesn't really need any more.

Bea: Well, what else could we do?

Stan: Hmmm. I'm remembering that there were lots of kids there, and I didn't see any toys.

Bea: That's riiight. They didn't have any toys, or books either. It would be nice if they could play games or read until they sit down to eat.

Stan: We could take them some of our books and toys.

Bea: But so many children come there. We'd need lots more things than we've got. We'd have to ask tons of people to help. The neighbors, the kids at school. Maybe we could even go to toy stores and ask them to give us things for the kids.

Stan: We could. But we've never done anything like this before and it's a lot of work. And I'm kind of afraid to ask grownups for help. They might think we can't do this. They might tell us to go away. Or ignore us.

Bea: It'll cost us money too. I was saving up to buy a new CD. But getting good things for the kids is more important.

Stan: It is. We'll keep remembering that and it'll help us do what we have to do.

Bea: Right! We'll remember what's important and we'll be braver and braver.

**Stop the audio.**

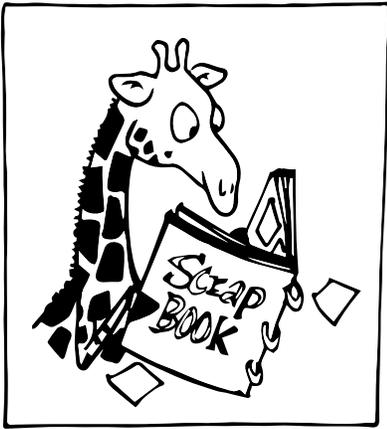
“Stan and Bea found out what was being done about the problem they chose. They found out that hungry people in their neighborhood were already getting the food they needed. But

they didn't give up. They saw another problem that they could help on—the children at the free food place didn't have books or toys. So they're going to do something about that. What have we found out about the problem we chose?"

Use the information you and the children have found to discuss what's being done about the problem they chose and what's not being done. Begin a brainstorm on what they might do that would be useful. Put their ideas on the board under the words, "What will we do about this problem?"

When you have all their project ideas on the board, summarize what's been said, ask questions that evoke more thinking. Combine similar project ideas. To help the children narrow their list further, remind them of the time they have to do this project. Help them rule out suggested projects that are simply beyond the scope of their time or resources, reminding them of Stan and Bea's conversation about how much work the two of them can realistically do. But remind them that they're learning to be Giraffes and Giraffes tackle projects that are a stretch for them. Stan and Bea are stretching to do a project that scares them. Urge your students to eliminate any suggested projects that are too easy (like making a "Don't Litter" poster for the school bulletin board).

Tell students that they'll create a plan to carry out their project the next time they do Giraffe. Now help them think of a good name for their project, e.g. "Beautiful Flower Park."



Put the name on the board and in the class scrapbook, along with their research results. Put the bone and the headline for Neckbone 3 on the giraffe poster.

## Neckbone 4 What will it be like when we're done?

**Objective:** the children create a detailed picture of the positive results of their Giraffe project.

**Method:** you guide the children through a discussion that produces a detailed word picture of their completed project. The children then use other media to depict their expected results.

**Skills:** listening, visualizing, creative expression

**How long will this take?** One-to-two 15-minute sessions

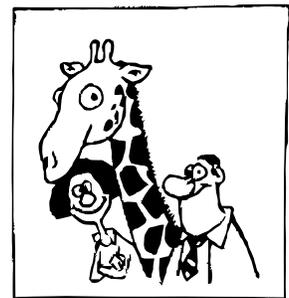
**Group Size:** whole class, individuals or small groups

### Materials you'll need

- [Creating a Vision](#)
- art supplies for drawing pictures
- props and costumes, if needed
- the classroom giraffe, [bone and headline for Neckbone 4](#)
- the class scrapbook
- the teacher's audio

### How to get ready

5. For your own information, go over [Creating a Vision](#). As a personal exercise to help get you ready to teach this lesson, create a vision of something you want to do in your own life.
6. Decide on the medium or media children will use to depict their finished projects.
7. Invite volunteers, if you'd like them to help students with their before- and-after pictures.



8. Make sure you have speakers set up.

### **Neckbone field notes**

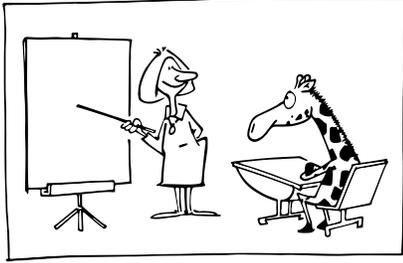
- » Students in a daycare center in Canada had settled on two problem areas: hunger in their city and wildlife extinction. They had chosen two projects: collecting food for a local food bank and adopting a whale. For Neckbone 4, they imagined their results by making before-and-after drawings and putting on role-plays. Their vision was that a family was well fed that had been hungry, and a whale was safe that had been in danger.
- » A counselor helped elementary students in Georgia create a vision of homeless children having a good time at a shelter. The students collected toys and donated them to the shelter, keeping their vision in mind while they worked. The counselor reported that the vision inspired the students and was crucial to the success of their service project.
- » Kindergartners and first-graders in an afterschool program had been concerned about the bad atmosphere at a nearby recreation center where many of them played after school. After deciding to do a project to change that, they created a vision of peaceful, happy kids playing safely at the center. Their teacher said that the process of imagining the results kept the kids focused on their efforts.
- » First-graders in an island community had decided to do a beach cleanup and a school-wide education campaign to help create a clean environment for dolphins. They did before-and-after drawings of the beach and posted them in the classroom to keep them inspired and on track throughout the project.



**A heads up on envisioning:** Creating a vision of desired results is a tactic widely used in sports and in business. Athletes “see” themselves making the perfect play, manufacturers “see” themselves bringing a successful product to market, theatre directors “see” a first-night audience on their feet cheering. It’s as ordinary as imagining a beautiful meal on the table before starting to cook. What’s special about a vision is how motivating it can be, how it can keep people going when they’re tempted to give up, how it can

help them attract the resources they need to achieve the vision. If they have a vision, your class is more likely to do a successful service project. Children this age can envision with before-and-after drawings, with skits they make up to act out how things will be, or—if they can write—with descriptions they compose. It’s as easy as “let’s pretend.” To make the let’s pretend work, students need to speak as if they are in the future, when the project is done. Their language should not be, “we will,” or “we hope;” they should say, “we have” and “we did.” You’ll model using the right tense when you describe their drawings, i.e. “The park used to be dirty and full of trash, but now it’s beautiful and clean, with lots of flowers.” Urge them to add specific details about how things look, sound, smell, or feel, and to include themselves in the picture—what are they doing in this future? How are they feeling? What are other people feeling?

Guide them away from negative pictures—the awful things that might happen or persist if they don’t succeed. A negative vision is a stick; a positive one is a carrot. Carrots work better.



### In class ...

Put the headline and the bone for Neckbone 4 on the classroom giraffe and tell the children they're going to listen in on Stan and Bea again.

Play the audio.

### The script



Stan: I get scared when I think about all the stuff we've got to do! Like talking to people we don't know. I'm thinking about those toy store owners—what if they don't listen to us? What if they're grouchy?

Bea: And sometimes I really think about that CD I was saving for.

Stan: We need to keep remembering how happy those kids will be.

Bea: Let's pretend that we've done all the hard, scary stuff and the children have toys and books. What does it look like at the food place?

Stan: Well, I see all of them coming in with their families and seeing the toys and books.

Bea: They look so surprised.

Stan: They go right to the toys and laugh out loud they like them so much.

Bea: Some of them sit down to read.

Stan: Some of them get out a board game and they start

to play it together.

Bea: They all look really happy.

Stan: And I can see us. We're looking in the window, watching everybody find the stuff we brought.

Bea: We're so happy, we're hugging each other.

Stan: I can see it.

Bea: OK! That's the picture we have to keep in our minds. We're going to make that picture come true! I'll think about it whenever I get scared—or whenever I wish I had that CD.

Stan: I'll keep the picture in my mind too. It'll help a lot when I have to do something brave, like talking to those toy store owners.

**Stop the audio.**

“Stan and Bea are a little worried, a little scared that this job is going to be hard to do. I can understand that, can you? Don't you think sometimes that a job is just too hard? Now we've got our project to do and you'll be doing things you've never done before. Are you feeling brave?”

Encourage the children to talk a little about their doubts, but don't let them go on to the point of scaring themselves out of doing the project. Remind them that caring about the people who'll be helped by their work will help them get past being scared.

“I like the way Stan and Bea are helping themselves remember why they're doing their project—they can see the children at the food place having fun. They can hear the children laughing.

That's going to help them keep going when their work is hard. So let's pretend that our project is all done. We've finished all the work. What does it look like?"

Guide the children through a discussion that produces a word picture of the completed project. Ask them questions about sounds, sights, smells and feelings, always speaking as if the project were completed already. Ask them what they are doing in the picture.

Have the children draw pictures of the completed project (or before-and-after pictures). Post the pictures and read what you see in them to the class, as if the picture were already real, i.e. "The flowers in the park are so beautiful that everyone is stopping to look at them. And they smell wonderful."

The children might also do a skit that depicts their results or, if they are learning to write, they can do a composition.



As the project progresses, remind them of their vision frequently—especially if they seem to need “enCouragement.” The vision is especially valuable if they get distracted or seem to be giving up. Remind them of their vision and of all the stories they’ve learned about people who haven’t given up when things are hard. Moyo and Dafina thought about giving up too, but they kept on keeping on because they cared so much.

After the session: Put relevant materials into the classroom scrapbook. Remember, this will be part of their reflection and of their presentation to guests in Neckbone 7.

## Creating a vision

**A vision is a clear, detailed picture of the results you want.**

- » **It inspires people** to get into action, helping you achieve the vision.

Example: A businessperson hears students' vision about helping preserve their local watershed. Their vision prompts her to donate her time, helping the class design a web page on the computer so they can hook up with resources and interested people in other areas of the country.

- » **It helps groups work well together**, especially when things get very busy or difficult.

Example: A group planning to adopt grandparents at a rest home begins squabbling when no one can remember who was supposed to arrange the transportation. The teacher reminds them of their vision of elders enjoying their visit, setting the stage for a calm discussion on how to solve the problem.

- » **It acts as a compass**, showing you which way to go and keeping you on track to get there.

Example: A group of kids has a vision of a peaceful playground. They've decided to teach others how to solve problems without fighting. At a planning meeting, however, a number of other problems are brought up, such as trash in the school yard. They revisit their vision and they see that, while cleaning up the school yard might be a good project in the future, it's not part of their vision this time. They refocus on teaching conflict resolution skills.

### To succeed, a vision must:

- » **be very clear**—so sharp and so real that you can see it in detail, hear it, smell it, taste it.

Example: A class's vision is recycling. They see three brightly colored, funny, paper shapes covering the containers to hold all their classroom recyclables—a goat for the cans, a fish for the bottles and a giraffe's long neck to hold the stacks of papers. They hear the clinks and thumps as everyone feeds the goat, the fish, and the giraffe every day. They see other classes copying them. The school's throw-away trash cans are almost empty. Their families' throw-away trash cans are almost empty too.

- » **be positive.** Emphasize the good things your project accomplishes, not the bad things that might happen if you don't do it. A vision that scares people keeps them from being calm and creative.

Example: A class's vision is a clean neighborhood park. This vision will be stronger if it's about the community's new pride in the park, and the great new place kids have to play, rather than being about the increase in drug dealing and other crime that could happen if the park stayed dirty.

- » **include changes in people's attitudes.** Unless attitudes are changed, the project will only help for a little while; then things will slide back to "normal."

Example: A sixth-grade class working to revitalize a decaying downtown area, envisions a strong economy and an upswing of hope for all the people in their community. This attitude change, they know, is necessary for their project to be successful, long range. They do a cleanup campaign, paint old buildings and urge people to do business downtown. Soon people are fixing up once-abandoned stores and new businesses are moving in.

- » **be big enough.** Don't tackle the impossible, but stretch your limits as far as you can.

Example: A classroom doing a recycling project envisions their project becoming a model that's used by the whole school, other schools and even businesses in their town.

- » **include a clear picture of what *you* did in making your project a success.**

Example: A third-grader sees himself planting flowers as part of a park beautification project; someone else in his class sees herself putting up recycling posters.

## Neckbone (5) How will we make our picture come true?

**Objective:** the children create a plan for completing their project

**Method:** you guide the students in breaking their project down into smaller jobs. They form teams to handle linked jobs. Teams meet and make team plans. By the end of the third session of this lesson, you'll have a master plan.

**Skills:** analysis, brainstorming, team work, goal-setting, planning, problem-solving

**How long will this take?** two 15-minute sessions + one 30-minute session

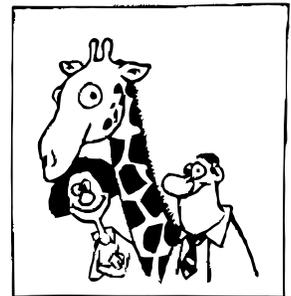
**Group Size:** whole class, small teams

### Materials you'll need

- see each session

### How to get ready

1. Review the sessions in this lesson.
2. Invite several classroom volunteers to help you with the teams that will be formed in this lesson. One volunteer per team is ideal.



### Neckbone field notes

- » A group of first-graders had elected to make their school a better place by getting it clean and keeping it that way. The class brainstormed materials and tasks and decided their first job was to make and display reminder posters, which would lead to the school-wide cleanup. The facilitators just kept asking them,

“What’s needed to do this?” They were barraged with eagerly raised hands every time.

- » The first- and second-graders who were doing a dolphin project quickly formed teams to do the work. Students picked the groups they wanted to join and met with a high school volunteer who helped each group fill out a planning chart. “The Loudmouths” would publicize the beach cleanup, “The Teachers” would make books and presentations for other classes about dolphins’ problems, and “The Askers” would see the principal and find out everything about going on a field trip. Their teacher helped them stay on schedule and get the project completed in the month before school ended.
- » An elementary class that had elected to help homeless kids formed four teams: speech writers, speakers, collectors, and poster-makers. They planned to collect donations from the school and the community and then take them to a warehouse that stocked items poor families needed. With their teacher’s help, the class made a work schedule. She told them when they needed to be finished, and they made a timeline working backward from that date.

**A heads up on children’s participation:** The children’s planning can be quite simple here, but be sure even the youngest ones get a chance to do some of it, even if you have to hand-carry them through the decisions. Draw them out; lead them along—the experience is an important one for them to have. If you do it all, you’ve practiced a skill, but they haven’t.

Given that they don’t know the school calendar, nor your various deadlines, the setting of dates will have to be up to you.



## Session 1: The class starts planning

**How long will this take?** 15 minutes

**Group Size:** whole class

### Materials you'll need

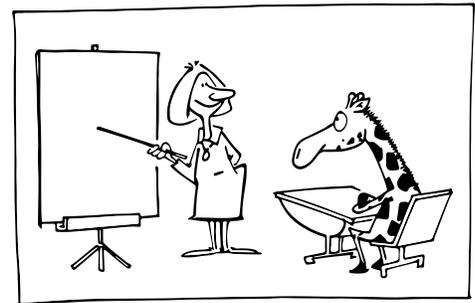
- the classroom giraffe plus the bone and headline for Neckbone 5
- the teacher's audio for this session

### In class ...

Put the bone and the headline for Neckbone 5 on the classroom giraffe.

"We know what our project will be like when we're finished. Now we have to figure out how we're going to make our picture come true. That's called "making a plan." Let's hear how Stan and Bea are planning their project."

Start the [audio](#).



### The script



Bea: If we're going to make our picture come true, we have to find a lot of books and toys.

Stan: Let's do it right now so the kids can be playing and reading tonight.

Bea: I don't think it's that easy, Stan. It's going to take us some time—and some money. We need to figure out everything we have to do.

Stan: That sounds hard.

Bea: If we write everything down or make pictures of each thing, we won't forget anything. We'll make our job easier, not harder.

Stan: Well, OK. Maybe we should decide when we're going to do each thing too.

Bea: And which one of us is going to do it.

Stan: We know we can't do it all ourselves. We don't have enough stuff for that many kids. So we have to ask the kids at school to help. And the neighbors. And the people who own stores.

Bea: We have to explain what we're doing, to all of them.

Stan: We have to talk to Mr. Santoro and find out when we can bring everything.

Bea: See? There's a lot to do, so let's write down everything we can think of and decide who does each thing.

Stan: And when. Hey look at us! We're making a plan.

Bea: Uh oh. Making a plan—Making A Plan? I've never done that before. That sounds so ... serious. I'm not sure I can do that.

Stan: Oh c'mon, Bea. Sure you can. All those things you said—that's a Plan. We're doing it.

**Stop the audio.**

**"We need to do what Stan and Bea are doing now—we need to**

think of all the things we'll have to do to make our picture come true." Encourage the children to look ahead at the jobs that need to be done. Write "Jobs we'll do" across the board. Write each anticipated task as they bring it up. Fill in any gaps you see when they've made all their suggestions. The tasks usually fall into from three-to-five categories that can be done by teams. Show those groupings on the board and ask the children to volunteer for the team they'd like to be on. Make sure every child is on a team. Here's where you can inject what you already know about each child's "assets," reminding each one who draws well, talks clearly, leads naturally. They'll cultivate those assets in doing the project.

Tell them that the next time they do Giraffe, they'll make a plan for their team.

## Session 2: The teams make plans

**How long will this take?** From two-to-several 15-minute sessions

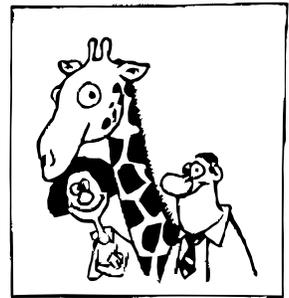
**Group Size:** small teams

### Materials you'll need

- [Our team plan](#)

### How to get ready

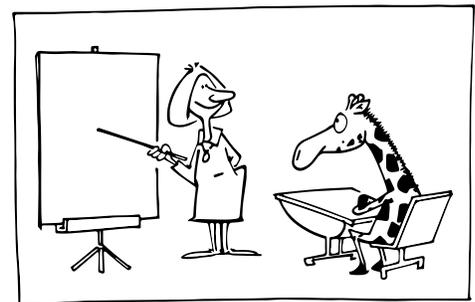
1. Decide whether you'll meet with the teams sequentially to make their plans or bring in volunteers to help all the teams make plans at once.
2. Sequencing the jobs may be difficult to imagine for the youngest children.
3. Volunteers can help them through the process.
4. Print a copy of Our Team Plan for each team.
5. If you decide to use volunteers, alert and brief them, and give each team "advisor" a copy of Our Team Plan.



### In class ...

Tell the teams that it's time to:

1. name their team
2. think of all the tasks they need to do
3. decide on the order in which the jobs need to be done
4. decide who will do each job
5. fill out an Our Team Plan



Tell them their team will report their plan to the class in the next Giraffe session. When you or the volunteers have helped the teams fill out their plans, collect them and say—

“Next time we meet, we’ll put all the team plans together and make sure we haven’t forgotten anything. Then we’ll be able to keep track of what we’re doing, just like Stan and Bea.”

# Our team plan

Team name: \_\_\_\_\_

Team job: \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

Who's on our team?

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

**What will we do?**

**Who will do it?**

1. \_\_\_\_\_

\_\_\_\_\_

2. \_\_\_\_\_

\_\_\_\_\_

3. \_\_\_\_\_

\_\_\_\_\_

4. \_\_\_\_\_

\_\_\_\_\_

5. \_\_\_\_\_

\_\_\_\_\_

6. \_\_\_\_\_

\_\_\_\_\_

## Session 3: The teams report to the class

**How long will this take?** one 30-minute session

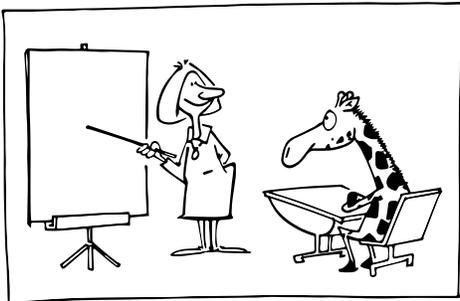
**Group Size:** small teams and whole class

### Materials you'll need

- all the completed team plans
- the [Our Class Plan](#) template

### How to get ready

1. If you're using volunteers, alert them.
2. Make sure the team reports are finished and in the room.
3. Using the Our Class Plan template, write "Our Class Plan" and the project name on the board.



### In class ...

Have each team report its plan to the class. In a general discussion, have the class suggest additions or changes to the team plans.

As the teams report, add the team name and job to Our Class Plan.

Explain to the class that some teams have to be finished before other teams can do their jobs. Help them put the jobs in sequence in the Class Plan.

# Our class plan

Project name: \_\_\_\_\_

**Team/Jobs**

**Finish time**

1.

2.

3.

4.

5.

6.

## Neckbone (6) We do it

**Objective:** students get the results they imagined for their project.

**Method:** they carry out their plan, keeping track of their progress in quick classroom sessions and letting others know about their project through the school “media” of hallway posters, PA announcements, the newsletter and /or take-home flyers.

**Skills:** analysis, teamwork, evaluation, problem-solving, public presentation

**How long will this take?** That will depend on the project chosen.

**Group Size:** individuals, teams and whole class

### Materials you’ll need

- filled-in team plans
- a sheet of poster board or tag board
- Our Class Plan information from previous session
- see the sessions of this lesson for additional materials

### How to get ready

1. Make a classroom Our Class Plan poster.
2. Determine how the team jobs will fit into your calendar and enter the “finish times” accordingly.

### Neckbone field notes

- » A second-grade class decided that the younger kids in their school really needed more sandboxes. They got up the courage to show their principal drawings they had made of sandboxes with domed lids. When he said the boxes would get wet, and would attract cats, the kids switched to indoor rice tables, which volunteers from a nearby US Navy base helped them build.

- » Second-graders collecting stuffed animals for child abuse victims (see previous [Neckbone field notes](#)) planned, organized, and publicized a school-wide collection of new and “like-new” stuffed animals. Their project lasted one month, during which they collected over 400 animals and donated them to a local child-abuse crisis center.
- » Elementary students in Tampa FL did school and community cleanups, made cards for soldiers overseas and for residents of a nearby nursing home, visited the nursing home, planted flowers and painted bike racks on the school grounds, and reported all the action on the school’s PA system.
- » Children in daycare in Manitoba volunteered at a soup kitchen, collected food for a family, and adopted a whale.
- » Second-graders working with a counselor on a school cleanup project made a collage out of trash, did a report, and made posters to encourage others to keep the school clean.
- » Classes at an elementary school in Virginia were guided through The Giraffe Heroes Program by school counselors. Various classes did a canned food drive, raised money to save endangered giraffes, laundered clothing from the school’s Lost and Found and gave it to the homeless, and visited nursing homes, not only bringing flowers and entertaining the residents, but also writing a biography of each elder.

**A heads up on media:** We coach older children through a process of dealing with local media so that people will know that children are contributing to the community. But being on television or in the newspaper is a complex matter for anyone and can be



quite disorienting for young children. It's important that they learn from their project that doing service is its own reward—it isn't done to get on television. K-2 children would be likely to miss that in the excitement of being filmed or interviewed and to remember nothing so much as the media experience. That's why at this age level, we recommend that "media" be limited to posters, the school intercom, and the school newsletter. Children can create some excitement at the school and perhaps generate needed support there, by letting students and teachers know about the service project. They'll be developing communication skills without getting a diminished idea of the value of service.

**...and one on "failures:"** Inevitably, some parts of the children's plan won't happen the way they imagined. This is an opportunity for you to help them experience that mistakes are chances for all of us to change course, learning from what didn't work. Don't let them sink into failure mode; talk to them about using what didn't work to figure out what *will* work. If they use the experience to correct their course rather than to give up, you've given them a skill that will serve them all their lives. Use Bea's response to Stan's "failure" on the next audio to show students how mistakes can be dealt with.

## Session 1: We start work

**How long will this take?** 30-minutes

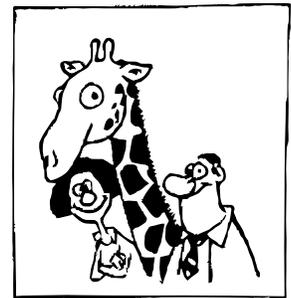
**Group Size:** whole class and teams

### Materials you'll need

- the Our Class Plan poster

### How to get ready

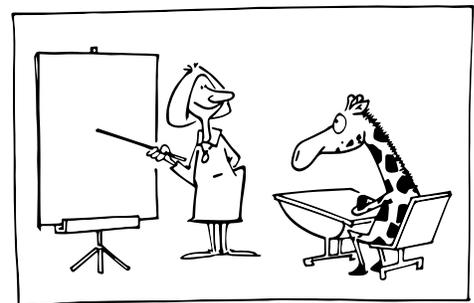
1. Figure out how and when teams will meet to work. If you don't have volunteers, you can supervise all the teams' work (many teachers have done this, though volunteers are certainly helpful).
2. Invite your volunteers to assist the teams.
3. Print [the bone and the headline for Neckbone 6](#)



### In class...

Show the children the Our Class Plan poster and congratulate them on making a plan that will help them do each job that will make their picture come true. Take them through the Plan.

Put the bone and the headline for Neckbone 6 on the giraffe poster and set the teams in motion, with volunteer assistants, if you have them.



## Session 2: How are we doing?

**How long will this take?** 30 minutes

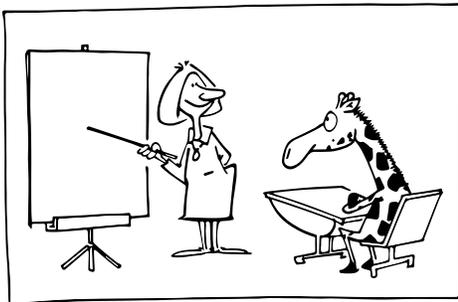
**Group Size:** whole class and teams

### Materials you'll need

- the teacher's audio
- the Our Class Plan poster

### How to get ready

1. Decide when your class is far enough into their project to assess progress.



### In class...

"Our project is moving along, and Stan and Bea's is too. Let's hear how they're doing."

Play the audio for this session.

### The script



Bea: Let's stop a minute and look at our plan. I want to see how much we've gotten done.

Stan: Can we check off things we've finished? I like checking things off.

Bea: Sure. And we can see if we forgot anything.

Stan: Or if we need to write down something new.

Bea: Or if we need to make any changes.

Stan: Oh—oh—this is bad. I said I'd do the announcement on the PA system at school but I got scared and I started to laugh and I couldn't stop. I messed up. I spoiled the whole project—nobody at school will bring toys and books. Everything's ruined.

Bea: What do you mean? You wrote a really good announcement. I know it's hard but you can't quit. You just need to try again. And don't laugh this time.

Stan: Really? You don't think I've ruined everything?

Bea: Not at all. Just ask the principal to let you do it again.

Stan: Oooh I don't think so. She was kinda mad at me.

Bea: C'mon, Stan. Think about the kids getting all those toys and books. It's really important to do the announcement so everybody at school can help.

Stan: OK. I go to the principal and I apologize. Again. And I promise I won't mess it up if she'll let me try again.

Bea: Exactly. I bet she'll understand and tell you to go right ahead.

Stan: I hope so. Oh I hope so... Oh look. I got the paints and paper for the hall posters even faster than we thought I would. I get to check that job off!

Bea: Good for you. You're going so fast, do you think you could help me *make* the posters? I'm going *slower* than we thought I would and we need to put them up at school by Friday.

Stan: Sure, I can help.

Bea: Oh thanks. Now, we better get back to work.

Stop the audio.

“Stan and Bea are moving right along and so are we. Let’s look at our plan and see what we can check off, if we forgot anything or if we need to change something.”

Take the children through Our Class Plan. Have the teams report their progress. Ask them questions. If there are problems or delays, ask them how they think they might be solved. If any students are distracted or seem to be flagging, remind them that Giraffes keep going even when it’s difficult—as Stan does when it’s hard for him to go back and talk to the principal. Remind them of the picture they’ve made of their results, so they’ll be re-inspired to keep going.

“Do any new steps need to be added to our plan?”

Help them make any necessary course corrections. Congratulate them on their progress toward making their picture come true.

Repeat this session as needed until the service project is complete. As you go along, if there are any squabbles, remind them of the way Stan and Bea work as a team and how they handle disagreements and setbacks. And if at any point they seem to be going off in all directions, ask them if what they’re doing will help make their picture (Neckbone 4) come true.

## Neckbone (7) We did it! ... and we begin again

**Objective:** the children reflect on what they've accomplished and what they've learned, create a presentation and a celebration, and consider a new project.

**Method:** you review with them the materials they've collected in their scrapbooks, and any materials that illustrate their project. You help them create a celebration /demonstration of this project and begin talking about the next.

**Skills:** evaluation, goal-setting, reflection, oral presentation, planning, creative expression

**Group Size:** whole class

### How to get ready

1. Decide when the celebration will be.
2. Preview all the sessions in this lesson.

## Session 1: What have we accomplished?

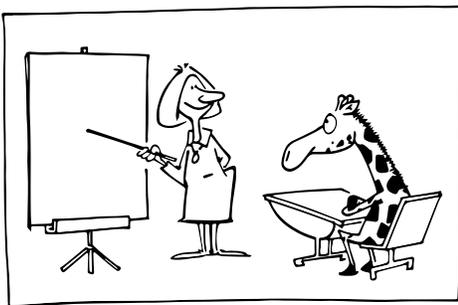
**How long will this take?** One-to-two 15-minute sessions

### Materials you'll need

- [the bone and headline for Neckbone 7](#)
- the class scrapbook
- any photos taken, posters made, or other multimedia creations
- the teacher's audio

### Neckbone field notes

- » Elementary students in a gifted pull-out program had done multiple service projects, working in small teams. They created exhibits about each project and presented them to their families and the school in a well-attended "Nobis Est Fest." (Nobis Est is the Giraffe Project's motto; it's Latin for, "It's up to us.")
- » After doing The Giraffe Program school-wide, the counselor at an elementary school helped kids start a Giraffe Club (complete with yearbook photos of members) so kids could keep going with their service projects.



### In class ...

Put up the bone and headline for Neckbone 7 and tell the class—

"We did it! We did all our jobs and the project is done—and our giraffe has all the bones in its neck. Stan and Bea must be finished with their project by now too.

Let's listen and find out if they are."

Play [the audio](#).



### The script

Bea: Wow!

Stan: You can say that again.

Bea: Wow.

Stan: Yeah, wow. It was almost exactly like our picture. The children really liked all that stuff.

Bea: Did you see those kids get out the board game? They started playing together right away.

Stan: The boy who found the book about his favorite soccer player—he sat right down and started reading.

Bea: And the little kids made a whole city with the building blocks. They all found things they liked.

Stan: They were playing together, not just waiting for dinner. And I heard laughing, just like we said when we made our picture.

Bea: That seems like a long time ago. Think of all the things that happened since then! Y'know, you did a good job. I was so proud of you when we went to the toy stores. You were really brave.

Stan: That one guy was grouchy, but the others were ... nice. Not scary at all. They really wanted to help. Next time I have to ask grownups for something, I won't be so scared.

Bea: I learned ... that I can do things I've never done before. I didn't tell you but, I sort of wanted to quit when you said we were Making a Plan. It sounded so, so... hard. I didn't think I could do it.

Stan: But you did fine. And now you know you can do that. I thought you'd be upset about not getting your CD.

Bea: I thought I might be too, but I'm not at all. I used the money to buy that cool book about soccer. Did you see how happy that boy was when he saw the book? Thinking about him makes me happy too.

Stan: I have to tell you, I'm kinda surprised that sharing my own toys made me feel so good—I really thought I'd be sad.

Bea: I want to tell the Giraffe Project what we did. Then they can tell other kids our story so they'll know they can do good stuff too.

Stan: Then, then ... let's have a party.

Bea: We can tell the guests the story of our project so they'll see that they can do a project too. And let's invite everybody who helped so we can thank them.

Stan: I'd like to invite the principal. She was really nice to give me another chance. And maybe the toy store owners would like to come.

Bea: Who else should we thank?

Stan: I'd like to thank you right now. You're a good teammate.

Bea: Y'know, so were you. We worked so well together ...

Stan: . . . and this project was so good ...

Stan & Bea: Let's do another one.

## Stage III ~ Become the story

Stan: This time it'll be easier because we know how to do projects.

Bea: Right. The first thing we'll do is, we'll think again about all the things we care about.

Stan: . . . and we'll say every single one. I was thinking maybe we ... (voice fades—music up).

Narrator: Stan and Bea have to go now so they can make invitations to their party. All the people at the Giraffe office hope that you've had a good time doing your project. Be sure to let us know what you've done, so we can tell other kids about it—if they hear your story, they'll know they can do something brave and caring too. We're proud of you for learning to be like Giraffes, and we wish you good luck on all your future projects.

Stop the audio.

"It sounds like they did a good job on their project. Did we do a good job too? What do you think? What will we tell the Giraffe Project so other people will do something brave and caring too?" Get them talking about their accomplishments.

As they talk, help them look through the scrapbook and the materials they've made.

Especially encourage them to comment on good actions they saw their classmates taking. If you observed things that aren't mentioned, add them to the conversation. Ask them questions like:

"Stan and Bea learned some things they didn't know before.

“What did our class learn?”

“Did you learn to do something you didn’t think you could do?”

“What did you learn about your classmates?”

“What did you do that was scary?”

“What did you do to help yourself keep going when you got scared?”

“What would you do differently the next time you do a project?”

“What did you learn about working in teams?”

“Talk about something important you learned from all the stories and from doing your project.” \*

Take notes on the children’s answers—you may want to make them part of the celebration.

\*Guests have been amazed and moved when the children talk about what they’ve learned from doing their project (the things Stan and Bea’s say on the audio are typical of what students say at the end of their first project). We highly recommend making your students’ answers from this session part of their celebratory presentation.

## Sessions 2: Planning the celebration

**How long will this take?** From two-to-several 15-minute sessions

### Materials you'll need

- materials for each child to make an invitation
- poster board or tri-fold displays
- art supplies
- the class scrapbook and other creations

### How to get ready

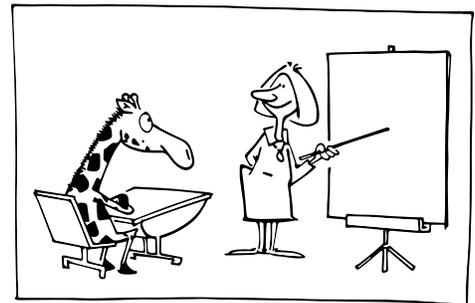
- Preview the session.
- Alert volunteers if you want them to help with refreshments and set up.
- Gather materials.
- Arrange for refreshments.

### In class...

Help the children make a classroom display documenting their project. Tell them you'll make a report to Giraffe Project headquarters about their work.

"This display is going to be so interesting, we should show it to other people. Then they'll know they can do something brave and caring too. And I'm sure there are some people we'd like to thank for helping us. Who would you like to invite to see our display and celebrate with us?"

Make a guest list from the children's suggestions and give them



materials for making paper invitations. (You send them out.) If you have email addresses and tech equipment in your class, they can make the invitations on-screen and send them out electronically.

Have the children complete the display and practice any presentations they will do. "We're so good at doing brave and caring projects that we can do another one soon. At the end of our celebration, we could tell our guests what problem we're concerned about now. What problem would you like to work on next?" Remind the children of the other problems they considered and see if they have new ones to add to the list they'll choose from.

## Session 3: The celebration!

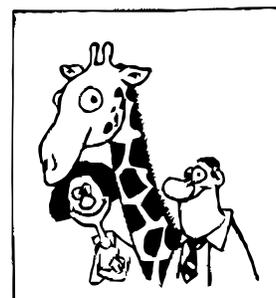
How long will this take? 30-to-60 minutes

### Materials you'll need

- the [Giraffe diploma](#)
- the children's displays
- any needed props and costumes

### How to get ready

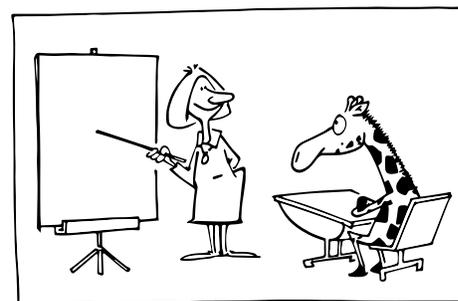
1. Print a diploma for each child.
2. Remind volunteers of what they'll do and when to show up.
3. Gather materials.
4. Check on refreshments.
5. Help the students set up their displays.



**A heads up on “rewards”:** When you give out the diplomas, they will be a surprise to the children, not a “gold star” they’ve been working toward. Focus the celebration on their accomplishment of their picture and on the benefits to others. Their satisfaction will be in seeing that they’ve affected their world for the better—the diploma just acknowledges that achievement.

### In class...

The children present their project to the guests, explaining their display, presenting any skits that they've



created, and talking about what they've learned. They can end with an announcement of the next concerns they might address.

When they finish the presentation, ceremoniously give each child a Giraffe diploma.

# Giraffe Diploma

Be it known by All here present that \_\_\_\_\_

has successfully completed a Study of

## *Giraffe Heroes*

and will now spread everywhere--

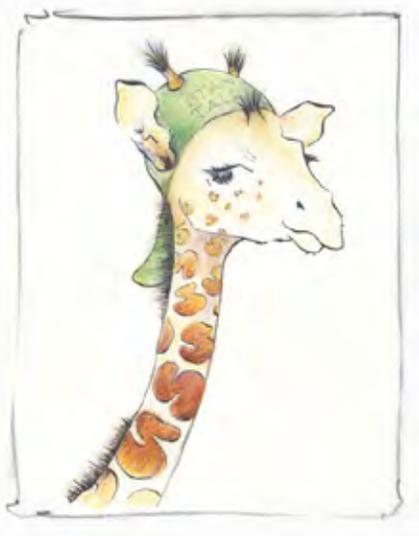
by Word and by Example--

the Giraffe Message of

## *Courage, Caring, and Persistence*

Given this \_\_\_\_\_ Day of \_\_\_\_\_

By their Teacher \_\_\_\_\_



# Commendation

*Be it known by all*

*Children, Women, and Men present*

*that the Students of \_\_\_\_\_*

*consider \_\_\_\_\_*

*to be a Giraffe for showing the*

## *Giraffe Qualities*

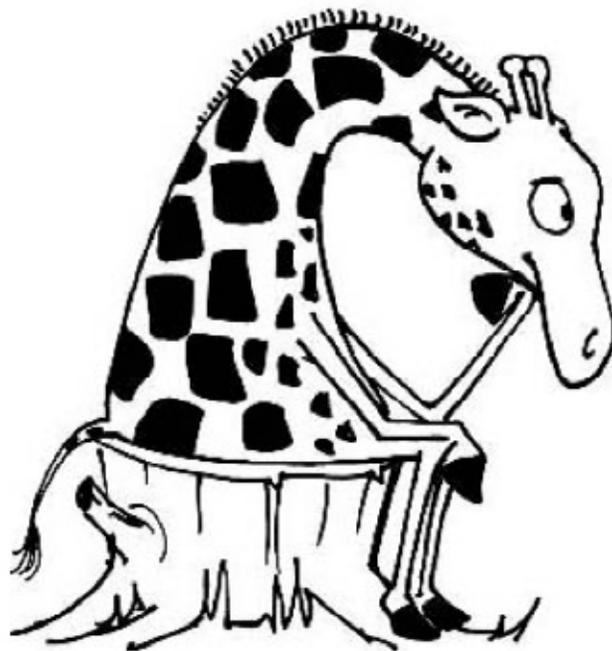
*of*

## *Courage, Caring, and Persistence.*

*Affirmed this \_\_\_\_\_ Day of \_\_\_\_\_*

*By their Teacher \_\_\_\_\_*





*“If you don’t make mistakes you aren’t really trying.”*

—Coleman Hawkins

*“Our children must never lose their zeal for building a better world.”*

—Mary McLeod Bethune

*“The reward of a thing well done is to have done it.”*

—Ralph Waldo Emerson

*“Just to be alive and to be of service to somebody is a reward.”*

—Giraffe Hero Jo Ann Cayce

*“I feel that the greatest reward for doing is the opportunity to do more.”*

—Jonas Salk

**Now, for you, dear teacher, a heartfelt**

# Bravo!

You’ve given your students an experience that’s invaluable to the development of their character and of their social and emotional intelligence, to the stimulation of their intellectual curiosity and to their perception of themselves—now and in the future—as caring, brave, active citizens.

**We hope that this has been a deeply satisfying experience for you as a teacher.**

You are greatly appreciated by all of us at

# The Giraffe Heroes Project

## Sharing your students' success

We'd like other teachers and students to know about your class's work. If you'd also like that, please send us photos (with notes explaining them) and any written anecdotes you'd like to share about your students' actions, observations, and achievements. Your students will Be The Story and we'll tell it to people all over the world.

You can email us at [office@giraffe.org](mailto:office@giraffe.org)

Our address for snail mail is

The Giraffe Heroes Project  
PO Box 759  
Langley WA 98260

There are new stories all the time in our free online database: Find a Hero at [www.giraffe.org](http://www.giraffe.org) and on [our Facebook page](#).

# Notes

## **...On the graphics**

The giraffe [hoofprint](#) may look more like a tooth, but it's authentic; we copied it from a biology text on giraffes.

The [Stan and Bea "puppets"](#) work best if they're cut out and pasted on tongue depressors.

The [prints with the small heels and large toe sections](#) are meant to be enlarged to make clown prints for Patch Adams.

## **...On nominating a giraffe**

If you think you've spotted a Giraffe Hero, please [nominate that person for our commendation](#).

## **...On cool stuff from the Giraffe Project**

For T-shirts, buttons, books, etc. go to [www.giraffe.org](http://www.giraffe.org) and click on Resources in the navbar. There are free things on the site too so check it all out.

And for your future work with this Program, or just for your own pleasure, know that there are new stories all the time in our free online database and on our [Facebook page](#).

# Resources

Here are some links and books we think are useful. Some of them have materials you can use with your students; others are solely FYI and offered because doing Giraffe Heroes means you're interested in character, ethics, civic involvement, compassionate action, service and experiential learning, emotional intelligence, and just generally being the best teacher you can possibly be.

## Links

### **Afghan Child Education and Care Organization**

<http://www.afceco.org/>

Founded and directed by Giraffe [Andeisha Farid](#), AFECO is doing great work in sheltering and educating kids who need both, in Afghanistan. If your older students—perhaps second-graders—wanted their service project to be about helping other children, they might find this a good cause to consider.

### **Bully Project**

<http://www.thebullyproject.com/>

This is a social action campaign inspired by the award-winning film *Bully*. The Bully Project has sparked a national movement to stop bullying that is transforming kids' lives and changing a culture of bullying into one of empathy and action. We hope bullying isn't a problem in your school but if it is, check out these resources.

### **Captain Planet**

<http://captainplanetfoundation.org/about/>

Founded by media tycoon Ted Turner, this nonprofit promotes environmental education and funds kids' environmental projects. If your

class has a good idea for a service project that's environmental but needs some money to work, check out Captain Planet's grants. Over a million kids have gotten funding here!

### **CASEL (Collaborative to Advance Social and Emotional Learning)**

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

CASEL's many projects include a book for educators that describes best practices in helping students achieve emotional intelligence. Doing Giraffe is a great step in this direction; check out CASEL's offerings to do more.

### **Center for Character & Social Responsibility**

<http://www.bu.edu/ccsr/>

The first center focusing on educating teachers as character educators and giving them resources for teaching character. This is the place to access ASCD'S Character Education Network, which distributes research in the field.

### **Center for the 4<sup>th</sup> and 5<sup>th</sup> Rs**

[www2.cortland.edu/centers/character/](http://www2.cortland.edu/centers/character/)

Built around the work of Thomas Lickona, the Center disseminates articles on character education and a newsletter, sponsors annual summer institutes, and has a network of schools committed to teaching respect and responsibility.

### **Center for Media Literacy**

<http://www.medialit.org/>

Dedicated to promoting and supporting media literacy education as a framework for accessing, analyzing, evaluating, creating and participating with media content, CML works to help citizens, especially

the young, develop critical thinking and media production skills needed to live fully in the 21st century media culture. Probably not applicable for K-2, but you'll find their materials interesting.

## **Character Education Partnership**

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

A national coalition fostering character education and doing research on the relevant issues. Many of the major voices in the field are heard at CEP's national conferences, in its books, pamphlets and newsletter, and on its website.

## **City Year**

<http://www.cityyear.org>

City Year corps members put their talents and ideas to work tutoring and mentoring children in local schools, creating afterschool and vacation programs, teaching violence prevention and HIV/AIDS awareness, revitalizing parks and gardens, and participating in community initiatives. This is a huge, national program and might be of interest to your school if getting City Year volunteers into your classrooms would be useful.

## **Community of Caring**

[http://www.rucharacter.org/page/providers.php?provider\\_id=775](http://www.rucharacter.org/page/providers.php?provider_id=775)

...Community of Caring is built around five core values that empower young people to be responsible and caring members of a community: Caring, Respect, Responsibility, Trust, and Family. By developing schools as caring, respectful, responsible, trustworthy and family-oriented communities, we put children, teachers and school staff at the center of education as the values are weaved into every aspect of school life and the existing curriculum. The Community of Caring program is an

evidence-based, nationally-recognized character education program in over 1,200 schools in 46 states nation-wide and in Canada...

Note that we at Giraffe haven't reviewed the materials in this program but we do think it looks interesting.

## **Constitutional Rights Foundation**

<http://www.crf-usa.org/>

The Foundation's interest is in making the Constitution and the Bill of Rights come alive in young people's lives. To help kids become active in the community, CRF offers mini-grants for student-planned service-learning projects. Definitely not K-2 level, but good material for older students.

## **Courage in Schools**

<http://www.couragerenewal.org/schools/>

Courage in Schools encompasses a range of programs based on the works of Parker J. Palmer, including [Courage to Teach®](#) and [Courage to Lead®](#) retreats and programs. In addition to those in-person personal and professional development opportunities, you can also find many [online resources](#) for teachers and educators.

## **Edutopia**

<http://www.edutopia.org/>

This is filmmaker George Lucas's gift to educators. The website is a treasury of ideas and best practices. Fascinating.

## **Giraffe Heroes Project (Hey, that's us)**

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

Produced the character education, service/experiential learning, civic involvement, story-based curriculum you're using right now. Other

grade levels are available at <http://www.giraffe.org/resources/teaching-materials>. Our free storybank of real heroes' stories is here: <http://giraffeheroes.org/giraffe-heroes>.

## **Grandma's Gifts**

<http://www.grandmasgifts.org>

Providing goods, services, and opportunities to people in-need in Appalachian Ohio, West Virginia, Kentucky, Tennessee, North Carolina, Virginia, Maryland, and Pennsylvania. Grandma's Gifts was founded in 1993 by then-eleven year old [Emily Douglas](#) of Columbus, Ohio, a Giraffe Hero. If you're in Appalachia, your kids might get involved via this nonprofit.

## **The Hero Construction Company**

<http://www.theherocc.com>

With a broader take on heroes than ours—they include historical giants, fictional characters, sports figures, and super-heroes—HCC has a lively website and organizes an annual conference on heroism that features educators and others who have something to say about heroes.

## **The Heroic Imagination Project**

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

Renowned psychologist Phil Zimbardo has applied his academic knowledge to training "heroes in waiting," students who won't succumb to the "bystander effect" when they could instead assist someone who needs help. HIP has a curriculum for students 13 and older.

## **Institute for Social & Emotional Learning**

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

Workshops and materials for K-12 teachers and administrators who want expertise in fostering their students' EQ.

## **Moving Windmills**

<http://www.movingwindmills.org>

Giraffe Hero William Kamkwamba has a website explaining his community development projects in Malawi. There's an inspiring film about what William has done with minimal resources and maximum intelligence—could be inspiring to students old enough to watch it.

## **National Youth Leadership Council**

<http://nylc.org>

A good source for learning more about service-learning. "NYLC supports educators by delivering research-based professional development grounded in service-learning. More than just a one-time event, training with NYLC includes classroom-embedded coaching, face-to-face events, and sustained online support through the Generator School Network. We help strengthen academic, civic, and character outcomes for students."

## **New Horizons for Learning**

<http://education.jhu.edu/PD/newhorizons/>

Founded by education innovator and former Giraffe Heroes Board Chair Dee Dickinson, New Horizons is a treasure trove of good

information about education. There's rich material on the brain, multiple intelligences, technology, early learning, multiculturalism, emotional intelligence, character development, school reform—if an educational expert anywhere in the world has something useful to offer, you'll probably find it here.

## **Operation Sack Lunch**

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

Founded by Giraffe Hero [Beverly Graham](#) aka The Lunch Lady, this nonprofit is a model for assisting the homeless and the hungry.

## **Oxfam**

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

Programs all over the world emphasizing “the power of people against poverty.” Lots of ideas here for what individuals can do.

## **Raoul Wallenberg Committee**

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

Creators of *A Study of Heroes*, a K-12 curriculum based on the stories of heroes throughout history, including Wallenberg himself. Lots of stories about public figures, nicely complimenting Giraffe heroes—Giraffes tend not to be well known. The materials for all the grades come in one boxed set or you can buy individual units.

## **Search Institute**

[www.search-institute.org/](http://www.search-institute.org/)

This national nonprofit researched and published the “Forty Assets,” a listing of what a community and its schools need to do to nurture competent, caring, responsible kids. (The Giraffe curriculum has been highly praised at SI for fostering so many of its 40 assets.) Excellent and

practical research materials, publications, and advisories.

## **Small Planet Institute**

<http://smallplanet.org>

The mother/daughter team of Frances Moore Lappé and Anna Blythe Lappé are based here, offering materials on living sustainably on this small planet. The tagline here: “Living Democracy, Feeding Hope.” Not for your students—they’re too young—but excellent reading for you.

## **Society of St. Andrew**

<http://endhunger.org/>

This is the current home of The Potato Project, now called The Potato and Produce Project. There are “gleanings” announced for many locations—opportunities to help harvest “ugly” produce that would otherwise be destroyed. (In just seven recent months this operation saved over 14,000,000 pounds of food that they delivered to hungry people.) It could be something your students could help on. Check their announcements.

## **Trees For Life**

<http://www.treesforlife.org>

Founded by Giraffe Hero Balbir Mathur, Trees for Life has a fine track record of working with impoverished communities around the world to pull themselves out of poverty, usually starting with planting and nurturing food-bearing trees. Kids can help.

## **Tree People**

<https://www.treepeople.org>

Founded by Giraffe Hero Andy Lipkis to re-green Los Angeles, Tree People has ideas and experience your students could use if they’d like to save the environment by planting trees.

## Books

We've already shown you lots of [fiction](#) and [nonfiction](#) books that you can use with your students; now here are some that we think have something to offer *you*.

Armstrong , Tom, *Seven Kinds of Smart*, Los Angeles, Jeremy Tarcher, 1993.

Chard, Lillian and Silvia, *Engaging Children's Minds; The Project Approach*, Norwood NJ, Ablex, 1990.

Clark, Barbara, *Optimizing Learning*, Columbus OH, Merrill, 1988.

Cohen, Dr. Janice, *Raising Compassionate, Courageous Children in a Violent World*, Longstreet Press, 1996.

DeBono , Edward, *Six Thinking Hats*, Boston, Little, Brown and Co., 1985.

Elias, Maurice, et al, *Promoting Social and Emotional Learning*, Alexandria VA, ASCD, 1999.

Elias and his many co-authors (including Rachel Kessler) discuss their field and the best Programs that existed when they did their research.

Goleman, Daniel, *Emotional Intelligence: Why It Can Matter More Than IQ for Character, Health, and Lifelong Achievement*, Bantam Books, 1995.

Drawing on groundbreaking brain and behavioral research, Goleman maps out the territory of what constitutes emotional intelligence and shows how being "emotionally smart" may be more important to the individual and to society than being intellectually bright.

Guild, Pat, *Marching to Different Drummers*, Alexandria VA, ASCD, 1986.

Daley-Harris, Sam, *Reclaiming Our Democracy: Healing the Break Between People and Government*, Camino Books, 2013.

Harris (now Sam Daley-Harris), Giraffe and founder of RESULTS, gets to the heart of what it means to be an active citizen in a democracy. Inspiring, informative, and exciting.

Heinig, Ruth Beal, *Creative Drama for the Classroom Teacher*, Prentice Hall, 1993.

This one comes recommended by a storyteller and teacher who uses it for creative drama and role-playing with students.

Holt, John, *How Children Learn*, New York NY, Pitman, 1968.

Josephson, Michael & Wes Hanson, *The Power of Character*, Jossey-Bass, 1998.

Prominent Americans, including the Giraffe Project's Ann Medlock, share their observations on living with integrity, honesty and compassion in today's world.

Kessler, Rachel, *The Soul of Education: Nourishing Spiritual Development in Secular Schools*, ASCD, 2000.

Kessler, an authority on young people's passage into adulthood, addresses a key issue in public education.

Kohn, Alfie. In all his books, this former classroom teacher is consistently wise, funny, provocative, and knowledgeable about the supporting research for his positions. Here are just some of his titles (he writes a lot), in chronological order:

*No Contest: The Case Against Competition*, Houghton Mifflin, 1986.

*The Brighter Side of Human Nature: Altruism & Empathy in Everyday Life*, Basic Books, 1990.

*Punished by Rewards, The Case Against Gold Stars, Incentive Plans, A's, Praise & Other Bribes*, Houghton Mifflin, 1995.

*Beyond Discipline: From Compliance to Community*, Alexandria VA, ASCD, 1996.

*Education Inc.: Turning Learning into a Business*, Skylight Publishing, 1997.

*What to Look for in a Classroom*, Jossey Bass, 1998.

*The Schools Our Children Deserve: Moving Beyond Traditional Classrooms and Tougher Standard*, Houghton Mifflin, 1999.

*The Case Against Standardized Testing: Raising the Scores, Ruining the Schools*. Heinemann, 2000.

*What Does It Mean To Be Well Educated?*, Beacon Press, 2004

*Feel-Bad Education*, Beacon Press, 2011

*The Myth of the Spoiled Child*, Da Capo Books, 2014

*Schooling Beyond Measure*, Heinemann, 2015

Loeb, Paul Rogat, *Soul of a Citizen: Living with Conviction in a Cynical Time*, St. Martin's, 2010.

A look at active citizens, what they're accomplishing, and the importance of active citizenship in a healthy democracy.

Noddings, Nel, *The Challenge to Care in Schools*, Teachers' College Press 1992

Professor Noddings is a strong voice for social and emotional learning and for remembering that the heart must be engaged for true learning.

Palmer, Parker, *The Courage to Teach: Exploring the Inner Landscape of a Teacher's Life*, Jossey-Bass, 1998.

An exploration of what it means to teach, what it takes to truly connect with students, and the importance of self-realization in living a meaningful life. As a teacher of teachers, Palmer's work is of high value to the regeneration of teachers' enthusiasm and joy in their work.

Palmer, Parker, *To Know As We Are Known: Education As a Spiritual Journey*, Harper, 1993.

Palmer, like Noddings (above) urges us to remember that kids have souls and hearts as well as brains and bodies and that in the concern that religion not be espoused in public schools, teachers have been pushed away from acknowledging the shared wisdom of all spiritual traditions.

Rubinsein, Robert, *Curtains Up! Theatre Games and Storytelling*, Fulcrum Publishing, 2000.

A book full of fun classroom activities to help you and your students become great tellers of Giraffe stories.

Waldman, Jackie with Dworkis, Janis Leibs, *The Courage to Give*, Conari Press, 1999.

Accounts of people who have persevered beyond their own pain to help others. Includes chapters by Giraffes Bo Lozoff, Brianne Schwantes, Millard Fuller, Bill Thomas, Jeff Moyer, Giraffe Project Founder Ann Medlock, and an afterword by Giraffe Patch Adams.



