

Does it really work in a classroom?

7 Questions That Change School Discipline

What happened?

What part did
you play in it?

How did it happen?

How were you affected
by what you did?

What can you do to
repair the harm?

Who else was affected
by what you did?

What do you need
to make it right?



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What are the benefits of restorative justice?



SHREW:

KATHERINE

Fie, fie! Unknit that threat'ning unkind brow,
And dart not scornful glances from those eyes
To wound thy lord, thy king, thy governor.
It blots thy beauty as frosts do bite the meads,
Confounds thy fame as whirlwinds shake fair buds,
And in no sense is meet or amiable.
A woman moved is like a fountain troubled,
Muddy, ill-seeming, thick, bereft of beauty,
And while it is so, none so dry or thirsty
Will deign to sip or touch one drop of it.
Thy husband is thy lord, thy life, thy keeper,
Thy head, thy sovereign, one that cares for thee,
And for thy maintenance commits his body
To painful labor both by sea and land,
To watch the night in storms, the day in cold,
Whilst thou liest warm at home, secure and safe,
And craves no other tribute at thy hands
But love, fair looks, and true obedience—
Too little payment for so great a debt.
Such duty as the subject owes the prince,
Even such a woman oweth to her husband;
And when she is froward, peevish, sullen, sour,
And not obedient to his honest will,
What is she but a foul contending rebel
And graceless traitor to her loving lord?
I am ashamed that women are so simple
To offer war where they should kneel for peace,
Or seek for rule, supremacy, and sway
When they are bound to serve, love, and obey.
Why are our bodies soft and weak and smooth,
Unapt to toil and trouble in the world,
But that our soft conditions and our hearts
Should well agree with our external parts?
Come, come, you froward and unable worms!
My mind hath been as big as one of yours,
My heart as great, my reason haply more,
To bandy word for word and frown for frown;
But now I see our lances are but straws,
Our strength as weak, our weakness past compare,
That seeming to be most which we indeed least are.
Then vail your stomachs, for it is no boot,
And place your hands below your husband's foot;
In token of which duty, if he please,

My hand is ready, may it do him ease.
PETRUCHIO
Why, there's a wench! Come on, and kiss me, Kate.

They kiss.

MERCHANT OF VENICE:

SHYLOCK To bait fish withal; if it will feed nothing else,
it will feed my revenge. He hath disgraced me and
hindered me half a million, laughed at my losses,
mocked at my gains, scorned my nation, thwarted
my bargains, cooled my friends, heated mine enemies—
and what's his reason? I am a Jew. Hath not
a Jew eyes? Hath not a Jew hands, organs, dimensions,
senses, affections, passions? Fed with the
same food, hurt with the same weapons, subject to
the same diseases, healed by the same means,
warmed and cooled by the same winter and summer
as a Christian is? If you prick us, do we not
bleed? If you tickle us, do we not laugh? If you
poison us, do we not die? And if you wrong us, shall
we not revenge? If we are like you in the rest, we will
resemble you in that. If a Jew wrong a Christian,
what is his humility? Revenge. If a Christian wrong
a Jew, what should his sufferance be by Christian
example? Why, revenge! The villainy you teach me I
will execute, and it shall go hard but I will better the
instruction.

.....

PORTIA, *as Balthazar*

The quality of mercy is not strained.
It droppeth as the gentle rain from heaven
Upon the place beneath. It is twice blest:
It blesseth him that gives and him that takes.
'Tis mightiest in the mightiest; it becomes
The thronèd monarch better than his crown.
His scepter shows the force of temporal power,
The attribute to awe and majesty
Wherein doth sit the dread and fear of kings;
But mercy is above this scepterèd sway.
It is enthronèd in the hearts of kings;
It is an attribute to God Himself;
And earthly power doth then show likest God's
When mercy seasons justice. Therefore, Jew,
Though justice be thy plea, consider this:
That in the course of justice none of us

Should see salvation. We do pray for mercy,
And that same prayer doth teach us all to render
The deeds of mercy. I have spoke thus much
To mitigate the justice of thy plea,
Which, if thou follow, this strict court of Venice
Must needs give sentence 'gainst the merchant
there.

OTHELLO:

IAGO

And what's he, then, that says I play the villain,
When this advice is free I give and honest,
Probal to thinking, and indeed the course
To win the Moor again? For 'tis most easy
Th' inclining Desdemona to subdue
In any honest suit. She's framed as fruitful
As the free elements. And then for her
To win the Moor—were 't to renounce his baptism,
All seals and symbols of redeemed sin—
His soul is so enfettered to her love
That she may make, unmake, do what she list,
Even as her appetite shall play the god
With his weak function. How am I then a villain
To counsel Cassio to this parallel course
Directly to his good? Divinity of hell!
When devils will the blackest sins put on,
They do suggest at first with heavenly shows,
As I do now. For whiles this honest fool
Plies Desdemona to repair his fortune,
And she for him pleads strongly to the Moor,
I'll pour this pestilence into his ear:
That she repeals him for her body's lust;
And by how much she strives to do him good,
She shall undo her credit with the Moor.
So will I turn her virtue into pitch,
And out of her own goodness make the net
That shall enmesh them all.

MEASURE FOR MEASURE:

(Iii)

Enter Servant.

SERVANT

Here is the sister of the man condemned
Desires access to you.

ANGELO Hath he a sister?

PROVOST

Ay, my good lord, a very virtuous maid,
And to be shortly of a sisterhood,
If not already.

ANGELO, *to Servant* Well, let her be admitted.

Servant exits.

See you the fornicatress be removed.
Let her have needful but not lavish means.
There shall be order for 't.

Enter Lucio and Isabella.

PROVOST, *beginning to exit* Save your Honor.

ANGELO

Stay a little while. *To Isabella.* You're welcome.
What's your will?

ISABELLA

I am a woeful suitor to your Honor,
Please but your Honor hear me.

ANGELO Well, what's your
suit?

ISABELLA

There is a vice that most I do abhor,
And most desire should meet the blow of justice,
For which I would not plead, but that I must;
For which I must not plead, but that I am
At war 'twixt will and will not.

ANGELO Well, the matter?

ISABELLA

I have a brother is condemned to die.
I do beseech you let it be his fault
And not my brother.

PROVOST, *aside* Heaven give thee moving
graces.

ANGELO

Condemn the fault, and not the actor of it?
Why, every fault's condemned ere it be done.
Mine were the very cipher of a function
To fine the faults whose fine stands in record
And let go by the actor.

ISABELLA O just but severe law!

I had a brother, then. Heaven keep your Honor.

LUCIO, *aside to Isabella*

Give 't not o'er so. To him again, entreat him,
Kneel down before him, hang upon his gown.
You are too cold. If you should need a pin,
You could not with more tame a tongue desire it.
To him, I say.

ISABELLA, *to Angelo*

Must he needs die?

ANGELO Maiden, no remedy.

ISABELLA

Yes, I do think that you might pardon him,
And neither heaven nor man grieve at the mercy.

ANGELO

I will not do 't.

ISABELLA But can you if you would?

ANGELO

Look what I will not, that I cannot do.

ISABELLA

But might you do 't and do the world no wrong
If so your heart were touched with that remorse
As mine is to him?

ANGELO He's sentenced. 'Tis too late.

LUCIO, *aside to Isabella* You are too cold.

ISABELLA

Too late? Why, no. I that do speak a word
May call it back again. Well believe this:
No ceremony that to great ones longs,
Not the king's crown, nor the deputed sword,
The marshal's truncheon, nor the judge's robe
Become them with one half so good a grace
As mercy does.
If he had been as you, and you as he,
You would have slipped like him, but he like you
Would not have been so stern.

ANGELO Pray you begone.

ISABELLA

I would to heaven I had your potency,
And you were Isabel. Should it then be thus?
No. I would tell what 'twere to be a judge
And what a prisoner.

LUCIO, *aside to Isabella* Ay, touch him; there's the
vein.

ANGELO

Your brother is a forfeit of the law,
And you but waste your words.

ISABELLA Alas, alas!

Why all the souls that were were forfeit once,
And He that might the vantage best have took
Found out the remedy. How would you be
If He which is the top of judgment should
But judge you as you are? O, think on that,
And mercy then will breathe within your lips
Like man new-made.

ANGELO Be you content, fair maid.
It is the law, not I, condemn your brother.
Were he my kinsman, brother, or my son,
It should be thus with him. He must die tomorrow.

ISABELLA
Tomorrow? O, that's sudden! Spare him, spare him.
He's not prepared for death. Even for our kitchens
We kill the fowl of season. Shall we serve heaven
With less respect than we do minister
To our gross selves? Good, good my lord, bethink
you.
Who is it that hath died for this offense?
There's many have committed it.

LUCIO, *aside to Isabella* Ay, well said.

ANGELO
The law hath not been dead, though it hath slept.
Those many had not dared to do that evil
If the first that did th' edict infringe
Had answered for his deed. Now 'tis awake,
Takes note of what is done, and, like a prophet,
Looks in a glass that shows what future evils—
Either now, or by remissness new-conceived,
And so in progress to be hatched and born—
Are now to have no successive degrees
But, ere they live, to end.

ISABELLA Yet show some pity.

ANGELO
I show it most of all when I show justice,
For then I pity those I do not know,
Which a dismissed offense would after gall,
And do him right that, answering one foul wrong,
Lives not to act another. Be satisfied;
Your brother dies tomorrow; be content.

ISABELLA
So you must be the first that gives this sentence,
And he that suffers. O, it is excellent
To have a giant's strength, but it is tyrannous
To use it like a giant.

LUCIO, *aside to Isabella* That's well said.

ISABELLA Could great men thunder
As Jove himself does, Jove would never be quiet,
For every pelting, petty officer
Would use his heaven for thunder,
Nothing but thunder. Merciful heaven,
Thou rather with thy sharp and sulphurous bolt
Splits the unwedgeable and gnarlèd oak,
Than the soft myrtle. But man, proud man,
Dressed in a little brief authority,
Most ignorant of what he's most assured,
His glassy essence, like an angry ape
Plays such fantastic tricks before high heaven
As makes the angels weep, who with our spleens
Would all themselves laugh mortal.

LUCIO, *aside to Isabella*

O, to him, to him, wench. He will relent.
He's coming. I perceive 't.

PROVOST, *aside* Pray heaven she win him.

ISABELLA

We cannot weigh our brother with ourself.
Great men may jest with saints; 'tis wit in them,
But in the less, foul profanation.

LUCIO, *aside to Isabella*

Thou 'rt i' th' right, girl. More o' that.

ISABELLA

That in the captain's but a choleric word
Which in the soldier is flat blasphemy.

LUCIO, *aside to Isabella*

Art avised o' that? More on 't.

ANGELO

Why do you put these sayings upon me?

ISABELLA

Because authority, though it err like others,
Hath yet a kind of medicine in itself
That skins the vice o' th' top. Go to your bosom,
Knock there, and ask your heart what it doth know
That's like my brother's fault. If it confess
A natural guiltiness such as is his,
Let it not sound a thought upon your tongue
Against my brother's life.

ANGELO, *aside* She speaks, and 'tis such sense

That my sense breeds with it. *He begins to exit.*

Fare you well.

ISABELLA Gentle my lord, turn back.

ANGELO

I will bethink me. Come again tomorrow.

ISABELLA

Hark how I'll bribe you. Good my lord, turn back.

ANGELO How? Bribe me?

ISABELLA

Ay, with such gifts that heaven shall share with you.

LUCIO, *aside to Isabella* You had marred all else.

ISABELLA

Not with fond sicles of the tested gold,
Or stones whose rate are either rich or poor
As fancy values them, but with true prayers
That shall be up at heaven and enter there
Ere sunrise, prayers from preservèd souls,
From fasting maids whose minds are dedicate
To nothing temporal.

ANGELO Well, come to me tomorrow.

LUCIO, *aside to Isabella* Go to, 'tis well; away.

ISABELLA

Heaven keep your Honor safe.

ANGELO, *aside* Amen.

For I am that way going to temptation
Where prayers cross.

ISABELLA At what hour tomorrow

Shall I attend your Lordship?

ANGELO At any time 'fore noon.

ISABELLA Save your Honor.

She exits, with Lucio and Provost.

ANGELO From thee, even from thy virtue.

What's this? What's this? Is this her fault or mine?

The tempter or the tempted, who sins most, ha?

Not she, nor doth she tempt; but it is I

That, lying by the violet in the sun,

Do as the carrion does, not as the flower,

Corrupt with virtuous season. Can it be

That modesty may more betray our sense

Than woman's lightness? Having waste ground
enough,

Shall we desire to raze the sanctuary

And pitch our evils there? O fie, fie, fie!

What dost thou, or what art thou, Angelo?

Dost thou desire her foully for those things

That make her good? O, let her brother live.

Thieves for their robbery have authority

When judges steal themselves. What, do I love her

That I desire to hear her speak again

And feast upon her eyes? What is 't I dream on?

O cunning enemy that, to catch a saint,

With saints dost bait thy hook. Most dangerous
Is that temptation that doth goad us on
To sin in loving virtue. Never could the strumpet
With all her double vigor, art and nature,
Once stir my temper, but this virtuous maid
Subdues me quite. Ever till now
When men were fond, I smiled and wondered how.

MEASURE IIiv:

Enter Servant.

SERVANT

One Isabel, a sister, desires access to you.

ANGELO

Teach her the way. *Servant exits.* O heavens,
Why does my blood thus muster to my heart,
Making both it unable for itself
And dispossessing all my other parts
Of necessary fitness?
So play the foolish throngs with one that swoons,
Come all to help him, and so stop the air
By which he should revive. And even so
The general subject to a well-wished king
Quit their own part, and in obsequious fondness
Crowd to his presence, where their untaught love
Must needs appear offense.

Enter Isabella.

How now, fair maid?

ISABELLA I am come to know your pleasure.

ANGELO

That you might know it would much better please me
Than to demand what 'tis. Your brother cannot live.

ISABELLA Even so. Heaven keep your Honor.

ANGELO

Yet may he live a while. And it may be
As long as you or I. Yet he must die.

ISABELLA Under your sentence?

ANGELO Yea.

ISABELLA

When, I beseech you? That in his reprieve,
Longer or shorter, he may be so fitted
That his soul sicken not.

ANGELO

Ha! Fie, these filthy vices! It were as good

To pardon him that hath from nature stolen
A man already made, as to remit
Their saucy sweetness that do coin God's image
In stamps that are forbid. 'Tis all as easy
Falsely to take away a life true made
As to put metal in restrainèd means
To make a false one.

ISABELLA

'Tis set down so in heaven, but not in Earth.

ANGELO

Say you so? Then I shall pose you quickly:
Which had you rather, that the most just law
Now took your brother's life, or, to redeem him,
Give up your body to such sweet uncleanness
As she that he hath stained?

ISABELLA Sir, believe this:

I had rather give my body than my soul.

ANGELO

I talk not of your soul. Our compelled sins
Stand more for number than for accompt.

ISABELLA How say you?

ANGELO

Nay, I'll not warrant that, for I can speak
Against the thing I say. Answer to this:
I, now the voice of the recorded law,
Pronounce a sentence on your brother's life.
Might there not be a charity in sin
To save this brother's life?

ISABELLA Please you to do 't,
I'll take it as a peril to my soul,
It is no sin at all, but charity.

ANGELO

Pleased you to do 't, at peril of your soul,
Were equal poise of sin and charity.

ISABELLA

That I do beg his life, if it be sin
Heaven let me bear it. You granting of my suit,
If that be sin, I'll make it my morn prayer
To have it added to the faults of mine
And nothing of your answer.

ANGELO Nay, but hear me.

Your sense pursues not mine. Either you are
ignorant,
Or seem so, crafty, and that's not good.

ISABELLA

Let me be ignorant and in nothing good,

But graciously to know I am no better.

ANGELO

Thus wisdom wishes to appear most bright
When it doth tax itself, as these black masks
Proclaim an enshield beauty ten times louder
Than beauty could, displayed. But mark me.
To be received plain, I'll speak more gross:
Your brother is to die.

ISABELLA So.

ANGELO

And his offense is so, as it appears,
Accountant to the law upon that pain.

ISABELLA True.

ANGELO

Admit no other way to save his life—
As I subscribe not that, nor any other—
But, in the loss of question, that you, his sister,
Finding yourself desired of such a person
Whose credit with the judge, or own great place,
Could fetch your brother from the manacles
Of the all-binding law, and that there were
No earthly mean to save him but that either
You must lay down the treasures of your body
To this supposed, or else to let him suffer,
What would you do?

ISABELLA

As much for my poor brother as myself.
That is, were I under the terms of death,
Th' impression of keen whips I'd wear as rubies
And strip myself to death as to a bed
That longing have been sick for, ere I'd yield
My body up to shame.

ANGELO Then must your brother die.

ISABELLA And 'twere the cheaper way.

Better it were a brother died at once
Than that a sister, by redeeming him,
Should die forever.

ANGELO

Were not you then as cruel as the sentence
That you have slandered so?

ISABELLA

Ignomy in ransom and free pardon
Are of two houses. Lawful mercy
Is nothing kin to foul redemption.

ANGELO

You seemed of late to make the law a tyrant,

And rather proved the sliding of your brother
A merriment than a vice.

ISABELLA

O, pardon me, my lord. It oft falls out,
To have what we would have, we speak not what we
mean.

I something do excuse the thing I hate
For his advantage that I dearly love.

ANGELO

We are all frail.

ISABELLA Else let my brother die,

If not a fedary but only he
Owe and succeed thy weakness.

ANGELO Nay, women are frail too.

ISABELLA

Ay, as the glasses where they view themselves,
Which are as easy broke as they make forms.
Women—help, heaven—men their creation mar
In profiting by them. Nay, call us ten times frail,
For we are soft as our complexions are,
And credulous to false prints.

ANGELO I think it well.

And from this testimony of your own sex,
Since I suppose we are made to be no stronger
Than faults may shake our frames, let me be bold.
I do arrest your words. Be that you are—
That is, a woman. If you be more, you're none.
If you be one, as you are well expressed
By all external warrants, show it now
By putting on the destined livery.

ISABELLA

I have no tongue but one. Gentle my lord,
Let me entreat you speak the former language.

ANGELO Plainly conceive I love you.

ISABELLA My brother did love Juliet,
And you tell me that he shall die for 't.

ANGELO

He shall not, Isabel, if you give me love.

ISABELLA

I know your virtue hath a license in 't
Which seems a little fouler than it is
To pluck on others.

ANGELO Believe me, on mine honor,
My words express my purpose.

ISABELLA

Ha! Little honor to be much believed,

And most pernicious purpose. Seeming, seeming!
I will proclaim thee, Angelo, look for 't.
Sign me a present pardon for my brother
Or with an outstretched throat I'll tell the world
aloud
What man thou art.

ANGELO Who will believe thee, Isabel?
My unsoiled name, th' austereness of my life,
My vouch against you, and my place i' th' state
Will so your accusation outweigh
That you shall stifle in your own report
And smell of calumny. I have begun,
And now I give my sensual race the rein.
Fit thy consent to my sharp appetite;
Lay by all nicety and prolixious blushes
That banish what they sue for. Redeem thy brother
By yielding up thy body to my will,
Or else he must not only die the death,
But thy unkindness shall his death draw out
To ling'ring sufferance. Answer me tomorrow,
Or by the affection that now guides me most,
I'll prove a tyrant to him. As for you,
Say what you can, my false o'erweighs your true.

He exits.

ISABELLA

To whom should I complain? Did I tell this,
Who would believe me? O, perilous mouths,
That bear in them one and the selfsame tongue,
Either of condemnation or approval,
Bidding the law make curtsy to their will,
Hooking both right and wrong to th' appetite,
To follow as it draws. I'll to my brother.
Though he hath fall'n by prompture of the blood,
Yet hath he in him such a mind of honor
That, had he twenty heads to tender down
On twenty bloody blocks, he'd yield them up
Before his sister should her body stoop
To such abhorred pollution.
Then, Isabel, live chaste, and, brother, die.
More than our brother is our chastity.
I'll tell him yet of Angelo's request,
And fit his mind to death, for his soul's rest.

She exits.

KING LEAR:

LEAR

Poor naked wretches, wheresoe'er you are,
That bide the pelting of this pitiless storm,
How shall your houseless heads and unfed sides,
Your looped and windowed raggedness defend you
From seasons such as these? O, I have ta'en
Too little care of this. Take physic, pomp.
Expose thyself to feel what wretches feel,
That thou may'st shake the superflux to them
And show the heavens more just.

Instant Shakespeare

ALWAYS KEEP IN MIND: *why does this particular character say these particular words in this particular order at this particular moment?* (Example: Hamlet's "I am/am I"; Macbeth's "foul/fair.")

A DEFINITION OF ACTING: Acting is an organized and repeatable physical manifestation of an emotional state of being; the corollary to which is: acting is a study of the breath.

INSTANT SHAKESPEARE 101

FROG-OVERLAYS:

- 1) Make the nouns sound like what they mean: Image precedes language.
- 2) Push the verbs: Verbs are action words. Plays are about actions.
- 3) Leave the adjectives & adverbs alone: There's no need to gild the lilly. Which makes more sense: "*The quick brown over the lazy*"; or "*Fox jumped dog*"? We are not stupid.
- 4) Play the "I/thou" relationships: Who are you talking to and what are you talking about?
Martin Buber (1878-1965).
- 5) Re-punctuate for breath: *Don't trust the editors!* ANTONY & CLEOPATRA examplw:

CAESAR: Look you sad friends,
The gods rebuke me, but it is tidings
To wash the eyes of kings. (First Folio, 1623)

CAESAR: Look you, sad friends,
The gods rebuke me, but it is a tidings
To wash the eyes of kings. (Third Folio, 1663)

CAESAR: Look you sad, friends?
The gods rebuke me, but it is a tidings
To wash the eyes of kings. (Arden, 1954)

Acting is a study of the breath! Don't play word by word (or direct by inches!!) - You don't think word by word. *Sonnet 29* (below) is all one sentence. Where do you breathe?

When in disgrace with fortune and men's eyes,
I all alone beweepe my outcast state,
And trouble deaf Heaven with my bootless cries,
And look upon myself, and curse my fate,
Wishing me like to one more rich in hope,
Featur'd like him, like him with friends possess'd,
Desiring this man's art, and that man's scope,
With what I most enjoy contented least:
Yet in these thoughts myself almost despising,
Haply I think on thee,--and then my state
(Like to the lark at break of day arising
From sullen earth) sings hymns at heaven's gate;
For thy sweet love remember'd such wealth brings
That then I scorn to change my state with kings.

**INSTANT SHAKESPEARE 102 - STRUCTURE MADE EASY:
DEAD SEA SCROLLS: AN INSTANT GUIDE TO SHAKESPEARE'S WORLD**

- 1) When the play begins the world is in chaos;
- 2) There is an inadequate solution imposed by a Duke or King, resulting in:
- 3) Rebellion against that Duke or King (successful in comedy, unsuccessful in tragedy), leading to:
- 4) the installation of a new (or renewed) Duke or King, resulting in a "less satisfying resolution" of the play.

A HANDY NOTE TO CARRY AROUND:

- 1) What's the play about?
- 2) What's the tune?
- 3) What's the texture?
- 4) What's the end?

LANGUAGE IS THE LEAST IMPORTANT ELEMENT IN SHAKESPEARE: Impulse precedes language. What comes first: "ouch" or hand on hot stove?

THE SPACE BETWEEN THE LINES: The most important element is the impulse which precedes and propels the desire for expression, and shapes the image (language) that expression takes. For example (0-3-5-7):

LEAR: ... What can you say to draw
A third more opulent than your sisters? Speak.

CORDELIA: Nothing, my Lord.

LEAR: Nothing?(!)*

CORDELIA: Nothing.

LEAR: Nothing will come of nothing. Speak again,

CORDELIA: Unhappy that I am, I cannot heave
My heart into my mouth.

NOTES ON TEACHING: 1) Sell ether: have a Big Why! (How and What are the enemies of Why!)2) Make it Stick; 3) Keep your mouth shut; 4) Never ask a question to which you know the answer!

DRAMA is expectation mixed with uncertainty. **COMEDY** is a playful handling of a serious subject for which there is an unanticipated reward (laughter). **TRAGEDY** (see Aristotle).

THE ESSENCE OF THE THEATRICAL EXPERIENCE is that it is simple, direct and immediate. Stage the event, not the footnotes to the event!!

ON VOLUME AND PRESENCE: The elements of performance are venue, voice and time. They define all aspects of performance. Volume is the three-dimensional capacity of venue x voice x time. Presence is its content. A **TEXT** is the two-dimensional implication of a (past or future) three-dimensional event.

Making Sense of Ethics

Making Ethical Decisions booklet – Josephson Institute of Ethics

RESOURCES: MAKING ETHICAL DECISIONS MAKING SENSE OF ETHICS

Introduction
Making Sense of Ethics
The Six Pillars of Character
Groundwork for Making Effective Decisions
The Seven-Step Path to Better Decisions
Rationalizations
Being the Person You Want to Be

Should I lie on a job application to spare my children from being thrown in the street? Should I ignore my boss's hypocrisies to keep my position?

Making ethical decisions can be difficult. We make most of them in a world of economic, professional and social pressures, which can obscure moral issues. Often we don't know or understand crucial facts. We must rank competing moral claims and must be able to predict the likely consequences of choices.

Ethical decision making requires more than a belief in the importance of ethics. It also requires ethical sensitivity to implications of choices, the ability to evaluate complex, ambiguous and incomplete facts, and the skill to implement ethical decisions effectively.

Most of all, it requires a framework of principles that are reliable (such as the Six Pillars of Character) and a procedure for applying them to problems.

What Is Ethics?

Ethics refers to principles that define behavior as right, good and proper. Such principles do not always dictate a single "moral" course of action, but provide a means of evaluating and deciding among competing options.

The terms "ethics" and "values" are not interchangeable. Ethics is concerned with how a moral person should behave, whereas values are the inner judgments that determine how a person actually behaves. Values concern ethics when they pertain to beliefs about what is right and wrong. Most values, however, have nothing to do with ethics. For instance, the desire for health and wealth are values, but not ethical values.

The Importance of Universality

Most people have convictions about what is right and wrong based on religious beliefs, cultural roots, family background, personal experiences, laws, organizational values, professional norms and political habits. These are not the best values to make ethical decisions by — not because they are unimportant, but because they are not universal.

In contrast to consensus ethical values — such basics as trustworthiness, respect, responsibility, fairness, caring and citizenship — personal and professional beliefs vary over time, among cultures and among members of the same society. They are a source of continuous historical disagreement, even wars. There is nothing wrong with having strong personal and professional moral convictions about right and wrong, but unfortunately, some people are “moral imperialists” who seek to impose their personal moral judgments on others. The universal ethical value of respect for others dictates honoring the dignity and autonomy of each person and cautions against self-righteousness in areas of legitimate controversy.

When Values Collide

Our values are what we prize and our values system is the order in which we prize them.

Because they rank our likes and dislikes, our values determine how we will behave in certain situations. Yet values often conflict. For example, the desire for personal independence may run counter to our desire for intimacy. Our desire to be honest may clash with the desire to be rich, prestigious or kind to others. In such cases, we resort to our values system. The values we consistently rank higher than others are our core values, which define character and personality.

From Values to Principles

We translate values into principles so they can guide and motivate ethical conduct. Ethical principles are the rules of conduct that derive from ethical values. For example, honesty is a value that governs behavior in the form of principles such as: tell the truth, don't deceive, be candid, don't cheat. In this way, values give rise to principles in the form of specific “dos” and “don'ts.”

Ethics and Action

Ethics is about putting principles into action. Consistency between what we say we value and what our actions say we value is a matter of integrity.

It is also about self-restraint:

- Not doing what you have the power to do. An act isn't proper simply because it is permissible or you can get away with it.
- Not doing what you have the right to do. There is a big difference between what you have the right to do and what is right to do.

- Not doing what you want to do. In the well-worn turn of phrase, an ethical person often chooses to do more than the law requires and less than the law allows.

Why Be Ethical?

People have lots of reasons for being ethical:

- There is inner benefit. Virtue is its own reward.
- There is personal advantage. It is prudent to be ethical. It's good business.
- There is approval. Being ethical leads to self-esteem, the admiration of loved ones and the respect of peers.
- There is religion. Good behavior can please or help serve a deity.
- There is habit. Ethical actions can fit in with upbringing or training.

There are obstacles to being ethical, which include:

- The ethics of self-interest. When the motivation for ethical behavior is self-interest, decision-making is reduced to risk-reward calculations. If the risks from ethical behavior are high — or the risks from unethical behavior are low and the reward is high — moral principles succumb to expediency. This is not a small problem: many people cheat on exams, lie on resumes, and distort or falsify facts at work. The real test of our ethics is whether we are willing to do the right thing even when it is not in our self-interest.

- The pursuit of happiness. Enlightenment philosophers and the American Founding Fathers enshrined the pursuit of happiness as a basic right of free men. But is this pursuit a moral end in itself? It depends on how one defines happiness. Our values, what we prize and desire, determine what we think will make us happy. We are free to pursue material goals and physical sensations, but that alone rarely (if ever) leads to enduring happiness. It more often results in a lonely, disconnected, meaningless existence.

The morally mature individual finds happiness in grander pursuits than money, status, sex and mood-altering substances. A deeper satisfaction lies in honoring universal ethical values, that is, values that people everywhere believe should inform behavior. That unity between principled belief and honorable behavior is the foundation for real happiness.

ABOUT US

The mission of the Josephson Institute is, "To improve the ethical quality of society by changing personal and organizational decision making and behavior." In this space Michael Josephson and the Center for Business Ethics faculty will provide expert insights and resources to promote professional development and leadership effectiveness of executives and managers and create an ethical business culture which enhances morale, growth, and profitability while reducing risks of costly and reputation damaging lawsuits and scandals.

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German philosopher Immanuel Kant (1724-1804) was an opponent of utilitarianism (which under-pins Josephson's approach):

Kant believed that there was a supreme principle of morality, and he referred to it as *The Categorical Imperative*. The CI determines what our moral duties are. Kant's theory is an example of a **deontological moral theory**—according to these theories, *the rightness or wrongness of actions does not depend on their consequences* but on whether they fulfill our duty.

Kant, unlike Mill, believed that certain types of actions (including murder, theft, and lying) were absolutely prohibited, even in cases where the action would bring about more happiness than the alternative. For Kantians, there are two questions that we must ask ourselves whenever we decide to act: (i) Can I rationally will that *everyone* act as I propose to act? If the answer is no, then we must not perform the action. (ii) Does my action respect the goals of human beings rather than merely using them for my own purposes? Again, if the answer is no, then we must not perform the action. (Kant believed that these questions were equivalent).

Aristotle: Ethics

Standard interpretations of Aristotle's *Nicomachean Ethics* maintain that [Aristotle](#) (384-322 B.C.E.) emphasizes the role of habit in conduct. It is commonly thought that virtues, according to Aristotle, are habits and that the good life is a life of mindless routine.

These interpretations of Aristotle's [ethics](#) are the result of imprecise translations from the [ancient Greek](#) text. Aristotle uses the word *hexis* to denote [moral virtue](#). But the word does not merely mean passive habituation. Rather, *hexis* is an active condition, a state in which something must actively hold itself.

Virtue, therefore, manifests itself in action. More explicitly, an action counts as virtuous, according to Aristotle, when one holds oneself in a stable equilibrium of the soul, in order to choose the action knowingly and for its own sake. This stable equilibrium of the soul is what constitutes [character](#).

What are the basic practices of restorative justice?

RESTORATIVE JUSTICE PRACTICES

- Builds relationships.
- Strives to be respectful to all.
- Provides opportunity for equitable dialogue and participatory decision-making.
- Involves all relevant stakeholders.
- Addresses harms, needs, obligations, and causes of conflict and harm.
- Encourages all to take responsibility.

- 1. IF CRIME HURTS, JUSTICE SHOULD HEAL.**
The focus is on repairing harm if it has occurred
- 2. NOTHING ABOUT US WITHOUT US.**
Those impacted feel welcome and safe to speak and participate.
- 3. THERE IS SIMPLY NO SUBSTITUTE FOR THE PERSONAL.**
Building respectful relationships is foundational and an outcome of any process.
- 4. THIS CAN WORK, I CAN LIVE WITH IT.**
Agreements are made by consensus
- 5. I AM WILLING TO DO THIS.**
Participation is voluntary.



The University of Texas at Austin Faculty Innovation Center

Flipped Classroom

A flipped class ([view image](#)) is one that inverts the typical cycle of content acquisition and application so that:

- students gain necessary knowledge before class, and
- instructors guide students to actively and interactively clarify and apply that knowledge during class.

Like the best classes have always done, this approach supports instructors playing their most important role of guiding their students to deeper thinking and higher levels of application. A flipped class keeps student learning at the center of teaching.

Why are instructors flipping their class?

Students learn more deeply.

As a result of students taking responsibility, interacting meaningfully and often with their instructor and peers, and getting and giving frequent feedback, they acquire a deeper understanding of the content and how to use it.

Students are more active participants in learning.

The student role shifts from passive recipient to active constructor of knowledge, giving them opportunities to practice using the intellectual tools of the discipline.

Interaction increases and students learn from one another.

Students work together applying course concepts with guidance from the instructor.

This increased interaction helps to create a learning community that encourages them to build knowledge together inside and outside the classroom.

Instructors and students get more feedback.

With more opportunities for students to apply their knowledge and therefore demonstrate their ability to use it, gaps in their understanding become visible to both themselves and the instructor.

How do I flip my class?

This guide is designed to walk you through the steps of flipping a single class; the process is scalable for flipping portions of each unit or an entire course. One of the major factors in course redesign is the time it takes to do it well. We recommend pilot testing the the flipped model with a single class before engaging in a complete redesign.

[Learn More](#)

How do you flip a class?

Additional Resources

Flip Quick-start guide

Whether you want to flip one class session or an entire course, the following questions will help guide you through the essentials.



Snapshot of a Flipped Class

This infographic shows a typical sequence of learning opportunities before, during, and after a flipped class.

OLD (Before the Flip)		NEW (After the Flip)
<p>Students read over materials</p>	BEFORE CLASS	<p>Students complete interactive learning module</p>
<p>Students listen to a lecture</p>	DURING CLASS	<p>Students practice applying key concepts with feedback</p>
<p>Students attempt the homework</p>	AFTER CLASS	<p>Students check understanding and extend learning to more complex tasks</p>

Pre-Flip vs. Post-Flip

This table shows the differences in the student experience of a traditional and flipped class.