The Cover
When we teach about marine environments, we are teaching about habitats for countless marine species. In this issue, we explore ways of helping students appreciate the incredible diversity of life in the ocean. Our cover artist is 1984 Humane Education Teacher of the Year finalist Barbara Davis of Sussex, New Jersey.

Kathleen J. Savesky, NAAHE Director; Willow Ann Sallow, Editor; Barbara Dolce, Office Manager; William Defliza, Research Associate; Vicki Parker, Kind News Editor; Board of Directors: John A. Hoyt, Murdaugh S. Madden, Patrick B. Parkes, Paul G. Irwin. ©1984, The National Association for the Advancement of Humane Education, all rights reserved. HUMANE EDUCATION is published quarterly by the National Association for the Advancement of Humane Education, a division of The Humane Society of the United States. Editorial offices and association headquarters: NAAHE, Norma Terris Humane Education Center, Box 362, East Haddam, CT 06423. HUMANE EDUCATION welcomes unsolicited manuscripts, photos, and artwork. Materials will not be returned unless accompanied by a self-addressed, stamped envelope. For changes of address, NAAHE, 2100 L Street, NW, Washington, DC 20037. Annual membership dues: $25. NAAHE membership dues are tax deductible to the extent permitted by law. Permission is granted to educators to reproduce with proper credit any page designated as a Humane Education Copy Master, Clip Art drawings, mini posters, and other pages so indicated. Reproduction in whole or in part in any form or format of any other material in this issue is prohibited without permission of the publisher. Generally, permission will be granted to organizations and individuals who are working to keep animals or the environment in their communities healthy. Permissions, Box 362, East Haddam, CT 06423. Design by Wendy H. Walden, Guilford, Connecticut. Printing by Allied Printing Services, Inc., Manchester, Connecticut, SL W-146-8841.
Throughout the past several years, we at NAAHE have been encouraging our membership and local animal welfare groups to build into their education programs a means for evaluation. Our task in humane education is too large and our resources too limited for us to remain unsure of our effectiveness. We must know that the approaches we are pursuing are sound and that our programs are producing results. As educators we also need to see concrete results if we are to avoid the burnout that inevitably comes with long-term programming. Evaluation can be designed to allow us to mark our progress in small gains without having to wait for a day years in the future when we can look back to see if we've changed the world.

While we've been encouraging you to evaluate your programs, we have also been involved in some self-evaluation here at NAAHE. We've improved and increased our record keeping to provide us with a better understanding of which of our publications, materials, and programs are most useful and valuable to educators. We've surveyed the readership of HUMANE EDUCATION, field-tested some of our new publications, and prepared evaluation forms for our workshops. Most importantly, we've begun to look at some of the general approaches and methods commonly employed in humane education to assess their potential for making a serious impact on children's knowledge of and attitudes toward animals.

Two years ago last spring, NAAHE launched a comprehensive two-part research project designed to (1) develop instruments that could be used to measure children's knowledge of and attitudes toward animals and (2) use these instruments to evaluate the impact of a curriculum-based approach to humane education. The results of this comprehensive project—which also examined the effects of such variables as age, sex, place of residence, and parent and teacher attitudes—are being analyzed and prepared for release as this issue of HUMANE EDUCATION goes to press.

The findings of the Humane Education Evaluation Project will, of course, be important to us at NAAHE. We have based a large portion of our programming on the belief that curriculum-blended teaching materials and lessons can be prepared and, when taught by a moderately interested teacher, can have an impact on students' knowledge of and attitudes toward animals. Although we field-tested People & Animals: A Humane Education Curriculum Guide prior to publication and received excellent reports from teachers as to their feelings about the material, the Humane Education Evaluation Project is the first serious attempt to measure student reactions to curriculum-blended humane education activities.

Beyond its implications for NAAHE, the project is also designed to be of value to humane educators in general. Although the teachers in the project used activities from People & Animals, the way they used the materials is representative of the range of use that most humane education materials receive when distributed by local humane societies to mildly interested teachers. Consequently, the findings of the study should have implications for anyone who is planning to develop or purchase humane education curriculum materials for distribution to the schools.

The tests developed for use in the project should also be useful to other humane educators. Eight different instruments were created for use in the study and only the four cognitive tests (of factual information) apply directly to the lessons in the curriculum guide. The tests that assess student attitudes and what the students think is appropriate behavior are applicable for use with almost any humane education program. These tests and instructions for their use are scheduled to be reproduced and made available in booklet form sometime next year.

A complete report on the findings of the Humane Education Evaluation Project will appear in the March 1985 issue of HUMANE EDUCATION. We hope you will watch for it and contact us if it raises any questions for you. In the years ahead, NAAHE plans to continue to examine the effectiveness of various humane education approaches and methods. We anticipate that some of what we learn will support what we and others have done in the past. We also anticipate that some of our findings may contradict our traditional assumptions about humane education. As we complete NAAHE-sponsored projects or collect results from other research, we will share the findings with our members through HUMANE EDUCATION and NAAHE Special Reports. We would also appreciate receiving information from you about how you evaluate your programming and the results you've found. Working together, we can help to avoid repeating mistakes and design the most effective humane education programs and materials possible.

Money is one good idea for a project has never been realized for one simple reason—lack of money. You know you have the talent and the enthusiasm to make the project a success, but where are you going to find the money to get it off the ground? One possible answer is through grants.

Now before you turn the page claiming you couldn't possibly write a grant proposal, remember that efficient grant writing is a developed skill, not a trait you're born with. If you can think clearly and organize your thoughts logically, you can write a grant proposal. Often the funding source (the people you're going to ask for money) will provide the structure for your proposal. You need only supply the facts and the enthusiasm.

There are several types of grant-giving organizations and each requires a different grant format. Government grants often have the most complicated grant application procedures, and won't be addressed in this article because they are usually self-explanatory. The most likely funding sources for humane education projects are corporations and private foundations (which are also sometimes associated with corporations). Grant applications for these agencies are brief, usually five to eight typed pages. Foundation officials are looking for clear, concise, well-documented proposals, not reams of rhetoric.

Before You Begin

Before you approach any foundation for funding, you need to have a clearly defined “fundable” project in mind. Foundations seldom fund money to simply help fund an ongoing program. Instead, they prefer projects that have a clearly defined beginning and concrete end product. No foundation wants to fund something that will require continual, long-term support from them in order to succeed.

If you are seeking funds to support an ongoing humane education program, isolate a specific project or need to be addressed in the proposal (e.g., a project to develop humane education materials and place them in all the local schools; a proposal to design and initiate an in-service course in humane education for local schools; a project to develop a series of radio and television public service spots about the humane society or animal problems; a proposal to purchase a car to transport humane education staff and materials to the schools).

Make it clear in your proposal how the end product will work to meet the need in question after the grant money has been spent. If you are seeking funds to begin a new humane education program, indicate how the program will be supported after the initial funds run out.

Do not attempt to tackle too broad a problem. Limit the scope of your project and the size of your target audience to an easily workable size. If you claim you are going to turn every child in your community into a caring, compassionate person, you will be destroying your credibility. Funding sources want to support programs that will succeed. Start small. If you exceed your expectations, much like the days are short, your chances for additional funding may be limited.

Funding Sources

Once you have developed the idea for your project, you need to locate possible funding sources. Your best chances for funding a local humane education project are with state and local foundations and corporations. Many books have been written about local funding sources, such as The Directory of Connecticut Foundations edited by John Huber (Eastern Connecticut State College) and the Directory of Oklahoma Foundations by Thomas E. Broce (University of Oklahoma Press). You might also find additional funding sources in materials from the Foundation Center, 79 5th Avenue, New York, NY 10003. Most libraries keep this type of material in their reference rooms.

Foundation directories generally list funding sources along
with who they gave money to, how much they gave, and for what purpose. They also list the name of a contact person and the type of project the foundation is interested in funding. Don’t limit your avenues of search to a known interest in animals. Humane education projects also fit under the broader categories such as children, education, community service, etc. If your directory does not have a contact name, you think the information may be out-of-date, call the foundations or corporations listed and ask for the names (and correct spellings) of the people responsible for reading grant applications. Addressing these individuals is important. Letters addressed “To Whom It May Concern” are generally inappropriate and unimpressive.

Procedures for Submission

After you’ve prepared your list of potential funding agencies, write to each person, briefly describing your agency and the nature of your project. Ask for specific grant guidelines for that corporation or foundation. Keep your letters to a maximum of one page. The letters are merely to establish initial contacts. They may also save you time and effort by identifying which agencies are not receptive to your full proposal.

In your initial letter you may also want to ask for a brief meeting to discuss your project with the foundation representative. If you receive a positive response, act quickly to set up an appointment. Go to the meeting fully prepared with notes, outlines, charts, and materials to sell your organization and describe your project. Be organized and concise. You want to present a neat package, not ask them—directly or indirectly—to help you organize your thoughts for your proposal.

Soon after the meeting, submit the written proposal, while the project is still fresh in the mind of the foundation official. In the cover letter, state the proposal’s purpose, give reference to your meeting, thanking the individual for his or her time and input. It’s a valuable idea to enclose a sentence that reads “In response to our meeting of (date), the (name of your agency) is submitting the enclosed proposal to (name of funding source) requesting (how much money) for (name or description of project).” That sentence sums up all the vital information for your cover letter.

If you don’t have an opportunity to meet with someone from the foundation prior to submitting your proposal, proceed according to the guidelines they send you to. Remember, however, that the person reading your proposal has not had an opportunity to become acquainted with your ideas previously. Once again your proposal should be accompanied by a cover letter, stating what you are proposing and how much you are requesting.

Preparing Your Proposal

There are many subtleties involved in grant preparation that are too numerous to mention here. Fortunately, the Grantsmanship Center, 101 Los Angeles, CA 90015, specializes in grant writing and other development ideas. They publish an excellent magazine, The Grantsmanship Center News, and offer valuable reprints at a nominal cost.

According to the Grantsmanship Center, the eight basic parts of a proposal are:

• Summary (or Abstract)
• Introduction
• Problem Statement or Needs Assessment
• Objectives
• Methods
• Evaluation
• Future Other Necessary Funding
• Budget

The following is a brief description of what should be contained in each of these sections:

SUMMARY—The proposal summary does just that; it summarizes your proposal in the shortest possible paragraphs. It tells who you are, what the problem is, what your proposed solution is, and how much this solution will cost. The summary may be the first part of your proposal read by the funding agency. If it doesn’t interest the foundation officials, the rest of your proposal probably won’t either.

INTRODUCTION—The introduction is where you sell your organization by presenting its history, philosophy, accomplishments, commendations, etc. Your job in the introduction is to convince the reader that your organization is well-qualified to carry out the project in the most effective manner possible. Materials used in your introduction should include quotes from letters of appreciation, statistics on referrals or requests for your services and materials, and brief news clippings. Keep your introduction brief, but be willing to “sweat your own horn.”

THE PROBLEM STATEMENT OR NEEDS ASSESSMENTS—The problem statement forces you to identify, define, and document the problem you want to solve through your project. You will also need to define who the problem affects and your target audience. Support your premise by citing studies or opinions of “experts.” This section should be brief but should provide the reader with a clear understanding of why your project is important and necessary.

OBJECTIVES—In this section tell the reader what you plan to accomplish through your project. Your objectives should offer some relief to the problem you define. Be specific, be clear. nebulous objectives are difficult to measure and evaluate—two important criteria for good objectives.

People often confuse goals and objectives when writing a proposal. Your goal may be to educate all the children in your community, but your objective should be more specific: “to provide humane education teaching materials to all fifth and sixth grade teachers in the city and involve the teachers in regular use of the materials.”

METHODS—In this section you want to let your reader know how you’re going to achieve your objectives. If you’re going to provide humane education materials for teachers, you need to outline a schedule of activities to achieve this objective. Some grant writers will elaborate on this point at this time so the funding source can see how progress will be made.

This is also the time to explain why you have chosen your proposed methods for addressing the stated need. It helps to be able to say that your methods will reach the largest segment of your target audience, are the most effective, or are the most cost-effective available.

EVALUATION—The evaluation portion of your proposal explains how you will determine if you have accomplished your objectives. Normally, it takes 2-4 pages to adequately cover this topic. The following is a 28-page document called Methods for Measurement: A Guide for Evaluating Humane Education Programs, which can help you identify ways to evaluate your success. If your objective is to prepare or produce a certain product or materials, completion of the product is one form of evaluation. However, you may also want to test the impact of your product or materials on the people you identified through use of surveys, questionnaires, etc. (Methods for Measurement is available for $3 from NAHHE, Box 362, East Haddam, CT 06423).

FUTURE FUNDING—Since most foundations don’t want to back a proposal, they will not fund your project as a single project. If you’re requesting money to buy a vehicle or piece of equipment, you need only explain where the funds will come from and its upkeep. If your project will be ongoing you’ll need to identify how and from whom you will obtain future funds such as local public support that may be generated from government grants, money from the sale of your products, etc. You need to prove that your materials you developed, etc. There’s also the possibility that your project will be completed during the initial funding period and not require additional money (such as development of a lending library).

Many foundations like to support projects that are also receiving help from other sources. If anyone else (including your organization) is contributing money or in-kind services to the project, be sure to say so and list the money or services as income below.

BUDGET—Your budget explains how you’re going to spend the money you are requesting as well as giving a breakdown of the money and services you’ll be receiving from other sources and the amount you’re requesting. The Grantsmanship Center offers helpful detailed information on budget preparation, dividing budget items into two areas: personnel and non-personnel.

Personnel covers salaries, benefits, Social Security, unemployment compensation, disability insurance, etc. Personnel also covers people who work for you but whom you don’t pay—volunteers. A dollar value for these in-kind services should appear as well as under your listing of funding from other sources.

Non-personnel covers everything else, including rent, printing, postage, travel, supplies, telephones, utilities. Break out out any expenses by item. For example “Four desk unit phones with three lines at $5 per month; monthly service charge at $5 per month; long distance calls at $0.25 per minute.”

Good Advice

Now that you have all the components of a proposal, let’s look at some basic tips:

• Tailor your proposal to the foundation’s interests. If they support education, write in terms of improved educational experiences. If they support children’s programs, write your proposal around the wonderful benefits to children this program will provide. Let the reader see what he or she wants to see.

• Be simple. Use short words and sentences wherever possible. Define your terms and avoid jargon.

• Be clear. Don’t assume that the reader will know what you mean simply because you do.

• Be enthusiastic and positive. These are contagious feelings.

• Be professional. Let the foundation officials “catch” your enthusiasm for the project.

• Develop an ongoing file of “nice” materials for your proposal introduction. Ask people to write letters of support for you and file them away for this type of proposal.

• Be neat. Strikeovers, typos, or penned in corrections make you look less than professional.

• Be consistent. Don’t change typefaces, subhead styles, or terms in the middle of your proposal. (In other words, don’t talk about “pet facilitated therapy” for the first two pages and “pet therapy” for the last two, while meaning the same thing.) A consistent format and vocabulary makes your proposal more appealing.

• Edit wherever possible. It’s a difficult task, but it gives you a chance to tighten up your work.

• Be open to criticism. In fact, ask someone unfamiliar with your project to read your proposal. If it’s clear to him or her, it will probably be clear to the foundation officials.

• Write your summary last. You’ve put it all down on five pages already. If you write your summary first, you end up writing more. If you’re talking about something,, it’s easier than writing the summary first.

• Attach an appendix if you have great press coverage, charts, graphs, letters of appreciation, etc. They won’t fit in the proposal, so put them in the appendix. The way this material is available if the foundation officials want more information.

• Use quality paper and copying services but don’t be extravagant by using fancy covers or bindings.

Now that your proposal is complete, submit it with confidence. You can submit the same proposal to a number of foundations—simply by changing the cover letter or focus to mesh with each foundation’s interests. The more places you approach for funding, the greater your chances are for getting the money you need. Many grant writers suggest that about 25% of every four proposals receive funding, so don’t be discouraged by a few rejections along the way. Keep in mind, too, that sometimes a foundation will fund a proposal and expect more in the future. You can always go back to them and not require additional money (such as development of a lending library).

You’ve just had a crash course in grant writing. It wasn’t so hard. Write down a simple plan, stick to it, write with enthusiasm, and you’ll be on your way to a successful grant writing career. Good luck!
DEEP WATER, SHALLOW WATER: MARINE ANIMAL HOMES

by Willow Soltow

Have you ever been to a marine aquarium and listened to the youngsters as they viewed the sea creatures behind the glass? "Oh, this one is ugly!" "Look at that weird thing!" Negative reactions appear to occur in direct proportion to the degree of public awareness surrounding each species. Lots of people appreciate whales and seals—but what about sea anemones, crabs, and jellyfish?

Resources abound for educators interested in teaching about specific marine animals. Instead of concentrating on two or three individual species, the following unit is designed to give students a broader understanding of the ocean and to help them develop appreciation for the diversity of life it supports. Depending on your needs and the needs of your students, you can use this unit on marine environments by itself or incorporate it into a larger unit on endangered marine animals, marine mammals, or oceans in general.

The Ocean, People, and Animals

Just how important is the ocean? For those who live near the shore, the answer is easy. The ocean provides recreation, a means of transportation, a source of food and jobs, a source of beauty. Many of us, however, live far from the shore and may not realize how important the ocean is in supporting all life on Earth. Phyttoplankton, one-celled marine plants, supply more oxygen to our atmosphere than all the forests on Earth. It gives us oxygen. Some scientists believe phytoplankton is the ocean's food factory. It takes energy, or food, to grow. Phytoplankton use energy to grow. As they grow, they release oxygen into the atmosphere. This oxygen is then used by trees and other plants. The oxygen is then taken in by animals for the process of respiration. Respiration is the process by which the body uses oxygen to release energy. Oxygen is then taken in by animals for the process of respiration. Respiration is the process by which the body uses oxygen to release energy.

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Even in deepest waters, there are layers of ocean, each of which represents a different habitat. Point out that the ocean has its geography just like the land. There are mountains and deep trenches under the sea. The amount of sunlight that reaches each level determines, to an extent, which marine animals are able to live there. Surface waters receive the most sunlight. Bottom waters receive virtually none. A twilight zone is located between the two. To illustrate the above information, draw the following charts on the chalkboard. Have students identify the different regions as you write in the names of each.

To reinforce what they have learned about the various kinds of ocean habitats, have youngsters complete the "Marine Animal Homes" work sheet that appears at the end of this article. You may want to introduce the work sheet with some background information on the different marine species covered by it: mussel, whale, octopus, gull, periwinkle, tuna, lobster, and porpoise. Before students begin the work sheet, point out that in some cases, there is more than one right answer. For instance, most species of whales live in the deep ocean, yet many enter coastal waters to breed. When students have completed the work sheet, let them compare their answers. Discuss. In addition to those illustrated on the work sheet, what are some other marine habitats? Can students name animals that live in warm, tropical waters? That live in frigid, Arctic waters?

Restricted Habitats

Introduce the concept of restricted marine habitats to your students by asking them: Is the ocean like a big bathtub? Can a fish that lives in deep water change to survive in unique habitats? Students can portray their fish in drawings, creative writing assignments, or in three-dimensional style using clay or paper-mache. Give students a choice of designing one of the following: a fish that (1) lives in the deepest, darkest part of the ocean; (2) can slip through small openings between rocks; (3) does not look like a fish; (4) can move on land as well as in water; or (5) can escape any kind of net. Have students describe fish that have adapted to survive in unique environments. Give your students a chance to see through the eyes of an ocean animal. Have youngsters complete the "A Place To Live" work sheet, which follows this article.

If your students receive Kind News, they might want to choose animals from the articles as the focus of their work sheets. If you do not receive Kind News, refer to the "Educational Marine Resources" list that follows this article for books and materials that will help students find information about the animals they select. Use the work sheet responses to spark discussion about marine animals and their environment. During your discussion, you will want to mention the following ways in which people have an impact upon marine life. In each instance, have youngsters explain whether the harm to a marine animal was done directly (hunting and fishing, pollution) or indirectly (habitat destruction, pollution).

Habitat Encroachment: Perhaps the simplest colored to blend with the colorful coral that surrounds them. Help students better understand the connection between habitat and animal adaptation by having youngsters design their own fish. Draw an illustration on your chalkboard similar to the following. Among the fish in coastal waters are predators, surface feeders, and bottom feeders. Within their coastal water habitats, these fish have adapted to different feeding patterns. Ask students: Why is the mouth of the bottom feeder located where it is? Why has the predator's mouth developed as it has instead of like that of the surface feeder? Have students draw their own fish and label them predators, bottom feeders, or surface feeders. Let them guess the feeding habits of each other's fish. Next, have each student design a fish that has special adaptations that enable it to survive in unique habitats. Students can portray their fish in drawings, creative writing assignments, or in three-dimensional style using clay or paper-mache. Give students a choice of designing one of the following: a fish that (1) lives in the deepest, darkest part of the ocean; (2) can slip through small openings between rocks; (3) does not look like a fish; (4) can move on land as well as in water; or (5) can escape any kind of net.
Throughout the world, endangered whales continue to be killed for commercial products, despite the fact that substitutes exist for virtually all of these products. Japan, the Soviet Union, and Norway are the only countries that have failed to act on resolutions of the moratorium on commercial whaling set by the International Whaling Commission to begin in 1985.

Marine Animals and Humane Education

I like to define biology as the history of the Earth and all its life—past, present, and future. To understand biology is to understand that all life is linked to the Earth from which it came; it is to understand the stream of life...in reality a unified force, though composed of an infinite number and variety of separate lives. Only as a child's awareness and reverence for the wholeness of life are developed can his humanity to his own kind reach its full development. Rachel Carson

Respect and compassion for marine animals: Should it extend only to the attractive species? Only to the whales, porpoises and sea otters? Or do all animals, including unfamilial marine creatures, deserve our concern?

Remember those youngsters at the marine aquarium—the ones whose negative reactions were stirred up by the anemone, the crab, the puluating jellyfish? Is there a little of those same youngsters in each of us? If so, we may have to examine our own attitudes. It may mean we will have to broaden our own ability to demonstrate compassion for all marine animals—familiar and unfamiliar species alike. Our willingness to do so will reflect in the lives and attitudes of the students in our care.7

References
1. Adapted from The Life of Fishes by Dr. Maurice Burton, New York: Golden Press, 1974.

Books


FILMS
For additional films on marine animals, please see our Humane Education Film Reviews in this issue as well as our December 1982 and December 1981 issues of HUMANE EDUCATION.

Fairy Penguins. 16mm film, 12 minutes, color and sound. Filmfair Communications, 10900 Venture Boulevard, Box 1728, Studio City, CA 91604.


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TEACHING MATERIALS
Center for Environmental Education. 1925 K Street, NW, Suite 206, Washington, DC 20006 has available three sea life fact sheet packets. Titles are Whales, Seals, and Sea Turtles. Each is available for $2.50 plus 80 cents postage or order all three for $6.25 plus $1.50 postage. CEE also publishes the Directory of Marine Education Resources ($4.85, including postage), the Whale Coloring Book (both $4.70 each, including postage). Marine Education Materials System (MEMS) The Virginia Institute of Marine Science, Gloucester Point, VA 23062, offers a computerized information search to provide educators with access to marine materials. For more details, contact Sue Gammisch at the above address.

Marine Information Service, Sea Grant College Program, Texas A & M University, College Station, TX 77843 offers a catalog titled Trying To Marinate Your Classroom? Among the books and activity sets listed are Children’s Literature — A Passage to the Sea (available for $2), which contains synopses of children’s books plus activities for youngsters in grades K-6. Also listed is Fairy Tales of the Sea, a 480-page book of ocean fairy tales from many lands. The cost is $4.50 for the booklet plus $2 for the accompanying teacher’s guide.

Project Jonah, Box 476, Bolinas, CA 94924 produces a teaching kit for children on whales and porpoises, including stories and activities. Write to them for pricing information.

Whale Adoption Project, International Fund for Animal Welfare, Box 193, Yarmouth Port, MA 02675. In return for a gift of $10 or more, your class can choose and adopt a whale. In return, the class will receive a Whale Adoption Certificate, the class’s photograph and the Whalewatch newsletter.

The Whale Museum, Moclips Cetological Society, Box 945, Friday Harbor, WA 98250, offers a new curriculum designed for students in grades K-6. The curriculum titled Giantes del Sea and an accompanying tape of whale and dolphin communication are available for $35.

Marine MARiNEs

Marine aquariums have a potential for educating the public about the many different animals that live in the ocean. If you live near one of these facilities: Shedd Aquarium: Chicago; National Aquarium: Baltimore, Maryland; New England Aquarium: Boston, Massachusetts; Point Defiance Zoo and Aquarium: Tacoma, Washington;8
Imagine that you are a marine animal. You are about to move into a marine habitat. Decide whether the area you have chosen is a good place to live by answering the questions below.

1. I am a/an:

2. The habitat I have chosen can best be described as:

3. This area will provide me with the following food supply:

4. In this area, I will have to beware of these predators:

5. My chosen habitat will provide me with the following protection:

6. I can tell that humans have/have not been here because:

7. If people moved here in large numbers, I would have to:

8. I am important to this habitat because:

9. Considering all of my above answers, I will/will not stay here because:

10. Do animals really "decide" where to live? Do animals actually have choices about how to treat the ocean and its animals? Generally made with people's decisions about how to treat the ocean and its animals, people generally make with people's decisions about how to treat the ocean and its animals. How do you feel about this?
What Is My Name?

Match the name of each marine animal with its description below.

1. I am a slow-moving animal. Animals of my species are often killed by the propellers on people's motorboats. I am also a mammal.
2. I attach myself to rocks along the shoreline and stay there for my entire adult life. I am the largest living animal.
3. I have a shell, but I can swim. I am just one of a kind of animal of which there are many endangered species. I am a soft-bodied animal.
4. My home is a shell. I do not grow my own shell. When I outgrow one shell, I find a new one that once belonged to someone else. I crawl out of my old shell and into a new one.
5. I am a mammal. I am one of the few animals that use a tool. I eat mostly abalone and other shellfish. Hunters used to kill my species for our fur and nearly caused us to become extinct.
6. I am the largest living animal. I am also a mammal. I am protected in United States waters.
7. I am a mammal known to save people from drowning. Often my species is accidentally killed by people fishing for tuna.
8. I drop clams on rocks and on pavement to split them open. Then I fly down and eat the clams.
9. I am a soft-bodied animal. I am a smaller fish into my mouth.
10. I live in the deepest, darkest part of the ocean. I have a long spine with a light at one end that hangs in front of me and lures smaller fish into my mouth.
11. I am a tiny, colorful animal. If you were to touch me I would feel like a rock, but I look like a plant.
12. I am a fish that lives in salt water, but I lay my eggs in fresh water. Overfishing has caused my species to decline sharply.

ENVIRONMENTAL T-SHIRTS HELP SPREAD MEANINGFUL MESSAGES

T-shirts can provide a useful educational medium for telling people about animals and the environment. They can also be helpful fund-raisers as well. The Manor's environmental T-shirts address such animal issues as conservation of wildlife habitats, protection of endangered species, and respect for all creatures. If you're interested in using T-shirts to promote animal issues, you may want to request a catalog from Jim, Box 2308, Boulder, CO 80306.

MATERIALS USE ANIMAL TOPICS TO TEACH ETHICAL DECISION-MAKING SKILLS

The Institute for the Advancement of Philosophy for Children (IAPC) has been a pioneer in the movement to use philosophy for children as an educational approach to the teaching of thinking and ethical decision-making skills. Located at Monclair State College, IAPC stresses curriculum development, educational research, and teacher education. IAPC offers a number of curriculum materials aimed at helping youngsters develop critical-thinking skills and an ethical perspective. Among these are Kio and Gus, a storybook for children and its accompanying teacher's manual titled Wondering at the World. Kio and Gus is largely based on the conversations of two young people and their relationships with a number of animals. A humane approach to animals and to whales in particular is woven throughout the story. Wondering at the World provides teachers with hundreds of exercises and discussion plans for teaching cognitive skills for youngsters in kindergarten through grade five. Kio and Gus is available in paperback format for $7.50 plus postage. Wondering at the World, a large, loose-leaf manual, is available for $30 plus postage. For a brochure describing these and other curriculum materials produced by IAPC, write: The Institute for the Advancement of Philosophy for Children, Monclair State College, Upper Montclair, NJ 07043.
HAPPENINGS

School in Watertown, Wisconsin.

Essay contests are a wonderful way to reach young people on the subjects of animal welfare and animal rights. The essay format provides students with an opportunity to sound off and gives teachers a focal point for their language arts activities. If you would like some pointers on initiating an essay contest in your area, contact Venita Tuel, The Beaver Dam Humane Society, 210 Nodstock Street, P.O. Box 47, Beaver Dam, WI 53916-0047.

HUMANE EDUCATION METHODS COURSE OFFERED

Worcester State College will offer a college-level course during its January intersession titled Humane Education Methods. The course will be taught by humane educator Henrietta Howard-Moinesi, author of Teaching Humane Education. For additional information about the course, you can write to Ms. Caroline Chincucelli, Coordinator of Intersession, Division of Continuing Education, Worcester State College, 486 Chandler Street, Worcester, MA 01602.

ANNOUNCING 1985 MARINE EDUCATION CONFERENCE

The Virginia Institute for Marine Science (VIMS) will host the National Marine Education Association (NMEA) Conference on the campus of the College of William and Mary during the coming year. The conference will bring together teachers; aquarium, museum, and zoo educators; college and university personnel; representatives from marine research facilities, private industry, and government agencies; as well as other persons interested in the aquatic environment. For dates and further information, write to Sue Gamisch, 1985 Conference Chairman, Virginia Sea Grant Marine Education Specialist, Advisory Services, Virginia Institute of Marine Science, Gloucester Point, VA 23062.

HEAD START PROVIDES STARTING POINT

Humane educator Beth Hanrahan of the Hall County Humane Society in Gainesville, Georgia, conducted a series of workshops this past spring for the tenth annual Georgia Head Start Conference. The workshops were designed to provide Georgia Head Start teachers with materials, themes, and animal-related activities emphasizing kindness and responsibility toward animals. One thousand teachers received Beth’s curriculum guide, which she designed using her own creative ideas and some activities from past issues of HUMANE EDUCATION.

As a result of the workshops, Beth has received further invitations to conduct similar programs. Before long, she expects to realize her long-term goal of conducting teacher in-service workshops with schools in her area. Beth is happy to share her approach with other humane educators. If you are interested in initiating humane education workshops through the Head Start program in your community, contact Beth for some ideas on how she got started. For more information, write to Beth at the Hall County Humane Society, 875 Ridge Road, Gainesville, GA 30501.

NEW BOOK ON SUBURBAN WILDLIFE AVAILABLE

Who are your animal neighbors? You might be surprised to discover that the wild animals that inhabit their own backyard will find this a helpful text covering nearly seventy species of mammals, birds, and insects commonly found in suburban areas. Humane educators interested in acquainting students with the wild animals that inhabit their own backyards will find this a helpful book for background information. Suburban Wildlife is available in paperback edition for $8.95 from your local book seller or Prentice-Hall, Inc., Englewood Cliffs, NJ 07632.

Dewey enhance a factual text covering nearly seventy species of mammals, birds, and insects commonly found in suburban areas. Humane educators interested in acquainting students with the wild animals that inhabit their own backyards will find this a helpful book for background information. Suburban Wildlife is available in paperback edition for $8.95 from your local book seller or Prentice-Hall, Inc., Englewood Cliffs, NJ 07632.

CLEVER SLIDE PROGRAM DEBURNS NEUTERING MYTHS

Despite the pet overpopulation problem that faces most communities, many individuals continue to be victims of misinformation regarding the need to neuter pets. Venita Tuel, Venita Tuel, The Beaver Dam Humane Society, 210 Nodstock Street, P.O. Box 47, Beaver Dam, WI 53916-0047, has designed a sound/curriculum guide, which she designed using her own creative ideas and some activities from past issues of HUMANE EDUCATION. As a result of the workshops, Beth has received further invitations to conduct similar programs. Before long, she expects to realize her long-term goal of conducting teacher in-service workshops with schools in her area. Beth is happy to share her approach with other humane educators. If you are interested in initiating humane education workshops through the Head Start program in your community, contact Beth for some ideas on how she got started. For more information, write to Beth at the Hall County Humane Society, 875 Ridge Road, Gainesville, GA 30501.

ANSWER BOOK ADDRESSES ANIMAL QUESTIONS

What breed of cat might be safe for people with allergies? What can you do about a hyperactive pet? These and one thousand other questions about the care of companion animals are answered in The Animal Doctor’s Answer Book. Author Michael W. Fox, D.V.M., is Director of the Institute for the Study of Animal Problems, the scientific division of The Humane Society of the United States, as well as the author of numerous books on animal care and behavior. Written in question-answer format, Michael’s new book is compiled from his popular syndicated column “Ask the Animal Doctor” and reflects the very real problems encountered by millions of pet owners over the past ten years. The Animal Doctor’s Answer Book is available in paperback edition for $10.95 or hardcover for $17.95. It may be ordered from your local book seller or from Newmark Press, 3 East 48th Street, New York, NY 10017.

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BEAVER DEFENDERS OFFER EDUCATIONAL MATERIALS

The Beaver Defenders produce a number of educational materials about beavers and wildlife protection. Their book titles include Unexpected Treasure by Hope Sawyer Buyukmihci and Beaver Spy by Dorothy Richards and Hope Buyukmihci. In addition, the Beaver Defenders offer teaching pamphlets, posters, and notepaper. For a list of available materials, please write the Beaver Defenders, Unnamed Wildlife Refuge, Newfield, NJ 08344.

HEAD START PROVIDES STARTING POINT

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HORSES 1985

In the Company of CALs 1985

BLESSED THE BEASTS 1985

HORSES 1985


Celebrate Animals All Year Round

With Colorful Bo–Tree Calendars

Full-color photographs capture the beauty and wonder of animals in their habitats. Ornamental calendars from Bo–Tree. A portion of the proceeds from their sale will be donated to The Humane Society of the United States. Attractive and functional Bo–Tree Calendar cards enable you to appreciate animals all year long.

Each calendar measures 12 x 12 inches, opens to 12 x 24 inches, and is a postage plus $1.50. Order from:

Bo–Tree Productions, 1137 South San Antonio Road, Suite 100, Palo Alto, CA 94303.

DR. GREG TOPOLIE RECEIVES GAINES VETERINARY AWARD

This past summer Dr. Greg Topolie, a Canadian veterinarian and active NAHAH member, received the Gaines Veterinary Award for his “work with children in human animal education” and resulting “contribution to small-animal medicine.” Each year only one veterinarian is selected from throughout Canada to receive this prestigious award. Presentation of the award was made at the Canadian Veterinary Medical Association’s convention last July.

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For addi­
**NAAHE NEWS**

*We’re Growing!*

Expansion is underway at the Norma Terris Humane Education Center in East Haddam, Connecticut — headquarters for the National Association for the Advancement of Humane Education and the New England Regional Office of The Humane Society of the United States. This past summer plans were finalized to build a much-needed addition to the existing log cabin, which provides office and storage space for both divisions. NAAHE Director Kathy Saksy reports that “The added space will allow us to begin to offer training programs at the center again. We had to discontinue these several years ago due to a shortage of staff time and space. We will also be able to expand our library of humane education teaching materials and resources.” As this issue of HUMANE EDUCATION goes to press, construction workers are just beginning to break ground for the new addition.

**NAAHE Welcomes RSPCA Officer**

NAAHE staff members were querulous pleased to welcome a visit from Chief Education Officer Cindy Milburn of the Royal Society for the Prevention of Cruelty to Animals (RSPCA) based in England. Cindy visited NAAHE headquarters at the Norma Terris Humane Education Center this past spring following the meeting of the World Society for the Protection of Animals (WSPA) in Boston. The trip afforded Cindy an opportunity to talk with NAAHE staff members, learn more about the status of humane education in the United States, and exchange strategies and ideas.

**NAAHE Note Cards**

The twelve full-color cards by noted artist Thaddeus Krummich include each of the four whimsical cat portraits featured on the cover. $3.

Order from: NAAHE Note Cards 200 S. Street, NW Washington, DC 06423

A set of four full-color 8½ x 24 inch art lithograph prints depicting each of the scenes portrayed in The HSUS cat portraits is also available from The Humane Society of the United States for $10. For more information, write: HSUS Note Cards, 200 S. Street, NW Washington, DC 06423.

**The Perfect Little Gift**

...for a friend or human educator. Why not celebrate the season by giving a set of note cards from NAAHE or The HSUS? — A friendly way to say you care about animals.

**NAAHE Note Cards**

Includes eight deckle-edged cards featuring the NAAHE logo in black on white. $3.

Order from: NAAHE Note Cards Box 362 East Haddam, CT 06423

**RESEARCH IN REVIEW**

Approaches to Humane Education: Can Television Make a Difference?

by Bill DeRosa

Increasing knowledge about and improving attitudes toward animals have always been primary goals of humane education. In order to realize these objectives, it is important for humane educators to be on the lookout for new, more effective teaching methods or ways of improving existing strategies. Television is an approach we may want to consider. Because television has become part of our daily life and has been shown to have a tremendous impact on children, it would appear to have great potential as a tool for promoting humane values.

Rosanne Fortner, assistant professor of environmental education at Ohio State University, recently investigated the impact on students of a Jacques Cousteau television documentary, "Warmblooded Sea: Mammals of the Deep." Fortner’s study was extensive and attempted to assess several variables, including: How does watching the television show affect children’s knowledge of and attitudes toward marine mammals? Will the same information (as contained in the documentary) presented in a classroom by a science teacher have an equivalent impact on students’ knowledge of and attitudes toward marine mammals? To what extent are knowledge and attitude changes retained two weeks after the television or classroom presentation? To help find answers to these questions, Fortner used ninth grade classes from the Columbus, Ohio, area as her treatment and control groups. Three of the classes were taught the contents of the Cousteau program by their regular science teacher. The teacher’s other two classes were told to view the documentary at home but received no classroom instruction. Ninth grade classes of a different science teacher in the same school served as the control group. They did not watch the television program but received class instruction. Both the treatment and control groups were given a survey designed to assess knowledge of and attitudes toward the content covered in the Cousteau documentary. The test instrument included thirteen true-false and multiple choice knowledge questions, as well as eight attitude items presented in a Likert scale format (strongly agree to strongly disagree). The knowledge questions dealt with marine mammal characteristics, evolution and communication, and interactions with humans. The attitude questions addressed such issues as the hunting of harp seals, the capture of dolphins in tuna nets, and methods for protecting marine mammals in general. The survey was administered to students prior to viewing the program, immediately after the program, and then two weeks later to assess knowledge and attitude retention.

What were the results? Knowledge scores from pretest to immediate post test increased significantly for the classes that had viewed the documentary. The classes that received only classroom instruction showed an equally significant increase in knowledge. However, on the attitude questions, although the classes that watched the program demonstrated significant improvement from pretest to immediate post test, the classes that received classroom instruction did not improve significantly. What could account for this difference in attitude scores? Fortner suggests that the impressions created by the television program through visual images, music, and poignant narration may have stimulated more of an affective (emotional) response than simply listening to information read by a classroom teacher.

The results of the delayed post tests were, in general, less favorable. The knowledge scores of both classroom-instructed and television-viewing groups decreased from immediate post test levels, although these scores for both groups were still significantly higher than pretest scores. On the attitude questions, however, the gains shown by the television classes on the immediate post test did not appear on the delayed post test. In fact, students’ attitudes toward issues contained in the program deteriorated to the extent that delayed post test responses were not significantly different from pretest responses.

Fortner’s findings suggest that a single television program can be an effective means of increasing knowledge about animals. In addition, television can be effective in changing attitudes on the short term, especially when compared with more standard methods of classroom instruction. However, as the results of Fortner’s study demonstrate, changes in attitudes evoked by a television program may only be temporary. As humane educators we may want to consider using certain television programs as part of, or as a supplement to, existing humane education programs. But it may be untrue to expect that the viewing of a single isolated program will produce lasting changes in knowledge and attitudes.

**Reference**

Fortner, Rosanne W. “Influence of a Cousteau Documentary on Knowledge and Attitudes About Marine Mammals: Three Studies.” (mimeographed.)

**Note:** For copies of any studies reported on in Research in Review or for further information on any topics covered, contact Bill DeRosa at NAAHE, Box 362, East Haddam, CT 06423.


Animal Places & Faces challenges children to complete thirty partial illustrations. Youngsters are encouraged to think and understand more about the needs of a variety of animals, as they complete the pictures in their own imaginative ways. Ideally suited for science in elementary through junior high school grades. To order, send $3.50 ($3 if you are a member) to NAAHE, Box 362, East Haddam, CT 06423.

**HSUS Note Cards**

The twelve full-color cards by noted artist Thaddeus Krummich include each of the four whimsical cat portraits featured on the cover. $3.

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**HUMANE EDUCATION / DECEMBER 1994**
Middle Ground: Humane Education for Junior High Students

by Willow Soltow

It's tough being in the middle. Youngsters in junior high school should know. Too young to be treated like adults, they are too old to be treated like children. Too young to read adult books and pamphlets, they are too old to benefit from elementary resources. And when it comes to humane education teaching materials, there just isn't much available that is written expressly for the junior high and middle school level.

Eighth grade English teacher Lyn Cameron knew all about the problem of finding humane education teaching tools for junior high students. But she didn't let the lack of materials discourage her. When Lyn offered to share her original teaching plan with our readers, we at HUMANE EDUCATION were especially pleased. After all, interest in and awareness of animals does not stop at age thirteen—as Lyn herself can tell you.

Lyn teaches at the West Lafayette (Indiana) Junior High School. Recognizing the need for a middle grade humane education approach, she devised her own unique program.

To begin, Lyn introduced the general topic of animals and a humane ethic through the use of articles, films, and speakers. "Trying to match up articles with junior high students' varied reading levels is a little like walking a tightrope," she explains. Lyn found that many of her students understood the vocabulary in adult materials but became bored by too much technical information. In addition, most were disdainful of materials written for younger grade levels—yet these materials were appropriate for a few slower readers. Finding materials that would meet the varied needs of her students was the key.

To meet this challenge, Lyn set up a special class resource file. She organized approximately twenty-five different articles based on animal issues. The articles were taken from brochures and materials published by The Humane Society of the United States and other national groups, as well as from newspapers and magazines. Students were required to read at least five of the twenty-five articles and fill out an information card for each. "This way," says Lyn, "if a student found an article too difficult or too easy, he or she could choose another one instead."

On each card listing, students were asked to list the main premise of and three major facts about the article and to comment on any bias they had discovered in the article—an activity designed to stress critical-thinking skills.

Lyn provided students with additional information on animal issues through films and guest speakers. Her lifelong interest in the humane movement made it easy for her to assemble a collection of films and filmstrips from local libraries, humane societies, and national groups. A number of speakers were invited. The nearby veterinary college supplied a speaker on lab
The students enjoyed sharing their presentations. In many cases, they had felt angry about what they had learned concerning people's treatment of animals," explains Lyn. "They wanted to tell someone else about it. Some subjects like laboratory animals, rodeos, and roadside zoos were entirely new to them."

Lyn's humane education approach provided youngsters with new information regarding animals and offered students a chance to put needed skills to work. "Establishing a format in which students learn to develop their critical-thinking and ethical decision-making abilities is important in today's curriculum," observes Lyn. "I didn't have to persuade my students to want to study animals. They seemed to take a natural interest in the subject. But I had to convince school administrators that I wasn't just entertaining the students—that humane education could be used to broaden necessary skills." Lyn's approach enabled youngsters to weigh facts on the different issues for themselves and to make ethical judgments regarding animal issues.

"I encouraged the students to use as many different resources as possible," notes Lyn. Her local humane society was one very helpful resource. Lyn received plenty of support from the Tippecanoe Humane Society and Education Director Tracy Trice. Tracy provided Lyn with films and articles. She also suggested possible guest speakers and came to class as a speaker herself.

What drawbacks does Lyn see in her program? "The expense of equipment, film, and cassettes is a possible drawback," she admits. "Occasionally different companies offer contests or point accumulation deals whereby youngsters can obtain audiovisual equipment for their classrooms. It's worth looking into," says Lyn. One of her classes obtained a camera by saving points accumulated through the purchase of Scholastic paperbacks. Making sure that students stay on task can be frustrating," adds Lyn. "In the end, though, it's worth it. When students begin to cooperate and really work together on their projects, it's satisfying to them and to me." Lyn found that her youngsters needed a great deal of direction in their initial planning stages. "They needed a lot of guidance in focusing on a topic narrow enough to be covered in one presentation," she points out. "And then there are all kinds of small crises that you have to be prepared to deal with," she adds. "...like the time the person who was supposed to take the students to the zoo didn't show up."

All in all, the program offered students some unique experiences. They learned about the many problems faced by animals. They had the opportunity to develop their ability to process information. They gained in that all-important social skill of learning to work together.

Does interest in and awareness of animals stop at the middle school years? "Of course not," says Lyn Cameron. Her teaching efforts have paid off in the humane awareness of her eighth grade students.†

References

New Children's Pamphlets from NAAHE

Interested in introducing animal issues to your students?

NAAHE's children's pamphlets provide young people with background information on a number of animal issues. Some of the problems faced by animals are discussed, as well as the ways in which young people can help animals. The children's pamphlets are appropriate for youngsters in grades 3-6 and include the following titles: Animals, Pet Animals, and Endangered Animals.

15* each 50 for $4 100 for $7 500 for $25

To order, write: NAAHE Box 362 East Haddam, CT 06423
1985 HUMANE EDUCATION TEACHER OF THE YEAR
Nomination Form

NAAHE is now accepting nominations for the 1985 National Humane Education Teacher of the Year Award. Introduced in 1981, this annual award is designed to recognize a classroom teacher who consistently incorporates humane education into his or her teaching activities. A winner and four finalists are selected each year from among the nominees, and special recognition is awarded to additional candidates at the discretion of the selection committee.

To be eligible for consideration, the nominee must be a practicing classroom teacher in kindergarten through grade twelve who regularly employs humane education techniques and philosophy as part of class lessons. Each nominee will be judged on such factors as degree of involvement in humane education; balance of activities between those designed to create an awareness and understanding of animals and those focused on the development of positive attitudes and responsible behavior; efforts to provide a humane role model for students; creativity and enthusiasm; and impact of activities on other teachers, school administrators, and/or the community.

Nominations may be made by local or regional animal welfare/rights organizations, animal control agencies, principals or school administrators, parent groups, individual NAAHE members, or classes of students (nominating their teachers). To nominate your candidate, complete this form, attach a sheet providing answers to the questions specified, and send to NAAHE Teacher of the Year, Box 362, East Haddam, CT 06423. Nominations must be received no later than January 18, 1985. Upon receipt of each nomination, the candidates will be sent a brief questionnaire to complete in order to provide the selection committee with additional information.

1. Nominee's Name ____________________________
   School Address ____________________________

   School Phone ____________________________
   Grade(s) or Subject Taught __________________
   Number of Years in Teaching ________

2. Your Name ____________________________
   Title ____________________________
   School or Organization ____________________________
   Address ____________________________
   Phone (daytime) ____________________________

3. Use an additional sheet of paper to answer the following:
   a. Briefly describe three specific humane education lessons, projects, or activities that serve as examples of how the candidate incorporates humane education into his/her teaching.
   b. In what ways does the candidate provide for students an adult role model for compassion, responsible behavior toward animals or people?
   c. In what ways has the candidate influenced other teachers, parents, and/or the school administration to become involved in or supportive of humane education?
   d. If the candidate is involved in animal-related work or organizations outside the classroom, please describe.
   e. Why do you believe that this person should be selected as National Humane Education Teacher of the Year?

4. Feel free to attach letters of support from co-workers, parents, etc.

   a. How do you believe the nominee serves as an example of a teacher who incorporates humane education into his or her teaching activities?

   b. In what ways has the nominee influenced other teachers, parents, and/or the school administration to become involved in or supportive of humane education?

   c. What specific projects or activities has the nominee initiated or supported that demonstrate his or her commitment to humane education?

   d. How has the nominee demonstrated creativity and enthusiasm in teaching humane education concepts?

   e. What impact has this teacher had on other teachers, school administrators, and/or the community?

   Attach letters of support from co-workers, parents, etc.

   Nominations that do not provide complete information will not be considered.

   Thank you for your contribution to animal welfare. Along with Mrs. Winifred Hall, Baker Montgomery in memory of her husband, Roger, and his support in the rescue and sheltering of animals in need.

   Students participate in small-group activities designed to help them develop a humane education unit for use in their own classrooms.

   The Humane Education Workshop was established in 1978 as the first course of its kind in the United States and has become one of the most popular courses in the SFASU summer program in education. Approximately ninety percent of its students are practicing teachers. The remaining ten percent are active humane educators at shelters who seek a stronger basis in humane education theory and methodology. Participants in the course receive three hours of graduate credit in either elementary or secondary education from SFASU.

   The course is offered each summer for the past seven years as a special workshop for pursuing their masters degrees in elementary and secondary education.

   The Humane Education Workshop was established in 1978 as the first course of its kind in the United States and has become one of the most popular courses in the SFASU summer program in education. Approximately ninety percent of its students are practicing teachers. The remaining ten percent are active humane educators at shelters who seek a stronger basis in humane education theory and methodology. Participants in the course receive three hours of graduate credit in either elementary or secondary education from SFASU.

   The workshop for 1985, please contact Dr. G. W. Willingham, Professor of Elementary Education (left), has conducted the Humane Education Workshop for the past seven years with participation from such notable guest speakers as author Charlotte Baker Montgomery (right).
14 January
Birthday of Albert Schweitzer

"No one may shut his eyes and think that this one thing which is not visible to him is nonexistent.

Today marks the birthday of Albert Schweitzer whose ethic of Reverence for Life continues to be a powerful and inspiring example for countless individuals from around the world. Schweitzer's life and teachings were based on respect for all living things, and his commitment to helping those in need.

Provide students with books and resources containing quotes and observations from Albert Schweitzer's teachings, such as his statement, "I have always been able to find in the animal world a mirror of my own thoughts and aspirations."

22 February
Marcel Marceau's Birthday

This French master of mime was born on February 23, 1923. Mime is a dramatic form that uses actions but no speech. Celebrate the day by having younger students silently act out the activities of their favorite animal one at a time, while the rest of the class guesses the name of the animal being portrayed.

Follow each performance with a brief discussion about the animal's behavior: What does each animal action mean? When everyone has had a turn at "being" an animal, ask students: What is the connection between mime and the real actions of animals? If animals could talk, what might they tell us? If you could not use speech or words, how would you make people understand your point of view?

For a resource on animal-related creative movement, please see "I Want a Bird, Creative Movement Activities for Humane Education" from our June 1982 issue, or send a self-addressed, stamped envelope for a copy of the article to NAHAH, Box 362, East Hardham, CT 06423.

26 March
National Women's History Week

American women of every race, class, and ethnic background have been vital to our nation in countless recorded and unrecorded ways. As these remarkable contributions, the role of American women in shaping history has often been ignored. Congress will dedicate this week during March of 1985 National Women's History Week to recognizing the contributions of American women nationwide. You can combine your own resources and information on Albert Schweitzer, contact the Albert Schweitzer Center, Box 611, Great Barrington, MA 01230.
For most of us, the opportunity to view marine animals in their natural environment is limited. The following films offer a unique glimpse into the extraordinary behavior and interdependence of a vast number of marine animals in their ocean habitats. For additional reviews of films about marine animals, please refer to our December 1982 and December 1981 issues of HUMANE EDUCATION.

**THE GREAT HORSESHOE CRAB FIELD TRIP (1982)**

This film takes place in a New York City junior high classroom and, later, on an undeveloped beach in the New York environs. A teacher guides his students in their study of the fascinating horseshoe crab. The 28-minute, 16mm film is appropriate for junior high grades and above, and is available from Bullfrog Films, Oley, PA 19547, for purchase ($450), rental ($50), or in video format ($250). It is accompanied by an excellent study guide.

**THE SEA BEHIND THE DUNES (1984)**

The passing of the seasons in a tidal salt marsh of Pleasant Bay, Cape Cod, is presented in this hour-long program. Exceptional photography and narration focus on numerous plant and animal species. Tidal cycles, food chains, decay, and rebirth are shown against the backdrop of a natural marine environment. Part of the “Nova” series, the program is suitable for upper elementary grades and above. It is available from Time-Life Video, Box 666, Radio City Station, New York, NY 10019, and is offered in video format for purchase ($250) or rental ($85), or for purchase in 16mm format ($850).

**LIFE NEAR THE SHORE/LIFE IN THE OPEN SEA (1978)**

This National Geographic program consists of two filmstrips. Together, they describe the plants and animals that inhabit a variety of marine environments, including sandy beaches, rocky coasts, salt marshes, kelp beds, coral reefs, and the open sea. Interdependence of the different life forms is emphasized through excellent photography and cassette narration. Appropriate for students in elementary grades and above, the two filmstrips are available for purchase ($47.50) from the National Geographic Society, Educational Services, Department 82, Washington, DC 20036.

**THE UNSINKABLE SEA OTTER**

Expert underwater photography portrays the life of this shy sea mammal, filmed by Jacques Cousteau’s divers. The otters were considered extinct until they reappeared some thirty years ago. They continue to be endangered as a result of habitat encroachment and because they compete with humans for shellfish resources. The film is offered in two versions, each suitable for junior high and above. The shorter, 25-minute version is available in 16mm format for purchase ($380) or rental ($40 per day), or for purchase in video format ($285). The longer, 54-minute version may be purchased in 16mm format only ($650). Both versions are available from Churchill Films, 662 Robertson Boulevard, Los Angeles, CA 90069.

**WARM BLOOD ON WHITE ICE**

This moving visual account of the fight against the slaughter of harp seals in eastern Canada includes scenes from Norwegian processing ships and of sealers clubbing seals to death. At one point, the producer of the film discovers piles of discarded seal skins behind a processing plant in Halifax, Nova Scotia, underscoring the brutality and waste of the seal kill. This 16mm, 25-minute film is appropriate for junior high grades and above. There is no rental fee but a deposit ($100) is required. The film is available from the International Fund for Animal Welfare (IFAW), Box 193, Yarmouth Port, MA 02675. IFAW also produces SEAL SONG, appropriate for slightly younger audiences, which focuses on the life of the seal and includes some scenes of seal clubbing.

Additional films on marine animals and other animal topics are reviewed in Films for Humane Education, which may be purchased for $5.75 (postage included) from Argus Archives, 228 East 49th Street, New York, NY 10017.
HOLIDAY TRAVELS

The holidays are a time for traveling to visit relatives and friends. Point out to students that planning an enjoyable trip involves planning for your pet’s comfort as well. Generally, the best interests of the pet are served by leaving it in its own home with a friend or house-sitter to care for it. If this is impractical, the pet might remain at a friend’s house. Despite the unfamiliar surroundings, it is likely to be safer and happier than it would be traveling with its owners.

Discuss with students: What should a pet have when visiting a friend’s home? Will an identification tag with the owner’s telephone number on it help the pet in an emergency? Why not? Why is it important for a pet to have a temporary I.D. in such cases? What telephone number should appear on the I.D.?

If you must travel with your pet, how can you make certain your pet will be welcome at motels or stopovers on the way? What provisions need to be made if you are traveling with your pet by car? by airplane? If you find it necessary to leave your pet at a boarding kennel during your trip, what should you do at least several weeks before you decide on a kennel? What are some of the signs of a well-run boarding facility?

Following your discussion, have students write brief stories describing one of the above choices from the pet’s point of view. How might an animal feel about seeing its owners prepare for a trip? Would it understand what was happening? How might it feel in strange surroundings such as a friend’s home, a kennel, or the cargo hold of a plane?