

Lowell Milken Center
FOR *Unsung Heroes*



PROJECT-BASED LEARNING GUIDE

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INTRODUCTION

The mission of the Lowell Milken Center (LMC) for Unsung Heroes is to transform classrooms and communities through student-driven projects that discover Unsung Heroes from history and teach the power of one to create positive change. LMC works with students and educators across diverse academic disciplines to develop history projects that highlight role models who demonstrate courage, compassion and respect. Through a unique project-based learning approach, students discover, develop and communicate the stories of Unsung Heroes who have made a profound and positive impact on the course of history. By championing these Unsung Heroes, students, educators and communities discover their own power and responsibility to effect positive change in the world.

To discover Unsung Heroes through project-based learning, students draw on primary research and conduct in-depth interviews, gaining firsthand experience with their subject. Students then develop creative ways to communicate the stories of Unsung Heroes—writing plays and books, filming documentaries, designing websites and museum exhibits, and more.

The exciting discovery process of Unsung Heroes projects equips students with invaluable 21st century academic and life skills, including how to ask questions, think critically, solve problems, work in teams and lead meaningful discussions. Through active learning that encourages analysis of sources and findings, students gain a deep understanding of their subject and have the opportunity to relate the example set by Unsung Heroes to their own lives. This interdisciplinary and innovative approach ultimately gives students ownership over and passion for their own learning.

Most importantly, Unsung Heroes projects teach understanding and respect. Project participants and audiences learn about the world and their place in it, while discovering their responsibility and power to affect positive change.

Who is an Unsung Hero?

An Unsung Hero is an individual who has yet to be recognized for taking extraordinary actions that improved the lives of others and created a change in history over time. Most of these Unsung Heroes show the power of one person to change the world and are role models.

Specific criteria include:

- The hero may be from any point in world history.
- There must be approximately two decades between the hero's act and the present in order to demonstrate lasting impact over time.
- Having done something extraordinary through conscious choice.
- Being relatively unknown in modern culture.

Unsung Heroes can be found in recent history or in antiquity. They can also be found in your local communities and in countries far away. They can be found in mathematics, art, literature, popular culture, and sciences. There are many Unsung Heroes to discover whose stories should be told to the world.



Warrior of the Heart: Helen Taussig



They discovered that Irena entered the Warsaw Ghetto and talked Jewish parents and grandparents out of their children, rightly saying that all were going to die in the Ghetto or in death camps. Irena took the children past the Nazi guards, using a variety of methods for escape: putting the sedated children in body bags, under a seat on the tram car, or helping the children escape through the old courthouse. After removing the children from the ghetto, Irena and her coworkers adopted the children into the homes of Polish families or hid them in convents and orphanages. She made lists of the children's real names and put the lists in jars. She then buried the jars in a garden, so that someday she could dig up the jars and find the children to tell them of their true identity.

Irena Sendler passed away on May 12, 2008, a date that coincides with Megan (Stewart) Felt's birthday; Megan has portrayed Irena for many years in the students' play, "Life in a Jar." The present cast ranges from high school students to those in their mid-twenties. Returning for a final visit, the cast saw Irena a week before she died. Her final words to them were, "You have changed Poland; you have changed the United States; you have changed the world. I love you very, very much."

As a result of bringing Irena's story to light, Poland has seen great changes in Holocaust education and has provided a grand hero for their country and the world. Her legacy includes a website with fifty million hits, forty-five schools worldwide and a National Teaching Award in Poland named after her, a best-selling book and an Emmy winning movie.

Learn More: <http://lowellmilkencenter.org/irena-sendler/>

Life in a Jar: The Irena Sendler Project

In the fall of 1999, at Uniontown High School in Bourbon County, Kansas, three students were encouraged to work on a yearlong National History Day (NHD) project which would extend the boundaries of the classroom to families in the community, contribute to history learning, teach respect and tolerance, and meet the classroom motto, "(S) he who changes one person, changes the world entire."

Three girls—Megan Stewart, Elizabeth Cambers and Sabrina Coons—accepted the challenge and decided to enter their project in the NHD program. Their teacher showed them a short clipping from a March 1994 issue of U.S. News and World Report, which said, "Irena Sendler saved 2,500 children from the Warsaw Ghetto in 1942-43." He told the girls the article might be a typographical error, since he had not heard of this woman or her story. The students began their research and looked for primary and secondary sources throughout the year.





Gone Too Soon

A photograph of a young man dying from AIDS at the Pater Noster House in Columbus, Ohio caught Mary Fischer's attention. Mary, a junior in high school when completing this project, has always wanted to be a doctor and was looking for an Unsung Hero involved in the medical field. As soon as she spotted this photograph of a man in a hospital bed surrounded by what she assumed was family, Mary decided she must learn more and develop a performance.

She began her research by determining the photo was of David Kirby in May of 1990. His family had moved him from the hospital in Columbus, Ohio, because of the inhumane treatment he was receiving. He was being treated as a statistic, not a human suffering from AIDS. Her next goal was to find out who had taken the photograph and contact that person. She was able to speak with the photographer, Therese Frare, and hear her side of the story in an interview.

After gathering her research, Mary started the development of her performance. She chose the scenes and characters she wanted to portray in her individual performance. Even though her script endured many edits, she included an AIDS

timeline throughout her performance. She also included Michael Jackson's song "Gone Too Soon." The impact this photo had on AIDS awareness, research and education has been immense since its publication in TIME magazine in November 1990.

Mary's project was selected for 2nd place in the 2013 Lowell Milken Center Discovery Award competition. Mary is from Fort Scott, Kansas, and was attending American School homeschool when she completed the project.

The Photograph's Impact:

- Changed the "face" of AIDS
- Brought awareness to the disease
- Patients were no longer treated as statistics but as humans
- AIDS education increased
- AIDS research increased



Learn More: <http://lowellmilkencenter.org/therese-frare/>



Taking A Stand: Ralph Lazo

Ralph Lazo, a Mexican-American grew up in the racially diverse Temple Street neighborhood of Los Angeles. Born in 1924, Ralph's America consisted of many different colors, languages and beliefs. When Ralph was 17, attending Belmont High School in Los Angeles, the Japanese attack on Pearl Harbor on December 7, 1941 quickly drew the U.S. into WWII and clearly demarcated its "enemy." With war hysteria at its height, U.S. President Franklin D. Roosevelt evoked national security to authorize the internment of people with Japanese heritage in "War Relocation Camps." Ralph watched posters go up in his community's churches with instructions for internment, as friends he had grown up with were forced to leave against their will. "These people hadn't done anything that I hadn't done except go to Japanese language school," Ralph stated.

In May 1942, he told his father he was going to summer camp and slipped aboard a train headed

to Manzanar internment camp in California's Owens Valley, one of ten war relocation centers. The camp's cramped living quarters were surrounded by barbed wire and guard towers topped with blinding searchlights. Uniformed military police patrolled the area. Cots and straw-filled mattresses furnished tiny rooms overflowing with large groups, and the communal latrines had no privacy.

Ralph stayed in the internment camp for two years in solidarity with his friends—a prisoner by choice, acting from his conscience. He finished out his studies at Manzanar High School, where he was elected class president despite graduating at the bottom of a class of 150. To keep spirits high amidst abysmal living conditions, Ralph planted trees, delivered mail and threw holiday parties enlivened with bands.

Ralph remained the only non-spouse, non-Japanese who voluntarily relocated to Manzanar. His true heritage was only discovered when he was drafted into the U.S. army in August 1944, where he was awarded a Bronze Star for his bravery. After the war, Ralph returned to Los Angeles and spent the rest of his humble life teaching, mentoring disabled students and encouraging Hispanics to attend college and vote. He also helped raise funds for a class-action lawsuit to win reparations for Japanese-Americans interned during the war.

LMC Fellow Shannon Garrison's 4th grade students at Solano Avenue Elementary—a racially diverse, low-income school in the Los Angeles Unified School District—developed a project on Ralph Lazo. The students visited Manzanar Camp and the Japanese American National Museum, where they interviewed a Japanese man who had been friends with Ralph in the camp. The students—themselves living in a melting pot of ethnicity and culture—saw themselves in Ralph, who came from their community and stayed loyal to his friends after an entire nation vilified them. They produced a play that told the story of Lazo, which was performed for their peers.

Learn More: <http://lowellmilkencenter.org/ralph-lazo>

Why Use Unsung Heroes in Your Classroom?

Unsung Hero stories depict everyday people who did great things. Unsung Heroes are role models who come from all over the world. Many Unsung Heroes do not believe they are heroes and will often say that they “just did what is right.” But often, doing what is right takes extraordinary courage and great personal risk.

The stories of Unsung Heroes can inspire students of all ages and backgrounds, and have common themes that can be used to support curriculum in virtually any subject area or discipline. Unsung Hero stories inherently provide a sense of discovery that lends itself perfectly to project-based learning. This type of learning is constructivist in nature, allowing students to find their own meaning in their discovery, while developing higher order thinking and skills. Character education is embedded in the content, not taught as a separate curricular entity.

Core Purposes of Using Unsung Hero Stories and Project-Based Learning

- Teaching the values of respect, understanding, and tolerance are inherent in Unsung Hero stories.
- Educators serve as facilitators to teach students higher order thinking skills such as analysis, synthesis, and evaluation, as well as practical skills like research, writing, and project creation. However, the work of discovery, research, and project creation is student-driven.
- Unsung Heroes are diverse and can be found in people of all ages, cultures, regions, and time periods. Students can find heroes with whom they identify, and who can serve as role models.

Common Themes Found in Unsung Hero Stories and Projects

Facing Prejudice	A Sense of Pride in Heritage
Respecting All Living Beings	Challenging the Status Quo
Racial and Ethnic Awareness	Taking Risks To Do What is Right
“We Are All Different, But the Same.”	Challenging Limitations
Universal Human Conditions	Standing Up for
Building Bridges to Unite	What You Believe

How Does the Lowell Milken Center for Unsung Heroes Use Project-Based Learning?

The Lowell Milken Center for Unsung Heroes mentors students and educators so that they can pursue project-based learning that celebrates Unsung Heroes who changed the world.

WHAT IS PROJECT-BASED LEARNING?

Project-based learning (PBL) is an instructional approach built upon active learning that engages student interest and motivation. Role model projects involve diverse opportunities for collaborative learning, such as designing a set, acting in a play or interviewing people. Project-based activities are generally done by one or more students working together. Instead of merely memorizing information, completing worksheets or reading alone, students engaged in PBL learn to think critically, work as a team, and contribute to a common goal.

WHAT DOES PROJECT-BASED LEARNING ACCOMPLISH?

PBL allows students to reflect upon their own ideas and opinions as they make decisions that affect project outcomes and the learning process in general. Students gain a deeper understanding of the concepts and standards at the heart of a project. Projects also build vital workplace skills and lifelong habits of learning. Projects can allow students to address community issues, explore careers, interact with adult mentors, use technology, and present their work to audiences beyond the classroom.

BENEFITS OF PROJECT-BASED LEARNING

- Real-world orientation gives learning value beyond the demonstrated competence of the learner
- Risk-free environment provides positive feedback and allows choice
- Encourages the use of higher order thinking skills and learning concepts, as well as basic facts
- Utilizes hands-on approaches
- Provides for in-depth understanding
- Accessible for all learners
- Utilizes various modes of communication
- Assessment is congruent with instruction, i.e. performance-based
- Students direct their own learning
- Students have ownership of their learning within the curriculum
- Projects promote meaningful learning, connecting new learning to students' past performances
- Learning utilizes real-time data, investigating data and drawing conclusions
- Learning is multidisciplinary in nature
- Teacher is a facilitator of learning
- Student self-assessment of learning is encouraged
- Values learning process as well as learning outcomes

How to Approach Project-Based Learning

(Some PBL Misconceptions!)

To teach something well and ensure that students are engaged in learning, teachers need to plan and prepare effectively. If the goal is for students to achieve at high levels, then proper planning and preparation are required regardless of the type of instruction utilized in the classroom. Project-based learning is no exception.

For PBL to be successful, projects need to be designed with the end in mind. Without closely focused learning goals, the purpose of the project can become unclear and expectations for student learning outcomes can be miscommunicated. When designing projects, it is important to ensure that the activities planned will help students meet the intended learning objectives. By reviewing curriculum goals, objectives, and standards, teachers make choices for establishing curricular priorities. At a very basic level, project planning involves the following steps:

1. Determine specific learning goals by using content standards and the desired higher-order thinking skills
2. Develop curriculum-framing questions
3. Make an assessment plan
4. Design activities

This simple four-step process is deceiving. Project planning is not linear; it always involves spiraling back to previous steps to ensure alignment. The use of curriculum-framing questions and a project approach should all work together to support the learning goals and targeted standards of the unit. Throughout the unit, there should be multiple opportunities for assessment and monitoring to measure your students' progress.

Misconceptions of Project Approaches

When people hear the phrase "project-based learning," different concepts and definitions may come to mind. Some common misconceptions are:

"Project-based units are long and hard to keep focused."

Projects involve all kinds of "hands-on" or "minds-on" tasks of varying complexity and length. Tasks can be as detailed and involved as a service-learning project on pollution or as simple as an in-class debate. A project will be focused as long as it is well-planned, aligned to important standards and learning targets, and clearly states student expectations.

"Project-based learning means a complete change in instructional practices."

PBL is an instructional method within or among a repertoire of methods. It incorporates and accounts for varied teaching strategies and learning styles, and is a way to build on current instruction to enrich learning experiences and make more efficient use of time. The focus of an educator has not changed. The goal remains to teach students what they need to know and be able to do. PBL simply provides a new approach to reaching this goal.

"Project-based learning means a lot of work."

For some teachers the shift to PBL may not encompass many challenges, but for others the idea may be overwhelming. If you are new to projects, it is best to start small and build upon what works well. Starting small means incorporating one or two instructional methods at a time, while building up to the complete design and implementation of a project-based unit.

Starting small can mean incorporating:

- Community experts
- A project scenario
- A student generated rubric
- Cooperative grouping strategies

Little by little, the benefits of project-based activities will be uncovered. The shift to projects will develop over time and lead to bigger ideas and better designs.

Lesson Plan: Concepts of Heroism

This is for grades 4 and up, but can be easily modified for lower grades.

Objectives

Students will be able to:

- Demonstrate the subjectivity of defining heroism and identifying heroes.
- Identify characteristics that many or most people would consider heroic in a person.
- Determine through class consensus a working definition of a hero.
- Use agreed-upon criteria to evaluate the heroism of notable persons.

Opening Activity

Reading: "Lewis Hine: Power in Pictures"
(attached to this lesson plan, pgs. 13-17)

- Pre-Reading: Ask students if they have ever heard of Lewis Hine as a notable person in history. Invite them to read the title and make predictions as to what the story may be about.
- You may wish to read the story aloud to the class or have them read silently, whatever works best for you and your students. Read the entire story.
- After reading, ask a few general content questions to check for understanding, but do not get into too much detail just yet.

Think-Pair-Share: Categorizing

Provide students a copy of the handout attached to this lesson titled, "Hero? Or Not a Hero?"

With a partner, ask students to write brief argument statements on the T-Chart using specific examples from the story that characterize Lewis Hine as a hero, and arguments that support the idea that Hine is NOT a hero. They should try to come up with as many arguments in each column as they can. This is completely subjective, so there is no correct answer. However, a list of some possible responses is at the end of this lesson.

Students should need about 10-15 minutes to complete the chart. Instruct students to also answer #1 of the Follow-up Questions below the chart, but tell them NOT to complete the questions on the backside just yet.

Full-Class Activity: Finding Consensus?

Invite students to share their arguments for and against Lewis Hine as a hero as you fill them in to a blank chart on the board. As students share their points, ask the class if everyone agrees, and why they do or do not agree. This is a subjective lesson process that may have various outcomes. In this case, the process is more important than the product, so work through the activity through the use of guiding questions. Write any valid ideas in the chart on the board.

Independent Thinking and Writing

Once you have filled both columns on the T-Chart with ideas, recognizing that students may not agree on all points, instruct students to turn their papers over and answer the rest of the follow-up question silently on their own. This is time for personal reflection and writing, not discussion. They should stop after question #6, as you will create the definition of "hero" together.

Students will need about 10 minutes to complete the questions.

Pulling It All Together: Defining "Hero"

One by one, read and discuss students' responses to Follow-up Questions #2-6. As students share their answers, write key words from their responses on the board, which will be turned into your class definition of "hero." Key words may be words that are repeated or heard from a variety of students, or just words that you recognize as significant in defining who is a hero.

Again, as before, there is no "right" answer, so be flexible and accepting of a variety of answers. After you have discussed each of the questions, tell students that as a class you need to form

consensus on a definition of "hero." Explain that consensus does not have to mean everyone agrees 100%, but it needs to be a definition that everyone can live with.

Guide students to use the keywords you have written on the board to turn them into a defining statement of a hero. Once you have your definition, instruct students to copy it down in the space at the bottom of their handout.

Conclusion

Using your class definition of hero (rephrasing of the LMC definition), give students names of some people in history or modern society that they may be familiar with, and ask them if they meet your class criteria as a hero. Some examples of people you can evaluate against your definition are Abraham Lincoln, President Obama, New York Firefighters of 911, soldiers currently fighting in Afghanistan, scientists who are finding cures for diseases, even pop culture icons in sports and entertainment.

As you discuss, review the idea that people have different standards and/or criteria for heroism.

Lesson Extension

There are unlimited ways you can branch off from the concepts students have grappled with and come to understand through this lesson, but here are a few ideas:

- Creative Writing Activities -- Write your own original hero story.
- Interviewing Family Members -- Have you ever known anyone you thought was a hero?
- Ranking Heroism -- Come up with a list of people considered heroes in history or society, and rank them based on the effectiveness of their contributions.
- Identifying Future Heroes -- What are some problems or issues in society that, if they were solved, the problem solver(s) would likely become a hero?
- Analyzing Quote about Heroes and Heroism -- Do you agree with what the following people said about heroes?

Lewis Hine: Power in Photographs

Until well into the 20th century, using children for work in such places as mines and factories was commonplace. Children were cheap labor, and sometimes their small bodies and hands made them better workers than adults. Boys and girls as young as five years old were paid very little for working long hours. The money these children earned often helped their families meet basic needs of food and shelter. These children had little hope to learn to read, write, or get any formal education. They were destined for long days of labor for the rest of their lives, while making business owners very wealthy.

In the early 1900s, more and more people started speaking out against child labor. The work conditions these children faced were often dangerous, the long days with few breaks were agonizing, and their inability to attend school was increasingly seen as inhumane. However, change was not going to happen overnight. Child labor had been going on for centuries, and business owners often had the ears of politicians who did not want to lose their favor.

The institution of child labor began to change when, in 1908, a man named Lewis Hine left his job as a teacher to become the photographer for the National Child Labor Committee (NCLC). For the next few years, Hine traveled to various cities and towns, taking photographs of children workers and their labor conditions. He took photos of boys and girls working in textile mills and coalmines, factories and farms. Some children earned money selling newspapers and neckties, and others worked sixteen-hour days shucking oysters.

Hine talked with the children he took photos of and learned some of their stories. Many expressed that they wanted to go to school but didn't have time because of work. Some didn't know the alphabet, or even how old they were. Many child laborers had injuries and poor health as a result of their work.

Hine returned his photos to the NCLC, who published them for the world to see. Hine's photographs and captions documenting the dangers, sadness, and unfairness of child labor gave Americans a view of the practice that many had never seen or realized. Many people who saw the dirty and sad faces of these children could no longer ignore the fact that child labor was wrong, and calls for state and federal laws ending child



The Mill: Some boys and girls were so small they had to climb up on to the spinning frame to mend broken threads and to put back the empty bobbins. Bibb Mill No. 1. Macon, Georgia



The Mill: One of the spinners in Whitnel Cotton Mill. She was 51 inches high. Has been in the mill one year. Sometimes works at night. Runs 4 sides - 48 cents a day. When asked how old she was, she hesitated, then said, "I don't remember," then added confidentially, "I'm not old enough to work, but do just the same." Out of 50 employees, there were ten children about her size. Whitnel, North Carolina. -Lewis Hine

labor began to gain steam. In large part thanks to the NCLC and the moving and powerful photographs taken by Lewis Hine, President Woodrow Wilson signed the first federal child labor act into law in 1916.

Child labor still occurs in the United States today, mostly in some agricultural sectors. However, where child labor was commonplace in the first half of the 20th century, it is rare now. Child labor laws, often combined with Compulsory Education laws, have established that the vast majority of children in America do not work until they are teenagers earning a fair wage, and have guaranteed children a free public education through at least the eighth grade.

For more photographs documenting child labor by Lewis Hine, visit The History Place website.



<http://www.historyplace.com/unitedstates/childlabor>



Miners: View of the Ewen Breaker of the Pennsylvania Coal Co. The dust was so dense at times as to obscure the view. This dust penetrated the utmost recesses of the boys' lungs. A kind of slave driver sometimes stands over the boys, prodding or kicking them into obedience. South Pittston, Pennsylvania. -Lewis Hine



Field and Farm Work: Twelve-year-old Lahnert boy toppling beets. The father, mother, and two boys (9 and 12 yrs.) expect to make \$700 in about 2 months time in the beet work. "The boys can keep up with me all right, and all day long," the father said. Begin at 6 a.m. and work until 6 p.m. with hour off at noon. Fort Collins, Colorado -Lewis Hine

Student Handout

Name: _____

Hero? Or Not a Hero?

Instructions

Using the T-Chart below, write as many arguments as you can for why Lewis Hine should be considered a hero, and arguments as to why he should NOT be considered a hero. There is no "right" answer, but be able to justify your ideas using specific points in the story. Be prepared to share your ideas and arguments with the class.

Lewis Hine IS a hero because. . .	Lewis Hine is NOT a hero because. . .
•	•
•	•
•	•
•	•
•	•

Follow-Up Questions:

1. Did you and your partner agree as to what characteristics of Lewis Hine or events in the story qualify him as a hero or not a hero? Why? Explain.
2. What are 10 adjectives you would use to describe Lewis Hine as a person?
3. Do you think most heroes have many of the same characteristics as those you used to describe Hine in #2? Why? Explain.
4. Could Lewis Hine be considered a hero by himself? Or can he only be considered a hero alongside the other people of the NCLC?
5. Can a person be a hero by accident? Explain.
6. Are the children in Hine's photographs heroes? Are the lawmakers who ended child labor heroes? Explain.

Class Definition of a Hero:

Teacher's Guide

Below are some possible answers that may help you guide your students to meet the objectives of the lesson.

Hero? Or Not a Hero?

Instructions

Using the T-Chart below, write as many arguments as you can for why Lewis Hine should be considered a hero, and arguments as to why he should NOT be considered a hero. There is no "right" answer, but be able to justify your ideas using specific points in the story. Be prepared to share your ideas and arguments with the class.

Lewis Hine IS a hero because . . .	Lewis Hine is NOT a hero because . . .
<ul style="list-style-type: none"> • He showed the world images of child labor that led to reform. • He cared about a group of people that had been discarded in society. • He convinced lawmakers to pass laws banning some forms of child labor. • He did something no one else had done before. • He went beyond what most photographers of the time did by documenting child labor. • He was one person who was able to rally other people around an important cause. • He had great compassion for the less fortunate, and put that compassion into meaningful action. 	<ul style="list-style-type: none"> • People knew there was child labor before his pictures were published. • He didn't change the world or make any significant impact on the world. • If the NCLC had never hired him, he may never have put himself in the position to take those photos. • To be a real hero, you have to risk your life or do something almost superhuman. • He is not well known enough to be considered a hero. • The children who suffered in those conditions are more heroic than Hine for enduring their pain and suffering. • Calling someone a hero should be reserved for people who cure cancer, not take pictures.

Project Development Tips

TIPS FOR ALL PROJECT MODES

All *Unsung Hero* projects have some of the same requirements.

1. Keep it historical! You will need to use: government documents, newspaper clippings, books, journals, articles, graphs, charts, maps, primary photographs, etc. If you have a choice to use either a graphic you made or a historical graphic, always choose the historical graphic because it will support and validate the research and project.
2. Include graphics that clearly explain the *Unsung Hero*, his or her impact and the significance of the impact over time.
3. Provide clear historical context for the *Unsung Hero*.
4. Make sure all photos and quotes are credited in the annotated bibliography.
5. Include credits thanking your interviewees and where research was completed.
6. All projects, regardless of mode, must clearly explain the change that your *Unsung Hero* initiated, and the impact this change had on the world over time.

Exhibit Tips

General exhibit development tips:

1. The color scheme should fit the subject matter/*unsung hero*.
2. Set up the exhibit in some sort of order, for example: chronological or chronological on the edges with the middle providing historical context.

Showing Photos:

1. Each photo should be high resolution.
2. Do not repeat photos.

Gathering Photos:

1. Scan photos.
2. Download from the Internet.
3. Take screen shots and crop photos.
4. Scan newspapers, magazine or journal articles, charts, graphs, maps, and government documents etc. to use as images.

Documentary Tips

General documentary development tips:

1. Start and end the documentary with the thesis about the unsung hero.
2. Keep it simple. Do not go overboard with fancy graphics, transitions, or colors. The overall impact of the documentary and content are the most important elements.
3. Play music in the background that is related to the topic. The music must be soft and not override the voice-overs.

Voice Overs (VO's):

1. Write the script and then find photographs to go along with the script. Do not write the script to go with the pictures.
2. Record all VO's before you start aligning pictures.
3. Make sure all VO's are recorded in the same place at the same recording level. All VO's should flow together naturally.
4. Delete all clicking noise before and after each recorded VO. Leave space to delete them before and after you record the VO.
5. One person should record all of the VO's or you may switch halfway through the documentary.
6. Choose the person with the best recording voice, not just the person that wants to do the VO's.

Showing Photos:

1. Each photo should be displayed for 3 to 5 seconds.
2. Do not repeat photos more than twice in the film. This will show diversification of research.

Gathering Photos:

1. Scan photos.
2. Download from the internet.
3. Take screen shots and crop photos.
4. Scan in newspapers, magazine, journal articles, charts, graphs, maps, government documents etc. to use as photos.

Interviews:

1. Ideally, use 2 to 3 live interviews no more than 30 seconds each.
2. Use close up shots as well as wide shots.
3. Use very short sound bytes - no more than 20 seconds each.
4. Make sure the short clip supports the thesis/unsung hero or is very engaging.

Website Tips

General website development tips:

1. The color scheme should fit the subject matter/unsung hero.
2. The homepage should feature the thesis statement and unsung hero.
3. Keep it simple. Do not over use fancy graphics, animations, or colors. Focus on the overall academic impact of the website and content.
4. You can play music in the background that is related to the topic, but make sure the viewer can shut it off.

Website Copy:

1. Determine the page headings based on the unsung hero and research.
2. Write the script to clearly portray the information you want people to walk away with.
3. Do not fill the script with fluff. Make every word count.

Showing Photos:

1. Each photo should be high resolution.
2. Do not repeat photos more than twice.

Gathering Photos:

1. Scan photos.
2. Download from the Internet.
3. Take screen shots and crop photos.
4. Scan newspapers, magazine, journal articles, charts, graphs, maps, and government documents etc. to use as images.

Interviews:

1. Use 2 to 3 live interviews.
2. Use very short sound bytes - no more than 20 seconds.
3. Make sure the short clip supports the thesis/unsung hero or is very engaging.

Performance Tips

General performance development tips:

1. Minimize the use of technology in a performance. With technology, there are too many things that can go wrong.
2. If music is used:
 - a. Be sure the music is cued and ready before the performance begins.
 - b. Make sure it is played at the proper time.
 - c. Make sure it fits your project topic well.
 - d. Make sure you do not use too much music throughout the performance.
3. Make eye contact throughout the performance with audience members.
4. Every time you practice you will get BETTER!
5. Speak slowly and clearly. You must enunciate!

Script writing:

1. Start with 3 to 5 character ideas.
2. Start with 6 to 8 scene ideas and determine which ones will best help your performance share the unsung hero's story.
3. Gather quotes, primary sources, and interviews to support the 6 to 8 scene ideas. Choose the best ideas to put into the performance.
4. It is common to start writing the performance and later find yourself moving in a different direction than originally planned.
5. Include 3 to 5 different scenes in your performance.
6. Develop a first draft and continue to re-vise and edit throughout all stages of project development to best share the unsung hero's story.
7. Make sure the script clearly explains the actions of the unsung hero and his/her impact on history.
8. Make sure transitions are smooth between scenes and the performance flows.
9. Include a narration character to help transitions and share background information.

Costumes and Props:

1. Do not overdue props, backdrops, or costumes. They should reflect the time period as much as possible.
2. Make sure the performance is top notch and ready to be presented before developing more elaborate props.
3. Primary props, replicas and costumes are always a plus.

Contacting Your “Hero” for the First Time:

Once you have the go-ahead and an email address, you should contact your hero. Use one person’s account and designate one person to be the contact person. That way, the hero will recognize the email address and will be able to save it into his or her address book, as well.

1. Introduce yourselves. State your names and tell the person who you are.
2. Tell the hero that you are glad/happy/gratified/excited to be able to work with him or her.
3. Indicate that you are just beginning your research on the topic (state what the topic is) and ask if he or she has any ideas for you of sources—articles you can read, websites you should go to, people you should talk to. Ask if he or she thinks you should narrow your topic so that you are researching the topic as it corresponds to the hero’s work or activity.
4. Thank your hero very much for being willing to work with you.
5. Sit back and wait for a response. Next time you email, you can ask more questions and set a date for an interview.

See sample letter on the next page.



SAMPLE: **An Introductory Letter to a Hero from the Teacher**

January 14, 2014

Dear Bonnie,

My 9th grade Honors students are about to begin an exciting educational experience. Working in small groups, they are going to write a series of essays about people in our community who have stood up for a cause, demonstrated compassion for others, served to correct an injustice, or fulfilled a community need. Ultimately, they will be publishing a collection of their essays. They have selected you and your efforts to combat drinking and driving. We hope that you will be able to help us in this endeavor. This will be the third volume of a series about people in our local community who have served others.

A group of three students will be writing a research paper about drinking and driving. The students will want to contact you by email soon and may also ask you for help in focusing their research topic, locating sources, or tips about people they might talk to or other information they might glean.

Ultimately, the students will write an essay that combines their knowledge about their research topic with what they have learned about you and your work personally. The essay will be, really, about the intersection of a life and a cause. Later in February, when the students begin their essay about you and your work, they will need to talk to you. A parent or I will be happy to bring the students to Harrison for an interview.

Finally, each student will write a reflection about his or her experience. The essays and the reflections are the products that will be published. A free copy of the resulting book will be given to each student and to the individuals they researched, and copies will be distributed to school and community libraries. In fact, a copy of the first two volumes of *Unsung Heroes in Our Community* are available at the West Lafayette Public Library, the Tippecanoe County Historical Society, and the Indiana State Historical Society.

This project is an outgrowth of the Fellowship I had several years ago with the Lowell Milken Center in Ft. Scott, Kansas. You can visit the Lowell Milken Center for *Unsung Heroes* website at www.lowellmilkencenter.org and learn more about the Fellowship, this project, and the extraordinary educational opportunity this "project-based learning" experience will be for these students. I am excited to get underway, and I hope you will want and be able to support this project. Please let me know as soon as possible by phone or email if you can help as the students are starting their research next week. If you have questions, please call or email me as well.

Sincerely,

Mrs. Sarah Powley
Honors 9 Teacher
English Department Chair, McCutcheon

Interview Preparation

Background Reading: What have you learned about your interview topic?

"Just the Facts": Taking Notes

After doing some background reading, one of the best ways to begin sorting through the information that you have just learned about your focus topic is to fill in answers for the five "W's:" Who, What, When, Where and Why? Start by writing your focus topic in the title box at the top of the page. Then, write, in your own words, quick notes that answer the five "W" questions listed down the side of the page. Most likely, you will find a lot of information about your focus topic in books, movies, and on the Internet. It is up to you to sift through the information and choose those facts that will help you the most to prepare for your interview. Remember that the goal of this exercise is to help you come up with the most useful questions to ask your interview subject.

Note-taking Example:

Title: Sit-in Movement of the 1960s

Who?

Started by college students across the country, the sit-in movement was later coordinated by SNCC (the Student Nonviolent Coordinating Committee).

What?

An act of civil disobedience by African Americans who sat down at segregated lunch counters and refused to leave until they had been given service.

When?

The sit-in movement began in February 1960.

Where?

Started at a Woolworth's store in Greensboro, North Carolina, but quickly spread across the southern United States.

Why?

To gain equal treatment for African Americans at lunch counters and other establishments that refused to serve customers on account of their race.

Writing Interview Questions

1. Memory Questions

After you have decided on a focus topic and done some background reading, you should carefully consider and write down the questions that you plan to use in your interview, using your own worksheet or the one provided with this manual. Your interview should begin with several questions, which help relax your subject and get them in a mood to reminisce. Second, these questions will help you gather information about your subject's personal experiences.

Note that the subject(s) you choose to interview will shape your topic and questions. You will get the best answers if you ask your interview subject to talk about his or her own experiences, so encourage your interviewee to provide personal stories, such as sad and funny memories that you will not find in the standard school books.

Your Job is to Record and Interpret History

- Write and ask quality questions.
- Note stories that are told in an interesting way.
- Examine and understand the different beliefs, interests, hopes and fears in follow up questions.
- Evaluate your evidence to draw conclusions.

Writing Additional Questions

In order to learn as much as possible from the interview experience you should write several questions that will encourage your subject to expand and explain their feelings and ideas. The second stage of questions should encourage your subject to dig deeper into the stories to explain why things happened and how they relate.

Below are some basic questions to help you get started. Use your worksheet to write your own complete questions.

2. Explanation Questions

- What caused this event...?
- Why did this happen...?
- What happened next...?
- Can you describe the scene in one word...?
- Can you compare two events...?
- Explain the reason for...?
- What conclusion can you draw...?
- What is your point of view about...?
- Can you describe the scene...?
- Can you explain a photograph...?

3. Judgment Questions

The last group of questions should offer your subject a chance to talk about the “big picture” by telling about what was good or bad, important or less important. These questions should be asked last because they allow the interview subject a chance to sum up and make conclusions. Remember that this is your subject’s opportunity to give his or her own opinion—you may or may not agree with the conclusions.

Examples of Judgment Questions

- What was your happiest (funniest or saddest) memory?
- What was your biggest accomplishment?
- What actions would you change if you had a chance to re-live events?
- What mistakes did people make during this period or event in history?
- What should people today remember about this time/event?

MEMORY + EXPLANATION + JUDGMENT = SUCCESSFUL INTERVIEW

Even with your best efforts some people may need some extra questions to encourage them to tell the full story. Do not be afraid to ask for details or explanations.

Backup Questions:

- Why was this important?
- How did the story begin or end?
- What else do you want to tell me about this?
- What important question did I forget to ask you?

Process Papers

All students, regardless of project mode chosen, should write a process paper that summarizes the work that they have done, and what they have learned through the process. A suggested maximum word length is 500 words.

We suggest a four-paragraph format for a process paper.

Title Page (all wording centered on page):

1. Title of entry in the middle of the page.
2. Students' names.
3. School class or age group.

Paragraph one:

1. How you found your topic.
2. How your topic reaches the theme/why they are considered an *Unsung Hero* (all important).
3. Share about your *Unsung Heroes* impact and change over time.

Paragraph two:

1. Focus on your research and be specific with primary sources.
2. Where did you go to further your research? - list
3. Discuss your oral history interviews and their importance to your project.

Paragraph three:

1. Why presented in mode chosen.
2. Discuss the preparation of your project.
 - a. Exhibit- How designed and organized (but not the actual construction necessarily)
 - b. Performance- How costumes and props were organized.
 - c. Documentary- Some tech mentioned as well as the manner of development
 - d. Historical Essay- Writing procedure.
 - e. Websites- Some tech mentioned as well as the manner of development.
3. Explain use of primary sources and theme.

Paragraph four:

1. Restate to show the students understanding and interpretation.
 - a. How you reached the theme/why they are an *Unsung Hero*.
 - b. Impact and change over time due to *Unsung Hero*.

(Okay, you get the point, but try to leave the reader with a point of inspiration. Short quotes are excellent.)

Process Paper - Example

While we were researching project topics, we came across unsung hero John Lomax. His work in the southern states and his innovative ideas helped diversify American music, as we know it today. We were encouraged to view history through multiple perspectives. We wrote our performance to convey the innovative work of John Lomax, who went into southern black prisons to record and document cowboy songs, field songs, and songs that expressed the sound of America on an Edison cylinder. His work has impacted and changed the way Americans view music. Growing up on a farm in Texas, Lomax developed a love and passion for preserving music, which was handed down from generation to generation by word of mouth rather than by the printed page.

We found primary sources on the Leadbelly Foundation website, and in the National Archives and Records Administration. The Library of Congress website and archivist, Todd Parker, also provided primary information; we were able to listen to John Lomax's recordings and view his original field notes. The oral history interviews we conducted were valuable. John Lomax III and Naomi Bishop, two of John Lomax's grandchildren, were instrumental in developing our performance. During the interviews, John III shared stories of his father and grandfather traveling throughout the South. Ms. Bishop also shared very sentimental memories of her mother and grandfather. The Lomax grandchildren also shared the creativity, innovation, and impact of their grandfather. Other valuable interviews were with Woody Guthrie's granddaughter, Anna Canoni, the warden of Goree State Prison, Jim Willett. We used these interviews, quotes, and primary sources in writing our script. Primary words and phrases from John Lomax's field notes and letters were important in writing our script.

Our chairs and radio are from the time period, and the Edison cylinder is a replica of the original. We fashioned John and Alan's costumes from primary photographs. As a result of having one person portray two characters, we wanted to separate Woody Guthrie's character from Alan's. The narrator is dressed in black and white to remain neutral. We wanted to include actual recordings the Lomaxes collected of Leadbelly singing. The narrator sings songs that were recordings collected by John Lomax.

John Lomax was the first to innovatively capture the sound, style, and flavor of the American music by going into the southern black prisons to record with the Edison cylinder. His innovation and ingenuity illustrated his desire for his recordings to reach the forefront of American music. He overcame the bias and prejudice of the time and preserved the music of a culture and a generation for the future. His impact can be seen by the way music and genres have progressed from Leadbelly to Lil Wayne. The work of unsung hero John Lomax shows that one person has the power to change, in this case, an entire music landscape. Innovation suggests creative new approaches, his search in non-traditional locations for music, influenced the progression of the American sound.

Unsung Hero					
1	2	3	4	5	Score
Unsung Hero story is not satisfactory. Project does not affect the audience.	Unsung Hero story is not clear.	Unsung Hero story is adequate. Audience considers what they have just viewed.	Unsung Hero story is interesting.	Unsung Hero has a compelling story. Project affects the audience in a profound way.	<input type="text"/>

Analysis and Interpretation					
1	2	3	4	5	Score
Project has no focus, no clear thesis; project describes person or events, and acknowledges no strengths and weaknesses of historical evidence.	Project has focus, no clear thesis; project describes person or event, and acknowledges some strengths and weaknesses of historical evidence.	Project has thesis; includes more description than analysis; acknowledges some strengths and weaknesses of historical evidence.	Project has clear thesis; moving towards an original interpretation but is still using description more than analysis; acknowledges many strengths and weaknesses of historical evidence.	Project has clear thesis; original interpretation and thoughtful analysis; acknowledges—in detail—the strengths and weaknesses of historical evidence.	<input type="text"/>

Historical Content					
1	2	3	4	5	Score
Project makes little or no reference to time period, surrounding events, ideas, people, and objects. Includes no references to political, economic, social, and cultural influences.	Project makes limited references to time period, surrounding events, ideas, people, and objects. Includes minimal references to political, economic, social, and cultural influences.	Project makes some references to time period, surrounding events, ideas, people, and objects. Includes minimal references to political, economic, social, and cultural influences.	Project makes many references to time period, surrounding events, ideas, people and objects including some references to political, economic, social, and cultural influences.	Project utilizes accurate, appropriate references to time period, surrounding events, ideas, people, places, objects; project specifies political, economic, social and cultural influences.	<input type="text"/>



Research is Wide and Balanced

1	2	3	4	5	Score
Project does not present a point of view or perspective.	Project only presents one point of view or perspective when it is obvious that others exists.	Presents more than one interpretation or perspective, but the project advocates one over the other with some convincing evidence or analysis.	Presents more than one interpretation or perspective, but the project advocates one over the other with convincing evidence or analysis.	While presenting more than one interpretation or perspective, the project acknowledges and analyzes other possible points of view.	<input type="text"/>

Relates Topic to Theme: Unsung Heroes Who Have Changed History

1	2	3	4	5	Score
The thesis has no relationship to the theme.	The thesis' relationship to the theme is implied but is not clearly demonstrated.	The thesis is related to the theme; some links are present, but would be strengthened with more links throughout.	The thesis is related to the theme and has a reasonable number of links throughout the project.	The thesis is closely linked to the theme and these links are significantly demonstrated throughout the project.	<input type="text"/>

Presentation of Project

1	2	3	4	5	Score
Project is not organized; No visual impact; audiences' understanding and knowledge of the topic is not increased	Project lacks organization; Little visual impact; understanding and knowledge of the audience is not affected; purpose is not clear	Project is relatively organized; Some visual impact; increases audience understanding and knowledge of topic; purpose is questionable	Project is mostly organized; Visual impact is recognizable; Increases audience understanding and knowledge of topic; Aware of purpose	Project is organized; visual impact is strong and convincing; significantly increases audience understanding and knowledge of topic; clear purpose	<input type="text"/>



Project Modality Evaluation Rubric

Documentary					
1	2	3	4	5	Score
Project is clear and is visually appealing; photographs, charts, maps, and other visual aids are used; voice overs are easy to understand; script is organized	Project is clear and visually appealing; photographs are used as well as other visual aids; voice overs are clear; script can be followed	Project is visually appealing; the majority of the time photographs are shown and repeated throughout; voice overs are not smooth; script is confusing	Project is not clear but visually appealing; only uses photographs and repeats them; voice overs are not clear; script is hard to follow	Project is not clear or visually appealing; only uses photographs; voice overs are hard to understand; script cannot be followed	<input type="text"/>
Exhibit					
1	2	3	4	5	Score
Organized; layout is easy to follow; appealing color scheme; photographs, charts, maps, and other visual aids are used	Organized; moving towards a clear layout; color scheme is somewhat appealing; photographs, charts, maps and other visual aids are used	Somewhat organized; layout needs more consideration; reconsider color scheme; few visual aids are used	More organization needed; layout is confusing; color scheme could be better; more visual aids are needed	Not organized; layout is not clear; color scheme does not work with topic; visual aids are not used	<input type="text"/>
Performance					
1	2	3	4	5	Score
Presenters show strong stage presence; props, costumes, and artifacts are historically accurate; Relaxed and self-confident	Has presence while on stage; most props, costumes, and artifacts are historically accurate; Quick recovery from minor mistakes	Some tension and little eye contact or inflection; some props, costumes, and artifacts are historically accurate; Recovers from minor mistakes	Clearly shows nerves with little eye contact; Few items from set and costumes are historically accurate; Displays major mistakes in performance	Obviously nervous and does not make eye contact; props, costumes, and artifacts are not historically accurate; Makes mistakes, unable to recover	<input type="text"/>
Website					
1	2	3	4	5	Score
Organized; layout is easy to follow; appealing color scheme; photographs, charts, maps, and other visual aids are used	Organized; moving towards a clear layout; color scheme is somewhat appealing; photographs, charts, maps and other visual aids are used	Somewhat organized; layout needs more consideration; reconsider color scheme; few visual aids are used	More organization needed; layout is confusing; color scheme could be better; more visual aids are needed	Not organized; layout is not clear; color scheme does not work with topic; visual aids are not used	<input type="text"/>





**Discover More Unsung Heroes and Project Tips
at www.LowellMilkenCenter.org.**

Lowell Milken Center
FOR *Unsung Heroes*



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