Remembering Vietnam

Overview
Students will gain a basic understanding of the Vietnam War with a special focus on the Vietnam Memorial Wall. After assessing student prior knowledge of the Vietnam War using a word web, students examine basic information about the Vietnam War through a jigsaw reading. An illustrated timeline activity and discussion are used to assess student learning of reading. Students learn about the controversy surrounding the creation of the Vietnam Memorial Wall through a “Reader’s Theatre” activity. The lesson culminates with students creating their own Vietnam Memorial for a class competition.

Grade
7

NC Essential Standards for 7th Grade Social Studies
• 7.H.2.1- Analyze the effects of social, economic, military and political conflict among nations, regions, and groups

Materials
• Interactive Vietnam Wall Website - [http://thewall-usa.com/Panoramas/TheWall.htm](http://thewall-usa.com/Panoramas/TheWall.htm)
  ○ If internet is not available, use the attached image of the Vietnam War Memorial
• Vietnam Memorial Wall Image (optional) (attached)
• “The Vietnam Memorial’s History” Script (attached). It is divided into the following “Acts”:
  ○ Act I: Prologue  ○ Act IV: The Best Goddamn Competition
  ○ Act II: Two Officers and Grunt  ○ Act VI: A Communist Among Us
  ○ Act III: How Much are You Fellows Putting In?  ○ Act V: We Had a Problem Here
• “Designing a New Vietnam Memorial” handout (attached)
• Pencils, pens, markers, colored pencils, poster paper, etc.

Essential Questions:
• What were the causes of the Vietnam War?
• What were the major events of the Vietnam War?
• Who were the major personalities of the Vietnam War?
• How did the Vietnam War Change the United States?
• Why was the Vietnam War Memorial a controversial issue?

Duration
• 60-90 minutes (can be split over two class periods if desired)
**Preparation**

Students should have a basic understanding of the events of the Vietnam War. See the Consortium’s “An Overview of the Vietnam War,” available in the Database of Civic Resources or by sending a request to cnorris@unc.edu.

**Procedure**

**Day One**

**Warm Up: Viewing the Wall**

1. Project the interactive image of the Vietnam Memorial Wall on the board as students enter class. It can be accessed at [http://thewall-usa.com/Panoramas/TheWall.htm](http://thewall-usa.com/Panoramas/TheWall.htm). Instruct students to view the image silently for a few minutes and then pose the following questions to the class. (The image can be manipulated using the mouse to rotate, the shift key to zoom in and control to zoom out):
   - When you first viewed this image, what jumped out at you?
   - Is there anything that stood out after viewing the image for a few minutes?
   - What is the image you are viewing? What leads you to believe this?
     - If students are unsure about the image, explain that it is the Vietnam Memorial Wall.
   - What is the purpose of a memorial such as this?
   - What are your feelings about this memorial? Do you think it’s appropriate? Why or why not?
   - Can you think of any other memorials? If so, what are they and what do they honor?

   ➢ **Teacher Note:** If internet access is not available, project the attached “Vietnam Memorial Wall” image. Do not share the image title with students until they have identified the image.

**The History of the Vietnam War Memorial Reader’s Theatre**

2. Explain to students that the Vietnam War remains surrounded in controversy. Strangely, one of the most controversial aspects of the Vietnam War was how to honor those that survived and those that died. Since the war was so divisive, some believed it should be forgotten, while others felt that a memorial would help heal the wounds the war caused.

3. Inform students that they will be participating in a “Reader’s Theatre” activity to explore some of the controversies surrounding the Vietnam War Memorial. Reader’s theatre is a style of theatre in which the actors do not memorize their lines. Rather, they stand in a queue and step forward to read their lines off the script. Once they have completed their lines, they step back to the queue, to indicate the end of their reading. In Reader’s theatre, actors use vocal expression to help the audience understand the story rather than visual storytelling such as sets and costumes.

Assign the following eight “acts” and thirty-five roles to students. Depending on class size, students may have to assume multiple roles across different “acts”. Students will perform their parts in this order for the class:

**Prologue:**
- Narrator
Act I: Two Officers and a Grunt
- Robert Doubek
- Jan Scruggs
- John Wheeler

Act II: How Much Are You Fellows Putting In?
- Robert Doubek
- Monica Healy
- Senator Charles Mathias
- Jan Scruggs
- John Parsons
- John Warner

Act III: The Best Goddamn Competition
- Robert Doubek
- Ross Perot
- Andrus Burr
- Paul Spreiregen
- Maya Lin
- John Wheeler

Act IV: We Had a Problem Here
- Tom Carhart
- Jim Webb
- William Chatfield
- Milton Copulous
- John Parsons
- John Wheeler

Act V: A Communist Among Us
- Maya Lin
- Tom Carhart
- Jan Scruggs
- John Wheeler
- Robert Doubek

Act VI: The Compromise
- Jan Scruggs
- Tom Carhart
- George Price
- Robert Doubek
- Milton Copulous
- John Murtha

Act VII: The Soldiers Like It
- Robert Doubek
- John Wheeler
- John Murtha
- John Parsons
- Tom Carhart

4. Once you have divided up the “acts”/roles, distribute the appropriate attached scripts. Allow the students a few minutes to review and discuss their acts. (One paper saving option is to distribute one copy of the script to each group and from that, have the students copy their lines onto a separate sheet of paper.)

5. Before students begin the “Reader’s Theatre”, remind students that they should be respectful audience members during their classmates’ presentations. Project or write the following discussion questions on the board and discuss them at the end of each scene or at the end of the activity.

Prologue:
- How did some people feel about the returning Vietnam Veterans? Why do you think they felt this way?

Act I: Two Officers and a Grunt
- How much money did the organization for the Vietnam Memorial initially raise? What does this tell you about American’s feelings about the Vietnam War?
Act II: How Much Are You Fellows Putting In?
• Why was the location of the monument important to Jan Scruggs? Why was it “poetic justice”?

Act III: The Best Goddamn Competition
• What was Ross Perot’s stipulation before he donated money for the memorial? How did they choose the design for the memorial? Who designed the memorial?

Act IV: We Had a Problem Here
• What were some criticisms of the memorial design? What was Ross Perot’s criticism of the memorial?
• What is your reaction to the question, “Why is it that every other monument in Washington is white, but this one is black?”

Act V: A Communist Among Us
• Why do you think people suggested that there was a communist involved in the memorial project?

Act VI: The Compromise
• What was the compromise that allowed the memorial to be built?

Act VII: The Soldiers Like It
• What were people’s reactions to the memorial? What was the purpose of the memorial according to Jan Scruggs?

6. Homework: Instruct the students to go home and research a memorial. It can be any type of structure and can honor any cause (does not have to be a statue or honor soldiers). Instruct students to answer the following questions and if possible, print a picture of the memorial:
• What or who does the memorial honor?
• Why is the design significant? What does it represent?
• Does the memorial consist of one part or many different parts?
• Do you believe this memorial is an appropriate way to honor its subjects?

Day Two

Designing a Vietnam Memorial

7. As a warm up activity, randomly place students in groups of three to five and instruct them to share the memorials they researched for homework. Allow students five to ten minutes to discuss their memorials before moving on.

8. Explain to the class that they have been asked by the US Department of Veteran’s Affairs to create a new memorial honoring one aspect of the Vietnam War. Students will be divided into teams and each team will submit a design for a class wide competition. The designs can be completely original or can be influenced by other established memorials.

9. Distribute and review the competition rules before dividing students into design teams. Students should be divided into mixed ability teams of approximately three to four students. Design team roles can be assigned by the teacher or decided by the students.
10. Allow approximately 45 – 60 minutes for students to design their memorials. Circulate throughout the room to ensure students are on task. Project a countdown timer on the board so students know how much time they have to complete the assignment. A free stopwatch can be found at: http://www.online-stopwatch.com. With five minutes remaining, direct students toward finalizing their memorials and presentations.

11. Once all the groups have completed their projects, randomly choose groups to present their projects to the class. Each group should explain what their memorials honor and why they made the design choices they made. Limit each presentation to 3 to 5 minutes.

12. After all the groups have presented, post the memorials around the room and instruct the class to participate in a gallery walk. Students should examine each memorial for 1 or 2 minutes before moving on. Once all the groups have completed the walk inform them that they will now be voting to choose a class Vietnam Memorial. Students should use the ballot at the bottom of their project instructions. Tally up the votes to determine the winner. Give the winning group a prize or candy.

Additional Activities
- See the Consortium’s database for additional lessons concerning Vietnam
  - http://www.civics.unc.edu/resources/intro.php

Resources
- Vietnam War Oral Histories:
  - http://fcit.usf.edu/vietnam/index.html
- Vietnam War Pictures:
- Battlefield: Vietnam:
  - http://www.pbs.org/battlefieldvietnam/
Vietnam War Memorial
The Vietnam Memorial's History

Prologue

Twenty-five years ago, the Vietnam Veterans Memorial divided Washington. Today it’s an emotional touchstone.

On November 13, 1982, the Saturday after Veterans Day, thousands of Vietnam vets marched down Constitution Avenue. They wore mothballed uniforms, held hands, and wept. It was a homecoming parade seven years after the war.

In the 25 years since that day’s dedication of the Vietnam Veterans Memorial, millions have come to see what is now a landmark. They read the names of the 58,256 dead and missing on the wall. They stare at their reflections in the polished black granite. Few can resist touching it.

Yet the memorial was almost never built. Supporters had to fight to raise money and to put it on the Mall. While many veterans saw the black V design as dignified, others thought it resembled a ditch or gravestone—a condemnation of the war. Early backers of the memorial—including billionaire Ross Perot and Jim Webb, a decorated Vietnam vet who was years away from the Senate—denounced it as an insult to veterans.

The fight was bitter, fueled by emotions that had as much to do with the war as they did with the memorial itself. There were death threats, racial slurs, and broken friendships. Memories of that time still spark pain and anger.

The idea for a memorial came from Jan Scruggs, an infantryman who had gone to Vietnam in 1969 straight out of Bowie High. He was wounded and saw friends die. Thirteen were killed in a single explosion.

Scruggs came home shortly before the 1970 Kent State shooting. Women wouldn’t date him because he’d been in Vietnam. “That was the feeling in the air,” he says, “that we were unclean.”

A decade later, Scruggs, who was working as a civil-rights investigator at the Department of Labor, proposed a memorial while attending a meeting of Vietnam veterans here.

“It went over like a lead balloon,” says Robert Doubek, an attorney and former Air Force officer. The veterans wanted benefits; a memorial seemed superfluous.

But Doubek liked the idea. He and Scruggs incorporated the nonprofit Vietnam Veterans Memorial Fund. On May 28, 1979, Scruggs held a press conference to announce their plans.
Act I: Two Officers and a Grunt

Scruggs saw heavy combat in Vietnam and spent months “raising hell” after he was discharged. Doubek, an intelligence officer who interrogated North Vietnamese prisoners, went straight to Georgetown Law.

Doubek: “Scruggs was a very uninspiring person. He slouched. He didn’t dress like a professional—Levi’s and a checked shirt. He didn’t look you in the eye, didn’t have a solid handshake. But I was somewhat intimidated by him because he was an enlisted man and a combat veteran.”

Scruggs: “I went to see my boss and told him I was going to need a couple weeks off to build this monument.”

Doubek: “I remember watching the evening news on July 4. Roger Mudd closes out the broadcast and says, ‘And finally, an organization that has been formed to build a national memorial to Vietnam veterans has raised a total of $144.50.’ It was sardonic. You know—what can you expect from such a bunch of losers?”

John Wheeler, a staff officer at Army headquarters in Vietnam from 1969 to 1970: “Jan had risked one of the most horrible things you can do in America, which is appear foolish. I called him and said, ‘You can do this.’ He came over to my house and asked me to be chairman of the fund. It was one of the greatest compliments I’ll ever get.”

Doubek: “I was thinking about quitting right before Jack Wheeler became involved. I really didn’t have any faith in Jan. Wheeler was impressive. He was a West Point graduate, a graduate of Yale Law School. He had an MBA from Harvard, he was a member of the Army and Navy Club. He was a WASP.”
**Act II: “How Much Are You Fellows Putting In?”**

Scruggs, Doubek, and Wheeler found a champion for their cause in Senator Charles Mathias, a Maryland Republican. John Warner, who had been secretary of the Navy during the war and was in his first months on the job as a Republican senator from Virginia, also agreed to help. Ross Perot, a Naval Academy alum known for his efforts to rescue POWs, became one of the first donors.

Doubek: “Jim Webb came onto the scene in August of 1979. Everybody was in awe of Webb because he had written the first major Vietnam novel [Fields of Fire]. When we met, he quoted from British prime minister William Gladstone: ‘Show me how a country honors its dead, and I’ll show you the quality of a nation,’ or something like that.”

Warner: “Jan Scruggs walked into my office in a very quiet, humble way. I was taken aback by the man’s extraordinary humility. I immediately wanted to work with him.”

Scruggs: “I called Ross Perot. He told me he had had the exact same idea in 1977 and had offered to pay for a memorial in Washington if it had all the names [of the dead] on it and was in a prominent site.”

Monica Healy, legislative aide to Mathias: “One of the first fundraising events was in Senator Warner’s home [in Georgetown]. It was a breakfast event. Warner was in the middle of his pitch, and down the stairs walks his famous wife, Liz Taylor. She was in her pink robe and white slippers and looked like she had her makeup on from the night before.”

Warner: “In Hollywood, a lot of people don’t appear before midday. She came down unexpectedly and listened. As the attendees were getting up to leave, she said, ‘How much are you fellows putting in?’ ”

John Parsons, National Park Service official who oversees the addition of new memorials to the Mall and other public land in Washington: “We showed Jan a site on Memorial Drive [near the entrance to Arlington National Cemetery], where the Seabee Memorial is located. He could not believe we thought he’d be interested in something that insignificant. I next met him with Senator Mathias. I was called up there [to the Hill.] The senator said, ‘I think we’re talking about something different, Mr. Parsons.’ ”

Mathias: “We chose the site one day in the Senate reception room. We had an Exxon map of the District, and we marked the spot we thought would be good.”

Scruggs: “The idea of having all these names permanently displayed in Washington a few blocks from the White House, a block from the State Department, down the street from the US Congress—to me, this was poetic justice. These were the people everyone wanted to forget. They wanted this whole thing to go away, and I didn’t want it to go away.”
Act III: “The Best Damn Competition”

In July 1980, President Jimmy Carter signed legislation that set aside two acres on the Mall. The memorial fund organized a national design competition and picked an eight-person jury, including architect Harry Weese, who designed the Washington Metro system.

Doubek: “From the first day Scruggs walked into my office, I said it should be designed through a competition. I grew up in Chicago and went to the Tribune Tower. In the lobby there were photographs of the other designs, because it was designed in a competition. I always remembered that.”

Paul Spreiregen, Washington architect and adviser for the competition: “This was going to be the best damn competition that had ever been held for anything. I wanted to have senior gray eminences on the jury—people of broad and deep knowledge of design.”

Wheeler: “I was worried that Perot would help us to death, because he had such strong ideas. But Jan went ahead and got $160,000 from him for the competition.”

Perot: “I said I’d fund the design with one stipulation—that the men who fought over there like it. If we were to build a memorial to you, it should be one you like, right?”

The fund received so many designs that it arranged to use a hangar at Andrews Air Force Base to display them for the jurors. Among the entries was an abstract scheme created by Maya Ying Lin, the daughter of Chinese immigrants and a 21-year-old Yale undergraduate.

Spreiregen: “The jurors went individually into this display of 1,400 designs—a linear mile and a third. Harry Weese came back after a couple of hours and said, ‘Paul, there are two designs out there that could do it.’ He had spotted it.”

Maya Lin, in her book Boundaries: “The drawings were in soft pastels, very mysterious, very painterly, and not at all typical of architectural drawings. One of the comments made by a juror was ‘He must really know what he is doing to dare to do something so naive.’ ”

Doubek: “I remember seeing [Lin’s] design when I was in a hurry. I couldn’t conceptualize what the hell it was. It just looked like two black triangles.”

Scruggs: “As you looked at the other designs, they were miniature Lincoln Memorials. There was the helicopter on the pole, there was the army helmet with dog tags inside. They seemed so banal and average and typical compared to this.”

On May 1, 1981, the jury presented its unanimous choice of Lin’s design to the fund’s organizers, who were assembled in the hangar.

Wheeler: “I stood up and said, ‘It’s a work of genius,’ and started clapping. Everyone else clapped.”

Spreiregen: “There was an envelope on the back with this registration form. I opened it up, and saw ‘Maya Ying Lin.’ Who’s that?”

Andrus Burr, a Yale professor who taught Lin’s funerary-architecture course, for which the design was an assignment: “She was a pleasant, happy-go-lucky, not very serious kid. She was a casual student. I only gave her a B-plus for the course because she hadn’t done that well.”

Wheeler: “Maya Lin was perfect. She was right from central casting.”

Lin: “I remember one of the veterans asking me before the wall was built what I thought people’s reaction would be to it. . . . I was too afraid to tell him what I was thinking, that I knew a returning veteran would cry.”
Act IV: “We Had a Problem Here”

Tom Carhart, a classmate of Wheeler’s at West Point, had been a volunteer on the memorial fund’s board until he entered the design competition. An amateur, he didn’t expect to win. After Lin’s entry was selected, he led the opposition.

Jim Webb maintained ties to the fund for months while insisting the monument be built in white marble and placed above ground. He eventually demanded the fund remove his name from its letterhead.

Carhart: “I was stunned when I saw the design. It seemed the opposite of a memorial to recognize and honor veterans.”

Milton Copulos, who was badly wounded in Vietnam and worked at the Heritage Foundation: “It was just names on the wall. There was no mention of what they had done, no flag, none of the things you would associate with a memorial. It was just two long black walls.”

William Chatfield, a former Marine who worked for the Defense Department: “I’m not saying it’s a ditch. It’s just black and in the earth. The artist herself called it a wall of death. So we had a problem here.”

Carhart: “I spoke to other veterans who were involved in the memorial fund, and we all agreed it was a slap in the face. But everyone had reasons they couldn’t publicly announce their disdain: ‘My wife will kill me’ or ‘I’ll get fired.’ Finally I said, ‘Forget it. I’ll do it.’ There was a meeting of the Fine Arts Commission [which had to approve the design]. They said I could speak but only for two minutes. I contacted the media, and they were there in droves. I spoke for 15 minutes, and I wore a black suit with two Purple Hearts pinned to the pocket.”

Lin in Boundaries: “I remember Ross Perot when he was trying to persuade the veterans that it was an inappropriate design, asking me if I truly didn’t feel that the veterans would prefer a parade instead, something happy or uplifting.”

Perot: “The memorial did not honor all the soldiers. It just honored the dead. We have all these people who were scarred worse when they came home than they were on the battlefield. I wanted all of the men honored.”

Jim Webb, in a letter to Scruggs in December 1981: “I never in my wildest dreams imagined such a nihilistic slab of stone.”

Scruggs: “The most powerful piece of rhetoric was this simple phrase, and this is what killed us: Why is it that every other monument in Washington is white, but this one is black?”
Act V: A Communist Among Us?

Men on both sides say they received threatening phone calls at home and that their careers suffered because of their involvement. But the controversy helped the memorial fund raise money—eventually $8.4 million in donations.

Lin: “I remember at the very first press conference a reporter asking me if I did not find it ironic that the memorial was for the Vietnam War and that I was of Asian descent.”

Wheeler: “They attacked her for being a ‘gook.’ ”

Carhart: “One of the members of the other side said, ‘Carhart, at one of these meetings, called that woman a gook.’ That’s like saying, ‘Have you stopped beating your wife?’ No matter what I say, I’m wrong. The allegation endured.”

Doubek: “There was a reception at the Washington Post, and Chuck Hagel was there. He was working as the deputy administrator of the Veterans Administration. He said, ‘Some guy came to my office and left this document saying there was a communist on the jury.’

“There had to be someone totally without professional standards to be low enough to put it in the media. That was Pat Buchanan. It appeared on December 26, 1981, in his column.”

Scruggs: “If there was a communist involved in this, we wanted to find out. We got the jurors all on the phone and gave them the interrogatory. It turned out one of the jurors [landscape architect Garrett Eckbo] had given a course at the California Labor School in the ’30s or ’40s. But he was not teaching about Marxism or Leninism.”
Act VI: The Compromise

The design received approval from the US Commission of Fine Arts and the National Capital Planning Commission, which have jurisdiction over the Mall. But James Watt, President Reagan’s secretary of the Interior, blocked the project because of the controversy.

Scruggs: “We’d gotten the camel through the eye of the needle, and then this crazy thing happens. It was just like getting punched in the stomach.”

Doubek: “Senator Warner set up this meeting, which we envisioned as three on their side, three on our side. Perot had sent a retired Air Force lieutenant general to drum up support. The meeting was held in the Senate conference room. It was packed. We were probably outnumbered five to one. The atmosphere was extremely tense.”

Carhart: “Maybe we did pack the meeting. We had a lot of emotional support on our side.”

Copulos: “J. Carter Brown [Fine Arts Commission chair and National Gallery of Art director] said that adding an American flag ‘would be like interrupting a beautiful aria with some country-western song.’ He later amended that to say ‘interrupting the national anthem.’ ”

George Price, a retired brigadier general who was a memorial-fund supporter: “Young men began to get up and say, ‘This is a black gash of shame.’ I’d heard as much of that crap as I could stand. I stood up and told them, ‘I’m tired of hearing you talk about black as the color of shame. We’ve gone through a civil-rights movement to prove that’s not so.’ ”

Scruggs: “A guy named Michael S. Davison—a famous general and World War II hero—listened for four hours and then stood up and said, ‘Gentlemen, I have a solution. Let us build this admittedly nonconformist memorial but add to it a statue to symbolize the spirit of the American fighting soldier.’ He was a very wise man. He knew to hold his firepower until people were tired.”

Carhart: “I stood up and said, ‘If you’re going to give us a statue, you’ve got to give us an American flag.’ The flag would be at the intersection of the walls, and the statue would be below that, somewhere within the V made by the walls.”

Scruggs: “We needed to get this built. That was the mission. If we needed to add a flag and statue, so be it.”
Act VII: “The Soldiers Like It”

The two sides agreed to the compromise, but over Lin’s objections.

Doubek: “I went down and talked to John Parsons at the National Park Service. He had this thick document that needed a signature. He said, ‘Don’t you need to go back to your board and get the approvals?’ I said, ‘John, I have all the approvals I need.’ I signed it. I found a pay phone and called Jan Scruggs and I said, ‘I got the permit. I got the damn permit.’ ”

Parsons: “The dedication was on a very cold day. It had rained significantly. The crowd, which was standing down in the apex, destroyed the grass. People were in mud up to their ankles.”

Wheeler: “Jan and I were walking together on the crest above the memorial. It was quiet even though there were 150,000 people. I thought we might be getting a glimpse of the resurrection—meaning peace, unity, a sense of completion. A moment’s break in space and time.”

Doubek: “I was so exhausted and burned out that I said to myself, ‘I don’t give a damn if anybody likes it. It’s done. And if they don’t like it, they can go build their own.’ ”

Wheeler: “The first month of the memorial, it was cold and there were clamoring crowds of people. I was in the swim of people going back and forth, and this guy was holding up an older fellow so he could touch something. The son was holding up his blind father to touch his other son’s name.”

Parsons: “People were down there with matches and cigarette lighters and flashlights trying to find names at 2 o’clock in the morning.”

Carhart: “The Fine Arts Commission put the flag and the statue off in the woods. That’s a direct contradiction of the compromise. It’s a betrayal. A hundred years from now, people will wonder why we would ever create such a travesty to insult the men and women who served in an unpopular war. Maybe they’ll bury it.”

Perot: “The soldiers like it, and the families of the men who didn’t survive like it. That’s what it’s all about as far as I’m concerned.”

John Murtha, the first Vietnam combat veteran elected to Congress: “I go down there every once in a while just to watch people put their hands on the wall.”

Scruggs: “It was three years of work. Day after day, night after night, that’s all I did. It was part of my healing process, but the purpose was to help heal the wounds of the nation and my fellow veterans and to give them the recognition they’d never had.”

Adapted and Edited by the NC Civic Education Consortium
Source: http://www.washingtonian.com/articles/people/5595.html
Designing a New Vietnam Memorial

Congratulations! You and your design team have been chosen to compete in a nationwide competition to design a new Vietnam War Memorial.

The memorial should serve to answer the following questions:

- Who or what event from the Vietnam War is being honored?
- Why did you choose to honor this aspect of the Vietnam War?
- What physical features of the memorial evoke memories of the Vietnam War?
- Why did you choose this medium (statues, paintings, gardens, etc.) to remember the Vietnam War?

Your design team should assume the following roles:

1. **Researcher(s)** – It is your job to complete further research about the event or person from the Vietnam War you chose to honor. Using the materials provided you should provide the group with three to five additional bits of information. Once you have finished you should assist the artist and the poet laureate with their portions of the memorial.

2. **Poet Laureate** – It is your job to write a poem for your memorial’s dedication ceremony. It should evoke powerful emotions (hope, sadness, regret, looking towards the future, remembering the dead) and should also relate to the memorial’s overall theme. The length of the poem should be between five and ten lines.

3. **Artist** – It is your job to draw your design team’s idea. Working with the other members of your team, draw and color your memorial. Remember that you are entering your design into a competition, so make it as eye catching and attractive as possible.

Once you have finished the memorial, create a short (2 – 3 minute) informal presentation that explains your memorial to the other design groups. Your Poet Laureate should read their poem at the end of the presentation.

This contest has a strict deadline for submitting your memorial, so pay close attention to the time remaining.

Good Luck!

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**Memorial Voting Ballot**

After viewing each memorial, vote for the one you think best honors the Vietnam War by writing the name in the space below.