



THE GUIDEBOOK

GOODWORK[™]
TOOLKIT ● ● ●

EXCELLENCE • ETHICS • ENGAGEMENT



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TOOLKIT ● ● ●

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People are often unreasonable, irrational,
and self-centered. Forgive them anyway.

If you are kind, people may accuse you of
selfish, ulterior motives. Be kind anyway.

If you are successful, you will win
some unfaithful friends and some
genuine enemies. Succeed anyway.

If you are honest and sincere people may
deceive you. Be honest and sincere anyway.

What you spend years creating, others
could destroy overnight. Create anyway.

If you find serenity and happiness, some
may be jealous. Be happy anyway.

The good you do today, will often
be forgotten. Do good anyway.

Give the best you have, and it will never
be enough. Give your best anyway.

- Mother Theresa

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ABOUT THE AUTHORS

Wendy Fischman joined Project Zero at the Harvard Graduate School of Education in 1995 as a researcher with Project Co-Arts, a study of educationally effective community art centers. Since 1996, she has managed various aspects of the GoodWork Project, specifically focused on the meaning of work in the lives of young children, adolescents, and novice professionals. Wendy has written about education and human development in several scholarly and popular articles addressing topics such as lifelong commitment to service work, inspirational mentoring, and teaching in precollegiate education. She is lead author of *Making Good: How Young People Cope with Moral Dilemmas at Work*, published by Harvard University Press in 2004, and contributed two chapters to *Responsibility At Work: How Leading Professionals Act (or Don't Act) Responsibly*. Wendy has taught humanities to middle-school students and has evaluated school reform programs facilitated by a government-sponsored regional laboratory. She received a BA from Northwestern University.

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FOREWORD TO THE GOODWORK™ TOOLKIT

I know of no resource quite like the GoodWork Toolkit and the accompanying *Guidebook* that you are now viewing. Building on over a decade of research, the *Guidebook* presents a collection of intriguing narratives and dilemmas that have actually been faced by workers—young or old, leaders or rookies—as they attempt to carry out work of high quality. None of these dilemmas has a clear-cut solution; rather, the narratives serve as catalysts, as invitations, to ponder how work is accomplished, and how it might be carried out in a better way. Accompanying these stories are stimulating questions and exercises, which prompt the user to dig more deeply into the facts and issues of each case. And while the focus of the *Guidebook* is on how other people have handled dilemmas in the workplace, its ultimate usefulness is personal: it is a guidebook about how each of us, whatever our status or station in life, might go about carrying out good work.

The GoodWork Project was conceived of in the middle 1990s by my colleagues Mihaly Csikszentmihalyi, William Damon, and me, each of us psychologists very much in midlife. We wanted to know what good work is. And we wanted to know how good work can be achieved at times like this—when things are changing very quickly, when our sense of time and space is being radically altered by technology, when markets are extremely powerful and the forces that might mitigate markets are less potent, particularly in the United States. For the research, in which *Guidebook* authors Wendy Fischman and Lynn Barendsen were deeply involved, we interviewed over 1,200 individuals drawn from nine different professions in the United States. Our research is described in ten books and one hundred articles (see goodworkproject.org).

Among the numerous findings from the project, I would single out three:

First, “Good work” is technically excellent; it is personally engaging; it is carried out in an ethical manner. We speak of the three Es of good work and the triple helix, in which the three strands are intertwined. The *Guidebook* is organized in terms of the three Es. *Second*, good work is easier to achieve when all the stakeholders in an area of work

want the same thing. We call this situation “alignment.” Conversely, when the stakeholders want different things, good work proves more elusive. Many of the narratives here depict situations of nonalignment or misalignment. Yet ultimately, the decision of whether to pursue good work is a personal one. Well-aligned fields may harbor those who produce compromised or bad work; and misaligned fields may nonetheless have many “good workers” in their ranks. *Third*, a promising way in which to approach good work is to ask, “To whom or what do I feel responsible?” There is no single correct answer to this question. But those who ponder it regularly, who discuss it openly and candidly with their colleagues, who reflect on decisions made with reference to responsibility, and who alter course as indicated, are far more likely to carry out good work in the future.

The GoodWork enterprise began as social science research. But it soon became apparent to the dozens of us working on the project, that it should not end there. And so, for example, Bill Damon and colleagues created a traveling curriculum for use in journalism; Mihaly Csikszentmihalyi, Jeanne Nakamura, and colleagues created self-study materials that have been used by institutions of higher education.

In the case of our group at Harvard, we were particularly struck by the testimony that we heard from young workers—ones already advanced in their chosen fields while still in their teens, twenties, or early thirties. Over and over again, we heard that these young people aspired to good work. Yet at the same time, they were bent upon success. And so they asserted—sometimes proudly, sometimes ashamedly—that they could not afford to do work that was ethical, for if they did, they might lose out to others who were quite prepared to cut corners. Only when they themselves—our interview participants—had achieved the pinnacles of success, could they afford to be ethical as well as excellent and engaged.

Troubled by this state of affairs, we decided to work with young people, in secondary schools and in colleges, exposing them to some of the issues that arise in the workplace

and encouraging them to engage critically in a discussion of options and diverse courses of actions. From this modest beginning, around 2005, the Toolkit gradually arose. We noted which narratives, which dilemmas, which questions, which exercises were intriguing and invited further discussion, and which—for whatever reason—did not. We also identified ethical dilemmas that might not be clear to users and sought to sharpen or clarify them as needed. And so, over the course of several years, we built the Toolkit into the set of resources of which the current *Guidebook* is comprised.

Our choice of the term Toolkit is quite deliberate. This *Guidebook* is not a curriculum. It is not designed to be used from beginning to end. Nor is it directed toward a particular constituency—say, high school students, novices in medicine, or midlevel managers in a multinational corporation. Rather, it is a set of cognitive instruments—a mental toolkit, if you will—which can be drawn upon, adapted, revised, added to, combined and recombined as best fits the purposes of the user.

The *Guidebook* is built around materials that we gleaned in the course of our research. As such, it reflects the biases and limitations of our sample. The narratives are all drawn from the United States, beginning in 1996. The stories draw on the professions that we sampled in our study and on the kinds of complex dilemmas that arise in a modern society. And the particulars reflect a predominantly middle class and upper middle class population.

The narratives also reflect our biases. Turning first to our conceptual biases, we do not believe that most of these dilemmas permit a simple solution, let alone a simple correct solution. Nor do we believe that conventional morality—that embedded in the Golden Rule or the Ten Commandments—suffices to yield a consensual solution. We believe that these situations require an abstract attitude—the capacity to think of oneself as a worker with certain rights and responsibilities. Many of the situations that arise pit right against right, or present only the option of the lesser of two evils. Indeed, they reflect the circumstances of complex modern society, which puts forth dilemmas that could not have been anticipated in an earlier time.

Turning next to our pedagogical biases, we reject a didactic approach, a list of virtues to which an individual assents. We believe that it is only through wrestling regularly and deeply with the kinds of conundra sketched here that one is likely to become a better worker. Such a constructivist approach may not be sufficient to produce a “good worker”—after all, one can be a sophisticated compromised worker. But we believe that a constructivist engagement is a necessary point of departure. Those who wrestle seriously with such dilemmas—alone, with others, and especially in the company of good role models—are most likely to progress toward good work.

Despite the limits imposed by our sample and biases, our own experience is that the narrative materials are quite versatile: they can speak to populations in other countries, to non-professionals as well as professionals, to old as well as to young. Moreover (and this is also the nature of a Toolkit), decision makers who elect to use the Toolkit are welcome—indeed, encouraged—to alter the narratives so as to make them more “user-friendly.”

Work in our time is continually changing. When the GoodWork project began, the digital revolution had hardly impacted most professions. Now, fifteen years later, it dominates the workplace atmosphere. Without a doubt, changes of comparable magnitude will continue. It is not possible to figure out just how “good work” will be conceptualized and carried out when the current young generation sits at the head of our major institutions, let alone when it assumes responsibility for training and inspiring succeeding generations. For these reasons, as well, a versatile, ever-changing, Toolkit provides the appropriate metaphor for the present undertaking. Yet at the same time, we believe that the issues dealt with here—issues of values, responsibility, and reflection—will continue to be integral to the effective workplace and essential for the bona fide good worker. In this sense, the Toolkit should have a long life. We invite you to make its acquaintance, to use it, and, ultimately, to add to it.

Howard Gardner

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Co-Principal Investigator, The GoodWork Project

PREFACE

Work occupies much of our lives. Hours spent at the office or at home thinking about work-related obligations often exceed time away from work. Yet how many of us find our work meaningful? How many of us feel able to do our best work? And how often do we stop to consider the consequences of our work on others, or its impact on society as a whole? For individuals at all levels—young students, graduate students, and new and veteran professionals—opportunities to consider the meaning of work are rare, but imperative.

At the same time, current events and academic research indicate that our world sorely needs individuals who care about doing “good work”—work that is high in quality, responsive to the broader needs of society, and personally meaningful.

The GoodWork Project is motivated by concerns that societal well-being and personal and professional standards for work have diminished because of the influence of market forces, overabundant individualism, and the increased pace of work due to technological advances. Without any powerful counterforces to these trends, good work is more difficult, and sometimes impossible, to achieve. Whereas scientists, for example, once focused on contributing knowledge or curing disease, today they are also encouraged to search for lucrative treatments to increase a biotech’s market-share value. Though focus on the bottom line has always been a concern, current market pressures must be considered in combination with unprecedented advances in technology. Issues of fabrication and dishonesty are prevalent in nearly every profession, as evidenced by the continuous flow of stories in the news about well-known (and in some cases, previously admired) individuals and companies who carry out unethical work. These temptations spare no one—in addition to the irresponsible work carried out by journalists, financiers, and professional athletes, we also hear stories about young individuals still in school and those just starting their careers, who are compromising their ethics. Who are the individuals we can trust to carry out responsible, high quality, and honest work?

Since 1995, researchers led by psychologists Mihaly Csikszentmihalyi, William Damon, and Howard Gardner have interviewed more than a thousand individuals—from adolescents to veteran professionals—to understand the factors that support and inhibit good work. Based on this research, we have come to understand the multitude of personal, institutional, and societal challenges to doing good work, and the resources, levers, and experiences that can help encourage individuals to carry out work that encapsulates the three central elements of “good work”—work that is at once excellent, ethical, and engaging.

By helping young students and veteran professionals alike explore, discuss, and articulate core responsibilities, beliefs, values, and goals for work, the GoodWork Toolkit seeks to encourage and support the incidence of good work in our world.

The GoodWork Toolkit is an approach to engage individuals and groups in conversation and reflection about good work. Unless individuals are given the time, space, and opportunity to think about these important issues (and to think about the consequences of ignoring them), we cannot expect the work habits of individuals to develop in a healthy manner or to improve. The GoodWork Toolkit can be used by anyone in a professional setting, but it is specifically designed for educators to use with students (ranging from high school to graduate school) or as professional development. The Toolkit is comprised of narratives and reflective activities. The narratives are real-life stories (taken from our study) about individuals who, in some way, struggle to carry out good work. The reflective activities are opportunities for participants to actively engage with the issues and questions that are central to the notion of good work. Specifically, the reflective activities include group discussions, role play, research projects, writing, and drawing exercises. Through the narratives and reflective activities, participants are prompted to consider the kind of workers they are now and the kind of professionals they hope to become.

INTRODUCTION

The GoodWork Toolkit is not a prescribed curriculum; it is called a “toolkit” because it contains a variety of tools that may be used in a number of combinations. Its design is grounded in our own experience using the materials with educators and students, and in research about human learning and development. In short, we know that just teaching about good work is not sufficient if we hope individuals will actually do good work.

The Toolkit is based on a set of principles about how to most effectively encourage individuals to care about and to carry out good work. The materials are designed to guide participants through a series of questions central to understanding the importance of good work in our society:

- How do I define “good work?” How do others define it?
- What does it take to carry out good work?
- What are my own personal standards? What are the professional standards for excellence and ethics? How can I reconcile different demands from varied stakeholders?
- What are some of the factors that make it difficult to do my best work? What can I do to prepare myself for these challenges?
- How can my community/organization support excellent, ethical, and engaging work?
- Why is good work important to society? To our organization/profession?
- How is my work meaningful to me? What are my goals? What do I want to get out of my work?
- Why is good work important to me as an individual?

The narratives and reflective activities in the Toolkit will help participants respond to these overarching questions and will elucidate the value of their own work and methods to increase the likelihood of carrying out work that is at once ethical, excellent, and personally engaging.

Understanding Good Work: What We Know About How to Encourage It

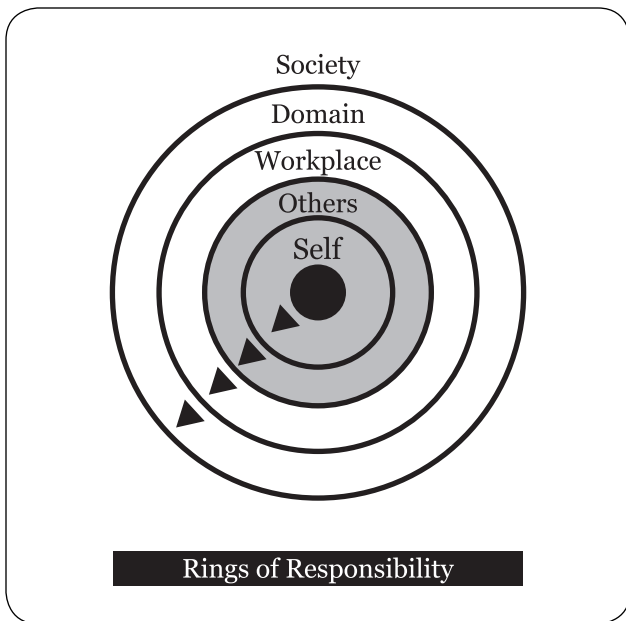
Below we highlight four principles that explain our approach to encouraging good work. Understanding how these principles are incorporated into the Toolkit is useful background for those considering ways to utilize its resources in classrooms, workshops, and special events.

1 Individuals come to understand how complex and ambiguous ideas relate to their own lives by first thinking through the situations of others, and then turning inward.

For many young students, thinking about and addressing questions of excellence, ethics, and engagement may seem overwhelming. Most young students have never thought about the responsibilities, values, beliefs, and goals that are important to them, and many working professionals have never had the opportunity to articulate them. For this reason, the Toolkit is structured so that participants first think about how these concepts play out in others’ lives and then think about the same concepts with respect to their own work. In reading narratives about others’ struggles and successes, students will not only learn from them, but also be able to use these experiences as an entry point to *thinking and talking* about their own work. (The reflective activities suggest many ways to structure these conversations.) Similarly, for some veteran professionals who may feel vulnerable addressing these personal questions with colleagues, the narratives provide an approach to considering important topics and concepts in a non-threatening way. As a result of considering others’ experiences, individuals of all ages will begin to reflect on their own work-related situations.

2 Individuals build their understanding of excellence, ethics, and personal meaning in their own work by engaging in intentional reflection.

Beginning in childhood, each of us forms beliefs about what constitutes work, what success looks like, and to



whom we are responsible in our work. We observe those around us, encounter innumerable messages in the media, and collect personal experiences (both good and bad). For many of us, wrestling with the notion of GoodWork for the first time will mean articulating assumptions (in our minds and in front of others) we didn't even know we had. For all of us, particularly for young people, it involves considering different ways of thinking about excellence, ethics, and engagement. Some individuals will find their current views unsatisfying after participating in Toolkit reflective activities, whereas others will recommit to their ideals, cognizant of the need to work effectively with people whose values are different.

As educators, we understand that engaging in reflection about (and sometimes changing our understanding of) the value of work and what work means to us is a challenging process. It entails revealing existing ways of thinking, seeing the limitations of our current beliefs, and understanding alternate ways of thinking about these ideas. Through group discussions about work, reflection on personal beliefs and assumptions, and reading narratives about the challenges of carrying out good work and some exemplars of good work, the Toolkit introduces different ways of thinking about excellence, ethics, and engagement—and demonstrates that good work is possible.

3 Ethics can be defined in a variety of ways; thinking about “rings of responsibility” is often helpful to make ethical dilemmas and choices more clear.

Standard ethical dilemmas most often used in educational settings are represented by two competing demands, priorities, or interests—in which individuals are forced to choose one option over another. However, many dilemmas in the real world entail more than two competing demands—sometimes people need to decide among four or five choices. For this reason, we frame ethical dilemmas as competing responsibilities. In the Toolkit narratives, and in some of the reflective activities, we highlight different responsibilities and ask participants to consider how these responsibilities impact the difficult decisions individuals need to make. Specifically, we allude to five major responsibilities in the Toolkit materials: responsibility to the self; responsibility to others (including family, peers, and colleagues); responsibility to the workplace; responsibility to the domain or profession; and responsibility to society. (See the diagram to the left.)

Our own theory of GoodWork presumes that as individuals develop ethical reasoning and ethical decision-making skills, rings of responsibilities widen. In other words, as individuals become more concerned with others around them, they develop more responsibility, and act on these responsibilities to make ethically sound decisions not only for themselves, but for others they care about, and for people and societies they may never know.

4 Ethical reasoning skills are necessary, but not sufficient for ethical action. To be prepared for future difficult decisions, individuals need to experience what it feels like to be in these situations, and to plan strategies and approaches for the future.

Many of us “know better than we do.” Social sciences research consistently affirms that there is a gap between individuals’ capacity for moral reasoning and how they respond to real-life ethical dilemmas. In our own research, we have noted that engagement, for example, can occur at the expense of ethics, when individuals become too

focused on the bottom line, and neglect professional standards along the way. This is but one example: individuals may well have one or two “Es” (excellence, ethics, engagement) without having all three, and often, there is tension between them. Of course it is essential that young people develop frameworks for identifying and evaluating options, that they be inclined to take others’ perspectives, and that they can consider indirect consequences of their actions. However, other variables—including individuals’ identity formation, their relationships with exemplars, and the cultures of our communities—better explain whether individuals recognize ethical dilemmas, consider them thoughtfully, and act upon them responsibly.

The Toolkit is designed to include ample opportunities to engage in ethical reasoning. However, we also include activities and resources that support practice in conversation and decision-making. For example, in some of the reflective activities, participants identify personal mentors; engage in discussion with others about personal and professional values; or practice debating different perspectives on excellence, ethics, and engagement. The Toolkit asks individuals to do more than think about what kind of workers and citizens they want to be; the materials encourage them to think about how they will go about doing the excellent, ethical, and engaging work they envision.

Our Goals for the Toolkit: To Encourage Individuals to Do Good Work

In developing the Toolkit, we draw upon findings from the GoodWork Project to understand the knowledge, attitudes, and habits that characterize individuals, organizations, and communities that do good work. Based on this research, we know:

- Good work is more prevalent among individuals and organizations that articulate personal and organizational standards for excellence and ethics, are sensitive to the consequences work has for others, and regularly examine their work for its personal rewards and social implications.

- Good workers reflect thoughtfully to understand what success and responsibility mean to them personally, and then align their values and goals with pursuits that enable them to do their best work.
- Good work is more likely when individuals and organizations are sensitive to the challenges to doing work that is ethical, excellent, and engaging, and when they develop resources that support good work.
- Good workers reason thoughtfully about complex decisions that pit competing conceptions of excellence, ethics, and engagement against one another.

We have four major learning goals for users of the Toolkit:

1 Participants will understand that “good work” is excellent in quality, ethical, and personally engaging.

- By identifying and examining examples of good work and compromised work, they will appreciate the implications good work and compromised work may have for individuals, professional domains, and communities.
- By examining the codes of ethics of different professions and organizations, participants will appreciate how excellence and ethics are related in work and in the workplace.
- By examining the narratives of others, participants will understand the importance of passion and care for work, and the importance of aligning personal values, goals, and concerns with the line of work individuals choose.

2 Participants will discover what “good work” means to them and be able to articulate this meaning. They will understand standards of excellence, ethics, and engagement held by their schools, organizations, and professions.

- By reflecting upon their past experiences and imagining their futures, individuals will be able to articulate what excellence, ethics, and engagement mean to them personally.

- By identifying their personal values and considering how their values play out in day-to-day decisions, participants will be sensitive to opportunities for and obstacles to doing their own good work.
- By examining documents, stories, and events, participants will understand how their schools, organizations, and communities define excellence and ethics.
- By reflecting upon personal decisions (e.g. choosing a college major, resolving an interpersonal conflict, exploring a career choice or change) in good work terms, participants will acquire frameworks for marshaling personal values and standards to make decisions that are personally meaningful and socially responsible.

3 Participants will become aware of the factors that make it challenging to do “good work” as well as resources that can support them in doing their own best work.

- By studying narratives that portray difficult decisions (e.g. between short and long-term payoffs, competing visions of success, and equally appealing but mutually exclusive options), individuals will anticipate challenges to doing their own good work.
- By analyzing decisions of individuals to stand up for things in which they believe, participants will understand the value of intrapersonal resources (e.g., personal values, habits of reflection and contemplation) and resources in their community (e.g., mentors, statements of purpose and standards) that

help individuals do good work even when doing so is difficult.

- By discussing personal standards, narratives, and current events with peers and colleagues, participants will appreciate varied perspectives rooted in roles and responsibilities, beliefs and values, backgrounds, and contexts.

4 Participants will develop reasoning skills that support ethical decision-making. In other words, ethics will be based on reflective thinking, not reflexive thinking.

- By analyzing narratives and discussing them with peers and teachers, individuals will develop their ability to identify salient issues, explore alternatives, and choose among options by weighing the implications different courses of action may have for various stakeholders.
- By reflecting upon personal decisions in the past, participants will be able to use the GoodWork framework to analyze the elements that led to these decisions, and prepare strategies for similar decisions and situations that may take place in the future.

These learning goals, coupled with our own principles about how to encourage good work, inform the design of the Toolkit. The narratives and reflective activities follow an easy and logical order. In addition, the GoodWork Toolkit website (goodworktoolkit.org) includes real examples of agendas and syllabi that incorporate the learning goals and principles in a variety of educational settings.

OVERVIEW OF THE GOODWORK™ TOOLKIT

The Toolkit's Contents

Your GoodWork Toolkit includes: the Toolkit *Guidebook*, a set of *GoodWork Toolkit Value Sort Cards*, and *GoodWork Narratives*.

The Toolkit Guidebook is a resource manual to help participants start important conversations and reflection about good work. It includes narratives and reflective activities that participants can draw upon to incorporate GoodWork techniques into their classes, programs, and co-curricular activities and workshops.

The materials are organized into four chapters. The first chapter contains a set of reflective activities that can be used to encourage individuals to think deeply about what good work means to them, what it consists of, how and why it is important, and the standards and criteria by which society, specific professions, and individuals judge it. The next three chapters focus on the three major attributes of good work: excellence, ethics, and engagement. Of course, participants can begin with any one of these chapters, but because our own research started with the premise that most individuals try to do high-quality work, but very little is known about their personal and professional ethics, excellence comes before ethics in this guide. Also, for some younger students, the theme of excellence—meeting and exceeding high standards for work—is probably easier to manage than ethics. The engagement chapter comes last in this guidebook because it is our belief that in order to carry out excellent and ethical work, one needs to be fully engaged and find the work personally meaningful. After considering the sometimes complex issues of excellence and ethics, it is important to revisit what motivates us in our work, and how we find meaning in what we do.

Each chapter begins with a short introduction to the theme of the chapter, a summary of the goals related to the theme, annotations of the narratives and reflective activities that are included, and reflective discussion questions (that can be used for individual thinking or group conversation). Though the use of all the materials

in this guidebook is flexible (any narrative and reflective activity can be used in any order and at any time), we have deliberately organized the narratives and reflective activities in an order—or pedagogy—that is consistent throughout the guidebook.

Within each of the three “E” chapters, narratives and reflective activities are arranged based on our understanding of how individuals will grapple with these issues in the most useful and productive ways. Specifically:

Narratives: Real-life stories of individuals taken from our research interviews come first in each chapter because we believe that to consider GoodWork issues, it is helpful for students to think about others before they turn inward and think about their own lives. We have organized the narratives in each chapter so that the first few stories focus on individuals confronting situations and dilemmas involving their own belief systems and standards. The narratives in the middle of each chapter focus on individuals confronting decisions about others (family, peers, colleagues), the workplace, and the domain. The narratives that come last in each chapter focus on individuals who contemplate the impact of their work on the larger school community or society at large. These “rings of responsibility”—starting small and getting bigger as time, experience, and development allow—are central to our own GoodWork principles.

Reflective activities: A series of writing, drawing, role play, and research tasks are specifically designed to



encourage students to reflect on the issues, dilemmas, and decisions that arise in the narratives and connect them to participants' own lives. Some of the activities are short-term (can be done in one class or professional-development session), while others are long-term (e.g. research projects). In the introductions for each chapter, each activity is marked with a symbol to identify the type of activity (see page 13).

Following our belief that individuals think more effectively about good work if they first think about others and then themselves, the reflective activities are organized so that in each chapter, the activities that involve thinking about others come first, and the deeper introspective, reflective questions (e.g., to whom or to what are you most responsible; ranking your personal and professional values, what are your own standards for work, etc.) are last. We believe these deep reflective questions benefit from additional time and consideration, so we have deliberately placed them at the end, after other deliberation has taken place.

This back-and-forth in each chapter—reading about someone else first in the narratives, then connecting the issues and dilemmas in the narratives to students' own lives in the reflections—comes full circle.

2 GoodWork™ Toolkit Value Sort Cards encourage participants to think about their personal and professional values, and how important these values are to their work (e.g., as a student, journalist, lacrosse player, administrator, etc.). Specifically, participants sort the thirty value cards in terms of their relative importance to each other (from least important to most important). This activity is a useful exercise to help individuals reflect on their own values and compare them to the values of their peers and colleagues. Directions are included with these cards, and additional sets of cards for an entire class (or other group) are available.

3 GoodWork Narratives is a separate book, a collection of the same real-life stories included in the Toolkit *Guidebook*, but limited to the cases themselves. We have created this volume in order to make it possible for participants to order multiple copies of the narra-

tives (e.g., for students or for employees) without the instructional materials that come with the *Guidebook*. The narratives in this volume are organized by the three central elements of GoodWork: excellence, ethics, and engagement.

We also hope that with this Toolkit, you will become a part of the GoodWork Toolkit's active online community, at goodworktoolkit.org. It includes additional resources, an online forum, and regular blog posts contributed by individuals from around the world who are interested in encouraging good work.

Using the Toolkit: Who Can Use It and How?

The GoodWork Toolkit can be used in many different settings and with many different kinds of individuals and professionals (of various ages and occupations). Because the theme of GoodWork is relevant to any number of professions and fields, we encourage participants to think creatively about how and where it can be used. Because we are educators, our focus is this domain, and with this in mind, we have developed the materials to be adaptable for students in middle school, high school, college, and graduate school. It is possible for materials to be adapted for even younger ages; indeed, elementary educators have used them. In addition, educators can use the materials for professional development. Based on our own experience in training educators to implement the Toolkit in their own settings, educators often find the ideas as useful for themselves as they do for their students.

Though most of the materials are “text heavy,” educators representing many different fields can use the Toolkit to engage participants in discussion and reflection about good work. For example, athletic coaches, photographers, and choral instructors have found that the material is relevant to their class work and that the narratives and reflections provide opportunities for students involved in these classes to converse with each other about pertinent topics, something they might not otherwise make the time to do. Because we realize that time is often an issue, we have provided short versions of the narratives (see Appendix A).

Furthermore, as described in detail on our website, educators can design whole courses or professional-development seminars around the Toolkit, or can incorporate sections of the Toolkit or individual narratives and reflections into existing courses or retreats. There are many available models of how we and other educators have used the materials in a variety of ways. Many useful articles and resources may also be found in our bibliography (see Appendix B).

Practical Tips

What are some tips for getting started?

- Build in opportunities for students to reflect upon and record their thinking about good work privately before sharing their thoughts with others.
- Build in opportunities for students to record their understanding of good work. Journals and wikis create wonderful records of how students' thinking about good work develops, and provides them with a tangible record of their own ideas about excellence, ethics, and engagement.
- Throughlines are another useful way for facilitators to encourage students' deep understanding of good work. Throughlines are typically a series of questions a group uses to guide inquiry about a topic. For example, a facilitator may introduce the following series of questions at the beginning of a unit on good work: (1) What is good work? (2) Why is good work important? (3) What does it take to do good work? (4) What questions do we have about good work? At regular intervals (e.g., the end of each narrative, the end of each week, the end of an activity), the facilitator then invites the group to share how the narrative, activity, etc., helps to answer each question. By summarizing the themes in students' responses and adding them to a visible record, the class revisits and builds a collective understanding of the topic.
- Movies, current events, literature, and community events can serve as wonderful impromptu ways to connect themes of good work to students' lives.
- Engage students in conversation—in pairs, in small groups, or as a whole class. Think about the purpose of the conversation and the nature of the topic. Do you want to keep the same groups over time or mix them up? Be creative in aggregating. Give different groups different questions. Be sensitive to group formation—sometimes keeping groups the same builds trust and comfort; sometimes group dynamics can benefit from a change or two.
- Connect ideas among different groups. Be creative. Use role playing to enact ways a situation could have played out differently.
- Have fun! Talking through these issues is not necessarily easy, but there is no reason why important conversations—about what we value, what we hope to accomplish, and what motivates us in our work—shouldn't be interesting and enjoyable. Indeed, in our experience, educators and students alike value and appreciate the opportunity to reflect on these essential topics.

TAB 1: WHAT IS GOOD WORK?

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WHAT IS GOOD WORK?

Many of us have our own ideas about what makes something “good,” and how “good” ranks on a scale of poor to excellent. Good work is work that is excellent in quality, work that is ethical in terms of considering the impact of the work on others, and work that is engaging, or personally meaningful, for the individual worker. It may be relatively easy to achieve work that has at least one of these traits, and sometimes two, but it can be difficult to carry out all three if there is not a balance among them. A student who is focused only on getting the leading role in a school production may manipulate others in the cast to ensure this position; a journalist who is concerned only about representing his community in a positive light may decide not to publish a potentially harmful, but important story; a student who is focused only on achieving high grades may cut some ethical corners to attain the highest possible GPA.

By engaging in individual and group conversation about what constitutes good work, participants will begin to work towards negotiating demands, expectations, and standards in responsible ways.

In this chapter, participants will have the opportunity to engage with reflective activities that help to identify their preconceived notions of good work. Before reading about others, participants will begin to come to their own understanding about what good work is and the necessary elements to achieve it.

Understanding Good Work

The *learning goals* for participants are:

- To define “good work” as excellence, ethics, and engagement and to carefully consider what each of these characteristics mean for themselves and their work
- To think about the purpose of work for individuals and society
- To become introduced to and knowledgeable about what good work means for different areas of work
- To talk with others inside and outside of their communities about good work

Reflective Activities

The *reflective activities* in this chapter include:



What is Good Work? An Introduction to the Concept

Participants consider what qualifies as good work in three different professions.



Your Thoughts on the Criteria for Good Work

Participants choose a profession and brainstorm a list of the criteria for good work in this profession, and criteria for what is not good work in this profession.



A Job Interview

In this long-term project, participants interview professionals about what their work entails on a daily basis.



How Professions Change Over Time

Participants learn about how particular professions began, and how the missions and purposes of those professions may have evolved over time. This is a long-term project.



Value Sort

Participants sort a set of values in order of relative importance to their personal and professional lives, and compare their processes and results with others.

Reflective Questions About Good Work

- How has your understanding of good work changed from your original conceptions?
- What did you learn about how you define good work as compared to how others define it? Are there differences among different lines of work? Are there age or gender differences?
- How do professional criteria of good work compare with your personal notions of good work?
- What are the values that are most important to your work? Are these different from the values that are most important to you personally?



What Is Good Work? An Introduction to the Concept

A good journalist is someone who:

- | | Yes | No |
|--|--------------------------|--------------------------|
| • asks thoughtful questions, expresses opinions clearly | <input type="checkbox"/> | <input type="checkbox"/> |
| • is an anchor woman on television | <input type="checkbox"/> | <input type="checkbox"/> |
| • becomes managing editor of a well-established and well-respected newspaper | <input type="checkbox"/> | <input type="checkbox"/> |
| • writes a front page story for <i>The New York Times</i> | <input type="checkbox"/> | <input type="checkbox"/> |
| • wins a Pulitzer Prize | <input type="checkbox"/> | <input type="checkbox"/> |
| • interviews grieving parents of a missing child to confirm details of story | <input type="checkbox"/> | <input type="checkbox"/> |
| • submits a story to an editor on deadline, but doesn't check facts or details due to time crunch | <input type="checkbox"/> | <input type="checkbox"/> |
| • disguises her identity as a journalist in order to collect evidence for a story | <input type="checkbox"/> | <input type="checkbox"/> |
| • reports a story about the private life of a public figure even though it may affect the public figure's chance of receiving a fair trial | <input type="checkbox"/> | <input type="checkbox"/> |

A good actor is someone who:

- | | Yes | No |
|--|--------------------------|--------------------------|
| • is famous and well-known | <input type="checkbox"/> | <input type="checkbox"/> |
| • plays a leading role in a big hit movie | <input type="checkbox"/> | <input type="checkbox"/> |
| • works as a waitress in addition to auditioning for shows on Broadway | <input type="checkbox"/> | <input type="checkbox"/> |
| • gets a role in a promising new movie without having any formal theater training | <input type="checkbox"/> | <input type="checkbox"/> |
| • doesn't have a paid acting job, only acts in shows sponsored by local community theaters | <input type="checkbox"/> | <input type="checkbox"/> |
| • wins an Academy Award or an Oscar | <input type="checkbox"/> | <input type="checkbox"/> |
| • decides to study the technique of acting rather than audition for roles | <input type="checkbox"/> | <input type="checkbox"/> |

- | | | |
|--|--------------------------|--------------------------|
| • makes money for participation in a television advertisement | <input type="checkbox"/> | <input type="checkbox"/> |
| • makes money for participation in a television advertisement for cigarettes | <input type="checkbox"/> | <input type="checkbox"/> |

A good business person is someone who:

- | | Yes | No |
|---|--------------------------|--------------------------|
| • makes a lot of money | <input type="checkbox"/> | <input type="checkbox"/> |
| • employs a lot of people | <input type="checkbox"/> | <input type="checkbox"/> |
| • employs a lot of people who might otherwise be unemployed | <input type="checkbox"/> | <input type="checkbox"/> |
| • manages an internationally recognized Fortune 500 company | <input type="checkbox"/> | <input type="checkbox"/> |
| • changes some disappointing numbers on a company's financial reports in order to gain more investors to keep the business afloat | <input type="checkbox"/> | <input type="checkbox"/> |
| • has strong negotiation skills and gets "everything she wants" | <input type="checkbox"/> | <input type="checkbox"/> |
| • donates a portion of the company's net worth to a homeless shelter | <input type="checkbox"/> | <input type="checkbox"/> |
| • knows how to network with others in order to make important connections with people who will promote the company | <input type="checkbox"/> | <input type="checkbox"/> |
| • to the company's detriment, doesn't fire someone because she doesn't want this person to be out of a job | <input type="checkbox"/> | <input type="checkbox"/> |

Discussion Questions

- What makes a good professional? What are some of the qualities? Some of the factors?
- What are some of the challenges to doing good work?



Your Thoughts on the Criteria for Good Work

1. Choose a profession and make a list of the criteria for what “good work” is in this profession.
2. Make a list of criteria for what is “compromised” work in this profession.
3. Discuss your lists as a larger group. Make sure to explain to the group why you chose each item for both of your lists. Be specific!



A Job Interview

1. Choose an adult to interview about his or her work.
2. Set up a time for the interview. Review the following questions for your discussion. Draft additional questions. Your goal is to discover how and why your subject chose his profession.
 - What initially attracted you to your area of work? Your particular subfield?
 - Is that still what appeals to you about it?
 - What were the most important factors for you in choosing your area of work?
 - What do you like about your work? Dislike?
 - What, if anything, would make you decide to leave the profession?
 - Do you have things that you worry about in your work? Any ethical concerns? Are your concerns shared by others? How would you like to see them handled?
 - Have you ever been involved in a situation that violated your sense of right and wrong?
3. Conduct the interview.
4. Write reflections about your subject’s responses to your questions. For example, were there any surprises? Did the responses inspire you to think about something new or different?



How Professions Change Over Time

1. Pick a profession that you are interested in (e.g., medicine, law, dance, music) and research its origins.
2. Think about the following questions in your research:
 - What was the original mission or purpose of this profession?
 - What did workers in this profession originally do?
 - How did people enter this particular area of work (e.g., what was their education, vocational training, familial or religious background)?
 - How has this profession changed over time? Has its mission changed? Has the nature of the work changed? Have the ways in which people become involved changed?
 - What are some of the assumptions or beliefs people in society have about this particular area of work? Based on your research, are those assumptions true? Why or why not?
 - Think about a worker in this profession. What is her responsibility to the profession? To society?
3. Write a three-to-five page summary describing what you have learned; share it with the class.

Discussion Questions

- Why do people work?
- What do they get out of it?
- What are the benefits to society?
- Are there any negative consequences for society?



Value Sort

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

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

Please sort the values in terms of relative importance to you while involved in this activity. You must follow the grid so that only the allotted number of cards is placed in a particular category.

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

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

Value Sort continued

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

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

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



Discussion Questions

- Did you discover differences or similarities between how you completed the sort for yourself versus how you thought your peers might complete it? What are the differences? What are the similarities? What do you make of them?
- Consider the values on these cards. Do any of them resonate for you? What values do you consider your own?
- Which of the values guide your approach to work? Your approach to peer relationships? Your approach to familial relationships?
- Are there any values that are important to you that are not listed? If so, what are they?

Class Discussion

- Look at the patterns and trends as a class. Which values were cited most often as important? Which values were cited least often?
- How might these patterns resonate with the rest of your grade? Your school? Your organization? Your community?

TAB 2: EXCELLENCE

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EXCELLENCE

Excellence is a standard most of us hope to achieve, but when we use the word “excellent,” what exactly do we mean? Is excellence when a student receives an “A” on a science test? Is excellence measured by impact—when a student finds ways to expand the reach of her work to share it with the school and broader community? Is excellence measured by a student’s perseverance despite overt obstacles or lack of support?

Excellent work is work that is high in quality and technically sound; it meets or exceeds standards by which other work is judged.

In this chapter, we delve deeper into the word “excellent” by considering its different meanings and connotations, how it may vary across disciplines and professions, and some of the issues involved in maintaining it. Specifically, participants will consider excellence in terms of personal, institutional, and societal standards, and consider if these standards are aligned—and if not, discuss strategies to navigate these challenges.

Understanding Excellence

The *learning goals* for participants are:

- To formulate a working definition of excellence
- To consider and articulate standards for excellence across different disciplines and the professional landscape
- To consider and articulate the relationship between excellence and ethics
- To identify role models and paragons of excellence across different lines of work
- To investigate how excellence is portrayed in outside sources, such as the news
- To explore alignment between personal and professional standards
- To reflect on personal standards for excellence (and where they originate), identify supports for and challenges to these standards, and develop strategies to overcome obstacles

Narratives

The *narratives* in this chapter include:

All the World’s a Stage - Gwen, an eighteen-year-old senior at an acclaimed performing-arts high school, is faced with the decision of where to go after high school: should she continue her studies, or plunge right into professional acting in New York City?

Money Matters - After high school scientist William wins his first science competition, he begins to focus on projects he knows judges will favor in order to win the coveted prize money.

The Right to be Wrong - Sophia is an eighteen-year-old actress in New York who reevaluates the role of theater in her life after an uncomfortable experience in a film.

The Meaning of Grades - Stephen, an engineering professor at a top liberal-arts college, struggles with the fact that he may be responsible for placing his students at a disadvantage for getting accepted to graduate school because he refuses to inflate grades.

Camera Shy - Julie is a high school junior whose experience as a counselor at an all-girls’ summer camp strengthens her commitment to using theater to help empower young women.

Excellence at Risk - Katie is a young ninth-grade teacher who receives multiple death threats in the mail from a student, and who decides to press charges because she feels that this is the only way the student will truly learn from the experience.

Valuable Investments: Ethical Values in Business - Lauren, a middle-aged president and CEO of her own Internet start-up company, moves a company meeting from Colorado to California after Colorado passes anti-gay and lesbian legislation.

A ‘Stereotypical’ Problem - Meg, a twenty-five-year-old Asian-American actress, decides whether to take a role in a play that portrays a stereotypical vision of Asian women.

In Pursuit of Excellence - Alfred Bloom, President of Swarthmore College, considers whether to end the school's popular football program.

When in Doubt ... Make it Excellent! - James, a high school senior at a prestigious New England boarding school, learns a great deal about good work from serving as chair of his school's weekly newspaper.

Does Excellence Always Equal Success? - Carol Marin, a highly respected investigative reporter, decides to resign her post after a disagreement with her station about standards for quality journalism.

Lookin' Good - Ray is a middle-aged history teacher who struggles to hold his students accountable in an atmosphere of grade inflation and fierce pressure from the administration to have his students look successful.

Firm about 'Flim Flam' - Gail, a committed lawyer in her fifties, considers whether to represent a woman she does not respect.

To Print or Not to Print - Debbie, a high school journalist, faces a decision about whether to print a story that could be potentially damaging to her school's reputation.

Reflective Activities

The *reflective activities* in this chapter include:



What is Excellent Work?

Participants are asked to bring in and talk about an example of work that they consider excellent and to discuss the meaning of excellence in various fields.



Top Ten

In this game, participants fill a bowl with the names of exemplary individuals, and then take turns guessing the names of exemplary individuals from others' descriptions; participants are then asked to discuss what makes these individuals exemplary.



Today's Top Story is ...

In this long-term project, participants write essays about famous people they admire using news articles about these individuals.



Protecting Your 'Valuables'

Participants evaluate how values and beliefs can be used to navigate challenges in work. **Note:** This reflective activity is to be used with the narrative *Valuable Investments: Ethical Values in Business*.



For and Against: Debating Excellence

Participants are asked to stage a debate about how a school's football program contributes (or doesn't contribute) to the excellence of the school. **Note:** This reflective activity is to be used with the narrative *In Pursuit of Excellence*.



Making a Case for Taking the Case

Participants develop arguments for and against a lawyer taking on a case. **Note:** This reflective activity is to be used with the narrative *Firm about 'Flim Flam'*.



Your Two Cents

Participants write and present a variety of perspectives on whether a journalist should print a story. **Note:** This reflective activity is to be used with the narrative *To Print or Not to Print*.



Getting Specific: What Do YOU Want?

Participants evaluate a list of goals to determine which ones apply to their personal and work lives.

Reflective Questions About Excellence

- Where do standards for excellence come from?
- Are there competing, or alternative, standards for excellence in different lines of work? Among different groups of individuals? What are they? Can the differences be reconciled?
- What are some of the challenges to doing excellent work?
- What are some possible strategies when standards of excellence conflict with what others expect of us?
- What questions have been raised for you about doing excellent work?



ALL THE WORLD'S A STAGE

Gwen is a senior at an acclaimed high school for the performing arts. From an early age, she knew she wanted to be on stage. Before entering her current program, she attended a private religiously based high school, and was miserable. When she applied and was accepted to a school focused on performance, she felt she had found her calling. She has done well during her time in high school and thoroughly enjoyed herself along the way.

Now in her senior year, she faces a difficult decision. Like many of her fellow students, she is in the midst of the college selection process. Gwen is lucky enough to have several choices:

I applied to a bunch of conservatories and I got into about half of them. Really good schools. I got into California Institute of the Arts and Ithaca for acting. And Boston University. I got into Syracuse, which is where I'm going. Syracuse, the School of Visual and Performing Arts. I got into the acting program there. I'm also waitlisted at one of the top

conservatories, which is Carnegie Mellon, and I haven't heard from them yet. We'll hear, I guess, in the beginning of June. I got waitlisted there, which is driving me crazy. It's like, 'Accept me or don't. Just tell me!'

So it's either Carnegie or Syracuse, but I'm at the point right now where I don't know what I should be [doing] because I'm eighteen and I'm old enough to work. And I'm slowly getting connections, and if I'm not [in NYC] then there's no point having these connections. Because if you're not able to work, not around to go around on these auditions, there's no point in getting agents or managers.

In Gwen's program, agents are a regular presence. She is well aware that if she wants to, she could probably find work right out of high school, and start her acting career. Many students have done so in the past, and she herself has found some work this way. Although the school does offer some guidance, there are difficult questions to consider: even if Gwen did find work, would it involve the kinds of roles that would allow her to continue to

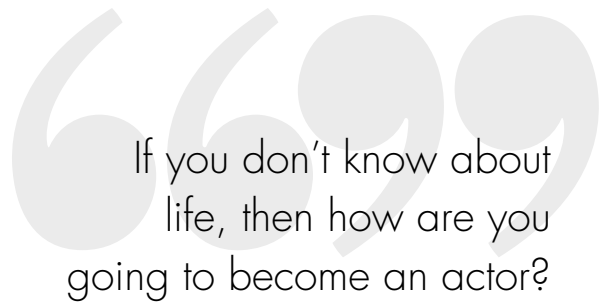
learn and grow? Would the experiences be positive? As Gwen explains:

It's very hard to decide what to do from here. It's been a question for a while: 'Okay, I'm out of high school. What do I do now?' And [my school] helps out a lot. If you want to become an actor and you're good, they will connect you. But maintaining those connections is very hard because if I'm not around, there's nothing I can do. I've got two managers that [are] interested [in] working with me ... who I'm just going back and forth talking over [on] the phone with right now ... I'm going away next year. I honestly don't know what the best thing is for me right now ... whether it's going and studying or taking a year off trying this acting thing and then studying or switching into a school where I could study liberal arts in the city while auditioning, which I think is probably the better choice right now. I don't know.

Located in New York City, Gwen's high school is ideally situated for someone trying to start a career on stage. Gwen is almost painfully aware of this fact, and it makes the decision to leave the city even more difficult. Although she has been accepted to some very prestigious acting programs, she finds it hard to reconcile herself to moving away, and wonders about the wisdom of such a move.

Also at the center of her decision is Gwen's awareness that she still has a great deal to learn. During her years in high school, she has been taught that acting involves drawing upon one's life experiences. She questions her knowledge and wants to learn more, but is uncertain where she will gather the best experiences.

I don't know because I honestly don't want to end my education. I think that I want to study more acting. I want to study more—the more you study, makes you a better actor, because what is acting? It's not acting, actually. Acting is reacting, but what that really is, [is] just bringing life onstage. If you don't know about life, then how are you going to become an actor? That's all it is: acting naturally in a circumstance. It's putting life onstage. The more you know, the better actor you become. So I



If you don't know about life, then how are you going to become an actor?

think that I definitely do want to continue studying, and there are a lot of things that I want to study. I love writing ... I want to take some literature courses, sociology courses, acting courses. I don't know what's best for me. Is [it] going and studying and then acting? Or acting now and then studying or—it's hard. It's hard.

Adding to Gwen's difficult choice are financial considerations. If she decides to go to college, whatever program she chooses will involve a great deal of expense. Her parents are not wealthy enough to foot the entire bill, and she has not been offered full scholarships anywhere.

Should she stay in school and continue to learn the art of theater? Or should she start acting professionally, learn from real-life experiences, and draw on the many connections she currently has?

MONEY MATTERS

A junior in a New Jersey high school focused on science and technology, William has begun to look at colleges and universities. Born in South Korea, he is seventeen years old, and moved to the United States nine years ago. William has enjoyed science and the process of investigation since an early age. For as long as he can recall, his parents have encouraged him to pursue a future in medicine. To achieve this, they urged him to get involved in math and science early on. Although this pursuit was initially his parents' idea, William enjoyed studying science and math, and eventually became committed to these fields, at least in part because he excelled

in them and was acknowledged for his skill and expertise. Early difficulties with English, language arts, and the humanities prompted William to exert even more effort in the sciences.

In high school, William began to explore scientific research. In tenth grade, he took a pre-biology research class in preparation for enrollment in a biology-research program offered at his school. When the director of this program left unexpectedly, William searched for research opportunities on his own. Soon afterwards, he became a student researcher at a college in New York. He has enjoyed his research there because it has given him a great deal of responsibility and independence in conducting his biology experiments. Even though he is busy, already involved in several other extracurricular activities ranging from the math team to wrestling, he chose to take this position because of his “love of research.”

After the completion of this research, William learned of a number of science competitions, and chose to enter his project in three of them. Quite unexpectedly, he placed first in his own state’s science fair. He explains:

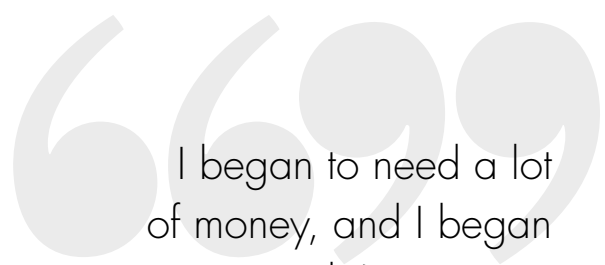
Well, I think it’s strange because ... I really found out about it really late. Our science teachers gave us the impression that it’s like a game show, where everybody wins an award ... I thought, I’ll just go, win some awards for biology or statistics or something like that, because that’s what people told me I could win.

So I just went there, and I didn’t really expect much. I didn’t even dress up that much. I just wore a regular shirt. I mean, that matters a lot. But personally, it’s like, if you’re serious about something, you wear a suit, right? But I really wasn’t serious about it, so I just went there and I was like kind of casually dressed ... And I won it. They picked two kids from the senior division to go on to Intel. And I thought I could do well in my category, but I didn’t expect to do that well at the whole fair, because there were a hundred-some kids from [my state]. And there were some really cool-looking projects that were totally beyond my poster, at least in appearance.

After this success, William had the science fair “bug.” He entered into two other competitions, and in one he received honorable mention. Although many would consider this a major achievement, William was disappointed. He expected to win again, especially because in this competition, he really put forth an effort and prepared (and even went out and bought a suit). He has since realized that although the recognition in winning a competition is, in itself, rewarding, he is also interested in the cash reward. In fact, William admits that he is not particularly interested in doing research in certain areas, such as biochemistry, but is gearing up for it because he wants the prize money. He says:

And I’m really looking to do some other stuff with the biochemistry aspect. To be honest with you, it’s not really because I want to do the research, but ... because it’s a lot of money with the scholarships and everything. So that’s one thing I’ve been trying to do.

Interestingly, William also mentions his interest in money when talking about his future career plans. His interests have changed over the years. He describes his



I began to need a lot of money, and I began to see people’s nice cars and things like that ... because as I grew up, I began to see the need for money and what you can do with it.

childhood interests as follows: “I totally wanted to be a research scientist ... [and] ... wanted to go into the Center for Disease Control and do research with the diseases and do that type of stuff.” However, as he got older, his interests changed: “I began to need a lot of money, and I began to see people’s nice cars and things like that ... because as I grew up, I began to see the need for money and what you can do with it.” For these reasons, William predicts that he will become a doctor rather than a research scientist:

I guess being a doctor and not a research scientist, you make a little more money that way. And you get satisfaction from helping people out. So I think I’m leaning towards being a doctor, mostly because of financial reasons.

Because of his interest in money, William does not rule out business as an option either:

It’s a possibility ... because you make a lot of money, and I think it’s less studying than pursuing a medical career. That’s the impression I get ... My friend ... has his own stock company and everything ... And he’s telling me, business is the way to go. And he’s like, ‘I calculated,’ and he told me how in thirteen years how he’ll have this much money. And he’s like, you’re going to be poor being a scientist or a doctor or something. And he’s always trying to convert me to that side, and—mainly because, I began to consider business, because I’ve had friends who are into it so much that they were trying to influence me all the time. And the reasons they give me are pretty cool. They are reasonable, and they do make sense and—it’s not like I’m stupid. If I work hard, I could get to the graduate schools and get to places—it is a possibility. The one thing that older people tell me is, once you’ve gone through it, there really isn’t much left but money.

There were particular reasons William originally found himself interested in science and in research, and these reasons have changed over the years. Making money, rather than doing scientific research, now seems to be the primary motivating factor.

THE RIGHT TO BE WRONG

Sophia lives in an apartment on the Upper East Side of Manhattan. She is eighteen years old, and about to graduate from LaGuardia High School for the Performing Arts—one of the most competitive and prestigious institutions for promising young actors in the United States.

Sophia was born in Russia and her family moved to the United States when she was six years old. She describes why her family immigrated:

We left in 1989 and [Russia] was still a communist government ... We come from a Jewish family, [yet] I never knew I was Jewish. I never knew what religion was ... Here [in the United States] you’re in a temple, you go to synagogue, and you are surrounded by everyone that is just like you. There, your own government is against you. How do you function? So that’s why we left.

As a child, Sophia enjoyed being the center of attention, and was always singing, dancing or performing. She is the youngest child in her family; her only sibling is twelve years her senior. In many ways, Sophia has grown up like an only child.

Having always been the lead performer in school-sponsored shows, or, in her words, “the big fish,” Sophia decided to try “open calls” at a variety of theaters in New York City when she was in eighth grade. Not surprisingly, she was unsuccessful. By the time she was fifteen, she recognized that she needed to learn the craft of acting. She auditioned for LaGuardia and got accepted to the theater program, a grooming ground for young professionals. The competition at LaGuardia is stiff: teachers assess students from day one, and directors decide who might be worth introducing to their network of colleagues. Agents attend final senior performances. According to Sophia, “you don’t know who your friends are.”

At LaGuardia, theater became a deep passion for Sophia. In her view, “we have but one life and are here for a reason.” Sophia believes her purpose in life is theater.

She claims that theater satisfies her soul and “completes” her more than anything else. She believes that ninety-nine percent of people don’t understand passion, and to care so deeply about something is a “gift.” She loves the feeling of being on stage and “creating life.” Every live performance is different, and she believes that this is what makes theater distinct from television and film. Even the same characters change from performance to performance, and audience response plays a crucial role in this process. To Sophia, the goal of theater is to put life on stage.

Sophia describes herself as extremely independent, especially compared to her peers. She grew up with minimal resources, and she has accomplished a great deal on her own (without tutors, voice lessons, etc.). Her parents are generally supportive—they come to every show—but in contrast to the parents of many of her peers, they don’t act as personal managers. Sophia’s parents both work, are extremely busy, and don’t plan to finance her career. If Sophia decides to pursue acting professionally, she will do so without financial support. She sometimes laments this “lack” of attention from her parents, but recognizes the advantage of being at LaGuardia:

There’s so much I have to worry about and I have to do everything on my own. And anything I do get is because of me. Not because anyone helped me out. So, I don’t know. [My acting career has] been very slow, but in comparing to other people who don’t go to my school or in the acting thing, I’m very lucky because I do have other connections and I know more about the business than they do. I know about the headshots. I know about résumés. What to do. What to say. How to say it.

Because Sophia’s parents do not subsidize her acting, she desperately wanted a paying job related to acting in some way. She had numerous expenses ahead of her (for example, paying for an agent). A few years ago, she had some headshots taken, wrote up a résumé, and mailed both out. As a result, she got some auditions and a few modeling opportunities.

Eventually, Sophia landed a role in an independent film that she didn’t know much about. She explains, “When

So [for] two years [I] focused on myself, learning who I am ... What kind of actor do I want to be?

I was younger, anything that ... in my eyes would give me recognition, whatever it was, I would do, jobwise. ‘Oh I got this film. It doesn’t matter what I’m doing in it! It’s a film!’ However, in this role, Sophia was asked to do something that made her very uncomfortable, and she didn’t say no. Years later, Sophia is still embarrassed to admit what this “something” was: “Well, it was a sexual thing. It was something that definitely made me uncomfortable.” She explains that even though she knew she felt it was wrong for her to participate, she was not sure what the consequence of saying “no” would be:

And I felt that it was wrong and I felt that I shouldn’t be doing that. I didn’t feel comfortable, but I still did it. I didn’t know any better. I don’t know whether it was that I didn’t know any better or I didn’t know how to—it was my first time being in a film. What if I say no—then they’ll never want to use me again. And I have to be flexible, and this is what acting is all about—doing it ... I felt so disgusted. I just felt disgusted with myself.

Sophia didn’t go to the opening of the film and purposely lost contact with anyone who had worked on the film.

For more than two years after this experience, Sophia stopped looking for any acting work outside of school. She didn’t want to get just any role she could get—she became more selective about the parts she would play and spent time thinking about the kind of actor she wanted to become:

So [for] two years [I] focused on myself, learning about who I am, what I want out of this acting

thing. What kind of actor do I want to be? Am I doing it for the fame or am I doing it because it satisfies me? ... It's learning what's more important to you. What you want out of this career. If it's just the fame, you do what you want to do, but if you want to be a serious working actor that's been in the business for a while ... you pick roles that will benefit you, that will do you justice ... And it is okay to say no. It is okay to say no. It's not the end of the world.

Now completing her senior year, Sophia knows that she wants to be surrounded by theater because she "can't live without it." As she describes it, theater is "like a drug." She has decided that she wants to become a "working actor," not necessarily a star:

To be working, not necessarily working getting money ... but working in terms of being in the theater, being in the business surrounded by these amazingly creative people ... Am I doing it for the money? Absolutely not. I found something that satisfies my soul. And there are people that tell me, 'Find something more stable.' That's the only stable thing that I see in my life. That's the only realistic thing I see in my life. That's all I see myself doing. It's very hard for people to understand that ... I could be auditioning my whole life and then get that one role in the theater and that is [more] satisfying than any other job that I could think of.

Sophia is clearly passionate about her work, and yet it is this same passion that led her into an ethically questionable position.

THE MEANING OF GRADES

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

As an undergraduate at Harvard, Stephen initially thought he wanted to study English and perhaps attend

... Am I doing it for the money? Absolutely not. I found something that satisfies my soul.

law school. However, after talking with his roommates and friends, he recognized his interest in music and science, and decided to pursue graduate studies in acoustics at Yale.

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

I was in the men's room in a building at Yale, and I overheard a conversation of two famous and senior Yale professors, in which the two were talking about the fact that they did not like teaching undergraduates and preferred to teach graduate students, and to do graduate research. And they were essentially exchanging pointers or tips or comments on how they got out of teaching undergraduates. And one of them was saying ... that he basically reused his lecture notes and didn't try to put anything extra into it. And so the dean didn't make him teach that course very often. And I found myself getting very angry at hearing this, but I couldn't quite understand why it mattered to me what these guys did in their teaching.

And then I realized that I had absorbed, through my conversations ... the basic philosophy that pedagogy was fundamentally important and that

teaching was fundamentally important. Especially at the undergraduate level, and maybe even ... at the primary school level. But in any case, I realized at that moment, something in me said, 'I don't want to be like them. I don't want to just concern myself with teaching undergraduates as this little side issue.' And it was essentially at that moment that I decided I would think about teaching at a small college.

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

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

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

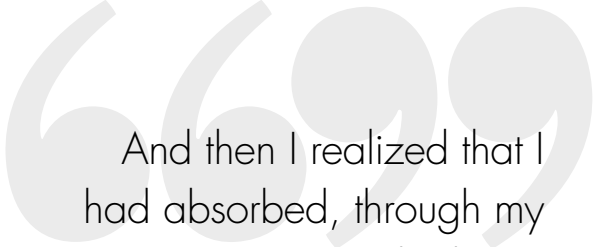
Stephen faces a major dilemma in his work, and this is with respect to grading. He has a very strong sense of the meaning of grades. He believes that each grade represents a different level of understanding, effort, and work, and that grades should accurately reflect what a student has done in his class.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

Like other professors at his college, Stephen has a strong commitment to the meaning of grades and does not inflate them. As a result, students from his department have traditionally had difficulty in gaining acceptance

into some top engineering programs. Although they are equally or more qualified, their grade-point averages are not as high as those of competing students from other schools (where grade inflation is an issue).

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

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



And then I realized that I had absorbed, through my conversations ... the basic philosophy that pedagogy was fundamentally important and that teaching was fundamentally important.

Stephen asks:

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

At some colleges and universities, more than fifty percent of students graduate with honors. Unable to change the practices of other institutions, yet strong in his own convictions, Stephen is in a difficult position.

CAMERA SHY

Julie is a junior in high school. She goes to an arts academy, and is very committed to theater. Always outgoing, even as a preschooler, Julie feels as though her experiences as an actor have helped her to build her confidence and her skills both on and off the stage:

I really believe ... because of theater, obviously I have improved stuff like my public speaking skills or like how I present myself. But also I think I work with people better because of theater. I am able to see things from more than one angle because of the work I do with characters or with directing. I am definitely more creative because of it.

In her theater program (as in the real world of theater), there is a lot of competition to land the best roles. Julie explains that, in spite of her many successes, she often feels anxious about her performances:

You're on stage and everyone's looking at you ... It just makes you pretty insecure about your face, your body, like the way you're projecting yourself. Your posture. Sit up straight. Just all that. I think that's probably the biggest thing that holds me back.

Like many high school students, Julie is self-conscious about her physical appearance. She does not, however,

believe that she is overly concerned with what she looks like. By contrast, some of her friends are uncomfortable about their looks, and one in particular is struggling with an eating disorder. Julie describes how she felt when she first learned about her friend's diagnosis, and how it made her reflect on her beliefs about her own looks:

One of my best friends last year was diagnosed with anorexia and just, she told me about it and it just sort of raised a lot of issues in me. It caused me, I've always thought like because I've been raised like a total feminist and everything and I always thought that—obviously I worry about food. I worry about getting fat, but I just always thought 'Whatever.' You know. It's caused me to reevaluate a lot of stuff about myself and how I view my body and how I view that. That was sort of like the seed planted. What's frustrated me more and more as she's continued on with this, is that I feel really powerless to help her. I just feel that, I wish that—we've been friends for a long time. I just wish that I had been able to stop it before it started somehow.

What Julie sees her friend going through is not unusual, and one of the reasons that it has such an impact on her is that she realizes how very common it is for girls and young women to worry about their weight. Even though Julie was raised as a "feminist," taught to be strong and stand up for herself, she also wants to "look good" and fit into society's standards for beauty. Helplessly watching her friend suffer from anorexia makes Julie reassess what she values, and what she thinks is important. When Julie works at an all-girls camp the following summer, she finds herself facing these issues again:

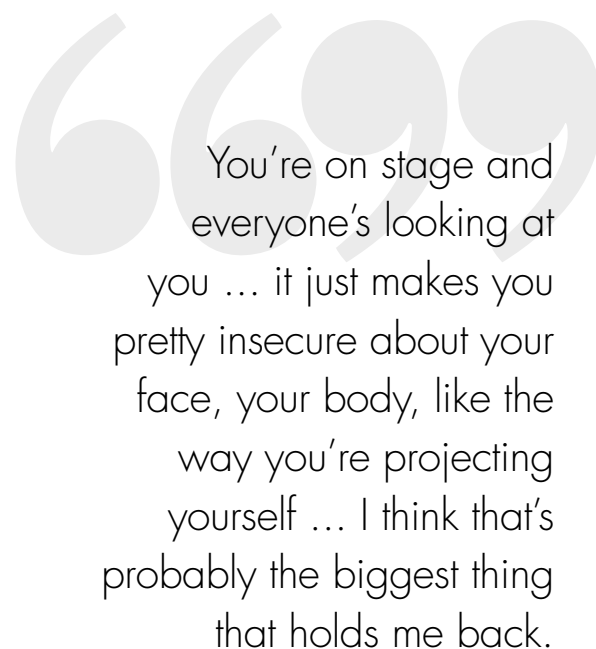
... I worked as a counselor this summer at an all-girls camp in western Massachusetts, and on the last night of each session, there's a ceremony called camper banquet. And at camper banquet, the highlight of it pretty much is the slide show of all the different things that you've done during the session. And I was watching it and my camp has a lot of different random programs so there

were girls who were in the construction cabin building a house. Girls who were learning how to fix a sail or use a camera or just laughing around with their new best friends who they just met two minutes ago. And in every picture, it just stuck out to me how happy everyone looked and how pleased everyone looked to be caught on camera doing what they were doing. And it sort of sunk into me that I wasn't used to seeing pictures of girls looking that way. I was just seeing pictures of myself, of my friends, looking sort of like 'Oh God, my hair looks so bad why are you taking a picture of me?' But in all these pictures, the girls were like beaming and just like showing off for the camera. And it just sort of hit me that that wasn't right.

And that night, I went back to my cabin and I just laid awake for a really long time. I was like I just realized I was sick of it. Like I was sick of having friends with eating disorders. I was sick of reading my journal and reading like, 'I don't think I can do this. I've done enough of this. I'm not pretty enough for this.' I was just sick of hearing the same things in conversations with friends. Like I was sick of being at lunch and seeing girls not eat.

During her time as a counselor, Julie has the opportunity to reflect on what she sees around her. The girls she works with are happy and, at least for the time being, content with themselves. She reflects on her doubts about herself (on what she has written in her journal, for example) and questions where these doubts come from. Because Julie feels that her work in theater has helped her to build confidence and be more comfortable with herself, she wonders if this can help other young women who struggle with similar issues:

I'm always reading those statistics about girls in sports and girls who play sports are like twenty-five million times more likely to be successful or something. And I've always hated sports. So it was sort of just like sour grapes. I was like, I bet theater could do the same thing. Because my theory is that it's not even necessarily sports, it's



You're on stage and everyone's looking at you ... it just makes you pretty insecure about your face, your body, like the way you're projecting yourself ... I think that's probably the biggest thing that holds me back.

activities that are just not all sitting around thinking, 'Oh don't I look pretty.'

For Julie, success on stage results in building her poise and self-assurance. As a young actor, she also learns the value of self-reflection. When she applies these skills off-stage, Julie begins to question the world around her.

EXCELLENCE AT RISK?

Katie has been teaching English to ninth graders at a large public high school since her graduation from college six years ago. In addition to an undergraduate degree, she has a master's degree in education from Harvard University, and is now pursuing National Board certification, a cumbersome task that many teachers decide not to attempt because of the amount of work involved. A product of parochial schools, Katie is strongly committed to public education. Her father was an urban teacher, and from an early age, Katie knew she wanted to follow in her father's footsteps. A self-proclaimed hard worker, Katie ultimately wants to make a difference in students' lives and to improve their prospects for the future.



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

Katie strives to encourage students to take ownership and feel responsible for their own work in her classroom. She claims that with all the concern about standardized tests at the end of the year, many teachers forget that

students need to know what they are working towards. Some of her peers are nervous to push students because they want them to “feel good.” Katie believes that students will feel good when they engage with rigorous work, learn from it, and then take stock of their individual accomplishments.

Because of her (sometimes contested) beliefs, Katie has joined the school's Instructional Leadership Team, which involves working with new teachers and planning professional development opportunities at the school. Katie also goes out of her way to communicate with parents about activities in class, even though this is not a formal responsibility in her position. She calls parents and also sends home biweekly reports, but has felt dismayed at the lack of response she has received. At this large high school, some parents do not communicate with teachers or advisors, even when the students have failed classes. Katie wonders why some parents place so much pressure on their children to do well academically, while others at the same school don't seem to value education at all.

Katie's interest in staying in contact with parents created a very difficult situation in her second year of teaching. She describes the situation with one of her students, a young woman who was also in her homeroom:

I received one and then a second death threat in the mail—at school, actually. We didn't really have any hardcore proof on who had done it. It was the middle of my second year. But I really had a strong, good idea of who it was, and the school police investigated their locker and it was just pretty obvious. It was a student who—actually, we were getting along fine and I, as her homeroom teacher, had to call her home any time she was absent. And when I called ... it had come to her parent's attention that she had been skipping school, and that's when she was living with another family member, so they made her move home.

So she blamed the whole thing on me for starting this chain of events, and digging into why she wasn't coming to school, but I never had any proof for it, and so I had—it was my decision if I wanted to press charges or not ... That was definitely an ethical dilemma because part of me felt like, now I'm putting this person into the justice system and ... I don't have hardcore proof. But another part of me felt like I need to do this for myself. She did do something really wrong, and she needs to realize it's wrong, but I was really torn.

In the end, Katie felt that the student would learn from the experience if she actually pressed charges. As a result of this decision, the student ended up working with another English teacher and homeroom teacher, and eventually graduated from the school. As Katie explained, “[the student] stayed all four years. She was a decent student ... [who went through] a phase ... But I really didn't honestly communicate with her after that. I saw her all the time and I knew how she was doing.” Interestingly, when asked how she might have handled the situation differently if it happened now, Katie responded that she would not take the threat “as personally.”

VALUABLE INVESTMENTS: ETHICAL VALUES IN BUSINESS

Lauren is the President and CEO of an Internet start-up company that provides web-based hiring systems, workforce data management, and other services to help corporate clients build competitive workforces. She is in her late forties, and has over a decade of experience in the software and Internet industry.

Lauren's parents had a long and successful marriage. Their marriage set a very positive example for her. Her most basic values come from her parents: her mother encouraged her to contribute to the community, and her father believed strongly in integrity. Lauren grew up in an upper-middle-class New Jersey suburb. Concerned that her daughters were becoming “spoiled rich kids” in a “lily white” neighborhood, Lauren's mother enrolled her and her sister at a camp in inner-city Newark. At the camp, Lauren and her sister became friends with people who were from backgrounds very different from their own. This experience taught her a great deal about diversity, and she considers that summer a turning point in her childhood.

Lauren grew up in a “people-intense environment.” She shared a home with her parents, five siblings, and her grandmother. Her grandmother often took on the role of mother when her own mother was working, taught her how to cook, and was very vocal in her beliefs and opinions. Lauren claims she often hears her grandmother's advice still ringing in her ears. She describes it as a very social house: friends were always visiting, sometimes a friend in trouble would come and live with them, and her family regularly took in foster children.


Religion has played an important role in Lauren's life. Her parents made sure that she had a strong church upbringing, and she is doing the same, in turn, for her own children. In times of difficulty, the church has given her strength, and she finds that going to church clears her mind and gives her a sense of greater purpose.

She describes herself as goal driven, even in her youth. When asked what personal qualities may have contributed to her success, she cites openness, honesty, and directness. Although she is always willing to go to bat for her employees and her customers, she finds it more difficult to stand up for herself. She was raised to believe that “good things will happen if you do good things.” Calling attention to herself if those good things don’t happen quickly enough is difficult for her.

When asked if she finds that her beliefs conflict with the dominant values in business, she says no. However, Lauren emphasizes that much depends on how individuals define their terms. What “integrity” means to one person may be very different from what it means to another, for example. Lauren believes that her understanding—that values directly impact business results—is not the norm in the business world. She argues that strong values and business success are intimately related.

She measures her success by checking in with clients on a regular basis. Just as the company surveys clients, she surveys her employees. In other words, she seeks feedback regularly. Lauren believes that values have a direct impact on a business’s results, and she has a deep sense of loyalty to her employees. These principles keep her going when she faces difficult choices. She tells a story about a difficult choice she made when she was in a previous position:

I made a very unpopular decision once that I would never change in retrospect at all. It wasn’t unpopular with everybody, but it was with a certain ... it was around the issue of diversity. It was that we were going to have a company meeting for the group that worked in my organization. [The meeting was planned for] Colorado, and it was at a time when Colorado had passed legislation that was very anti-gay and lesbian. And somebody told me that in one of the chat rooms, one of the intranet, internal company chat rooms that was for the gay and lesbian alliance, that there was scuttlebutt going on in there about how could we as a company support Colorado in such a visible way by



I didn’t know anything about the chat room, I didn’t know anything about the legislation.

having this huge meeting there and flying everybody in and spending all of our money there.

So I was completely oblivious to it, I didn’t know anything about the chat room, I didn’t know anything about the legislation. And anyway, net result was I changed the location of the meeting. And it cost us. I mean we’d put deposits down on hotels and stuff and we moved the meeting out to California. And it was an unpopular, it wasn’t an unpopular decision with the people that I worked for, I was actually very, very supported by the CEO on this, which was a really nice thing because I didn’t know if I would be or not.

But there were elements of the employee population that truly believed that any gay or lesbian lifestyle was evil. And there was a guy that quit the company over it and he was a really good employee but had very, very strong fundamentalist Christian beliefs and said, ‘I don’t want to work in a company that supports the equality of gays and lesbians and says that this is a normal lifestyle.’ So those were, that was a decision that I had to put money behind, and had to take a stand on; it was a little risky at the time.

Although backed in her decision by many at this company, Lauren clearly upset at least one individual by her support of the gay and lesbian population. Retention of customers is a key element in this business. It costs a great deal to win a customer: they must be up on the latest technologies and must provide an excellent service.

These things are only possible with employee retention, and Lauren believes that they are a direct result of the values outlined above. If this is the case, did Lauren make the best decision? She may well have lost customers as a result of this action. The company certainly lost money because of her decision. If the company loses money, the employees themselves may lose out as a result.

A 'STEREOTYPICAL' PROBLEM

(Adapted from *Making Good: How Young People Cope with Moral Dilemmas at Work*.)

Meg is a twenty-five-year-old Asian-American actress. She was initially attracted to theater as a way of finding her “voice.” Asian-Americans, she thought, had long been scarce in theater, and this scarcity fueled her ambition. She recalled that in childhood, “I didn’t see very many Asian-American people on television, and I didn’t really have any figures to identify with, voices that I could identify with. I felt very underrepresented from a very early age.” Through her work in theater, she said, she wanted to demonstrate that Asian-American women could be versatile, and thus disprove the myths of the geisha girl and the dragon lady. “To see that Asian-Americans aren’t represented properly by the dominant media or by commercial media really drives my work.” Yet Meg had little financial support. Sometimes she compromised her values to take a role that would provide some income or a part that would help to advance her career: “I know sometimes I may have to bend those rules a little and justify things, because I need to pay my rent.”

Several years ago, Meg took a leading role in a prestigious play. The role was a superficial stereotype of Asian women, but she agreed to do it because the director was well known and well connected in the theater world.

[The play] was poorly written, and the dialect, too, was incorrect. It was written in a broken Japanese-English kind of dialect. I didn’t know what it was; it wasn’t Japanese. And the story was like the classic—it was like *Madame Butterfly*, it was like

this self-sacrificing Asian woman. But I got offered the role; I auditioned for the role and I got it, and I dealt with the ignorances of the director and the writer. It was just this very fantasized view of what they thought an Asian woman or an Asian relationship was like.

Meg felt condemned by her community for taking a role that portrayed Asian-American women in such a stereotypical way. At the same time, in order to succeed and survive as an actress, she felt she had to accept some of these roles. And ultimately, she believed that the ends justified the means. In this case, taking substandard roles that might bring better opportunities would allow her to gain power in the theater community. Ultimately, she hopes to be able to choose work that is more in line with her value system.

Meg contends that as she gains influence, she will be in a better position to undermine racial stereotypes. For her, the expectation of taking a principled stand in the future warrants compromises in the present:

So I could get panned by people in my community, in the Asian-American community, for selling out. But I think in the end, my goals—what I want to achieve in the end—betters, I think, my racial situation in this country ... That’s my aim. Like, I do plan to break past a lot of the stereotypes. And a lot of—particularly the stereotypes that oppress us in theater. But I also recognize what power is, and I recognize I’m sort of fighting from the inside up, you know what I mean? I know there are different ways to go about it. There are some people who think you need to tear down the old institutions before you can ever effect change. I’m not convinced of that.

For the time being, at least, Meg’s sacrifice of personal integrity and aesthetic standards seemed to be producing the outcome she had hoped for: the director admired her work, and the part led to other roles. She got the opportunity to perform with a highly respected organization, and she continued to use the director as a reference. In fact, she was accepted into a prestigious acting program in part because of this director’s excellent

recommendation. Discussing her strategy for portraying a role she found wanting, she says: “I tried to bring as much dignity to that role as I possibly could. But I didn’t try to save her play because I wanted it to be bad.” She participated purely for the sake of “getting a good reference,” though she accomplished this goal at some cost to her personal integrity and possibly to her moral standing in her community. She does not know whether the choice will pay off in the long term or whether she will have to make further ethical sacrifices.

Other actors frame the issue of typecasting in other ways. Another young Asian-American actor says that while she tries to maintain her own sense of integrity, there can be no hard and fast rules for actors. Sometimes one has to operate on a number of levels simultaneously:

You really don’t know how you’re going to feel about something or how you’re going to react to something ... There have been other kinds of roles where I thought, ‘Oh my God, that’s totally stereotyped. That’s so humiliating.’ But at the end of the day, that might not have totally been the case, because there was a kind of complexity and nuance to it that I think I might have overreacted to, or whatever ... I guess my point is that I have found that often those rules that I cling to have failed me, ultimately, because it’s very difficult then and sometimes impossible to plan for those kinds of things. And I think that the best preparation for those situations is to just really know yourself as much as possible and to live in the truth of yourself and not lie to yourself. So that when you’re in a situation, you know if something is a lie—like, you feel it in your body, you just know when you’re lying to yourself or when you’re negotiating with yourself so you can get what you think you want.

Meg’s view seems to be that the choices she makes in the present to fuel her ambition—sometimes at the expense of her integrity—will bring a greater reward. She believes that she will be able to gratify her sense of responsibility to herself (her integrity and ambition), as well as her sense of responsibility to her community. She is calculating that her short-term gains (furthering her career) will position her to wield greater public influence.

IN PURSUIT OF EXCELLENCE

Alfred Bloom is the President of Swarthmore College. He received his PhD from Harvard University in 1974 in psychology and social relations, was a Fulbright-Hays fellow for study in France from 1967 to 1968, and received a BA from Princeton University (summa cum laude) in 1967 in Romance languages and European civilization.

Swarthmore College is a very small school, comprised of approximately fourteen hundred undergraduates and faculty members. In 2000, in a move to improve the long-term quality of Swarthmore’s athletic program, the Board of Managers acted to reduce from twenty-four to twenty-one the number of intercollegiate teams supported by the college. Swarthmore now plays twenty-one intercollegiate sports and no longer offers wrestling, football, or women’s badminton at the intercollegiate level.

The decision to end the football program was extremely controversial and received a great deal of notice in the press. This is what the President has to say about this decision:

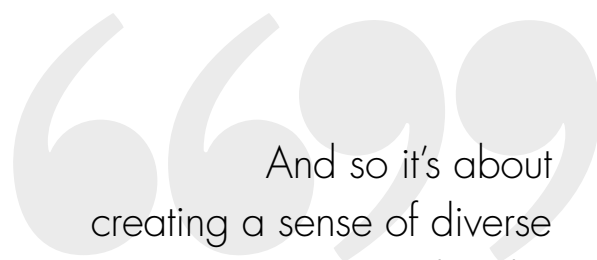
I see the decision as being principally motivated by a desire to create an athletic program that will give students across sports a sense of quality of play, a sense of accomplishment, and a chance of actually being successful in competition that they are looking for. That’s one hand. And on the other hand, allowing that to be the case at the same time as allowing us to continue the diversity of the class that we want in terms of having the heterogeneity of student population that we want for the kind of education that we feel is important. And in order to have—and this is having to do with rigor and excellence in everything—our kids in most of our sports were feeling, particularly the men’s sports, were feeling that they just didn’t have the sense of quality and accomplishment that they had hoped to find at Swarthmore and that they had trained for as part of what they were doing in their high school careers.

And there was—and in order to have that kind of experience of quality and excellence you have in the current world, which is unfortunate, but is the case, it's more specialized in every area, in biology and economics, and athletics, you've got to recruit a certain number of students for each sport to provide leadership in that sport. And then you get kids who are really accomplished in the sport and they provide a level of excellence and quality so that everybody feels that. Well, you can't do it with only 370 students in each year for twenty-four sports. And you certainly can't do it if one of them is football, which takes twenty-one males alone without cutting back on a lot of other men's sports.

And so we looked at the situation and decided we wanted a quality experience. And there were two choices: either you take more kids in terms of athletic talent as opposed to other kinds of talents, in addition to being intellectually engaged and exciting and ethically responsible individuals because that's ... the basis of anyone we take. But in addition to that, you want to take some kids who are interested in music and other kids who are interested in engineering and other kids who have a lot of experience in social change in poor communities; and they do overlap some, but they don't overlap as much as would allow you to fill your athletic teams with leadership unless you recruit specifically taking athletic talent into account.

And we decided that we couldn't—that [what] would be right for the school is to take fifteen percent of decisions or so in admissions in which we take athletic talent into account as compared to other kinds of talents. And with fifteen percent there is no way to have enough leadership for twenty-four sports. And so it's about creating a sense of diverse community, and at the same time having excellence in everything you do ...

So, there are people who were very unhappy about it and construed some of the process differently



And so it's about creating a sense of diverse community, and at the same time having excellence in everything you do ...

from what I just said. But, I think there are plenty of facts to substantiate what we all think we did, and what the board thinks we did. And it's, I don't know what, I think what's important here is that people come to realize, and that's what we're working on now, that it really was about providing excellence.

... It's made it, made me feel all the more that this school needs to represent leadership in being the place that demands quality, that demands educational excellence, and that educates people to see sometimes that requires change in order to preserve that mission ... In athletics, because of the degree of specialization that's taking place if you want to have excellence, you have to have actually fewer teams. Because you've got only 370 kids in a class and you can't take too many where athletic consideration is an essential part of the admissions decision.

President Bloom weighs many factors in his decision-making process, and chief among them is his understanding of what makes an excellent institution of higher education. Guided by his convictions, and by his particular beliefs and values, he considers issues of quality versus issues of quantity.

Do you agree with his decision?

WHEN IN DOUBT ... MAKE IT EXCELLENT!

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

James takes his responsibilities as chair seriously. He wants to put out a high quality newspaper each week, and at the same time, wants the staff to enjoy their work. In previous years, editors joked about the "horrendous articles" they received and now, instead of ridicule, training is offered. The editor-in-chief runs weekly writing seminars with a faculty member who used to be a journalist. Together, the group examines the preceding week's paper for problems and solutions, and they work together on the coming week's assignments. The seminars focus on a different theme each week: interviewing, editorial writing, sports writing, etc. In this way, writers and editors come to the sessions that most interest them. According to James, the workshops have helped a great deal. People used to be intimidated about writing for the paper, and the workshops seem to have eliminated this fear.

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

The way I've learned the value of integrity and the value of responsibility has really been through

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

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

Working with a community paper, James explains, is different from working for a commercial paper. Choosing which stories to cover takes a great deal of effort. He can't simply print a "great story," but must take into consideration who is affected by its printing. Subjects may be classmates or teachers, and he tries to ensure they are always treated with respect. James has concerns about where to draw the line between straight reporting and community reporting. He often finds more reason to focus on the positive, which doesn't necessarily follow the journalistic standard of objective reporting. "Heavy stories" on racist graffiti or alleged rapes on campus are not what the community wants to read about, and James finds that trying to get honest details about a story can be difficult.



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

James recognizes the “broad spectrum of life skills” he’s learning: how to work with a large budget, how to manage a staff, and how to balance friendship with

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

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

DOES EXCELLENCE ALWAYS EQUAL SUCCESS?

(Adapted from *GoodWork: When Excellence and Ethics Meet*.)

Carol Marin is a highly respected investigative reporter for a CBS affiliate in Chicago and a contributor to *60 Minutes II*, the national weekly television news magazine. Marin's career itself became newsworthy during May 1997. At the time, she was a co-anchor and news reporter with NBC-owned Channel 5. In a highly publicized controversy, the station hired Jerry Springer, the nationally syndicated host of a salacious talk show, to do a series of commentaries for Marin's nightly news show. Marin objected, and suggested to management that Springer's approach promoted a "cynical trivialization" of the news and violated essential journalistic standards, but her protests fell on deaf ears.

After some soul-searching, Marin resigned. At the conclusion of her farewell newscast, Marin's newsroom colleagues gave her a standing ovation. Her co-anchor, Ron Magers, resigned a few days later. The Chicago public expressed its support of Marin and its displeasure with Channel 5 by turning away from the station in droves. Most damaging was the fact that this public spurning occurred during the critical "May Sweeps" ratings period. As a consequence, after only three days on the air, Springer resigned from Channel 5. By then, Marin already was preparing to move to the competition across town. In the Chicago area, there was a widespread public perception that Marin's actions, which were extensively covered in the local news, affirmed in an enduring way, the mission and high standards of traditional journalism.

Marin represents a particular kind of response to today's market-driven pressures toward sensationalism and trivialization of the news. She confronted these pressures through an explicit and unyielding protest. The protest led Marin to her solution of resignation, the ultimate act of moral resistance in the professional world.

In the aftermath of the Springer incident, the goodwill that Marin had gained among the Chicago public opened up an opportunity for her: a major local station offered her the anchor spot—and more importantly, editorial

control—over its 10 p.m. news show. Marin responded to this opportunity with energy and integrity. Under her direction, the show produced a string of probing, in-depth stories, the equal of which have rarely been seen on local news shows. On several occasions, the show's investigative staff broke news that revealed new information on problems of pressing public interest, ranging from consumer issues to politics.

Unfortunately, Marin's seriousness of purpose and admirable public-mindedness did not translate into market success. Her show began with strong ratings, no doubt due to the attention generated by the fight over Springer. But after a few months, the ratings had dwindled to the point where Marin's 10 p.m. news ranked a poor fifth among local offerings. The station canceled the show at the end of its eighth month.

What went wrong? A cynic might claim that the mass public is too simple-minded and depraved to provide a profitable local market for journalistic good work. But Marin and her critics have two other explanations. Journalist watchdog groups, generally sympathetic with Marin's intent, gave her 10 p.m. news low marks on its "production values," including its slow pace and its lack of local community color. In response, Marin complains that eight months was simply not sufficient for her to develop a winning formula and a loyal following. The actual reasons may be some combination of the above.

This setback was only a temporary one, and Marin eventually became an integral part of the esteemed *60 Minutes* news team.

LOOKIN' GOOD

Ray, who is in his forties, has worked for most of his career in education, most recently with young prisoners in alternative schools. He currently teaches history to tenth and eleventh graders at a new urban pilot school, created to engage inner-city students in learning and to encourage them to strive for a better education. For some, teaching inner-city students (some of whom need encour-


agement just to get to school) can be discouraging, but for Ray, working at this pilot school seems easier than his previous job: the pilot school has state-of-the-art technology, enthusiastic teachers, preferential treatment in the district, and is expecting to secure a new building soon. After seven years working with the “worst” of the young adult population, he is now with higher-level students.

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

On a daily basis, Ray tries to have fun in class, because he believes that kids need to enjoy themselves to learn. He also believes that as a teacher, you get better results when you’re likable, affable, and accessible. At the same time, Ray firmly believes in accountability—holding students responsible for being on time for class, completing their work in a timely manner, and not settling for a “C” simply because it is better than failure. He remarks: “We’re not babysitters, we’re not parents, we’re not even camp counselors: we’re teachers. We’re trying to impart knowledge of a particular subject matter. I’m not here to be a surrogate parent for these children, even though that’s basically what ends up happening a lot of times.”

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

As an individual teacher, upholding accountability is a real challenge. In cities such as this one, most parents



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

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

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

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

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

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

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

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

FIRM ABOUT 'FLIM FLAM'

Gail was born and raised in Manhattan. She has practiced both civil and criminal law and served as a criminal defense attorney for twenty-three years. Her civil cases include a federal court suit challenging the limitation of Medicaid funding of abortions—one of the first class-action sex discrimination cases, and one of the first sexual harassment cases in Massachusetts. As a criminal defense attorney, she handled white collar crimes, murder cases, and cases involving battered women. In the mid 1990s, she was appointed as a federal district court judge. A self-described workaholic, Gail enjoys and thrives on her work. She explains that unless she is out on a boat or on her bicycle, she is always connected to her work world through her laptop, Palm Pilot, and "other gadgets."

As a young woman coming of age in the 1960s and '70s, Gail was influenced by the civil rights movement, the Vietnam War, and the women's movement. During this time, she realized that direct action was a way to change the status quo and she believes she has not faltered from this position since. She believed then and firmly believes now that doing nothing about a bad situation is the equivalent of doing something to support it. Involvement in criminal law, according to Gail, is the closest one can come (in the legal profession) to saving lives. In no other area of law are the stakes as high. As a defense attorney, she enjoyed fighting for those who couldn't fight for themselves. As a judge, she feels she "gives life" to the Constitution.

Gail is highly principled and believes that her values shape her decisions in her professional life. At a young age, Gail decided she wanted to become president of the United States. As a young adult, she was well on her way to a political career: she attended Barnard College as an undergraduate and received her law degree from Yale University. However, Gail quickly learned that a politician can't always share her views and opinions or fight for what she personally believes in. She found that winning support was often more important than telling


the truth. Gail was unwilling to compromise her beliefs, and she gave up on a political career. She turned to law, where she thought that her convictions could really make a difference: “At a certain point in my life, I realized that I was these beliefs, and I couldn’t pretend otherwise. So the beliefs to some degree shaped where I went.”

Gail believes that her principles are more important than getting ahead. In her mind, “you are what you believe in.” During the hearings on her appointment as judge, she was brought to court after an IRS review of her taxes revealed that she had disclosed the amount of money she received from a client, but not the name of the client. The government planned to take her to court to force her to reveal the identity of the client in question, and she refused. Gail was convinced that she was in the right in doing so. She explains:

There were many people who advised me to call the client. The case was long over. People were advising me to call the client and say to the client, ‘It won’t hurt you; it will help me.’ I could not make the phone call. I remember dialing and before the phone began ringing on the other end, I hung up, and I couldn’t do it. I couldn’t do it even though I understood that it could jeopardize the judgeship. It was a moment [in which] nothing else mattered but the principle. I can’t describe it any other way. And the notion that if one achieved the position at the cost of decimating those—principles—I no longer wanted the position.

Gail knew that her refusal and the attention surrounding the trial at the time of her confirmation could have destroyed her chances of being confirmed. But she also felt that if she ignored her core principles to ensure a smooth confirmation, she would be undermining everything she believed in. Being appointed district judge was not worth that sacrifice. In the end, standing by her principles did not prevent Gail from Senate confirmation.

When asked what it means to be a “good lawyer,” Gail responds, “being able to separate personal feelings from what you argue in court.” Gail is always aware of her



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personal beliefs and what her professional role demands. However, she often feels that her professional responsibilities and her “personhood” are at odds. In other words, professionalism in law is not always black and white. There is not always a right or wrong answer, and the line between the two is a very fine one. As a lawyer, Gail admits, she has had to go right up to that line on occasion. She explains:

It’s almost as if you look at the same scene and you put one kind of filter on it, you’ll have one approach, and [if] you [put] on another kind [of filter], you’ll have another. If you look at it with a lay filter and you say, ‘You ... totally flummoxed this witness by your cross-examination. But the witness was ultimately telling the truth. Is that fair?’ Well, I mean, I experienced it as fair under the adversary system. Would I kill her so she wouldn’t testify? No. Would I send her to the wrong address, so she wouldn’t appear at the court? No. But would I use the tools that I was allowed to use to flummox her? Yes.

In these types of situations, Gail is firm in her ethical convictions. However, she describes another situation in which she still questions if she acted as a “good professional.” More than twenty years ago, as young lawyer, Gail wasn’t getting criminal cases and she was frustrated.

It was particularly difficult for women, at that time, to get criminal cases. Finally, she received a call from a women's prison to go and interview a woman who was charged with "flim flam." What's flim flam? The charged woman's boyfriend explained, "You walk on the streets ... you go up to old people and you swindle them ... you say to them, 'Can you give me change for this?' ... And you go to the bank and they take out their life savings and then you walk away." In other words, according to Gail, it's an elaborate scheme to steal money. Gail didn't think for a second before she told the accused woman, "Sure, I'll represent you."

Gail remembers going downstairs to the parking lot, and the woman's boyfriend paid her "right then and there for my representation," which, she says, "nobody ever was willing to do." Gail recalls, "It was wonderful. I was so excited ... Halfway home ... I turned around and [came] back. I couldn't think of a single reason why I wanted to represent this woman. She obviously had resources, so ... she could find a lawyer to represent her. And there was nothing about what she had done that I cared to be involved with." Gail continues:

It was really very interesting. You understand that that is unethical as far ... as my profession is concerned. You're supposed to be able to represent anybody, but I couldn't think of any ... reason why I would do that. But I mean, I've represented murderers ... When you represent someone accused of murder who had no money, they may have done the deed, but they lacked the tools to fight the government, and I could think of helping them. But neither in terms of resources nor in terms of what she had done was there any reason why I wanted to represent this woman, so I returned the money.

Gail made this decision based on her own personal beliefs about the kinds of people she wants and does not want to represent. Some might believe that she did not fulfill her professional responsibilities by refusing to represent this woman, someone who clearly needed her expertise.

TO PRINT OR NOT TO PRINT

Debbie is a seventeen-year-old high school senior and editor of her high school newspaper, *The Gazette*, at a competitive and prestigious boarding school. She became interested in journalism at an early age (her grandfather was a journalist for a well-known New York newspaper), but, as she says, "when you're four years old, you can't be a journalist." She had her first opportunity to actually write articles as a high school sophomore. At first, her assignments were "boring," but she soon began getting more interesting stories. From the spring of her sophomore year until the spring of her junior year, she served as layout editor. Then, she and two other juniors became editors-in-chief.

Because of her grandfather's background in the newspaper industry and the importance of writing in her family, Debbie takes her position at the newspaper very seriously. For her, it is more than an extracurricular activity. She sees her work on the paper as one way to serve the community. Though she tutors, leads the recycling efforts at school, volunteers at a nursing home, works at a soup kitchen once a month, plays three sports a year, and is involved in student government, she views her position on the newspaper as her primary responsibility. The faculty advisor for the newspaper tried to convince the school's administration that being on staff at *The Gazette* should fulfill the school's sports requirement because of the serious time commitment involved. Debbie often talks about the difficulty of balancing her workload on the newspaper, especially with her schoolwork.

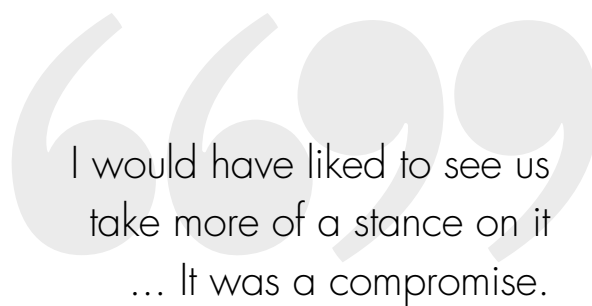
Debbie's goal as editor of *The Gazette* is to balance the paper's content for a broad audience of students, faculty, administration, alumni, and parents. This proves challenging. For example, Debbie explains that alumni and parents will want to read an article about a gay speaker on campus, but that students who attended the speech already know about the event. Students will be interested to know about planning for a new arts center, but trustees have already learned the details. Her broader goal as a journalist is to effect positive change through the newspaper, especially through editorials. There is an editorial

board that votes on the subject of each editorial to make sure that the staff's view is expressed. This way, faculty, parents, and alumni hear the student body's opinion, not just an individual's view.

Debbie believes in the power of newspapers—especially their potential to sway a reader's view on a particular topic. Though journalism writing is ideally a “straight story,” Debbie believes that values are “transposed” onto the writing. Because of this, she doesn't like to give much press to issues she views as negative. Everything “news-worthy” is considered, but she does not like to print stories that would cause “discomfort” to members of the school—for example, a student's dismissal, or expulsion, from school. Her goal is to share news to educate, not to “get the story” or to sell papers. Debbie likes to think that other journalists are not just out to get the best story, but that they are as motivated as she is by the value of service to others.

Debbie also worries about the coverage of negative news because she perceives a conflict between her responsibility to alert readers to information and the potential damage inflicted on the subject of the negative story. She feels that “it's hard to know if it's right to inform the public or to potentially ruin someone or something by writing something bad.” She says that courage is important in these instances because “it's difficult to say bad things ... that are opposite of the general sentiment.” Debbie is also concerned about excessive press coverage when reporters badger their subjects and do not respect privacy. She feels her concerns are shared by the public, but is not sure whether the journalistic community feels the same way. She would like to see a trend toward respecting individual privacy, but acknowledges that this can be hard when a reporter is exposing someone and needs to publish the truth.

The Gazette comes out six times a year. Editors write articles of their own choosing, and they edit everything in the paper. Story ideas for the year are generated during a community-wide brainstorming meeting two weeks before each term begins. Students suggest ideas for articles, writers choose the topics on which they'd like to work, and the editors make assignments. After each issue



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take more of a stance on it
... It was a compromise.

comes out, the newspaper staff has a dessert party at the faculty advisor's house to discuss the community's reactions to the paper. There always seems to be something to improve. In one issue, an earlier, unedited version of the sports page was sent to the printer due to technical problems. This mistake prompted a change in the paper's process. Another change was to move a story about a trustee meeting farther back because students had negative reactions to seeing a similar story on the front page. Competing interests are also challenging: Debbie's friends want the paper to be funny and entertaining, and her parents want to read more substantive stories. Debbie doesn't seem to let outside pressure affect her overly much, as evidenced by a recent dilemma about reporting on an series of alleged rapes on campus.

Recently, during the whole-school “roll call” for prospective students (an open meeting when admitted students come get a feel for whether they want to attend this particular school), a student accused the administration of ignoring rapes on campus. These allegations began to circulate across the country: the story appeared on national television and in national newspapers. Debbie knew that as soon as anything about the incident appeared in the school newspaper, it would spread farther and could potentially be damaging to the school.

These allegations were an important story, and as editor of *The Gazette*, Debbie felt that she should cover it. She explains that the incident “tore the school apart, and the whole senior class was divided over it. “Even though it was just an awful, awful thing,” Debbie was torn, “It was the biggest thing that had happened in ... my time here—how could we not cover it?” Yet at the same time, she

could see the opposite perspective, and didn't want to generate more publicity for unproven accusations.

Her decision did not come easily, especially since this was her first newspaper issue as an editor. In the end, Debbie and her co-editors decided to deal with the issue by printing a short story with just the facts, and no editorializing. She explains:

We printed a kind of a short thing that just gave the facts. We kind of avoided it a little bit more than I would have liked. I would have liked to see us take more of a stance on it, but I guess there was so much pressure from the administration to kind of not talk about it too much or give it too much publicity, that we kind of gave into that more than I would have liked to. It was a compromise.

However, interestingly, because the article appeared even at all in *The Gazette*, the admissions office did not order their standard thousand copies of the paper, on which the editors normally depend for the newspaper's budgetary needs. Debbie explains that the school did not want to publicize the story for prospective students, board members, and alumni (on whom the administration depends for financial support), since it might have damaging effects for the school. Debbie says, "They felt that wasn't an appropriate story to run." As an editor of *The Gazette*, this was the only time that Debbie experienced any kind of "censorship." She suggests that, as a journalist, "It's really stressful just wondering what people are going to think. Being such a small community ... you can't step on anyone's toes, so to speak ... There's so many conflicting interests."



What is Excellent Work?

1. Bring in an example of work that you believe is “excellent.” Think of the work itself, not the individual who has done this work. Some suggestions might be:
 - A work of literature (short story, poem, novel, play)
 - A work of journalism (newspaper or magazine article)
 - A work of visual art (sculpture, painting)
 - A piece of music
 - A film
 - A scientific experiment
 - An invention
2. Explain why you think this work is excellent. Consider the following questions:
 - How do you define excellence? How do you measure excellence?
 - What are the standards by which this work is judged?
 - Are there measures in the field (recognition, awards, other criteria) that help to determine what work is best?
 - Does excellence change over time? Will the work you’ve selected be considered excellent in one hundred years? Would it have been considered excellent one hundred years ago?



Top Ten

1. Break the class into teams of four people each. Label teams A, B, C, D, etc. depending on the number of students in class.
2. Each student in the class writes down the names of ten individuals (on ten different slips of paper) whom they consider to be exemplary. These individuals can range in their roles, but they must be individuals who others in the class know personally or know from a distance (e.g. a well-known lawyer, journalist, actor, politician, or a student or teacher in the school).

Mix up all the slips of paper in a big bowl.

3. Pick two of the four people in each team to go first—one becomes the “describer” and one becomes the “guesser.” Team A goes first. The team gets sixty seconds to describe as many people as possible (picking names/slips of paper out of the bowl and putting them aside when the exemplary individual has been identified). The only rule is that the “describer” cannot say the person’s name, any part of the name, “the name rhymes with ...” or “the name sounds like ...” After sixty seconds, the bowl moves to team B. Someone keeps track of each team’s score (one point per name). When each team has gone once, start again with the other two people on team A, then team B, etc.
4. After the game is finished, review the names with the class. Categorize by profession, by type, by accomplishment, etc.

Discussion Questions

- What are some qualities that these individuals share?
- Are there similar accomplishments? Similar challenges?
- How much do we really know about people whom we admire from a distance? Why do we admire them if we don’t really know them?



Today's Top Story is ...

1. Pick an individual whom you admire who is often in the news (e.g. an actor, the president, a teacher, a child, etc.). Find an article about this individual in a newspaper or magazine.
2. Write a reflective essay responding to the following questions:
 - What is the focus of the story? How is this person represented in the article?
 - What about this person do you admire (qualities, accomplishments, role in society, etc.)?
 - Has this individual influenced you in any particular way? If so, how? If not, why not?



Protecting Your 'Valuables'

1. Read the narrative of Lauren, *Valuable Investments: Ethical Values in Business*.
2. Review the narrative and *underline* all of Lauren's values and beliefs. *Circle* the obstacles and challenges described in this particular situation.
3. Fill in the following chart accordingly, so that a particular challenge relates to certain beliefs or values.

OBSTACLE/CHALLENGE	BELIEF/VALUE
1.	1.
2.	2.
3.	3.
4.	4.
5.	5.
6.	6.
7.	7.
8.	8.
9.	9.

In what ways do values and beliefs play a role in navigating these challenges? How do Lauren's values and beliefs support her in getting through some of the challenges she faces? How do Lauren's values and beliefs hinder her work? Are the values the reasons for the challenges?



For and Against: Debating Excellence

Read the narrative about Alfred Bloom, *In Pursuit of Excellence*.

Divide into groups: half in favor of keeping the Swarthmore football team, half in favor of disbanding it.

- Come up with an argument to support your position.
- Consider your opponent's position. What issues will he point to in order to support his decision? Prepare an argument in response.

Discussion Questions

- What makes an excellent leader?
- What makes an excellent institution?
- Are excellence and ethics in conflict with one another in this example?



Making a Case for Taking the Case

Read the narrative of Gail, *Firm about 'Flim Flam.'* Let's try to flesh out what she may have been thinking.

1. Split into pairs. One partner assumes that he or she is Gail and has just decided not to represent the woman charged with the "flim flam." The other partner is Gail's close friend, also a defense attorney, who has just learned from Gail about her decision, and disagrees with her.
2. Those who are playing Gail, write down five reasons that justify your decision; star your two best reasons.

Those who are playing Gail's colleague, write down five reasons arguing that Gail should not have rejected the client; star your best two reasons.

3. Share the responses with the class.

Discussion Questions

- Which of Gail's hypothetical answers are honest, and which seem to simply justify her behavior? Is she lying to herself, or is she giving good reasons?
- Are the responses of Gail's colleague too critical? Do they take into account the practical, real-life situation of being a female defense attorney at a time when cases are hard to come by? Do they consider Gail's personal values?
- What do these responses tell us about the competing forces that influence our decisions? What is important in navigating these circumstances?



Your Two Cents

1. Read the narrative of Debbie, the high school journalist, *To Print or Not to Print*.
2. Split the class into groups of about six people each. Within each group, students should choose roles: a teacher, a classmate, a parent, a school counselor, the student president, Debbie's grandfather, and a professional journalist who covers national stories for a major publication such as *The New York Times*.
3. Each person should imagine that Debbie has come to him with the difficult decision of whether she should print this important story. Write a couple of paragraphs about how, given this role, he might advise Debbie.
4. Present advice to the class.

Discussion Questions

- What are the differences in the types of advice offered to Debbie?
- How do people's roles and responsibilities factor into the advice that Debbie receives?
- Who do you think gave the "best" piece of advice? Why?



Getting Specific: What Do YOU Want?

Look at the following list and indicate which statements feel most accurate or true for you in terms of what you want to get out of your experience in school:

Star the top five statements.

Within these five statements, *circle* the top three statements.

Within these three statements, *underline* the number one choice—the statement that seems most true.

- I want to get into college.
- I want to be a leader in my community.
- I want to get good grades.
- I want to graduate from high school.
- I want to have fun in high school.
- I want to learn about a specific content area (e.g. math, English, history, science, etc.) because this is something I can envision using in my professional career.
- I want to please my parents, teachers, coaches, and other adult figures in my life.
- I want to experience a particular extracurricular activity (e.g., dance, theater, sports, government, etc.) because I want to develop skills that are necessary for excellence in this area of work and that might be useful for my future career.
- I want to be independent.
- I want to fulfill a spiritual calling—a belief that I'm here to do something specific.
- I want to make friends I'll have for a lifetime.
- I want to find a significant other to spend time with.
- I want to be liked and respected by my friends.
- I want to have fun in my free time.
- I want the highest grade-point average in my class.

Discussion Questions

- What are the most important aspects of school for you? Why? What do you want to get out of being a student?
- Do you ever think about what your current work might lead to in the future? In what kind of work do you see yourself involved? Why?
- How does your life at school—as a student, athlete, member of a club, friend, classmate—relate to what you think about doing in the future?

TAB 3: ETHICS

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ETHICS

Ethics has become a buzz word, too often used in the negative to characterize individuals and organizations whose behaviors have broken their commitments, jeopardized the well-being of others, or violated standards of trust. As a result, it can be easier to define what ethical work is *not* than to confidently explain what it is. It can also be easy to stay blind to the impact our work has on others: the consequences of our actions are sometimes far removed from our day-to-day experiences and often they manifest not in tangible errors, but in the breakdown of trust, confidence, and community.

Ethics is defined as social responsibility—being responsible for the impact that work, behavior, decisions, and products can have on others.

In this chapter, participants will explore many different kinds of ethical dilemmas. Some are clear-cut, while other ethical issues involve shades of gray. We want to encourage participants to understand the importance of looking beyond the effect their work has on them personally (e.g., getting good grades, building a great résumé, or making first string on a team) to the effect their work has on their peers and classmates, their families, their school communities, and society at large.

Understanding Ethics

The *learning goals* for participants are:

- To develop and articulate a clear set of values for work, and to consider how they impact personal identity, work process, and others in society
- To understand the mission and long-standing values of different areas of work
- To identify and articulate responsibilities for self and for work, and to investigate how responsibilities to various people, groups, and ideals influence work
- To consider how to balance personal and professional responsibilities when confronted with difficult ethical situations

Narratives

The *narratives* in this chapter include:

Silence Isn't Always Golden - Emma, a young scientist about to graduate from high school, reflects on the challenges she faces in balancing her commitment to her friends with her commitment to scientific research.

Divided Loyalties - Sara, the executive director of a national nonprofit, comes from a family with strong ties to the labor movement, and is torn about whether to cross a picket line in order to attend a major economic conference as part of her work.

Honest to Goodness - Karen, a young reporter at a well respected newspaper, faces competition from young interns, which brings out the best—and sometimes the worst—in her reporting.

Marketing Me - Heather is a twenty-two-year-old actress who struggles with issues of body image, and wonders if plastic surgery might make her more successful.

Clothes Call - Li, a journalist in her forties who covers immigration, interviews a man who works in a sweatshop, and then worries that the footage of the interview might be enough to cost the man his contract.

A Believer in Bolivia - Patrick, a young medical resident in Boston, admits that his strong religious beliefs impact his work and the kind of care he gives his patients.

A Tale of Two Lawyers - Joseph is a middle-aged corporate lawyer who wonders whether to keep his involvement with a large banking acquisition deal a secret from his colleague who is representing a competing bank.

Drama Drama - Beth, the director of one of the top repertory theaters in the country, is conflicted about whether to fire an actress who is a non-functioning alcoholic.

Playing Hardball - Mark, a thirty-year-old graduate student in genetics, becomes disillusioned after a colleague he considers a friend, posts Mark's data online without asking permission or giving him any credit.

A Life Worth Living - Dr. Bernard Lown, a well-known cardiologist, cardiology professor, and humanitarian, questions his approach to work after his patient (an artist) loses his ability to use his dominant hand.

Serving a Cause vs. Serving a Client - a middle-aged defense lawyer, considers whether to proceed with a case in order to save her clients' lives, even though she knows that this will set back their state-wide fight concerning the death penalty by a number of years.

The Diagnosis Dilemma - Thomas, a middle-aged genome scientist and geneticist at a leading pharmaceutical company, recalls a time during his medical residency when he was asked to change the diagnosis in a patient's file in order to cover up a suicide attempt.

Food for Thought - David is the CEO of an international fast-food chain, and contemplates whether his chain

should include genetically modified material and organisms (GMOs) in the food it serves.

'Good' Censorship? - Daniel Schorr, veteran reporter and news commentator, is faced with a challenge when he unwittingly captures on camera footage that, if made public, would close off a secret channel of emigration from the Soviet Union to Israel.

Money Troubles - Felicia, the twenty-eight-year-old founder of a nonprofit, is forced to decide whether to return money she has already raised under the premise of a grant that has since fallen through.

Beyond the Science Club - Allison is a high school scientist who contemplates disguising the true structure of her research project in hopes of improving her chances of winning a prize at the high-stakes Intel Science Talent Search competition.

Reflective Activities

The *reflective activities* in this chapter include:



Shifting Perspectives

Participants will draw a grouping of objects from a variety of perspectives and discuss how changing perspectives can factor into short and long-term decision-making.



And We're Live!

In this long-term project, students work in groups to create the script for an in-depth television program and then perform their program. **Note:** This reflective activity is to be used with the narrative *Divided Loyalties*.



In a New Light

Participants will write a different ending for a dilemma. **Note:** This reflective activity is to be used with the narrative *Drama Drama*.



A Spotlight on Ethics

Participants look at various formalized codes of ethics, and evaluate whether these codes are effective in particular situations. **Note:** This reflective activity is to be used with the narratives *Serving a Cause vs. Serving a Client* and *A Tale of Two Lawyers*.



You Be the Judge

Participants think about the challenges of navigating difficult ethical situations. **Note:** This reflective activity is to be used with the narratives *Beyond the Science Club* and *Money Troubles*.



How Does It End?

Participants choose one of a list of ethical dilemmas, and write down what advice they would give as a mentor figure in the story.



Thinking About Responsibilities

Participants write about the various responsibilities they feel in their work.



What Do You Value?

Participants articulate and describe their own beliefs and values in relation to their work, and identify some of the tensions within their value systems.



Challenging Choices

Participants think about situations in which they have found themselves in conflict with another person, and evaluate how they handled those situations.

Reflective Questions About Ethics

- How does responsibility relate to and inform how an individual may act in a particular situation?
- What are the responsibilities upon which you act? What are some strategies you can use when your responsibilities are in conflict with one another?
- What are some consequences of compromised work?
- What are some challenges to pursuing ethical work?
- What questions have been raised for you about ethical work?



SILENCE ISN'T ALWAYS GOLDEN

Emma is graduating from high school this year and has just sent her acceptance letter to Harvard University. She dropped off her acceptance letter at the post office at Logan Airport in Boston at 11:30 p.m., the night before the letters were due. She was deciding between Stanford and Harvard, and faced a difficult decision—she preferred Stanford and actually believed that she might be happier there on a daily basis, but had a hard time passing up the opportunity for a Harvard degree.

An aspiring scientist, Emma's interest stems at least in part from her father, who is a research scientist, and from "being in a household where science is emphasized as opposed to other things." Emma remembers her father bringing her to his laboratory when she was seven and remembers looking through the scientific publications she found around the house. Her first independent research project was the result of an idea she came up

with while hiking through the redwood forest in California during her freshman year in high school.

Since then, she has worked in a high-profile laboratory at the Dana-Farber Cancer Institute, and has continued to work on several projects, some of which have been awarded prizes at local and national science fairs, including the Intel Science Talent Search. Emma is extremely dedicated to her scientific work, as well as a few clubs and organizations at school, one of which she started on her own because of her interest in and commitment to conservation issues.

Emma describes running exciting procedures in the laboratory and "loving" when all the tests "come together," but she also describes long hours and difficulty in balancing life as a high school senior with life as an academic researcher. She explains:

[In the laboratory], it was just amazing to see it come together, because all those little things, it's just like 'Wow, I can't believe that worked!' I can't believe all that stuff in my textbook is really true,

or at least some of it. So, that's my favorite part, and my least favorite part was all the time research took away from me being a normal kid spending time with my friends those summers.


Last summer, for these reasons, Emma tried to find more balance between working and spending personal time with friends. She divided the summer months into "a fun half and a work half." She went to France with four friends for the first half of the summer and worked for the remainder of the summer. After a tough few weeks of work, starting school in September was a welcome "relief." "It was like, 'Phew, finally a break.'"

Once in school, Emma struggles again with balance, this time between her extracurricular commitments in science and her responsibilities to the cross-country team. She explains:

I'm starting cross-country, and I had to make a big commitment, because I was the captain, so I'd have to go from the lab and take the subway all the way back here and do the workouts. It was just a real drain on my sleep, running myself too thin. I regret—I'm sure I would have a better season if it weren't spending late nights in the lab or [stretched] between the different activities. It's hard to fit intense scientific research into the life of a high school kid.

I was just being really stressed out, because I had a responsibility to my team, especially as the captain, and I'm setting an example for all these kids. In four years, I only missed one practice, so I still made it to every practice, but I don't think I fulfilled my responsibilities to the team in that if I didn't get all the sleep I should, I wasn't in as good shape as I could have been, because all the extra stress that was put on my life. Also, I had college applications. I only applied to three schools, but I still had to do those.

Emma's beliefs and values have also been tested during her senior year. Though she espouses values of honesty, truthfulness, and meticulousness in her scientific work, her ideals are not as clear when it comes to helping her



My friends got into trouble for hacking into the computer system at the high school, and I knew they were doing it, and I never said anything or did anything.

friends. Emma explains some trouble she and her friends caused in school:

My friends got into trouble for hacking into the computer system at the high school, and I knew they were doing it, and I never said anything or did anything. Even though [I] was asked, I was like 'I don't know what's going on.' They didn't actually mess anything up, but they did stuff that got them in a lot worse trouble. If I had said something in the beginning, my friend would not have gotten in trouble and been suspended for ten days. It was wrong of me.

Although Emma did not want to "rat" on her friends, she shares great concern as a scientist that withholding information from the scientific community "puts the lives of patients in danger, because the sooner the scientific community finds out about this, the sooner follow-ups can be made." She explains further, "I think that [withholding information] violates the entire reason for doing research, respect for learning, and increasing understanding. [Science] is supposed to be a forum for releasing the information."

Emma realizes that she can also get into trouble with less serious pranks at school: "One time I stole a banner from [a nearby town's] cross-country [team] and some kid's mother made that on the ... team. We gave it back,

but my coach was really upset and I was off the team for a bit.”

While she is conflicted about these various ethically questionable actions, Emma is articulate as she explains her concern about the ethics (or lack thereof) of scientists doing academic work in the future:

There’s going to continue to be problems that science unleashes, and we have to remember that the discoveries, the things we find, are just tools that we can use. It’s the people that will bring about the good things and the bad things. I see biotechnology moving forward very quickly ... We have to be careful of big business because the financial incentives can corrupt people, and we can’t let big business replace academia, because then the research becomes solely oriented to financial reasons and we lose sight for learning in general.

As Emma begins her college career, she will be faced with more challenges, more conflicts, and greater responsibilities. She will need to consider if and how her own ethical actions and those of others will inform the development of her professional responsibilities.

DIVIDED LOYALTIES

Sara is the executive director of a national nonprofit organization that represents the concerns of America’s independent workforce, including freelancers, consultants, independent contractors, temps, part-timers and the self-employed. The mission of the organization is to make it possible for independent workers to gain access to financial services, benefits (health insurance, life insurance) and products previously available only to “traditional”—full-time, long-term—employees. The organization educates policymakers about the needs of the independent workforce, and advocates for policy changes that will benefit this new workforce. For her work, Sara received a MacArthur Prize Fellowship in 1999.

In May 2003, they introduced the Freelancers Union, which provides health benefits and other services for

independent workers. Initially, the Freelancers Union planned to offer membership and services to part-time and temporary workers in New York. Sara wants to create a new labor organization that has staying power and offers a safety net for how people work. Her goal is for her organization to outlast her tenure.

Current political thinking is, in Sara’s mind, “ahistoric.” She describes herself as a “New Deal leftist,” and very much admires Eleanor Roosevelt. In fact, when asked about philosophies that guide her work, she quotes Roosevelt, saying, “The future belongs to those who believe in the beauty of their dreams.” Sara wants to talk about these issues in a real way and may well become politically active at some point in the future.

Sara was born into the labor movement. Her grandfather was vice president of the International Ladies’ Garment Workers’ Union. Her father was a labor lawyer, as is her husband. Sara’s mother was a teacher and educator. As a child, she visited her mother’s classroom and remembers thinking her mother looked “like a movie star” standing up at the front of the room. She describes her father as someone who did not fit into the world that he was raised in, and who would have been better off growing up in the 1960s: he was “all about” social change. She recalls a time in elementary school when she made her father particularly proud. A new Burger King was being built in her Brooklyn Heights neighborhood and all of the liberals in her neighborhood protested because they did not want a fast-food chain in their part of town. Sara’s father thought that the protests were actually a front for racism; it was not the Burger King that they objected to, but rather the black urban families that the chain would bring in. In response, Sara wrote a paper explaining how nonviolent means of protest can be as destructive as violent demonstrations.

The beliefs that influence Sara’s work come from a variety of sources. Sara’s parents were older when they decided to have children (her mother was thirty-nine; her father was forty-five). She and her sister were treated like “little adults.” As a result of what Sara describes as a “laissez-faire” (or “hands off”) parenting style, she has little respect for authority and believes that with proper


determination, anything is possible. Quaker school had an enormous impact on the formation of Sara's beliefs. From second grade on, she felt a commitment to "something higher." As a result of this education, she has come to believe that "dreams really matter," they "have legs" and are at the "root" of many accomplishments.

Sara started doing political work at a young age. In the eighth grade, in accordance with the women's liberation movement, she called her own strike at the Quaker morning assembly. To her surprise, many of her fellow classmates took her seriously, and decided to strike instead of going to class.

Growing up, she thought everyone was union-oriented. Although she never met her grandfather, his work as a union organizer was also influential. During her freshman year in college, she was interested in labor, wrote to the union her grandfather had worked for, and became involved. Sara's own organization is not always recognized as part of the labor movement, and this is particularly painful to her because of her family's history.

When Sara was twelve, her father was diagnosed with lung cancer. This incident changed the family. The loss of both parents several years ago was the most transformative time of her life and she describes their deaths as "epiphanies." Building her organization has also been transformative in that everything she has traditionally believed in has had to be taken apart and refocused. In essence, she had to get rid of all of her "extraneous, ideologically loaded" concepts. She views the creation of her organization as a "clarity of mind."

Clarity of mind may well be what she calls upon when making difficult choices. Soon after being recognized as one of a group of outstanding social entrepreneurs, Sara was invited to the World Economic Forum (WEF), a meeting of leaders of governments and corporations from around the world. In 2002, the WEF was held in New York City, as a sign of support after the tragic events of September 11, 2001. Because the WEF gathers so many powerful individuals together, there are often protests of one form or another. This year was no exception: there were many organized demonstrations, in particular from opponents of globalization. Sara faced a tough decision:



And it was like the classic example of pitting two parts of yourself against the other ...
[I]n my family you don't cross a picket line.

Because of this whole social entrepreneurship thing, I had been invited to go to the World Economic Forum. And it was like the classic example of pitting two parts of yourself against the other. Because I identify with the labor movement and felt very much—not that I actually agreed because I think ... it goes back to that earlier conversation: people have this thing about globalization, and I don't even know what they are talking about. I think that there are legitimate issues around what's happening in world economics. But there's nothing that's shown me that there is [a] plan or an agenda or anything that I can wrap my hands around.

And so ... I was having this thought about how am I going to go to this World Economic Forum and cross the picket line?—because, you know, in my family you don't cross the picket line ... And so that really killed me.

I've spent so many years trying to be careful, as you have to be in terms of building the organization. I'm very strategic and I really want this thing to happen. But there's also a point where you really have to stand up to say, "This is what I am and this is what I'm not." And it was a moment that just recently I marked a change for myself. And the point is not that I didn't stick up for things before. It was that in the set of decisions I was making

over the last three or four years I've started to say, "You know what? I've built it enough that now I have a responsibility to come forward [when] I'm not agreeing with the people on the 'do-gooder' left."

Sara is called a "social entrepreneur:" someone who approaches a social problem with a businesslike solution. In the situation she describes above, she felt torn between a loyalty to her roots in labor and a responsibility to her role as a successful social entrepreneur.

HONEST TO GOODNESS

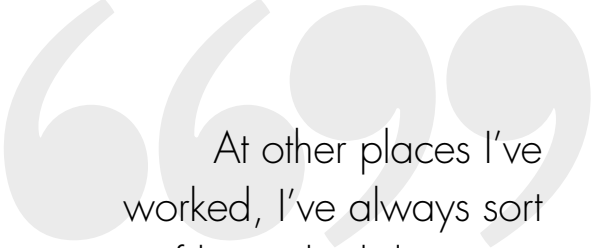
(Adapted from *Making Good: How Young People Cope with Moral Dilemmas at Work*.)

Karen is a young reporter at a well-respected newspaper in the Northeast. As an entry-level journalist, her primary source of competition comes from summer interns who are recruited from elite undergraduate journalism programs. Karen is frustrated with editors who offer the interns privileges and choice assignments, even though she has more seniority:

One of the things that I really learned from the interns that bothered me so much was that—it was my first company experience because [the newspaper], above everything else, is a big company—seeing how *who* you know is sometimes a lot more important than *what* you know ... To see these people come in, have the editor of our paper be taking them out to lunch, who's never even said hello to me. And I hated it. But looking back on this summer, it really, for me, really taught me the lesson of bad leadership and bad management. Because that's completely what I fault [the newspaper] for in this situation ... I really learned that you're going to be overlooked sometimes. That you're going to be—you're not always going to get the recognition that you deserve ... At other places I've worked, I've always sort of been the little young superstar. And there was never anyone else like me there. And now, all of a sudden, to have these people come in and see them some-

times get better stories and working better shifts was really sort of a slap in the face.

Karen believes that competition can be "good for the soul." Some of her best work has been produced in response to the competitive atmosphere described above and her reluctance to be outdone by the interns. She began to work longer hours, in the hope that she would be the one present to cover breaking stories ("Most of them work about twelve hours a day, and so I would stay fourteen"). But this competitiveness has a downside. Karen describes herself as honest and believes that "the cardinal rule of journalism is truth-telling." Yet her strong desire to provide readers with important information and to compete with other staff members compelled her to use questionable tactics to obtain her stories. For example, she misrepresented herself to others in order to get interviews. She did not, however, perceive such behavior as contradictory to her goals of truthful and honest reporting. She argued that it was okay to use dishonest methods to get an honest story. In other words, the end justified the means.



At other places I've worked, I've always sort of been the little young superstar ... And now, all of a sudden, to have these people come in and see them sometimes get better stories and working better shifts was really sort of a slap in the face.

When asked if her goals of honesty and accuracy were shared by her colleagues in journalism, Karen replied:

Yes, I do think so. Definitely accuracy, because I think it would be tough for people to be drawn to journalism if they weren't drawn to some sort of sense of accuracy, because it's such a staple. Honesty is tough because journalism ... is such a really—unfortunately—manipulative profession. So I think, in what they print, honesty is very important. But in tactics used to get what they print, I'm not sure that honesty is always so important ... There are a lot of times [when] journalists do dishonest things to get honest things.

As one example, Karen mentioned situations in which journalists used deceptive methods to reveal a county's "blatant racism." The journalists wanted to expose exactly how African-Americans were treated differently from whites in certain communities, particularly when it came to buying cars and homes. The journalists presented themselves to car dealerships and real estate offices as potential buyers, rather than as journalists, in order to get firsthand accounts of discriminatory behavior. Karen justified this deception:

So I think that honesty is definitely—it's definitely something that I think people are, at heart: honest. But I think that tactics sometimes used are dishonest. I don't always think that dishonest tactics are used, they are mostly used for good reasons. Those stories, the one on the racism, I mean that was—that served the public good. I applaud what they did in that case ... So I definitely think there are times for dishonest tactics. And I can only speak on what I've seen, and what I've seen in this small amount of print journalism I've worked in—I would say that most people do have accuracy and honesty at heart.

Karen justifies her deception because, as a result, she is able to get the story published. Getting the story serves the public good, and this is where she believes her primary responsibility lies.

MARKETING ME

Heather is an attractive, blond twenty-two-year-old theater student, studying at a university with a well-respected theater department. She first became involved in theater at the age of four because, as she says, she needed a way to express her emotions. Heather finds theater empowering: it gives a voice to what is otherwise inappropriate in everyday life. In her undergraduate theater training, Heather is trying to develop a broad base of experience. She chooses acting challenges that are "new territory" when she can, and is drawn to roles that stretch her or "parallel" her own "emotional life." As a student, she wants to achieve excellence and a sense of ease in performance.

As an actor, Heather feels most responsible to the playwright and to the characters she portrays. As she explains, "the 'self' must be shed for the sake of the play, fellow actors, and anyone else involved." She has felt torn when a director likes her portrayal of a character, but she is dissatisfied. When this occurs, she will approach the director for notes and ask why he is satisfied (or if he is just going easy on her); ultimately, she defers to the director's opinion. Heather understands that if she is to become a professional, the director's word is final, and she believes that no matter what, professionalism comes first. Recently, for example, her boyfriend had a love scene on stage with someone she knew he found attractive. Publicly, Heather carried herself in a professional manner, but privately, she says, she gave her boyfriend a "hard time" and questioned him "about the lines between [his] character and reality."

Heather cannot imagine doing anything but acting. While her brothers often remind her of the financial obstacles that are ahead of her, she tries not to think about them. She does not believe in the notion of the "starving artist." She is willing to work hard and believes there are plenty of small opportunities and networking possibilities. She explains that she only requires "enough money to pay for the basics" and "perhaps go out to dinner now and then." Heather maintains that even if she could not act, she would be involved in some sort of public effort such as a theater institute for young girls.

Heather believes that the ultimate goal of all theater is to offer social commentary that can help make important societal issues more accessible to the larger population.

In her senior year as an undergraduate, she is struggling with messages she gets from teachers. She has been told that she should think about what is unique about her as an actress and try to market herself in what she is “best at.” Heather has been thinking about the idea of “marketing” in terms of her skills and abilities, as well as her physical appearance. She explains:

They really talk to you a lot about marketing ... something I can't say I've really thought about in the past because I hated the idea. But ... recently, I've had to really think about ... that understanding—okay, who am I as an actress? Like when I walk into a room of actresses, who [am I] among them? And that's not to say to find my 'type,' but it could be worded that way. Understanding, yes, what is my comfort zone as far as acting? ... I've always fought that. I didn't want to think about [it] ... because I didn't want to be pigeonholed; I just hated the idea of, okay, because I'm smart, I play the smart one, and I can't play the dumb one or the unorganized one. Or I can't play the sexy one, or all these types. I never wanted to because I knew that I could do all of them, and I wanted to, and I didn't like the idea of being denied the opportunity.

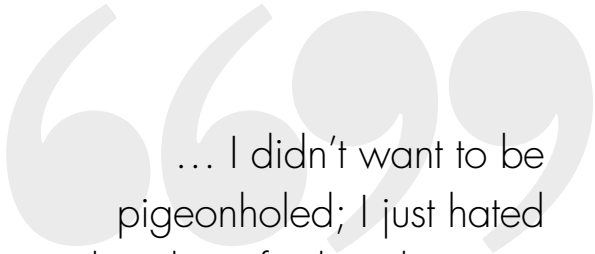
As a young actress just starting out, Heather is nonetheless *sure* that she is “not in a hurry” to do scenes that involve nudity. She regards the human body as special. When she was in sixth grade, she observed that young girls used their bodies to get what they wanted—but found that they seldom got what they were really looking for. In order for her to seriously contemplate nudity, she would need to consider the context of the nudity in the play. She describes her own “ridiculous sense of self-respect,” something that has “always” been present.

At the same time, Heather struggles with issues of body image and questions whether she is “pretty enough” to be successful. She worries that her looks are an obstacle.

She explains, “Sometimes, again, this is all in my head, but I feel worried that some day—I mean, I consider myself beautiful, but I don't consider myself conventionally beautiful. I don't feel like I'm walking in there with my body and people think, ‘Wow!’ And I feel like that might get in my way of my career that I want.” Since she does not have the “Gwyneth Paltrow ... ideal body type,” she is afraid of being denied opportunities. She always sees a “great body” getting the roles and yet insists that she believes that people are or are not attractive because of what they “radiate from inside.”

Ultimately, Heather does not rule out the option of plastic surgery. Though she does not “believe in it” and claims that she “will not do that” right now, she suggests that in the future, it might be necessary. She explains:

Honestly, do I get my boob job, fix my teeth, and raise my brow, and liposuction that? ... I know I've got talent and I feel like the body might be something that could hinder me ... But that's still a choice ... It is an option; that's the whole weird thing about it, so I could do that. But at this point, I've decided I don't want to, and who knows how I'll feel when I'm thirty-five, and I'm no longer ingénue looking, or whatever that is ... everyone's experience and needs are different, so maybe



... I didn't want to be pigeonholed; I just hated the idea of, okay, because I'm smart, I play the smart one, and I can't play the dumb one or the unorganized one.

when I'm thirty-five, I'll feel differently. Or fifty, when I still—who knows? And it doesn't mean that you're a bad person if you get plastic surgery. I don't think that; I have friends that that's part of what you do in high school.

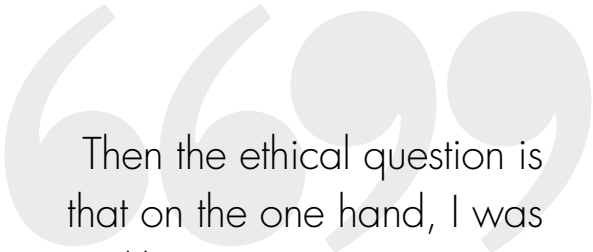
As far as Heather is concerned, “it really just comes down to asking yourself, ‘what do I really want here?’ Because if what you really, really want is to be successful, then no one is going to look at you and tell you that being gorgeous is going to hurt. Like if you can get that body, you're increasing your chances of success.” Heather admits, “I can see validation for that, too.” In fact, a change in physical appearance can make someone more or less appealing and more or less qualified for a role. As much as she might like decisions to be based on skill and talent, Heather realizes that this is not always the reality of life in show business.

CLOTHES CALL

Li is a journalist in her forties who works in New York City. She has been on leave for the past ten months, but plans to return to work in a few weeks. She says that her time off has given her time “to think and chat and brainstorm.” When she goes back to work, she will be returning to a much more high-pressured lifestyle:

The pressure is tremendous. It's a high pressure job. You've got to be masochistic to be at this job. Some days I ask, 'why am I doing this? I don't have to.'

In addition to the day-to-day pressures of her busy job, Li says that she faces “ethical problems all the time” in her work: these are often situations in which she feels torn between her professional obligations and her personal sense of right and wrong. For instance, when she first began working as a journalist, she says that she was given the job of interviewing the grieving families of murder victims. She was torn between the need to get a story and the feeling that it would be better to leave a family in peace as they dealt with their loss. In speaking about interviewing a grieving mother, she says:



Then the ethical question is that on the one hand, I was like 'great, I got a story,' and on the other hand ... what if [the company] takes away his contract?

What right do I have? But I have to ask the question. I have to talk to her. I have to get her to talk to me. But as a person, why should she talk to you? As a person, I would [advise] her to tell the media to get lost.

Li feels a deep commitment to her work, and she does her best to balance this commitment with her personal standards and values. “In each decision,” Li explains, “you try to be a good journalist and reporter and you try to be a good person. You make these decisions all the time. You use your common sense.”

Li was born in Hong Kong, and lived there until she finished college. Education was extremely important in Li's family, and her maternal grandmother and her father both played large roles in her early education. By the time she was three, the two of them had her reciting Chinese poetry; Li says that Chinese writing is “like Chaucerian English. You have to recite it.” In addition to poetry, her grandmother would teach her math by having her practice addition and subtraction using peanuts: “Count it right, and you got to eat it,” Li remembers.

Li started her formal education at a Chinese school in her neighborhood where she took classes in Chinese. After this, she attended a convent high school and then an elite university where all the classes were taught in English, and Li started Chinese writing clubs outside of

school in response to the lack of Chinese classes, as a sort of rebellion. She describes her college years as a time of “idealism,” and a time of challenging authority. College was also a time during which she explored journalism for the first time, as she was the editor of her college newspaper.

When Li arrived in the United States in 1972, she worked as a social worker for two years before taking a job as a community reporter at a Chinese newspaper. She has worked in journalism ever since, and has been at her current job at a major New York newspaper for the past six years. She writes chiefly on issues of immigration, and tries, through her work, to provide a voice for those who need it. She feels that her background helps her to cover immigration issues because it allows her to “move between two worlds” and “move between cultural lenses.” She also feels that she is able to be “very open about new situations.” In her work as a journalist, she feels responsible to her sources, to her readers, and to “the people that the story [will] impact.”

Recently, while she was working on a television program on “people smuggling,” Li interviewed a man who had escaped from the ship in which he had been smuggled. He ended up landing a contract with a leading clothing company, and opening a factory “right in the heart of Manhattan” with a business partner. In one sense, it was the story of one man’s triumph over innumerable obstacles. And yet, there was a darker side to the story. When Li visited the factory for the interview, it quickly became clear that, for all intents and purposes, the man and his business partner were working in a sweatshop.

Li says:

He showed me that he was making very nice \$150 dresses that professional women would buy. He showed me the tag ... [The] price tag was \$150 and how much did he get [from the clothing company]? Fifteen dollars ... Then the ethical question is that on the one hand, I was like, ‘Great, I got a story,’ and on the other hand ... what if [the company] takes away his contract? Can I defend him? Would it hurt him?

Li worried that airing the story with the footage of the price tag might cause the man to lose his job. She discussed the issue at length with the producer. Li felt torn between her desire to be a “good” journalist, and her feeling that it was inappropriate “as a person” to show the footage.

Her producer eventually decided to use the footage. “I just left it drift,” Li explains. Although the producer had made the final decision, Li continued to worry. In fact, Li’s story did cause the clothing company a great deal of embarrassment, and the company called the Li’s producer about it. It turned out, however, that in the elapsed time, the man Li had interviewed had a falling out with his business partner and had left the factory of his own accord. Li felt incredibly relieved that her story had not been the cause of his losing his job, although she acknowledged that she “got off the hook by default,” and that her story could have had more serious consequences for the man she interviewed.

A BELIEVER IN BOLIVIA

Patrick is a young Asian resident at Massachusetts General Hospital. He is currently focusing on both internal medicine and pediatrics, because he has a special interest in treating the family as a whole. After completing his formal medical training, Patrick wants to live abroad in a developing country. He will most likely return to Bolivia to work, as he has before, with street children and prostitutes. Patrick has been concerned with issues of social injustice since childhood. Becoming a doctor is his way of helping the poor.

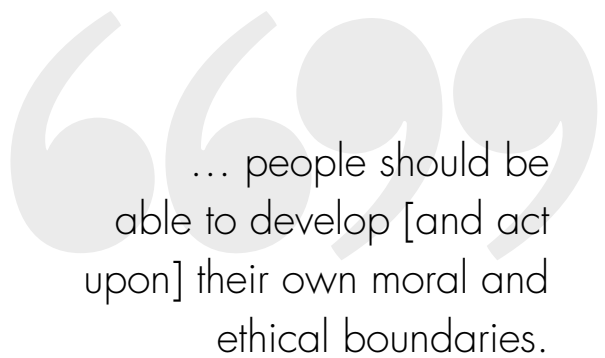
Patrick explains that he is “passionate” about his work and that he “feels things more than other men.” He believes these feelings are the result of his deep ties to Christianity. He explains that he believes in Christ as the absolute truth; he will follow Christ “no matter what,” because otherwise, “everything is pale in comparison.” Patrick also calls himself an “extremist” because he wants to rectify issues; in other words, he wants to move from meeting immediate needs to actually solving problems. Patrick feels it would be selfish for him to marry, because

a serious relationship would take time away from his work. He openly and honestly acknowledges that he does not have balance in his life; he has no family, no social life, and barely makes time to go to church.

Creativity plays a large role in Patrick's work with the children in Bolivia because he is always willing to "take risks," "solve problems," "step out of the box," and "fail." In Bolivia, he is "doing something that nobody else does," especially by trying to get children off the streets and into orphanages. He stays with children from 10 p.m. to 3 a.m. and "goes everywhere" with them. He teaches them about Christ and through his work, "brings the church to them." Eventually, he wants to establish his own orphanage, ideally with a four-to-one ratio (four children to one clinician). The orphanage that exists now "is doing the best it can," but Patrick sees room for improvement. Patrick is also working on a book about children living on the streets. When asked if he has had any "success stories," he responds that in his work over the past year, he has gotten ten kids off of the street. Although he admits this is a relatively small number, in his mind, "at least it's ten less kids on the street."

Patrick's parents originally came to the United States from Taiwan in search of educational opportunity and political freedom. They were very poor and had no money for health care or even, sometimes, for food. His family grew up in housing projects in Texas and, as Patrick explains, he "knows what it's like to grow up when forces are against you." His sister had leukemia and passed away when Patrick was a senior in college. Although his parents were atheists, Patrick became a Christian shortly after his sister's death because he "wanted to find meaning in life."

From a very young age, Patrick wanted to excel. When he was in sixth grade, he audited classes at a neighboring university in order to expand his "knowledge base." When he reached high school, he spent half of each academic day at the university, taking classes. Patrick's father, who was a mathematician, taught him at home so that he would be ahead of students at school. As a young child, he knew that he wanted to have a career in



... people should be able to develop [and act upon] their own moral and ethical boundaries.

medicine. He decided against politics because as a politician, "you have to do things that you don't think are morally and ethically right." Medicine appealed to him because "you get to know the inner being... People consider your goals altruistic." In addition, he says, "you have instant respect and power to make changes in people's lives."

Patrick's very strict moral and ethical standards for himself and his work are visible. He describes a desire to "at the end, feel good about what I have done for others," and he is less concerned about what looks good on his academic record. Patrick makes decisions according to his understanding of right and wrong, understandings based on his Christian beliefs. He refuses to perform or even to consult with patients about abortions. He will not give medication that might have a harmful effect on a patient's body. Patrick firmly believes in "comfort care," not assisted suicide. He believes there is "too much money" being spent on prolonging people's lives, and that "people should be let to die peacefully."

With patients, Patrick hardly ever runs into issues around his beliefs. He refers patients to his colleagues if there is an issue that is in conflict with his values. He does not care if he gets a "bad rap" or a "bad mark" as a resident. In his mind, it is more important to follow his beliefs and standards about what is right and wrong—"people should be able to develop [and act upon] their own moral and ethical boundaries"—without being persuaded by insurance companies, hospitals, or other doctors.



A TALE OF TWO LAWYERS

Joseph is a lawyer in a large corporate law firm in a major US city. In his youth, he was inspired to enter law by an uncle, who was a US federal district court judge. He also developed a commitment to social justice, which he connects to his Christian upbringing. In law school, Joseph ran the first prison project on his campus and worked primarily with lower-class minority inmates, providing legal representation.

After law school, he served as a clerk for a federal judge and was later offered a position with a corporate firm. While this meant he would no longer be working with prisoners or defendants in the criminal justice system, he felt that many of the other aspects of working as a lawyer, such as counseling people and working with other lawyers, would be quite rewarding. As a corporate lawyer, he is still able to fulfill his commitment to social justice by helping to coordinate his firm's pro bono work (legal work that lawyers do without charge for nonprofits or other non-business organizations). He sees this as one of his major contributions to the community.

Joseph describes a number of key values that inform his daily life both as an individual and as a lawyer. Most important among these values are listening to clients, being innovative in finding solutions to problems, and above all, maintaining personal loyalty.

Joseph's commitment to the principle of loyalty was challenged when he received a call from the chief lawyer, or general counsel, of First National Bank, a large bank in his city. He told Joseph that the bank had the opportunity to acquire a group of banking branches that were being sold by another large institution. The law firm the bank usually worked with was not able to represent it due to a conflict of interest. Interested in finding out more about this opportunity, Joseph rushed to a meeting with the officers of First National.

Joseph learned many details of the plan, but was told that if he wanted to represent the bank, he would not be able to tell anyone associated with their competitors about the upcoming deal. (The bank was concerned that competitors might try to outbid them.) This entailed secrecy from his own firm, because one of his colleagues represented one of the bank's major competitors.

When he returned to his office, Joseph was torn. Should he accept the terms of the agreement and represent the bank? This would mean an opportunity to do high-profile work with significant financial rewards. Should he remain silent and not tell his colleagues, or should he turn the work down? What was most important in this situation?

In a meeting with the chair of his department and managing partner at the law firm, Joseph explained the situation and suggested that he needed to establish a “wall” between himself and other lawyers at the firm that would block them from even talking with him. Considering the potential benefits for the firm, both of Joseph’s supervisors approved his recommendation.

Still, Joseph felt as though he needed to tell the main partner who was being “walled off” what was going on. So he called her on the telephone and informed her that he was now working for that specific bank and that the bank required that the partner be walled off before negotiations began:

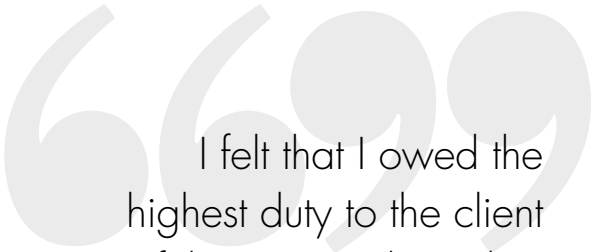
‘What’s this all about? What matter are you talking about?’ she asked.

‘Well, I can’t tell you,’ Joseph responded.

‘Well, just so long as it doesn’t involve a merger with First National and Second Savings. Because if it is, I have a problem with it.’

Although the issue did not include Second Savings, it was very close to it since he would be working on a merger for First National. So Joseph decided to cut the tense situation very close and said, “No, it’s not about that,” which was accurate, but not the complete truth. With that response, both Joseph and his colleague got off the phone.

In reflecting on his actions as he hung up the phone, Joseph considered his responsibilities. Knowing that he had told the complete story to those members of his firm who were most responsible, he felt that he had fulfilled his ethical obligations. He considered that he hadn’t breached his obligations to the client and had satisfied his need to let his partner know about the case.



I felt that I owed the highest duty to the client ... I felt I executed my duty of loyalty and candor to my partner as best I could ...

However, as news broke on the deal Joseph was representing, he learned that the partner he had walled off was furious. She felt betrayed and personally hurt.

Joseph has since told this story many times (it took place many years ago), and most people have advised him that he did the right thing. Still, if he faced the same situation today, he would act very differently:

I probably would have gone back to the new client, and I probably would have said to him, ‘Look, everyone in our firm is a professional. In order for us to make an intelligent decision about this, I have to have a complete and open conversation with all of my partners, including partners who are connected to the other bank. And you have to just trust my partners that they will not disclose this confidence.’ And then if he had said, ‘Sorry, you’re either going to keep this to yourself or it’s not going to happen,’ then I probably would have declined.

Joseph also recognizes that if he had proposed this alternative to the bank, he probably would have lost the job. However, because the partner he offended rarely speaks with him and the incident led to some other mistrust among lawyers at his firm, he thinks that may have been the best alternative:

I felt that I owed the highest duty to the client, to follow their instructions in terms of not disclosing the matter. I felt I executed my duty of loyalty and

candor to my partner as best I could under those circumstances ... I think I touched all the right ethical bases, and everything I did was by the book, but it wasn't necessarily the best way to handle it.

Do you think Joseph handled this situation in a responsible manner?

DRAMA DRAMA

Beth is the Director of one of the top repertory theaters in the country, and teaches at a top school of drama.

Beth attended Wellesley College in the 1970s. As much as she loved the theater, she felt the need to study something “serious” while in college. Many factors influenced her decision-making process. Her mother was angry at the way women were treated, especially in the arts. It was the '70s, the feminist movement was in its heyday, and women were entering the field of economics in greater numbers. Beth's older sister had graduated from college in 1972 and entered a service profession.

In her junior year abroad, Beth lived in Paris and took classes in international studies, a program tied to the United Nations. Her interest in leftist politics flourished. When she returned to Wellesley, she lived off campus and took classes at the Massachusetts Institute of Technology and Brandeis University.

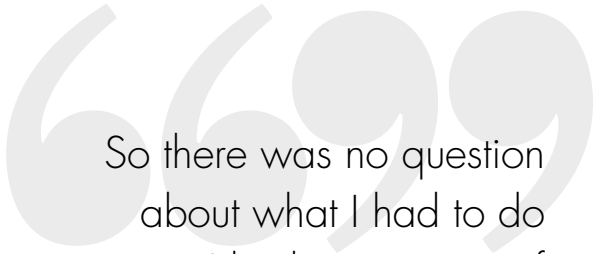
Upon graduation, a high school teacher inspired her to apply to the Peace Corps, and Beth did this with some anxiety. She was encouraged by Vietnamese and Chilean friends from Geneva, and by her best friend at Wellesley (who was Nigerian), and spent the next three years in Africa. In her youth, at twenty-two years of age, Beth believed that theater could open people's minds and hearts. Now, at forty-six, she takes a slightly different approach and believes that the function of theater is not to get people to do anything, but rather to stimulate change within oneself. She would like to inspire the work of actors, to help them trust and believe in their gifts, to push them to use their bodies and their imaginations. She hopes to help actors establish what she

describes as an emotional relationship to their work. While Beth sees collaborations in the theater as wonderfully exciting and generative, she has experienced some that are chronically bad and some that have reached critical points at which she has asked actors to leave the plays. In all cases, problems were detected early, which diminished the traumatic effects of the departures. She tries never to turn her back on problems, in spite of how painful and frustrating they might become. Instead she tries to work through them and find solutions.

Beth describes one issue that she felt she had to tackle head-on. She remembers casting an actress who turned out to have a serious substance-abuse problem. Soon after rehearsals began, Beth realized she had to fire her:

I had cast an actress in a play and it turned out that she was an alcoholic. Within a couple of days of rehearsal, it was clear that she was non-functional and that she had to be let go—had to be. It was the integrity of the company, the integrity of the project. Lots of good, hardworking people were counting on me to make a hard decision, and I had to make the decision. Had I not made it, the artistic director would have made it for me. So there was no question about what I had to do ... I had a ... sense of responsibility to this woman—what crisis was I precipitating in her life by letting her go? What [might] my responsibility for that crisis ... be?

According to Beth, “There was no question that this was the right course of action.” Do you agree?



So there was no question
about what I had to do
... I had a ... sense of
responsibility to this woman.

PLAYING HARDBALL

(Adapted from *Making Good: How Young People Cope with Moral Dilemmas at Work*.)

Mark, thirty years old, is in his fifth year of graduate study in genetics. He is working toward a PhD in molecular biology. He likes to refer to himself as an applied scientist—someone who thinks about the practical usage of the research he is doing—since he always asks the question, “What’s the human value?” His long-standing stated goal is to help humanity.

Mark faced a situation in which his instinctive altruism came into conflict with his ambition to become a recognized professional. Unless he is willing to be “scooped,” (and watch as someone else writes about his data set) he has to consider carefully whether to share new work with colleagues. He is working concurrently on two projects. The first aims to curb a potentially fatal human disorder by developing an animal model that could ultimately lead to better treatments and diagnostic measures. The second—a project that Mark dubs his “soapbox”—is situated in the emerging field of computational biology. Its goal is to develop a tool that will allow molecular biologists to sift through the abundant data generated by the human-genome project. Mark wants to ensure that scientists can use and share available data. “There’s all this awesome, great data out there that we can use,” he says. “Let’s just figure out how to use it.”

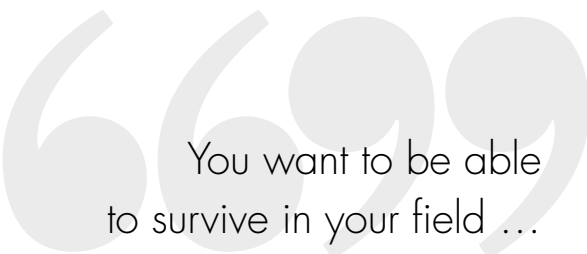
One facet of this project is the investigation of national and international databases. Mark learned of an organization that is producing flawed data, and subsequently tried to discourage the spread of this data by contacting higher-ups at the organization. After many letters and no response, he finally reached the “second in command” at a prestigious institution. He sent this individual a statement of his objections concerning the faulty data source, and to support his argument further, he included his own, unpublished, data.

The person with whom Mark finally connected was extremely appreciative. Mark was hopeful that the institution would be more careful about how and from

whom they accepted data. He says, “They’ve eliminated certain companies that have given them error-prone data before. They’re not accepting anything from them anymore. They’ve installed systematic evaluations, like we suggested.”

But a few weeks later, his contact at the institution (whom he described as his “friend” because of the relationship they developed) posted Mark’s data set on a website without asking permission and without giving proper credit. Perplexed, Mark approached representatives of the institution. One representative “admitted that [Mark was] the driving force to changing the way the database is going, but he gave some excuses and he did whatever and then that was it.” When Mark approached professors at his home institution for help, they said, “This is the way it happens. This is science politics.”

The incident disappointed Mark for several reasons. First, he did not receive appropriate credit for his work. Second, there seems to be nothing that he can do about it, since the person who stole his data and neglected to give him credit was in a position of authority. In other words, he had the power to ruin Mark’s career. Many professors, including Mark’s mentor, counseled him not to write a letter of complaint. They all advised against doing anything that would hurt his chances for getting a recommendation from this person: “[Getting a



You want to be able
to survive in your field ...
to live and make a living.
At the same time, you
need to do what’s right.

recommendation] is ten times more important for you ... than not having him as a friend.” Finally, the incident made Mark realize that his scientific values and beliefs are not the same as those of most of his colleagues. He says:

It’s affected the way I think about the field. Because I used to think it was all holy up there ... [I] used to think, ‘Okay, scientists go into this as these intellectual people trying to solve the problems of our society.’ And they’re not flashy. You look at us, we’re all wearing T-shirts, whatever. We’re not trying to impress anybody like that, but we’re just trying to think. And then I see ... the same sort of low-life interaction you see on all these other levels, and it just brings down my image of the field.

Mark is grateful to his mentor for showing him how to navigate the “real life” of science politics. He describes his mentor as a “big brother” who “[tells] you at every stage whether you [have] a problem ... [or] whether [this is] reality.” But the personal goals and ideals that informed Mark’s upbringing have been tainted:

Every time I make [a] judgment ... I’ll think twice. I mean, it sounds bad, but I’ll think twice about doing that if I stay in the field. I’m not saying that I still won’t, but I’ll definitely think twice. Maybe I’ll write it a different way, maybe I’ll give him limited information. But I’ll definitely think twice about how I do it. Which is sad ... I’m haunted by those decisions and the outcomes of those decisions.

Mark decides that he is not always going to make the application and utility of his work a priority. He is going to have to find a way to balance his ultimate goal—to make his work beneficial to others—with the need to protect himself as a young professional in the field. He realizes that his values and morals will be “separated from what happens in science.” In his own words:

Screw the scientific value of it. Screw the success. I think that’s really important ... making both worlds work. You want to be able to survive in

your field. Just be able to survive. Just be able to live and make a living. At the same time, you need to do what’s right. There will probably need to be a way that I could do both. Without getting screwed over.

In the end, Mark decides that if he remains in the field, he is going to have to play “hardball:” “I don’t understand it. I’m not sure I agree with it. But if I’m going to stay in this field, that’s the way. You’ve got to abide by these rules.”

A LIFE WORTH LIVING

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

[Y]ou make the decision that ... there are more important things than academic advancement. So, I advanced academically. But it was far later than I would have done, had I not been active, radical in my social activities. Would I do it differently? No. Never. Because the rewards were so enormous—there is nothing quite comparable.

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


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

However, when his patient came in for a follow-up, he “cursed” Lown, and accused him of being a bad doctor. “He was so distraught. He said, ‘You’re not a good doctor; you’ve done me the greatest evil you can do to a person. You’ve destroyed me as a human being.’”

It turned out that, as a result of his surgery, the man had had a small stroke and had lost the use of his right hand. The result was that he could no longer paint.

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

Lown reflects that, faced with the same situation again, he would be “much more careful in outlining ... risks”



... blood was kept segregated by race ... I decided to wage my own guerilla warfare, and what I did is when we’d run low on white blood, I would take a crayon to convert the C into a W.

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

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

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

SERVING A CAUSE VS. SERVING A CLIENT

Susan always knew that she would become a defense lawyer. Wanting to fight powerful people who abused others, and passionate about protecting the underdog against the establishment, she was naturally drawn to a profession in which she could help people who lacked the resources to defend themselves. She was looking for a challenge and a career that placed a high value on fairness. Law seemed an obvious choice.

After graduating from law school, Susan launched a few successful careers: one representing defendants and another as a writer. Susan operates along a number of different guidelines and answers to various responsibilities, depending on her role. As a public intellectual and writer, she writes and speaks frequently on issues of civil rights. She works actively to help government, and democracy in general, work effectively, and works to keep the system honest, fair, and efficient.

As a defense attorney, Susan argues that her exclusive responsibility is to help her client win a case. She wants to win her cases or do the best she can for her client, and concerns about the criminal justice system must take a backseat.

Once, Susan was representing two individuals on death row. According to Susan, they were guilty of a crime that preceded a murder, but had not actually committed the murder itself. After having lost the capital trial in state court, Susan and her fellow lawyers had to make a decision about whether to file an appeal in an attempt to reverse the death penalty decision.

A group of civil libertarians who had been working with Susan heard about the case, analyzed the court, and predicted how the justices would vote. They advised her not to proceed, arguing that she would lose by one vote and this would set back their case concerning the death penalty in that state by a number of years. They said it would be better to wait about five years before bringing this type of issue before the court.

But Susan didn't have five years to spare: both clients were scheduled to be executed before then. She decided

to file the appeal, knowing it would hurt her cause but help her clients. In the end, the case proceeded just as Susan's civil-libertarian colleagues had predicted it would, in a loss of five to four. According to Susan, "We lost the case, but we lost it in a way that allowed us to keep [my clients] alive by going back to the [state's name] Supreme Court. Others on death row died because of my decision to take the case. But yet because my primary—in fact my exclusive—loyalty was to my clients at that point, I couldn't think about the implications for others." Susan's decision saved the lives of both of her clients, but the result had negative impacts as well—a number of other prisoners lost their lives.

THE DIAGNOSIS DILEMMA

Thomas is a genome scientist and geneticist at a leading pharmaceutical company. He works on identifying gene targets for drug development. He started his career in academia, but has since transitioned to working in the pharmaceutical industry in large part because he wanted to be involved in drug development and not just in gene research. He loves his job, and loves having the chance to see a project from the research phase through to the development phase: "I love discovery. I love creating and making the primary contribution that I know will break the problem and I enjoy following the process through."

Thomas says he does not really have a core set of beliefs or values that guide his work:

I am just so excited about discovery. If I had made a discovery or made a new breakthrough in the scientific challenge that we are working on, I just get elated. So I'm just excited about that. So you say, 'Gee, do you have some sort of feeling about God or mankind or things like that?' and I say, 'No, I'm just afraid I'm selfish.' I just get a big kick out of it when it happens.

However, there have been times in his life when he has been called on to consider his values and beliefs more closely, when he has been faced with situations that conflicted with his sense of right and wrong. One

situation in particular stands out in his memory, and he says he will always worry about it. The incident occurred when Thomas was in medical school, during the last couple of months of his residency. He says he was “primed for anything” and that he “thought [he] knew it all.” A doctor, someone that Thomas viewed as a mentor, informed him that he would be helping with his private patients beginning the very next day. Almost immediately, Thomas was challenged:

On about the third night, in came one of my professors comatose. It was an attempted suicide and we made the accurate toxics diagnosis. He was in a deep coma and in very bad shape. We worked through the night to save him.


Thomas and his mentor succeeded in saving the professor’s life, and Thomas was very much relieved. However, the mentor looked over Thomas’s notes on the patient the next morning, and told Thomas that he had “missed the diagnosis.”

At first, Thomas was confused. They had both worked throughout the night to correct the toxicity in the patient’s system, and they both knew the details of the chemistry data that they had gathered as they worked. It was quite clear that it had been an attempted suicide. Thomas’s mentor continued: “this was an acute asthmatic attack; please write it up as such.” Thomas quickly saw that he was being asked to help cover up the fact that it had been a suicide attempt.

Thomas did as he was told: he changed the diagnosis in the file, and then he and his mentor ran the patient “through the biggest blast-of-nonsense pulmonary tests you have ever seen in your life. He didn’t have asthma or anything else but a suicide attempt.”

Although Thomas had followed his mentor’s directions, he did not feel comfortable about what had happened. He wasn’t at all sure that they had done the right thing.

Clearly, he had depression. We just kind of got him through the embarrassment of having attempted to take his life and failed, but I really honestly don’t know whether we really did the right thing for him. Maybe it would have been



I love discovery. I love creating and making the primary contribution ... and I enjoy following the process through.

better to say, ‘You almost took your life; you are going to a psychiatric ward [to get] psychiatrists that are going to work with you.’

A year later, as Thomas was leaving school to begin his career, he learned that the professor they had treated that night had again attempted to take his own life. Sadly, this second time, he succeeded.

FOOD FOR THOUGHT

David is the CEO of an international fast-food restaurant chain. As CEO, one of his primary responsibilities is to grow the business. He also feels responsible to his numerous employees, to his customers, and to the shareholders. There are some lines that he absolutely will not cross, even though they may be legal and profitable. For example, David is adamant about the safety of his customers and employees and refuses to cut any corners in this regard.

However, when it comes to thinking about the issue of genetically modified material and organisms (GMOs), he sees things less clearly:

There’s a lot of controversy surrounding GMOs. I don’t know how much you have read about these genetically modified organisms. Well, the United States Government is saying it’s perfectly safe. The scientists I’ve read say it is a hundred percent safe. You can’t go to a grocery store in America and buy

something that hasn't got some genetically modified material. It goes into soybean crops and corn. So if I thought it were unsafe, I don't know what I would do. Do I stop eating? But it's safe. If it wasn't safe, the government would stop it. But you have this enormous pressure because some customers are worried about the environmental impact [of the GMOs].

So what do you do, as a company in this particular area? ... We've got a number of customers [and if they] ... don't want to buy something, then they should go find something else that they want to buy. So to me, it's not an ethical issue. I happen to think there's great power in some of the genetic work that's being done, especially in sub-Saharan Africa and other parts of the world. This is going to really change the world as I'm reading it. And yet does that mean that I should sell genetically modified potatoes in [our restaurant]? Not if I have a choice. Why would I want to be in the middle of that controversy? We don't have any equity in GMOs. We get nothing out of that. All we want to do is take care of our customers. So we're in the middle of that one right at the moment. We don't want to be, but it's just part of being in the food business.

To me, philosophically, we're just like you are. We go to the grocery store every day and buy groceries. But we buy a lot more of them. So they say we can influence the whole food chain. Well, the truth is, we can't. It's a lot bigger than we are. We're big, but we're not that big. So it's hard to know exactly what we should do in a situation like that. It's not an ethical issue per se. As a business, we have no ethical obligation to lead a fight for some social issue that's beyond our competence—which I think this one is, clearly. We're not scientists and we're not environmentalists. We're not even policymakers. We're business people.

So as I reason my way through this, I don't think we have a moral obligation to take a stand on this. We have to be guided by the government and the

scientific community, to make sure that we put the safety of our customers first.

David struggles with the decision of whether he should sell food that contains GMOs. Though he wants to keep his customers happy and ease their concerns about GMO products in the food they consume, he also believes there is no harm in GMOs and that it is important to be supportive of the research being done in this area.

'GOOD' CENSORSHIP

(Biographical information adapted from npr.org.)

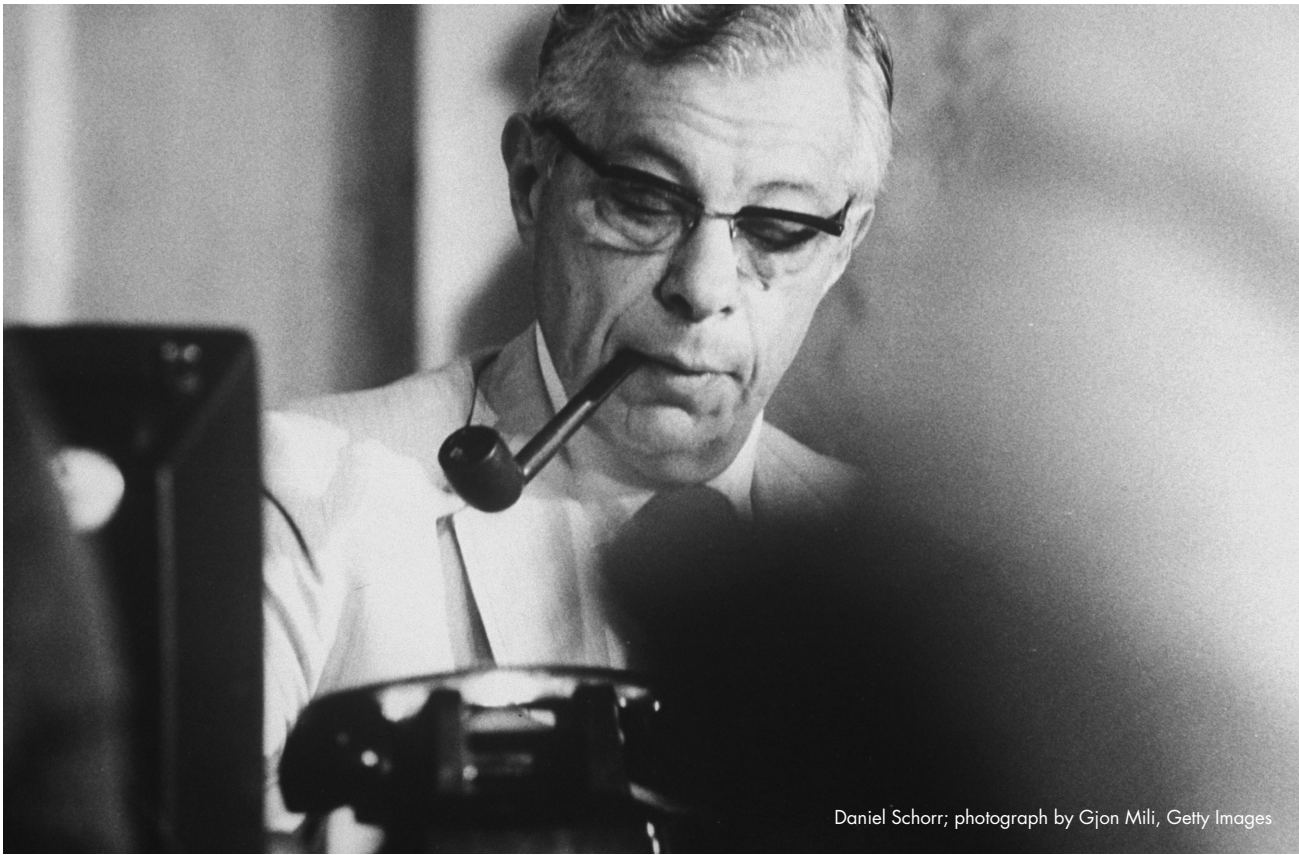
Daniel Schorr is a veteran reporter and news commentator. He is the last of Edward R. Murrow's legendary CBS team still fully active in journalism, and currently interprets national and international events as senior news analyst for National Public Radio (NPR).

Schorr's career of over six decades has earned him many awards for journalistic excellence, including three Emmys, and decorations from European heads of state. He has also been honored by civil-liberties groups and professional organizations for his defense of the First Amendment. In 2002, Schorr was elected to the prestigious American Academy of Arts and Sciences.

His analysis of current issues is broadened by his first-hand perspective on recent history. At home, he has covered government controversies from Senator Joseph McCarthy's hearings in 1953 to the Clinton impeachment hearings in 1998 and 1999. Abroad, he has observed superpower summits from the Eisenhower-Khrushchev meeting in Geneva in 1955 to the Reagan-Gorbachev conference in Moscow in 1988.

Schorr's twenty-year career as a foreign correspondent began in 1946. Having served in US Army intelligence during World War II, he began writing from Western Europe for *The Christian Science Monitor* and later *The New York Times*, witnessing postwar reconstruction, the Marshall Plan, and the creation of the NATO alliance.

In 1953, his coverage of a disastrous flood that broke the dikes of the Netherlands brought him to Murrow's



Daniel Schorr; photograph by Gjon Mili, Getty Images

attention. He was asked to join CBS News as its diplomatic correspondent in Washington, from where he also traveled on assignment to Latin America, Europe, and Asia.

In 1955, he received accreditation to open a CBS bureau in Moscow. His two-and-a-half-year stay culminated in the first-ever exclusive television interview with a Soviet leader, Nikita Khrushchev, filmed in his Kremlin office in 1957 for CBS's *Face the Nation*. However, Schorr's repeated defiance of Soviet censorship eventually landed him in trouble with the KGB. After a brief arrest on trumped-up charges, he was barred from the Soviet Union at the end of 1957.

For the following two years, Schorr reported from Washington and the United Nations, covering Nikita Khrushchev's tour of the United States in 1959, interviewing Fidel Castro in Havana, and traveling with President Dwight D. Eisenhower to South America, Asia, and Europe.

In 1960, Schorr was assigned to Bonn as CBS bureau chief for Germany and eastern Europe. He covered the Berlin

crisis and the building of the Berlin Wall, and reported from throughout the Soviet bloc.

Reassigned to Washington in 1966, Schorr settled down to "become re-Americanized," as he puts it, by plunging into coverage of civil rights and urban and environmental problems. In 1972, the Watergate break-in brought Schorr a full-time assignment as CBS's chief Watergate correspondent. Schorr's exclusive reports and on-the-scene coverage at the Senate Watergate hearings earned him his three Emmys. He unexpectedly found himself a part of his own story when the hearings turned up a Nixon "enemies list" with his name on it and evidence that the President had ordered that he be investigated by the FBI. This "abuse of a Federal agency" figured as one count in the Bill of Impeachment on which Nixon would have been tried had he not resigned in August 1974.

That fall, Schorr moved to cover investigations of the CIA and FBI scandals—what he called "the son of Watergate." Once again, he became a part of his own story. When the House of Representatives, in February


1976, voted to suppress the final report of its intelligence-investigating committee, Schorr arranged for publication of the advance copy he had exclusively obtained. This led to his suspension by CBS and an investigation by the House Ethics Committee in which Schorr was threatened with jail for contempt of Congress if he did not disclose his source. At a public hearing, he refused on First Amendment grounds, saying that “to betray a source would mean to dry up many future sources for many future reporters ... It would mean betraying myself, my career, and my life.”

In the end, the committee decided six-to-five against a contempt citation. Schorr was asked by CBS to return to broadcasting, but he chose to resign to write his account of his experience in a book, *Clearing the Air*. He accepted an appointment as Regents Professor of Journalism at the University of California at Berkeley, and for two years wrote a syndicated newspaper column.

In 1979, Schorr was asked by Ted Turner to help create the Cable News Network, serving in Washington as its senior correspondent until 1985, when he left in a dispute over an effort to limit his editorial independence. Since then, Schorr has worked primarily for NPR, contributing regularly to *All Things Considered*, *Weekend Edition Saturday*, and *Weekend Edition Sunday*, and participating in live coverage of important events.

Schorr apprenticed within a tradition of uncompromising ethics and clear standards. Nonetheless, even with such strict guidelines, his decision-making process has not always been easy. He describes a particularly difficult situation he faced during his time in Poland:

I was faced—during that same period working in Poland—I was faced with a big professional ethical problem. We were roaming around the country, we were somewhere in the eastern corner of Poland, near the Soviet border. A part of Poland on the other side of the border had been Poland, but the Soviets had seized a part of it and compensated the Poles by giving them part of Germany, almost physically moving the country westward.



The Soviets said they would go along with this arrangement unless it became public. If it became public, it would stop. And so he said ‘Mr. Schorr, you have your story. And now decide what you want to do.’

And as we walked through the village and we looked around, we ran into an amazing sight—a group of people with all their furniture, furnishings piled up on horse-drawn carts, like a scene from *Fiddler on the Roof*. And [I] went up and asked what this was, and not speaking Polish, but they spoke Yiddish and I can still speak some Yiddish—they explained to me that they were on their way to Israel. They were going to this railroad station, get on a train to Vienna, and then from Vienna they were going to Israel.

And this was quite remarkable, because this was in 1959, in a period where the Soviets and Soviet satellites were not allowing any emigration to Israel in order not to offend the Arabs. So how could they be going to Israel? I interviewed them in Yiddish, camera, got the thing, very interesting little thing. Went back to Warsaw, went to see the Israeli Minister in Warsaw—was something of a friend of mine, we used to play chess together—and I told him what I saw. And I said, ‘What is the story with these people going to Israel?’

And he said, 'You saw them? And what, you filmed them and interviews?'

'Yeah.'

'All right sir, since you know this much, I'll tell you the rest of that story and then you decide what you're going to do with it.' These people came to that part of the Soviet Union which was Poland, until a couple of years ago, and they're very unhappy to be in the Soviet Union. And the Soviet Union government doesn't want them very much, either. So we made them an arrangement, we worked out a secret agreement between the Soviet government and the Polish government and the Israeli government that these people would be, quote, repatriated, unquote, to Poland, but they would not stay in Poland, because they didn't want to. They would go right on, as fast as possible, to Israel.

The Soviets said they would go along with this arrangement unless it became public. If it became public, it would stop. And so he said, 'Mr. Schorr, you have your story. And now decide what you want to do. If you broadcast this, several, fifteen thousand Jews will be lost in the Soviet Union.'

If I have any ethic, any journalistic ethic at all, the major part of that ethic is that you don't stand between—you don't censor the news. You're not God. What you legitimately find out that's interesting has to be passed on. And here I was facing this question.

I would [have] loved to have talked to Murrow about it and asked what he thought, but if you talk on an open phone from Poland, that wouldn't work. Cameraman, at the end of every day, would pack up the film that we shot that day and ship it off by plane to New York. 'This reel of film,' I said, 'let me hold this for a day or so.' And I held it for one day, and two days, and three days, and four days. And I never shipped it. And I could not today articulate what my justification was for not shipping it, because I would be embarrassed.

I must have talked about it, but I don't remember clearly, because I was working with people—I had a cameraman, a sound man, and a producer. I must have talked to them, but I have no memory of talking to them. I only remember that I woke up every morning saying, 'What am I going to do about that film?' And the next thing I remember was we finished—what we did was we shipped the film, but we kept notes on what was on the film. And then in the end, I had to do stand-ups, narrations where—a little bit on camera, a lot of voice-over. There was a lot of work to be done, mostly completed while I was in Poland.

And I don't know to this day what we ever did with that film, whether we destroyed it or whether, when it was all over, we shipped it or whatever. I only remember that when I was in New York after that, I went to see Murrow and told him what had happened. And sort of waited for what he would say about it. All he said was, 'I understand.' That's all he said.

Daniel Schorr describes a profound dilemma: to adhere to the standard journalistic principle of uncensored reporting or to respond to his most basic humanitarian instincts.

MONEY TROUBLES

Felicia is the twenty-eight-year-old founder of a national nonprofit organization that works to end violence by working with elementary-school children. Her organization forms partnerships with schools, families and young-adult volunteers to help create safe schools and communities.

The victim of violence at an early age, Felicia felt unsafe, angry, and helpless for many years. At the age of ten, she contemplated ending her life. She describes her righteous anger and yet can remember still believing that things could be different:

And then, just some of my own experiences with violence growing up, without going into details,


just not feeling safe for significant parts of my life to the point where I wasn't sure if I wanted to be alive. So just this real sense of helplessness and anger at a fairly young age, and that is really interesting. I was ten, and had really decided that life just wasn't so great. So I was sitting there contemplating not living anymore, and I remember sitting there and thinking that life is like this big equation and that for everything bad that happens on this side, something good is going to happen on this other side and I wasn't going to check out until I got to the other side of the equation. And, this again—I was in fourth grade, so I must have been nine or ten. This really strong feeling, not of entitlement—because I didn't feel... someone else owed me something—but it really turned into the sense of righteous anger that this isn't okay, that this is not my fault, and that things have to be different because it is wrong.

Often, the victims of violence grow up to become perpetrators themselves. According to Felicia, it is in part due to the help of very committed and sensitive mentoring that she did not follow this more typical route. It is also clear from this passage that, in spite of her trauma, she maintained a belief that good existed in the world, and she had an early determination to find it.

Felicia was raised as a Unitarian Universalist and plans on becoming a minister. She believes that things “bigger than us” call to us, and “*that* is holiness.” Faith and spirituality are both very important to her work; she believes we all struggle and can't survive without hope.

Keeping a nonprofit organization running is difficult, and finances are typically a challenge. Most leaders like Felicia depend on the financial assistance of individuals and on private and government foundations to fulfill the organization's needs. Finding a balance between serving a mission (like ending violence) and pleasing funders can be particularly difficult.

Some years ago, Felicia needed to raise money quickly. She spoke to a funder who agreed to a challenge grant: if Felicia could raise \$20,000 from other sources, she



Do I go back and tell those folks that she changed her mind? I probably should. I am not going to. I just don't have the time, and it's not worth the energy, and it's hard.

would give her an additional \$20,000. She went out, under the premise of this challenge grant, and raised \$20,000 from other funders. When she got back in touch with the funder who had offered the challenge grant, the funder said that she had “changed her mind.” Felicia was then faced with an ethical decision: should she tell the other funders the challenge grant had been reneged on, or should she keep quiet and keep the money? Here's how she explains the situation:

We needed to raise some money fairly fast. I talked with a woman about doing a challenge grant. We sent in the proposal, but she never said yes. Then she went [away] for a couple of weeks. So I started fundraising, and [the challenge grant] helped us raise probably \$20,000 we would not have raised otherwise. [Then she called us and said that] she is not doing a challenge grant. Do I go back and tell those folks that she changed her mind? I probably should. I am not going to. I just don't have the time, and it's not worth the energy, and it's hard. So there are a lot of things like that that govern my day-to-day work.

Felicia will undoubtedly be doing good with the money she raised. Was it wrong for her to keep quiet?

BEYOND THE SCIENCE CLUB

(Adapted from *Making Good: How Young People Cope with Moral Dilemmas at Work*.)

In high school science, intense competition is a reality, especially for those who take part in the Intel Science Talent Search. These high school students want *everything* that Intel has to offer: the recognition, the money, the elite status, the social networks, and the personal satisfaction. For many, the competition is fierce—so much is at stake—and the students’ standards of honesty and accuracy prove vulnerable. In the case of a high school senior named Allison, the drive to win ultimately eclipsed her scientific conscience.

Allison has always enjoyed science more than any other subject. At a prestigious “exam” high school, during the second semester of her sophomore year, she enrolled in a research program that connected students with local research institutions to help them conduct projects for the Intel competitions. Allison was introduced to a well-known professor at a major university in New York City, who immediately invited her to work in her neurobiology lab.

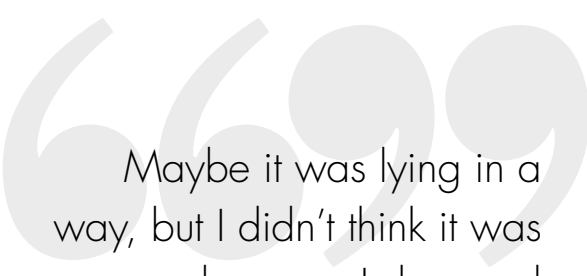
At their first meeting, the professor offered Allison a number of different projects on which she could work. This was an unusual and fortunate circumstance, since high school students are normally assigned to whatever projects need help. Allison decided on her own to work on a learning experiment involving mice. This was not an easy choice, for two reasons: she does not like handling animals (especially mice); and, more important, the professor warned her that projects based on neurology and behavior of “live” animals do not seem to capture the fancy of the Intel judges. This advice did not deter Allison, however; over the years, the Intel competitions have been characterized by inconsistent judging.

During the summer between her junior and senior years in high school, while working at the lab, Allison received additional training through scientific reading and writing workshops. Like many high school students, Allison has had a hard time balancing her social life with her

academic obligations and her commitment to her position in the lab. She often stayed up until two in the morning to finish her homework, and met her friends at the lab when she had a break. “It was hard work sometimes, but I think it was worth it,” she says.

Allison maintains strong values about the ways in which scientists should work. She believes in honesty—in not fabricating data, not stealing data, and not taking credit for work that is not one’s own. She is aware that nowadays not all scientists honor these standards. In her opinion, appropriate punishment would be “public humiliation ... I think that just goes against the way the scientific field should work, and I guess they’d be blacklisted if they worked like that.” Allison also feels responsibility to the domain of science: she believes that the purpose of experiments is to build knowledge for the field. She talks about the importance of honest reporting: “If you lie in the course of an experiment, or if you take information from other scientists, the stuff that can happen—you really see the effects and it’s hard to tell a little white lie when you’re doing a big experiment, because you’re affecting data.”

But there is another side to Allison: her fierce desire to win a competition—for herself, for the personal recognition, and for the scholarship money. She enjoys the competition inherent in Intel and thinks of it as an



Maybe it was lying in a way, but I didn’t think it was wrong, because I deserved to be rewarded ... I did the work—it wasn’t that someone else did it.

athletic event. She speaks admiringly of *The Double Helix*, a book that chronicles the intense competition for the discovery of the structure of DNA and suggests that scientific ends may justify unethical means.

This tension between what Allison wanted (and felt she deserved) for herself and the standards she holds for scientific work became palpable when she faced the decision about how to write her research paper for the Intel competition. Knowing that she was unlikely to win because she worked directly with animals, Allison decided to hide the truth.

I had to phrase my paper really particularly so it didn't look like I was actually touching the animals and stuff like that. I had to say that I had watched videos.

I didn't think it was fair that I couldn't get rewarded for my work because I worked with animals ... That just made me mad, so I didn't care ... Maybe it was lying in a way, but I didn't think that it was

wrong, because I deserved to be rewarded ... I did the work—it wasn't that someone else did it. It was my work, and I did record it. I did make videos and stuff like that, but I thought that it was fair because I think that I deserved the recognition that other people did that worked just as hard, if not less, than I did.

In the end, Allison was named a semifinalist and won a college scholarship worth two thousand dollars. It is unclear whether her professor in the lab or her teachers at school know that she withheld important information in her final research report. It is clear that she does not feel remorse about what she has done, nor does she feel that she should be “blacklisted” from the scientific community. Allison has since been accepted at an Ivy League university, where she has chosen to pursue scientific research. Her professional goal is to conduct research in molecular or cell biology and teach at the graduate level.



Shifting Perspectives¹

This activity asks you to represent (sketch, draw, paint) the objects in front of you.

- 1.** You should have art supplies at your space.
Your job for the next ten minutes is to represent what you see on the table in front of you.
- 2.** On a separate piece of paper:
 - What did you draw?
 - What did you see on the table?
 - What was the general theme of the objects?
- 3.** Switch places with someone. Take a couple of minutes to look at the objects on the table.
- 4.** As a group:
 - What did you notice when you switched places?
 - How might you draw what you saw differently than what you drew initially?
 - Discuss the theme of the objects.
 - Is there a right or wrong way to look at this?
- 5.** Share your work with the class and talk about similarities and differences.

¹When choosing objects for students to draw, it is helpful to choose an overarching theme that can be interpreted in multiple ways: for instance, the theme *Spring* might lead to several different kinds of object groupings: housecleaning supplies, sports equipment, and plants or gardening tools are a few examples. The theme *Green* could inspire objects grouped according to the color green, objects that are healthy or new, or objects based on a “green” theme such as recycling.



And We're Live! A Reporter's Perspective

Read the narrative of Sara, in *Divided Loyalties*. Break into small groups (about five students each). Each group should imagine that they are producing a special in-depth television program on Sara's inner struggle at the World Economic Forum in New York City (much like you would see on *60 Minutes*). Select different people to play different roles (e.g., Sara, a reporter, a union worker, Sara's mother, a law enforcement official, an organizer for the World Economic Forum, Sara's peer). Think about how each individual might respond when interviewed by the reporter.

In particular:

- What questions would the reporter ask?
- How would each person respond based on his/her role and responsibilities. Consider tone, content, and any other relevant details.
- How should the reporter introduce the story?
- How should the reporter conclude the story?
- What impressions should the audience take away from the story?

Each group puts on the program for the class. Discuss differences and similarities between presentations.



In a New Light

1. Consider the narrative of Beth, *Drama Drama*.
2. Write a different ending to the narrative in which Beth negotiates her own competing perspectives on the situation (e.g. as a director, a sympathetic actor, a feminist, etc.).

Discussion Questions

- How do these perspectives factor into the decision Beth makes?
- Which responsibilities does Beth prioritize?
- How are goals related to these competing perspectives?



A Spotlight on Ethics

Ethics in Law

1. Consider Susan's dilemma in the narrative, *Serving a Cause vs. Serving a Client*.
2. Look at the International Code of Ethics: http://www.iit.edu/departments/csep/PublicWWW/codes/coe/International_Bar_Association_88.html
3. Can you apply any of the rules listed in this document to determine whether Susan made the "right" decision? Do any of the rules support Susan's decision to go ahead with the trial? Do any of the rules imply that Susan made the "wrong" decision?
4. Do you think these rules are helpful to a lawyer? Why or why not? What are the other measures or standards by which a lawyer might judge her decision?
5. Consider the narrative of Joseph, in *A Tale of Two Lawyers*.
6. How do the rules listed in the International Code of Ethics apply to this case? Do they help in thinking about whether Joseph's decision was "right" or "wrong?"

Ethics in Business

7. Business does not have an official code of ethics to cover the whole industry, yet there are many business practices that are considered unethical. First, as a class, brainstorm: what does business do? (e.g., provide jobs, produce goods and services, make money, etc.). Then, in groups, brainstorm and devise a reasonable code of ethics that will protect society and enable business people to carry out the mission of their work.
8. Think about the narrative of Sara, in *Divided Loyalties*. How might these codes apply to this case?

Ethics in School

9. Does your school have a code of ethics? Are there codes in specific departments or particular organizations (e.g., athletics, theater, yearbook, student governance)?
10. If yes, do you find these codes useful? What is or isn't useful about them? How could they be more useful?
11. If no, brainstorm and devise a code of ethics either for your school or for a particular organization (e.g., athletics, theater, yearbook, student governance) in which you are a participant. What would you like to see implemented and followed by your peers, classmates, teachers, and administrators?



You Be the Judge

1. Read the narratives of Allison, in *Beyond the Science Club*, and Felicia, in *Money Troubles*.
2. Break into groups of three to four people.
3. Fill in the grid for Allison and Felicia.

	GOALS (SHORT-TERM)	CAREER GOALS (LONG-TERM)	OBSTACLES/ CHALLENGES	STRATEGIES	OUTCOMES
ALLISON					
FELICIA					

4. Looking at the chart, evaluate the decisions Allison and Felicia made. What are the major considerations, in your judgment—the short-term goals, long-term goals, obstacles, strategies, or outcomes? Are there any other important considerations? Explain.
5. What other strategies could Allison and Felicia have used to meet their goals?
6. Compare results and responses with other groups in the class.

Discussion Questions

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



How Does It End?

1. Read through the following stories and choose one.
2. Imagine that you are a mentor of the protagonist of the story. Think about and write the advice you would offer. In offering advice, mentors should consider the potential outcomes of the scenario. Who will be affected by your suggestions?
 - **Joe** is at the top of his high school class. He is asked by his best friend to watch for signals from him during an exam because he might need some “help” with some of the harder questions. This is the first time this request has been made, and Joe knows how badly his best friend hopes to be accepted, early decision, to Yale.
 - **Mitch** is the president of student government and is ambitious to implement new policies that will allow seniors some more freedom and independence from the faculty. At the same time, he knows how much time this will take and is concerned about the consequences it may have for his academic record. He wonders whether his grades—and the chances of getting into his first-choice university—will survive this extracurricular commitment.
 - **Heidi** is the president of the local chapter of her youth group. It requires a lot of time to work with her chapter board in planning events and community-service projects, as well as publicizing activities, but she is very satisfied with the work she does and the leadership roles she takes. She and the other members of her board are respected not only by other members of the organization, but also by leaders and members of the community.

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

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

- **Sean** saw his good friend Tommy sitting in the library with two notebooks in front of him, transferring notes from one to the other a couple of days before their mid-year exam. When Sean came over to find out what Tommy was doing, Tommy mentioned that he was borrowing the notebook from Denise, a girl in their class. Yet earlier that morning, Sean had heard Denise tearfully telling their teacher that someone had stolen her notebook, which contained both the notes on class lectures and on her big research project, due next week. The teacher, thinking Denise was trying to buy time for the exam and the project, didn't believe her.
- **Thanh** volunteers at a health clinic a few blocks away from her home. A high school student who excels in science, she hopes to become a physician someday. Her pet, a lovable pug named Squat, has just contracted a stomach bacteria that requires expensive medication. One day, as she is cleaning up a stock room, Thanh notices a box of the medication at a dosage for humans.
- As a member of the student-council election committee, **Ravi** helps with setting out voting booths, publicizing the event, and collecting ballots. He is also in charge of counting the ballots. Jake, one of Ravi's close friends, is running for a position on the council and is worried about winning, so he asks Ravi if he could double count some votes in favor of him, so that it appears as though he has enough votes to win. Ravi is committed to making sure elections are fair, but he also thinks that Jake would make a great student-council representative.
- **Dmitri** is a member of his school swim team and devotes nearly every morning and afternoon to team practice. The work has paid off. A week before the regional meet, he has shaved fifteen seconds off his butterfly stroke, and he and his relay partners are the best the team has seen in years. Yet the long practices have required lots of energy, and Dmitri has been falling asleep in class and not been able to finish his homework before he falls asleep at 7:30 p.m. Concerned about his health and his grades, Dmitri's parents tell him they want him to cut back on practice so he can sleep more and feel better.
- **Ahmed** is a high school junior and the assistant manager at the town pizza shop. He has a significant amount of responsibility at the store, and the owner trusts him to carry out many tasks and supervise other employees. The owner is very concerned about the financial health of the shop, and feels that while they should not cut corners with regards to the quality of the food, they must also make an effort not to be wasteful. One afternoon, Ahmed saw the owner yell at an employee for letting a child buy a piece of pizza for 25¢ less than the cost. One afternoon, a man whom Ahmed recognized as homeless walked into the store and, explaining that he hadn't eaten in two days, asked if Ahmed would be kind enough to give him a slice.



Thinking About Responsibilities

1. Think about an activity or work that is particularly important to you. In this work, to whom or what do you feel responsible? Please list below:
2. Describe an incident when you felt torn between conflicting responsibilities.



What Do You Value?

Create a map of your own beliefs and values² that describe you and the way in which you make decisions about your work. Think about your roles in your family, school, and outside activities.

- Next, with a different color pen, include words and phrases that describe the ways in which *other* people would describe your beliefs and values. Consider people from all the communities in which you participate (family, school, etc.). Respond to the following questions:
- Are there any trends or patterns you notice?
- What are some of the things that you are not willing to give up or compromise?
- What are some of the differences between how you describe yourself and how others see you? Does this create tension for you?
- Is there anything that surprises you?

²This activity was inspired by “Identity Chart” in the *Facing History and Ourselves Resource Book* (1994), pg. 8.



Challenging Choices

1. Take a few minutes to think about two situations in which you experienced tension with a classmate, a teacher, a parent, or yourself:
 - A situation in which you were happy with how you handled this tension.
 - A situation in which you were not satisfied with how you handled this tension.
2. Consider the two situations and respond to the following questions:
 - Who were the participants? What were their roles and responsibilities? How might these roles and responsibilities inform a particular opinion or perspective on the given situation?
 - What factors did I weigh in making my decision?
 - What would I do differently now?



Discussion Questions

- How did the way I handled these incidents influence others?
- How did others influence my decisions about what to do?

TAB 4: ENGAGEMENT

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ENGAGEMENT

Engagement is imperative to carrying out work that is both “excellent” and “ethical” because we put more time and energy into work that we find personally meaningful. Individuals are interested in and attracted to work for many different reasons. Young people often feel passionate about particular causes and areas of work, yet when they enter the actual working world, other pressures often cause them to veer from these early interests.

Individuals need to care about the work they are doing and they need to find it personally meaningful to them in some way, in order to spend the time and energy it requires to produce work that is high quality and has a positive impact on others.

It is challenging for many of us—and for young adults in particular—to articulate what is personally meaningful in terms of work and then to envision finding (or creating) work that lets us do what we care about most. This chapter will explore stories of individuals who feel “called” to particular lines of work, individuals who care so much about their work that they leave little time for their own lives, and those individuals whose enjoyment of work is tempered by the pressure they feel to achieve success.

Understanding Ethics

The *learning goals* for participants are:

- To discover what it means to “find meaning” in one’s work, and different ways people experience engagement at work
- To explore why engagement can make it easier to do good work
- To analyze factors that can make it difficult to do meaningful work
- To explore ways that others have been successful in pursuing work that is worthwhile
- To reflect on what specific work may be meaningful, and to explore and learn more about strategies to find this work (e.g., seeking a mentor, etc.)

Narratives

The *narratives* in this chapter include:

Acting Out - Rob, a seventeen-year-old actor, struggles with his father’s disapproval of his passion for the theater.

Finding the Thread - An actress in her late twenties, Sheila tells the story of how she encountered an image from a recurring dream during a performance, an experience that renewed her commitment to theater.

Empathy: How Much is too Much? - Linda is a twenty-seven-year-old professional nurse who is so deeply committed to her work that she finds it challenging to stay emotionally balanced.

There’s No ‘I’ in Team - Jesse, a high school actor, is confronted by his friend and fellow cast member about his negative attitude toward their collective work.

Tough Love - Mara is a ten-year-old gymnast who is on track to qualify for the Olympic tryouts, but struggles with pressure and stress.

What’s a Mentor? - Grace, a graduate student in molecular biology, deals with a difficult advisor and a decision about whether to pursue a career in academia.

Mentorship at a Distance - Noah is a young environmental virologist who identifies his father and humanitarian Albert Schweitzer as powerful mentor figures.

The Hardy Hedgehog - Elizabeth is an occupational therapist who loves bringing nature into her practice. She recounts a breakthrough with a client when she brought a hedgehog to one of their therapy sessions.

Typecast? - Chris, a young African-American actor who specializes in Shakespeare, faces prejudice early in his career when he is told that his race will limit the number of roles he can portray.

Baiting the Bully - Nick is a high school actor who is cast as one of the stepsisters in his school’s production of *Cinderella*; he confronts a classmate’s derision with sarcasm and humor.

Reflective Activities

The *reflective activities* in this chapter include:



In Their Words

Participants read about the goals of three different young professionals, and are then asked to evaluate their own short and long-term goals.



Looking at the Big Picture: Investigating Professional Goals

Participants interview professionals about what they see as the overarching goals in their work.



Enjoyment and Excellence

Participants divide into groups, and debate the importance of enjoyment to the process of producing excellent work.



Dramatic Dialogue

In this long-term project, participants draft the script of a dialogue between an individual and a mentor in the midst of a challenging situation. Participants perform their scene for a group. **Note:** This reflective activity is specific to the narratives, *Acting Out*, *Tough Love*, and *What's a Mentor?*



Crafting a Resignation Letter

Participants write a letter of resignation as if they are professionals leaving positions because of disagreements over standards of excellence.



If You Could Change ...

Participants take on the role of a teacher or of a student and, from these different perspectives, discuss what changes they would like to see in their schools.



Dear Mentor ...

Participants write letters to people who have inspired them in their personal and work lives.



Office Space

Participants draw pictures of their ideal offices and, with partners, reflect on the significance of each element in their pictures.



Picture Yourself as a ...

Participants imagine what it might be like to pursue a variety of professions, and evaluate which professions are the best fit for their skills and interests.



My Ideal Job

Participants dream up their ideal jobs, and compare and contrast these jobs with other existing jobs.



Who's My Hero: Identifying Influences on Work and Life

Participants take turns interviewing each other about people they admire who may have influenced their work.



Reflections on Reflections

Participants reflect on their own work by “looking in a mirror,” and then by writing about how they understand and identify themselves.



Where Are You and Where Do You Want to Go?

Participants write essays that explore where they hope to go with their work, drawing upon the major themes of the Toolkit.



Value Sort

In this short-term interactive reflection, students revisit the set of value cards and work through the process of prioritizing values once more in order to understand how their values or understandings may have shifted.

Reflective Questions About Engagement

- What are some of the distinct motivations that inspire individuals to take on specific areas of work?
- What have you learned about the value of doing work that is meaningful? Does meaningful work lead to good work? If so, how?
- What are your thoughts about the kind of work you may be interested in pursuing in the future?
- What is challenging about pursuing meaningful work?
- What questions have been raised for you about meaningful work?



ACTING OUT

(Adapted from *Making Good: How Young People Cope with Moral Dilemmas at Work*.)

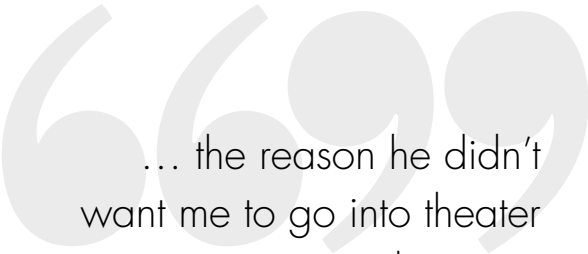
Rob, a seventeen-year-old actor living in a predominantly working-class town in the northeastern part of Massachusetts, faces a great deal of opposition from his father. Rob played his first role in second grade because acting was a “cool” thing to do at his school. He liked being in front of the audience and has continued to be involved in theater activities, though he points out that in high school, “it’s definitely *not* the cool thing to do anymore.” In fact, “if you do anything artsy, you are either ignored completely or any attention you receive is completely negative.” Although his peers generate much of the negative reaction to theater, he says the entire town seems to look down on theater. Students’ sports teams and other extracurricular activities are publicly funded, but the high school drama club receives no financial support. The fact that the drama club has to raise its own money makes acting even more enjoyable for Rob, because, as he explains

it, he knows that “everything on the show is done by everyone on the show. It isn’t just handed to us.”

Rob is drawn to theater because of the audience, “You feel like you are doing something good for them, too, because they are getting the entertainment.” He also values the way acting allows him to step outside of his own life and become someone else for awhile. He is passionate about theater:

I need to perform ... because that is just what I do and who I am. And I cannot do anything else. My goal is to become a performer so I don’t have to do anything else ... If I am not performing and I can’t perform, a huge part of me is taken away. It’s in my blood to go up onstage and do what I can to entertain an audience ... It is like eating or sleeping or something. It is part of my existence.

Several years ago, Rob’s father tried to redirect him toward activities that were more conventional for boys in their town. His father is very strict and, according to Rob, “It is his way or no way.” During Rob’s first year of high school, his father forced him to attend a vocational school



... the reason he didn't want me to go into theater as a career is because I had the ambition he didn't have to do it.

specifically because it had no theater program. His father is “really into image.” In their town, “the proper image to have is that you go to work from nine to five, you come home, and everyone’s a happy family. Your sons play football or hockey, and your daughter sings and takes dance.” Rob does not want to play football or hockey, and his father deplores his lack of conformity. Likewise, Rob’s stepmother tells him that theater is “a waste of time.” Though Rob was briefly allowed to be involved with a community theater, Rob’s father told him a year ago that he could no longer be involved with theater at all. For six months, Rob avoided all theater activities, sinking into a “deep depression.” Finally he ended this hiatus (against his father’s wishes) and was cast in a high school production. When his father again forbade him to participate, Rob moved out of his father’s house and moved in with his mother.

Interestingly, Rob’s father had himself been seriously involved in theater for many years, and had even performed in one professional show. Rob does not know why his father stopped acting, but speculates that “he was just worried that he wasn’t going to be able to make it.” His grandmother, he says, believed that his father discourages Rob out of jealousy, “My grandmother said the reason he didn’t want me to go into theater as a career is because I had the ambition he didn’t have to do it.”

Rob is able to sustain his passion for theater in spite of the obstacles his family and community present. He feels a responsibility to this passion, which means sacrificing

his responsibilities (and sometimes his relationships) to others—in this case, to his father and stepmother. We can only speculate as to why Rob’s father is so set against his son’s involvement in theater, and as to whether this opposition helps to solidify Rob’s commitment to theater. Despite many obstacles, Rob has decided to major in musical theater at a prestigious conservatory program.

FINDING THE THREAD

Sheila is a twenty-seven-year-old working actress who has trained at one of the top reparatory theater companies in the country.

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

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

Sheila believes in working hard and says she can’t do things “halfway.” She believes firmly in telling the truth. As she was growing up, her parents encouraged her to be truthful and promised that as long as she told the truth, they would try to be understanding. Her acting teachers also emphasized the importance of truthfulness and pushed Sheila and others to discover and get rid of habits that “block flow.” Sheila believes that theater is

all about “finding the truth.” If she is doing a scene and feels it lacks truth, she feels physically sick.

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

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

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

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

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

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

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

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

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

EMPATHY: HOW MUCH IS TOO MUCH?

Linda is twenty-seven years old, lives in Boston, and is a professional nurse. She works at a respite unit at Boston’s Health Care for the Homeless. She provides direct nursing care (treatments and assessments) to patients and is also responsible for staff development and education.

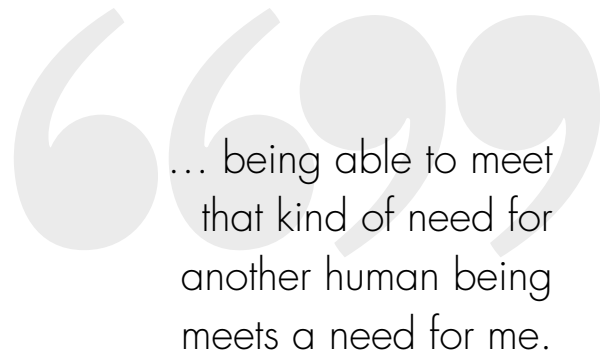
Growing up, Linda led an unconventional life. She grew up in Washington, D.C., in the 1960s, a time when “people were speaking out,” especially about ending the Vietnam War. Her parents were divorced, and she was raised predominantly by her mother, who, as Linda describes, had a “strong ethic to be an active member in society.” Her

mother worked to help inner-city mothers develop parenting skills. She often brought children home with her. This interaction and, in particular, learning about where these children lived, was an “educational experience.” Linda also mentions that her father, a clinical researcher, had “similar values,” and often “overextended himself to patients.”

As a child, Linda was not engaged in a lot of “structured activities;” rather, she spent a lot of time outdoors. Starting at the age of eleven, she lived in Vermont for two years as part of a commune specializing in political activism through theater. As a group, everyone in the community traveled together, performed, and got paid. Linda says that she was often “taunted” because she was “from the city.”

As a child and young adult, Linda faced many challenges within her family. Her mother and sister were both mentally and emotionally unstable. Linda’s mother suffered from a lot of “emotional pain,” and her sister had “addiction problems.” Linda firmly believes that “pain brings empathy.” By helping her mother and her sister she learned to “reach out and help others.” Her sister’s illness pointed to a “compelling need” for education and leadership around addiction and mental-illness issues. From a young age, Linda realized that “we’re not all born with the same capacities, and we should help those in need.” As a child, she was intrigued in reading about the Holocaust and learning about individual experiences. Even today, she finds herself in “awe” of the human spirit.

Though her adolescence was “troubled,” Linda “persevered” in spite of difficult circumstances. At the age of sixteen, she got her own apartment and managed to get a job in a lab. Since then, she has worked in service of others. Because of her own ability to manage, Linda feels a sense of “hopefulness” for others. Linda feels an “obligation” to do as much as she can and to use the strengths she has been given. She believes in working hard and not taking resources for granted. Linda talks about her need to help others. She doesn’t necessarily do it because she wants to; she does it because she feels she has no other choice. She explains:



... being able to meet that kind of need for another human being meets a need for me.

The other night in Jamaica Plain, I was walking down the street and a homeless man who I’d worked with at the respite program ... looked up at me and said, ‘Hello, Linda!’ And, you know ... that [was] very powerful to see—and I think it was maybe a year since I’d seen him and five years since I’d worked with him as a nurse. But the connections that you make with people and the needs that you’re able to help them with ... depending on who you are as a person, and what you need for your ego in life, I guess, being able to meet that kind of need for another human being meets a need for me.

At the same time, developing these kinds of relationships and over-empathizing with people can be risky. Linda says:

If you choose to work with people who have really extreme, unmet needs, and you empathize to such a large extent, you [can] take on their sorrow, their sadness, and then you’re not going to be able to do your work as effectively, plus be really down and depressed a lot of the time ... and it’s interesting: where do you draw the line between professional goals and barriers and then personal? I mean, I don’t know. It’s hard.

Linda speaks from experience. She describes a relationship with Roberto, a patient from Guatemala whom she met at Healthcare for the Homeless and with whom she developed a “very strong, therapeutic relationship.” After he was no longer a patient, she reached out to be a sup-

portive presence in his life. Roberto did not speak much English, had no family in the United States, and was struggling with alcoholism, loneliness, and depression. Linda's boyfriend (also a nurse) befriended this young man as well, and both felt as though "Roberto was getting closer to making some major changes—decisions in his life that would be positive changes, and making contact with his family." (He had been out of touch with them for a long time.)

Particularly in light of these positive changes, Linda was shocked to learn that Roberto had drowned in the Charles River. Linda and her boyfriend worked hard to make all the arrangements for his funeral and burial, which they strongly felt should be held in Guatemala. They tracked down his family members' telephone numbers from one of her old phone bills and Linda called his sister (with whom she later "developed an incredibly strong friendship"). They also called anyone and everyone they could think of to ask for donations so that his body could be sent home. Linda says, "Roberto would want to be home with his family, and his family would so much want to have his body buried at home."

Linda and her boyfriend orchestrated every detail, knowing that they would be unable to make the trip to Guatemala to be present at his funeral and burial. She explains how she observed this very difficult day from a distance:

Even though I had reservations about churches—[reservations] built from a lot of stereotypes in society about organized religion—I went that day [to a Jesuit Urban Center], and a portion of the service ... was in Spanish, which I just was so moved by, I mean I was in tears pretty much the whole service, but I felt so much support there ... I ... needed a place to be able to have those feelings of sadness. And I think maybe a lot of people in that setting could understand because maybe a lot of people do turn to religion for support in times of real sadness as well as other times, but for me, it made a big difference in a horribly tragic situation.

As a result, Linda frequently visits the Jesuit Urban Center for a sense of belonging and support. In her words, she

"found religion" as a way to handle the death of her close friend and former patient.

Linda reflects on her need to empathize with those in need. As much as it helps those that she serves, she realizes that it serves her own needs as well. She recognizes the potentially damaging effects of this need:

My whole life, I've really liked to reach out to people in need and that can be a good thing and it also can also be a dangerous thing because you can never meet everyone's needs—you have unmet needs in the world, or you'll end up not even existing yourself, only existing in that context. And that's a dangerous thing, and not a very healthy thing.

Even though she is in the service industry, Linda describes dangerous "risks" inherent in her work. These include "losing balance" as well as over-committing to and over-empathizing with people and "taking on their sorrow and sadness." In her work, Linda believes, it is important to have "balance" and "empathy" and, at the same time, to "know your limits."

THERE'S NO 'I' IN TEAM

Currently in a high school focused on performing arts, Jesse has been deeply involved with theater since the age of ten. His parents warmly welcomed his inclination—indeed, his father was an actor, then a director, and then a producer. Jesse's parents helped him pursue his passion for a theater career in every way they could. As a result of his father's personal involvement in the business, his parents' financial support, and the experience of growing up in theater-rich New York City, Jesse is an astute actor. He knows what it takes to become a successful professional.

Through his own experiences at selective summer theater programs, in theater workshops outside of school, and at a famed high school of music and the performing arts, Jesse learned first-hand not only about methods and skills, but also about the value of collaboration—the importance of working together as a team. He singles


out collaboration as one of the most intriguing and rewarding aspects of theater:

I love [theater] so much. Theater is the most collaborative art. You have a set designer, a costume designer, a lighting designer, a director; you have a composer and lyricist ... And then you have all of these actors, and you are all working towards a common goal, but you are all fitting your pieces together.

He explains further: “So if there’s any kind of tension or hostility in that, it’s really difficult. And that’s why I think you have to be nice in the business. And that’s something like they try to teach you as well. You have to be competitive, but you have to be kind.”

Jesse experiences enormous tension between competitiveness and collaboration. In his program, he and his fellow students spend three years working together—honing their skills, learning different philosophies and methods, and developing characters through their work on collaborative scenes. Not until senior year do they have the opportunity to audition for a show. This process, Jesse explains, is purposeful. At the end of their senior year, when the students are learning whether they have been admitted to colleges or conservatories and whether they will be entering theater professionally, his school hosts an annual Spring Drama Festival—three plays in repertoire, for which everyone auditions. The stakes are high in these auditions: these are the only productions in which students perform during their entire high school careers, and professional agents come to the festival to scout actors. Jesse describes this intensity:

The irony is that senior year, all of a sudden you’re having to be really competitive ... Everybody auditions for that and goes through callback processes together, and all of a sudden it’s not, you know, the same as working in your studio acting class, where everybody has a scene and everybody is going to have equal time. And not everybody gets into [a show]. [The directors] actually choose the people they want to show to the industry ... That kind of changes the environment ... You are up against people, and really up against them. Like they could



I think you have to be nice in the business. And that’s something like they try to teach you as well. You have to be competitive, but you have to be kind.

really get this part over you, that you thought you were, like, way better than freshman year.

Jesse views this process as preparation for the real world of theater; he knows that the issues of competition and collaboration with peers will pervade the professional sphere. In addition, he understands that once cast in a show, he needs to demonstrate cooperation, loyalty, and dedication to the collaborative effort. Jesse relates one particular situation in which a peer confronted him for his lack of effort. It is a confrontation that nearly caused the failure of the entire production.

In the Spring Drama Festival, Jesse was fortunate to be cast in two different shows—a striking affirmation of his talent. His first show was a draining experience. Although he loved the script and the director, the time he devoted to the production was exhausting. Because the show was so complicated technically, rehearsals took twelve hours every day. Jesse did not mind. He looked forward to going to rehearsals every day, and says “it was one of the best experiences I ever had,” mostly due to the director. But the second show he was involved in was not of the same caliber. Jesse became involved in the second show right after finishing the first, and two months after the second had begun rehearsals. He says that the new play was “less successful” for him, in large part because of the director, “I had to work too hard to make the material work, because ... I didn’t understand where she wanted it to go. And I didn’t

understand what she was trying to accomplish. Her vision wasn't clear, except to make it funny ... But that's not enough."

Jesse was tired, both physically and emotionally:

They were just about to start their hell time, which I had just finished. So I am going from like three, four weeks of hell time into three, four weeks of hell time. And I really didn't want to be there. And so for the first week I just watched and I would say, like, really negative things about it.

Jesse did not want to participate in this second show for two reasons: first, sheer exhaustion; and second, fear that the show would not come together and might ultimately tarnish his reputation as an actor. A few weeks into rehearsal, one of the actors, who was a close friend, approached Jesse and said that the whole cast had felt a "negative vibe" since he joined. She admitted, "We know that we have a lot to work on ... and we know that it's not the best thing in the world, but the only thing we have going for us is our spirit. And we feel like since you've gotten here, there's been a very tense atmosphere." Jesse explains that this confrontation "really hit me." He didn't realize that his behavior was having such a negative impact on people, or that his lack of energy and his indifference were affecting the rest of the cast:

No one will ever have to tell me that again. Because I now see—because people and actors are very sensitive anyway, so even if you think ... you're hiding your feelings, you are probably not, because everybody is ultra sensitive anyway ... You have to be ... very in tune to the environment, and what's around you ... It was a very awakening experience because it made me think, if this was professional and they were feeling that, I probably would have been fired already.

In theater, one actor's level of engagement has a direct influence on the work of the ensemble. In other professions, this connection is not always as obvious; nonetheless, it does exist. In this situation, Jesse was grateful to learn a lesson that he could carry into his professional career.

TOUGH LOVE

Mara is a ten-year-old gymnast and practices at a gym that has been known to churn out future Olympians. She is serious about gymnastics and is en route to qualify for the Olympic tryouts, but knows that such opportunities are rare. "Soon" she says, she'll be "too old for gymnastics" because "when you get older, it gets a lot harder. 'Cause you're not as active."

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

Mara's mother wholeheartedly supports her gymnastics. Every day, she drives forty-five minutes to take her to practice. Mara's eight-year-old sister watches all of the practices and meets, but has no interest in becoming involved herself. Originally, Mara explains, her mother was simply supporting Mara's interest and desire to be involved, but now she takes more of an active role in her participation and sometimes applies pressure. A few weeks ago, Mara decided not to go to an optional lesson on a Sunday. She said that she was tired and felt that she needed to "take a break." Her father agreed with Mara (he often wishes that she did not spend so much time at gymnastics) and let her take the day off. When her mother found out, she got angry with Mara and made her feel "guilty." Mara felt badly and they tried to resolve it, but she says that she will never forget it.

Mara also receives a lot of pressure to work hard and perform well from the two people on whom she depends most—her coaches. When asked who decides if she does

well in a performance, she responds that her coaches are the ones to decide. There is a “feeling” she gets when she knows she’s “stuck” a landing or “hit” a move correctly, but she is never satisfied (and never smiles) until one of her coaches tells her that she did well or that they are proud of her. Though her parents and sister go to every meet, the only feedback Mara cares about is what she receives from her coaches.

Consider the following discussion:

Interviewer: How would you describe gymnastics?

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

Interviewer: Working hard, meaning practicing a lot?

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

Interviewer: What do you mean by that?

Mara: You can’t goof around.

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

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

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

Mara: Happy.

Interviewer: All the time?

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

Interviewer: What constitutes a ‘bad day’?

Mara: Doing really bad, and getting screamed at.

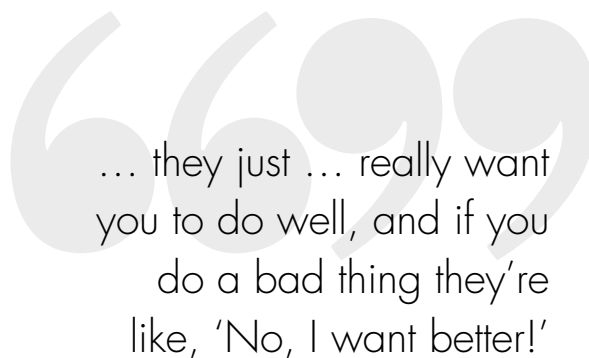
Interviewer: Do people scream at you?

Mara: Yeah.

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

Interviewer: What kinds of things do they say?

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



... they just ... really want you to do well, and if you do a bad thing they’re like, ‘No, I want better!’

Interviewer: So it’s a lot of pressure?

Mara: Yeah.

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

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

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



WHAT'S A MENTOR?

Grace is in her late twenties, in her sixth year of graduate studies in molecular biology at the Massachusetts Institute of Technology. She has been working in the lab of a well-known professor for the past five years, which has given her the opportunity to apply much of what she has learned in classes. These prominent lab positions can be tough to secure, but Grace knows that if she is going to “make it” in this field, she must work in a lab and get a positive recommendation from the head of the lab, her advisor.

Years ago, Grace attended a public high school where some members of the faculty decided to start a science fair program. She initially wanted to be in this class so that she and her best friend could be together; however, she soon realized that this program was the best extracurricular outlet for bright kids in her school who were interested in science, and it was through this activity that she developed a sense of “how to do science.” Working on her first project, which required experi-

ments to be done at odd hours of the night, she formed an appreciation for solitude that is important in her work today.

However, now, after six years in graduate school, Grace is not sure that she wants to follow the academic-career route. Daunted by the prospect of spending another four-to-six years as a postdoctoral candidate, living with few economic resources, only to enter a very competitive academic job market (and even then, perhaps not securing a good position), she is struggling. In her mind, because postdocs are neither students nor faculty members, they have a somewhat marginalized position in universities and do not receive much institutional support.

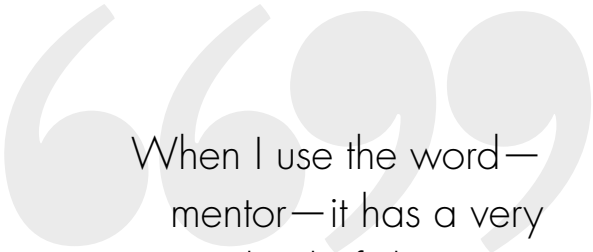
Grace further explains:

Postdocs have a very hard life. They're under-compensated. Their prospects for the future are very bleak because [there are] very few jobs available as professors. They're not supported by their institute really. Because they're not considered employees or students of the institute. They're considered sort

of like parasites using the space, but yet they're doing this incredible, great work that the institute needs to keep going. So they have a hard time. They have problems with their advisors because they're trying to forge careers themselves and so are their advisors. So they need projects that they can take away and form a new lab with and sometimes advisors don't like to give out those kinds of projects. Because they want to keep everything in their own basket. So [there are] these sets of issues, and so I'm really considering leaving, going and getting a job in business or law or anything that will take me because, although I really want to be a professor, I do not want to go through being a postdoc. The investment is so high that the fact that the possible payoff is so low is a real issue.

Grace believes that, like her colleagues, she is hardworking, self-motivated, and intelligent. As a child, her parents provided a developmental environment that was high in support and low in structure, which forced her to self-regulate her workload and schedule. In contrast, Grace's current lab advisor has a very "hands-on" managerial style, which means that he will ask her questions about the progress of her work two or three times a day. This creates a great deal of pressure, and at times Grace has been so worried about her advisor's questions that she was physically affected by the stress. Grace "hates" this kind of management style. She explains:

There's a definite benefit to having a very hands-on advisor. You get to learn everything. They don't let you get derailed. They'll redirect experiments that are not working ... But the flip side of it is, yeah, you're always under pressure to answer this person. You always get nervous and upset if you can't answer them. And that's evil. So I think that really, in just the last year, year and a half, I've just sort of gotten to a point where I really feel that I'm competent to design and interpret experiments independently. And so, you know, it's much more now we're in this like, 'Don't you come over here' stage because I'm thinking about this on my own. And I will come and tell you about it when I'm done!



When I use the word—mentor—it has a very positive kind of slant to it; it implies that someone in a very enlightened way, is helping you navigate ...

And it's just been a long struggle ... It was very hard for him to learn to let go. It's like parenting kids in many senses. The kids feel ready to be independent long before the parent has decided that they are. So you go through this rebellion phase. But, unfortunately, we're all disguised in this professional environment so you can't spike your hair and scream, 'I hate you.' You have to do something else, like say, 'well, I disagree with your hypothesis.' That's really the same thing.

Though she works very closely with her advisor, she does not identify him as a mentor since, as she says:

When I use the word—'mentor'—it has a very positive kind of slant to it; it implies that someone, in a very enlightened way, is helping you navigate and helping you to become all that you can be. So I don't think with my present advisor that there is as much of a sense of closeness and trust. I don't inherently believe that most of his actions are the best things for me. There is not really a sense of trust or sense of personal support.

Grace describes other frustrations with her advisor in addition to his managerial style, including a constant pressure to publish findings, even before the data has been checked. She speaks of a situation in which she had completed research on a particular cellular phenomenon. Once she had finished, she learned of a related

phenomenon that she was not able to fully bring together with her findings. For this reason, she was not sure about publishing her data because she felt the paper lacked rigor. Her advisor told her to be easier on herself and encouraged her to try to publish the findings even with an unsolved piece. He said, “You know, hey, you can’t make sense of every mutant. You just can’t expect to make sense of everything. So it’s okay. Your experiments on these two that make sense are strong, and believe them, believe in yourself, go ahead, publish them.”

However, Grace feels that this would have been deceptive. She explains:

It’s not right. I mean, I have information that sheds doubt on those two. So, much as it may be great for me to put it out there ... [I] don’t want to take the risk. I mean, all you have in science is your reputation. So if you publish things that are wrong more than once, you’re really in trouble.

Furthermore, Grace feels that because of her advisor’s style, there is minimal collegiality in the lab, which does not lead to a sharing culture among peers, one of the pillars of scientific research. Decisions, for example, are largely mandated by her advisor, whereas, “in an ideal world ... we would all sit down and talk to each other.”

At this point, Grace finds herself in a difficult situation, because in her sixth year of graduate school, “I’m sort of at the point where I’m almost on par, or at least I should be, with my advisor.” This makes it “harder for the mentor relationship to exist.” Grace explains that in this last year she has switched from working for her advisor to working for herself. She calls this an “adolescence” of sorts, in which she is working to form an identity outside of her advisor’s lab. “I’m starting to make my own decisions, sort of. For the first five [years], my advisor guided the majority of my work largely due to his management style—very hands-on.” Now, Grace believes, the relationship with her advisor is tense because of this competitive situation and because “it’s very difficult for him to separate personal feelings from scientific ones.” She says:

I know in an ideal setting, it would be true that your advisors would have ways of talking to students and postdocs that separates science from

the individual, but it just doesn’t happen in the real world. And I think that part of that is that the people who become advisors are selected because they are great scientists, not because they are managers [and] not because they have well-developed interpersonal skills. So, you get these people who have spent their whole life at a bench and all of [a] sudden, they’re in charge of fifteen people. Where were they supposed to learn?

Grace’s relationship to her work has been deeply affected by her relationship to her advisor. She is troubled by what the immediate future holds, and seems to be questioning whether to continue on the path she originally laid out for herself.

MENTORSHIP AT A DISTANCE

Noah is an environmental virologist. He studies viruses that make people sick through interaction with the environment—for example, through drinking water. He is involved in the Albert Schweitzer Fellowship Program, a program offering community service fellowships to graduate students in health and human services. He plans to start medical school in the fall.

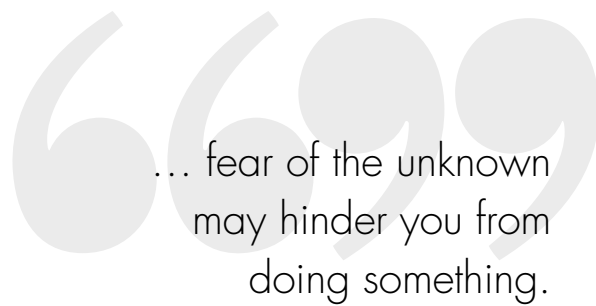
Noah has gone through many personal difficulties in his life and, perhaps as a result, describes himself as rather lonely. He has never felt truly part of a community and although he has “always tried to fit in,” he has always felt like an outsider. Noah explains that in some ways, his loneliness has shaped the way he has gone about his life, has motivated him and fueled his ambition. Although his mother still lives where he grew up, he does not know anyone there because he has not maintained any ties from his childhood or adolescence. He will soon return to New York for medical school, and will be moving in with his mother.

Noah describes his relationship with his father (who died of a heart attack when he was an adolescent) as extremely influential. Noah explains that his father’s death was the primary reason for much of his resent-

ment towards the medical profession; his father had a risky surgery that left him unable to speak for the four months prior to his death. Unable to deal with his father's death in a healthy way, Noah developed self-destructive behaviors, and became dependent on drugs. For this and other reasons, his college experience was a difficult one, during which he frequently got "side-tracked." He completed his college requirements twelve years after he began his studies.

For the duration of his Schweitzer fellowship, Noah has worked on a music program at a school that serves students with "extreme" behaviors. Noah's goal has been to use music to reach students and develop "meaningful" relationships with them. He describes himself as "motivated as a humanitarian" to help students "love people and to feel loved," since no one else conveys love to them. Noah wants to give the students encouragement, convey to them that "life has value" and that music and the arts are important parts of life's experiences. He believes that music offers a way to express feelings and emotions and connect to the environment and to others. In particular, because his father was a helpful and important role model, Noah wants to provide healthy and positive mentorship for the students at the school. He believes that the world "has a beat and a rhythm and when you are a part of it, you feel it."

In the long term, Noah hopes to work in a humanitarian capacity and feels "called" to work with communities in need. Recently, he was asked to be a United Nations Volunteer Specialist in Somalia, but he turned down the request because he wanted to go to medical school. His project work has made him think more deeply about the dangers and effects of drugs, which is something that he would like to focus on while in medical school. He talks passionately about his own addiction and his younger brother's addiction to drugs, as well as the noticeable pervasiveness of drugs among the students at the school. After he completes medical school, Noah hopes to work for Doctors Without Borders, an organization started by a former Schweitzer fellow, which focuses on working with underserved populations in countries that are at war.



... fear of the unknown
may hinder you from
doing something.

Noah is deeply spiritual, and describes two guiding principles: (1) to love God "as you understand it," and (2) to love one another. He believes in the importance of "living in communion with the world" and studying the environment because "we are made of it, we should love it and care about the people in it because we are all the same." Noah firmly believes in trying to be unselfish, "going beyond yourself," and "expanding your sphere of influence." He also adds that he believes in "unconditional love," which he tries to bring into "everything." His beliefs are his greatest source of motivation.

Dr. Albert Schweitzer has served as an important mentor and role model for Noah in his life. (Schweitzer won the Nobel Peace Prize and devoted his life to helping the people of Africa. It is in his honor that the Schweitzer fellowship was established.) Schweitzer viewed it as his duty to serve young people and shape their development; Noah feels this same duty. Noah wants to provide a "healthy" example for students to follow, and Schweitzer has served as an example for hundreds of individuals. Noah believes that "we can follow what Albert Schweitzer did" and in spite of obstacles "change the world for good." Noah finds it "reassuring" to read about someone real who "has been there before," especially since the "fear of the unknown may hinder you from doing something." Noah has actively tried to reshape himself in the image of Schweitzer. In particular, he admires his "spirit of potentiality" and his perspective that "the sky is the limit." Noah's commitment to his work is clearly supported and to some extent sustained by his admiration for someone he has never met.

THE HARDY HEDGEHOG

Eliza is an occupational therapist at a well-known Boston hospital as well as at a state-run mental-health facility. As a medical practitioner, she feels responsible to the “whole” patient—to an individual’s physical, mental, emotional, and spiritual well-being. This is not something all doctors consider these days. In her words, there are many “unseen” factors that accompany the “known” factors, and it is important to look in less obvious places. Eliza believes that when considering the human spirit, we should give “equal weight” to the body and mind.

Eliza’s beliefs about the importance of the human spirit in medical care direct her work as a practitioner working with disabled patients. Eliza’s mother is dyslexic, and at an early age Eliza realized that everyone learns in different ways. She believes that practitioners “need to support other ways of learning.” Eliza also believes that “everyone is whole no matter what their struggles,” and that medical practitioners should value an individual’s curiosity, wonder, desire to engage, and potential to be a productive member of society.

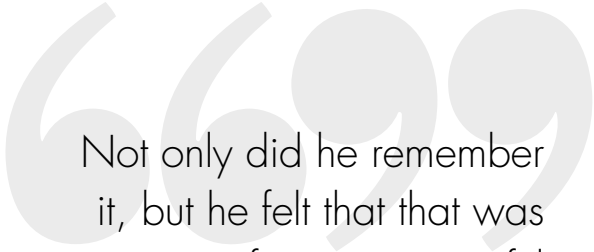
Connecting these beliefs with her formal training as a medical practitioner has become her personal and professional mission. In graduate school, there wasn’t the “luxury” to talk about “what mattered;” instead, students were encouraged to “finish their internships” and “satisfy the academic requirements.” Because of Eliza’s nontraditional beliefs about patients’ needs, she was forced to network, problem-solve, and work creatively to involve patients in taking active roles in improving their own health. She asked herself: are there other ways to help? How do we address the human spirit in terms of motivation and inspiration? How do we find a “spark” inside the patient, a reason to live and to be engaged?

Since graduate school, Eliza has been able to bridge her interests in nature, animals, and art with her medical knowledge and skills. Specifically, in state mental-health facilities, which she describes as “rough,” and “harsh,” she brings plants and animals to the patients. In collaboration with Home Depot, she and her patients build and

take care of garden beds. This facilitates more interaction and more communication among patients, and the patients themselves “take more of an active process in ‘growing,’ and [begin] to think and write creatively about their dreams and their futures.”

Eliza works with young students, many of whom are mentally unstable and some of whom are suicidal. She brings the natural world and animals to children in order to work on issues of safety, trust, and caring. Through this “simple” and “powerful” work, Eliza feels confident that her projects reach individuals that others have considered “untouchable.” Through her work, she sees potential others have missed, which is helpful not only for the patients themselves, but for the practitioners:

There [is] one little boy that, again, had lots of labels. One of his primary issues was ADHD [Attention Deficit Hyperactivity Disorder], and he just had an incredibly hard time sitting still. He also had a history of violence ... And he was a kid who just was in motion all the time, and didn’t feel like he had any control over himself. He told me he couldn’t sit still, he wouldn’t be able to be there [to meet a hedgehog that Eliza was planning to bring to the students]. Then, his curiosity kind of got the better of him and, as we talked about safety for the hedgehog, he realized that, in order for the hedgehog to feel comfortable and come out and, therefore, meet his curiosity, he needed to be as still as he possibly could.



Not only did he remember it, but he felt that that was a significant meaningful moment in his life.

The hedgehog was probably a perfect example for him because it was the prickly exterior of a hedgehog that balls up, when they're scared, to hide, and makes a vocal buzzing sound that also very clearly says 'I'm scared and stay away.' And yet, when they feel safe, they'll walk around and they'll expose their soft, vulnerable belly and you can see their face and their feet and things.

So, the metaphor for this child was very clear, of when the hedgehog is scared, he puts out his spines and he curls up and he buzzes. This is a little kid who spent a lot of time being afraid, being violent, hiding, curling up and in movement all the time. He was able to kind of look at this and say, well, I need to be still. So, he actually was able to be still for almost twenty minutes, which was the longest time, he said, he'd ever been still. And, it took awhile: he'd be still for five minutes; the hedgehog would just start to uncurl and feel comfortable; and then [the boy] would jump and leap and shout, and the hedgehog would curl back up, and [the boy] would then learn each time that he had power over the situation to either make it work or not.

It wasn't about my rule to tell him to stay still or to be good or to do something for me; it was what the hedgehog needed. And if he wanted to see the hedgehog, then he needed to make the hedgehog feel safe, which virtually, makes him feel safe. So, he finally, after a series of times, probably over forty-five minutes, he then, in the last part of it, was able to stay still for twenty minutes. And the hedgehog came out and walked right up to him and he was thrilled.

Now, I heard, probably eight months later—through just a network of friends, totally by fluke—I heard about this little boy again. He had been placed with another facility, and the psychiatrist there was trying to find out what motivated him, what he liked, what had interested him in the last year. And, they couldn't get anything out of him; he wasn't able to identify anything he liked. And, finally, he said ... 'Oh! Well, the hedge-

hog', and he told all about the hedgehog and sitting still for the hedgehog.

And this friend then repeated it to another friend; that friend repeated it to another friend, and some friend said, 'Gosh, I know someone who takes a hedgehog to the hospital,' and she called me and said, 'Was that you?' So it was a nice way of finding out the effect of that, nine months later, for this little guy. Not only did he remember it, but he felt that that was a significant, meaningful moment in his life.

She continues:

Part of why I work with nature and animals is that it's so simple. And it's so powerful simultaneously that it's based in straight commonsense and joy and engagement and pleasure. And yet the way it can touch people can reverberate along in many unspoken, unknown ways that we don't always know what is going to touch someone. And how it will affect them, six years later or whatever.

Eliza's long-term plan, she explains, is to develop a residential center that is focused on holistic health for both children and the elderly. She hopes that other non-profit organizations will want to collaborate and that this will be the beginning of a new approach to treating patients.

TYPECAST?

Chris is a thirty-two-year-old African-American actor who particularly loves the work of William Shakespeare. As a young actor, he set himself the task of becoming "one of the best Shakespearean actors in the country." Unfortunately, Chris says, he at times has met with resistance from people in the theater world because of his racial identity, particularly with regard to his performing the works of his favorite playwright. Chris says that there seemed to be certain people who "did not think African-Americans belonged doing Shakespeare." Despite this stumbling block, Chris maintains his passion for Shakespeare and for the theater.


In speaking about what draws him to acting, Chris describes the way that developing a character allows him to explore the full spectrum of human emotions:

You get to explore so many different facets of yourself. And you get to develop, actually, bring to fruition, parts of yourself that most people have to leave dormant ... You get to explore violence and anger without it having the repercussions of, or you get to be immensely sad, and you get to work through things that most people leave buried with a lid on it.

Chris did not originally plan to pursue acting as a career: he started doing debate his senior year in high school, and this helped get him a scholarship to a college in Louisiana. The scholarship, which covered half of his tuition, required that he be a drama major. He initially accepted it because he wanted to stay close to home, but he liked his theater classes, and so he began to consider drama more seriously. He remembers one of his theater teachers telling him “you either have to commit to [theater] or don’t do it at all. This is one of those things; you either do it one hundred percent or you don’t do it.”

Chris decided to give theater a shot. He finished all of the theater courses offered at his college in less than two years, and then, in his junior year, he transferred to another Louisiana school and enrolled in the theater program there. A theater company came to do a workshop with his theater class during that year, and the director of the theater company happened to also be directing a show at a top conservatory. He encouraged Chris to apply, and offered to write him a letter of recommendation. Chris was accepted, and for the next four years, he studied theater at the conservatory.

Despite the fact that he did not get directly involved in theater until high school, Chris has been drawn to performance throughout his life. When he was in the eighth grade, his English teacher had the class read *Romeo and Juliet*. The students were asked to memorize a passage from the play, and to stand up in front of the class to perform. Chris absolutely loved the assignment, and he says this is when he “fell in love with Shakespeare.” When Chris moved with his mom to Louisiana from California



You get to explore so many different facets of yourself. And, you get to develop, actually, bring to fruition, parts of yourself that most people have to leave dormant.

after eighth grade, he says that Shakespeare was his “refuge.” Over the next few years, he immersed himself in Shakespeare whenever he could. He read as many of the plays as he could get his hands on, watched every movie version he could find, and read every related book he came across. Shakespeare remained his favorite playwright through college, and when he got to the conservatory, he worked hard with his voice teachers to master the language of Shakespeare.

Chris recounts that he felt there had been a number of times during his four years at the conservatory in which the fact that he is African-American may have played a role in decisions made about casting. One of these occasions was particularly painful, and Chris remembers it vividly. In his last year at the conservatory, Chris tried out for a production of Shakespeare’s *Love’s Labour’s Lost*. After the auditions, the head of the school called Chris into his office, and told him that “he had no vision of an African-American [playing] any role in the play but a character named Dull.” (The character of Dull was a “bumbling police officer” who, in this particular production, was to be dressed in a fat suit.) To make matters worse, two non-African-American students in the year below Chris had been cast in leading roles, something that rarely happened, and something that made him feel even more “undercut” than before. The head of the school was a “daunting man” whom everyone was afraid

of, and Chris didn't feel comfortable backing out once he had agreed to play the role, "I wasn't prepared to say, 'This is not acceptable.' So I spent two months rehearsing, doing that play, playing a character named Dull ... And, I cried everyday we did that play, when I got off. It was awful."

Despite the painful experience of this production, Chris finds a silver lining. He made a few important connections as a result of being a part of the production, which led to work with a prominent Shakespearean actor at the Globe Theatre in London. With this actor directing, Chris landed work in a production of Shakespeare's *As You Like It*. He describes it as "a very hard, challenging, but an incredible experience." To this day, Chris continues to view this actor and director as a mentor. Perhaps, if the work is meaningful enough, the challenges along the way are somehow worthwhile.

BAITING THE BULLY

Nick is a high school senior who is deeply committed to acting. First performing at the age of seven, he discovered a love of being on stage early on. He enjoys the energy he gets from the audience, and also enjoys being able to step out of his own life for awhile, and into the mind of a character. He is serious about live theater, and has been accepted to his first choice for college, a university that has a program specializing in musical theater. Acting is what he hopes to do with his life.

By Nick's own admission, drama takes precedence over everything else in school, including his grades and his social life. He works outside of school to help to support his family, and this work also takes up considerable time:

I don't have great grades. I actually have—my average is like a B, B-. Usually my homework gets done the period before it's due. Well, for a while my schedule is that school gets out and I go to drama and I'm either at drama until nine or get out of drama and go to work. For a while I was taking voice lessons, and every Tuesday, I sing

with a jazz group. I have a very filled schedule so I didn't really have much time. But sometimes on the weekend I have time to do homework. It's not a good balance because right now I basically support myself, I have to work as much as I can ... A lot of my social life happens in drama. We'll go to a rehearsal and we have an hour break during rehearsal to go and get food and come back, and that is when I hang out with my friends. Or, like, on weekends. A lot of my friends—basically I see them when I'm doing whatever activity I met them in. But we don't go out much.

When asked if he feels as though he's giving up anything to be so committed to drama, Nick says no. He acknowledges that to some, it may seem that he doesn't have much of a social life, but he is happy with his choices and wouldn't change things.

As Nick describes it, there are a few different reasons people in his school are attracted to theater. For some, it offers an opportunity to build confidence. Just as he appreciates the chance to be someone else for a while, he recognizes that others are able to face things "in character" that they might not be able to face otherwise. He describes some students in the drama club as non-conformists who have found a place where they're comfortable with being different. He also describes some in his group who are "annoyed by stereotypes" and who are leading a "campaign for the acceptance of anyone."

When Nick first started performing, he did it because "it was fun and it was the cool thing to do." At his high school now, however, it is definitely *not* the cool thing to do, and the students who do drama are one of a few groups who are regular targets for bullying:

I'll be walking down the hall and I'll pass a group of football players and even if they are not sports players, someone who does not like theater—you walk by and about when you are ten feet away they will say under their breath, 'Faggot.' But they will say it so that you almost can't understand it so if you were to say, 'What did you say?' they are like, 'I didn't say anything.'

So a lot of it is that. With the girls they either—despite what they look like—there is this area in our school we call ‘the orange lockers,’ because all the lockers are orange, but popular kids line up on either side of the hall and if a girl from the drama club walks through, they will yell stuff at her, like how fat they are, even if they are really skinny. I know there is one girl on our drama club who ended up becoming bulimic because of it, for awhile.

During his junior year, Nick faced a particularly tricky situation when he was cast as one of the stepsisters in a production of *Cinderella*. As he describes it, he had no idea this role was a possibility when he auditioned, and he and a male friend were surprised when they discovered they were both going to be playing female roles. Neither Nick nor his friend were upset by the casting, but instead thought it might be fun: “it was our goal to make the audience have a really good laugh.”

However, once word spread that two male performers were going to be acting in female roles, some students refused to go to the show. Nick explains:

My math teacher had a poster for it in his room. And right at the end of the class, he said, ‘Hey,

everyone is coming to this right?’ And they are like, ‘What is it about?’ And I said, ‘It’s *Cinderella* and *Sleeping Beauty*. And they are like ‘What are you?’ And I said that ‘I am the stepsister.’ And they’re like ‘I’m not coming to see it,’ and I’m like ‘Why?’ ‘I don’t want to see two guys in drag.’

Nick had several options at this point. He could have gotten angry and argued with his classmate. He could have walked away and avoided the situation. He could have tried to explain that the casting of men in female roles is not unusual and is sometimes used as an attempt to bring more humor into a production. He decided to tackle the situation with sarcasm, and potentially embarrass his classmate:

Being the facetious person I am, I said ‘Why? Are you afraid you are going to get attracted to us?’ He said ‘No!’ and I just tried to brush it off. Maybe it is the wrong way to go about it but I try to like fight fire with fire. If someone is going to be rude to me, I am just going to kind of give it back to them in a facetious or sarcastic way.

Knowing what we do about bullying and social politics in this school setting, what do you think about Nick’s response to this student?



In Their Words

1. Consider the following segments of interviews with three young professionals: a scientist, a journalist, and an actor.

The young scientist:

Q. What does interesting mean to you?

A. Interesting? I don't know. I think it's hard to say. Because clearly there are many people who get interested [in] different things. In other words, people study yeast genetics, and think yeast genetics is the best thing in the world. I have no idea why they think that's true, because for me yeast genetics is really boring. There are people who study worms. Worms, coolest thing in the world. I don't really know.

So what I do, I think it's really interesting, but I don't really know what it is. Part of it is, I think, that for me, it's a nice intersection between medicine and basic science ... It's sort of like when you find your wife. You might decide somebody's pretty. That doesn't mean everybody else thinks that she's pretty. But for you, she's like the prettiest woman in the world.

For me, science is sort of like that. You sort of find what you want to be doing, and then that's what you do. And it's not always necessarily a rational process. There are, of course, some things that you have to do. Like if you find a new protein, there are some things that you have to do. Among the new proteins, you have to do it. When you meet somebody, you have to ask certain questions. Where did you grow up? What school did you go to? What do you want to do when you grow up?

... But ultimately the bigger questions ... I think [are] the ones that are more fun to think about ... I guess 'interesting' would be [with] potentially important implications, and I guess also—

Q. What does “important implications” mean?

A. Are you going to cure a billion people? Or something. That's tongue-in-cheek, but important in terms of providing insights into an area that could potentially, down the road, have significant impacts on—I mean, that's really why we do basic science, is to enhance the lives of people. Except the people who do veterinary medicine, who want to cure dogs and stuff like that.

That's why—and I think nobody should forget that. Why you're in science is not to necessarily study how bacteria replicate or study how fat gets in the cells. But what you're there to do is study how fat gets in the cells, hoping that someday it will provide some insight that some other person might use to develop a new treatment for heart disease. Or in yeast that you get some insight that might prove—to provide a crucial piece of data for colon cancer, which actually happened.

I think that's one of the things that you have to think [about]. If you can't think about how what you're doing might ultimately impact something or how it might fit into an overall scheme of things, then you're just doing science for the hell of it. You're like whatever, no potential application. Nobody's likely to do anything with this work ever again.

The young journalist:

- Q.** In your work so far, is there one overarching purpose or goal that you find gives meaning to the work you do?
- A.** I guess my biggest goal right now is to become a better writer ... [T]hat doesn't necessarily add meaning to the work, though. I guess I get meaning from the work when I know that I'm, maybe, telling a story that no one else would tell, or if I'm writing something that will, in some way, positively effect change in something else. But my personal goals don't seem to add, for me, meaning to the job.
- Q.** So you have two different sets of [goals]?
- A.** I guess. I know that not every story that I am going to write is going to be a very meaningful piece or a life-altering story, so I'm on the lookout for those that do come across my desk or whatever that, okay, well, here's an opportunity to tell a great story or here's an opportunity to effect change. And sometimes it's very small things. I did a story with another reporter on the swimming pools. There was a lack of money in the budget for the state for these swimming pools to open. And we did the story. And oh, lo and behold, look, maybe we have a little extra money after all and we can open the pool, which isn't a big deal to me, but for some kid who wanted to go swimming that weekend or the next, maybe it was. I don't know. You just sort of have to assume those things ...
- Q.** Do you have some other professional or personal goals?
- A.** I guess my professional and personal goals mostly are to be happy in what I do. Let's see. And, that could be whatever—whenever I'm working, [whatever] I'm doing, I guess I just want to be pleased doing what I do because it's really a pain to go to a job every day that you can't stand. And I think I had an internship like that once, and every morning I was just like, 'oh god, I hate this place.'
- But, when you're doing something that you love, then it sort of makes it a lot easier.

The young actor:

- Q.** What are you trying to accomplish in your work at this time?
- A.** Well, as I said before, I'm Indian, of Indian descent or Indian, my parents are Indian. And what I would like to do is, I don't see too many faces like my own on the screen or on TV or on the stage. And I would love to be able to be the Sidney Poitier of Indian or Asian actors. Put the face out there, and make the world in America realize that we're not just 7-11 owners, or we're not just taxicab drivers; there's a whole culture of young Indian-American people who do a variety of different things and [have] a lot of stories to tell.
- Q.** Right. So in choosing your work right now ... what are the most important factors ... [for you]?
- A.** I look for directors that I would love to work with. I look for roles that are challenging and I know give me stature, or theaters that give me stature in the eyes of not only the casting community, but people who would look at my résumé and say, 'oh, okay, he's worked for xyz theater company; that's good. We know their work and their work is solid every year. Okay, pretty small world there, but that's good he worked with this director, so he must be up and coming.'
- Because there's obviously different theaters, and different theaters have different reputations just like actors have different reputations. So in order to build a good reputation in New York, I want to be working with the top theaters and the top directors that I can [work with], or building my résumé through major roles at smaller theater companies; but at least I've done that, you know? Yes, so that's what I look for; I look for roles that interest me; I look for authors that interest me, directors that interest me, and theater companies that interest me ... but I audition for everything that I can.

2. Respond to the following questions:

- What are the goals of these three young professionals?
- What are the differences in how they describe short-term goals and long-term goals?
- How is their everyday work tied into their goals? Does their daily work seem connected?
- Do these individuals draw a line between personal goals and professional goals? If so, how? If not, why not?
- What do each of these three young people see as their “larger purpose” in life?



Looking at the Big Picture: Investigating Professional Goals

Think about a type of work that interests you, in which you can see yourself involved at some point in the future. After some investigation (at school, in your neighborhood, in your family, etc.), find someone who participates in this area of work and interview him, asking the following questions (feel free to add to these questions if time allows):

- What kinds of things are you trying to accomplish in your work right now?
- What are you hoping will be the greater impact of the work you are doing currently?
- Is there an overarching goal that gives meaning to what you do?
- What direction do you see for the future of your own career?
- How will you know when you have “made it”?
- What do you think is the primary goal of your work?

Summary

Write up a summary of the interview and your responses to the follow-up questions, and share it with the class.

Discussion Questions

- What is this individual trying to achieve in his work?
- What is the “mission” or the purpose of this individual’s work? How does he describe this?
- How do the goals relate to daily work?
- What did you learn from your interview? Did anything surprise you?



Enjoyment and Excellence

1. Divide into groups, each taking one of two positions:
 - You must enjoy your work to be able to do it well.
 - Whether you enjoy your work has nothing to do with how well you do it.
2. Come up with an argument to support your position. Consider what your opponent's argument might be and try to disprove it. Consider the following questions and statements as you formulate your opinion:
 - Is passion for work the same thing as enjoyment of work?
 - Are there any dangers to being truly passionate about your work? If so, what are they?
 - What are the factors that determine the quality of someone's work? What makes some individuals "good workers," others average workers, and still others poor workers?
 - Think of a project or an assignment that you enjoyed. Do you believe the end result was of a higher or lesser quality as a result of how you felt about the work?
 - Think of a project or an assignment that you disliked. How was the quality of your work affected by your feelings about the process?



Discussion Questions

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



Dramatic Dialogue

1. Consider the narratives of Rob, in *Acting Out*; Mara, in *Tough Love*; and Grace, in *What's a Mentor?*.
2. With a partner, pick one of these individuals and draft a transcript of a conversation between the individual and the mentor in which the individual you chose (Rob, Mara, or Grace) confronts the mentor about their difficult relationship.
3. Think about the following questions:
 - How might you discuss what is problematic? How might a mentor respond?
 - What kinds of suggestions could you make to repair the relationship? How might the mentor respond?
 - What are some boundaries of the conversation? How can you realistically negotiate the conversation within these boundaries?



Crafting a Resignation Letter

1. Choose one of the following scenarios:
 - You are a journalist, writing for a major national newspaper.
 - You are a professional actor, working on Broadway in a successful production.
 - You are a lawyer, and one of four partners in a very successful firm.
2. Something has recently changed at your place of employment. Your personal standards of excellence are no longer those of your colleagues. You have come to the difficult conclusion that you must leave.
3. Write a resignation letter explaining the misalignment between your own standards of excellence and those of the institution. Feel free to invent details to explain your position. Make sure to include:
 - Your reasons for leaving
 - Factors you have weighed in making your decision
 - What you feel has changed in your place of employment
 - Your hopes for your future career



If You Could Change ...

Divide into pairs.

One will take the position of a teacher, one of a student.

Teacher:

You are a teacher in your school.

What changes would you most like to see in your school?

Student:

You are a student in your school.

What changes would you most like to see in your school?

Gather as a group and share responses with the class.

Discussion Questions

- Brainstorm about other perspectives to consider. Who else has a stake in your school? What might these other individuals want for the school?
- Are these goals in conflict with one another? Why or why not?
- Taking these alternative perspectives into account, how might you best go about achieving your goals as a student?



Dear Mentor ...

1. Write a letter to someone whose work has inspired you in your life and work. This person can be someone you know personally, someone you have never met, or someone who lived at another time in history.

Questions to consider:

- What is it about this person and his work that inspires you?
- In what ways does his life and career exemplify good work?
- What do you want this person to know about you? What do you want this person to know about your work?

2. When you have finished, find a partner and share your letter with her.



Office Space

In this activity, take some time to consider what sort of space might inspire your best work.

1. Draw a picture of your ideal office. What would it look like? What would be in it? Why? Try to think of as many details as possible, and include them in your picture.
2. When you are done, choose a partner, and take turns explaining your pictures. Consider the following questions in your discussion.
 - Why did you draw what you did?
 - What is the significance of each object in your office? Be specific.
 - What makes your version of your office ideal, and how does it help you to do good work?



Picture Yourself as a...

1. Take a few moments to imagine yourself in a few different professions. Which one feels like the best fit?

Picture yourself as:

- An astronaut
- A college professor
- An actor

2. Next, brainstorm a few other jobs, and try the same exercise with each one.
3. Pick one of the jobs that seemed to fit you well, and write a few sentences about how you felt when you imagined yourself in this profession. Below are a few questions that you may want to consider as you write.
 - Why did you pick this job?
 - What was it about the job that made it engaging for you?
 - What is the best part of this job?
4. Next, pick an occupation that you are absolutely *not* interested in, that you would never choose to pursue in a million years. Write a couple of paragraphs about why you would not want this job.



My Ideal Job

If you could do anything, what would your ideal job be? (Note that this job doesn't have to be one that already exists.)

1. Start by thinking up a few activities that you love to do, and that you feel you are good at: how could these lead to work that is at once excellent, ethical, and engaging?
2. Write a brief description of a day in your ideal job.
3. What are some jobs that are similar to what you want to do? Do a little bit of research to find out more about a couple of these related professions.

Questions to guide your research:

- What do you like about each of these jobs? Dislike?
- What about them would you change, and in what ways?
- What about them would you absolutely not change? Why?



Who's My Hero: Identifying Influences on Work and Life

Pick a partner. Interview each other with the following questions:

- 1.** What influences are most important to how you do your work (as a student, as an employee at a paid job, as a participant in an extracurricular activity, etc.)?
 - How has your family background influenced the way you approach your work?
 - Influential religious or spiritual factors?
- 2.** Who has had the greatest influence on your approach to work and/or how you have made crucial decisions about your work?
 - Would you consider any of them to be mentors? How did they affect you? What did you learn from them?
 - Is there someone you admire who you don't know personally?
 - Any "anti-mentors"—people you don't want to model yourself after? How do they affect you?
 - An influential book?
- 3.** Do you have friends or other people who share your interests? What do you do with them?
- 4.** Who are your heroes?
 - Why do you admire each one of them?
- 5.** Let's say someone you admired as a _____ (musician, painter, etc.) did something that you did not think was right (e.g., presented a work by someone else as his or her own).

What would you think about that person as a _____ (role)?



Reflections on Reflections

Answer the following questions:

- When I look in the mirror what do I see?
- How do I understand myself? How do I identify myself? How do I describe myself?
- What are my beliefs?
- Am I proud of the kind of student I am?
- What do I feel good about? Not so good about?
- What are my strong areas? Areas that I want to work on?
- When my classmates and I look in the mirror, what do we see as a community?
- Am I comfortable being in this environment?
- Am I proud to be a part of this community?
- What would I like to change? Is it possible?
- Would my classmates agree with my description of our community?



Where Are You and Where Do You Want to Go?

Choose one of the following questions and respond in an essay. In your writing, consider the major themes of good work: excellence, ethics, and engagement.

- What kind of worker am I and what kind of worker do I want to become?
- What are some of the factors that challenge me in carrying out my best work?
What can I do to prepare myself for these challenges?
- What is good work, and why is it important? How does good work relate to my own life?
- What does it take to do good work?
- What are the standards by which my work is judged? What are my own personal standards or markers of success? Whose standards are most important?



Value Sort

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

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

Please sort the values in terms of relative importance to you while involved in this activity. You must follow the grid so that only the allotted number of cards is placed in a particular category.

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

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

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

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

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

Value Sort continued

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

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

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



Discussion Questions

- Did you discover differences or similarities between how you completed the sort for yourself versus how you thought your peers might complete it? What are the differences? What are the similarities? What do you make of them?
- Consider the values on these cards. Do any of them resonate for you? What values do you consider your own?
- Which of the values guide your approach to work? Your approach to peer relationships? Your approach to familial relationships?
- Are there any values that are important to you that are not listed? If so, what are they?

Class Discussion

- Look at the patterns and trends as a class. Which values were cited most often as important? Which values were cited least often?
- How might these patterns resonate with the rest of your grade? Your school? Your organization? Your community?

APPENDIX A: SHORT VERSIONS OF NARRATIVES

Excellence

All the World's a Stage

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

Money Matters

William is a high school junior at a science and technology school in New Jersey. He has always loved science, and his interest in science led him to pursue research in high school. He is currently a student researcher at a college in New York, where he has had a chance to work independently on biology experiments. He says he chose to take the research position because of his "love of research." However, William says that after he earned first place in a science competition, he became more interested in participating in research projects for the prize money. He says that some of the competitions he wants to enter do not allow research projects involving live animals, so he is willing to forgo the projects that most interest him in hopes of winning.

The Right to be Wrong

Sophia is eighteen years old, and about to graduate from the prestigious LaGuardia High School for the Performing Arts in New York. Sophia has always loved performing, but theater became a deep passion for her during her time at LaGuardia. Sophia is clearly passionate about her work, but this same passion recently led her into an ethically questionable position. Because her parents do not subsidize her acting, Sophia wanted a paying acting job.

After mailing out her headshots and resumes, she eventually landed a role in an independent film that she did not know much about. As part of her role in the film, Sophia was asked to do something sexual that made her very uncomfortable, and that she felt was wrong; however, she did not know what the consequences of saying "no" would be. Sophia ended up feeling embarrassed and "disgusted" with herself, and for two years after this experience, Sophia stopped looking for any acting work outside of school.

The Meaning of Grades

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

Camera Shy

Julie is a junior in high school who is very committed to theater. Like many high school students, Julie is self-conscious about her physical appearance, but she does not believe that she is overly concerned with what she looks like. By contrast, some of her friends are uncomfortable about their looks, and one friend in particular is struggling with an eating disorder. When Julie served as a counselor at an all-girls summer camp, she was struck by how comfortable all of the campers looked in the photos. It sort of "hit" her that she had not seen pictures of herself or her friends looking unselfconscious in a long time, and she says she is sick of feeling insecure and

watching her friends struggle with the same issues. Her experience at the camp helped her to realize that she wants to use theater to help young women be successful and empowered.

Excellence at Risk

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

Valuable Investments: Ethical Values in Business

Lauren is in her late forties, and is the president and CEO of an Internet startup company. Lauren argues that strong values and business success are intimately related, though she acknowledges that this understanding may not be the norm in the business world. During a previous job with a different company, Lauren made the choice to move a company meeting from Colorado to California "at a time when Colorado had passed legislation that was very anti-gay and lesbian," even though they had already put deposits down on hotels in Colorado. She upset at least one other employee with her support of the gay and lesbian population, and this employee quit the company as a result. The company certainly lost money because of Lauren's decision, and she may well have lost customers as well.

A 'Stereotypical' Problem

Meg is a twenty-five-year-old Asian-American actress, who chose acting in part because she felt that Asian-Americans were underrepresented, and stereotyped, in theater. Several years ago, Meg landed a leading role in a prestigious play, and took the role despite the fact that it depended on a superficial stereotype of Asian women. She agreed to do the play in part because she knew that the director was well-known and well-connected in the theater world. She felt that if she gained influence through working with this director, she would then be in a better position to undermine racial stereotypes. Meg felt condemned by the Asian-American community for her decision to take the role, but she viewed it as a compromise that would allow her to take a more principled stand in the future.

In Pursuit of Excellence

Alfred Bloom is the President of Swarthmore College, a small liberal-arts college comprised of about fourteen hundred undergraduates. In a move to improve the long-term quality of Swarthmore College's athletic program, the Board of Managers reduced the number of intercollegiate teams supported by the college from twenty-four to twenty-one. This move included ending the Swarthmore football program, which was an extremely controversial decision, and it received a great deal of notice in the press. "I see the decision as being principally motivated by a desire to ... give students across sports a sense of quality of play, a sense of accomplishment, and a chance of actually being successful in competition," Bloom explained. "I think what's important here is that people come to realize ... that it was really about providing excellence. In athletics—because of the degree of specialization that's taking place—if you want to have excellence, you have to have actually fewer teams."

When in Doubt ... Make it Excellent!

James is a senior at a prestigious New England boarding school and he is chair of the school's weekly newspaper. James takes his responsibilities as chair seriously. He wants to put out a high-quality newspaper each week, and at the same time, wants the staff to enjoy their work. When James began to work at the paper, the motto was "When in doubt, make it up." James changed the news-

room culture, and now encourages staff members to feel personally accountable for their work every week. He also recently established an Association of School Journalists, the goal of which is to “encourage the study of journalism in local communities... and serve as a forum for the exchange of administrative and editorial ideas among partner schools.” He gives up a great deal for his work, including personal time, time for homework, and time for other activities. Nonetheless, he feels the experience he has gained makes it worth his time.

Does Excellence Always Equal Success?

Carol Marin is a highly respected investigative reporter for a CBS affiliate in Chicago and a contributor to “60 Minutes II,” the national weekly television news magazine. In 1997, during the time that Marin worked for NBC-owned Channel 5, the channel hired Jerry Springer to do a series of commentaries for Marin’s nightly news show. Marin objected to the management’s decision to hire Springer, the nationally syndicated host of a salacious talk show, because she felt that his approach violated essential journalistic standards. After some soul-searching, Marin resigned. In the aftermath of the Springer incident, the goodwill that Marin had gained among the Chicago public opened up an opportunity for her to serve as the anchor for a major local station’s 10 p.m. news show. Under her direction, the show produced a string of probing, in-depth stories, the equal of which have rarely been seen on local news. Unfortunately, Marin’s seriousness of purpose and admirable public-mindedness did not translate into market success, and the station canceled the show at the end of its eighth month.

Lookin’ Good

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

are thriving academically. Although Ray is part of a tight-knit community at the school, he often feels isolated when confronted with the issue of grading.

Firm About ‘Flim Flam’

Gail has served as a criminal defense attorney for twenty-three years, and she was appointed a federal district court judge in the mid 1990s. She is a highly principled person, and she feels that her values shape her decisions in her professional life. Early on in her career, when she was having trouble finding cases, she was approached with a request to represent a woman charged with “flim flam,” which was basically an elaborate scheme to steal money. After Gail initially agreed to represent the woman and received full payment on the spot, she changed her mind and returned the money. Although many would argue that Gail had a responsibility as a lawyer to represent anyone who needed it, she said that the woman clearly had resources with which to locate and hire other legal representation, and she said that there was nothing the woman had done with which she cared to be involved. Despite having made a decision that felt in line with her values, she still questions whether she made the correct professional decision.

To Print or Not to Print

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

Ethics

Silence Isn't Always Golden

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

Divided Loyalties

Sara is the executive director of a national nonprofit that represents the concerns of America's independent workforce, including freelancers, consultants, part-timers, and the self-employed. Sara's grandfather was vice president of the International Ladies' Garment Workers' Union, and although she never met her grandfather, she has been very much influenced by his work as a union organizer. Soon after being recognized as one of a group of outstanding social entrepreneurs, Sara was invited to the World Economic Forum (WEF), a meeting of leaders of governments and corporations from around the world. Because the WEF gathers so many powerful individuals together, there are often protests of one form or another, and Sara was forced to cross a picket line in order to attend the WEF. In this case, she felt torn between a loyalty to her roots in the labor movement and a responsibility to her role as a successful social entrepreneur.

Honest to Goodness

Karen is a young reporter at a well-respected newspaper in the Northeast. As an entry-level journalist, her primary source of competition comes from summer interns who are recruited from elite undergraduate journalism programs. Karen believes that competition is "good for the soul," and some of her best work has been produced in

response to the competitive atmosphere and her reluctance to be outdone by the interns. However, this competitiveness has a downside: Karen believes that "the cardinal rule of journalism is truth-telling," yet her desire to provide readers with important information has at times led her to use dishonest means to get stories. For instance, she has misrepresented herself in order to get interviews. She says that "there are times for dishonest tactics" if these tactics are in the service of telling the truth in a story. Karen rationalizes her behavior by explaining that sometimes journalists need to use dishonest means to get honest stories.

Marketing Me

Heather is twenty-two and a senior theater student at a university with a well-respected theater department. In her senior year as an undergraduate, she is struggling with messages she gets from teachers about how she should try to market herself in what she is "best at." Heather says that she doesn't want to be "pigeonholed," or not win a particular role because she does not look a certain way. Although she describes herself as having a "ridiculous sense of self-respect," she nonetheless struggles with issues of body image and questions whether she is "pretty enough" to be successful. Although she does not rule out the option of plastic surgery, she struggles with the idea that a change in physical appearance can make someone more or less appealing and more or less qualified for a role. She would like decisions to be based on skill and talent.

A Clothes Call

Li is a journalist in her forties who works for a major New York newspaper. She chiefly covers immigration issues. Recently, Li wrote a story on "people smuggling," and interviewed a man who had been smuggled into the United States. He eventually landed a contract with a prominent clothing company, and opened a factory in New York City. When Li visited the factory for the interview, it quickly became clear that, for all intents and purposes, this man was actually working in a sweatshop. The footage from the interview was sure to embarrass the clothing company, and Li was afraid it could be enough to lose this man his contract. Li's producer ended up using the footage, and, sure enough, the clothing company called to complain.

A Believer in Bolivia

Patrick is a young resident at Massachusetts General Hospital. He is “passionate” about his work. After his sister died of leukemia during his senior year in college, Patrick became a Christian in order “to find meaning in life,” and he now feels deep ties to Christianity. Patrick has long been concerned with issues of social injustice, and he sees becoming a doctor as his way of helping the poor. After completing his formal medical training, he wants to establish his own orphanage in Bolivia, where he has worked with children before. Patrick’s very strict moral and ethical standards for himself and his work are visible. He makes decisions according to his understandings of right and wrong, and understandings based on his Christian beliefs. Because of these beliefs, Patrick refers patients to his colleagues if there is an issue that is in conflict with his values. He does not care if he gets a “bad rap” or a “bad mark” as a resident.

A Tale of Two Lawyers

Joseph is a lawyer in a large corporate law firm and, above all, values maintaining personal loyalty. Many years ago, Joseph was offered the job of representing a major bank in an upcoming acquisition deal. Joseph was told that if he wanted to represent the bank, he would have to keep his involvement a secret from the other members of his firm: one of his colleagues was representing one of the bank’s major competitors. Joseph accepted the offer; however, as part of this, he was required to establish a “wall” between himself and several of his colleagues that would block them from even talking with him. Joseph felt as though he needed to tell the main partner who was being “walled off” what was going on, so he told her as much of the truth as he felt able to do. However, when news of the deal Joseph was representing broke, the partner he had “walled off” was furious, and felt personally betrayed and hurt. To this day, Joseph feels that he should have acted differently.

Drama Drama

Beth is the director of one of the top repertory theaters in the county, and she teaches at a top school of drama. While Beth feels that collaborations in theater are most often wonderfully exciting and generative, she has experienced some that are chronically bad and some that have

reached a critical point at which she has asked an actor to leave the play. She remembers casting an actress who turned out to be a non-functioning alcoholic, and she realized soon after rehearsals started that the actress had to be fired. However, she said that she felt “a terrible sense of responsibility to this woman,” and she wondered if she might be precipitating a crisis in the actress’s life by letting her go. Beth nonetheless maintains that there “was no question that this was the right course of action.”

Playing Hardball

Mark is thirty years old and is in his fifth year of graduate study in genetics. One of the projects he is working on is geared toward the development of a tool that will allow molecular biologists to sift through the abundant data generated by the human genome project. In his work on this project, Mark came across an organization that was producing flawed data, and he sent a statement of his objections concerning the faulty data source to the “second in command” at the organization. To support his argument further, he included his own, unpublished data. A few weeks later, his contact at the institution posted Mark’s data set on a website without asking permission and without giving proper credit. His advisors counsel him not to write a letter of complaint, as the individual who stole his data was in a higher position of authority, and could ruin Mark’s career. The incident disappointed Mark: he did not receive appropriate credit for his work, and the incident made Mark question his scientific beliefs and values.

A Life Worth Living

Dr. Bernard Lown is a cardiology professor and practicing cardiologist in his seventies who lives and works in the Boston area. Years ago, Lown had a patient who was an artist, a painter, who Lown felt needed an operation. The operation was extremely successful, and Lown considered the case resolved. However, when his patient came in for a follow-up appointment, it turned out that, as a result of his surgery, this man had lost the use of his right hand. He could no longer paint, and now “life wasn’t worth living.” Years later, Lown remembered the painter when he met with another patient who had been told by her other doctors that she needed a risky heart operation.

Lown asked her what she wanted to do with the rest of her life; she was a professor, and she quickly responded that she wanted to summarize her life's work. He encouraged her to pursue her writing in the time she had left, and to avoid the operation. She lived six more years, and completed her writing in that time.

Serving a Cause vs. Serving a Client

Since childhood, Susan has known that she would become a defense lawyer. She wants to fight powerful people who abuse others, and she works actively to help government and democracy in general work effectively. Once, when Susan was representing two individuals on death row and lost the capital trial in state court, Susan and her fellow defense lawyers had to decide whether to file an appeal. A group of civil libertarians with whom she had been working urged her to wait five years because filing an appeal was likely to set back the statewide fight against the death penalty for a number of years. However, both of Susan's clients were scheduled to be executed within that time, so Susan chose to appeal the decision, thus saving her clients' lives.

The Diagnosis Dilemma

Thomas is a genome scientist and geneticist at a leading pharmaceutical company. He works on identifying gene targets for drug development. When Thomas was finishing up the last couple of months of his residency during medical school, he was asked by his favorite doctor, someone he viewed as a mentor, to assist with his private-practice patients. One night soon after Thomas started this work, one of Thomas's professors was brought into the hospital in the middle of the night in a deep coma after having attempted to commit suicide. Fortunately, Thomas and his mentor were successful in saving the professor's life. However, when Thomas's mentor looked over the notes on the case, he said that Thomas had "missed the diagnosis," and that the patient had been brought to the hospital due to "an acute asthmatic attack." Thomas quickly realized that he was being asked to help cover up a suicide attempt. Although he followed his mentor's directions and changed the diagnosis in the patient's file, he did not feel at all comfortable about the situation.

Food for Thought

David is the CEO of an international fast food restaurant chain. David struggles with the decision of whether he should sell food that contains genetically modified material and organisms (GMOs). He wants to ease customers' concerns about GMO products in their food, but he also believes there is no harm in GMOs and that it is important to be supportive of research being done in this area. "As a business," David says, "we have no ethical obligation to lead a fight for some social issue that's beyond our competence ... We're not scientists and we're not environmentalists ... We're business people."

'Good' Censorship?

Daniel Schorr is a veteran reporter and news commentator who currently works as a senior news analyst for National Public Radio (NPR). As Schorr was traveling "somewhere in the eastern corner of Poland, near the Soviet border," during his work for CBS in the 1950s, he came upon a group of people who told him that they "were going to Israel." Schorr was intrigued, and he interviewed them on camera. When he returned to Warsaw, Schorr told the Israeli Minister in Warsaw about the group of people he had met on their way to Israel. The Israeli Minister explained to Schorr that an agreement had been worked out with the Soviet government that would allow people to be "repatriated" to Poland from the Soviet Union, at which point they would make their way to Israel in secret, because the Soviet Union was at that point not allowing any emigration to Israel. Schorr had interviewed these people on camera, and he felt some pressure to adhere to the standard journalistic principle of uncensored reporting. However, this conflicted with his most basic humanitarian instincts: if he aired the film, these people would no longer be able to leave the Soviet Union for Israel.

Money Troubles

Felicia is the twenty-eight-year-old founder of a national nonprofit organization that works with schools, families, and volunteers to help create safe schools and communities. Some years ago, Felicia needed to raise money quickly. She talked with a potential funder about doing a challenge grant: if Felicia could raise \$20,000 from other sources, this funder would give her an additional \$20,000.

Felicia and her coworkers at the nonprofit sent in a proposal, and then raised \$20,000 from other sources under the premise of the challenge grant. Then the funder who had offered the challenge grant called to say that she had “changed her mind.” Felicia was faced with an ethical decision: should she tell the other funders the challenge grant had been reneged on, or should she keep quiet and keep the money?

Beyond the Science Club

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

Engagement

Acting Out

Rob is a seventeen-year-old actor living in northeastern Massachusetts. Rob’s father is very much opposed to Rob’s interest in theater, and several years ago tried to redirect him toward activities that are more conventional for boys in their town. A year ago, Rob’s father told him that he could no longer be involved in theater at all. For six months, Rob avoided all theater activities, and sank into a “deep depression.” Finally, he ended this hiatus (against his father’s wishes), and was cast in a high school production. Despite his father’s opposition, Rob has sustained his passion for theater, and has decided to major in musical theater at a prestigious conservatory program.

Finding the Thread

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

Empathy: How Much is too Much?

Linda is a twenty-seven-year-old professional nurse at a respite unit at Boston’s Health Care for the Homeless. As a child and young adult, Linda faced many challenges within her family: her parents were divorced and her mother and sister were both mentally and emotionally unstable. By helping her mother and her sister, she learned to “reach out and help others.” Linda firmly believes that “pain brings empathy.” At the same time, Linda acknowledges that over-empathizing with people can be risky, because you can lose balance, or take on too much of a patient’s “sorrow and sadness.” Linda believes that it is important to have “balance” and “empathy” and “to know your limits” at the same time.

There’s no ‘I’ in Team

Jesse is a young actor at the LaGuardia High School for the Performing Arts in New York City. During the LaGuardia Spring Drama Festival, Jesse was fortunate enough to be cast in two different shows—a striking affirmation of his talent. His first show was a wonderful but draining experience, and he became involved in the second show right after finishing the first. Jesse was tired, both physically and emotionally, and, in addition, the second show was not of the same caliber, and he felt he didn’t understand where the director wanted to go with the material. As a result, he had a very negative attitude

in rehearsals, and finally, a fellow member of the cast who was a close friend approached him about it. She told him that the rest of the cast was getting a very “negative vibe” from him. Jesse explains that the confrontation really “hit” him; he says that no one will ever have to tell him that again.

Tough Love

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

What’s a Mentor?

Grace is in her late twenties and is in her sixth year of graduate studies in molecular biology at the Massachusetts Institute of Technology. For the past five years, she has been working in the lab of a well-known professor, which she knows she needs to do in order to “make it” in her field. However, Grace is not completely sure that she wants to follow the academic career route. This is in part because she feels that the life of a postdoc is difficult, and in part because she has difficulty with her current lab advisor’s very “hands-on” managerial style. Grace feels that because of her advisor’s style, there is hardly any collegiality in the lab. In addition, because she is in her sixth year of graduate school, Grace is switching from working for her advisor to working for herself, which means that she is a potential competitor with her advisor. Now, Grace believes, the relationship with her advisor is tense because of this competitive situation.

Mentorship at a Distance

Noah is an environmental virologist and an Albert Schweitzer Fellow. For the duration of his Schweitzer fellowship, Noah has worked on a music program at a school that serves students with “extreme” behaviors. When his father died of a heart attack, during Noah’s

adolescence, Noah was unable to deal with the loss in a healthy way. He became dependent on drugs, and frequently became “side-tracked” during his college years. In part because his father was a helpful and important role model for him, he tries to provide healthy and positive mentorship for the students at the school. Noah also explains how Albert Schweitzer, the humanitarian in whose honor the Schweitzer Fellowship was established, has served as an important mentor and role model for him. Noah believes that we can follow Schweitzer’s example in order to “change the world for good.”

The Hardy Hedgehog

Eliza is an occupational therapist at a well-known Boston hospital as well as at a state-run mental health facility. As a medical practitioner, she feels responsible to patients’ physical, mental, and spiritual well-being. Eliza has been able to bridge her interest in nature, animals, and art with her medical knowledge and skills, and in the state mental-health facility, she brings plants and animals to the patients. Eliza works with young students, many of whom are mentally unstable and some of whom are suicidal, and she brings the natural world and animals to these children in order to work on issues of safety, trust, and caring. One of Eliza’s patients, a young boy with a history of violence who also struggled with Attention Deficit Hyperactivity Disorder (ADHD), gained a sense of motivation and purpose through his encounter with a hedgehog that Eliza had brought into the center. The experience with the hedgehog turned out to be a major turning point for him.

Typecast?

Chris is a thirty-two-year-old African-American actor whose specialty is Shakespeare. Chris attended a top American conservatory, and during his last year there, he was cast in the role of Dull in a production of Shakespeare’s *Love’s Labour’s Lost* because, the head of the school told him, “he had no vision of an African American [playing] any role in the play but a character named Dull.” (The character of Dull is a “bumbling police officer,” who, in this particular production, was to be dressed in a fat suit.) At the time, Chris did not feel comfortable confronting the head of the school, and so he went ahead with the production. Performing in the show

was an incredibly painful experience for him, though it did turn out to have a silver lining of sorts. He made a few important connections as a result of the production, which eventually led to his being able to work with a prominent Shakespearean actor at the Globe Theatre in London.

Baiting the Bully

Nick is a high school senior who is deeply committed to acting. Nick explains that drama is not the cool thing to do at his high school, and students who do drama are one of a few groups who are regular targets for bullying. Nick

faced a particularly difficult situation when he and a friend were cast as the two stepsisters in his school's production of *Cinderella*. Neither Nick nor his friend was upset by the casting; they viewed it as a chance to "make the audience have a really good laugh." However, some of the other students refused to go to see the show, and when Nick asked one of them why they were not going, his classmate responded that he didn't want to see "two guys in drag." Nick decided to respond with sarcasm—he asked his classmate if this was because he was afraid he would be attracted to Nick and his friend in their stepsister costumes.

APPENDIX B: BIBLIOGRAPHY

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