

Civitas Lessons on Democracy

Sumak Kawsay = Good Life

This Civitas Lesson on Democracy was created by a partnership between civic educators in Indiana, Wisconsin, and Ecuador under Civitas: An International Civic Education Exchange Program, administered by the Center for Civic Education and funded by the U.S. Department of Education. The Center for Civic Education and its partners invite you to teach this lesson and provide feedback to Arlene Benitez (abenitez@indiana.edu) and international@civiced.org.

Grade Level/Age: 9–12

Themes: Foundations of Democracy, Responsibility

Purpose of Unit:

- Students will understand the conflict between personal rights and government responsibilities in both the United States and Ecuador.
- Students will address the difficulty in balancing cultural traditions with societal needs.
- Students will evaluate the role citizens play in cultural preservation and evolution.

Lesson One

Purpose of this lesson: to understand the term Sumak Kawsay and how it can apply to U.S. society

Terms:

Sumak Kawsay

Procedure:

Begin by having students write their individual answers to this question: What do you think it means to live in harmony with nature?

- Students discuss their answers in small groups and then as a larger group

Sumak Kawsay is from the Kichwa language. It translates into English as the good life. Through this idea governments need to not only meet citizens' physical needs, but also their spiritual needs. This includes harmoniously living together with nature and respecting the role that nature plays in our lives.

- Students answer the question (first in small groups then in large group): Where does this fit into our society in the U.S.?

Activity 1:

Have students pick one of the following areas: National Parks or State Parks, Coal Mining, or Oil Drilling.

Sites to use to gain information:

National Parks or State Parks <http://www.nps.gov/index.htm>

Coal Mining <http://www.msha.gov/mshainfo/mshainf2.htm> <http://www.msha.gov/>
<http://www.ket.org/trips/coal/agsmm/agsmmregs.html> http://www.in.gov/dol/Website_Upload_-_Indiana_Coal_Mining_Laws.pdf

Oil Drilling <http://www.ncsl.org/?tabid=20367>

- After giving students time to read about the area, ask: As of now, does this area fit with what you think Sumak Kawsay means? Why/why not? (Students write their answers.)

Other questions to consider:

- What are the similarities and differences between each area? (Things to consider economic implications, environmental implications, government regulations and laws, geographical issues, etc.)
- Do you think the current laws are effective in balancing human needs with environmental preservation?
- If not, how should the laws be changed to ensure the “good life?”
- Partner students with another person who researched the same area; have them share answers.

Create groups of three, consisting of one student from each of the areas. Have them explain about their area to the other two.

Once students have shared their thoughts with others, then the entire class should discuss the above questions.

Activity 2:

U.S. Constitution http://www.archives.gov/exhibits/charters/constitution_transcript.html;
including the Bill of Rights

http://www.archives.gov/exhibits/charters/bill_of_rights_transcript.html and other amendments
http://www.archives.gov/exhibits/charters/constitution_amendments_11-27.html#17

Hand out copies of the U.S. Constitution. Give the following directions:

1. Highlight places in blue where Sumak Kawsay types of rights exist.
2. Highlight in yellow places where we could add this principle to the Constitution.

Discuss:

- Does our Constitution do enough to encourage the “Good Life?”
- Is it the job of the federal government to ensure the “Good Life?” If not, whose responsibility is it?

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Lesson Two: Bullfighting – Cultural Tradition or Animal Cruelty?

Purpose of this lesson: to understand and evaluate the conflict between preservation of cultural traditions and the rights of both humans and animals.

Terms:

Cultural Traditions

Matador

Procedure:

Begin by asking students a series of questions such as:

- Do animals have any protections or rights similar to human rights?
- Should laws exist to protect animals?
- Do animal rights ever supersede human rights?

Explain that for centuries animals have been used for entertainment. The ancient Romans would place gladiators against wild animals such as lions and tigers. In the United States the practice of dog and cock fighting was only recently made illegal and many people believe that rodeos support animal cruelty and exploitation.

In Spain and many Latin American nations bullfighting is a centuries-old spectator event steeped in cultural tradition. However, in recent years the sport has been the center of animal rights controversy due to the tradition of killing the bull. In Ecuador the President recently supported a referendum banning the tradition of killing a bull at the end of a bullfight. This referendum brought about extreme debate between members of society who supported the ban stating that the sport is a violent display of animal cruelty and those who support the centuries-old tradition as an important part of the Ecuadorian cultural heritage. This conflict brings into direct question the application of Sumak Kawsay, or the good life, into Ecuadorian government.

Activity 1:

Have students view the following video or read the following article:

Last Stand in Battle for Ecuador Bullfighting – YouTube

http://www.youtube.com/results?search_query=bullfighting+ecuador&aq=f

Ecuador President Seeks Ban on Bullfighting – Miami Herald

<http://www.miamiherald.com/2011/04/01/2145905/ecuadors-president-seeks-ban-on.html>

Ask students to list the positives and the negatives of the ban and share responses with the class.

- Place responses on the board.

Have students work together to categorize the positives and negatives.

- (Suggested categories include: economics, cultural tradition, animal cruelty, unnecessary harm, support of violence, etc.)

Ask students to discuss and evaluate which of these categories is most important and explain why.

Rank the categories from most to least important.

Activity 2:

Have students read the article “The Dangerous Obsession of Antonio Barrara” by Geoffrey Gray (Handouts 1 and 2) and key phrases that fit into the categories established in Activity 1.

Or

Show students the attached Wordle (handout 3) and have them categorize the words into verbs, nouns and adjectives and place the words into their previously decided categories regarding bullfighting.

After reading the Wordle/article have students evaluate the positives and negatives of the bullfighting ban and decide if the ban should be passed. Encourage them to refer back to their categories and which ones they determined to be most important when making their decision.

Questions to consider:

- What right does the government have to regulate cultural traditions?
- How should animal rights be included in government decisions?
- How should governments address issues of cultural traditions and economic wellbeing with modern notions of animal cruelty and cultural advancement?
- Can you think of similar conflicts between animal rights and cultural traditions in the United States? (rodeos, hunting, dog and cock fights, animal sacrifices for religious purposes, etc.)
- How should government leaders in the United States address these issues?
- What considerations should be taken when evaluating animal rights? (animal right laws, cultural traditions, economic implications, the safety and quality of life for the animal)
- What punishments should exist for those who violate existing animal rights and laws?

Enrichment Activities:

Have students research American traditions of using animals for sport such as rodeos, dog and cock fighting, and dog and horse racing then compare the traditions and laws with those of bullfighting. Have students write a letter to an elected official encouraging him or her to take a stand on the issue.

Writers have long used the tradition of bullfighting as the background for many classic American Novels such as Hemmingway’s “The Sun Also Rises.” In these novels, the matador is often depicted as the protagonist. Research the tradition of bullfighting and write a short story from an alternate perspective, either someone opposed to bullfighting, or possibly that of the bull!

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The Dangerous Obsession Of Antonio Barrera (Handout 1)

By Geoffrey Gray
Sports Illustrated
May 09, 2011

The road signs of the Languedoc flashed by in the high beams of the matador's van. This area of southern France is where, 2,000 years ago, aurochs were sacrificed in underground temples. Now, at the weeklong bullfighting festival in Béziers, the bull is still the featured attraction. The newspapers print bulls' stats and photos and interviews with breeders. In the taurine bars *criadillas* (bull testicles) are served fried or poached, and paired with a chilled rosé.

Barrera's hotel was a two-star on the exit ramp of the freeway. His room faced the parking lot. On the morning of the bullfight he wore a large wooden cross outside his shirt. He was silent and rattled a spoon around a glass jar of yogurt on the way to the bull lottery.

It is not customary for a matador to view bulls before the corrida, but how could Barrera not take a peek at the Miuras? At the plaza he and his senior banderillero, Peña, climbed the metal plankways over the corrals, and there they were. Barrera wanted to get closer. He climbed down an old ladder and into the dark passageway beside the corrals. As his loafers crushed the gravel underfoot, the eyes of the Miuras followed the sound.

In his mind Barrera could see Jardinero, the old bull whose stuffed head had hung on his father's living-room wall. Jardinero, of course, was a Miura. He had appeared in the ring in Seville in 1918. He was such a monster that he killed three of the picador's horses. (This was in an era before horses wore protective mattresses.) Barrera's hero, the famed Sevillian matador Joselito (José Gómez Ortega), had performed so well that he cut an ear off Jardinero. Now Barrera tugged at the skin of his neck and studied the bulls. Would he soon finally know what it was like to fight Jardinero? And would he have the courage?

Barrera left the choosing of his two bulls to his cuadrilla and went back to the hotel to rest. Outside his room the wind riffled the branches of the oak trees in the parking lot. Barrera closed the blinds and cried in the dark. He thought of his father and wished he were there to watch his boy.

Around noon there was a knock on the door. Peña, the banderillero, and Pérez, the sword handler, burst into the room. Peña had chosen a good lot of bulls: numbers 14 and 6, not the biggest, not the smallest. He showed Barrera photos on his digital camera. Hociudo (Big Snout) weighed 1,347 pounds, and his horns pointed more outward (toward Barrera's cape) than up (into his armpit). Chinito (Little Chinaman) was 1,332 pounds. His horns also pointed out.

Peña and Pérez left, and Barrera was served lunch: steak rare, a salad of lettuce and tomatoes, water to drink. After the meal he tried to sleep. He thought of his father and cried again.

At 4:10 p.m. Pérez entered the room with a cup of black coffee. It was time to get dressed. He asked which suit of lights Barrera wanted to wear. The white? Or the mauve? "White," Barrera said. It was lighter and would afford more mobility.

First to go on was the skintight leotard, next the pink stockings and the glittering breeches. Pérez made sure there were no creases or wrinkles. After 45 minutes Pérez slipped the jacket on Barrera, and the

matador knelt before the small altar with which he travels. Then he turned to Pérez. "Motivate me," Barrera said.

The matador needed to get the Black Legend and his father's death and Jardinero out of his mind, Pérez said. Barrera had killed around 900 fighting bulls in his career. These were only two more.

Barrera listens to the same flamenco song, *Alfileres de colores* (Colored Pins), on the way to each bullfight. The lyrics are a poem in praise of the fiesta. "*Fuerte, fuerte,*" Barrera said, commanding the driver to turn up the volume. The music was so loud that Barrera had to scream to sing along with the refrain, "*¡Olé! ¡Olé! ¡Olé!*"

The plaza was almost full, and the crowd was loud and raucous. To study the wind patterns, the matadors' helpers crumpled up small pieces of newspaper and let them flutter in the air along the ring wall. They swirled in different directions like confetti. The first Miura to enter the plaza looked so menacing that it received a standing ovation. The ones that followed seemed only stronger.

Barrera was a blur of fidgets and tics. Before his first Miura came out, he took off his montera (bullfighting cap) and feathered his hair, flicking the tips with his right hand, then the left, placing the hat back on, taking it off, readjusting. He rolled his neck. He rolled his chin.

Barrera does not fear bulls. He fears failure: delivering a performance that others find lacking. He considers the bull his only friend in the plaza, and the moment it enters the ring, he tries to connect and understand, to earn the bull's trust.

Soon he heard the trumpets and drum roll announcing his turn. He rested his chin on his pink and yellow cape and watched the Miura gallop into the plaza. Hociudo looked as tall as Barrera. As its hooves beat the sand it sounded as if a herd of bulls was charging by. Finally Barrera went out and gave him a few passes. He tried to stand still, but the sheer force of the animal made him jump back.

Suddenly the months of anticipation were over, and he was passing the bull and it was charging and he was passing it again. The crowd erupted. Before the final act, Barrera marched to the center of the ring, removed his montera and pointed it toward the heavens, a tribute to his father. The story of José Manuel's death and Antonio's decision to challenge the Miuras had been reported in the bullfighting blogs, and he received another ovation for the gesture. Then, with the muleta, he made six straight passes with his right hand. Hociudo was game, charging in rhythm.

Then more right hands and roars from the crowd. With the wind riffling his muleta, it was not wise to attempt too many lefthanded *naturales*. Barrera did six, pulling the Miura past him. He lost himself in the ballet. He sidled up close, as he had with Jardinero, passed the bull by his navel, then turned, another pass, then back again. He was in ecstasy, even when his muleta snagged on a horn and he lost the cape. He didn't want the moment to end. He knelt in front of the bull and rocked his head back.

¡Venga!

The problem was the kill. Barrera placed the sword too far back. Hociudo did not fall immediately. Barrera lost the ear he would have cut, but he was awarded a lap around the ring for a gutsy performance.

Chinito, his second bull, was more dangerous. It jumped and veered. It cut in. It followed Barrera. It was learning too fast. The best part of the performance was the lancing by Tito Sandoval, Barrera's picador:

clean, neat. And Peña placed his banderillas with such skill and daring that he received a standing ovation.

In the final act Barrera knew it would be impossible to cut an ear. He could see the Miura anticipate his movements. He gave it one pass with the right hand, and Chinito looked under the muleta at Barrera's skinny waist as if checking out the plumbing under the kitchen sink.

Barrera tried another righthand pass. Chinito refused to charge. The matador shook his head in frustration. He put his hands on his hips as if to say, What else can I do?

The kill was not a noble thrust over the right horn. Barrera went the safe route, darting off to the side. The bull fell quickly, and Barrera and the cuadrilla earned another honorary lap of the ring.

Back at the hotel Barrera closed the door to his room and called his mother. He was crying, telling her what had happened. He felt satisfied with his performance but not complete. He had wanted to cut an ear off a Miura, as Joselito did with Jardinero. He did not have anything to show for having met a challenge that few people in the world can meet and that had haunted him since childhood.

It didn't matter that he hadn't earned an ear, Dolores told him. His father would have been proud of him.

The following week the bullfight magazines wrote a few lines about Barrera's performance. Sure, he was brave in facing the Black Legend, the critics said, but he lost it all with his sword. He should have killed better.

Still, his father had been right. Facing the Miura had been good for Antonio's confidence. After Béziers he had one of his best performances, in San Sebastián. He was executing a daring *péndulo* when the bull, instead of going for the cape, butted him in the chest and toppled him. Rolling around in the sand, on the verge of being gored yet again, Barrera found his muleta, rose and executed a sequence of breathtaking passes.

After a few more dates Barrera was off to Mexico for the winter season. One afternoon in January, in León, he was feeling particularly inspired against a bull called Artista. He knelt and gave a pass. Suddenly Barrera was in the air, thrown backward as if shot from a cannon. He crashed upside down against the wood planks of the barrier wall. After being rushed to the infirmary he returned to the plaza without his shoes or jacket, his shirt ripped open to the waist, and resumed his performance. He knelt again, exposing his bare chest to the bull's horns, before killing it and being awarded both ears. Afterward the ring doctor found that Barrera had five broken ribs and a broken clavicle.

In the spring he returned to Spain for the new season, and last week, almost a year after his father's death, he performed in Seville. As a tribute to José Manuel, he is planning another date with Miuras in Béziers later this summer, and perhaps every summer. If his doctors can keep him pinned and plated together, Antonio Barrera might finally cut that ear.

For the full article: <http://sportsillustrated.cnn.com/vault/article/magazine/MAG1185048/1/index.htm>

The Dangerous Obsession of Antonio Barrera (Handout 2)

Name: _____ Date: _____

In May of 2011 Geoffrey Gray wrote an article for Sports Illustrated about Antonio Barrera and his career as a professional bullfighter. While the sport of bullfighting is steeped in tradition, it is also highly controversial.

As you read the article locate key phrases and descriptive statements to help you better understand not only the controversy, but also the tradition, and place them in the chart below. Use your previously determined categories from Activity 1 to assist you in analyzing the article. Then answer the following questions regarding bullfighting and whether or not the ban in Ecuador should be passed.

Category	Pro Bullfighting	Anti Bullfighting

1. What assumptions can you make about the sport of bullfighting based on the article?
2. Simply based off the article, how would you describe bullfighting to someone who didn't know anything about the sport?
3. Referring to the list of positives and negatives (from Activity 1) regarding the ban on bullfighting in Ecuador, does the article either support or condemn the act of bullfighting? Why?
4. In your own opinion should tradition or animal rights be considered most important when deciding legislation regarding bullfighting?

Lesson Three: Art, Political Speech or Vandalism?

Purpose of lesson: to evaluate differing forms of nonverbal political speech and participation.

Key Terms:

Nonverbal speech

Political activism

Procedure:

Begin by showing students the following pictures or slides (Handout 1) and asking them to write their initial response to each image. Is it art? Is it graffiti? Or is it something else entirely.

Ask students to discuss their responses and to evaluate how they made their initial determination regarding each image.

Explain that in many Latin American and Caribbean nations political speech often looks like what Americans consider graffiti.

Ask students possible reasons for this?

- Why would citizens need to express their opinions by spray painting in public areas?
- Does this happen in America or do Americans utilize other methods of nonverbal speech?

Activity 1

Have students research local or state codes regarding graffiti and report their findings to the class.

Discussion Questions:

- What are the punishments? Do they agree with these? Should they be stronger or weaker?
- If the graffiti is political in nature should the fine be different?
- Should political graffiti be protected speech under the First Amendment of the Constitution?

Activity 2:

In groups have students research a controversial topic and develop a nonverbal campaign designed to make citizens aware of the issue. The campaign can be simple like the political graffiti or more elaborate like a bumper sticker or billboard.

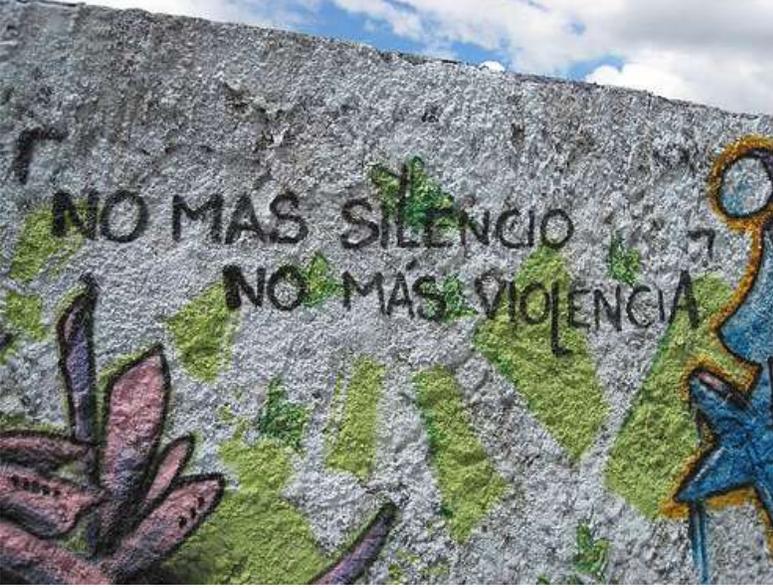
Have students write three paragraphs explaining their selected issue and the significance of their nonverbal campaign.

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Graffiti , Art or Political Speech – You Decide (Handout 1)

Name: _____ Date: _____

View the following images taken from different cities in Ecuador. What do you believe is the intended purpose of the images; Art, Political Speech, or is the image simply Graffiti? Use the space provided to evaluate each image and explain your response.

Image A	Response A
	
Image B	Response B
	

Graffiti , Art or Political Speech – You Decide (Handout 1 page 2)

Image C	Response C
	
Image D	Response D
	
Image E	Response E
	

Graffiti , Art or Political Speech – You Decide (Handout 1a - teacher’s version)

Name: _____ Date: _____

View the following images taken from different cities in Ecuador. What do you believe is the intended purpose of the images; Art, Political Speech, or is the image simply Graffiti? Use the space provided to evaluate each image and explain your response.

Image A	Response A
	<p>As part of a more environmental lifestyle activists in Quito have aggressively worked towards encouraging residents to use alternate forms of transportation such as bicycles instead of automobiles. The image is only one example of political graffiti supporting the movement.</p> <p>http://sf.streetsblog.org/2010/02/23/bicycling-activism-in-quito-ecuador-an-interview-with-heleana-zambonino/</p>
Image B	Response B
	<p>Picture of Graffiti taken in Quito Ecuador in 2008 – no artist name given.</p> <p>http://www.flickr.com/photos/12879761@N00/2239663615/in/set-72157603847198965/</p>

Graffiti , Art or Political Speech – You Decide (Handout 1a page 2 – teacher’s version)

Image C	Response C
	<p><i>A girl reads a graffiti against bullfighting, in the streets of Riobamba, Ecuador, on April 24, 2011 just days before a referendum called by the Socialist Government of Rafael Correa for next May 7 to restrict bullfighting. Ecuadoran President Rafael Correa says his proposed measure would not ban bullfights outright, but would forbid bulls from being killed.</i></p> <p>http://www.dlcache.indiatimes.com/imageserve/00nle6e4jg9kj/x350.jpg</p>
	<p>Response D</p> <p><i>Lady Pink was born in Ecuador, but raised in NYC. In 1979 she started writing graffiti and soon was well known as the only female capable of competing with the boys in the graffiti subculture. As a leading participant in the rise of graffiti-based art, Lady Pink's canvases have entered important art collections such as those of the Whitney Museum, the MET in New York City, the Brooklyn Museum and the Groningen Museum of Holland.</i></p> <p>http://www.dirtypilot.com/artist_print.html</p>
	<p>Response E</p> <p><i>The new Constitution of Ecuador was designed to include many of the native traditions including the concept of Sumak Kawsay, however there still remains political unrest as differing factions disagree over the implementation of political policy.</i></p> <p>http://www.rampant-books.com/south_america_travel_tips/t_quito_ecuador.htm</p>

Lesson Four

Purpose of lesson: to discuss right to privacy v. security and government responsibilities.

Procedure:

Share the following articles/videos

http://articles.cnn.com/2011-04-26/world/ecuador.volcano_1_tungurahua-ash-and-lava-major-eruption?_s=PM:WORLD

<http://www.youtube.com/watch?v=ngbdTQGwKo0>

http://poleshift.ning.com/profiles/blogs/orange-alert-issued-in-ecuador?xg_source=shorten_twitter

Discuss possible reasons that people might not want to evacuate. Possible answers: loss of possessions, loss of jobs/money, limited access to transportation, traditional family land (generational connections), underestimation of seriousness due to past experiences, etc.

Share the following articles (shows more of the conflict over evacuation in other natural disasters):

<http://www.nytimes.com/2011/05/13/us/13floods.html>

http://www.huffingtonpost.com/2011/05/01/cairo-evacuated-mayor-tel_n_855988.html

http://articles.nydailynews.com/2011-05-01/news/29518487_1_ohio-river-flood-walls-massive-flood

Ask the questions:

- Which is more important: autonomy of citizens or their security?
- Are there similar events in the U.S. that might cause the government to order an evacuation, which citizens might resist? (hurricanes, tornadoes, flooding, etc.)
- Does the government have the right (responsibility) to evacuate people from their homes? What issues do they need to consider?

Activity: Town Hall Meeting

Introduction: There is a hurricane headed towards Picayune, MS. The town is holding a town meeting to determine whether or not the town should be evacuated. Assign each student a role (Handout 1).

Before beginning town meeting students should answer the following questions about their role:

- Would this person want to evacuate? Why or why not?
- List at least three reasons to bring up in the town meeting.

Members of the Community

- Fishermen
- Retired persons
- Doctor
- Electrician
- Hotel Owners and Workers
- Teacher
- Lawyer
- Shop Owner

- Carpenter/Rofer
- Police Officer
- National Guard
- City government officials
- Fireman/EMT
- State government officials
- US government officials
- Army corps of engineers

Begin the town meeting by having each member explain his/her position on evacuation. Then open the floor for arguments.

After the town meeting de-brief: What are the issues surrounding what the government can and can't do to protect its citizens?

End of Unit Review Questions:

- What is Sumak Kawsay and what is its significance for modern society?
- How should governments address conflicting environmental and animal rights with those of human rights and advancement?
- What responsibilities do governments have in establishing the “Good Life?”
- What role do citizens have in ensuring the “Good Life?”
- How should governments address the conflict between personal rights and safety?

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Town Hall Meeting: (Handout 1 – Meeting Roles)

Citizens of Picayune:

Fishermen 1: You've lived in Mississippi your entire life and have been a fisherman for twenty years.

Fishermen 2: You've lived in Mississippi for three years. Before that you lived in New Orleans, but you lost your home during Hurricane Katrina. You have been a fisherman for ten years.

Fishermen 3: You've lived in Mississippi your entire life and have been a fisherman for forty years.

Fishermen 4: You've lived in Mississippi for fifteen years and have been a fisherman since then.

Fishermen 5: You're only fifteen, and this is your first year that you've started fishing with your grandfather.

Hotel Owner: You own the local hotels, but you do not live in Mississippi. Your hotel depends on tourism.

Hotel Workers (2): You depend on tourism, but your entire family lives in Picayune and is in danger from the hurricane.

Retired person 1: You're a former fisherman who has lived through several hurricanes. You believe that this one will be no different from all the others that you've survived and don't see the point in evacuating.

Retired person 2: You're a former fisherman who has seen the devastation that comes with hurricanes. (Over the years you've lost several boats and equipment when you haven't evacuated.)

Teacher: Lived in Picayune your entire life. You want to make sure your students are safe.

Doctor: Just moved to Picayune from Indiana. You've never seen a hurricane.

Lawyer: Lived in Mississippi your entire life. You worked your way through law school by working on the docks every summer.

Electrician: If the town evacuates, you will be one of the first ones to return to fix all of the power outages and downed power lines. You have worked through several major storms.

Carpenter/Roofer: Has spent considerable amount of time helping people prepare their homes. If the storm hits, you could make money from the repairs.

Firefighter: Lived in Mississippi for fifteen years.

Police officer: Lived in Mississippi for ten years, have helped with several previous evacuations.

US government officials:

Mississippi Senator: Recently elected to represent Mississippi in the senate. Grew up in Northern Mississippi, where fewer hurricanes hit.

Representative to House from Picayune: Grew up in Picayune and have seen several hurricanes

President of the United States: in the middle of a re-election campaign

Secretary of the Interior of the President's Cabinet

FEMA representative

Army corps of engineers (3): Investigating how flooding and high winds will affect the buildings and other structures in Picayune.

State government officials:

Governor of Mississippi

State Senator

Members of the Mississippi National Guard

City government officials:

Mayor of Picayune

City Council Members