

THE GOOD PROJECT



Lesson Plans

*Teach others how to do "good work" that is
excellent, ethical, and engaging.*

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OUR STORY

THE FUTURE OF GOOD WORK IN A CHANGING OCCUPATIONAL LANDSCAPE

In 1995, a group of researchers in the social sciences launched a study of how individuals are able to perform “good work” in an era of rapid change and technological advancement. Over the course of a decade, the research team performed in-depth interviews with professionals in a range of domains—namely law, medicine, journalism, theater, genetics, philanthropy, business, K-12 education, and higher education. During conversations with participants representing a variety of ages and career stages, the team asked

informants to think about their formative influences, beliefs and values, supports, obstacles, responsibilities, ethical standards, and more. The findings of this research team, headed by Howard Gardner, Mihaly Csikszentmihalyi, and William Damon, have been published in two books and many articles, reports, and blogs. In recent years, the Good Work Project expanded to become “[The Good Project](#)”; it is now housed at Project Zero at the Harvard Graduate School of Education.

As a result of these studies a framework of “good work” has emerged. Good Work features three attributes:

1. Excellence: good work is performed well and is of high quality;
2. Ethics: good work entails a recognition and nuanced handling of ethical dilemmas as they arise in the workplace; and
3. Engagement: individuals obtain purpose and meaning from their work.

We refer to these qualities as the “3 Es” of good work.

Although we believe these three elements are intertwined and of equal importance, the curriculum presented here focuses on ethics and ethical reasoning—the most common connotation of “good”. Over the course of twenty-five years, new challenges have emerged for those attempting to do “good work”—as well as for those attempting to foster it in others. Many jobs and roles are disappearing; others are being dramatically reconfigured; and the new technologies that are replacing traditional workers may not be able—and may not be appropriate—to address common workplace dilemmas.

Overall, the future of professions and workplaces is unclear: excellence, ethics, and engagement need to be revisited in the contemporary context. Of course, these trends and uncertainties are highly relevant not only for current workers but also for youth, who will one day enter the workforce. It is important that today’s students cultivate the skills that will help them in their chosen fields. Our research has shown that young people encounter dilemmas in their daily lives and in their work; we know that these youth will encounter both familiar and unprecedented dilemmas in their future lives at work.

Yet how best to prepare individuals for the rapidly changing working world remains an open question. Despite calls for the development of “21st century skills” (e.g., critical thinking, creativity, communication), current educational experiences about “work” are insufficient. Generally, secondary and tertiary education devote little attention to work in practice.

To be sure, a range of character education programs, organizations, and frameworks exist to help strengthen understandings, virtues, and skills in students that they will need to succeed and even flourish in life. (Examples include The Leader in Me, The Partnership for 21st Century Skills, the CASEL framework, and the Jubilee Centre’s curricula in character virtues development.) However, few of these programs focus specifically on how to develop the skills and stances needed to confront ethical or meaningful challenges and quandaries that may arise as students seek to do purposeful, responsible, and high-quality work. Recent research from our team at Project Zero indicates that few college students in the U.S. identify learning about ethical issues as an important part of the college experience—even though many cite job preparation as the purpose of college education itself. Furthermore, upon entering the workplace, few workers have the opportunity to benefit from effective ethical training programs.

Within the current environment, there are few outlets for students to grapple with the ambiguity, complexity, and tough choices inherent in the modern world, or to come to terms with their own opinions and beliefs regarding how to create meaningful, excellent, and ethical work. For the contemporary student, what constitutes work is, in and of itself, a complex question. Academic tasks are usually thought of as the work of students, but many students today find meaning and purpose in extracurricular activities, often more than in the average “work” of the school day. Accordingly, we employ here a broad definition of work that includes work in school (academic and extracurricular) as well as more traditional jobs and internships. Whatever the realm, students need time and guidance to reflect, create meaning, and develop purpose related to opportunities for “good work” in their own lives.

In light of these issues, we created the set of lesson plans—specifically geared to high school students—presented here. Our approach entails exposing students to dilemmas that explore all elements of good work—but we focus particularly on ethics at work. Through engagement with our materials, via structured conversations and delineated strategies, students have the opportunity to reflect on their own opinions and beliefs regarding what work means to them, and how they might pursue work in an ethical, engaged, and excellent manner. Students who grapple with these materials should be in a favorable position to develop the skills and understandings that will help them navigate complex situations in their future work lives.

THE LESSON PLANS INCLUDE THESE FEATURES:

- Overarching unit learning goals and lesson goals, which ground the plans in an overall sequence of desired outcomes;
- Assessment recommendations, which provide guidance about how to evaluate student performances;
- Dilemmas inspired by real-life situations in which an individual confronts a difficult decision entailing competing priorities;
- Reflective activities, which include individual student and group prompts, worksheets, and exercises that further explore “good work” core (e.g., responsibility, values, personal meaning).

As stated above, these plans have been designed with high school students in mind, but certainly college students may benefit from these materials as well. Additionally, it’s important to note that many of the dilemmas in these pages are prototypically American in context. We encourage educators to adapt these materials to age and cultural context. Indeed, we also believe the lesson plans have the flexibility to be implemented at different scales—from a one-on-one mentorship consultation between a student and teacher to a full-school mission-driven endeavor that involves an entire community of stakeholders. For recommendations on how to implement the Good Work curriculum at full scale, please see Appendix A at the end of this curriculum, “Establishing an All-School Initiative: Guidelines and Activities”. This curriculum was designed with in-person teaching and learning in mind; adaptations will have to be made should the materials be used either partially or fully online. In sum, it’s our hope that students can develop the ethical reasoning skills and sense of purpose that will allow them to confront a complex working world. We hope that students will recognize issues of ethics, excellence, and engagement when they arise in multiple life settings; think well and deeply about these issues; and formulate responses and/or appropriate action based on the habits and repertoires they have learned. Ultimately such students should individually flourish and recognize how doing “good work” contributes to a flourishing society for all.

A Note to Teachers: As we have used our Good Work Toolkit with students and adults over the past years, we noticed that the dilemmas are quite engaging and that groups often like to discuss the stories in detail. While this type of excitement is welcome and advantageous, we also want to point out that each lesson is designed with a particular purpose in mind (as you will note in the goals and assessment line items). As you approach each lesson, we recommend that you keep these particular goals in mind in order to keep the conversation on track and reasonably aligned with lesson targets.

ACKNOWLEDGEMENTS

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Thank You!

OVERVIEW

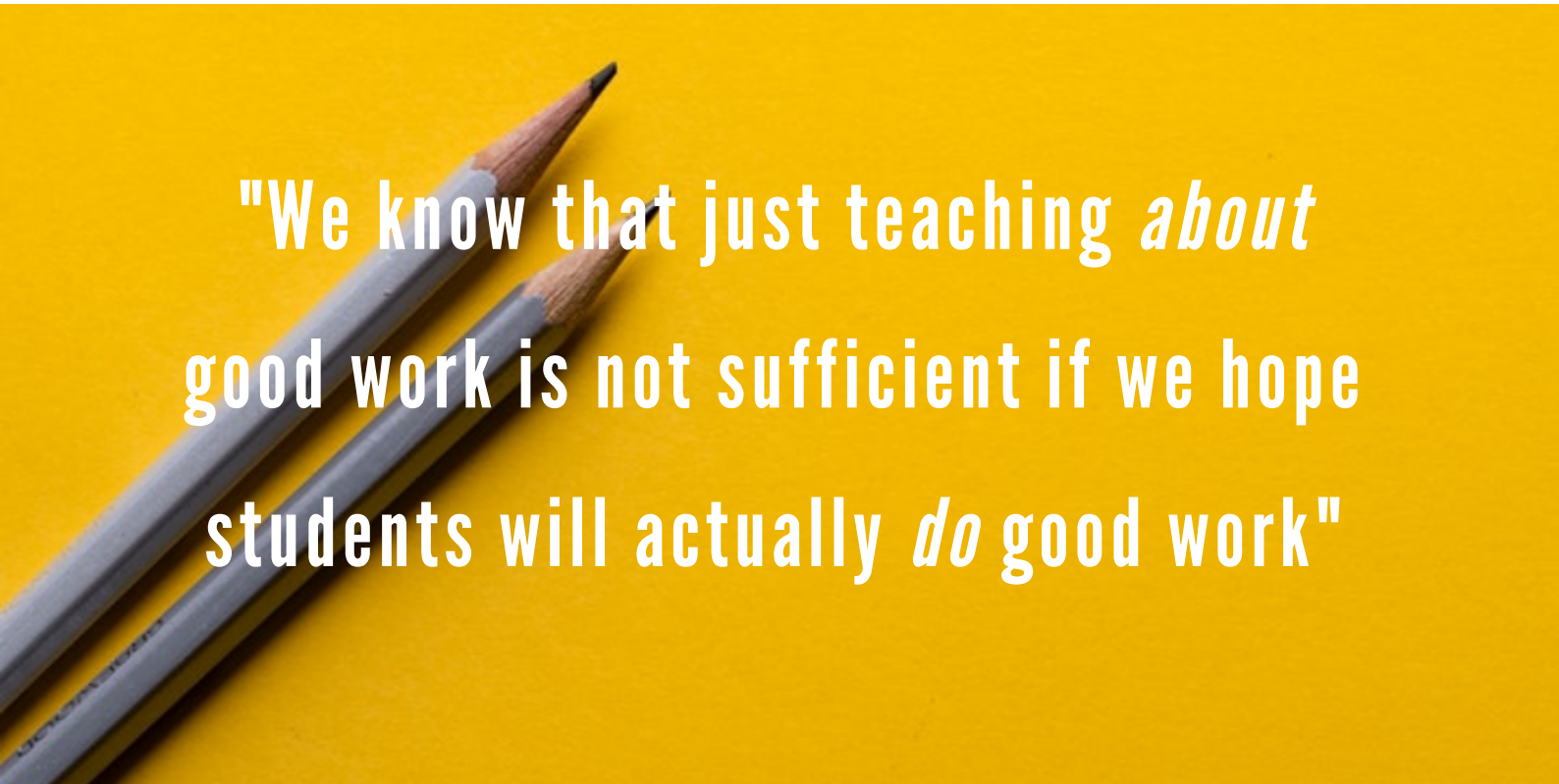
WHAT TO EXPECT

The design of these lesson plans is grounded in our own experience using previous versions of these materials with educators and students, and in research about human learning and development. We know that just teaching about good work is not sufficient if we hope students will actually do good work—students also need to be encouraged to reflect and act upon the principles of good work in their own lives.

The following lesson plans have been designed to help students develop their abilities to do “good work”—work that is excellent, ethical, and engaging. The curriculum guides participants through a series of questions central to

understanding the importance of good work in our society, including:

- How do I define “good work”? How do others define it?
- What does it take to carry out good work?
- What are my own personal standards of good work?
- What are professional standards for good work and how does that relate to my life as a student? As a worker?
- What are some of the factors that make it difficult to carry out good work? How can I prepare myself for these challenges?
- How can my community and/or my workplace support good work?
- Why is good work important to society?

Two pencils, one grey and one brown, are positioned diagonally across the bottom half of the page. The background is a solid, bright yellow. The text is overlaid on this background in a white, bold, sans-serif font.

"We know that just teaching *about* good work is not sufficient if we hope students will actually *do* good work"

LESSONS OVERVIEW

In order to help encourage and support students in their efforts to carry out good work, we have defined four major learning goals:

1. Students will understand the term “good work” as defined by excellence, ethics, and engagement.
2. Students will develop habits of reflection through examination of external dilemmas and resources.
3. Students will articulate their own values and beliefs about work.
4. Students will reflect upon active strategies to accomplish good work in the future.

The above principles, questions, and learning goals inform the design and structure of the following lesson plans.

All lesson plans have been designed to fit into a 45-minute classroom period (see time suggestions throughout). However, the lesson plans are flexible and we leave it to each individual educator to tailor the timing of the lessons to their individual needs.

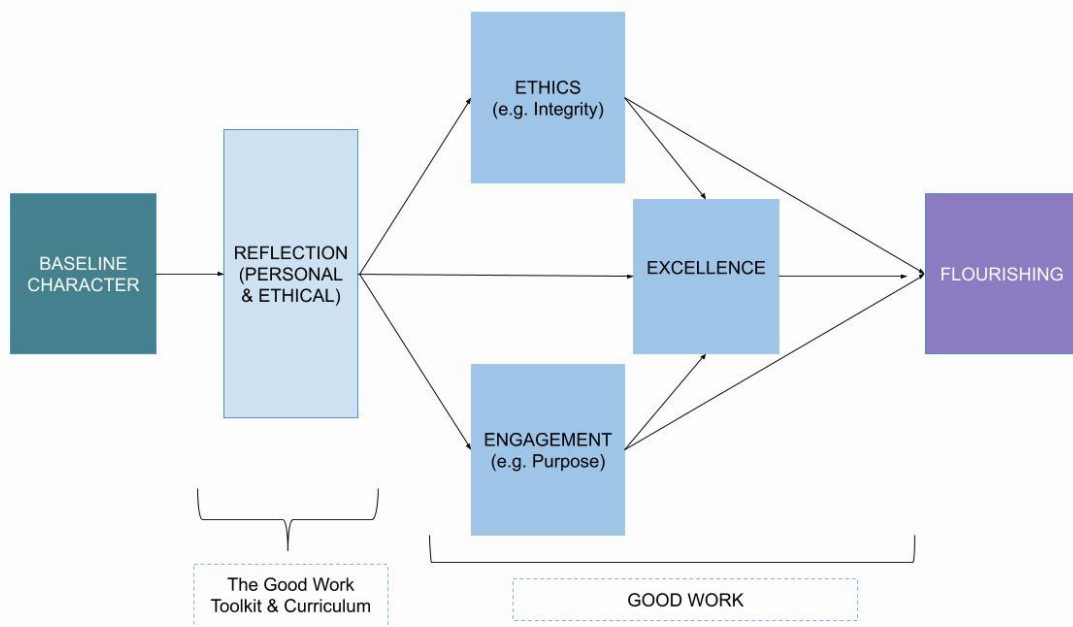
THEORY OF CHANGE

This curriculum has been created for students in secondary and tertiary education that specifically focuses on the development of reflective strategies that will help them become “good workers.”

The curriculum does not assume that students come to their educational experiences as blank slates. Instead, the activities herein build upon the myriad of character strengths (and obstacles) that each student brings to the learning experience. In addition, education of course does not occur in a vacuum, and character growth occurs within and in interaction with a variety of settings and developmental, contextual experiences. Given this, the ways in which we envision the Good Work curriculum impacting students are predicated on the belief that students enter their classrooms

already having learned certain patterns of behavior and character, and that each student’s contexts for learning and behaving may be slightly different. We represent this in the diagram above as the **baseline character box**.

The main way that the Good Work curriculum hopes to impact students is through personal and ethical reflection upon the elements of good work (that is, on how to be an ethical, engaged, and excellent worker). We therefore leverage personal and ethical reflection frequently throughout the lesson plans, as we believe reflective practice is the most critical activity for the development of habits and skills inherent in doing good work. We represent this in the diagram above as the **reflection (personal & ethical) box**.



The primary goal of this curriculum is to help students understand the meaning of good work and to develop the habits, skills, and character strengths of good workers. By continually reflecting on work-related situations, students will cultivate habits of moral character, become sensitive to ethical dilemmas in the future, and be motivated to act and know how to do so appropriately when encountering such situations. Similarly, personal reflection on one's values will assist students in the formation of a sense of a long-term, purposeful vocation. Given this, we represent reflection leading directly to **ethics** and **engagement** in the model above. Because both ethical work and engaged (purposeful) work have been associated with the production of excellent (high-quality) work, the model illustrates both ethics and engagement as factors leading to **excellence**.



Finally, many elements of character are associated with positive life outcomes, including aspects of **flourishing** such as positive mental and physical health, happiness and life satisfaction, and positive social relationships. Ethics, engagement, and excellence, which lead to positive outcomes in working life, are therefore linked to flourishing, the final piece of the model. We are hopeful that students who engage with this curriculum will reflect, grapple, and become sensitive and motivated to behave as a good worker and ultimately achieve a flourishing life.

THE GOOD WORK PORTFOLIO

As a component of any program about “good work,” we recommend that educators direct their students to assemble portfolios, which will function as both working *and* assessment portfolios. Students will collect their materials and reflect upon them; educators will then use the materials to evaluate understandings and outcomes.

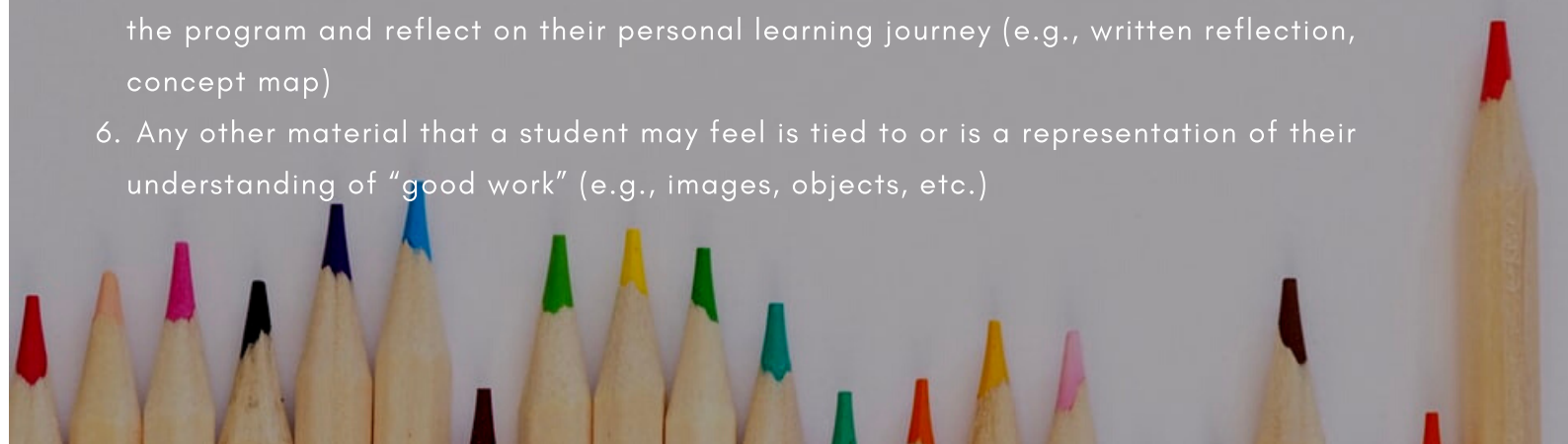
A portfolio is a deliberate collection of student work. Portfolios can take many forms according to their purpose and content. Major types of portfolios include:

1. Working portfolios, containing both ongoing and completed works, serving as a repository and reflective tool for students and a diagnostic tool for educators.
2. Display portfolios, curated to showcase students’ best or most exemplary work, serving as a demonstration of growth and/or excellence for students and educators.
3. Assessment portfolios, consisting of work related to learning goals, serving as a mode of determining whether students have achieved certain outcomes.

Charlotte Danielson and Leslie Abrutyn, *An Introduction to Using Portfolios in the Classroom* (ASCD, 1997).

The Good Work student portfolio generated by participation in this program should include:

1. All journal entries and other written reflections
2. All completed worksheets
3. All completed homework assignments
4. Notes from class activities
5. A metacognitive reflection in which students look at their portfolio at the conclusion of the program and reflect on their personal learning journey (e.g., written reflection, concept map)
6. Any other material that a student may feel is tied to or is a representation of their understanding of “good work” (e.g., images, objects, etc.)



The Good Work portfolio can be a folder, notebook, digital repository, or any form that is convenient for the educator and participants.

Looking holistically at the documentation that a portfolio provides for each student's trajectory, educators will then use the provided rubrics to assess whether students achieved the learning goals of the program. This type of assessment of the portfolio materials should be completed at periodic checkpoints throughout a program so that students can react to and learn from commentary. We would suggest checking in with students after each unit or at least after a set of lessons.

Feedback should be offered about areas where advanced comprehension is displayed and areas where students still have room for improvement. Feedback can be offered by teachers and/or peers.

The Good Work portfolio is therefore constantly in flux. It is at once a method for recording progress, for reinforcement of learning, and for evaluation and encouragement of feedback loops.

Using the Good Work Portfolio for Assessment

In order to further understanding of the Good Work portfolio and its use, we offer the following example of how educators might use the Good Work portfolio as a way of assessing student learning.

The Good Work curriculum includes four learning units, as described above in the Table of Contents. Each lesson includes various exercises and homework assignments that often ask students to record the assignment in their Good Work portfolio. A checklist of assignments for the entire curriculum can be found at the end of this document in Appendix B. At the end of each unit, students should complete a self-assessment of their learning from the unit by reviewing their work in their Good Work portfolio. Consider asking students to answer the question “I used to think ____but now I think ____” regarding their learning from the unit; alternatively, consider drawing on some of the resources available [here](#) or [here](#) to help guide students’ self-assessments. Students’ reflections should describe how they have met each of the four criteria for each unit, as described in the unit’s rubric. Rubrics are available at the beginning of each unit; each unit includes four criteria that students should aim to meet or exceed in order to demonstrate that they have understood or achieved the Unit Learning Goal for that unit.

After students have completed their self-assessments for a unit, teachers may then use the provided single-point rubrics as a way to assess whether students have met or exceeded the unit’s learning goal. More information regarding the use of single-point rubrics can be found [here](#). On the right side of the rubric teachers write how students have exceeded the criteria, if at all. On the left side of the rubric teachers write what the student still needs to improve in order to achieve these criteria. We don’t promote a formal “grading” of these capabilities as we don’t believe that they are easily reduced to numbers.

SYMBOLS KEY

Throughout the lesson plans you will see visual symbols placed along the side of each lesson plan. These are meant to be a helpful visual guide for teachers to see the flow of a lesson "at a glance." Below, we provide a guide to the meaning of each symbol.

Whole class discussion or activity.



Group discussion or activity. E.g. pair and share.

Individual activity or reflection.



Handout or worksheet is needed for the activity or will be turned in by the student during the activity or lesson. Students may need to complete an individual reflection and turn it in.

UNIT 1 RUBRIC

Students will understand the term “good work” as defined by excellence, ethics, and engagement.

Concerns

Areas that Need Work

Meets Criteria

Standards for This Performance

Advanced

Evidence of Exceeding Standards

Criterion 1: Articulate the meaning of “good work” defined by excellence, ethics, and engagement

Criterion 2: Differentiate and understand the relationship between “good work” and “work”

Criterion 3: Identify and articulate the values that are most important to the student

Criterion 4: Understand how school and other communities think of excellence, ethics, and engagement—or their absence

LESSON 1.1

STUDENTS WILL UNDERSTAND THE TERM “GOOD WORK” AS DEFINED BY EXCELLENCE, ETHICS, AND ENGAGEMENT.

LESSON GOAL

Keep this in mind as you complete the activities below

Students will begin to investigate the meaning of “good work” as defined by excellence, ethics, and engagement.

ASSESSMENT

Think about the following as ways of tracking your students' learning during the lesson

Students will be able to understand and be able to articulate the meaning of “good work” using specific reference to each of the three Es: excellence, ethics, and engagement, through an in-class discussion, written reflection and a reflective activity. Students will think of individuals they believe exemplify good work and write reflections about the exemplars they've identified. Together, students will brainstorm the qualities that make someone a good worker. Based on this discussion, each quality will be considered and categorized as one of the “3 Es”. Students will complete an in-class activity further considering the essential qualities that exemplify good work. The written reflections and activities can be collected and assessed in the Good Work portfolio. Teacher impressions of group conversation can be used to provide feedback. Homework will ask students to consider different “good workers.”

TOOLS & TIMING

Handouts and activities needed to complete this lesson plan

Tools

- 3 Es Video
- Activity: What is Good Work? An Introduction to the Concept
- Homework: “Who Does Good Work?”

Timing

45 minutes

UNIT 1

LESSON 1.1

1. Opener: Introduction to “Good Work” [10 minutes].

- Ask students to think of someone they believe exemplifies good work. If possible, this should be someone the students know personally, but if they can't think of someone, they can also choose an example from history or current events. *Note: Discourage students from asking for definitions of “good work”; part of this activity is unpacking students' own preconceptions of what “good work” means.*
- With these individuals in mind, ask students to write a reflection about this individual: who is s/he? What kind of work does s/he do? Why does s/he exemplify good work?
- Ask students to add this activity to their Good Work portfolio.



2. As a group, brainstorm a list of the qualities of a good worker [20 minutes].

- Using their reflections as a starting point, ask students to consider their exemplars.
- If necessary, model this activity by describing one of your own mentors. Try to encourage examples from students that encompass several different types: teachers, family members, friends, other professionals.
- Ask students to throw out descriptors or adjectives (e.g., honest, hard working, visionary, caring, creative) and write these terms on a white board.
- Look at the list of qualities. Make three columns: excellence, ethics, and engagement. Ask students to consider each word individually, and try to place it in one of these three columns. If it's difficult to determine whether a word belongs in one or another column, discuss why and decide as a group if perhaps it should appear in more than one column. *Note: Make clear to the students that you will be using the 3 Es as a framework going forward but allow them to explore their own interpretations of these concepts during this activity.*



3. Complete Activity: What is Good Work? An Introduction to the Concept [10 minutes].

- Ask students to complete this activity.
- Reflect together using these discussion questions:
 - What makes a good professional? What are some of the qualities? Some of the factors?
 - What are some of the challenges to doing good work?
- Add this activity to students' Good Work portfolio.



4. Present students with their homework assignment, “Who Does Good Work?” Have students watch [this video about the “3 Es”](#) and complete the worksheet for homework. [Video: 2 minutes]. [5 minutes total].

- Give students the handout “Who Does Good Work?”. The activity allows students to name good workers and explain why those individuals represent good work.
- Add this homework assignment to students' Good Work portfolio.



NAME:

DATE:

WHAT IS GOOD WORK? AN INTRODUCTION TO THE CONCEPT

Look at the three professions below. Mark off whether you think the item makes the professional “good” at their job or not.

A GOOD JOURNALIST IS SOMEONE WHO...

- ASKS THOUGHTFUL QUESTIONS,
EXPRESSES OPINIONS CLEARLY
- IS AN ANCHOR WOMAN ON
TELEVISION
- BECOMES MANAGING EDITOR OF A
WELL-ESTABLISHED AND RESPECTED
NEWSPAPER
- WRITES A FRONT PAGE STORY FOR
THE NEW YORK TIMES
- WINS A PULITZER PRIZE
- INTERVIEWS GRIEVING PARENTS OF A
MISSING CHILD TO CONFIRM DETAILS
OF A STORY
- SUBMITS A STORY TO AN EDITOR ON A
DEADLINE, BUT DOESN'T CHECK FACTORS
OR DETAILS DUE TO A TIME CRUNCH
- DISGUISES HER IDENTITY AS A
JOURNALIST IN ORDER TO COLLECT
EVIDENCE FOR A STORY
- REPORTS ABOUT THE PRIVATE LIFE OF A
PUBLIC FIGURE EVEN THOUGH IT MAY
AFFECT THE PUBLIC FIGURE'S CHANCE OF
RECEIVING A FAIR TRIAL

A GOOD ACTOR IS SOMEONE WHO...

- IS FAMOUS AND WELL-KNOWN
- PLAYS A LEADING ROLE IN A BIG HIT
MOVIE
- WORKS AS A WAITRESS IN ADDITION
TO AUDITIONING FOR SHOWS ON
ROADWAY
- GETS A ROLE IN A PROMISING NEW
MOVIE WITHOUT HAVING ANY FORMAL
THEATER TRAINING
- DOESN'T HAVE A PAID ACTING JOB,
ONLY ACTS IN SHOWS SPONSORED
BY LOCAL COMMUNITY THEATERS
- WINS AN ACADEMY AWARD OR AN
OSCAR
- DECIDES TO STUDY THE TECHNIQUE
OF ACTING RATHER THAN AUDITION
FOR ROLES
- MAKES MONEY FOR PARTICIPATION IN
A TELEVISION ADVERTISEMENT
- MAKES MONEY FOR PARTICIPATION IN
A TELEVISION ADVERTISEMENT FOR
CIGARETTES

NAME:

DATE:

WHAT IS GOOD WORK? AN INTRODUCTION TO THE CONCEPT

A GOOD BUSINESS PERSON IS SOMEONE WHO...

MAKES A LOT OF MONEY

EMPLOYS A LOT OF PEOPLE

OFFERS EXCELLENT HEALTH CARE TO ALL EMPLOYEES

MANAGES AN INTERNATIONALLY RECOGNIZED FORTUNE 500 COMPANY

CHANGES SOME DISAPPOINTING NUMBERS ON A COMPANY'S FINANCIAL REPORTS IN ORDER TO GAIN MORE INVESTORS TO KEEP THE BUSINESS AFLOAT

HAS STRONG NEGOTIATION SKILLS AND GETS "EVERYTHING THEY WANT"

DONATES A PORTION OF THE COMPANY'S NET WORTH TO A HOMELESS SHELTER

KNOWS HOW TO NETWORK AND MAKES IMPORTANT CONNECTIONS WITH PEOPLE WHO WILL PROMOTE THE COMPANY

TO THE COMPANY'S DETRIMENT, DOESN'T FIRE SOMEONE BECAUSE THEY DON'T WANT THIS PERSON TO BE OUT OF A JOB

DISCUSSION QUESTIONS

- What makes a good professional? What are some of the qualities necessary to do good work?

- What are some of the challenges to doing good work?

NAME:

DATE:

WHO DOES GOOD WORK?

As an alternative to writing out answers to the questions below, consider creating an infographic. Be sure to address each of the questions in your design.

1. WHO ARE THREE PEOPLE YOU CONSIDER TO BE GOOD WORKERS?

THESE PEOPLE CAN BE REAL OR FICTIONAL (E.G., FROM BOOKS OR MOVIES) AND CAN RANGE IN THEIR ROLES, BUT MUST BE SOMEONE THAT YOUR TEACHER AND CLASSMATES ARE LIKELY TO KNOW. CANNOT BE SOMEONE ALREADY NAMED IN CLASS.

2. WHAT IS IT ABOUT THESE PEOPLE THAT MAKES THEM GOOD WORKERS?

PERSON 1:

PERSON 2:

PERSON 3:

NAME:

DATE:

WHO DOES GOOD WORK?

3. WHAT QUALITIES DO THESE INDIVIDUALS SHARE?

4. WHAT MAKES THESE PEOPLE DIFFERENT FROM ONE ANOTHER?

5. WHAT MAKES YOU ADMIRE THESE PEOPLE?

LESSON 1.2

STUDENTS WILL UNDERSTAND THE TERM “GOOD WORK” AS DEFINED BY EXCELLENCE, ETHICS, AND ENGAGEMENT.

LESSON GOAL

Keep this in mind as you complete the activities below

Students will differentiate and understand the relationship between “good work” and “work.”

ASSESSMENT

Think about the following as ways of tracking your students' learning during the lesson

Students will be able to reflect upon the meaning of “good work” and its absence using dilemmas. Students will discuss whether the central character in the dilemmas is doing “good work.” Students will write narratives about characters who are doing “good work” versus “work.” The written reflections can be collected and assessed in the Good Work portfolio. Teacher impressions of group conversation can be used to provide feedback.

TOOLS & TIMING

Handouts and activities needed to complete this lesson plan

Tools

- 3 Es Video
- Dilemma: “The Meaning of Grades”
- Dilemma: “When In Doubt... Make It Excellent”

Timing

45 minutes

1. Opener [5 minutes].

Remind the students about the “good work” framework as defined by the “3 Es.” [Video: 2 minutes]. Use the “Review Questions” below to facilitate a discussion. *Note: use the video if helpful.*

- **Excellence:** work that is high in quality
- **Ethical:** work that is socially responsible; workers are concerned about the consequences of their actions and the means by which their work is achieved.
- **Engaging:** work that is meaningful (consider personal, social, and professional forms of meaning)

Review Questions:

- What makes work “good”?
- What are the components of “good work”?
- What do the three components of “good work” mean?



2. Model your own thinking with a dilemma for students using a “See, Think, Wonder” routine [5 minutes].

- Present students with the dilemma “The Meaning of Grades.”
- Read it out loud together as a class.
- Talk students through your own thinking regarding your answers to the following questions [3 minutes]:
 - What do you see in this narrative? What do you notice? How do you see this narrative relating to the 3 Es?
 - What does the narrative make you think about? Does it relate at all to your own life?
 - What does the situation make you wonder? Do you have unanswered questions?



3. Work together as a class to discuss a dilemma using a “See, Think, Wonder” routine [15 minutes].

- Present students with the “When In Doubt... Make It Excellent” dilemma.
- Read it out loud together as a class.
- Create a three column chart on the board (or electronically for all to see) labeled “See,” “Think,” and “Wonder.”
- Working together as a class, have students fill out the “See, Think, Wonder” chart by contributing content for each heading by answering the questions:
 - What do you see in this narrative? What do you notice?
 - What does the narrative make you think about? Does it relate at all to your own life?
 - What does the situation make you wonder? Do you have unanswered questions?



- Ask for feedback about why James is doing or not doing “good work.” Focus on the distinction between “good work” and work that does not meet that standard. Questions may include:
 - How do you see James’s work relating to each of the “3 Es”?
 - How would you do “good work” if you were James?
 - What would it look like if James did NOT do good work?

4. Using the “See-Think-Wonder” routine, ask students to think about a time they encountered a dilemma or witnessed someone else struggling with a decision [15 minutes].



- Place students in small groups of 5 to 6 students.
- Have students discuss a time when they struggled with what they should do regarding a decision or when they saw someone else struggling with what to do regarding a decision [5 minutes].
- Have each group member fill out a “See-Think-Wonder” chart regarding what they saw, what they thought, and what they wondered regarding the dilemmas discussed in their groups. Remind students to think about the 3Es as they complete this task. [5 minutes]
- After students have completed the discussion and chart, come together as a class and share out [5 minutes].
- Add students’ “See-Think-Wonder” Charts to their Good Work portfolios.



5. Present students with their homework assignment [5 minutes].

- Have students write two narratives for homework: 1 narrative (one paragraph) should be about a person (real or imagined) who does “good work”, the other narrative (one paragraph) should be about a person (real or imagined) who just does “work.”
- Add this homework to students’ Good Work portfolio.

THE MEANING OF GRADES DILEMMA

Stephen is a professor of engineering. He recognizes the importance of teaching in his work as a professor, and he tries to use techniques that require students to take chances and try new things that will help them to grow in both intellectual and personal ways. However, Stephen faces a major dilemma in his work with respect to grading. Like other professors at his college, Stephen has a strong commitment to the meaning of grades, and he refuses to inflate them. As a result, students from his department have traditionally had difficulty gaining acceptance into their desired post-graduate engineering programs: their grade-point averages are not as high as those of competing students from colleges where grade inflation is commonplace. Though Stephen recognizes that his students are at a distinct disadvantage as a result of his school's relative lack of grade inflation, he wants to approach grading fairly.

Stephen is professor of engineering, and he has a deep commitment to teaching his students. He has a strong altruistic streak, volunteers on many committees, and is intellectually curious about topics across disciplines.

Stephen began his graduate career interested in research, and imagined that he would eventually spend his time doing acoustics research at a large university, writing grants, and working with graduate students. Yet during his graduate studies, he also read a great deal of educational theory and psychology. His graduate school experience culminated in what he refers to as an “epiphany moment”:

“I was in the men’s room at my university, and I overheard a conversation between two professors, in which the two were talking about the fact that they did not like teaching undergraduates and preferred to teach graduate students, and to do graduate research. And they were essentially exchanging pointers or tips or comments on how they got out of teaching undergraduates. And one of them was saying ... that he basically reused his lecture notes and didn’t try to put anything extra into it. And so the dean didn’t make him teach that course very often.”

...And I found myself getting very angry at hearing this, but I couldn't quite understand why it mattered to me what these guys did in their teaching. And then I realized that I had absorbed, through my conversations ... the basic philosophy that pedagogy was fundamentally important and that teaching was fundamentally important. Especially at the undergraduate level, and maybe even ... at the primary school level. But in any case, I realized at that moment, something in me said, 'I don't want to be like them. I don't want to just concern myself with teaching undergraduates as this little side issue.' And it was essentially at that moment that I decided I would think about teaching at a small college."

Stephen recognized how much he valued teaching in his work as a professor. He changed the way he worked with students, using techniques that required students to take chances and try new things, not just repeat cookie-cutter experiments, and to encourage them to grow both intellectually and personally.

Stephen feels that many of the professors and administrators at his small college share his beliefs, and that their primary goal is to educate students, not conduct research:

"I have the fundamental assumption that the goals of the college administration and the goals of the community [that represent] the college—its faculty, staff, and students—are congruent. And that we're all working for the same ends, but possibly different in the choices of how to get there ... So I believe that we're all in the same boat, and that we're just trying to figure out where to steer it."

Stephen faces a major dilemma in his work, and this is with respect to grading. He has a very strong sense of the meaning of grades. He believes that each grade represents a different level of understanding, effort, and work, and that grades should accurately reflect what a student has done in his class. Yet many other colleges and engineering programs across the country routinely award students higher grades—after a student complains, for example, or in order to help a student in an application for a job or graduate school.

Like other professors at his college, Stephen has a strong commitment to the meaning of grades and does not inflate them. As a result, students from his department have traditionally had difficulty in gaining acceptance into some top engineering programs. Although they are equally or more qualified, their grade-point averages are not as high as those of competing students from other schools (where grade inflation is more commonplace).

While grades are supposed to represent a range, Stephen observes that there are only two grades that are considered: if you do what you are asked, you get an “A,” and if you do anything less than what you’re asked, you get a “B.” And despite pluses and minuses, “C’s” and “D’s” are not regarded as highly by employers and graduate programs, who will not consider students who have accumulated many grades below a “B.”

Stephen feels that grades should accurately reflect the quality of a student’s work. However, he also recognizes that his students are at a distinct and perhaps debilitating disadvantage; while teachers at other colleges routinely inflated grades, his college and his personal beliefs reject this practice. Stephen has been on committees that reward grants and fellowships based on the standards of grade inflation and he has witnessed students from his institution passed over because their grades were lower than others. He understands that his school’s relative lack of grade inflation means that his students are less successful in these competitions.

Stephen asks:

“How do you live in the world and yet still be true to your internal notions of what’s right? For instance, if you’re in a world of people whose business interests cheat and connive and do things that are underhanded and illegal, but you don’t want to do those things, but you still have to compete with them and not go out of business—how do you manage?”

Unable to change the practices of other institutions, yet strong in his own convictions, Stephen is in a difficult position.

NAME:

DATE:



THE MEANING OF GRADES DILEMMA

WHAT DO YOU SEE IN THIS NARRATIVE? WHAT DO YOU NOTICE?

HOW DO YOU SEE THIS NARRATIVE RELATING TO THE 3 ES?

WHAT DOES THE NARRATIVE MAKE YOU THINK ABOUT?

NAME:

DATE:

THE MEANING OF GRADES DILEMMA

DOES IT RELATE AT ALL TO YOUR OWN LIFE?

WHAT DOES THE SITUATION MAKE YOU WONDER?

DO YOU HAVE UNANSWERED QUESTIONS?

WHEN IN DOUBT... MAKE IT EXCELLENT DILEMMA

James is a senior in high school and chair of the school's weekly newspaper. James takes his responsibilities as chair seriously. He wants to put out a high-quality newspaper each week, and at the same time, wants the staff to enjoy their work. When James began to work at the paper, the motto was "When in doubt, make it up." James changed the news room culture, and now encourages staff members to feel personally accountable for their work every week. He also recently established an Association of School Journalists, the goal of which is to "encourage the study of journalism in local communities ... and serve as a forum for the exchange of administrative and editorial ideas among partner schools." He gives up a great deal for his work, including personal time, time for homework, and time for other activities. Nonetheless, he feels the experience he has gained makes it worth his time.

James is an eighteen-year-old high school senior and serves as chair of the school's weekly newspaper. As chair, he is responsible for the paper overall, and supervises the editor-in-chief. He deals with big-picture issues such as finances and policies, and he facilitates interaction between other editorial board members. James likes writing and, for the most part, he enjoys his work and his position on the paper. He finds it interesting to motivate a team, watch progress happen, and see what they can produce. Originally, he hoped his job would help him to understand his school and help him to integrate socially. For the most part, his work has given him these opportunities; at times, however, he has found himself at odds with others over particular decisions he has made as chair.

James takes his responsibilities as chair seriously. He wants to put out a high quality newspaper each week, and at the same time, wants the staff to enjoy their work. In previous years, editors joked about the "horrendous articles" they received and now, instead of ridicule, training is offered. The editor-in-chief runs weekly writing seminars with a faculty member who used to be a journalist. Together, the group examines the preceding week's paper for problems and solutions, and they work together on the coming week's assignments. The seminars focus on a different theme each

week: interviewing, editorial writing, sports writing, etc. In this way, writers and editors come to the sessions that most interest them. According to James, the workshops have helped a great deal. People used to be intimidated about writing for the paper, and the workshops seem to have eliminated this fear.

When James began work at the paper, the motto was “when in doubt, make it up.” James changed the newsroom’s culture, and now encourages staff members to feel personally accountable for their work every week. He explains:

“The way I’ve learned the value of integrity and the value of responsibility has really been through being irresponsible and not maintaining a high level of integrity [through the example set by a previous staffer on the newspaper]. There are times where we’ve [been told by editors] to cut corners ... [and] from that point, I said, ‘Absolutely not.’ I think that’s how I learned what’s going to govern this, or what’s going to keep people here every week, and what’s going to drive the work we do and how [we] are ... going to be accountable. And I think self-integrity has allowed us to say, ‘How am I personally going to be accountable for what comes out every week?’”

James considers himself lucky because writers want to attend the newly instituted writing workshops, and editors have been willing to work long hours. These students “take a very serious interest in their own work.” James feels that it is important that the staff understand that, regardless of a given position, anyone who wants to have a job can do so. He believes that anyone with valuable information should share it. He offers the example of a copy editor who had information about advertising, but didn’t offer it because he thought his position made it inappropriate to do so. Now, James believes, the environment at the paper is more open than it has been previously, and there seems to be “less hierarchy.”

Working with a community paper, James explains, is different from working for a commercial paper. Choosing which stories to cover takes a great deal of effort. He can’t simply print a “great story,” but must take into consideration who is affected by its printing. Subjects may be classmates or teachers, and he tries to ensure they are always treated with respect. James has concerns about where to draw the line between straight reporting and community reporting. He often finds more reason to focus on the positive, which doesn’t necessarily follow the journalistic standard

of objective reporting. “Heavy stories” on racist graffiti or alleged rapes on campus are not what the community wants to read about, and James finds that trying to get honest details about a story can be difficult.

Because of these kinds of challenges, James recently established an Association of School Journalists to reach out to students who don’t have the same resources and support as students at his school. The goal of the association is to “reach out to the community ... encourage the study of journalism in local communities ... and serve as a forum for the exchange of administrative and editorial ideas among partner schools ... which will provide a means for schools to share coverage of news, sports, and arts events.” James happily reports that several local high school students have participated in writing workshops. James is satisfied that although this initiative is just beginning in his last year at the school, it will continue and be something from which both his school and other local schools will benefit. He is content to know that he has contributed in some form or another to the future success of his school’s paper.

James recognizes the “broad spectrum of life skills” he’s learning: how to work with a budget, how to manage a staff, and how to balance friendship with professional relationships. Because there is a minimal amount of adult involvement on the newspaper, he is often confronted with problems that he doesn’t know how to solve. He learns through trial and error, keeping in mind at all times his responsibility as a journalist and as a manager. James believes that he learns more from negotiating difficult situations as chair—which stories to cover, tension between writers and editors, interacting with the broader community of the school—than he has in his three previous years on the paper. James gives up a great deal for this work, including personal time, time for homework, and time for other activities. Nonetheless, he feels the experience he has gained makes it worth his time.

James is undecided about his career plans. Journalism has allowed him to explore other areas, such as business, editing, writing, and management. He likes the combination of journalism, management, and working with people to solve problems, and is considering a career in diplomacy.

NAME:

DATE:



THE MEANING OF GRADES DILEMMA

HOW DO YOU SEE JAMES'S WORK RELATING TO EACH OF THE "3 ES"?

HOW WOULD YOU DO "GOOD WORK" IF YOU WERE JAMES?

WHAT WOULD IT LOOK LIKE IF JAMES DID NOT DO GOOD WORK?

LESSON 1.3

STUDENTS WILL UNDERSTAND THE TERM “GOOD WORK” AS DEFINED BY EXCELLENCE, ETHICS, AND ENGAGEMENT.

LESSON GOAL

Keep this in mind as you complete the activities below

Students will be able to identify and articulate the values that are most important to them. Students will be able to identify one value that they believe exemplifies good work, be able to talk about one value that is challenging to them and why, and will be able to talk about an example of a time when they felt it was difficult to act in support of this value. Students will also be able to talk about how their own values are or are not in alignment with the values of the class as a whole.

ASSESSMENT

Think about the following as ways of tracking your students' learning during the lesson

Students will be able to identify and articulate the values that are most important to them. They will consider how these values support them in their efforts to carry out good work, offering an example. Students will identify examples of work or individuals who exemplify a particular value and reflect upon this example. Written reflections will be collected and assessed as part of the Good Work portfolio. Teacher impressions of group conversation can be used to provide feedback.

TOOLS & TIMING

Handouts and activities needed to complete this lesson plan

Tools

- Value Sort Activity

Timing

45 minutes

UNIT 1

LESSON 1.3

1. Opener: Present and model the value sort activity with a “talk aloud.” [10 minutes].

- Pull up the online value sort activity on projector: <http://www.pztools.org/valuesort/>.
- Show students how you could sort the values, hypothetically, talking aloud. For example, say, “If I felt that [example value] was very important in my life, I would place it in the ‘most important’ column.” Your answers can be hypothetical in some cases. Explain to students that the value sort activity is not about right or wrong answers but about individual judgment.



2. Allow students to individually complete their own value sort activity and follow up questions [20 minutes].

- Have students complete the value sort activity online if using a computer or, if not possible, distribute the value sort handout.
- Allow the students to sit individually and complete the value sort activity. When they have completed the sorting activity, be sure to ask students to save the links to their completed value sorts if done online. Direct students to write out answers to the follow-up questions on a separate piece of paper or in a reflection journal.
- Collect the responses from students and collate the group’s answers to report back during the next class (if completed on computers, ask students to share their links with you, if completed on paper ask students to hand-in). The online tool will automatically tally responses from the class as a whole and allow students to compare their responses to the group as a whole in Lesson 1.4. If using paper hand-outs, you will need to tally the class’s responses yourself before returning the handouts during the next class.
- Students should add their value sorts to the Good Work portfolio.



3. Bring the class back and have a discussion based on the following questions [10 minutes].

- How easy or difficult did you find this exercise was to complete?
- What would you like to ask your classmates about their experiences?
- Does anyone want to share how you answered the value sort? (If appropriate, call on a few students.)



4. Assign students their homework [5 minutes].

- Ask students to choose a value that they’d like to spend more time considering. It can be one that is in their top four values, or not—this is up to them.
- Ask them to find an example of an individual or a type of work that they believe exemplifies that value. It could be a story from the news, from fiction, from music or some other type of artwork.
- Students should spend 15 minutes writing about why they believe this example helps to articulate their understanding of this particular value.
- Add this homework to the Good Work portfolio.



NAME:

DATE:

VALUE SORT

With a set of thirty GoodWork Toolkit Value Sort Cards do the following three activities.

1. Think of an activity that is important to you, something that you consider your "work." Think about how you go about doing this activity (e.g., lacrosse, student governance, acting, etc.)

Please sort the values in terms of relative importance to you while involved in this activity. You must follow the grid so that only the allotted number of cards is placed in a particular category. After the sort is complete, record the values on the chart below by writing those values in the appropriate boxes.

		(10 CARDS)		
	(6 CARDS)		(6 CARDS)	
(4 CARDS)				(4 CARDS)
LEAST	LESS	NEUTRAL	MORE	MOST

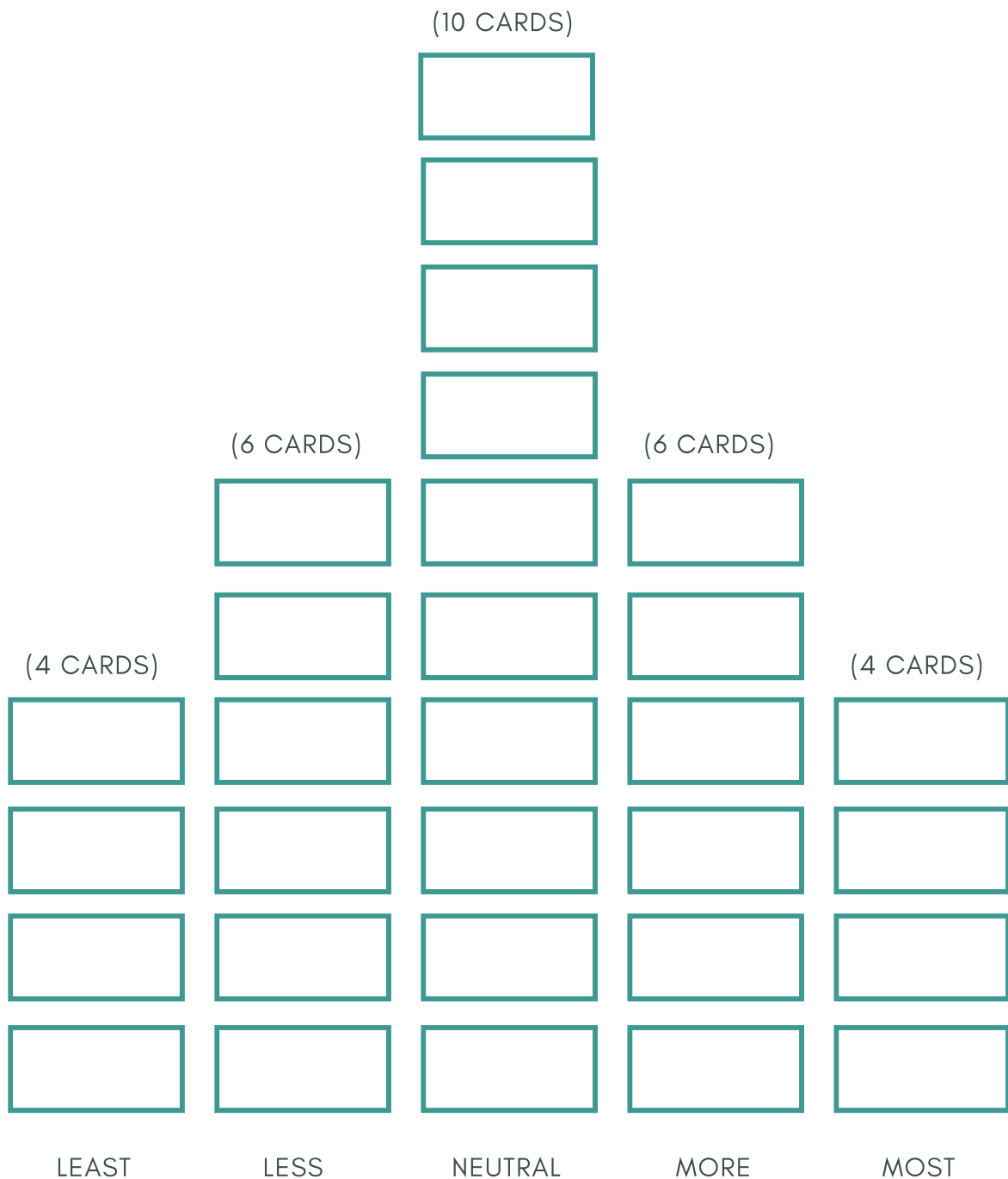
NAME:

DATE:

VALUE SORT

2. Please sort the values in terms of relative importance to you *personally*. You must follow the grid so that only the allotted number of cards can be placed in a particular category.

After the sort is complete, record the values on the chart below by writing those values in the appropriate boxes.



NAME:

DATE:

VALUE SORT

3. Please sort the values in terms of how important you perceive them to be to a peer; to what extent do they guide them? Again, you must follow the grid so that only the allotted number of cards can be placed in a particular category.

After the sort is complete, record the values on the chart below by writing those values in the appropriate boxes.

		(10 CARDS)		
	(6 CARDS)		(6 CARDS)	
(4 CARDS)				(4 CARDS)
LEAST	LESS	NEUTRAL	MORE	MOST
◀ IMPORTANT ▶				

NAME:

DATE:

VALUE SORT

DISCUSSION QUESTIONS

- Did you discover differences or similarities between how you completed the sort for yourself versus how you thought your peers might complete it? What are the differences? What are the similarities? What do you make of them?

- Which of the values guide your approach to work? Your approach to peer relationships? Your approach to familial relationships?

- Consider the values on these cards. Do any of them resonate for you? What values do you consider your own?

- Are there any values that are important to you that are not listed? If so, what are they?

NAME:

DATE:

VALUE SORT

CLASS DISCUSSION QUESTIONS

- Look at the patterns and trends as a class. Which values were cited most often as important? Which values were cited least often?

- How might these patterns resonate with the rest of your grade? Your school? Your organization? Your community?

LESSON 1.4

STUDENTS WILL UNDERSTAND THE TERM “GOOD WORK” AS DEFINED BY EXCELLENCE, ETHICS, AND ENGAGEMENT.

LESSON GOAL

Keep this in mind as you complete the activities below

Students will understand how their school and other communities define excellence, ethics, and engagement. They will relate community definitions and values to their own personal values, which will be recorded in written assessments.

ASSESSMENT

Think about the following as ways of tracking your students' learning during the lesson

Students will be able to identify and analyze the values of communities of which they are a part (including their school and at least one other community). They will relate these values to the 3 Es of “good work.” Students will then consider how their own values intersect with those of their communities. Written reflections will be collected and assessed as part of the Good Work portfolio.

TOOLS & TIMING

Handouts and activities needed to complete this lesson plan

Tools

- Value Sort Activity

Timing

45 minutes

1. Opener: Discuss the top values of the class [15 minutes].

- Present students with the top four values most commonly chosen by the entire class.
- As a group, discuss these values, using the following questions to start the conversation:
 - Are you surprised by any of these values?
 - Is there something you expected to be in the top four that isn't?
 - Look at your own top values. When you look at the top values of our class, do you see any major differences that surprise you?
 - Are there values that you believe are important to doing good work that are not included in these top four?



2. What is our school's mission, and how do our values relate [25 minutes]?

- Project your school's mission statement, value statement, motto, or other defining statement on the board. Read it aloud. Ask students what they would consider the keywords or most crucial parts and why.
 - If there is no such statement to which you can refer, do one of the following alternatives:
 - Question what such a statement could look like for your school.
 - Come up with a set of values together that your class believes is important for the group?
- Break students into small groups of 3-4 with those around them. With students referring to the mission/values/motto/etc., have them respond to the following questions with their group members. [10 minutes]
 - Provide example responses if needed in order to spark conversation.
- Have one student in each group be the "scribe" and write down the points of the conversation.
- Float around to listen in on conversations and provide guidance as necessary.



Discussion Questions:

- Provide a definition for any keywords in the statement.
- Where do you see this statement in action in our school?
- Do you agree with any particular parts of the statement?
- Do you disagree with any particular parts of the statement?
- What is important at our school?
- What does good work mean at our school?
- Where do you see good work happening at our school?

Bring the group back together. Using the questions as a guide, facilitate feedback from each group. Write answers on the board and draw connections as appropriate.



3. Present students with homework assignment “Good Work in My Community” [5 minutes].



- Students will complete the “Good Work in My Community” activity sheet wherein students choose a community of which they feel a part. This can be an activity in which they participate, a religious community, their town or city, their family, an after-school program, etc.
- Students will identify the values of their community, explain how those are demonstrated, consider what good work means, and look back at their personal value sort done in Lesson 1.3 to reflect on how their values are in alignment or not with those of the community.
- Students should add this homework to the Good Work portfolio.

NAME:

DATE:

OUR MISSION

WHAT IS OUR SCHOOL'S MISSION?

IF YOU CAN'T FIND ONE, WHAT DO YOU THINK OUR SCHOOL'S MISSION SHOULD BE?

WHAT VALUES DO YOU THINK ARE IMPORTANT TO OUR SCHOOL?

NAME:

DATE:

MISSION REFLECTION

- 1. WHERE DO YOU SEE THIS STATEMENT IN ACTION IN OUR SCHOOL?
- 2. DO YOU AGREE WITH ANY PARTICULAR PARTS OF THE STATEMENT?
- 3. DO YOU DISAGREE WITH ANY PARTICULAR PARTS OF THE STATEMENT?
 - 4. WHAT IS IMPORTANT AT OUR SCHOOL?
 - 5. WHAT DOES GOOD WORK MEAN AT OUR SCHOOL?

A large, light gray rectangular area containing horizontal lines for writing.

NAME:

DATE:



GOOD WORK IN MY COMMUNITY

Choose a community of which you are a member. This community can be of any type, any size, and involve many types of activities.

Some examples of communities include:

A team you play on A hobby group

Your town or city Your family

A religious group

1. WHAT IS THE COMMUNITY YOU CHOSE? PLEASE DESCRIBE.

2. WHAT ARE THE VALUES OF YOUR COMMUNITY, AND HOW DO YOU KNOW? PLEASE DESCRIBE.

3. WHAT DOES "GOOD WORK" MEAN IN YOUR COMMUNITY?

KEEP IN MIND OUR DEFINITION OF "GOOD WORK" AS EXCELLENCE, ETHICS, AND ENGAGEMENT.

NAME:

DATE:

GOOD WORK IN MY COMMUNITY

Look at the value sort activity you completed in your Good Work portfolio.

4. WHAT WERE THE TOP VALUES YOU SELECTED IN YOUR VALUE SORT?

6. ARE THERE AREAS WHERE YOUR VALUES ARE NOT THE SAME? PLEASE DESCRIBE.

5. DOES YOUR CHOSEN COMMUNITY SHARE THE SAME VALUES THAT ARE IMPORTANT TO YOU? PLEASE DESCRIBE.

As an alternative to the above questions, you may create an infographic, doodle video, or drawing representing your community and their top values.

Include a rationale (2-3 paragraphs) that explains your design.

NAME:

DATE:

STUDENT SELF-ASSESSMENT

UNIT:

Please fill out the following details for this unit

UNIT LEARNING GOAL:

CRITERION 1:

CRITERION 2:

CRITERION 3:

CRITERION 4:

NAME:

DATE:



STUDENT SELF-ASSESSMENT

Complete the following self-assessment of your learning from the most recent unit by reviewing your work in your Good Work portfolio. Also reference the Unit Learning Goals Rubric for the most recent unit you have completed. Consider each criterion outlined within the rubric as well as the overarching learning goal. The length of responses will vary, but you should aim for a minimum of 2 paragraphs per question.

As an alternative assignment, you may record a video or podcast, reflecting on the questions below and your recent experience with this unit. Please be sure to reference the work in your portfolio and the unit goals and criteria as above.

1. HOW HAVE YOU MET OR EXCEEDED EACH OF THE FOUR CRITERIA FOR THIS UNIT? WHAT ABOUT THE OVERARCHING LEARNING GOAL FOR THIS UNIT? ARE THERE AREAS IN WHICH YOU STRIVE FOR CONTINUED IMPROVEMENT? DRAW ON EXAMPLES FROM YOUR WORK IN YOUR GOOD WORK PORTFOLIO IN YOUR RESPONSE.

A large rectangular area with a light gray background, containing horizontal lines for writing the response to the question above.

UNIT 2 RUBRIC

Students will develop habits of reflection through examination of external dilemmas and resources.

Concerns

Areas that Need Work

Meets Criteria

Standards for This Performance

Advanced

Evidence of Exceeding Standards

Criterion 1: Demonstrate sensitivity to opportunities for and obstacles to doing good work

Criterion 2: Anticipate challenges to doing good work through narratives and stories of others

Criterion 3: Understand the value of external resources in their community (e.g., mentors, statements of purpose and standards) that help students do good work

Criterion 4: Explore alternatives and choose among options by weighing the implications different courses of action may have for various stakeholders

LESSON 2.1

STUDENTS WILL DEVELOP HABITS OF REFLECTION THROUGH EXAMINATION OF EXTERNAL DILEMMAS AND RESOURCES.

LESSON GOAL

Keep this in mind as you complete the activities below.

Students will be able to demonstrate sensitivity to opportunities for and obstacles to doing good work.

ASSESSMENT

Think about the following as ways of tracking your students' learning during the lesson

Students will be able to reflect upon the opportunities of others, and articulate ways to make the most of these opportunities. Students will identify obstacles in the work of others, describe strategies to overcome these obstacles, and methods to prevent similar obstacles in the future. Additionally, students will be able to identify and articulate their own experiences with opportunities and obstacles. Written reflections can be collected and assessed in the Good Work Portfolio. Teacher impressions of group conversation can be used to provide feedback.

TOOLS & TIMING

Handouts and activities needed to complete this lesson plan

Tools

- There's No "I" in Team Dilemma
- Opportunities and Obstacles Worksheet

Timing

45 minutes

UNIT 2

LESSON 2.1

1. Opener: Opportunities for Good Work [15 minutes].

- Read There's No "I" in Team as a class and distribute the Opportunities and Obstacles worksheet.
 - Divide the class into three groups. Ask each group to identify all of Jesse's opportunities, using the following questions as prompts:
 - Name each of Jesse's opportunities to do good work.
 - How can he make the most of these opportunities?
 - What does he do well?
- Bring the class back together and share out the results of these individual discussions.



2. Obstacles to Good Work [15 minutes].

- Divide the class into three new groups. Ask each group to identify all of Jesse's obstacles, using the following questions as prompts:
 - Name each of Jesse's obstacles to doing good work.
 - How might he overcome these obstacles?
 - How can he prevent these kinds of obstacles going forward?
- Bring the class back together and share out the results of these individual discussions.
- Add the Opportunities and obstacles worksheet to the Good Work portfolio.



3. Personal Examples [13 minutes].

- Ask students to consider either an opportunity or an obstacle they've encountered in trying to carry out good work. Each student should spend 5 minutes writing about this example using the following questions as a guide:
 - Name this opportunity or obstacle.
 - How did you make the most of the opportunity, or, how did you work to overcome this obstacle?
 - How might you try to encourage or find more opportunities? How could you prevent these kinds of obstacles in the future?
- Bring the class together and ask students to share-out the results of their reflections.
- Add this reflection to the Good Work portfolio.



4. Assign Homework [2 minutes].

- Ask students to consider the opposite position of what they explored in class (e.g., if they wrote about an obstacle, they should write about an opportunity for homework). Use the same questions prompts as above.
- Add this reflection to the Good Work portfolio.



NAME:

DATE:

OBSTACLES AND OPPORTUNITIES

READ THE FOLLOWING NARRATIVE, "THERE'S NO 'I' IN TEAM."

Jesse attends a high school for the arts. He has been involved with theatre since the age of 10. His parents are very supportive of his acting. Jesse's dad was in the theatre world himself.

Through all of his theatre camps, workshops, and schools, Jesse has learned that it is very important to work as a part of a team. Jesse explains that in the theatre business, it is very important to know how to work well with others.

Sometimes, Jesse feels torn between trying to work well with others and competing to get good roles. In his high school, students spend the first three years just working on their skills as actors. As seniors, students have the chance to be cast in a play that professional agents will see.

Jesse was lucky to be cast in 2 plays, a striking affirmation of his talent. He loved the first play. It was hard work and there were a lot of rehearsals, but he knew it was such a good play that it was worth it. Jesse was not as excited for the second play. He did not like the director and was unsure how it would turn out. Jesse was frustrated and said negative things about the play.

One of his friends in the play came to him and told him that his bad attitude was bringing everyone else in the play down. Jesse felt horrible. He realized he was just thinking about himself and not about the team. He knew that if it was a professional play, he would have been fired.

Jesse was glad that he learned the lesson that as an actor, you must be excited about the play you are in, or it shows, and brings the whole group down.

ANSWER THE QUESTIONS ON THE FOLLOWING PAGES

LESSON 2.2

STUDENTS WILL DEVELOP HABITS OF REFLECTION THROUGH EXAMINATION OF EXTERNAL DILEMMAS AND RESOURCES.

LESSON GOAL

Keep this in mind as you complete the activities below

Students will anticipate challenges to doing good work through narratives and stories of others.

ASSESSMENT

Think about the following as ways of tracking your students' learning during the lesson

Students will be able to discuss the ways in which various narrative figures encounter obstacles to doing “good work.” They will specifically identify the obstacles to doing “good work” for one narrative figure from a “good work” dilemma and describe how this figure might potentially overcome such obstacles in order to do good work. Classroom conversations can be observed by the teacher and used for feedback. The students’ homework narrative will be collected for the Good Work portfolio.

TOOLS & TIMING

Handouts and activities needed to complete this lesson plan

Tools

- Famous Failures Video
- 5 Dilemmas for the Chalk Talk Discussion
- Chalk Talk Directions

Timing

45 minutes

UNIT 2

LESSON 2.2

1. Opener: Have your students watch the video **“Famous Failures”** and discuss how these figures encountered issues related to the 3Es [7 minutes].

Discussion Question:

- What does this video tell you about the types of challenges or obstacles that people can encounter that might keep them from doing “good work”?



2. Have students engage in a **“Chalk Talk”** discussion around the classroom to discuss and reflect on the obstacles presented to doing “good work” in different dilemmas [25 minutes].

- Put the 5 dilemmas found on the following "Chalk Talk Dilemmas" pages onto large sheets of paper and have them placed about the room on the walls.
- Break students into 5 groups and instruct them to each go to one of the dilemmas around the room.
- Give students 5 minutes to read the dilemma and write their reactions to the dilemma regarding what obstacles they see the main character encountering in terms of doing good work, questions they have, etc.
- After 5 minutes are up, have the groups move clockwise around the room to the next dilemma and repeat the procedure.
- Remind students that they can connect their own ideas to previous group’s ideas.



3. At the end of 25 minutes, have students return to their original dilemma. Ask one or two groups to share out their reactions of the activity [5 minutes].

- Ask students what they thought about the activity—were they surprised by what other groups wrote or did they match their own reactions?



4. Introduce the homework: Students will synthesize the reactions to their initial dilemma and discuss their take-aways from the activity [8 minutes].

- Have each group member take a picture of their initial dilemma and the chalk talk reactions to their dilemma (or take notes, if taking a picture is not possible).
- Each group member should complete the “Chalk Talk Synthesis” homework.
- Add this homework along with the picture or notes of the initial dilemma and chalk talk reactions to their Good Work portfolio.



CHALK TALK DILEMMAS

All the World's a Stage

Gwen is a senior at a performing arts high school, where she studies drama. As a senior, she faces a difficult decision. Gwen is eighteen, which means she's old enough to work, but she has also been accepted to the drama program at one of her top-choice schools. Should she enroll in college and continue to learn the art of theater? Or should she start acting professionally, learn from real-life experiences, and draw on the many connections she currently has? To complicate matters even more, Gwen's parents are not in a financial position to cover all of the expenses of her education, and she has not been offered a scholarship anywhere. If she chooses to continue her education, it will clearly involve a great deal of expense.

To Print or Not to Print

Debbie is a high school senior and the editor of her school newspaper, The Gazette. Debbie takes her position at The Gazette very seriously. Her goal as Editor is to balance the paper's content for the broad audience of students, faculty, alumni, and parents, which can prove challenging. Recently, during an open meeting for admitted students, a student accused the administration of ignoring rapes on campus, and these allegations began to circulate across the country. Debbie had to decide whether The Gazette would print a story covering the incident. While these allegations were an important story, she knew that as soon as anything about the incident appeared in the school newspaper, it would spread farther and could potentially be damaging to the school.

Silence Isn't Always Golden

Emma is graduating from high school this year, and has just sent in her acceptance letter to attend college. She is an aspiring scientist, and she is extremely dedicated to her work; however, she also feels very committed to her friendships. The sense of responsibility that she feels toward her friends was tested during her senior year when her friends got into serious trouble for hacking into the high school computer system. Emma knew what her friends were doing, and she never said or did anything about it because she didn't want to "rat" on them. As a scientist, Emma also feels strongly that withholding information can have disastrous effects, and she feels that it "violates the entire reason for doing research." Emma seems to have different standards for her personal life and "professional" work.

CHALK TALK DILEMMAS

Beyond the Science Club

Allison is a high school student who worked in a neurobiology lab one summer with the intention of submitting her project to a science competition. Allison decided on her own to work on a learning experiment involving mice, despite the fact that her supervising professor had warned her that projects based on neurology and behavior of “live” animals do not seem to capture the fancy of the judges. Allison maintains strong values about the ways in which scientists should work. However, knowing that she was unlikely to win the Intel competition because she worked directly with animals, Allison decided to hide the truth in her research paper. Allison phrased her paper carefully to make it seem as though she had not actually handled the mice directly. In the end, Allison was named a semifinalist and won a college scholarship worth \$2,000. She was accepted to college, where she has chosen to pursue scientific research.

Drama with Bullies

Nick is a high school senior who is deeply committed to acting. Nick explains that drama is not the cool thing to do at his high school, and students who do drama are one of a few groups who are regular targets for bullying. Nick faced a particularly difficult situation when he and a friend were cast in a musical production. Nick was looking forward to improving his singing and dancing skills. However, some of the other students, who had frequently bullied the drama club members in the past, came to the rehearsal and started recording it without Nick’s consent. Nick was unsure whether or how to confront the bullies, who were making him uncomfortable.

NAME:

DATE:

CHALK TALK SYNTHESIS

WHICH DILEMMA DID YOUR GROUP FOCUS ON?

THINKING ABOUT THAT DILEMMA, WRITE A ONE PARAGRAPH REFLECTION ABOUT ONE OF THE FOLLOWING QUESTIONS:

- WHAT WERE SOME OF THE KEY THEMES OVERALL THAT EMERGED IN THE REFLECTION ABOUT YOUR DILEMMA?
- WHAT QUESTIONS DID PEOPLE HAVE REGARDING YOUR DILEMMA? WHY DO YOU THINK THOSE QUESTIONS CAME UP?
- WHAT CONNECTIONS WERE MADE REGARDING YOUR DILEMMA? WHAT DO YOU THINK LED PEOPLE TO MAKE THOSE CONNECTIONS?

WHAT OBSTACLES WERE THE MOST COMMON OBSTACLES TO DOING GOOD WORK IDENTIFIED IN THE DILEMMA CHALK TALK? WHAT ARE THE MOST COMMON OBSTACLES TO DOING GOOD WORK YOU ENCOUNTER IN YOUR OWN LIFE?

LESSON 2.3

STUDENTS WILL DEVELOP HABITS OF REFLECTION THROUGH EXAMINATION OF EXTERNAL DILEMMAS AND RESOURCES.

LESSON GOAL

Keep this in mind as you complete the activities below

Students will understand the value of external resources in their community (e.g., mentors, statements of purpose and standards) that help individuals do good work. Students will also reflect on personal areas of change and growth.

ASSESSMENT

Think about the following as ways of tracking your students' learning during the lesson

Students will be able to describe role models, mentors, "anti-mentors" and others who inspire us to varying degrees. Students will consider the shared goals of the class, and be able to identify how they are or are not in alignment with the values of the class. As a class, students will consider ways in which their values may come into conflict with the goals of the class, and articulate strategies to overcome these conflicts. Finally, students will look closely at themselves and be able to articulate their beliefs, qualities and things they are happy with or would like to change about themselves. Written reflections will be collected and assessed as part of the Good Work portfolio.

TOOLS & TIMING

Handouts and activities needed to complete this lesson plan

Tools

- 3 Ms video: Model, Mission, Mirror

Timing

45 minutes

1. Opener: Identifying Models [15 minutes].

- Watch the ["3 Ms" video.](#)
- Lead a class discussion about role models, explaining that even if we don't have particular deep connections to a "mentor" per se, we can still learn from people who inspire us.
- Model thinking through a particular mentor or role model and what you have learned from that individual (my mother taught me to never go to bed angry; my soccer coach taught me to be selfless and think about other players).
- Ask students to think about multiple individuals they know personally who inspire them (coaches, teachers, family members, friends) and ask them to write down the important messages they've learned from each person, or to make an artistic representation of these messages.
- Come back together and share as a group.
- Add students' written reflections or artistic representations to their Good Work portfolios (artistic representations can be images/copies of their original work along with a description of how their art relates to these messages).



2. Identifying Mission [15 minutes].

- Remind the class of the top values most important to the class (in Lesson 1.4).
- Divide the class into three groups.
- Ask each group to consider these values and identify the mission of the class as a whole, using the following prompts:
 - What are our shared values as a class?
 - What are our shared goals?
 - How can we use our values in support of our goals?
 - What gets in the way of accomplishing our goals?
 - How can we overcome these obstacles?
- Now that we've identified what our mission is, can we identify someone who exemplifies our mission? Bring the class back together and share out the results of these individual discussions.



3. Identifying Anti-Mentors [13 minutes].

- Divide students into pairs. Ask them to think of someone (fictional or otherwise) who they don't admire, and, in pairs, ask them to discuss why they don't admire this individual. Caution students to be thoughtful and not to mention anyone in the school (teachers or students). Also, emphasize that this is a serious exercise and not a time to be unkind. Use the following questions as prompts:
 - Who is this individual, and what is his/her work?
 - Why don't you admire him or her? Describe his or her qualities.
 - Can you offer an example of how you might do things differently?
- Bring the class together and ask students to share out the results of their reflections.



4. **Assign Homework [2 minutes].**

- Ask students to conduct their own “Mirror Test”. Consider making this a larger project, over several weeks. Also emphasize to students that this process of reflection should be a regular practice, revised every month or every other month.
- Encourage students to consider what they discerned during the class discussion: e.g., what do they learn from mentors and anti-mentors? They can write a response, or illustrate their responses; if illustrating a response, students should include 1-2 paragraph justification or notes outlining answers to the below questions.
- Use the following questions as prompts for student answers:
 - When I look in the mirror, what do I see? How do I describe myself?
 - What are my beliefs?
 - What do I feel good about? Not so good about?
 - What do I want to work on? Or improve?
 - What do I want to change? Is it possible?
 - How would my family describe me? How would my friends describe me?
 - Who do I know that could help me with the changes I want to make in my life? Are they mentors or anti-mentors who can help me make changes I want to make?
- Add this homework to the Good Work portfolio.



LESSON 2.4

STUDENTS WILL DEVELOP HABITS OF REFLECTION THROUGH EXAMINATION OF EXTERNAL DILEMMAS AND RESOURCES.

LESSON GOAL

Keep this in mind as you complete the activities below

Students will explore alternatives and choose among options by weighing the implications that different courses of action may have for various stakeholders.

ASSESSMENT

Think about the following as ways of tracking your students' learning during the lesson

Students will be able to reflect upon the ways that short-term goals, career goals, obstacles and challenges, potential strategies for overcoming obstacles, and outcomes apply to multiple different figures in dilemmas. They will use this reflection to help identify these items in a profile of a real-world figure. Classroom conversations can be observed by the teacher and used for feedback. The students' homework narrative will be collected for the Good Work portfolio.

TOOLS & TIMING

Handouts and activities needed to complete this lesson plan

Tools

- You Be the Judge Worksheet
- [This I Believe Profiles](#)

Timing

45 minutes

UNIT 2

LESSON 2.4

1. Opener: Briefly review the terminology you will be using with the class in today's activities [5 minutes].

- Short-term goal: something you hope to achieve in the next month
- Career goal: your long-term hopes for your career (i.e., how you'll know when you've achieved success)
- Obstacles or challenges: things that get in the way of you achieving your goals
- Strategies: methods or tools that you use to overcome obstacles
- Outcomes: consequences as the result of decisions made



2. Present students with the You Be the Judge Handout and introduce the activity [35 minutes].

- Have all students read the two dilemmas on the handout quietly at their desks.
- Break students into groups of 3-4 people.
- Have the students fill out the comics for Allison and Felicia in their groups.
- Have the students answer questions 3, 4, and 5 on the Handout. [20 - 25 minutes]
- Come together as a class and compare each group's answers to questions 3 and 4.
- As a class, further discuss using the Discussion questions below. [10-15 minutes]



Discussion Questions:

- What factors did Allison and Felicia have to take into consideration when making a decision? How would their decisions result in different outcomes?
 - What are the major considerations when you judge a decision or an action? Do you have criteria to use? How do these criteria depend upon who the people are—their roles, responsibilities, and goals?
 - What are your own goals? How much do they drive your decisions and actions?
 - How present are they in your everyday life—at school, at home, at work, etc.?
- Add the “You be the Judge” activity sheet to students’ Good Work portfolios.



3. Assign the students their homework [5 minutes].

- Have students pick a “This I Believe” essay from NPR wherein the narrator describes a challenge or dilemma they encountered and what they did about it.
- Students should create a narrative describing that figure’s short term goals, career goals (if applicable), obstacles and challenges, strategies they might take or did take to overcome their challenges, and what outcomes resulted (or could result).
- Consider allowing various options for the format of this narrative—e.g., written format, song, PowerPoint presentation, graphic organizer, etc.
- Add this homework to students’ Good Work portfolio.



NAME:

DATE:

YOU BE THE JUDGE

1. IN GROUPS OF 3-4, READ THE BEGINNINGS OF THE NARRATIVES OF ALLISON, IN "BEYOND THE SCIENCE CLUB," AND FELICIA, IN "MONEY TROUBLES."

ALLISON

BEYOND THE SCIENCE CLUB

Allison is a high school student who worked in a neurobiology lab one summer with the intention of submitting her project to the Intel Science Talent Search. Allison decided on her own to work on a learning experiment involving mice, despite the fact that her supervising professor had warned her that projects based on neurology and behavior of "live" animals do not seem to capture the fancy of the Intel judges.

FELICIA

MONEY TROUBLES

Felicia is a senior and president of her school's student government. Earlier this school year, Felicia and the student government needed to raise money for special jackets for the senior class. They got one of the local businesses from their town to agree that if they could raise \$2,000 from fundraising then this business would give them the other \$2,000 they needed to buy all the new jackets for the seniors. Felicia and her classmates raised the \$2,000 and were awarded the \$2,000 extra by the local business. Felicia was about to put in the order for the jackets when she found out that a different business was going to donate all of the jackets to senior class.

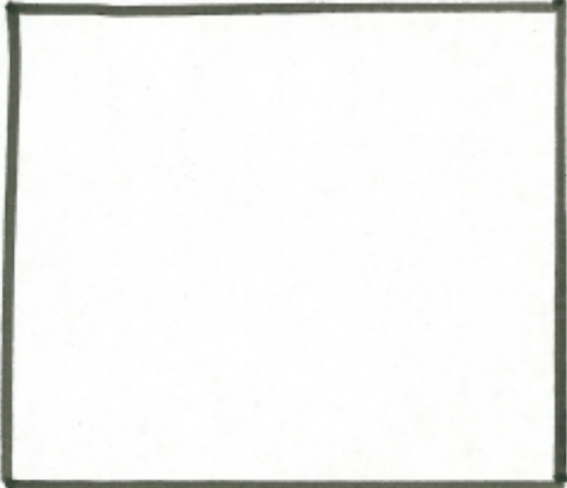
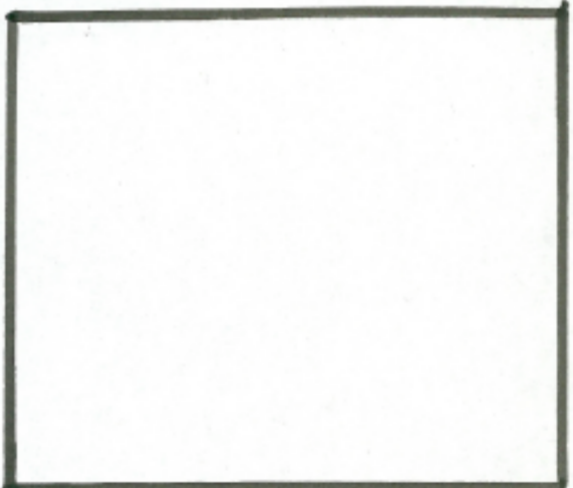
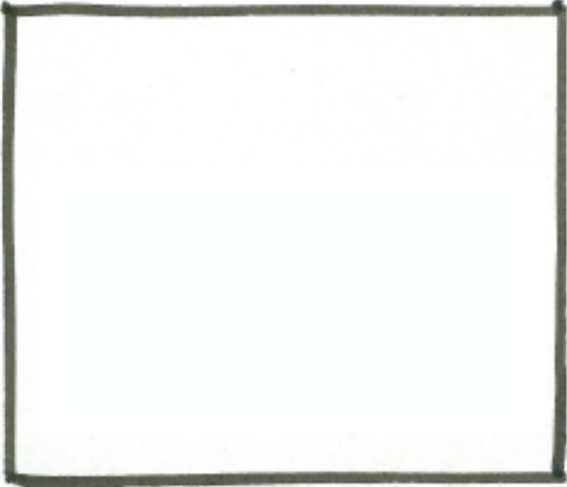
NAME:

DATE:



YOU BE THE JUDGE

2. BELOW, FINISH THE COMICS FOR BOTH ALISON AND FELICIA. WHAT DO YOU THINK SHOULD HAPPEN IN EACH OF THEIR DILEMMAS?



NAME:

DATE:

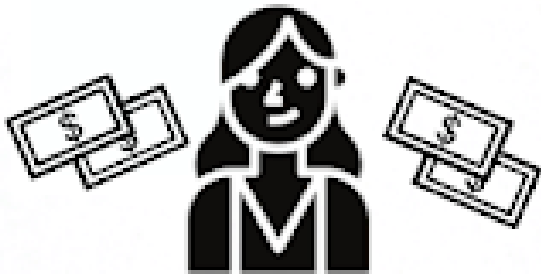
YOU BE THE JUDGE



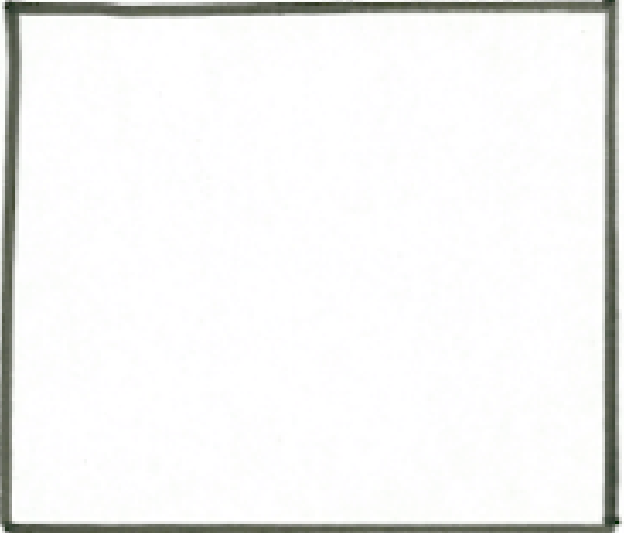
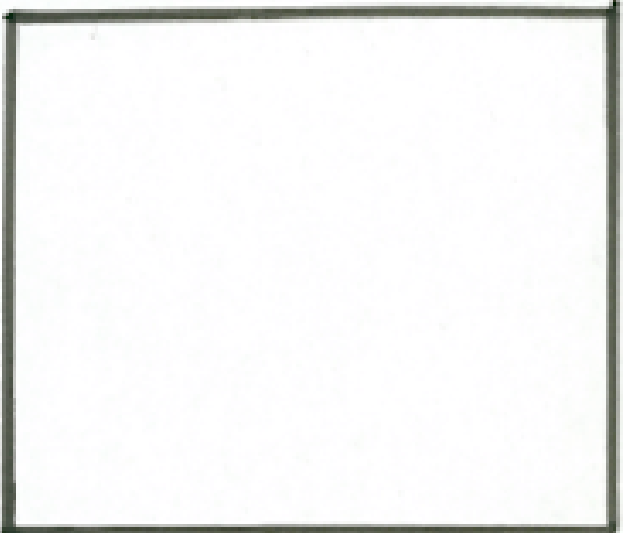
Felicia and her class raised \$2000 so a local business would donate the other \$2000 to buy their senior jackets



But then Felicia found out that another business was donating ALL of the jackets for free!



Felicia didn't know what to do! Should she keep the \$2000 donated by the other business and use it for something for the class?



NAME:

DATE:



YOU BE THE JUDGE

5. WHAT OTHER STRATEGIES COULD ALLISON AND FELICIA HAVE USED TO MEET THEIR GOALS?

DISCUSSION QUESTIONS

- What factors did Allison and Felicia have to take into consideration when making a decision? How would their decisions result in different outcomes?
- What are the major considerations when you judge a decision or an action? Do you have a set of criteria to use? How do the criteria depend upon who the people are—their roles, responsibilities, and goals?
- What are your own goals? How much do they drive your decisions and actions? How present are they in your everyday life—at school, at home, at work, etc.?

NAME:

DATE:

STUDENT SELF-ASSESSMENT

UNIT:

Please fill out the following details for this unit

UNIT LEARNING GOAL:

CRITERION 1:

CRITERION 2:

CRITERION 3:

CRITERION 4:

NAME:

DATE:



STUDENT SELF-ASSESSMENT

2. CONSIDER HOW YOUR THINKING HAS CHANGED OVER THE COURSE OF THIS UNIT. WRITE A SHORT RESPONSE USING THE FOLLOWING: "I USED TO THINK _____ BUT NOW I THINK _____". WHAT HAVE YOU NOTICED IN YOUR DAILY INTERACTIONS THAT YOU MIGHT NOT HAVE PRIOR TO THIS UNIT?

A large rectangular area with a light gray background, containing 25 horizontal lines for writing a response.

UNIT 3 RUBRIC

Students will articulate their own values and beliefs about
“good work”.

Concerns

Areas that Need Work

Meets Criteria

Standards for This Performance

Advanced

Evidence of Exceeding Standards

Criterion 1: Understand the importance of passion and care for work

Criterion 2: Understand the importance of aligning personal values, goals, and concerns with one’s work engagement and interests

Criterion 3: Reflect upon personal decisions using good work framework

Criterion 4: Appreciate varied perspectives rooted in roles and responsibilities, beliefs and values, backgrounds, and contexts.

LESSON 3.1

STUDENTS WILL ARTICULATE THEIR OWN VALUES AND BELIEFS ABOUT WORK.

LESSON GOAL

Keep this in mind as you complete the activities below

Students will understand the importance of passion and care for work.

ASSESSMENT

Think about the following as ways of tracking your students' learning during the lesson

Students will be able to reflect upon the influence of passion, enjoyment, and care for work through both a dilemma and an in class discussion. In addition, students will interview someone they respect about their own experiences regarding passion and care for work. Based on this interview, students will be able to create a report identifying five ways in which passion, care, and enjoyment for work are connected with the 3Es of “good work” as seen in the interviewee’s responses. The reports can be collected and assessed in the Good Work portfolio. Teacher impressions of group conversation can also be used to provide feedback.

TOOLS & TIMING

Handouts and activities needed to complete this lesson plan

Tools

- Interview a Worker: Identifying Influences on Work and Life worksheet
- Money Matters dilemma worksheet
- Enjoyment and Excellence worksheet

Timing

45 minutes

1. Opener: Model your own thinking regarding passion, care, and engagement in work by speaking about someone you admire, a mentor or hero [5 minutes].



- Present students with the activity “Interview a Worker” and explain that they will be completing the activity as an interview and report for homework.
- Allot approximately one to two weeks for students to complete this assignment.
- Read the activity out loud together as a class and take questions.
- Talk about the effect that your own mentor had on you and your later life and work, if applicable.
 - If possible, present a visual of your answers as well (e.g., a picture of you and your mentor, an object your mentor gave you, a poster showing different representations of ways that your mentor influenced you, something that connects you to this person, etc.).

2. Dilemma Discussion [15 minutes]

- Remind the students about the “good work” framework as defined by the “3 Es.” Use the “Money Matters” dilemma and worksheet to facilitate a whole class discussion regarding the “3 Es.”
 - **Excellence:** work that is high in quality
 - **Ethical:** work that is socially responsible; workers are concerned about the consequences of their actions and the means by which their work is achieved.
 - **Engaging:** work that is meaningful (consider personal, social, and professional forms of meaning)



Discussion Questions:

1. How did money influence William’s decisions? Do you think he’s making the right choice?
2. Have certain pressures (for example, money, academic pressures, parental expectations, peer pressure, etc.) ever influenced a decision that you’ve made?
3. What things do you enjoy doing the most? How does it make you feel when you are doing these things?
4. What are some strategies you might use if you have to carry out work you don’t enjoy or find meaningful?
5. How might you channel what you enjoy into your future?

- Add the “Money Matters” worksheet to students’ Good Work Portfolio.



3. Work together as a class to complete the “Enjoyment and Excellence” activity [20 minutes].



- Present students with the “Enjoyment and Excellence” activity.
- Divide the class into groups of 4 and assign each group one of two positions:
 1. You must enjoy your work to be able to do it well.
 2. Whether you enjoy your work has nothing to do with how well you do it.
- Give students 5 minutes to come up with an argument to support their side’s position. Remind them to consider what the other side’s argument might be and to try to disprove it. Provide them with this worksheet in order to help guide the activity. Remind the students of the following guidelines:
 - Each team member will get to make TWO arguments to support its position.
 - Each team member will have 2 minutes to support his/her argument to his/her opponent.
- Pair students off representing opposing viewpoints. Give each student 2 minutes to present one of their arguments to the other, alternating for a total of 8 minutes [8 minutes].
- Bring the class back together and have some pairs share out their reflections on the activity [5 minutes].

4. Exit ticket: Have students complete a worksheet reflecting on the “Enjoyment and Excellence” activity [5 minutes].

- Have each student complete the “Enjoyment and Excellence” exit ticket that is on the bottom of the “Enjoyment and Excellence” worksheet.
- Explain to students that you will report back [next class] about which team was more convincing in their arguments based on the exit ticket responses.
- Add this exit ticket, as well as the students’ “Interview a Worker” report homework, to the Good Work portfolio.



NAME:

DATE:

INTERVIEW A WORKER

FIND AN OLDER FRIEND OR SIBLING, PARENT/GUARDIAN, OR OTHER ADULT THAT YOU RESPECT AND THINK LOVES THEIR WORK. INTERVIEW THEM WITH THE FOLLOWING QUESTIONS. THE INTERVIEW SHOULD TAKE APPROXIMATELY 15 TO 30 MINUTES.

IF POSSIBLE, RECORD YOUR INTERVIEW SO THAT YOU CAN REFER BACK TO IT. IF THAT'S NOT POSSIBLE, TAKE GOOD NOTES!

QUESTIONS:

1. WHAT INFLUENCES ARE MOST IMPORTANT TO HOW YOU DO YOUR WORK? THESE COULD BE FACTORS LIKE YOUR FAMILY, ACTIVITIES THAT YOU TAKE PART IN, ETC.
2. WHO HAS HAD THE GREATEST INFLUENCE ON YOUR WORK, IF ANYONE (SUCH AS A MENTOR)? HOW DID THAT PERSON AFFECT YOU?
OPTIONAL:
 - IS THERE SOMEONE YOU ADMIRE FOR THEIR WORK WHO YOU DON'T KNOW PERSONALLY, LIKE A HERO?
 - IS THERE AN INFLUENTIAL BOOK, MOVIE, OR OTHER WORK THAT HAS AFFECTED HOW YOU APPROACH YOUR WORK?
3. HOW HAVE YOU MADE CRUCIAL DECISIONS ABOUT YOUR WORK?
4. HAVE YOU EVER ENCOUNTERED A TIME WHEN SOMEONE YOU KNEW WAS REALLY UNHAPPY AT WORK? WHAT WAS THE SITUATION? WHY DO YOU THINK THEY WERE UNHAPPY? WHAT ADVICE DID YOU GIVE THEM OR DO YOU WISH YOU HAD GIVEN THEM?

REPORT BACK

CHOOSE ONE OF THE BELOW OPTIONS TO HIGHLIGHT FIVE WAYS THAT YOU'VE LEARNED PASSION, ENJOYMENT, AND CARE FOR WORK CONNECTS TO THE 3 ES OF "GOOD WORK."

1. WRITE A 1-PAGE BLOG THAT INCLUDES THE INFORMATION YOU'VE LEARNED FROM YOUR INTERVIEWEE. INCLUDE AT LEAST 2 PICTURES.
2. CREATE A "PECHAKUCHA" SLIDE DECK-- 20 SLIDES WITH 20 SECONDS FOCUSED ON EACH SLIDE THAT HIGHLIGHTS THE INFORMATION FROM YOUR INTERVIEWEE.
3. CREATE A SHORT FILM (NO MORE THAN 5 MINUTES) USING SOMETHING LIKE SCREENCASTIFY THAT HIGHLIGHTS THE INFORMATION FROM YOUR INTERVIEWEE.
4. CREATE A GRAPHIC ORGANIZER OR "SKETCHNOTES" THAT HIGHLIGHT WHAT YOU LEARNED FROM YOUR INTERVIEWEE (NO MORE THAN ONE PAGE).

NAME:

DATE:

ENJOYMENT AND EXCELLENCE

1. DIVIDE INTO GROUPS, EACH TAKING ONE OF TWO POSITIONS
(CHECK THE BOX NEXT TO YOU GROUP):

YOU MUST ENJOY YOUR WORK TO BE ABLE TO DO IT WELL.

WHETHER YOU ENJOY YOUR WORK HAS NOTHING TO DO WITH HOW WELL YOU DO IT.

2. COME UP WITH AN ARGUMENT TO SUPPORT YOUR POSITION. CONSIDER WHAT YOUR OPPONENT'S ARGUMENT MIGHT BE AND TRY TO DISPROVE IT. CONSIDER THE FOLLOWING QUESTIONS AND STATEMENTS AS YOU FORMULATE YOUR OPINION:

- IS PASSION FOR WORK THE SAME THING AS ENJOYMENT OF WORK?
- ARE THERE ANY DANGERS TO BEING TRULY PASSIONATE ABOUT YOUR WORK? IF SO, WHAT ARE THEY?
- WHAT ARE THE FACTORS THAT DETERMINE THE QUALITY OF SOMEONE'S WORK? WHAT MAKES SOME INDIVIDUALS "GOOD WORKERS," OTHERS AVERAGE WORKERS, AND STILL OTHERS POOR WORKERS?
- THINK OF A PROJECT OR AN ASSIGNMENT THAT YOU ENJOYED. DO YOU BELIEVE THE END RESULT WAS OF A HIGHER OR LESSER QUALITY AS A RESULT OF HOW YOU FELT ABOUT THE WORK?
- THINK OF A PROJECT OR AN ASSIGNMENT THAT YOU DISLIKED. HOW WAS THE QUALITY OF YOUR WORK AFFECTED BY YOUR FEELINGS ABOUT THE PROCESS?

Notes:



You will get to make TWO arguments to support your position.



You will have 2 minutes to support each argument to your opponent.

USE THE FOLLOWING PAGE FOR NOTES TO PREPARE FOR THE DEBATE

NAME:

DATE:

ENJOYMENT AND EXCELLENCE

DISCUSSION

What is the relationship between enjoyment of work and quality of work?

LESSON 3.2

STUDENTS WILL ARTICULATE THEIR OWN VALUES AND BELIEFS ABOUT WORK.

LESSON GOAL

Keep this in mind as you complete the activities below

Students will understand the importance of aligning personal values, goals, and concerns with one's work engagement and interests.

ASSESSMENT

Think about the following as ways of tracking your students' learning during the lesson

Students will be able to reflect upon their values using a value sort activity, which will be paired with a written reflection. The written reflections will be collected and assessed as part of the Good Work portfolio. A dilemma will be provided for homework, which students will explore while keeping in mind values and engagement. Responses to reflection questions can also be assessed.

TOOLS & TIMING

Handouts and activities needed to complete this lesson plan

Tools

- Value Sort Activity
- Dilemma: "Tough Love"
- Tough Love Dilemma Reflection Worksheet

Timing

45 minutes

1. Opener [5 minutes].

- Remind students about the meaning of “engagement.” Use the “Review Questions” below to facilitate a discussion.
 - **Engagement:** a feeling of meaning or connection to your work (consider personal, social, and professional forms of meaning)

Review Questions:

- What does it mean to be “engaged” in work?
- What are the feelings you have when you are “engaged” in your work?
- When do you feel “engagement”? What kinds of activities or topics spark “engagement” for you?



2. Model your own thinking about “engagement” and values by talking about your life and/or teaching practice [5 minutes].

- **Values:** the things you believe are important in the way you live and work, which often determine your priorities and whether your life is the way you want it to be.
(Definition attributed to: https://www.mindtools.com/pages/article/newTED_85.htm.)
- Tell students about the core values that have guided your life (look at the list of values on the value sort activity for inspiration in having this discussion). Explain how these values relate to your feelings of “engagement” or lack of engagement in your work or other areas of your life, if more comfortable.
- Revist Value Sort (from Lesson 1.3)
 - Have students review the results of their value sort activity and ask them to spend 5 minutes considering how they sorted their values.
 - Ask students to choose one of their top four values that they feel is related to their feelings of engagement. With this value in mind, ask them to either: write about it, create a visual representation of this value, or develop a short skit:
 - Describe why you chose this value. Why is it important to your feelings of engagement?
 - Offer an example of a time you have acted with this value in mind.
- Add written reflection, visual representation, or description of the skit to students’ Good Work Portfolios.



3. Discuss values that challenge us [15 minutes].

- Ask students to choose one value from their value sort that challenges them. It could be one of their top 4 values, it could be something that doesn't resonate for them but seems important to others, it could be something they want to care more about but find confusing.



3. Discuss values that challenge us [15 minutes] (continued...).

- Briefly, choose a value and model thinking how this value might be challenging to you.
- In pairs, ask students to discuss the following questions:
 - Why is this value challenging for you?
 - Describe a time when you encountered this value in your life, and how you handled it.



4. Present students with their homework assignment [5 minutes].

- Distribute a copy of the dilemma "Tough Love."
- Tell students they will read the dilemma and respond to the reflection questions for their homework, keeping in mind the value sort and reflection they did today.
- Add this homework to the Good Work portfolio.



TOUGH LOVE DILEMMA

Mara is a ten-year-old gymnast who dreams of winning a gymnastics championship. Mara feels a great deal of pressure from her mother and two coaches to succeed and move to the next level. Originally, her mother was simply supporting Mara's interest and desire to be involved in gymnastics, but now she takes more of an active role in her participation and sometimes applies a great deal of pressure. A few weeks ago, Mara felt tired, and her dad let her take the day off instead of attending an optional Sunday lesson. When Mara's mother found out, she was angry with Mara, and made her feel guilty.

Mara is a ten-year-old gymnast whose dream is to win a gymnastics championship. Though she is serious about her sport, she knows that opportunities for advancement are rare.

Mara's parents divorced about five years ago. She lives with her mother Monday through Friday, and with her dad on the weekends. In fifth grade at an Orthodox Jewish day school, she learns all of her subjects in both English and in Hebrew. Her school day is longer than most other schools, since classes do not end until 4pm. Her mother is an Orthodox Jew, and she and her sister have been raised to be the same—they go to Friday night and Saturday morning services every weekend and they strictly follow the rules for Sabbath. Because her school day is long, Mara often misses the end of class in order to make it to practice on time. She talks about this being difficult for maintaining friendships and her strong academic record.

Mara's mother wholeheartedly supports her gymnastics. Every day, she drives forty-five minutes to take her to practice. Mara's eight-year-old sister watches all of the practices and meets, but has no interest in becoming involved herself. Originally, Mara explains, her mother was simply supporting Mara's interest and desire to be involved, but now she takes more of an active role in her participation and sometimes applies pressure.

A few weeks ago, Mara decided not to go to an optional lesson on a Sunday. She said that she was tired and felt that she needed to

"take a break." Her father agreed with Mara (he often wishes that she did not spend so much time at gymnastics) and let her take the day off. When her mother found out, she got angry with Mara and made her feel "guilty." Mara felt badly and they tried to resolve it, but she says that she will never forget it.

Mara also receives a lot of pressure to work hard and perform well from the two people on whom she depends most—her coaches. When asked who decides if she does well in a performance, she responds that her coaches are the ones to decide. There is a "feeling" she gets when she knows she's "stuck" a landing or "hit" a move correctly, but she is never satisfied (and never smiles) until one of her coaches tells her that she did well or that they are proud of her. Though her parents and sister go to every meet, the only feedback Mara cares about is what she receives from her coaches. Consider the following discussion:

Interviewer: How would you describe gymnastics?

Mara: Mmm, it's fun, and you have to work hard.

Interviewer: Working hard, meaning practicing a lot?

Mara: Practicing, and you have to be really serious.

Interviewer: What do you mean by that?

Mara: You can't goof around.

Interviewer: Why can't you goof around, because you learn more if you don't?

Mara: No, because you can get really hurt. And the coaches don't like it at all, they get mad.

Interviewer: How do you feel when you're doing gymnastics?

Mara: Happy.

Interviewer: All the time?

Mara: Usually. Unless I'm having a really bad day.

Interviewer: What constitutes a 'bad day'?

Mara: Doing really bad, and getting screamed at.

Interviewer: Do people scream at you?

Mara: Yeah.

Interviewer: Coaches?[Mara nods her head yes.]

Interviewer: What kinds of things do they say?

Mara: Like, they just like really want you to do well, and if you do a bad thing they're like, 'no, I want better!'

Interviewer: So it's a lot of pressure?

Mara: Yeah.

This pressure is also easy to observe. At a regional conference, Mara sits with her teammates and waits for her turn. Her father, and her father's girlfriend, who are both impatient with the slow process, watch from the observatory room with all of the other parents. Mara's father's girlfriend, Karen, talks about the amount of stress Mara seems to experience, and questions whether it is worthwhile: "I would never let my own daughter do it if I had one." At Mara's first meet this year, Mara did not do well and was upset for days. Karen wonders, "Is it healthy to put someone under this much pressure when there is so little chance that she could ever make a career or life out of this activity?"

Mara looks extremely poised and confident throughout her routines. She lands all of her jumps, and smiles after finishing. However, when a staffer holds up her score, Mara's body quickly sags and her teammates rush to her side to comfort her. Mara looks up and her dad and his girlfriend clap. Mara is evidently extremely upset. Her father is outraged. He argues, "What did she do wrong? She didn't do anything wrong!"

Hours later, Mara found out that by accident, the staffer who had held up Mara's score had made a mistake, and that Mara actually won the floor event for her team. At the end of the meet, she won a gold medal for the floor, and won all-around gymnast for the day. Needless to say, she was thrilled, and she qualified for the state competition.

Discussion Questions

How does pressure affect Mara's work? What does it mean to be excellent?

NAME:

DATE:

TOUGH LOVE - DILEMMA REFLECTION

Take a few minutes to read the dilemma "Tough Love" and then answer the following questions.

1. IF MARA WERE TO DO THE VALUE SORT, WHAT DO YOU THINK HER TOP FOUR VALUES WOULD BE? WHY?

Lined writing area for question 1.

2. CHOOSE ONE OTHER CHARACTER IN THE STORY (MARA'S MOTHER, MARA'S FATHER, THE COACH, ETC.). WHAT DO YOU THINK THAT PERSON'S TOP FOUR VALUES WOULD BE? WHY?

Lined writing area for question 2.

LESSON 3.3

STUDENTS WILL ARTICULATE THEIR OWN VALUES AND BELIEFS ABOUT WORK.

LESSON GOAL

Keep this in mind as you complete the activities below

Students will reflect upon their personal decisions using the good work framework and in particular, consider their responsibilities.

ASSESSMENT

Think about the following as ways of tracking your students' learning during the lesson

Students will be able to reflect upon what responsibility means in their own lives and how that connects to the “rings of responsibility.” Written reflections can be collected and assessed in the Good Work portfolio. Teacher impressions of group conversation can be used to provide feedback.

TOOLS & TIMING

Handouts and activities needed to complete this lesson plan

Tools

- 3 Es video
- Rings of Responsibility worksheet
- Rings of Responsibility video
- Responsibility Reflection

Timing

45 minutes

UNIT 3

LESSON 3.3

1. Opener: Model the Rings of Responsibility activity for your students [5 minutes].

- If needed, remind the students about the “good work” framework as defined by the “3 Es.” [Video: 2 minutes].
- First, model the “Rings of Responsibility” activity by presenting your own “Rings of Responsibility” ring to the students and discuss why you chose to put each item in each ring [3-5 minutes].

2. Have students work individually to complete the Rings of Responsibility activity [15 minutes].

- Provide students with the “Rings of Responsibility” Worksheet [15 minutes].
- Allow students approximately 15 minutes to fill out the worksheet independently.
- If there is extra time, advise students to “Pair and Share”—turn to their partner and discuss their answers with one another.
- Add this worksheet to students’ Good Work Portfolios.



3. Discuss the Rings of Responsibility activity as a class [20 minutes].

- Come together and discuss the “Rings of Responsibility” Worksheet as a class.
- Show students the rings of responsibility video [2.5 minutes].
- Use the following Discussion questions as a guide.



Discussion Questions:

- Which ring of responsibility had the most items? Why do you think this is?
- Do you think your parents might have most of their items in a different ring? Why?
- Should we try and have more items in a different ring? What would that look like?
- What did you notice about where you put your items in the ring vs. what the research video described about young people and responsibility?



4. Assign students their homework [5 minutes].

- Present students with the Responsibilities Reflection Homework.
- Add this homework to the Good Work portfolio.



Teachers: Consider allowing students multiple formats to “write” their reflections; e.g., paragraph for each, a poem, hip-hop verse, artistic rendering with description, etc.

NAME:

DATE:

RINGS OF RESPONSIBILITY

1. BEING RESPONSIBLE FOR SOMETHING MEANS THAT SOMEONE HAS AN OBLIGATION OR COMMITMENT TO DO SOMETHING, OR HAS CONTROL OVER OR HAS TO CARE FOR SOMEONE OR SOMETHING.

WHAT ARE YOU RESPONSIBLE FOR IN YOUR LIFE? WHO, IF ANYONE, ARE YOU RESPONSIBLE FOR?

2. LOOK AT THE THINGS YOU WROTE ABOUT ABOVE. HOW DO THEY FIT ONTO THE BELOW "RINGS OF RESPONSIBILITY"? PLACE YOUR ITEMS ONTO THE RINGS AS YOU SEE FIT. (SEE NEXT PAGE TO WRITE OUT)

SELF: OUR OWN PERSON

OTHERS: FAMILY, PEERS, FRIENDS

COMMUNITY: SCHOOL, NEIGHBORHOOD

PROFESSION: BEING A STUDENT, AN ATHLETE, A DANCER, ETC.

WIDER WORLD: TO SOCIETY



NAME:

DATE:

RINGS OF RESPONSIBILITY

(IF NECESSARY) USE THE SPACE BELOW TO WRITE OUT WHERE YOU WOULD PLACE YOUR RESPONSIBILITIES IN THE RINGS

SELF: OUR OWN PERSON
 OTHERS: FAMILY, PEERS, FRIENDS
 COMMUNITY: SCHOOL, NEIGHBORHOOD
 PROFESSION: BEING A STUDENT, AN ATHLETE, A DANCER, ETC.
 WIDER WORLD: TO SOCIETY



NAME:

DATE:



RESPONSIBILITIES REFLECTION

1. DESCRIBE A TIME WHEN YOU HAD TO MAKE A BIG DECISION ABOUT SOMETHING AND YOU FACED A DILEMMA OR FELT CONFLICTED ABOUT YOUR CHOICE.

A large, light gray rectangular area containing horizontal lines for writing. The lines are evenly spaced and extend across the width of the area.

NAME:

DATE:

RESPONSIBILITIES REFLECTION

2. LOOK AT THE SITUATION YOU WROTE ABOUT ON THE PREVIOUS PAGE. REFLECT ON EACH OF THE FOLLOWING QUESTIONS:

1. WHAT RINGS OF RESPONSIBILITY WERE YOU TAKING INTO CONSIDERATION WHEN YOU MADE YOUR DECISION? WHY?
2. WHAT RINGS OF RESPONSIBILITY WERE YOU NOT TAKING INTO CONSIDERATION? WHY?

SELF: Our own person

OTHERS: Family, peers, friends

COMMUNITY: School, neighborhood

PROFESSION: Being a student, an athlete, a dancer, etc.

WIDER WORLD: Society



3. CHOOSE ONE OF THE FOLLOWING WAYS TO SHARE YOUR REFLECTIONS REGARDING THE ABOVE QUESTIONS:

- WRITE OUT YOUR REFLECTIONS ON THE FOLLOWING PAGES OF THIS WORKSHEET
- RECORD A VIDEO REFLECTION
- WRITE A SONG OR POEM DESCRIBING YOUR REFLECTIONS
- DRAW A CARTOON CAPTURING YOUR REFLECTIONS

NAME:

DATE:



RESPONSIBILITIES REFLECTION

USE THE FOLLOWING PAGES TO RECORD YOUR WRITTEN REFLECTIONS.

1. WHAT RINGS OF RESPONSIBILITY WERE YOU TAKING INTO CONSIDERATION WHEN YOU MADE YOUR DECISION? WHY?

Lined writing area for the reflection.

NAME:

DATE:



RESPONSIBILITIES REFLECTION

2. WHAT RINGS OF RESPONSIBILITY WERE YOU NOT TAKING INTO CONSIDERATION? WHY?

A large, light gray rectangular area containing numerous horizontal lines, intended for handwritten reflection.

LESSON 3.4

STUDENTS WILL ARTICULATE THEIR OWN VALUES AND BELIEFS ABOUT WORK.

LESSON GOAL

Keep this in mind as you complete the activities below

Students will appreciate varied perspectives rooted in roles and responsibilities, beliefs and values, backgrounds, and contexts.

ASSESSMENT

Think about the following as ways of tracking your students' learning during the lesson

Students will be able to consider different forms of responsibility as it relates to excellence, ethics, and engagement through considering three different ethical vignettes and capturing their learning via a 4Cs thinking routine. Students will be able to differentiate between acting responsibly using the 3Es versus not acting responsibly using the 3Es. Students will reflect on a time they were conflicted about how to act and use the 3Es to discuss how an individual should act in the situation. Written reflections can be collected and assessed in the Good Work portfolio. Teacher impressions of group conversation can be used to provide feedback.

TOOLS & TIMING

Handouts and activities needed to complete this lesson plan

Tools

"Looking Good" Dilemma

"A Life Worth Living" Dilemma

"Finding the Thread" Dilemma

"4C Thinking Routine" Worksheet

"Thinking about Responsibilities" Worksheet

Timing

45 minutes

UNIT 3

LESSON 3.4

1. Opener: Break your students into groups to discuss three different dilemmas [10 minutes].



- Present each group of students with one of the three dilemmas. Each of the below dilemmas is related to one of the 3Es.
 - “Looking Good” [Excellence]”
 - Finding the Thread” [Engagement]”
 - A Life Worth Living” [Ethics]
- Allow each group 10 minutes to read their dilemma.
- Remind students that their dilemma is representative of a particular one of the 3Es.

2. Have your students discuss their dilemma using a 4C routine [15 minutes].



- Have your students discuss together the discussion questions associated with each dilemma and ask them to consider these questions in light of the fact that their dilemma is representative of one of the 3Es.
- Have students document this learning using a 4C routine to capture their thinking.
- Add the 4 C Routine to the Good Work Portfolio.

3. Ask students to rotate discussion groups and share their learning with each other [15 minutes].



- Have students re-convene into new groups so that a student from each dilemma is represented in each group.
- Based on what the students read in their dilemmas, each group should discuss what responsibility can mean in regard to the 3Es.
- Have each student write a “HEADLINE” for what responsibility now means to them based on this discussion.
 - *Activity: If you were to write a headline for this topic or issue right now that captured the most important aspect that should be remembered, what would that headline be?*
 - If time is available, allow students to illustrate these headlines to further represent the concept of “responsibility.”
- Add students’ 4C and HEADLINE routines to their Good Work portfolios.

4. Assign students their homework [5 minutes].

- Present students with the “Thinking about Responsibilities” Homework.
- Add this homework to the Good Work portfolio.



NAME:

DATE:

4 C'S VISIBLE THINKING ROUTINE

CREATED BY RON RICHHART, HARVARD UNIVERSITY

PURPOSE: This routine provides learners with a structure for a text-based discussion built around making connections, asking questions, identifying key ideas, and considering application.

Connections: What connections do you draw between the text and your own life or your other learning?

Challenge: What ideas, positions, or assumptions do you want to challenge or argue with in the text?

Concepts: What key concepts or ideas do you think are important and worth holding on to from the text?

Changes: What changes in attitudes, thinking, or action are suggested by the text, either for you or others?

NAME:

DATE:



THINKING ABOUT RESPONSIBILITIES

1. DESCRIBE A TIME WHEN YOU FELT TORN BETWEEN DIFFERENT OR CONFLICTING RESPONSIBILITIES.

2. USE THE CHART BELOW TO DESCRIBE HOW THIS ISSUE RELATES TO THE 3ES OF EXCELLENCE, ETHICS, AND ENGAGEMENT.

ISSUE	EXCELLENCE	ETHICS	ENGAGEMENT

NAME:

DATE:



THINKING ABOUT RESPONSIBILITIES

3. HOW MIGHT SOMEONE WHO IS NOT THINKING ABOUT THE 3ES HANDLE THIS ISSUE? HOW MIGHT SOMEONE WHO IS THINKING ABOUT THE 3ES HANDLE THIS ISSUE?

A large rectangular area with a light gray background and horizontal lines, intended for writing responses to the question above.

AS AN ALTERNATIVE ASSIGNMENT:

Create a comic strip depicting a time when you felt torn between conflicting responsibilities. Be sure to make it clear how the issue relates to the 3Es of excellence, ethics, and engagement. Try to include two characters, one who does consider the 3Es and another who does not consider the 3Es.

LOOKING GOOD DILEMMA (FOCUS ON EXCELLENCE)

Ray is a middle-aged history teacher at a new pilot school. Ray believes that kids need to enjoy themselves to learn. At the same time, he is a firm believer in holding students accountable: he expects them to be on time, to complete their work, and to not settle for a mediocre grade. As an individual teacher, holding students accountable is a real challenge. The school is a pilot school, and so it “might not be around in two or three years.” In order to help the school “succeed” and make it “look good,” many teachers at Ray’s school teach “down” to students and also inflate grades so that it appears that the students are thriving academically. Although Ray is part of a tight-knit community at the school, he often feels isolated when confronted with the issue of grading.

Ray, who is in his forties, has worked for most of his career in education, most recently with young prisoners in alternative schools. He currently teaches history to tenth and eleventh graders at a new pilot school. For some, teaching students who at times need encouragement to engage deeply with the material can be discouraging, but for Ray, working at this pilot school seems easier than his previous job: the pilot school has state-of-the-art technology, enthusiastic teachers, preferential treatment in the district, and is expecting to secure a new building soon.

Ray approaches his teaching in a practical manner. He is not interested in becoming involved in students’ personal lives, but is more invested in creating lifelong learners. He believes that if he can impart enthusiasm for history, students will gain practice in writing, thinking critically, being reflective, making predictions, and finding trends and patterns. Each of these skills will help his students to become successful and prepare them for the future, a future he hopes will include higher education.

On a daily basis, Ray tries to have fun in class, because he believes that kids need to enjoy themselves to learn. He also believes that as a teacher, you get better results when you’re likable, affable, and accessible. At the same time, Ray firmly believes in accountability—holding students responsible for being on time for class, completing their work in a timely manner, and not settling

for a “C” simply because it is better than failure. He remarks: “We’re not babysitters, we’re not parents, we’re not even camp counselors: we’re teachers. We’re trying to impart knowledge of a particular subject matter. I’m not here to be a surrogate parent for these children, even though that’s basically what ends up happening a lot of times.”

Ray often struggles with how to teach the content of his course: he knows that many students at the new school are not ready for the content that is appropriate and expected of their respective grade levels; nonetheless, he does not want to expect less of his students and teach less than what they should be learning. He also does not want to perpetuate a cycle in which students are continually promoted when they are academically unprepared for the following year.

As an individual teacher, upholding accountability is a real challenge. In the community, most parents provide minimal academic support and do not have high expectations—or standards—for their children. As a result, Ray believes, students have learned that just coming to school is a sign of success and some seem to forget that they actually have to work while there. As a teacher, Ray faces conflicting responsibilities to his students, himself, to the teachers’ union, and to his school:

“I want my students to be the best. I want them to look good when they go out into the world. I want someone to say, ‘Now there’s a kid who’s really got his act together.’ And then secondly [a responsibility to myself], ‘Now there’s a guy who looks like he enjoys what he does for a living.’ Third would be [a responsibility to the union]: ‘Now there’s a group of people who feel very passionately about the work that they do and they want to protect their workers, but also provide the best quality experience for the kids in this city.’ And my fourth one is the school, because ... this is a pilot school; it might not be around in two or three years. It’s called a pilot school for a reason, and I can’t sacrifice myself or my students for the sake of something that’s still an experiment. Now, I’m not trying to be cynical. I’m just saying that’s a reality ... And I’m going to try to help it succeed, but I have to meet other needs first.”

In order to help the school succeed and make it “look good,” many teachers at Ray’s school “teach down” to the students and at the same time, inflate grades, so that it appears that students are

thriving academically. Ray admits that in addition to pressures from the school's administration, he also feels pressure from the district's central office. Ray explains:

"Administrators feel a lot of pressure to make the numbers look good. Attendance numbers. And this is not particular to [this school]. This is particular to the city. Attendance numbers get cooked; test scores get cooked. Teachers are spoken to when the average grades are too low ... A lot of administrators just look at the numbers and they'd be like, 'Wow, seventy-five percent of your kids have failed. You must not be teaching them right.' Well, they don't look at the other situation and say, 'Well, they didn't pass in a single homework assignment. They didn't pass in a single paper, and they were absent forty-seven times this year.' There's a lot of pressure on the teacher to make the students look better than they really are."

Though Ray is part of a tight-knit community at the school and is very involved in the union, he often feels isolated and alone when confronted with the issue of grading. As much as he wants students to learn history and work to understand it, he also is aware of his students and their difficult circumstances at home, and knows that retaining their attendance is key to their personal development and future learning. Ray explains:

"One of the most amazing things about this place is that the kids actually enjoy being in this building ... [at this school]. We can't even get the kids to leave. We go to school two hours extra every day. They love hanging around here. And I can totally understand it and I can totally appreciate it, having been around different types of school environments. It's tough."

Ray balances many goals in his work: he works hard to keep his students engaged, be true to his high personal standards in teaching, take into account the complicated home lives of many of his students, and be an active, thoughtful member of the union. Nonetheless, he finds that his goals are not always aligned with those of his colleagues.

Discussion Questions

What are Ray's short term and long term goals? How would you describe the conflict Ray faces in his work? What are some ways he might begin to bridge the gap between his goals and the priorities of others in his community?

FINDING THE THREAD DILEMMA (FOCUS ON ENGAGEMENT)

Sheila is a twenty-seven-year-old working actress. Sheila has been involved with the theater since she was eight, and she says she would never consider leaving the profession. Acting has helped her work through depression and through some other major challenges. She even had what she described as a “spiritual experience” during a summer spent with the Willamstown Theater Festival. Sheila explains that she had had recurring dreams throughout her whole life “with these very particular sort of mountains in them.” As she performed the lead in Princess Turandot that summer in Williamstown, she looked out over the Berkshire Mountains and realized that they were the mountains she had been seeing in her dreams. Sheila explained that it felt like she “had lost the thread and found it again.”

Sheila is a twenty-seven-year-old working actress who has been involved with the theater since she was eight. After she saw a performance of Annie at the Summerstock Starlight Theater near her home in Kansas, she wanted to take voice lessons. Her mother was concerned about her interest in theater, so Sheila received piano lessons instead. She loved everything about theater: the music, the drama, and the storytelling. During adolescence, when she (like so many teenagers) felt awkward, theater provided an element of escape. In the theater, she found a community where she felt she belonged.

Sheila wants to “give something back” to the art form that has given her so much. She hopes to contribute something new and cutting edge, and she is attracted to things that are interdisciplinary or abstract. With training in modern dance and singing, she believes she has something unique to offer. Interested in many different styles of performance, Sheila auditions for whatever comes her way. She tries to choose work that has a good script or good music. She looks for strong female characters who express heroic themes.

Sheila believes in working hard and says she can't do things “halfway.” She believes firmly in telling the truth. As she was growing up, her parents encouraged her to be truthful and promised that as long as she told the truth, they would try to be

understanding. Her acting teachers also emphasized the importance of truthfulness and pushed Sheila and others to discover and get rid of habits that “block flow.” Sheila believes that theater is all about “finding the truth.” If she is doing a scene and feels it lacks truth, she feels physically sick.

Sheila also believes in seeing the best in people. She realizes this may impede her ability to play darker roles, or to understand the less attractive sides of human nature. For example, she finds it difficult to give a good performance when she doesn't like her character.

Sheila jokes that she will know that she has “made it” when she pays back all of her student loans. On a more serious note, she will be satisfied to become part of a company of actors. She has already received an offer to join a reparatory company, but there are other things that she would like to accomplish before making a full-time commitment. She would like to continue to work on challenging, innovative projects. Broadway plays and television opportunities offer a nice paycheck but they are not always artistically satisfying. For her, “it is all about doing good work.”

Although she talks about raising a family someday, Sheila hopes to achieve a certain level of success first. At the moment she wants to be free to travel. She is very concerned about finances. In order to “chip away” at her student loans, she is considering working in film or on television. She would never consider leaving the profession, and says she would be miserable doing anything else, because “being an actress is who I am.” Acting has helped her work through depression and through some other major challenges. She can imagine that, if she has children, she might take some time off, but this would only be temporary. Because her identity is so intricately connected to acting, Sheila doesn't believe she could be a good mother if she left acting altogether.

On a whim, Sheila auditioned for the Williamstown Theater Festival. She was accepted into their company for a summer and it proved to be a transformative experience. She describes feeling the pure enjoyment of her work:

“That summer changed my life. It absolutely reinstalled my belief in theater, my belief in a group of young, talented, ambitious, bright artists working together and supporting one another, that

that was possible. That ensemble theater was possible at the we were at, and it was—

I actually had kind of a real spiritual experience while I was there. I had had these recurring dreams my whole life, of these kind of—not like flying dreams... with these very particular sort of mountains in them and colors. And I had never been to the Berkshires in my life, and I hadn't really known about them, but we were performing a production of Princess Turandot that summer at Williamstown, which I was playing Princess Turandot. I had the lead and it was gorgeous, it was outside, and we were in this field, it's called Buxton Field, in Williamstown, and it overlooked the Berkshire Mountains.

And I looked out over them and I realized that this was where—this is what I had been seeing in my dreams. And it was very—and I cried—this is literally what happened, and I knew that it was—I was on the path, like I had lost the thread and I found it again, you know?”

This experience helped to solidify Sheila's commitment to theater. Although she may have many challenges ahead of her—some financial, some personal—she clearly finds meaning in her work.

Discussion Questions

Sheila describes a lot of financial pressure.

Is finding meaning in her work a “luxury” that she might not be able to afford? Why or why not? Is it important to you to find meaning in your work?

A LIFE WORTH LIVING DILEMMA (FOCUS ON ETHICS)

Dr. Bernard Lown is a cardiology professor and practicing cardiologist in his seventies who lives and works in the Boston area. Years ago, Lown had a patient who was an artist, a painter, who Lown felt needed an operation. The operation was extremely successful, and Lown considered the case resolved. However, when his patient came in for a follow-up appointment, it turned out that, as a result of his surgery, this man had lost the use of his right hand. He could no longer paint, and now “life wasn’t worth living.” Years later, Lown remembered the painter when he met with another patient who had been told by her other doctors that she needed a risky heart operation Lown asked her what she wanted to do with the rest of her life; she was a professor, and she quickly responded that she wanted to summarize her life’s work. He encouraged her to pursue her writing in the time she had left, and to avoid the operation. She lived six more years, and completed her writing in that time.

Dr. Bernard Lown is in his seventies, and is a cardiology professor and practicing cardiologist. Born in Lithuania, Lown moved to the United States with his family in the 1930s. Lown has had a very distinguished career, though he says he “got into a lot of trouble everywhere” in his life because of his radical approach to social justice and social change. For example, during graduate school, he worked in a blood bank, where he was appalled to discover that the blood was kept segregated by race: blood donated by white people was labeled with a “W” blood donated by African-Americans was labeled with a “C,” for colored. Lown decided he wanted to do something about this, “I decided to wage my own guerilla warfare, and what I did is when we’d run low on white blood, I would take a crayon to convert the C into a W.” This went on for some time before the blood bank staff figured out what Lown was doing. He was kicked out of medical school, though fortunately he was reinstated after members of the staff went to bat for him. Lown says he does not regret his actions in the least:

“[Y]ou make the decision that ... there are more important things than academic advancement. So, I advanced academically. But it was far later than I would have done, had I not been active,

radical in my social activities. Would I do it differently? No. Never. Because the rewards were so enormous— there is nothing quite comparable.”

In fact, his penchant for radical social activism does not seem to have slowed him down too much: Lown is the winner of a Nobel Peace Prize on behalf of International Physicians for the Prevention of Nuclear War, an organization he co-founded. He is also the recipient of a United Nations Educational Scientific and Cultural Organization Peace Education Prize, a George F. Kennan Award, a Gandhi Peace Prize, and the first Cardinal Medeiros Peace Award. He co-founded Physicians for Social Responsibility and was a founding member of the Ad Hoc Committee to Defend Health Care. In addition, he invented the cardioverter, a defibrillator that helps to prevent heart attacks, and he published a book, *The Lost Art of Healing*.

Lown says that he chose medicine because he “wanted to do good” and he saw medicine as one way to do so. Even so, he has had experiences during his practice after which he has questioned whether he did the right thing. Lown speaks of one particular situation he faced in his practice that deeply disturbed him, and has since made him more cautious as a practitioner. One of his patients was a visual artist, a painter, who suffered from angina, a condition that prevented him from being able to eat. This man’s angina was extremely bad, so bad that Lown had “never seen the likes of it.” Lown could tell that this man needed an operation, and fast. At the time, he viewed the situation as “an open-and-shut case.” He sent the man in for an operation, which was extremely successful, and Lown thought the case was resolved.

However, when his patient came in for a follow-up, he “cursed” Lown, and accused him of being a bad doctor. “He was so distraught. He said, ‘You’re not a good doctor; you’ve done me the greatest evil you can do to a person. You’ve destroyed me as a human being.’” It turned out that, as a result of his surgery, the man had had a small stroke and had lost the use of his right hand. The result was that he could no longer paint:

“With the angina, he could paint; he wouldn’t have angina when he painted. Couldn’t eat, but he could paint. Now he couldn’t [paint]. And life wasn’t worth living.”

Lown reflects that, faced with the same situation again, he would be “much more careful in outlining ... risks” to his patient. As it turned out, he had another patient a few years later who was facing the prospect of a risky heart operation, without which, her other doctors told her, she would die “within three months.” When she came to see Lown for a consultation, he approached her case from a different angle. “I said to her, ‘What do you want to do with the rest of your life?’” The patient was a prominent professor at a Boston university, and she quickly responded, “I want to summarize my life’s work.” Lown asked her how long she thought that would take, and she said that she thought it would take her a year. He told her he thought she had that much time to live. He advised her to not undergo the operation, and instead to pursue her writing in the time that she had left:

“And, she did. She lived six years and she wrote up all the things she needed. But I knew if she’s operated on, it’s too uncertain. She may have a little stroke, and that experience [with the painter] helped guide me.”

As accomplished as Lown was, he still needed to take the time to reflect on his approach to work and consider the speed with which he was making decisions about other people’s lives.

Discussion Questions:

What do you think about Dr. Lown’s decisions? In going forward, do you think there are additional factors he should take into consideration in his work? How would you suggest he advise young surgeons, who are just starting out in the field?

NAME:

DATE:

STUDENT SELF-ASSESSMENT

UNIT:

Please fill out the following details for this unit

UNIT LEARNING GOAL:

CRITERION 1:

CRITERION 2:

CRITERION 3:

CRITERION 4:

NAME:

DATE:



STUDENT SELF-ASSESSMENT

3. HAS YOUR BEHAVIOR CHANGED AS A RESULT OF YOUR LEARNING? HAVE YOU ACTED DIFFERENTLY OR APPROACHED YOUR WORK DIFFERENTLY THAN YOU MIGHT HAVE IN THE PAST? DRAW ON ANY RECENT EVENTS OR INTERACTIONS WHEN YOU HAVE MADE CONNECTIONS TO THE LESSONS FROM THIS UNIT.

Lined writing area with horizontal lines for student response.

UNIT 4 RUBRIC

Students will develop active strategies to accomplish good work in the future.

Concerns

Areas that Need Work

Meets Criteria

Standards for This Performance

Advanced

Evidence of Exceeding Standards

Criterion 1: Understand the value of intrapersonal resources (e.g., personal values, habits of reflection and contemplation) in doing good work

Criterion 2: Identify “good work” dilemmas and salient issues as they arise

Criterion 3: Analyze personal decisions and the elements that led to these decisions

Criterion 4: Articulate strategies to help prepare for similar decisions and situations that may take place in the future

LESSON 4.1

STUDENTS WILL DEVELOP ACTIVE STRATEGIES TO ACCOMPLISH GOOD WORK IN THE FUTURE.

LESSON GOAL

Keep this in mind as you complete the activities below

Students will understand the value of intrapersonal resources (e.g., personal values, habits of reflection and contemplation) in achieving good work.

ASSESSMENT

Think about the following as ways of tracking your students' learning during the lesson

Students will be able to analyze a dilemma using key reflection strategies (questioning key stakeholders, responsibilities, consequences, and courses of action). They will craft a mission statement that captures their sense of personal purpose. Written reflections will be collected and assessed as part of the Good Work portfolio.

TOOLS & TIMING

Handouts and activities needed to complete this lesson plan

Tools

- "Excellence at Risk" Dilemma
- My Dilemma" Worksheet

Timing

45 minutes

1. Opener: Dilemma Debate: Excellence at Risk [25 minutes].



- Provide each student with a copy of the “Excellence at Risk” dilemma when they enter class. Allow students to sit and read the dilemma [3 minutes].
- Divide the class into groups of 4 to 6 and assign each person in the group a “part” to play from the list below [2 minutes]. *[Note: there are intentionally more roles than group members, so not every group will have one of each person represented.]*
 - Katie
 - Katie’s student
 - The student’s parents
 - Another student in the class
 - A friend of Katie’s
 - Another teacher at the school
 - A police officer (least important to cast)
- Allow the students to discuss and debate the dilemma with one another from the perspective of their assigned parts [10 minutes].
- Shuffle the students and have them assemble in new groups with new parts. Allow them to discuss and debate again with their new roles [10 minutes].

2. Class Discussion: Stakeholders, Values, Choices [15 minutes].



- Facilitate a class discussion with the following focus questions:
 - What did you notice in your role play? Did you all agree (alignment)? Were there disagreements (misalignment)?
 - Did your perspective change between your first and your second role?
 - What does Katie value? What is important to her?
 - What are the ways that the situation could end? Does one ending feel more “just” to you than another?
- Tips for the discussion:
 - Make sure that multiple “role play” parts contribute to the reflection. Highlight important differences.
 - Use statements from the narrative as evidence or support for answers.
 - Gather students’ thoughts about Katie’s responsibility to take a particular course of action or not.
- Ask students to look at the information in totality and vote on what they think Katie should do (report the student, not report the student, or any other alternative choices that may have been raised). Ask for a few points of justification [5 minutes]. Stress to students that this is a real case, that there is no perfect right answer, and that what we “should” do is a complex interplay of:
 - Values
 - Responsibilities
 - Considering who is affected and how

2. Class Discussion: Stakeholders, Values, Choices [15 minutes] (continued...).

- Make clear to students that it is important to use these same habits of reflection when encountering difficult situations in real life. When we face a dilemma, we should pause before making a decision to consider:
 - All of the stakeholders (people who could be affected)
 - Your personal values (what is important to me?)
 - Your responsibilities (to yourself, to your communities, to society)
 - “Good work” (excellence, ethics, and engagement)



3. Homework: “My Dilemma” Worksheet [5 minutes].

- Students will write about a situation from their real lives, choosing one of the following:
 - A time when you felt you were able to pause and reflect before making a difficult decision
 - A time when you felt you didn’t have the opportunity to reflect before making a difficult decision
- Add this worksheet to students’ Good Work Portfolios.



EXCELLENCE AT RISK DILEMMA

Katie is a young woman who has been teaching ninth grade English at a large high school for the past six years. Katie goes out of her way to communicate with parents about students' work in her classroom. Unfortunately, Katie's interest in staying in contact with parents created a very difficult situation in her second year of teaching. She received two death threats in the mail and ultimately found out it was a student whose parents she had contacted because the student had been missing a great number of classes. As a result of Katie's phone calls, the student's parents took disciplinary action, and the student seemed to have responded by sending her teacher threatening messages. Although Katie did not feel a great deal of support from the school administration, she decided to press charges, because she thought that the student would be more likely to learn from the experience as a result.

Katie has been teaching English to ninth graders at a large high school for the past six years. A self-proclaimed hard worker, Katie ultimately wants to make a difference in students' lives and to improve their prospects for the future.

In addition to teaching content, Katie concerns herself with helping students to develop a sense of independence and positive self-esteem. In teaching *Romeo and Juliet*, for example, Katie developed a curriculum that veers from many of the more traditional methods her peers use. Rather than focusing on the particular information in the text, she sets out to develop students' reading and writing skills by writing new scenes, acting out these scenes in class, and paraphrasing lines of the text. Through these activities, Katie hopes that students will become more involved with the text and take ownership of their learning. Katie believes that the role of a teacher is to give students skills (not just information) so that they may continue to learn on their own. She feels successful as a teacher when students come back to her, years later, and thank her for her help and guidance.

Katie strives to encourage students to take ownership and feel responsible for their own work in her classroom. She claims that

with all the concern about standardized tests at the end of the year, many teachers forget that students need to know what they are working towards. Some of her peers are nervous to push students too hard because they don't want students to feel badly about themselves. Katie believes that students will feel good when they engage with rigorous work, learn from it, and then take stock of their individual accomplishments.

Because of her beliefs, Katie has joined the school's Instructional Leadership Team, which involves working with new teachers and planning professional development opportunities at the school. Katie also goes out of her way to communicate with parents about activities in class, even though this is not a formal responsibility in her position. She calls parents and also sends home bi-weekly reports.

Katie's interest in staying in contact with parents created a very difficult situation in her second year of teaching. She describes the situation with one of her students:

"I received one and then a second death threat in the mail—at school, actually. We didn't really have any proof [at first] on who had done it. It was the middle of my second year. But I really had an idea of who it was, and the school police investigated their locker and it was just pretty obvious [that it was her]. It was a student who—actually, we were getting along fine and I, as her homeroom teacher, had to call her home any time she was absent. And when I called [and told her parents]... [they knew] that she had been skipping school... So she blamed the whole thing on me... It was my decision if I wanted to press charges or not [for the death threats]... That was definitely an ethical dilemma because part of me felt like, now I'm putting this person into the justice system. But another part of me felt like I need to do this for myself. She did do something really wrong, and she needs to realize it's wrong, but I was really torn."

In the end, Katie felt that the student would learn from the experience if she actually pressed charges. As a result of this decision, the student ended up working with another English teacher and homeroom teacher, and eventually graduated from the school. As Katie explained, *"[the student] stayed all four years. She was a decent student ... [who went through] a phase ... But I really didn't honestly communicate with her after that. I saw her*

all the time and I knew how she was doing." Interestingly, when asked how she might have handled the situation differently if it happened now, Katie responded that she would not take the threat "as personally."

Discussion Questions

What are the factors Katie weighs in order to make her decision?
How else could she have responded to the situation?

NAME:

DATE:

MY DILEMMA

1. CHOOSE ONE OF THE FOLLOWING SITUATIONS FROM YOUR OWN LIFE:

A TIME WHEN YOU FELT YOU WERE ABLE TO PAUSE AND REFLECT BEFORE MAKING A DIFFICULT DECISION

A TIME WHEN YOU FELT YOU DIDN'T HAVE THE OPPORTUNITY TO REFLECT BEFORE MAKING A DIFFICULT DECISION

2. DESCRIBE THE SITUATION AND WHAT MADE IT A DIFFICULT DECISION.

3. IF YOU HAD THE OPPORTUNITY TO REFLECT, HOW DID YOU REFLECT? IF YOU DIDN'T HAVE THE OPPORTUNITY TO REFLECT, WHY DID THE SITUATION NOT ALLOW YOU TO DO SO?

NAME:

DATE:

MY DILEMMA

6. DO YOU EVER THINK ABOUT YOUR DECISION TODAY? WOULD YOU HAVE MADE THE SAME DECISION IF YOU COULD DO IT OVER?

OPTIONAL:

As an alternative assignment, create a model of the scene responding to Question 1 above. Include elements to your answers to the other questions within your scene. Include 2-3 paragraphs explaining your design and how it relates to the above activity.

LESSON 4.2

STUDENTS WILL DEVELOP ACTIVE STRATEGIES TO ACCOMPLISH GOOD WORK IN THE FUTURE.

LESSON GOAL

Keep this in mind as you complete the activities below

Students will be able to identify “good work” dilemmas and salient issues as they arise.

ASSESSMENT

Think about the following as ways of tracking your students' learning during the lesson

Students will be able to identify the elements of excellence (high quality), ethics, and engagement (meaning in work) present when we are faced with difficult decisions. Students will be able to articulate the specifics of each of these elements to a classmate. Taking on the role of a mentor, students will be able to think through the decision making process, and, weighing and considering options, offer advice about how best to adhere to the standards of good work when faced with a difficult decision. Students will be able to evolve their decision making process through reflection, taking time to continue to consider and recognize if and how their perspective changes. Written reflections will be collected and assessed as part of the Good Work portfolio.

TOOLS & TIMING

Handouts and activities needed to complete this lesson plan

Tools

- Activity: What Advice Would You Give?

Timing

45 minutes

UNIT 4

LESSON 4.2

1. Opener: Identifying Good Work Dilemmas [15 minutes].

- Hand out “What Advice Would You Give” and assign a dilemma to each student (there will be duplicates).
- Independently, ask each student to consider which of the three “Es” is at issue in this dilemma. Stress that it may well be all three.
- Model this thinking by choosing a previous dilemma you’ve discussed in class and thinking it through with them.
- Ask them to write a few sentences about how the story they’ve been assigned involves issues of excellence, ethics and/or engagement.
- Add students’ written reflections to their Good Work Portfolios.



2. Offering Advice - Role Play [15 minutes].

- Divide the students into pairs - making sure each student is paired with someone considering a different dilemma from the “What Advice Would You Give” handout.
- Instruct the students to describe their dilemmas to one another, including their understandings about the three Es.
- Role play: instruct each student to take on the role of the protagonist in their story, while their partner takes on the role of that students’ mentor. As a mentor, students should consider:
 - What are the potential outcomes of the scenario?
 - Who will be affected by your suggestions?
 - What are some alternative options, and why would you give advice for or against these options?



3. Additional Perspectives - Role Play and Discuss [13 minutes].

- If time permits, pair the students up with a new partner and repeat the above process.
- Bring the class together and share out, leading a discussion with the following questions:
 - What advice did students receive?
 - Did they receive the same advice both times?
 - Is it the advice they might have given, were the roles reversed?



4. Assign Homework [2 minutes].

- Ask students to continue the process of reflection, writing about the story they considered in class today. Thinking about the advice they received, ask them to consider how the advice addressed issues of excellence, ethics and engagement, and how they felt this advice may/may not solve the issues the protagonist faces. If they feel unsatisfied with the current plan of action, ask them to develop an alternative plan.
- Add this homework to the Good Work portfolio.

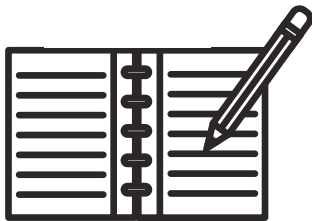


NAME:

DATE:

HOW DOES IT END?

1. READ THROUGH THE FOLLOWING STORIES AND CHOOSE ONE.
2. IMAGINE THAT YOU ARE A MENTOR OF THE PROTAGONIST OF THE STORY. THINK ABOUT AND WRITE THE ADVICE YOU WOULD OFFER. IN OFFERING ADVICE, MENTORS SHOULD CONSIDER THE POTENTIAL OUTCOMES OF THE SCENARIO. WHO WILL BE AFFECTED BY YOUR SUGGESTIONS?



Joe is at the top of his high school class. He is asked by his best friend to watch for signals from him during an exam because he might need some “help” with some of the harder questions. This is the first time this request has been made, and Joe knows how badly his best friend hopes to be accepted, early decision, to Yale.

Mitch is the president of student government and is ambitious to implement new policies that will allow seniors some more freedom and independence from the faculty. At the same time, he knows how much time this will take and is concerned about the consequences it may have for his academic record. He wonders whether his grades—and the chances of getting into his first-choice university—will survive this extracurricular commitment.



Dmitri is a member of his school swim team and devotes nearly every morning and afternoon to team practice. The work has paid off. A week before the regional meet, he has shaved fifteen seconds off his butterfly stroke, and he and his relay partners are the best the team has seen in years. Yet the long practices have required lots of energy, and Dmitri has been falling asleep in class and not been able to finish his homework before he falls

asleep at 7:30 p.m. Concerned about his health and his grades, Dmitri’s parents tell him they want him to cut back on practice so he can sleep more and feel better.

NAME:

DATE:

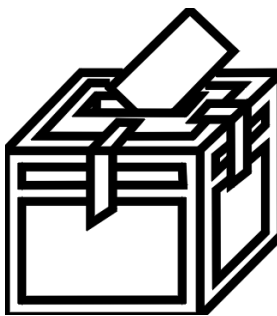
HOW DOES IT END?



Heidi is the president of the local chapter of her youth group. It requires a lot of time to work with her chapter board in planning events and community-service projects, as well as publicizing activities, but she is very satisfied with the work she does and the leadership roles she takes. She and the other members of her board are respected not only by other members of the organization, but also by leaders and members of the community.

One of the rules for the leaders in her organization is that board members cannot drink alcohol, since underage drinking is illegal and because the leaders in the organization are supposed to be role models for their fellow members. Board members who break this rule are supposed to be reported to the adult advisor and dismissed from their positions. At a party this past weekend, Heidi saw Evan, a member of the chapter board, drinking a couple of beers. She is faced with a serious dilemma. On one hand, members of the organization, especially those in the younger grades, look up to board members and sometimes model their behavior. At the same time, Heidi knows that only a few people saw Evan drink and not many others would find out. What should Heidi do?

Thanh volunteers at a health clinic a few blocks away from her home. A high school student who excels in science, she hopes to become a physician someday. Her pet, a lovable pug named Squat, has just contracted a stomach bacteria that requires expensive medication. One day, as she is cleaning up a stock room, Thanh notices a box of the medication at a dosage for humans.

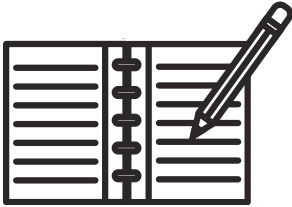


As a member of the student-council election committee, **Ravi** helps with setting out voting booths, publicizing the event, and collecting ballots. He is also in charge of counting the ballots. Jake, one of Ravi's close friends, is running for a position on the council and is worried about winning, so he asks Ravi if he could double count some votes in favor of him, so that it appears as though he has enough votes to win. Ravi is committed to making sure elections are fair, but he also thinks that Jake would make a great student council representative.

NAME:

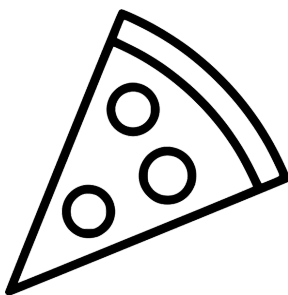
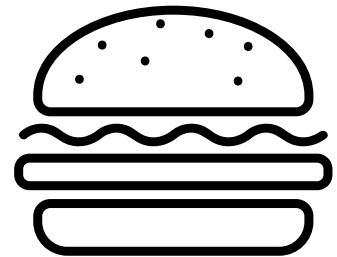
DATE:

HOW DOES IT END?



Sean saw his good friend Tommy sitting in the library with two notebooks in front of him, transferring notes from one to the other a couple of days before their mid-year exam. When Sean came over to find out what Tommy was doing, Tommy mentioned that he was borrowing the notebook from Denise, a girl in their class. Yet earlier that morning, Sean had heard Denise tearfully telling their teacher that someone had stolen her notebook, which contained both the notes on class lectures and on her big research project, due next week. The teacher, thinking Denise was trying to buy time for the exam and the project, didn't believe her.

Kim works as news editor for her high school newspaper. Recently, she has been working on a story with her friend, Leah, about how low-grade meat may have been used in the school cafeteria. They researched their topic extensively, meeting with school and town health officials, and spent a great deal of time learning about the corporation that raises and supplies the meat to the school. However, they lack empirical evidence to support their claims, and despite numerous claims filed against the company by other school districts for providing low-grade meat, she cannot prove that a similar situation is occurring at her school. Leah feels they have put a lot of effort into the story and wants to publish it.



Ahmed is a high school junior and the assistant manager at the town pizza shop. He has a significant amount of responsibility at the store, and the owner trusts him to carry out many tasks and supervise other employees. The owner is very concerned about the financial health of the shop, and feels that while they should not cut corners with regards to the quality of the food, they must also make an effort not to be wasteful. One afternoon, Ahmed saw the owner yell at an employee for letting a child buy a piece of pizza for 25¢ less than the cost. One afternoon, a man whom Ahmed recognized as homeless walked into the store and, explaining that he hadn't eaten in two days, asked if Ahmed would be kind enough to give him a slice.

LESSON 4.3

STUDENTS WILL DEVELOP ACTIVE STRATEGIES TO ACCOMPLISH GOOD WORK IN THE FUTURE.

LESSON GOAL

Keep this in mind as you complete the activities below

Students will analyze personal decisions and the elements that led to these decisions.

ASSESSMENT

Think about the following as ways of tracking your students' learning during the lesson

Students will contribute to a discussion based on their personal dilemma stories. They will also create personal mind maps that illustrate the elements involved in one decision that they have made. Their homework will involve the creation of a mission statement that can help guide their decisions in the future. Mind maps and homework will be added to the Good Work portfolio.

TOOLS & TIMING

Handouts and activities needed to complete this lesson plan

Tools

- "My Dilemma" worksheets from Lesson 4.1
- "What Is My Mission?" Worksheet

Timing

45 minutes

1. Opener: Brainstorm: “My Dilemma” [15 minutes].

- Students should retrieve their “My Dilemma” worksheet from Lesson 4.1.
- Use the following routine to discuss themes among the students’ personal dilemma stories. Ask the class, “Using your stories as guides, what factors lead you to make a certain decision when faced with a difficult situation?”
 - *Brainstorm and record:* Write all answers on the board without stopping to judge or question too much. Continue until all answers have been contributed. Allow students to question one another’s answers for clarity.
 - *Connect:* Allow students to draw connections between the items. Make groupings or headings for similar items. Discuss what makes certain items valuable as ways of understanding decision-making habits. Continue until discussion is complete.
- Examples of factors that could be discussed:
 - Expectations of others
 - Responsibilities to myself, my family, my community, others
 - Rules I have to follow
 - Honoring friendships
 - Loyalty to individuals or groups
 - A greater calling to do a social good
 - Etc.



2. Apply: Mind Mapping [15 minutes].

- On a blank piece of paper, tell students to create a “mind map” or graphic representation of the influences that guided their decision in their dilemma.
- The “mind map” can take multiple forms:
 - A “web” with written bubbles describing the dilemma and influences
 - A drawing that displays the situation and influences pictorially
 - A comic strip explaining particular moments and factors that led to the decision
 - A chart with an explanation of each influence
 - Etc.
- Give students time to complete their “mind maps.”
- Add the completed documents to the Good Work portfolio.



3. Review: Class Discussion [10 minutes].

- Call the classroom back together. Invite 2-3 students to contribute their stories if comfortable.
 - Discuss the following questions together:
 - What did you notice about how you make decisions?
 - Was anything surprising to you about the factors involved in making decisions?
 - How do you think you will apply what you did today to your life when you make future decisions?
4. Present Homework: “What Is My Mission?” [5 minutes]. Present students with the “What Is My Mission?” handout. Add the homework to the Good Work portfolio.



4. Present Homework: “What Is My Mission?” [5 minutes].

- Present students with the “What Is My Mission?” handout.
- Add the homework to the Good Work portfolio.



NAME:

DATE:

WHAT IS MY MISSION?

A mission statement is a way to express what you are working towards in your life. A strong view of your mission, also known as your purpose, can help you determine where to focus your energies and aid you in doing “good work” that is excellent, ethical, and engaging.

BELOW ARE SOME QUESTIONS TO HELP YOU FOCUS YOUR THOUGHTS AND WRITE A PERSONAL MISSION STATEMENT.

1. What is important to you? What and/or who do you value?
2. Where do you want to go in life? What would you like? This can be related to your choice of job, things that you want to do, places you would like to go, an emotion you would like to have, or more.
3. What does “the best” look like for you? What is your dream?
4. How do you want to act? How do you want people to describe you? What kind of legacy do you want to leave behind you? What do you want people to say about you 100 years in the future, when your “good work” is done?

(Adapted from Andy Andrews).

HERE ARE TWO EXAMPLES OF WHAT A PERSONAL MISSION STATEMENT COULD LOOK LIKE:

- I would like to become a veterinarian who helps animals live happy lives. I want to bring joy to families by taking care of their pets.
- My dream is to be able to play music as a job or at least in my free time. I’d like music to be a part of my life at all times. I want people to see me as someone who helps other people learn about music and supports other musical artists.

WRITE YOUR OWN MISSION STATEMENT BELOW:

NAME:

DATE:

WHAT IS MY MISSION?

IN ADDITION:

1. PLEASE PROVIDE AN EXPLANATION OF YOUR MISSION STATEMENT IN A PARAGRAPH. HOW DID YOU DECIDE UPON IT?
2. WHAT WOULD IT MEAN TO DO "GOOD WORK" IF YOU FOLLOW YOUR MISSION STATEMENT? REMEMBER TO THINK ABOUT EXCELLENCE, ETHICS, AND ENGAGEMENT AS YOU WRITE YOUR ANSWER.

ALTERNATIVE ASSIGNMENT:

Consider creating an infographic of your mission statement which addresses the two questions above.

LESSON 4.4

STUDENTS WILL DEVELOP ACTIVE STRATEGIES TO ACCOMPLISH GOOD WORK IN THE FUTURE

LESSON GOAL

Keep this in mind as you complete the activities below.

Students will articulate strategies to help prepare for similar decisions and situations that may take place in the future.

ASSESSMENT

Think about the following as ways of tracking your students' learning during the lesson

Students will be able to describe a specific Good Work concept or activity, articulating the reasons why this specific item resonates with him/her. Students will be able to identify all major Good Work concepts. Students will be able to turn a concept into a potential strategy, with specific action items and steps taken towards resolution. Students will be able to articulate personal strategies for facing difficult decisions encountered in the future. Written reflections will be collected and assessed as part of the Good Work portfolio.

TOOLS & TIMING

Handouts and activities needed to complete this lesson plan

Tools

- From Concept to Strategy Worksheet

Timing

45 minutes

1. Opener: Reflection about Good Work [10 minutes].

- In groups, ask students to reflect upon what they've learned about Good Work, using the following questions as prompts:
 - What activities are most memorable to you? Why?
 - What stories or narratives stick with you? Why?
 - Has there been a moment outside of class when you've recognized a good work-related moment? Describe it to the rest of the group.



2. Group Brainstorm [10 minutes].

- Lead students in a discussion about resources and ideas to draw upon when faced with a difficult decision. Review the basic good work concepts and ideas, and write them down in front of the class. These should include:
 - The three Es: excellence, ethics, engagement
 - The three Ms: model, mission, mirror
 - The value sort
 - Alignment/misalignment
 - Responsibility
 - Obstacles/Challenges



3. Identifying Strategies [23 minutes].

- Ask students to choose one or two concepts that most resonate with them, and consider how to turn these concepts into a strategy.
 - Model this process: Describe an ethical issue you've faced or has been discussed in the class, then talk about one of the concepts and unpack the ethical issue in terms of the concept (i.e., "in this situation, I was weighing a responsibility to my own ideals versus the responsibility I felt to my friends."). Then, talk about how this conceptualization might be turned into a strategy: "By pausing to reflect, I was able to recognize this conflict in my responsibilities. I thought about what was more important to me. I also recognized that still I wasn't ready to make a decision, considered other resources at my disposal and decided that I needed help in making a decision. I consulted a mentor."
 - Divide students into small groups and ask them to change concepts and ideas into strategies using the worksheet. Ask them to be as specific as possible, breaking the strategy into a step-by-step process, including time needed for each step.
 - Come together as a group and share out.



4. Assign Homework [2 minutes].

- If students did not complete the “From Concept to Strategy” Worksheet in class, ask students to finish the worksheet at home.
- Add the complete “From Concept to Strategy” worksheet to the Good Work portfolio.



NAME:

DATE:

FROM CONCEPT TO STRATEGY

LOOKING AT THE LIST OF CONCEPTS BELOW, PICK THREE AND DESCRIBE A STRATEGY TO CONSIDER EACH ONE WHEN FACED WITH A DIFFICULT SITUATION. EACH STRATEGY SHOULD INCLUDE A REFERENCE TO A KEY GOOD WORK CONCEPT, TIME FOR REFLECTION, AND A SPECIFIC ACTION PLAN WHICH INCLUDES STEPS AND TIME NECESSARY FOR EACH STEP.

CONCEPTS

ETHICS, EXCELLENCE, ENGAGEMENT, RESPONSIBILITY, MENTORS, VALUES, ALIGNMENT, STATEMENTS OF PURPOSE, MISSION, MIRROR TEST

CONCEPT

STRATEGY

RESPONSIBILITY



Delineate responsibilities, consider which responsibilities are in play in this situation



NAME:

DATE:

STUDENT SELF-ASSESSMENT

UNIT:

Please fill out the following details for this unit

UNIT LEARNING GOAL:

CRITERION 1:

CRITERION 2:

CRITERION 3:

CRITERION 4:

APPENDICES

APPENDIX A

ESTABLISHING A GOOD WORK WHOLE SCHOOL INITIATIVE

GUIDELINES AND ACTIVITIES

For school communities interested and able, we recommend working in multiple ways to encourage and support the cultivation of a culture of good work. In addition to the efforts within any one classroom, advisory group or homeroom, there are other possible inroads. The following guidelines offer suggestions to support an all-school initiative.

ESTABLISH A CORE GROUP OF DECISION-MAKERS

Identify a group of “champions” of the Good Work initiative. Ideally this group will represent different areas of the school (e.g., heads of school, department chairs). Determining the best members is dependent on the size and type of school, but important factors include: how long individuals have been working at the school, what individuals/areas they represent, reasons for being involved. Also important to consider is why and how the Good Project initiative is being brought to the campus: is it an idea supported by the broader community or is it something that might be resisted for one reason or another? Have there been precipitating events that have inspired this work? Bringing in a thoughtful and diverse group of “champions” is key to the success of this initiative: veteran individuals respected by the larger community as well as possible skeptics who might articulate concerns shared by others.

- Meet regularly, solicit feedback and take into account various perspectives.
- Strategize with this key group about the best way to achieve “buy-in” from the many and often diverse interests within any school community.

APPENDIX A

ESTABLISHING A GOOD WORK WHOLE SCHOOL INITIATIVE

- Continue to strategize about best inroads for Good Work ideas during monthly meetings, reassessing current work and planning for the future.

CONDUCT AN INTRODUCTORY WORKSHOP FOR KEY STAKEHOLDERS

Facilitate an introductory session for key school stakeholders (for example, all department heads). One option is to use a regular meeting time for staff to offer an introduction to “good work” in an effort to achieve interest in and support for a larger initiative. Design of this introduction is dependent upon time available, but important elements include: introduction to basic concepts; opportunity to reflect on the relationship between concepts and specific content areas; and time for feedback about how the school community as a whole will relate to these ideas.

- *“Identify a Good Worker” Activity*: Open up a conversation about good work, asking participants to think about attributes of someone admired, or words that come to mind when the term good work is mentioned. (15 min)
- *Toolkit Narratives*: Read and analyze 2-3 ethical dilemmas (depending on the size of the group). Relate these stories to participants’ own lives. (20-30 min)
- *Brainstorm*: For a possible full-school initiative, discuss with the participants and gauge interest to determine best next steps. Identify most likely inroads or opportunities as a group and make a plan for follow-up. (20 min)

APPENDIX A

ESTABLISHING A GOOD WORK WHOLE SCHOOL INITIATIVE

FACULTY INTRODUCTORY WORKSHOP

Following the introductory session to key stakeholders, conduct a similar session with the full faculty. (Just a thought that, depending on particular associations within the community, it might be wise to avoid or embrace the label “professional development”.) Design of this introduction is dependent upon time available, but important elements include: introduction to basic concepts; opportunity to reflect on the relationship between concepts and specific content areas; and time for feedback about how the school community as a whole will relate to these ideas. Suggested activities include:

- *“Identify a Good Worker” Activity*: Open up a conversation about good work, asking participants to think about attributes of someone admired, or words that come to mind when the term good work is mentioned. (15 min)
- *“Investigating Professional Goals”*: Faculty interview one another in pairs, covering 4-5 questions each. This activity can be found in the GoodWork Toolkit. (20 min)
- *Toolkit Narratives*: Read and analyze 2-3 ethical dilemmas (depending on the size of the group). Relate these stories to participants’ own lives. (20-30 min)
- *Value Sort Activity*: Have participants complete and reflect upon the value sort. (20 min)
- *Summary Discussion*: Lead faculty through activities that enable them to reflect on the meaning of work in their lives while also introducing key concepts and tools for use with their students.
- *Brainstorm*: For a possible full-school initiative, discuss with the participants and gauge interest to determine best next steps. Identify most likely inroads or opportunities as a group and make a plan for follow-up. (20 min)

APPENDIX A

ESTABLISHING A GOOD WORK WHOLE SCHOOL INITIATIVE

- *Establish Communication Channels*: Determine ways for faculty members to discuss with one another (and The Good Project team) about successes and challenges of implementation of program at regular intervals. For example, this could be done face-to-face, via online platforms, via email, etc.

FULL CLASS/GRADE WORKSHOP

One possible venue is a workshop for an entire grade or class. Design of this workshop is dependent upon time, space and size of class, but important elements include: introduction to basic concepts; opportunity to reflect on the relationship between concepts and students' own experiences. Suggested activities include:

- *"Investigating Professional Goals"*: Students interview one another in small groups, covering 4-5 questions each. This activity can be found in the GoodWork Toolkit. (20 min)
- *Toolkit Narratives*: Read and analyze 2-3 ethical dilemmas (depending on the size of the group). Relate these stories to participants' own lives. (20-30 min)
- *Value Sort Activity*: Have participants complete and reflect upon the value sort. (20 min)

ALL SCHOOL/ALL-COMMUNITY WORKSHOP/RETREAT

Another possible venue is a workshop or retreat for the entire school community: students, faculty, administration, parents. Design of this event is dependent upon time, space and size of school community, but important elements include: introduction to basic concepts; opportunity to reflect on the relationship between

APPENDIX A

ESTABLISHING A GOOD WORK WHOLE SCHOOL INITIATIVE

concepts and students' own experiences. Suggested activities include:

- *Student/Parent Activity*: Divide students and parents into groups ahead of time, so that parents are not in the same group as their own children. Each group will analyze a toolkit narrative, facilitated by “peer leaders,” trained by faculty specifically to connect the stories of individuals in the Toolkit to participants' own lives at school, at home, and at work. (30 min)
- *Town Meeting*: Students, parents, and faculty gather for a “town meeting” to answer the questions “What is good work?” and “What does good work look like at our school?” Consider having people identify examples of good workers in their school community and how these individuals have demonstrated excellence, engagement, and ethics. (30 min).
- *Online survey*: Students, faculty, and parents answer questions about good work.
- *Value Sort Activity*: Complete by students, faculty and parents. Help stakeholders in the community launch conversations about areas of alignment and misalignment

NAME:

DATE:

APPENDIX B

GOOD WORK PORTFOLIO CHECKLIST

Below is a checklist of each activity from the lesson plans that is suggested for students to complete and add to their Good Work Portfolio. Please note that there are many opportunities for discussion and note taking throughout the curriculum. Students should be encouraged to add their own notes, pictures of classroom white boards, etc. into this portfolio.

UNIT 1

LESSON 1.1

- Written reflection of someone students believe exemplifies good work
- What is Good Work? (worksheet)
- Who Does Good Work? (worksheet)

LESSON 1.2

- Copy of group's "See-Think-Wonder" chart
- Written narrative about a person who does "good work"
- Written narrative about a person who just does "work"

LESSON 1.3

- Value Sort Activity
- Written exploration of a chosen value

LESSON 1.4

- Good Work in my Community (worksheet)
- Unit 1 Self-Assessment

_____/10 Total for Unit 1

NAME:

DATE:

APPENDIX B

GOOD WORK PORTFOLIO CHECKLIST

UNIT 2

LESSON 2.1

- Opportunities and Obstacles (worksheet)
- Written reflection of personal opportunity or obstacle to doing “good work”
- Written reflection of the opposite of what they wrote about in class (opportunity or obstacle)

LESSON 2.2

- Images/notes from class work
- Chalk Talk Synthesis (worksheet)

LESSON 2.3

- Written reflections or artistic representations of important lessons from personal contacts that inspire them.
- “Mirror Test” activity (written reflection or illustration)

LESSON 2.4

- You be the Judge (worksheet)
- "This I Believe" Reflection (written or alternative format)
- Unit 2 Self-Assessment

___/10 Total for Unit 2

NAME:

DATE:

APPENDIX B

GOOD WORK PORTFOLIO CHECKLIST

UNIT 3

LESSON 3.1

- Interview a Worker: Identifying Influences on Work and Life (worksheet)
- Money Matters (worksheet)
- "Enjoyment and Excellence"(worksheet and exit ticket)

LESSON 3.2

- Written reflection, visual representation, or description of skit regarding values and engagement
- Tough Love (worksheet)

LESSON 3.3

- Rings of Responsibility (worksheet)
- Responsibility Reflection (worksheet)

LESSON 3.4

- 4 C's Thinking Routine (worksheet)
- HEADLINE Activity
- Thinking About Responsibility (worksheet)
- Unit 3 Self-Assessment

_____/11 Total for Unit 3

NAME:

DATE:

APPENDIX B GOOD WORK PORTFOLIO CHECKLIST

UNIT 4

LESSON 4.1

- "My Dilemma" (worksheet)

LESSON 4.2

- Written reflections to "What Advice Would You Give" activity
- Written reflections to the day's lesson (homework assignment)

LESSON 4.3

- "Mind Map"
- "What Is My Mission?" (worksheet)

LESSON 4.4

- "From Concept to Strategy" (worksheet)
- Unit 4 Self-Assessment

___/7 Total for Unit 4

___/38 Total for Entire Curriculum

APPENDIX C

WHAT IS A GOOD SCHOOL? LONG TERM PROJECT

THIS LONG-TERM PROJECT CONNECTS THE VARIOUS
CONCEPTS FROM THE GOOD PROJECT.

WHAT IS A “GOOD SCHOOL”?
HOW CAN WE CREATE A SCHOOL WHERE EVERYONE DOES “GOOD
WORK”?
IF YOU WERE DESIGNING A “GOOD WORK” SCHOOL FROM THE
BEGINNING, WHAT WOULD IT LOOK LIKE?

In this project, you and your team members will have the opportunity to design your own school that embodies the 3 Es of good work: excellence, engagement, and ethics.

Over the coming weeks, we’ll be completing activities to help you design your school step-by-step. You will be considering and incorporating all of the elements you need to launch your very own institution of learning.

You will work in groups of 3-4 for the duration of the project. At the conclusion of your work, you will present to the class and explain how your school functions and embodies the 3 Es.

Your classmates will then vote to choose the overall favorite school that they would like to attend.

UNIT TOPIC

RESEARCH & DESIGN ACTIVITY

Lessons 1.1 & 1.2: The 3Es

REFLECTION/DISCUSSION

What do excellence, ethics, and engagement look like in our school design? How can our school incorporate the 3 Es into the education we offer?

Lesson 1.3: Values

REFLECTION/DISCUSSION

What values are important for our school? Whose values should be represented, and why?

Lesson 1.4: Mission

REFLECTION/DISCUSSION

What should the mission of our school be? Develop a mission statement.

Unit 1 Outcomes

- Definition the 3Es for your school
- A list of values important to your school and its stakeholders
- Your school mission statement

Lesson 2.1 & 2.2: Opportunities & Obstacles

RESEARCH

What external resources (in our community, or elsewhere) could we draw upon in trying to establish this school? Are there mentors available here or elsewhere? Are there other schools that could serve as a model or example for you? What are the advantages and disadvantages of different schooling models (e.g. public school, private school, charter school, etc.)? What stumbling blocks or difficulties might we encounter in setting up a school? What challenges do you see in your own school that could be a problem in your new school?

Lesson 2.3: Role Models

DESIGN PROJECT

Who is a well-known person who would be a role model for your school's students? OR Design a mascot for your school. What attributes would this mascot have and why? OR Who would you have as your school's graduation speaker? What about this person makes you want to invite them?

Unit 2 Outcomes

- A list and description of external resources to help establish your school
- A list and description of anticipated challenges to opening your school, and ways you could address these challenges
- Description of your school's role model or mascot

Lesson 3.2: Alignment

ACTIVITY/DISCUSSION

Use the worksheet below to understand the concept of alignment. Then create a list of the stakeholders relevant to your own imaginary school and brainstorm what issues of alignment or misalignment might arise.

Lesson 3.3: Rings of Responsibility

REFLECTION/DISCUSSION

Who is your school responsible to? How is it responsible? How is the school you're designing different in its responsibilities from the one you're currently attending? How can you make sure students in your school are attuned to their near and far responsibilities?

Lesson 3.4: Various Stakeholders

RESEARCH

Using the list of stakeholders important to your school, what information can you find (e.g. in online newspapers, research articles, etc.) that might be relevant or have implications for how you are designing your school? Do you need to adapt or change any of your school's features in light of your research findings? How can you ensure that your school will still fulfill its responsibilities in light of these changes?

Unit 3 Outcomes

- List of your school's stakeholders and ideas of how to bring them into alignment on their goals and the 3 Es
- Description of your school's responsibilities

Lesson 4.1: Curriculum & Programs

CURRICULUM DESIGN

What will you teach and learn at your school? Will you teach specifically about the 3Es? How will teaching and learning look different or be the same as at your current school? What about programs offered, like extracurricular and after school programs? What kinds of programs will you offer?

Lesson 4.2: Assessment & Markers of Success

REFLECTION/DISCUSSION
How will you know students have been successful at your school? Is there a way that you will assess the 3Es in order to make sure students understand them before they graduate? What will success look like at your school?

Lesson 4.3: Community Relations

REFLECTION/DISCUSSION
What will be your school's relationship to its local community? How will it recruit students, and from where? What roles will it serve to the local people? What will be the physical design of your school (e.g., Where will it be built? What will the classrooms look like? What facilities will it have?)

Lesson 4.1: Curriculum & Programs

- Description of your school's curriculum and programming
- Description of the way your school will assess students' understanding of the 3Es and your school's vision of success
- Description of your school's relationship to its local and broader community

PRESENTATIONS

You will present your school design to the class and vote on your favorite school designs.

APPENDIX D LEARNING RUBRIC

	No Evidence	Beginning	Approaching	On Target	Exceeding
The 3Es	No Evidence	Students can articulate the meaning of good work as defined by the 3Es.	Students can articulate the meaning of good work as defined by the 3Es. Students can differentiate between work and good work.	Students can articulate the meaning of good work as defined by the 3Es and differentiate between work and good work. They are also aware of how several other communities define good work.	Students can articulate the meaning of good work as defined by the 3Es and can differentiate between work and good work. They are also aware of how several other communities define good work. They can provide examples for each of these concepts.
Preparing for Good Work	No Evidence	Students can identify obstacles to good work in the stories of others.	Students can identify obstacles to good work in the stories of others and can describe strategies to overcome these obstacles.	Students can identify obstacles to good work in the stories of others and can describe strategies to overcome these obstacles. Students can also identify and articulate their own experiences with obstacles to good work.	Students can identify obstacles to good work in the stories of others and can describe strategies to overcome these obstacles. Students can also identify and articulate their own experiences with obstacles to good work and are able to describe ways that they did, could have, or would overcome these obstacles.
Values	No Evidence	Students can identify and articulate the values that are most and least important to them.	Students can identify and articulate the values that are most and least important to them. Students can identify values of their community.	Students can identify and articulate the values that are most and least important to them. Students can identify values of their community. Students can reflect on whether their own values are in alignment with the values of their community.	Students can identify and articulate the values that are most and least important to them. Students can identify values of their community. Students can reflect on whether their own values are in alignment with the values of their community. Students can explain how values are connected to feelings of engagement.
Roles Models & Mentors	No Evidence	Students can identify a role model or mentor who inspires them because they do "good work" and explain why this person is a role model in relation to the 3Es.	Students can identify a role model or mentor who inspires them because they do "good work" and explain why this person is a role model in relation to the 3Es. Students can also identify an "anti-mentor" and describe why this person is not a role model in relation to the 3Es.	Students can identify a role model or mentor who inspires them because they do "good work" and explain why this person is a role model in relation to the 3Es. Students can also identify an "anti-mentor" and describe why this person is not a role model in relation to the 3Es. Students can articulate how they are like and not like their role models and anti-mentors.	Students can identify a role model or mentor who inspires them because they do "good work" and explain why this person is a role model in relation to the 3Es. Students can also identify an "anti-mentor" and describe why this person is not a role model in relation to the 3Es. Students can articulate how they are like and not like their role models and anti-mentors. Students can identify a mentor in their life to help them reach their goals.
Responsibility	No Evidence	Students can reflect upon what responsibility means in their own lives.	Students can reflect upon what responsibility means in their own lives and how that connects to the "rings of responsibility."	Students can reflect upon what responsibility means in their own lives and how that connects to the "rings of responsibility." Students can compare their own responsibilities to others in their lives.	Students can reflect upon what responsibility means in their own lives and how that connects to the "rings of responsibility." Students can compare their own responsibilities to others in their lives. Students can describe how their responsibilities affected a decision they have made.