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Introduction

Virginia R. Monseau

I. Peace and War

1. Young-Adult Literature and the Vietnam War
Larry R. Johannessen 3
Johannessen discusses four types of young adult literature that have emerged since the Vietnam War, pointing out three major devices the authors use to convey meaning. Focusing on *The Combat Narrative*, *The War At Home*, *The Refugee Experience*, and *The Next Generation*, the author offers detailed explanations of titles that fit these categories and suggestions for “unlocking meaning” through teaching these novels, debunking the distorted “Rambo myth” that is sometimes the extent of student knowledge of this war. (September 1993)
 2. Adding Voice and Perspective: Children’s and Young Adult Literature of the Civil War
Carolyn Lott and Stephanie Wasta 13
Focusing on the human aspect of war, Lott and Wasta describe their use of children’s and young adult literature to help students see the difficulties experienced by people involved in fighting a war on their own country’s soil. By reading actual Civil War letters as well as historical fiction, and by keeping journals in the voices of teens experiencing the war, students were able to gain a valuable perspective on why civil wars are fought and how they might be prevented. (July 1999)
 3. World War II: A Research/Presentation Project for Eighth Graders
Joan Ruddiman 23
This unit on World War II in a multicultural suburban school gives students the opportunity to view the war from the perspective of their countries of origin. As they interview parents and grandparents and do extensive reading and
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- research, they critically think about the consequences of war and how events of long ago still affect our world today. The article includes an extensive annotated bibliography of books and videos about World War II. (September 1997)
4. **New Wars, Old Battles: Contemporary Combat Fiction for the High School Canon**
 Randal W. Withers 43
 Withers argues for the inclusion of the contemporary antiwar novel in the high school literature canon, pointing out that such works as *The Red Badge of Courage* and *All Quiet on the Western Front* have long been staples of the curriculum. Reasoning that more recent antiwar literature will help students “better understand the impact of war on a variety of social issues,” he offers several titles and describes how they might be used in the classroom. (July 1999)
5. **An Interdisciplinary Approach to War-Peace Studies**
 Rita Bornstein 57
 Bornstein believes that peace studies must be interdisciplinary to be effective. In this article, she describes a unit taught by teachers in the language arts, social studies, art, music, and science departments that resulted in high enrollment and great success in helping students “focus forward” rather than backward as they study war and peace. (February 1974)
6. **Group Investigation, Democracy, and the Middle East**
 Jack Huhtala and Elaine B. Coughlin 63
 Though this article was written in 1991, it is just as relevant today because the conflict in the Middle East has touched the lives of people all over the world. Through cooperative learning in a unit called “group investigation,” students decide what they wish to investigate, assign individual tasks, carry out their research, and present their findings to the class. Using as their controlling question “How can we achieve peace in the Middle East?,” students planned, conducted, reported on, and evaluated their research, ultimately sharing their findings with the community. (September 1991)
- II. Peace and the Arts**
7. **Teaching Empathy through Ecphrastic Poetry: Entering a Curriculum of Peace**
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Objectifying people as “other” is often used as a justification for violence. Gorrell demonstrates how poetic responses to great works of art that depict violent acts can teach students the value of empathy and result in better understanding of others different from themselves. (May 2000)

8. Peace by Piece: The Freeing Power of Language and Literacy through the Arts
Mary F. Wright and Sandra Kowalczyk 89
Based on the premise that young people “need to hear, read, think, and feel the message of peace in the world,” this article describes a collaborative project that involves students in print-making, music performance, dance, drama, storytelling, and creative writing as they explore various “languages” of peace through the arts. Several photographs of student performances and artwork accompany the article. (May 2000)
9. Warriors with Words: Toward a Post-Columbine Writing Curriculum
G. Lynn Nelson 104
Metal detectors, surveillance cameras, and armed guards may be common in U.S. schools today, but Nelson believes that such methods can never reduce the covert violence of name-calling, rudeness, racism, sexism, and psychological intimidation. Using examples from his own students, he demonstrates how the power of personal story can go a long way toward promoting peace and well-being in the classroom. (May 2000)

III. Peace and Our Schools

10. A Place for Every Student
Sara Dalmas Jonsberg 115
Jonsberg asserts that teachers must build a sense of “us” in the classroom to avert potential violence by students who feel lost and alienated. Teachers cannot close their ears to students being cruel to one another, because this sometimes results in retaliatory acts that cause irreparable physical and emotional harm. (May 2000)
11. Get Real: Violence in Popular Culture *and* in English Class
Marsha Lee Holmes 122
Holmes stresses that educators cannot and should not try to keep the “real world” out of their classrooms as some administrators have tried to do in response to school violence.
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- Using examples from popular culture such as magazines, newspapers, music, and film, Holmes teaches critical inquiry by encouraging students to report on current violent events or review certain violent films. Giving convincing reasons for her direct approach, she cites Paulo Freire's concept of a "problem-posing education" as part of her rationale, emphasizing that this kind of student inquiry is active, not passive. (May 2000)
12. "Who You Dissin', Dude?" At-Risk Students Learn Assertive Communication Skills
Barbara R. Cangelosi 133
As a teacher at an alternative high school for at-risk students, Cangelosi often observed students taunting one another. Seeing that these students often communicate inappropriately, she devised an assertive communication unit to demonstrate to them that they can take control and get what they need without aggressive communication. Using activities that reveal that meaning is shaped by interpretation and past experience, Cangelosi teaches students to respect individuality, use precise language, and refrain from making assumptions about others. (May 2000)
13. The Teaching of Anti-Violence Strategies within the English Curriculum
Rosemarie Coghlan 146
Emphasizing that the English classroom is the perfect place to integrate anti-violence teaching into the curriculum, Coghlan demonstrates how teaching conflict resolution strategies through the study of literature and encouraging "academic controversy" through cooperative learning can help students discover nonviolent ways of handling conflict that will translate to their personal lives. The author describes several ways in which teachers can accomplish this goal. (May 2000)
14. The Ada Valley Simulation: Exploring the Nature of Conflict
Daniel Mindich 155
This article describes in detail a simulated society, the Ada Valley, where students are confronted with the issue of differences among various groups. Through role-play they are forced to deal with a society in which no groups are clearly good or bad and political correctness and racism do not exist. Yet the groups have disparate lifestyles that put them in conflict with one another, and they must deal with these problems. The simulation is followed by a debriefing, in which students and teacher
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- discuss what happened and why, making connections to real-life situations. (May 2000)
15. A Thousand Cranes: A Curriculum of Peace
Linda W. Rees 165
Rees shows how putting a human face on difference can lead to better understanding between students. Using as her example a young Japanese girl who transferred to the private school where she teaches, Rees describes both the acceptance and the rejection of this student by her peers and examines the reasons for this behavior. Concluding that sometimes peace is taught *to* us rather than *by* us, she demonstrates the value of students as peacemakers. (May 2000)
16. The Value of Voice: Promoting Peace through Teaching and Writing
Colleen A. Ruggieri 172
Ruggieri shows how carefully constructed reading and writing assignments can give students a voice and promote better understanding of differences. Instead of just “studying works written by others,” she suggests giving students opportunities for growth through personal research and enriched writing opportunities. (May 2000)
17. Giving Peace a Chance: Gandhi and King in the English Classroom
David Gill 185
Shocked by the realization that teachers can no longer deal with student-to-student violence themselves, Gill designed a teaching unit built around two models of nonviolence: Gandhi and Martin Luther King Jr. Gill shows how through discussion, journal writing, and film analysis his students gradually came to understand the effect of nonviolence and how it might connect to them and their peers. Their study resulted in a Bill of Rights for Students, which they posted around their classroom and consulted the rest of the school year. (May 2000)
18. Slam: Hip-hop Meets Poetry—A Strategy for Violence Intervention
Heather E. Bruce and Bryan Dexter Davis 192
Believing, like Mary Rose O’Reilly in *The Peaceable Classroom*, that we can teach English so that people stop hurting and killing one another, the authors share their attempt to develop a Hip-hop-influenced slam poetry unit that teaches for peace. They
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	explain how their reluctant students latched onto Hip-hop as a means of expressing themselves and how reading, discussion, and freewrites served as inspiration. Their primary goal in this article is to help prepare teachers to work with students different from themselves as they teach for peace. (May 2000)	
19.	Writing to Heal, Understand, and Cope	207
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20.	The Silent Classroom	213
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