



500 North Dearborn Street, suite 825
Chicago, IL, 60610
tel: 312.661.1028 ext.
fax: 312.661.1018
web: www.chfestival.org
email: chf@chfestival.org

Education Programs Department 2007 Curriculum Collection

Our Mission

The mission of the CHF Education Programs Department is to plant and cultivate a passion for the humanities in educational communities, offering educators and students diverse, dynamic learning opportunities. By nurturing an active personal relationship with the humanities, the CHF ignites life long learners.

Classics in Context

Sometimes, all it takes to change your mind is to consider a new perspective. CHF seeks to build upon each year's Fall Festival theme with every new season of *Classics in Context*, a seminar sequence for teachers led by renowned humanities scholars.

The series takes a fresh look at universally established and contemporary literary classics. Giving teachers a chance to renew professionally and personally, the Chicago Humanities Festival supports you in your pursuit to revive seasoned and the contemporary classic books through study and conversation, alongside your colleagues.

Within the past year we have become more dedicated to providing you with curriculum based specifically on the texts that we focus on through our *Classics in Context* literature series. With a Curriculum Developer on board to be a part of each session – to hear, firsthand, your questions, your ideas, your concerns about adapting these texts to the classroom – we are focused on helping you feel supported.

While CHF Education programs reflect the yearly, orbiting themes of the Fall Festival, our core concern remains offering programs that provide professional development resources that are both intelligent and encouraging. The determination of a teacher often informs the atmosphere of a classroom; CHF Education is dedicated to fortifying you in any way we can.

How CHF Boosts Teachers...

- Publishing valuable print & on-line educational resources
- Providing professional development programs
- Fostering a distinctive forum of ideas & supportive network.
- Helping you fulfill your CPDU and other certification requirements.
- Offering our student & teacher FREE TICKET program for Festival and year-round programs

How teachers Boost CHF...

- Using us as your first resource.
- Telling your friends and colleagues about FREE programs.
- Utilizing our great website resources.
- Posting our flyers at your school – share us with others!
- Telling us what you think about our programs - online or by mail.
- Sharing your lesson and unit plan ideas with us
- Using our student & teacher FREE TICKET program for Festival and year-round programs

Contact the Education Programs Department at 312.661.1028 x22 or education@chfestival.org



500 North Dearborn Street, *suite* 825
Chicago, IL, 60610
tel: 312.661.1028 ext.
fax: 312.661.1018
web: www.chfestival.org
email: chf@chfestival.org

The Iliad



PERSUASION

1. "MAY I HAVE YOUR CHAIR?"

GOALS:

4.A.4d Demonstrate understanding of the relationship of verbal and nonverbal messages within a context (e.g., contradictory, supportive, repetitive, substitutive).

4.B.5a Deliver planned and impromptu oral presentations, as individuals and members of a group, conveying results of research, projects or literature studies to a variety of audiences (e.g., peers, community, business/industry, local organizations) using appropriate visual aids and available technology.

This is a basic improvisation game to help students understand the power of persuasion and believability. One student sits on a chair placed on stage (or the designated playing area). A second student enters and tries to persuade the "sitter" to give up his/her chair. The only rule is no physical contact (although threats are allowed). If the "sitter" believes the persuader he/she should give up the chair. The persuader now sits in the chair and someone new enters. If, after awhile, the persuasion is not working have a new student enter. It's important to emphasize to the students that it is okay to give up the chair if they truly believe the argument. Sometimes the sitter will stubbornly deny the chair forever.

Variation #1: Have students play the game as characters in *The Iliad*. For example, have Achilles try to get Agamemnon out of the chair.

2. TICKET TO BORNEO.

GOALS:

4.A.4d Demonstrate understanding of the relationship of verbal and nonverbal messages within a context (e.g., contradictory, supportive, repetitive, substitutive).

4.B.5a Deliver planned and impromptu oral presentations, as individuals and members of a group, conveying results of research, projects or literature studies to a variety of audiences (e.g., peers, community, business/industry, local organizations) using appropriate visual aids and available technology.

This is another basic improvisation game. One student pretends to work at the ticket counter in the airport. One student enters – this student desperately needs a ticket to Borneo but does not



500 North Dearborn Street, *suite* 825
Chicago, IL, 60610
tel: 312.661.1028 ext.
fax: 312.661.1018
web: www.chfestival.org
email: chf@chfestival.org

have any money. They must convince the salesperson to give them a ticket. If the salesperson is convinced, they can give away the ticket. If not, stop the game after awhile and let new people try.

3. PERSUASION JOURNAL.

GOALS:

- 2.B.4a** Critique ideas and impressions generated by oral, visual, written and electronic materials.
- 2.B.4c** Discuss and evaluate motive, resulting behavior and consequences demonstrated in literature.
- 3.C.5a** Communicate information and ideas in narrative, informative and persuasive writing with clarity and effectiveness in a variety of written forms using appropriate traditional and/or electronic formats; adapt content, vocabulary, voice and tone to the audience, purpose and situation.
- 4.A.5a** Use criteria to evaluate a variety of speakers' verbal and nonverbal messages

- a. **Step 1:** Ask students to define force/persuasion. Ask students to brainstorm a list of different types of persuasion or tactics (rational vs. irrational, language, physical, supplication, emotional appeal, threats, gifts, bribes, etc.)
- b. **Step 2:** Ask students to observe and record examples of this behavior. Ask them to be as objective as possible – just describe what you see and hear. For example, “mom and child are in the grocery store. Child is in the cart screaming. Mom offers child a lollipop if she will be quiet. Child takes the lollipop and quiets down.” Students can also journal examples of their own behavior.
- c. **Step 3:** After students have collected several examples of persuasion, there are many activities you could do with the material. Ask students to share examples and label them by the type of persuasion. Ask students to script a few examples into small scenes and share them in class. Ask students to try a type of persuasion on someone outside of class and share that experience. Identify examples of the different types of persuasion in *The Iliad*.

4. PERSUASIVE SPEECH.

GOALS:

- 4.A.4a** Apply listening skills as individuals and members of a group in a variety of settings (e.g., lectures, discussions, conversations, team projects, presentations, interviews).
- 4.B.4a** Deliver planned informative and persuasive oral presentations using visual aids and contemporary technology as individuals and members of a group; demonstrate organization, clarity, vocabulary, credible and accurate supporting evidence.

After examining a few of the persuasive speeches in the text, ask students to write and deliver a persuasive speech. They must pick a topic they feel passionately about and attempt to persuade



500 North Dearborn Street, suite 825
Chicago, IL, 60610
tel: 313.661.1028 ext.
fax: 312.661.1018
web: www.chfestival.org
email: chf@chfestival.org

their audience in one minute. Ask the other students to complete a short rubric for each speech rating the level of persuasion.

5. THE FEMININE PERSPECTIVE.

GOALS:

3.C.5a Communicate information and ideas in narrative, informative and persuasive writing with clarity and effectiveness in a variety of written forms using appropriate traditional and/or electronic formats; adapt content, vocabulary, voice and tone to the audience, purpose and situation.

Create a new book or section of *The Iliad* written from one of the women's point of view. It could be a monologue, a poem, a song, etc. You could use Margaret Atwood's *Siren Song* as an example. It would be interesting to hear what Helen or Briseis has to say.



WORDS TO IMAGES

1. WHITE MODEL.

GOALS:

1.A.5b Analyze the meaning of abstract concepts and the effects of particular word and phrase choices.

1.B.5a Relate reading to prior knowledge and experience and make connections to related information.

1.C.5b Analyze and defend an interpretation of text.

2.B.5a Analyze and express an interpretation of a literary work.

You can select the image/scene or allow the students to select an image or scene from the text. Students will construct a white model of their vision of the image. A white model is basically a simple model of a set design. Students can use a shoebox or white poster board to create the box. Suggested construction materials include: white poster board, popsicle sticks, string, rope, yarn, mop pieces, white or muslin fabric, styrofoam, etc. You may let students introduce one color. Students can also explore the effects of lighting by cutting out shapes in the box frame that will allow light in and create shadows.

2. STORY BOARDS.

GOALS:

1.C.5b Analyze and defend an interpretation of text.

1.C.5d Summarize and make generalizations from content and relate them to the purpose of the material.

2.B.5a Analyze and express an interpretation of a literary work.



500 North Dearborn Street, suite 825
Chicago, IL, 60610
tel: 313.661.1028 ext.
fax: 312.661.1018
web: www.chfestival.org
email: chf@chfestival.org

A storyboard is a graphic, sequential depiction of a narrative. Students recall major events of the story, and then illustrate the events in the squares. Ask students to create storyboards for one book. Storyboards can be drawings or collages or any other material. Students can have the freedom to depict the scenes however they wish.

3. SCULPTING.

GOALS:

- 1.C.5b Analyze and defend an interpretation of text.
- 1.C.5d Summarize and make generalizations from content and relate them to the purpose of the material.
- 2.A.5b Evaluate relationships between and among character, plot, setting, theme, conflict and resolution and their influence on the effectiveness of a literary piece.
- 2.B.5a Analyze and express an interpretation of a literary work.

This is a physical exercise. First, have students brainstorm a list of words that come to mind when thinking about *The Iliad*. Encourage them to think about themes, emotions, big ideas, etc. You will use these words for the exercise. I usually have students begin by working with a partner. The rules are simple: no talking, keep your partner safe. One person is the sculptor and one person is the clay. There are two ways to sculpt. You can use two fingers to move your clay or you can pose and your clay will mirror you. When students have decided who is the sculptor and who is the clay, give them a word from their list to sculpt (it can also be a character). When the statues are ready, the sculptors can walk around the “gallery” and look at the statues. Next, the sculptor can be the clay and the clay can be the sculptor. After students have experienced sculpting with a partner, they can do group sculpting. One person sculpts an image from the poem using up to five people. The same rules apply. I usually ask the sculptor to keep their word or image a secret and have the audience name or guess the sculpture after it is complete.

4. ADAPTATION.

GOALS:

- 1.C.5b Analyze and defend an interpretation of text.

Students work in groups to adapt a book from *The Iliad*. Decide which book and divide it into logical scenes. Each group will work on one scene.

- a. **Step 1:** Students write the script. Using Homer’s text, turn the poem into a play. Give students examples of how a script is written. They should have full artistic license as long as they are true to the story. They can paraphrase sections, cut, change location or time period, etc.
- b. **Step 2:** Rehearse. In their groups, they need to cast, block, and practice.
- c. **Step 3:** Perform. Each group will share their scene with the class. All together, they will perform an entire book from *The Iliad*.