



PROJECT OVERVIEW

The American Voices (AV) project, a pilot program funded by American Express, provided Social Studies and Theater teachers with a unique opportunity to collaborate across core curriculums –exploring 20th Century American history and culture with students through a theatrical lens.

The NYC Office of Arts and Special Projects (OASP) assembled an American Voices Committee of diverse educators to develop and write the curriculum. The Committee included three Social Studies teachers and five Theater teachers (from NYC public schools) as well as three Artist Educators representing the New York City Cultural community.

By partnering Artist Educators in tandem with the NYC teachers, OASP intentionally expanded the curricular perspective to include both classroom and professional theater experience and knowledge. Thus, the school based teachers were able to address standards and existing curricular goals while the outside partners offered insights into current and ongoing production practices and trends.

As Social Studies curriculum is taught chronologically, the Committee determined the AV project should be organized accordingly in contrast to a thematic structure. Utilizing Social Studies curriculum standards, we identified five key eras: studying the 1920s, 1930s, 1940s, 1950s, and 1960s. We concluded the era focus at the 1960s as Social Studies teachers rarely have time to study beyond this era.

Thus, eight plays were chosen as the foundation of American Voices: 1920's (*Inherit the Wind*, *Ma Rainey's Black Bottom*); 1930s (*Of Mice and Men*, *Awake and Sing!*); 1940s (*All My Sons*); 1950s (*Death of a Salesman*, *A Raisin in the Sun*); and 1960s (*HAIR*). In addition to the artistic and contextual merit, many of these plays are already found in literacy curriculums. Therefore schools could easily access scripts for student study.

Each play has a strong voice and follows an overarching theme of the "American Dream." Most of these plays are suitable for either Middle or High school students. However, *Ma Rainey's Black Bottom* and *HAIR* were recommended for High School study due to the language and nature of the works.



By pairing a Social Studies teacher with a Theatre (or English) teacher to team teach the curriculum, AV enhances teacher instruction and student learning. Teachers can appreciate their subject matter in a larger context. Additionally, students experience the historical context of these plays while simultaneously learning about the cultural impact on history.

Based on feedback from teachers and cultural partners, the Committee determined that each unit would contain four to five lesson plans. The Committee consciously addressed differentiation of student learning activities within each lesson. Whether participating in a mock trial, crafting a blues song, or writing a reflective essay, students actively learn about theatre and social studies.

Once the lesson plans were developed, Professional Development sessions were organized to train teachers in the implementation of the American Voices project.



RESOURCES PROVIDED TO TEACHERS

American Voices Curriculum Binder

Flashdrive (holding electronic version of binder)

PBS's *Broadway: The American Musical* DVD

PBS's *Broadway: The American Musical* Teacher Resource

RESOURCE KIT

Including copies of following plays:

- *Ma Rainey's Black Bottom*
- *Inherit the Wind*
- *Of Mice and Men*
- *Awake and Sing!*
- *All My Sons*
- *A Raisin in the Sun*
- *Death of a Salesman*
- *HAIR: A Tribal Love Rock Musical*

Including copies of following DVDs:

- *Inherit the Wind*
- *Of Mice and Men*
- *Awake and Sing!*
- *A Raisin in the Sun*
- *Death of a Salesman*
- *TV Commercials of the 1950's*
- *HAIR: A Tribal Love Rock Musical*



Compilation of music from American Voices eras including:

- *HAIR*: Original Broadway production CD
- "Gimme that Old Time Religion"
- "Ma Rainey's Black Bottom"
- "Georgia Cake Walk"
- "Oh, Papa Blues"
- "Rhapsody in Blue"
- "Brother Can You Spare a Dime"
- "We're in the Money"
- "Over the Rainbow"
- "We Shall Overcome"

ADDITIONAL RESOURCES

Power Point Presentations on the following historical events:

- Scopes Monkey Trial
- Photo Essay of the Great Depression
- Hooverilles
- World War II Propaganda Posters
- The American Dream
- Levittown's
- Hippies and Woodstock
- 2009 Broadway Revival Production of *HAIR*



SAMPLE UNIT CURRICULUM

1940's: *All My Sons*

1. Teacher Planning Template
2. Lesson 1: Sacrifice on the Battlefield
3. Lesson 2: Sacrifice on the Homefront
4. Lesson 3: Trial Preparation
5. Lesson 4: People Vs. Keller and Deever
6. Lesson 5: Affects of the War Business



1940's: All My Sons Planning Template

<u>AMERICAN VOICE UNIT PLANNING DRAFT</u>	
TEACHER: _____	GRADE: _____
SCHOOL: _____	
UNIT/PROJECT TITLE: <i>The 1940's, World War II and Arthur Miller's All My Sons</i>	
INSTRUCTIONAL GOAL: What goal does this unit/project address? By reading, analyzing, and performing excerpts from Arthur Miller's <i>All My Sons</i> and by using other research materials, students will deepen understanding of key moral, ethical, and interpersonal issues that arise during wartime in general and World War II in particular.	
THEATER BENCHMARKS ADDRESSED:	
<ul style="list-style-type: none">• Students continue to develop the process and the analytical and imaginative skills associated with acting.• Working alone or in groups, students begin to recognize and articulate their personal vision and the cultural context of their work.• Students apply an understanding of dramatic text and theater history in their critical responses as they enhance their skills to critique live performance.• Students develop an appreciation of the role of theater in various cultures by exploring eras and personages in theater history and, in particular, New York City theatre.• Students broaden their understanding of theater by applying concrete learning from other disciplines.• Students examine the themes and context of theater works to recognize and connect personal experience to universal themes.	
SOCIAL STUDIES BENCHMARKS ADDRESSED:	
<ul style="list-style-type: none">• Standard 1 - Students will use a variety of intellectual skills to demonstrate their understanding of major ideas, eras, themes, developments, and turning points in the history of the United States and New York.• Standard 3 - Students will use a variety of intellectual skills to demonstrate their understanding of the geography of the interdependent world in which we live-local, national, and global- including the distribution of people, places, and environments over the earth's surfaces.• Standard 4 - Students will use a variety of intellectual skills to demonstrate their understanding of how the United States and other societies develop economic systems and associated institutions to allocate scarce resources, how major decision making units function in the U.S. and other national economies, and how an economy solves the scarcity problem through market and non-market mechanisms.• Standard 5 - Students will use a variety of intellectual skills to demonstrate their understanding of the necessity for establishing governments; the governmental system of the U.S. and other nations; the United States Constitution; the basic civic values of American constitutional democracy; and the roles, rights, and responsibilities of citizenship, including avenues of participation.	
PROJECT DESCRIPTION: What will students do in this unit/project? (1-3 brief sentences): Students will engage in small-group discussions and acting exercises intended to illuminate key concepts in the Unit. In small groups and as a full class, students will read, perform, and analyze relevant excerpts from <i>All My Sons</i> . Students will engage in a mock trial addressing the key moral and legal issue in <i>All My Sons</i> . Students will engage in research and reflective writing that will enrich their understanding of the Unit's key concepts.	



1940's: All My Sons Planning Template continued...

AMERICAN VOICE UNIT PLANNING DRAFT		SCHOOL: _____
<p>BIG IDEA(S) OF UNIT: Sacrificing for the War. Profiting from the War.</p>		
<p>INDICATORS of STUDENT LEARNING KEY KNOWLEDGE, SKILLS & UNDERSTANDINGS ~ Number each Indicator ~</p> <p>STUDENTS WILL KNOW:</p> <ol style="list-style-type: none"> 1. That dramatists use the elements of plot, character, language, and theme to explore a social issue. 2. That plays can illuminate aspects of the greater human experience. 3. That the understanding of an historic era can be enhanced through analysis of a dramatic text. 4. That the exploration of a character's circumstance gives an effective illustration of real life social events. 5. That Americans were called upon to make significant sacrifices during World War II, including in some cases the sacrifice of their lives. <p>STUDENTS WILL BE ABLE TO:</p> <ol style="list-style-type: none"> 1. Analyze dramatic text for its exploration of theme. 2. Analyze dramatic text for an understanding of a character's circumstance. 3. Analyze the dramatic performance in terms of authenticity of character and theme. 4. Use a dramatic text as a key to understanding historical events and concepts. 5. Draw inferences from independent research <p>STUDENTS WILL UNDERSTAND THAT:</p> <ol style="list-style-type: none"> 1. Drama can reflect the social forces of a particular time and place. 2. Drama can illuminate the personal and emotional aspects of historic events. 3. Drama can make moral and ethical issues raised by historic events vivid and powerful. 	<p style="text-align: center;">ASSESSMENT/EVIDENCE How is each indicator being assessed? Next to each assessment place the corresponding Indicator # (s)</p> <p>Self, Peer-to-Peer and Teacher Assessments</p> <p>KEY KNOWLEDGE</p> <ol style="list-style-type: none"> 1. Whole Class Discussion 2. Small group Discussion 3. Oral presentation 4. Reflective Writing <p>SKILLS</p> <ol style="list-style-type: none"> 1. Individual Performance 2. Group Performance 3. Class Discussion 4. Written Evaluation 5. Oral Presentation <p>UNDERSTANDINGS</p> <ol style="list-style-type: none"> 1. Oral Presentation 2. Formal Writing 	



1940's: All My Sons Planning Template continued...

SCHOOL: _____

AMERICAN VOICE UNIT PLANNING DRAFT

LEARNING PLAN:

AIMS AND PIVOTAL QUESTIONS SESSION #	Theater making	Literacy	Connections	Resources	Social Studies
1. How can we understand and appreciate the idea of sacrifice during World War II both on the battlefield and on the home front?	•	•	•		1, 3, & 5
2. How did the war affect American non-combatants?"	•	•	•		1, 3, 4, & 5
3. What are the legal and moral implications of manufacturing defective parts during wartime?	•	•	•		1 & 5
4. What are the legal and moral implications of the manufacturing of defective parts?	•	•	•		1, 4, & 5



1940's: *All My Sons* Lesson Plans

Overarching Question(s):

- How did World War II affect the lives of ordinary Americans?
- How did they behave/act in combat and on the “home front.?”
- In what ways are these responses similar to and different from Americans’ attitudes and responses to armed conflict today?

Big Idea(s): 1. Sacrificing for the War

2. Profiting from the War

Lesson 1 (two lessons)

Materials Needed:

- Copies of Selected Scene
- Copies of Play Synopsis
- Large post-it pad
- Markers
- Access to computers

Aim: How can we understand and appreciate the idea of sacrifice during World War II both on the battlefield and on the home front?

Lesson 1: Sacrifice on the Battlefield

Learning Goals:

- Students will understand the general concept of “sacrifice.”
- Students will understand sacrifice in relation to wartime combat.



Do Now: The Concept of Sacrifice

1. Have students look up the meaning of the word “sacrifice” as a noun.
 - a. For the purposes of this activity students should use a variety of written or online sources.
 - b. Online, one effective site is the Farlex Free Dictionary.
2. In small groups, students spend five minutes coming up with as many illustrative examples as they can.
 - a. Each example must be specific and distinct.
3. Suggestion: Make this a competition.
 - a. How many examples can the groups come up with in the allotted time?
4. Groups share the items on their lists.
 - a. Write these answers on a large post-it sheet.
 - b. This is the beginnings of your “World War II Sacrifice Chart.”
 - i. This will be an ongoing project that students will add to during the unit.
5. Can anyone in the class think of an additional, distinctly different illustration of the definition?
6. What are some situations in which a family or a teenager might find it necessary to sacrifice something?
 - a. What would be the sacrifice and what would be the greater value or claim?

Main Activity: Sacrifice on the Battlefield

1. Introduce *All My Sons*, a play that deals with World War II and its aftermath as it affected both individuals who experienced combat and in particular those who remained at home.
2. Copy and pass out pp. 30-31.
 - a. Begin with Ann: “No...What is it Chris? Your mother?”
 - b. End: Read to the end of Annie “...A man should be paid for that.”
 - i. **Synopsis:** *Chris and Ann are reunited after three years. Ann was Chris’ older brother’s girlfriend, but he (Larry) went “missing” during the war. Ann’s father was a business partner of Chris’s dad. Ann’s father went to jail after a shipment of faulty airplane parts caused 21 fighter planes to crash. Chris has always been in love with Ann.*
3. Assign a student to be Ann and one to be Chris.
 - a. Have them read the scene aloud.
4. Read it a second time with a second pair of students as a “performance.”
 - a. This time ask the students to stress the emotions and context of the scene.
 - b. Add staging in a selected area of the room for the “performance.”
5. Discussion: How does the idea of battlefield sacrifice emerge in this speech?
 - i. Focus on Chris’s expressions of feelings of shame.
 - ii. What is the meaning of the term “survivor’s guilt”?
 - iii. Does survivor’s guilt alone account for Chris’s feelings or are there other factors contributing to this sense shame?
 - b. Working in their groups from the warm-up, students examine the phrase:



All My Sons

by Arthur Miller

Play Synopsis

Joe and Kate Keller had two sons, Chris and Larry. Keller owned a manufacturing plant with Steve Deever, and their families were close. Steve's daughter Ann was Larry's beau, and George was their friend. When the war came, both Keller boys and George were drafted.

During the war, Keller's and Deever's manufacturing plant had a very profitable contract with the U.S. Army, supplying airplane parts. One morning, a shipment of defective parts came in. Under pressure from the army to keep up the output, Steve Deever called Keller, who had not yet come into work that morning, to ask what he should do. Keller told Steve to weld the cracks in the airplane parts and ship them out. Steve was nervous about doing this alone, but Keller said that he had the flu and could not go into work. Steve shipped out the defective but possibly safe parts on his own.

Later, it was discovered that the defective parts caused twenty-one planes to crash and their pilots to die. Steve and Keller were arrested and convicted, but Keller managed to win an appeal and get his conviction overturned. He claimed that Steve did not call him and that he was completely unaware of the shipment. Keller went home free, while Steve remained in jail, shunned by his family.

Meanwhile, overseas, Larry received word about the first conviction. Racked with shame and grief, he wrote a letter to Ann telling her that she must not wait for him. Larry then went out to fly a mission, during which he broke out of formation and crashed his plane, killing himself. Larry was reported missing.

Three years later, the action of the play begins. Chris has invited Ann to the Keller house because he intends to propose to her--they have renewed their contact in the last few years while she has been living in New York. They must be careful, however, since Kate insists that Larry is still alive somewhere. Her belief is reinforced by the fact that Larry's memorial tree blew down in a storm that morning, which she sees as a positive sign. Her superstition has also led her to ask the neighbor to make a horoscope for Larry in order to determine whether the day he disappeared was an astrologically favorable day. Everyone else has accepted that Larry is not coming home, and Chris and Keller argue that Mother should learn to forget her other son. Kate demands that Keller in particular should believe that Larry is alive, because if he is not, then their son's blood is on Keller's hands.

Ann's brother George arrives to stop the wedding. He had gone to visit Steve in jail to tell him that his daughter was getting married, and then he left newly convinced that his father was innocent. He accuses Keller, who disarms George by being friendly and confident. George is reassured until Mother accidentally says that Keller has not been sick in fifteen years. Keller tries to cover her slip of the tongue by adding the exception of his flu during the war, but it is now too late. George is again convinced of Keller's guilt, but Chris tells him to leave the house.

Chris's confidence in his father's innocence is shaken, however, and in a confrontation with his parents, he is told by Mother that he must believe that Larry is alive. If Larry is dead, Mother claims, then it means that Keller killed him by shipping out those defective parts. Chris shouts angrily at his father, accusing him of being inhuman and a murderer, and he wonders aloud what he must do in response to this unpleasant new information about his family history.

Chris is disillusioned and devastated, and he runs off to be angry at his father in privacy. Mother tells Keller that he ought to volunteer to go to jail--if Chris wants him to. She also talks to Ann and continues insisting that Larry is alive. Ann is forced to show Mother the letter that Larry wrote to her before he died, which was essentially a suicide note. The note basically confirms Mother's belief that if Larry is dead, then Keller is responsible--not because Larry's plane had the defective parts, but because Larry killed himself in response to the family responsibility and shame due to the defective parts.

Kate begs Ann not to show the letter to her husband and son, but Ann does not comply. Chris returns and says that he is not going to send his father to jail, because that would accomplish nothing and his family practicality has finally overcome his idealism. He also says that he is going to leave and that Ann will not be going with him, because he fears that she will forever wordlessly ask him to turn his father in to the authorities.

Keller enters, and Kate is unable to prevent Chris from reading Larry's letter aloud. Keller now finally understands that in the eyes of Larry and in a symbolic moral sense, all the dead pilots were his sons. He says that he is going into the house to get a jacket, and then he will drive to the jail and turn himself in. But a moment later, a gunshot is heard--Keller has killed himself.



Lesson 2: Sacrifice on the Home Front

Materials Needed:

- World War II Sacrifice Chart (Hanging on Wall/Board)
- Markers
- Copies of selected scene from the play
- Propaganda power point from resource kit (CD)
- Smart Board or LCD projector/computer hookup

Aim: How did the war affect American non-combatants?

Do Now:

1. Set up and show the Propaganda power-point presentation from the resource kit.
2. Ask the students to take notes of images, slogans, ideas, etc. that strike them from the various slides.
3. Have them compare in pairs or small groups what they found from their homework.
 - a. Compare and contrast the images.
 - b. Do the students think the signs were effective?
 - c. Were some more effective than others?
 - i. Why?

Main Activity:

1. Discussion: Propaganda and Rationing during the war.
 - a. Propaganda campaigns from World War II were designed to persuade Americans to participate in the war effort (Rosie the Riveter, Buy War Bonds, etc.).
 - i. Assess their effectiveness.
 - ii. Note that, in many cases, Americans did not comply with calls for voluntary rationing so the government instituted mandatory rationing.
 - iii. Discuss Rationing Books and the Black Market.
 - b. Compare that set of facts with the battlefield sacrifices Chris describes on page 31 (previous lesson).
 - c. Add the list of Rationed Items and War Statistics (from homework and today's Do Now) to the Sacrifice Chart.
 - i. For each item, note the dates, if known, during which it was subject to voluntary rationing and when the rationing became mandatory.



2. Break the class into small groups.
3. Students create scenarios with the following elements:
 - a. *A member of a nuclear family has been lost in combat (perhaps in Iraq or Afghanistan). One member of the family refuses to accept the reality fully; s/he holds out unrealistic hopes that the missing member may be alive, but generally refuses to discuss the subject. A friend of the family comes to visit. The friend knows about the death but not about the family member who is in denial.*
4. Each group is to flesh out this scenario:
 - a. Which member is in denial?
 - b. Who specifically is the friend?
 - c. Who are the other family members?
5. Group members assign themselves the respective roles and perform an improvisation in which the friend attempts to console/comfort the family.
 - a. The family members attempt to protect the family member in denial.
 - i. The family member in denial should never leave the stage: that would enable the rest of the family to explain the situation to the well-meaning friend and defuse the drama.
6. Teacher Note: For time sake, this could be a whole-class activity.
 - a. The class could devise the scenario collectively, assigning individual class members to perform the roles.
7. Hand out the selected scene from *All My Sons*:
 - a. Read aloud pages Act 1, pgs.25-28
 - i. Begin with: Ann: Haven't they stopped talking about Dad?
 - ii. End with: Ann: Don't yell at him.
8. Assign the roles to different students.
9. Discussion:
 - a. Compare Kate as portrayed in Miller's script to the character in denial in the student's scenario(s).
 - b. What is Kate's attitude towards Larry's absence in comparison with the rest of the family?
 - c. How does the story of Deever and Keller and the defective plane parts connect with the story of what might have happened to Larry?
 - d. Compare and contrast Ann's and Kate's attitudes to the two stories.
 - e. Why does Kate deny the connection while Ann persists in making one?

Homework:

1. Design a propaganda poster asking Americans to sacrifice something for the war effort. Students can choose to "set" their poster either during World War II or today, connected to the wars in Iraq or Afghanistan.
 - a. In the latter case, since the government is not asking for direct sacrifices from American civilians, students will need to imagine how such sacrifice



- b. might support the war effort. Develop a “visual” (drawing, design, etc.) to accompany their slogan. Share slogans and assess their effectiveness as persuasive propaganda.
 2. For the WW II Sacrifice Chart:
 - a. Research how many American families had members who were killed or injured in the war.
 - b. Students should also find most current statistics to the war now being waged.

Propaganda website: <http://www.teacheroz.com/WWIIpropaganda.htm>

Part II: (2 lessons plus)

Materials Needed:

- Copies of selected scene(s)
- Copies of Notes on *All My Sons* handout

*Teacher Note: Depending on the responsiveness of your students and your own instructional needs and priorities, this section could be expanded to three or even more lessons.

Lesson 3: Trial Preparation

Aim: What are the legal and moral implications of manufacturing defective parts during wartime?

Do Now:

1. Re-read aloud Keller's description of the event in question on page 28 (from previous lesson.)
2. Hand out selected scene:
 - a. Read aloud pages 52-59 (Act 2)
 - i. Begin with: Keller: "Well. Look who's here!"
 - ii. End with: End of the Scene
 - b. Assign the roles to different students.
3. Set up the situation using the plot summaries of the play included with this Unit.
 - a. Extra Credit Assignment: Groups of students rehearse and perform scene, working out staging, realizing the characterizations and conflicts.
4. Discussion/Analysis:
 - a. What makes George begin to understand Keller's role in what happened?
 - b. What is the effect of Frank's and Chris's entrances on the developing drama?
 - i. Note how their appearance "retards" the confrontation: ironically they introduce positive, relatively light-hearted notes, out of tune with the devastating truths that are about to emerge.
 - c. How do Kate's desperate efforts to deny Larry's death result in her implicating Keller in the deaths of the other pilots?
 - d. How does Keller justify his actions?
 - i. Make a list of all his arguments.
 - e. Why does Chris refuse to accept the arguments?
 - f. How does his refusal connect to his speech to Ann on page 31?



Main Activity:

1. Collect the Propaganda posters/slogans from previous class' homework.
 - a. You can hang these later or with student volunteers.
2. Add any statistic information to the WWII Sacrifice Chart, also from homework.
3. **Prepare the Trial of Deever and Keller**
 - a. This is the beginning for a Process Drama/Improvisation.
 - i. This part of the lesson will continue in the next lesson plan.
 - ii. The students and teacher will be In Role during this classroom exercise.
 - iii. It is important to stress to the class that they must imagine they are in a courtroom and in the time period and setting of the play.
 - b. Essentially a debate, by role playing the students will hopefully take their point of view from the character/team they are representing.
 - i. Explain to the student's normal debate rules:
 1. No yelling.
 2. Listening to others statements and voicing their opinions/facts in an orderly manner.
 3. No personal verbal attacks.
 - c. Divide the Class into four groups:
 - i. Keller's Defense Team
 - ii. Deever's Defense Team
 - iii. Keller Prosecution Team
 - iv. Deever Prosecution Team
 1. Note: the two defense teams should coordinate with each other; so should the two prosecution teams.
 - d. The groups should examine the script for relevant evidence.
 - e. Coach them to examine critically Keller's justifications for his actions.
 - i. He asserts that had he failed to deliver the parts he would have been out of business.
 1. Is this credible?
 2. Is it justified?
 - ii. If his business failed what might happen to the war effort?
 - f. Might Deever have been justified in assuming that the welds would hold?
 - g. Appoint one (or more) student(s) to be the Major.
 - i. While the teams are preparing, the Major should write a memorandum describing the incidents in question and his role in it from his point of view.
 - h. Have each defense team select one student to play Keller and Deever at the trial.
 - i. Give the teams an opportunity to interview the Major.
 - i. Which of the teams want to call him as a witness?



Homework:

1. Students should read **Notes on *All My Sons*** handout.
2. Have the students research the issue of the Space Shuttle Challenger disaster on January 28, 1986.
 - a. Was this an “honest mistake?”
 - b. What were the ramifications of the disaster?



Notes on *All My Sons*

Altruism vs. Self-Interest

One of big ideas underlying Arthur Miller's *All My Sons* has to do with balancing self-interest with altruism. Is it in fact the case that, as Joe Keller finally asserts, "They [are] all my sons?" In terms of social philosophy, where does responsibility to society and the larger group end and responsibility to oneself and one's immediate family begin? What happens when the two tendencies conflict? How, if at all, do we legislate a fair, just balance between the two needs? In psychological terms, are human beings by nature self-interested or are we essentially altruistic? How do we balance the two impulses? And what happens to these equations during times of national crisis, like a global war or an economic meltdown – both in terms of social philosophy/policy and individual behavior?

Miller, good 1950's liberal that he was, clearly stacked the deck in favor of altruism; in *All My Sons* the responsibility to the greater good takes precedence no matter what the personal cost. Joe Keller is finally crushed by his acknowledgement of his personal responsibility for the pilots' deaths and takes his own life. But even Miller allows Joe to make his case, to justify his actions several times during the play: For example on page 28 in the DPS edition, Joe describes the "madhouse" pressures he and Steve were under to deliver the airplane parts and the ruinous consequences of failure. And of course he defends himself most passionately and desperately in his big confrontation scene with Chris at the end of Act II, when, after reiterating the unthinkable business consequences of recalling the defective parts, he asserts, "Chris, I did it for you."

What Keller did was criminal, of course, and his suicide therefore is dramatically (melodramatically??) satisfying. But what about less clear-cut, more nuanced cases? Leaving for the moment the world of drama and entering into the realms of ethics, law, and social policy, would Keller have been culpable if in fact the defects didn't result in engine failure? What if only one or two planes had crashed and the rest performed effectively, hastening the end of the war, even with the defective part? Also, given that the essence of capitalism is maximizing profits by taking risks, could it not be argued that government inspectors, rather than Joe and Steve, should have taken the responsibility for ensuring quality control?

This is a version of the argument we are currently hearing regarding the current economic crisis. In policy discussions these days, much of the talk is about the laxness of government oversight and regulation, which empowered the capitalists to push the edge of the envelope to make the most money for themselves and their clients. And of course underneath that argument is a



concept of human nature as essentially self-interested, even greedy, requiring regulation by the authorities against abuses.

Paradoxically, perhaps, this has become the liberal position today. The conservatives basically believe that left to their own devices, most people will do the right thing and that market forces and humanity's innate moral compass obviate the need for government intervention.

NOTE: The following link is for an article about the Merck Company's amazing act of corporate generosity in donating the medicine that cured river blindness to affected African countries in the 1980's. Looking more closely and reading between the lines, one can infer that this action, which was dramatically effective and seemingly purely altruistic, was actually motivated in part by corporate self-interest: a clear case of win-win, where the two impulses were satisfied to everyone's benefit.

http://www.cgdev.org/doc/millions/CGD-MillionsSaved_Case6.pdf



Lesson 4: People v. Keller and Deever

Aim: Students will examine and debate the legal and moral implications of the manufacture of defective parts.

Do Now:

1. Trial teams, set from previous lesson, should get into their groups.
2. Students, in role, should prepare/refine opening and closing statements and submit their witness lists to the judge.
3. Ideally the judge might be a colleague from your department.
 - a. You could enlist students from another class as jurors and you could serve as judge.
 - b. Teacher in Role as the Judge: work as the moderator/devil's advocate to help keep all on track and advance the work.

Main Activity:

1. Trial of Keller and Deever
 - a. Teams make opening statements.
 - b. Prosecution and defense examine and cross-examine witnesses.
 - c. Teams make closing arguments.
 - d. Judge/jury renders a verdict.
 - i. Simplified version: Teams present their respective arguments. Perhaps each side is given a chance to rebut the other's case. The only witness called is the Major.
2. Discussion:
 - a. If the cost/benefit question does not emerge in the "trial," introduce it now.
 - b. Compare the loss of 21 pilots to the numbers of military deaths, American and total, on the Sacrifice Chart.
 - c. Is 21 in comparison to 417,000 American military deaths or 25 million total military deaths an example of "the forfeiture of something highly valued for the sake of one considered having a greater value"?
 - d. Is the possible loss of 21 lives an acceptable sacrifice weighed against the possibility of the firm's going out of business, thereby decreasing the production of new engine parts? Does the possibility of saving even one life have the higher moral claim?
 - e. Supposing half the welds had held so that eleven pilots completed their missions?
 - f. Would that affect the moral question?



Lesson 5: Affects of the War Business

Material Needed:

- Smart Board or LCD projector w/computer connection
- Copies of selected scene.
- Copies of Eisenhower speech

Aim: How is the public affected by doing the business of war?

Do Now:

1. Be prepared to show Eisenhower's speech (from 1961).
 - a. <http://think.mtv.com/044FDFFFF00E176D300170098E00D/>
 - i. It is suggested you burn this to your desktop beforehand.
 - b. Hand out copies of the speech.
2. Show the video.
 - a. This comes at the end of his term, and just as Kennedy becomes president, Eisenhower is speaking of *four* wars.
 - b. While the play deals with the effects of war profiteering from WWII, the president's statements implicate a past and ongoing problem.
 - c. Why is this being addressed now?
 - i. This is also the advent of the Vietnam "conflict."
3. In pairs or small groups, ask the students to discuss how this speech relates to the play and their trial improvisation.
 - a. Ask one member of the groups to be a note taker.
 - b. Another member should share some of the main points they made with the rest of the class.

Main Activity:

1. Discussion:
 - a. Is it acceptable to profit from manufacturing weapons and wartime munitions?
 - b. Should there be a law limiting such profits to a certain percentage over business expenses?
 - c. Should a law be instituted requiring excess profits to be repaid to the government?
 - i. What would happen to innovation and free enterprise if such a law existed?



2. Hand out selected scene:
 - i. Act 3, pp.65-69.
 1. Begin: Chris: "Mother...I'm going away."
 2. End: To end of scene.
 - b. Assign students to read/perform the scene.
3. Discussion:
 - a. The tone of much of the third act is accusatory, with a strong emphasis on questions and questioning.
 - b. How do the characters use questions to deflect blame?
 - c. What counts as evidence of the facts?
 - d. The device of "the letter" provides a way for Larry to personally enter the play after his death.
 - i. What else makes the letter work well?
 - e. How does Larry, who never appears on stage, be so fundamental to the events and the people?
 - i. How can we reconcile or add together the various accounts of his character?
 - f. Do the letter and the end of the scene alter, in any way, the class discussion on war profiteering and acceptable losses?
 - i. How?
4. Final Reflections:
 - a. How do the students relate the work from the play itself, the mock trial and the charts and posters to what is happening today?
 - b. Do they have a deeper understanding of the effects to those in actual combat and non-participants?
 - c. Can they cite examples from the play and their research?

Teacher Note: Unfortunately, we were not able to include a copy of the movie made of the play. If at any time you feel there is time or a need to show comparable scenes to further student understanding, please check with your local library for a copy.



Military-Industrial Complex Speech, Dwight D. Eisenhower, 1961

Public Papers of the Presidents, Dwight D. Eisenhower, 1960, p. 1035- 1040 IV.

A vital element in keeping the peace is our military establishment. Our arms must be mighty, ready for instant action, so that no potential aggressor may be tempted to risk his own destruction.

Our military organization today bears little relation to that known by any of my predecessors in peacetime, or indeed by the fighting men of World War II or Korea.

Until the latest of our world conflicts, the United States had no armaments industry. American makers of plowshares could, with time and as required, make swords as well. But now we can no longer risk emergency improvisation of national defense; we have been compelled to create a permanent armaments industry of vast proportions. Added to this, three and a half million men and women are directly engaged in the defense establishment. We annually spend on military security more than the net income of all United States corporations.

This conjunction of an immense military establishment and a large arms industry is new in the American experience. The total influence -- economic, political, even spiritual -- is felt in every city, every State house, every office of the Federal government. We recognize the imperative need for this development. Yet we must not fail to comprehend its grave implications. Our toil, resources and livelihood are all involved; so is the very structure of our society.

In the councils of government, we must guard against the acquisition of unwarranted influence, whether sought or unsought, by the military industrial complex. The potential for the disastrous rise of misplaced power exists and will persist.

We must never let the weight of this combination endanger our liberties or democratic processes. We should take nothing for granted. Only an alert and knowledgeable citizenry can compel the proper meshing of the huge industrial and military machinery of defense with our peaceful methods and goals, so that security and liberty may prosper together.

Akin to, and largely responsible for the sweeping changes in our industrial-military posture, has been the technological revolution during recent decades.



In this revolution, research has become central; it also becomes more formalized, complex, and costly. A steadily increasing share is conducted for, by, or at the direction of, the Federal government.

Today, the solitary inventor, tinkering in his shop, has been overshadowed by task forces of scientists in laboratories and testing fields. In the same fashion, the free university, historically the fountainhead of free ideas and scientific discovery, has experienced a revolution in the conduct of research. Partly because of the huge costs involved, a government contract becomes virtually a substitute for intellectual curiosity. For every old blackboard there are now hundreds of new electronic computers.

The prospect of domination of the nation's scholars by Federal employment, project allocations, and the power of money is ever present and is gravely to be regarded.

Yet, in holding scientific research and discovery in respect, as we should, we must also be alert to the equal and opposite danger that public policy could itself become the captive of a scientific technological elite.

It is the task of statesmanship to mold, to balance, and to integrate these and other forces, new and old, within the principles of our democratic system -- ever aiming toward the supreme goals of our free society.



The Shadow of War

All the characters in *All My Sons* live in the shadow of World War II and its aftermath. Chris has been profoundly affected by his combat experiences, Ann has lost her fiancé, the Kellers have of course lost their older son, and Steve Deever is in prison for causing the death of American pilots by selling the Army defective airplane parts. So another important question that could be explored as part of a Unit of Study on this play could have to do with the way war affects both the combatants and those who stayed at home.

Dramaturgically it's interesting to note how the characters raise the subject of the war and its consequences and then retreat from it. Clearly they are torn between their desire to air and explore their feelings and the pain these memories and reflections cause them. Thus at the beginning of Act I, Keller and Jim discuss Larry's horoscope but then quickly change the subject. Similarly, early on in the act we learn about the cops and jail games that Keller plays with the neighborhood kids, clearly an effort on his part to tame and deflect the painful memories of his investigation and arrest.

Although the wars in Iraq and Afghanistan don't have nearly the universal personal impact on us today that World War II had on our parents and grandparents, it's certainly possible that some students will have been affected by these conflicts or know families who have been. Discussing this issue will have to be done carefully and sensitively.

There is a rich possibility for improvisations and dramatic writing. Ask students to create scenes about families living in the shadow of painful memories, "elephants in the room" that can only be alluded to or addressed indirectly and for short periods, if at all. Brainstorm about what such memories might be. At first don't exclude any topic (divorce, death of a child, losing a job); almost certainly the idea of a war-related loss will emerge. Use the creation of a scenario along those lines (the effects of war) to launch a discussion about "the home front" in America during and immediately after World War II. Have students read, analyze, and perform the opening pages of *All My Sons* as a way of comparing their scenes and their discussions to Miller's dramatic treatment of the war's consequences at home and the different ways we deal with them.



SAMPLE UNIT ASSESSMENTS

1940's: *All My Sons*

ESSAY ASSESSMENT

1. Student Assessment: Reflective Essay
2. Sample Essay with Rubric
3. Sample Essay Excerpt with Rubric

PERFORMANCE TASK ASSESSMENT

4. Student Assessment: Performance Task
5. Completed Sample of Mock Trial Rubric*

**Please see American Voices DVD (1940's: Chapter 4) clip for example of student work*



American Voices

All My Sons: Lesson 4 Student Assessment

Essay Topic:

Write an opinion essay on “acceptable loss of life” during wartime. In what circumstances *might* a military authority (whether a field officer or the President, acting as Commander-in-Chief) be justified in ordering men and women into battle that will certainly result in the combatants’ deaths? Please consider past or current American military conflicts in your discussion.

Use evidence found in *All My Sons* as well as researched facts and scholarly opinions to support your position.

Note to Teachers:

Encourage students to use resources from American Voices (i.e. Eisenhower’s Military-Industrial Complex Speech, *All My Sons* text, etc...) as references as well as other source material they research (i.e. WWII statistics, women in the military, wounded veterans back home, etc.).

“Acceptable Loss of Life” Essay Rubric:

- Review rubric with students to inform them of the criteria for which they will be graded.
- Use rubric to assess achievement in the essay writing activity.



All My Sons: Lesson 4

	Responses at the Highest Level 85-100	Responses at the Middle Level 65-84	Responses at the Lowest Level 0-64
<p>MEANING</p> <p>The extent to which the response exhibits understanding of the topic</p> <p>(Up to 50 points)</p> <p>SCORE _____</p>	<p>(43-50 points)</p> <p>Fully supports topic and opinions by use of play’s text, or other cited resources</p> <ul style="list-style-type: none"> - Clear, focused discussion of topic with justifications to back up each stated opinion - Essay incorporates 3 or more examples with clear reasoning for when military authority is/is not justified to send combatant’s into certain death - Explicit references to <i>All My Sons</i>, U.S. military conflicts and student’s own research. 	<p>(33-42 points)</p> <p>Describes topic and opinions by use of play’s text or other cited resources</p> <ul style="list-style-type: none"> - Focused discussion of topic with moderate justifications for some opinions - Essay has 2 or fewer examples with/without a consistent reasoning - Some references to <i>All My Sons</i>, U.S. military conflicts and student’s own research. 	<p>(0-32 points)</p> <p>Superficially describes topic and opinions by use of play’s text or other cited resources</p> <ul style="list-style-type: none"> - Discussion lacks focus and includes poor or no justifications for opinions. - Essay has 1 or no examples cited - Poor or no references to <i>All My Sons</i>, U.S. military conflicts and student’s own research.

AMERICAN VOICES

<p><u>Development and Organization:</u></p> <p>The extent to which the ideas are explained using specific and relevant information exhibiting direction and coherence</p> <p>(Up to 25 points)</p> <p>SCORE _____</p>	<p style="text-align: center;">(22-25 points)</p> <p>Develops ideas clearly and fully</p> <ul style="list-style-type: none"> - maintains a consistent focus on the prompt - exhibits a logical and coherent structure 	<p style="text-align: center;">(17-21 points)</p> <p>Develops ideas clearly</p> <ul style="list-style-type: none"> - maintains basic focus and structure, but some inconsistencies and/or meandering - maintains a direction and coherence 	<p style="text-align: center;">(0-16 points)</p> <p>Develops ideas minimally</p> <ul style="list-style-type: none"> - lacks clear focus and structure
<p><u>Use of English Language Arts Conventions:</u></p> <p>Effective use of sentence structure, sentence variety, spelling, punctuation, paragraphing, capitalization and grammar.</p> <p>(Up to 25 points)</p> <p>SCORE _____</p>	<p style="text-align: center;">(22-25 points)</p> <p>Uses precise language with awareness of purpose</p> <ul style="list-style-type: none"> - varies structure and length of sentences for effect - demonstrates control of writing conventions - uses sophisticated vocabulary 	<p style="text-align: center;">(17-21 points)</p> <p>Uses appropriate language with some awareness of purpose</p> <ul style="list-style-type: none"> - occasionally varies structure and length of sentences - demonstrates partial control of writing conventions with some errors which do not hinder comprehension - uses appropriate grade level vocabulary 	<p style="text-align: center;">(0-16 points)</p> <p>Uses simple language that is imprecise or unrelated</p> <ul style="list-style-type: none"> - sentences lack variety and are constructed incorrectly - demonstrates a lack of control of writing conventions that impair student's discussion - uses simple or below grade level vocabulary
<p>TOTAL _____</p>			

**Please note that the point distribution is a mere suggestion. Please adjust if needed.*

American Voices

All My Sons: Lesson 4 Student Assessment

Mock Trail Activity:

People vs. Keller and Deever

- 1) Teams make opening statements.
- 2) Prosecution and defense examine and cross-examine witnesses.
- 3) Teams make closing arguments.
- 4) Judge/Jury renders a verdict.
 - a. Simplified version: Teams present their respective arguments. Perhaps each side is given a chance to rebut the other's case. The only witness is the Major

When crafting their arguments, student teams should consider the following:

How does your team:

- Define “wartime”?
- Define an “acceptable loss of life” during wartime? Not during wartime?
- Define “sacrifice”?
- Justify the loss of 21 pilots? (Would the same justification hold for 100 pilots? 1,000? For 1?)
- Define ethics/morals during wartime?
- Reference the Geneva Convention in their arguments?

**Please reference Lesson 3, page 9 for full description of team trail preparation and Lesson 4, pages 12 and 13 for trail discussion points.*

Mock Trail Rubric:

- Go over rubric criteria with students to inform on what they will be graded.
- Use rubric to assess achievement in the group exercise.
- Encourage students to provide feedback to each other using the rubric (i.e. peer-to-peer assessment).



All My Sons: Lesson 4

	Highest Level/Exemplary 85-100*	Middle Level/Satisfactory 65-84	Lowest Level/Unsatisfactory 0-64
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TEAM: 50 Total Possible Points

TRIAL PREPARATION (up to 25 points) Score _____	(22-25 points) -Team creates clear, focused argument using 3 or more points of evidence from <i>All My Sons</i> , "Altruism vs. Self Interest", Propaganda posters, and/or other cited sources - Team clearly communicates 3 or more strategies or essential points to other defense/prosecution team	(17-21 points) -Team creates moderately focused argument using 2 or fewer points of evidence - Team moderately communicates 2 or fewer strategies or essential points of information	(0-16 points) -Team creates minimal or no argument using minimal or no points of evidence - Team communicates minimal or no information
TEAM EXECUTION (up to 25 points) Score _____	(22-25 points) - Team presents a clear and fully supported argument and case for opinion - Team examines and cross-examines witnesses with well prepared questions and follow-up	(17-21 points) - Team presents a clear and partially supported argument -Team partially examines and cross-examines witnesses with questions and follow-up	(0-16 points) - Team presents minimal or no support for argument -Team poorly examines and cross-examines witnesses with unprepared questions and follow-up
Subtotal _____			



INDIVIDUAL: 50 Total Possible Points

<p>DEBATE DECORUM (up to 25 points)</p> <p>Score _____</p>	<p>(22-25 points)</p> <ul style="list-style-type: none"> - Individual contribution to group partners is strong (i.e. adding ideas, critiquing other's ideas) -Individual actively listens to others -Individual expresses opinions in orderly manner (i.e. no yelling, no personal verbal attacks) 	<p>(17-21 points)</p> <ul style="list-style-type: none"> - Individual contribution to group partners is moderate or inconsistent -Individual moderately listens to others' ideas -Individual inconsistently expresses opinions in orderly manner 	<p>(0-16 points)</p> <ul style="list-style-type: none"> - Individual contribution to group partners is weak or non-existent -Individual did not seem to listen to others' ideas -Individual doesn't express opinions or does so in unruly manner
<p>GIVEN CIRCUMSTANCES (up to 25 points)</p> <p>Score _____</p>	<p>(22-25 points)</p> <ul style="list-style-type: none"> -Individual clearly communicates character's objective for duration of trial (i.e. remaining in character) -Individual clearly commits to time period and trial setting 	<p>(17-21 points)</p> <ul style="list-style-type: none"> -Individual inconsistently communicates character's objective -Individual partially commits to time period and trial setting 	<p>(0-16 points)</p> <ul style="list-style-type: none"> -Individual minimally or does not communicate character's objective -Individual minimally of doesn't commit
<p>TOTAL _____</p>			

**Please note that the point distribution is a mere suggestion. Please adjust if needed.*



POST PROJECT FEEDBACK FROM TEACHERS

SOCIAL STUDIES TEACHERS

IS 119 The Glendale / Kristina Monte

It gave me the opportunity to reexamine how I teach. I pushed myself to do so many different things.

I learned how to teach outside of my comfort zone and the students loved it.

IS 123X John McSorley

This was an excellent way to get ALL learners involved. Students were engaged in the writing, acting, music, etc. Students used resources they have never used before. A Raisin in the Sun was also a great resource for the Civil Rights Movement I taught in September/October.

Salk School of Science / Jake Wizner

It's led me to rethink the way I frame some of my history units.

Fordham HS for the Arts / Atif Khalil

Hands-on learning enhances content and encourages more student engagement.

THEATRE TEACHERS

IS 119 The Glendale / Evan Behlivanis

The American Voices unit we taught both deepened and broadened the students understanding of a chapter of American history. It enabled them to think GLOBALLY about historical concepts by showing them how art imitates life.



Life Academy HS for Film & Music / Nathan Snyder (Inherit the Wind)

It was encouraging to see reluctant learners take ownership of their learning and become actively engaged in the lessons. They were no longer isolated but part of the learning community

Seeing reluctant learners grasp the concepts and become engaged in learning.

Fordham HS for the Arts / Marlene May

Curriculum Strengths: It was helpful to have unit plans and lesson plans that: aligned with the state standards; provided a specific use of the template; provided thoughtful resource materials; and provided sequential lesson plans.

My students are more interested in the academic aspect of theatre than I realized. I also learned how to integrate technology in a new way.

308Q Robert Godard HS/ Janet Fash

As a teacher at times it feels like in my classroom I'm on my own little island. This project allowed me to step off the island and collaborate with another teacher.

ENGLISH TEACHERS

The Anderson School / Amy Zolla

I have been inspired to collaborate with other teachers in my school on a regular basis. I also thought bringing the social studies and drama together actually brought both topics to life; the students understood the human side of history by learning the history. They understood the characters and conflicts in the plays.

SAMPLE OF STUDENT RESPONSES TO UNIT STUDY

Ma Rainey's Black Bottom

- **I got to interact further than my ability and was excited to try something new.**
- I learned new terms and are using some in this time period.
- It connected both my favorite subjects in one and made it even more interesting to participate and learn.
- **This really helped me learn about the 1920's.**
- It's like an easier and more fun way to pick up a certain concept.

Inherit the Wind

- It was fun doing a mock trial with the class; it brought the play to life in the classroom.
- (The play helped understanding) Including the style and song of the 1920's.
- **It helps me understand the new era we live in.**
- Great teacher.

Of Mice and Men

- Enjoyed the storyline.
- ***Of Mice and Men* had parts that shocked me.**

All My Sons

- It gave me a chance to use my acting skills in my US History class.
- **Before this play, I wasn't much interested in that time period.**
- We should learn like this all the time.
- **The lesson helped me further understand the sacrifices people make during wartime.**
- I enjoyed acting out a trial because I've never done it before.



All My Sons continued...

- I enjoyed learning this way because it was a more hands on experience.
- I worked with my peers in a different way.
- I really was confused at the time when we were reading the book, and then I finally understood the play when performed.
- I learned a lot from the homework.
- **I like how it focuses on the interesting and major events in American history.**
- **(Learning this way) I could learn more about other time periods and apply it to my knowledge.**
- There were good transitions from lesson to lesson.
- The homework was not random: it was based on the lessons.
- **I like that we did hands on activities with posters, acting out plays and listening to the songs.**
- I loved the old commercials and old songs.
- **Love it!!! I got more from the class this way then I ever did before.**
- Hands on experience was always the better way for me to enjoy any activity, school or otherwise.

A Raisin in the Sun & Death of a Salesman

- The “hot seat” activity was really fun and incorporated understanding of people, the text, and thinking on your feet.
- **I grew and developed an understanding of the time period and I understood why the characters acted the way they did.**

HAIR

- **The music helped me understand what “Hair” was about back then: the type of music that was played during that time period.**
- We were able to connect a little bit more each time.
- (I would like to learn about other periods this way) because it would help me a little more with the play and time period.
- It helped me understand Hippies.

FACILITATOR OBSERVATION

School	SCHOOL #4
Teacher	TEACHER A

Unit	Raisin/Death
Lesson #	Combo

Facilitator	FACILITATOR #3
Date	5/12/2010

CIRCLE ONE: Strongly Disagree: 1 \longrightarrow Strongly Agree: 5

Observation Criteria	1	2	3	4	5	Observation Notes
TEACHER gives clear direction throughout lesson					x	Easily accessible directions. Well scaffolded breakdown of lesson expectations.
TEACHER follows or adapts unit lesson plan provided				x		Well adapted to meet specific needs of students.
TEACHER gives all students opportunity to participate					x	Encourages group discussion and small group work to engage students. Every student has a voice and is welcome to share.
TEACHER shares AV specific goals with students and addresses them in practice					x	Goals were stated clearly at the beginning of the lesson and referred to throughout the lesson with references made to what the students have been learning in their drama teacher's class.
TEACHER uses formative assessment to identify student reflections					x	Students worked in small groups to create posters that clearly reflected what they have learned regarding the A.V. unit.
LESSON promotes student inquiry					x	Students were encouraged to question their poster topics, research facts supporting their topic, and form an opinion supporting their facts.
LESSON meets class time constraints					x	Clear beginning (do now), clear transitions. Goals accomplished in a timely manner.
STUDENTS are engaged and focused in lesson plan					x	Students were all on task discussing group topics and brainstorming ideas on their own. Students worked very well together.
Modifications/suggestions						

FACILITATOR OBSERVATION

At the start of the lesson the aim was clearly stated on the board: Is the American Dream and 1950's culture as great as it seems?
Students read the aim and then did the do now: Is there a negative aspect to the American Dream? What do you think it is?

After students completed the do now, [TEACHER] engaged the students in a group discussion based on their do now answers. She encouraged students to explore the different ideas presented as well as to engage in a real conversation with each other with [TEACHER] serving as class facilitator. [TEACHER] kept the kids focused by referring back to the commercials that they had already watched as well as the themes of the plays that they have been studying in their drama class.

After sufficient class discussion time, [TEACHER] showed the students a series of photos of Levittown. [TEACHER] called on students to read the text, she guided their noticing, encouraged reactions to the images, and helped the students to connect the images to modern day housing developments.

After the Levittown photos, [TEACHER] divided the students into small groups. Each group was given a topic on an index card. Each group was to use their topic to create a poster that included the following information:

- Title
- A minimum of three images
- Topic clearly written
- Student responses to topic

The assigned topics were:

- . Groups who had difficulty attaining the American dream
- Babyboom
- Levittown
- Consumer Culture
- Birth of television
- Segregation

Students used textbooks and laptops to research. Students were all on task. At the end of the lesson [TEACHER] tied everything together by referring to the aim and allowing a reflective discussion.

AMERICAN VOICES: Final Student Survey

Participating Students from all Schools
June 2010

Total Number of Students Responding:

302

QUESTIONS	Strongly Agree	%	Agree	%	Neutral	%	Disagree	%	Strongly Disagree	%
	1		2		3		4		5	
Each lesson built upon the previous lesson	112	37.1	115	38.1	55	18.2	8	2.6	1	0.3
The homework connected to the lesson in a meaningful way	93	30.8	130	43.0	53	17.5	12	4.0	4	1.3
I would like to learn about other time periods using similar resources	121	40.1	86	28.5	69	22.8	12	4.0	13	4.3
I got a chance to participate in class in a different way than usual & I recommend it	112	37.1	111	36.8	57	18.9	18	6.0	4	1.3
Class work kept me interested and involved	70	23.2	118	39.1	90	29.8	24	7.9	4	1.3
The play we worked on helped my understanding of the time period	104	34.4	101	33.4	74	24.5	20	6.6	3	1.0
The music and videos helped my understanding of the time period	96	31.8	94	31.1	52	17.2	20	6.6	5	1.7
I enjoyed learning this way	133	44.0	98	32.5	48	15.9	15	5.0	7	2.3

AMERICAN VOICES : Final Teacher Survey

American Voices Integrating Social Studies and Theater Arts Curriculum
 Tuesday, June 1, 2010
 Ripley Grier Studios

Average Score	4.3
Total Evaluations	28
Total Participants	30
Percent Responding	93%

Item 1:
 I am satisfied with the American Voices projects.

5 (Strongly Agree)	4 (Agree)	3 (Neutral)	2 (Disagree)	1 (Strongly Disagree)	Total
14	12	2	0	0	28
50%	43%	7%	0%	0%	

Item 2:
 Handouts and source material were clear and useful.

5 (Strongly Agree)	4 (Agree)	3 (Neutral)	2 (Disagree)	1 (Strongly Disagree)	Total
17	10	0	0	1	28
61%	36%	0%	0%	4%	

Item 3:
 Time expectations in the lesson plans were realistic, allowing learning and practicing of new techniques and concepts.

5 (Strongly Agree)	4 (Agree)	3 (Neutral)	2 (Disagree)	1 (Strongly Disagree)	Total
4	4	8	12	0	28
14%	14%	29%	43%	0%	

Item 4:
 The lesson plans were well-planned and interactive.

5 (Strongly Agree)	4 (Agree)	3 (Neutral)	2 (Disagree)	1 (Strongly Disagree)	Total
14	12	1	1	0	28
50%	43%	4%	4%	0%	

Item 5:
 The students responded enthusiastically to the unit.

5 (Strongly Agree)	4 (Agree)	3 (Neutral)	2 (Disagree)	1 (Strongly Disagree)	Total
15	10	3	0	0	28
54%	36%	11%	0%	0%	

Item 6:
 Student learning was enhanced by the integration of the Social Studies and Theater curriculums.

5 (Strongly Agree)	4 (Agree)	3 (Neutral)	2 (Disagree)	1 (Strongly Disagree)	Total
16	11	1	0	0	28
57%	39%	4%	0%	0%	

Item 7:
 I found the team teaching approach enhanced my own pedagogy/instruction.

5 (Strongly Agree)	4 (Agree)	3 (Neutral)	2 (Disagree)	1 (Strongly Disagree)	Total
16	8	3	1	0	28
57%	29%	11%	4%	0%	

Item 8:
 The lesson plans met my curriculum needs and standards for Social Studies or Theater.

5 (Strongly Agree)	4 (Agree)	3 (Neutral)	2 (Disagree)	1 (Strongly Disagree)	Total
16	7	2	3	0	28
57%	25%	7%	11%	0%	

Item 9:
 I would team-teach another American Voices unit in the future.

5 (Strongly Agree)	4 (Agree)	3 (Neutral)	2 (Disagree)	1 (Strongly Disagree)	Total
21	7	0	0	0	28
75%	25%	0%	0%	0%	