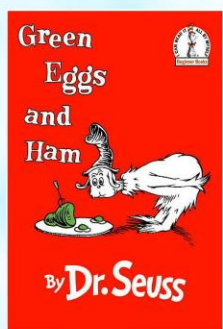
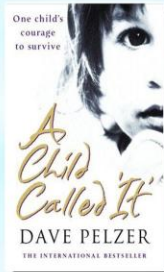
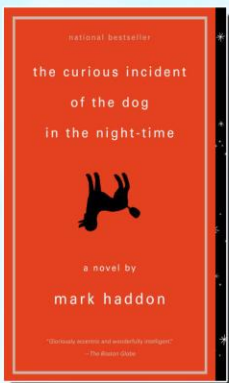
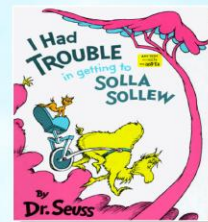
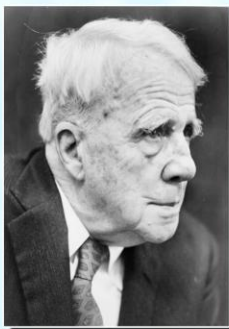




A Child's World



LAE4360 Conceptual Unit Plan

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A Child's World

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Table of Contents

Rationale	4
Unit Standards	8
Unit Goals and Objectives.....	10
Point Allocation.....	12
Calendar	13
Week 1	13
Week 2	21
Week 3	28
Week 4	35
Week 5	41
Appendix A.....	47
Appendix B.....	67
Appendix C.....	87
Appendix D.....	113
Appendix E	126
Field Experience Subset	Error! Bookmark not defined.

Rationale

This unit is teeming with concepts that are explored in numerous ways and with this assistance of several unique pieces of literature. The most apparent concept is the peculiarity and limitations of childhood. The idea of being overwhelmed with the affairs of the world, the construction of society, the behaviors of people, the smells, tastes, sights, and sounds that are new to children. Every encounter that is mundane for adults, is a monsoon of information for the young child's mind. Christopher, in *The Curious Incident of the Dog in the Night-Time*, exemplifies this concept. Not only is the main character stuck in the bewildering mode of childhood/adolescence, but he is also struggles with Autism. Psychological development is another concept that is directly related to the concept of childhood. The development of children is so gradual that it is difficult to observe on a daily basis. It is even more difficult to identify exactly how and to what degree a child is psychologically developed. *The Virgin Suicides* embodies this concept with the young and insurmountably complex character of Cecilia. The thirteen year old girl was not blanketed by gossip and fashion, but she submerged herself in Celtic music and obsessive attention to the Virgin Mary. Thirteen might seem, to many, as a very young age—ignorant to the travesties of the world. But Cecilia was atypical. She contemplated dark, mature concepts, like escapism. Cecilia can make readers question, "At what point did Cecilia shift from the innocence of childhood mentality, to her heavy depression?"

The depression of Cecilia is a perfect segue to another concept in the unit: childhood struggle. Children have struggles, just as adults do. The Lisbon girls in *The Virgin Suicides* struggle with oppression and an onset of depression. Dave Pelzer, in *A Child Called It* struggles with extreme verbal and physical abuse. Christopher, in *A Child Called It*, struggles with autism and an inability to understand social construct. This, again, is intertwined with the limitations of childhood. The Lisbon girls were oppressed by their parents. If they were adults, the options of severing contact with their parents might have offered them solace. If Dave Pelzer were an adult in his struggle, he could simply have vacated his parent's hellacious home and found a job to support himself.

Societal accountability is another concept that permeates the literature in this unit. The events in the texts make the reader question "At what point should society assume a role in the well being of children and adolescents." An adjective that is so often paired with the word "child" is "innocent." So, for those who are innocent and cannot stick up for themselves, when should others step in? As the Lisbon children kept taking their lives, the reader might be wondering when a social worker would intrude and diagnose the morbid problem. In *A Child Called It*, readers are holding their breaths for young Dave to be rescued from the nauseous conditions he withstands for far too long. When gross injustices are occurring all around, whose problem is it, and where is the accountability? Children do not have the luxury of autonomy and self-satisfaction. They are emotionally, physically, financially, and psychologically dependent upon adults to meet their needs. This need is the responsibility of someone,

which brings the next concept to light: responsibility. The concept is strikingly similar to that of accountability, and the events in the text elicit a consideration from readers.

Finally, a wonderfully important concept that is found in all of the unit texts is the unalterable element of perspective. Each of the children or adolescents in the texts is isolated in their own worlds. The Lisbon girls are caught in a pious net of discipline and restriction of expression. Dave Pelzer, in *A Child Called It*, witnesses the world through swollen eyes and battered bones. Christopher witnesses the world with Autism goggles, through numbers and facts, and the sheer bafflement found in human interaction. The examination of perspective lends itself to the consideration of subjectivity and variations of “truth.” All that any of the characters perceive is a variation of the “true” world.

This unit is designed for Twelfth Grade, Advanced Placement (AP) Literature students. By twelfth grade, the majority of students are seventeen to eighteen years of age. They are on the brink of adulthood and assume more and more responsibilities every day. As they expand their worldly knowledge and accumulate memories and experiences, they ease into adulthood, where they will remain the rest of their lives. It is important and necessary for students to reflect on their childhood and identify the growth that has occurred in their life. While reading the texts in this unit, students will subconsciously draw parallels to their childhood experiences and be able to expose their past naiveties or mistakes, and learn from them. So, the most obvious defense for the unit is relevance (Smagorinski 125).

As students read about the stomach turning injustices that some children must face, they are forced to consider their roles in society as soon to be adults. The unit probes students to think about their responsibilities as adults and the accountability that they can bring to society. These infused concepts enable students to “understand their roles as citizens in their communities, states, and nation” (Smagorinski 143). Thus, the second defense is civic awareness.

Finally, a more implicit defense for the teaching of this unit is the psychology for human development (Smagorinski 141). Though the twelfth grade students this unit is designed for are rapidly nearing adulthood, they will be able to identify, either previously or currently, with the young protagonists. The struggles and conflicts that are found in the unit texts offer a therapeutic outlet for these students. Depression, abuse, isolation, and violence are struggles found in each of the texts. It is inevitable that some students will be deeply and personally affected by the experiences of the fictional characters because of their own similar experiences. For these reasons, this unit is also justified in its purpose for catering to the psychology for human development.

The strategies and educational psychology in this unit draws from a variety of authors and theories. Much of the instruction was crafted under the influence of Lem Vygotsky’s social learning theory. There are four Socratic circles incorporated in the unit; one towards the end of each text and a cumulative circle near the end of the unit where all texts are subject to discussion and analysis. In addition to the prevalent Socratic circles, there are several group project assignments. Through the myriad social interactions that students will have with their peers, it is intended that the thoughts, opinions, and contributions of other students will augment each student’s individual knowledge. The group work that

relies on communication is supported by Vygotsky's theory that "humans use tools that develop from a culture, such as speech and writing, to mediate their social environments. Initially children develop these tools to serve solely as social functions, ways to communicate needs. Vygotsky believed that the internalization of these tools led to higher thinking skills" (Learning Theories Knowledge Base, Vygotsky). The large and small group discussion, and student -centered activities also align with Vygotsky's application of the social learning theory as, "Vygotsky's theory promotes learning contexts in which students play an active role in learning. Roles of the teacher and student are therefore shifted, as a teacher should collaborate with his or her students in order to help facilitate meaning construction in students" (Learning Theories Knowledge Base, Vygotsky). Whole class discussion, like that of Socratic circles, is also supported by Smagorinski by writing that, " This approach [whole class discussion] enables teachers to monitor the discussion in the manner to which they are accustomed, without weaving in the broader interpretive text...found so limiting to students' participation and construction of meaning" (Smagorinski 33).

Jim Burke emphasizes new literacy skills that are designed to meet the needs of twenty-first century students. Interpersonal and self directional skills are deemed necessary for today's students. These skills include interpersonal and collaborative skills that "Demonstrate teamwork and leadership; adapting to varied roles and responsibilities; working productively with others; exercising empathy; respecting diverse perspectives" (Burke 151). The group work and whole group discussions include this literary skill that is meant to equip students for learning in the twenty-first century. Another skill that Burke advocates is self-direction, which entails, "Monitoring one's own understanding and learning needs, locating appropriate resources, transferring learning from one domain to another" (Burke 151). The reader response journals require this literacy skill as students record their metaconition for the entirety of the unit.

The unit consists of three main texts and several visual texts. Two motion pictures are shown in the unit. *The Virgin Suicides* film is shown to students in order to summarize the events of the story and offer a artistic representation of the printed text. *Rain Man* is paired with *The Curious Incident of the Dog in the Night-Time* as a parallel for the main character from the novel and the movie, both struggling with autism. In addition to the obvious visual texts of motion pictures, many of the anticipatory sets rely on visual media for student engagement. YouTube clips, movie clips, and television interviews all meet the literacy need of Information and Media Literacy skills as Burke outlines "Accessing, analyzing, managing, integrating, evaluating, and creating information in a variety of forms and media; understanding the role of media in society" (Burke 151).

Writing is an inescapable component in this unit. Anticipatory sets, daily activities, class work, homework, and even final assessments demand writing. Anticipatory sets in the unit include journaling as a response to a prompt or idea. This free-writing is an opportunity for students to be able to write as a form of thinking. Inquiry is an

imperative aspect of writing as George Hillocks states, "If thoughtful inquiry does not lie at the heart of writing, then our students become little more than amanuenses. They cannot be writers unless they are first thinkers" (Dean 8). The prompts in the unit are designed to get students thinking about concepts or ideas by writing about them. Often, writing is a tangible representation of students' thoughts, which accomplished the goal of the anticipatory set.

The final assessment of the unit is a persuasive essay that incorporates a series of skills and knowledge. Most identifiable is the writing technique of persuasion. Certainly twelfth grade AP students will have had exposure to persuasive writing and the elements that make persuasive writing effective. However, this assessment will offer students the chance to practice a complex persuasive argument that not only promotes an idea or way of thinking, but it incorporates themes and concepts from the unit as well as research from external sources. The persuasive writing assignment is essential in the unit and will demonstrate a series of skills. In the assignment, students have autonomy in choosing a topic, a target audience that is appropriate to their topic, and their external resources. This autonomy is supported by Penny Kittle as she insists that "choice feeds writers" (Burke 211).

Before students are asked to submit such an expansive and involved assignment, they will have several opportunities to receive feedback from the teacher and peers during writing workshops. The unit devotes nearly two whole class periods for revision via writing workshops. Many theorists support the valuable resource of peer collaboration and feedback on students writing, and Kittle also supports such notions by writing, "Writers can be completely detached in writing about literature, just stacking sentences into a structure created by the teacher. That is a superficial process that requires little. We need rigor in process, not just products, and that requires an emotional investment from the student" (Burke 210). In addition to the importance of writing workshops, another author in *Adolescent Literacy*, Tom Romano, stresses the importance of publication and sharing student writing. He writes, "We must come to believe that our writing is worth reading by others" (Burke 167). For this reason, students will not merely be turning their persuasive writing assignments in for a grade, but the last several days of the unit are dedicated to having students present and share their writing in the form of a speech. This assignment, as well as all of the activities and assignments in this unit are inspired by acclaimed theories of educational psychology and widely accepted strategies of credible authors.

Unit Standards

- LA.1112.4.1.1 The student will write in a variety of expressive and reflective forms that uses a range of appropriate strategies and specific narrative techniques, employs literary devices, and sensory description.
- LA.1112.2.1.2 The student will analyze and compare a variety of traditional, classical, and contemporary literary works, and identify the literary elements of each (e.g., setting, plot, characterization, conflict).
- LA.1112.2.1.4 The student will analyze the way in which the theme or meaning of a selection represents a view or comment on life, providing textual evidence for the identified theme.
- LA.1112.2.1.1 The student will analyze and compare historically and culturally significant works of literature, identifying the relationships among the major genres (e.g., poetry, fiction, nonfiction, short story, dramatic literature, essay) and the literary devices unique to each, and analyze how they support and enhance the theme and main ideas of the text.
- LA.1112.6.2.2 The student will organize, synthesize, analyze, and evaluate the validity and reliability of information from multiple sources (including primary and secondary sources) to draw conclusions using a variety of techniques, and correctly use standardized citations.
- LA.1112.2.1.7 The student will analyze, interpret, and evaluate an author's use of descriptive language (e.g., tone, irony, mood, imagery, pun, alliteration, onomatopoeia, allusion), figurative language (e.g., symbolism, metaphor, personification, hyperbole), common idioms, and mythological and literary allusions, and explain how they impact meaning in a variety of texts with an emphasis on how they evoke reader's emotions.
- LA.1112.1.6.2 The student will listen to, read, and discuss familiar and conceptually challenging text.
- LA.1112.2.1.3 The student will analyze, compare, evaluate, and interpret poetry for the effects of various literary devices, graphics, structure, and theme to convey mood, meaning, and aesthetic qualities.
- LA.1112.2.1.5 The student will analyze and discuss characteristics of subgenres (e.g., satire, parody, allegory) that overlap or cut across the lines of genre classifications such as poetry, novel, drama, short story, essay or editorial.

- LA.1112.4.1.2 The student will incorporate figurative language, emotions, gestures, rhythm, dialogue, characterization, plot, and appropriate format.
- LA.1112.4.3.2 The student will include persuasive techniques (e.g., word choice, repetition, emotional appeal, hyperbole, appeal to authority, celebrity endorsement, rhetorical question, irony, symbols, glittering generalities, card stacking, testimonials, bandwagon, image association, transfer).
- LA.1112.3.2.2 The student will draft writing by establishing a logical organizational pattern with supporting details that are substantial, specific, and relevant.
- LA.1112.3.3.3 The student will revise by creating precision and interest by elaborating ideas through supporting details (e.g., facts, statistics, expert opinions, anecdotes), a variety of sentence structures, creative language devices, and modifying word choices using resources and reference materials (e.g., dictionary, thesaurus) to select more effective and precise language.
- LA.1112.3.3.4 The student will revise by applying appropriate tools or strategies to evaluate and refine the draft (e.g., peer review, checklists, rubrics).

Unit Goals and Objectives

Goals

Students Will Be Able To (SWBAT):

- Contemplate the roles of children and adults in society.
- Understand how children develop and mature.
- Consider the complexity of controversial issues such as suicide and child abuse.
- Compose a persuasive paper.
- Present a persuasive argument in the form of a speech.
- Recognize metacognitive activity.
- Compare and contrast a variety of texts.
- Work collaboratively.

Objectives:

Students Will Be Able To (SWBAT):

- Identify the struggles and hardships of adolescent characters in the texts.
- Sympathize and/or empathize with the characters in the unit texts.
- Examine their own childhood struggles.
- Reflect on how perspective changed with maturation.
- Compare their childhood perspective of the world to their current perspective.
- Understand the cognitive development of children.
- Consider what capacities children have and how they differ from adults.
- Examine developmental delays and abnormalities.
- Consider how exceptionalities effect childhood perspectives.

- Explore the evocative themes from the unit texts.
- Prewrite and draft a persuasive paper.
- Revise and edit a persuasive paper.
- Construct an organized and logically flowing paper.
- Express ideas clearly.
- Identify their own thoughts and unfiltered responses to literature.
- Record their metacognition .
- Identify similarities and differences in a series of texts in the thematic unit.
- Offer constructive criticism to peers.
- Graciously receive constructive criticism from peers.
- Use feedback to alter and enhance work.

Point Allocation

Assignments	Points Possible
Class participation/In class Activities	100
Reader Response Journals	100
Poetry Imitations	25
Socratic Circles	200 (at 50 pts a piece)
Banned Media Brochures	25
Children's Book Analysis	100
Persuasive essay	200
Persuasive Speech	50
Total Points Possible	800

Calendar

Week 1

Day 1

Students will be introduced to the unit and interest will be cultivated through the anticipatory set. Personal connections to the ideas and themes of the unit will engage students in today's lesson, as well as the weeks to come. The writing activity will assist students in the realization of worldly perspectives as well as note their own astonishing mental, physical, and emotional growth.

Materials

- Baby picture of teacher
- Computer
- Projection screen
- Writing prompt
- *The Virgin Suicides* book
- *A Child Called It* book
- *the curious incident of the dog in the night-time* book

Anticipatory Set (10 min)

The teacher will bring in a baby picture of herself and show it to the class. As she passes around the picture or places it on a document camera, she will tell a childhood memory. She will try to be as descriptive and detailed as possible in this memory, evoking a vivid picture for her students.

Lesson Activities/Strategies (35 min)

The teacher will ask students to view the writing prompt which is displayed on the screen. Students will have approximately 15 minutes to respond (by writing in their bell work journals) to the prompt:

Write about a childhood memory. It can be the strongest, funniest, weirdest, most confusing, or most terrifying. There are no limitations! Try and select a memory that you can describe in great detail. The more information surrounding this memory, the better!

When students have finished, the teacher will ask for volunteers to share their childhood memories. The stories will provide the teacher with a segue into inquiry based questions designed to ignite

students' curiosity and interest in the unit. She will introduce the books to the students and provide a handout which includes the titles and ISBN numbers to assist the students in obtaining a copy of the required texts.

****Handout of required text purchasing information is located in the appendices.**

Closure/Homework (5 min)

The teacher will suggest bookstores and online shopping sites where the books can be purchased. The first chapter of the *Virgin Suicides* (pages 1-28) will be assigned as an after class reading task.

Students opting for the alternative assignment via their own decision or at a parent's request will read the first seven chapters (pages 1-48) of *A Long Way Gone* by Ishmael Beah.

Adaptations/Accommodations

Students who express interest in purchasing the required (*The Virgin Suicides*) text from an online source will not receive the book in time to complete the reading assignment. Therefore, the teacher will have a minimal reserve of copies for the students in this situation, or students who also express a financial limitation.

There will no additional copies of *A Long Way Gone* available for loan, but students choosing the alternative text will have no trouble obtaining a copy from any major bookstore, as it is a #1 National Bestseller.

Day 2

Students have read the first chapter of *The Virgin Suicides* by Jeffery Eugenides. Many characters are introduced, and the five sisters' characters can be confusing to readers. Therefore, a character board will be made by the class to help distinguish each character that is introduced and act as a visual reference as students continue further into the novel. This detailed and isolated analysis will lay a foundation for students' understanding and allow them to spend less energy distinguishing characters and more energy contemplating other complexities such as the themes and symbolism.

Materials

- Construction paper
- Scissors
- Markers
- Magazines
- Yarn
- Beads
- Glue

- Tape
- Glitter
- Scrapbooking stickers

Anticipatory Set (5 min)

The teacher will read an excerpt (pages 5 and 6) from *The Virgin Suicides* which thoroughly describes a character(s) features.

Lesson Activities/Strategies (40 min)

The teacher will divide students into groups of 4 or 5. Each group will be assigned a character from the book and the crafty materials will be distributed. Students will work collaboratively to represent a character's physical characteristics (picture), along with a caption describing the physical characteristics, the personality, the demeanor, the interests, and the idiosyncrasies. The non-physical traits may be represented with visuals as well such as magazine cut outs and additional drawings. Students will have approximately 30-35 minutes to complete the character depictions.

While students are creating the visuals, the teacher is circulating the room and listening to and engaging in students' discussions/debates about the characters. The teacher is also monitoring the time and helping pace the students so that they will have the assigned character completed when the allotted time has passed. The teacher will direct students to display their visuals on *The Virgin Suicides* Bulletin board.

*** A pre-decorated bulletin board would really contribute to the atmosphere of the story. If time permits, the teacher should set aside time the afternoon before or the morning of the activity and decorate the bulletin board with patterned fabric and outline it in ribbon. Or the teacher could draw roof like structures on poster board, color it, cut it out, and paste it above the bulletin board so that the combination of the roof-like structures and the bulletin board resembles a house. Then, when the students complete the characterization activity and place the characters on the Bulletin board, it would appear that they are in the Lisbon house. Characters that do not typically reside in or visit the Lisbon house could be placed next to the bulletin board to suggest they are outside of the Lisbon house.*

Homework

The teacher will assign students the next two chapters (pages 29-136) of *The Virgin Suicides* and ask students to begin their reader response journals and have at least ten entries. Assigned reading and Reader Response entries are to be completed by day 4.

Students reading *A Long Way Gone* will read the next four chapters (pages 49-99) and begin reader response journals.

Adaptations/Accommodations

If all students have read beyond the assigned reading and want to include aspects of a character that have not yet been revealed in the assigned reading, they will be permitted to do so as long as it does not “spoil” anything about the plot. Students will be permitted to add anything they desire to the characters over the course of the novel.

Students reading the alternative text, *A Long Way Gone* will group together as the rest of the class does the characterization activity for *The Virgin Suicides*. During this time, students reading the alternate text will also do a characterization activity that offers tangible support to their interpretations of the main character, Ishmael Beah.

Day 3

Ms. Lisbon is a domineering, overwhelming, religious-driven character in *The Virgin Suicides*. Her drastic methods of confinement and seclusion as a punishment or preventive measure for undesirable behavior are significant in the deaths of all five of her daughters. Students have read the first three chapters of *The Virgin Suicides* and have been introduced to the concept of censorship as a parental device. The theme of censorship producing ill effects despite the good-natured intentions of the authority, found within *The Virgin Suicides* is an ideal link to the discussion of literary censorship. Students will be exposed to the controversial concept of literary censorship and its effects on society. As the lecture of censorship is presented, students will engage in the debate while simultaneously drawing parallels between the arguments presented for/ against censorship, and the related events in the book.

Materials

- Censorship PowerPoint Presentation
- Computer
- Projection screen

Anticipatory Set (12 min)

Students will be shown an image pertaining to the myopia of censorship. The students will be asked to informally respond to this image by writing in their bell work journals. After a few minutes to record the premise of their thoughts, volunteer students will be asked to share their responses/opinions regarding censorship. The teacher will facilitate the discussion that might evolve out of the student shares.

****Censorship image is located in the appendices.**

Lesson Activities/Strategies (30 min)

The teacher will present the PowerPoint Presentation which delivers information about the issue of censorship and engages students in discussion by activities and guiding questions included in the PowerPoint.

****Censorship PowerPoint is located in the appendices.**

Closure/Homework (8 min)

Students will be assigned groups for the censorship activity to take place next class. Each student will be asked to research and seek ideas for materials to be censored and or banned according to the medium their group is assigned i.e Print (Books, magazines, etc), Visual media (movies, television, etc), and consumer influences (stores, advertisements, etc). A handout with the criteria for members of each group to consider will be distributed.

****Censorship homework assignment Handout is located in the appendices.**

Adaptations/Accommodations

Students who do not have access to the internet as a resource for the censorship assignment will be invited to come in after school and have access to a school computer under a teacher's supervision.

Day 4

Students have read the first 3 chapters of *The Virgin Suicides* and have been considering the themes presented in the novel such as religion and censorship. In yesterday's lesson on censorship the students were divided into groups at the end of the class period and each group was assigned a medium to research for the censorship activity in today's lesson.

Materials

- "Note Found In My Locker" Poem
- Poster board
- Markers
- Student copies of *The Virgin Suicides*

Anticipatory Set (8min)

Students will write in their journals in response to the Kwame Alexander poem, "Note Found In My Locker" which will be projected on the front screen.

Questions to consider include:

1. How does the poem relate to Lux?
2. In what ways could this poem be a reflection of Trip Fontaine's love for Lux?
3. Why/how does Lux seek solace in intimacy? Is she dependent on males for her much needed affection?
4. How could the line "that i can trust/to be around/for more than/a moment" be reminiscent of the fleeting life of the Lisbon youth?

****Kwame Alexander poem "Note Found In My Locker" is located in the appendices.**

Lesson Activities/Strategies (35 min)

The teacher will divide students into their assigned groups from the day before. Students will have researched the medium (print, visual media, consumer influences) and be ready to discuss their findings and discoveries with group members. The teacher will ask students to create brochures that advocate the banning of specific examples in the medium they were assigned. Students will follow the guidelines/rubric located on the handout. The teacher will circulate the classroom and informally assess students' comprehension of literary censorship as well as their comprehension of the novel.

After students complete the activity and share their brochures and rationale with the class, the teacher will facilitate an inquiry based discussion. The teacher will encourage students to consider how each groups brochure would have affected the Lisbon girls. Some guiding questions could include:

1. How could censorship of certain media (books, music, music, etc) have influenced the Lisbon girls?
2. Could the other Lisbon sisters have been censored from the actions of their youngest and emotionally influential sister, Cecilia?
3. How might things have changed if the Lisbon girls were not "protected" from the outside influences of the community after Cecilia's death?
4. Is there anything that could have been "censored" in order to save the Lisbon girls from their thoughts? From taking their lives?

****Model of banned media brochure is located in the appendices.**

****Censorship activity directions and rubric handout is located in the appendices.**

Closure/Homework (7 min)

The teacher will address housekeeping issues and questions pertaining to past and future assignments at this point. She will also assign chapter four (pages 136-211) to be read by next class and ask students to have an additional five entries added to their reader response journals.

Students reading *A Long Way Gone* will read the next six chapters (pages 100-178) and record five entries in their reader response journals.

Students will be informed about the literature circle discussion that will take place tomorrow and be prepared to discuss *The Virgin Suicides* through chapter four. Students reading *A Long Way Gone* will be discussing any events or elements in chapters 1 through 18.

Adaptations/Accommodations

Students who were absent the previous day when groups were assigned and research was completed for homework will be able to participate in the activity, and be assigned to the group with the smallest number of students. If previously absent students participate in the discussion and contribute to the lists, they will be valuable in the learning experience despite the missed opportunity to research their groups' medium for homework.

All students, including alternative text readers, will participate in the censorship activity. While majority students relate the censorship concept to events in *The Virgin Suicides*, students reading *A Long Way Home* will connect the concept to the characters and events in that novel.

Day 5

Students have read the first four chapters of *The Virgin Suicides* and have participated in class activities that involve certain aspects of the novel, such as characterization and censorship. Surface discussions regarding the novel have spun off of these activities, but a large block of time has not yet been allotted to the discussion and in depth analysis of the novel's content. During this class period, students will explore the themes, language, symbolism, mood, and other literary elements as well as literary content that *The Virgin Suicides* contains.

Materials

- Computer with internet access
- Projection screen
- Student copies of *The Virgin Suicides*.
- Socratic circle handout

Anticipatory Set (3 min)

The teacher will play the following clip from *The Tale of Despereaux*:

<http://www.wingclips.com/movie-clips/the-tale-of-desperaux/reading?play=1>.

This short clip is about a mouse who begins to read books, instead of nibble on the pages as a source of food. The mouse falls in love with literature and language. The elements of stories captivate him, and the literature appeals to him. He even personally relates and becomes emotionally involved in the stories. This clip models how students will become engaged in the story through discussion and analysis.

Lesson Activities/Strategies (42 min)

The teacher will explain how the desks should be arranged for a Socratic literature circle. The students will move the desks into the desired arrangement. The teacher will pass out the handouts with the guidelines/expectations for Socratic circles as well as the peer assessment sheets. The teacher will monitor the time that each small group has to discuss within the Socratic circle. The teacher will not speak or use the students' time to discuss teacher subjectivities or preferences for discussion, rather the literature circle will be entirely student led and operated.

**Socratic circle participant form is located in the appendices.

**Socratic circle guidelines and rubric is located in the appendices.

Closure/Homework (5 min)

The teacher will ask students to turn in their literature circle peer assessments and assign the last chapter of *The Virgin Suicides* (pages 212-243). Students will be asked to complete a minimum of five entries in their reader response journals for chapter five.

Students reading the alternative text will be asked to finish the novel (pages 179-226) and write five more entries (minimum) in their reader response journals.

Adaptations/Accommodations

Students who have not read to the same advanced point in the novel as the majority of the class (due to a series of excused absences) will be permitted to merely peer assess in the literature circle discussions and will produce a written analysis or private discussion of the content of the novel with the teacher and other absent students after school.

Students reading *A Long Way Gone* will participate in the same discussion circle and the observing peers will be able to assess their participation and contributions accurately without having read the book.

Week 2

Day 6

Students have finished reading *The Virgin Suicides* and completed activities that examine the themes and literary elements contained in the novel. This lesson aims to explicitly discuss the remaining themes and elements found in the novel, and now that students have read the entirety of the book, they can make conclusive statements about the events in the story and share subjective interpretations supported with textual evidence.

Materials

- YouTube clip (Pleasantville trailer) <http://www.youtube.com/watch?v=iAiyrees0uM>
- Copy of Dr. Seuss' *I had Trouble in getting to Solla Sollew*
- Annotated analysis (example)
- Document camera
- Projection screen
- Copies of rubric for children's book analysis for each student
- Sign-up sheet and schedule for children's book analysis presentations

Anticipatory Set (5 min)

Students will be shown a brief YouTube clip of the 1998 film *Pleasantville*. The clip is the popular trailer for the film which embodies one of the main themes found in *The Virgin Suicides* novel: The American obsession with happiness. Pleasantville is a TV town that is shielded from the realities of an "outside world" very much like the Lisbon girls are in the novel. Also, the dynamics of suburbia are depicted in the Pleasantville trailer as they are examined in the novel, though they are different. But primarily, the clip captures the eerie American obsession with happiness as well as the horror of the mundane, both of which are predominant themes in *The Virgin Suicides*. This clip, which parallels the themes in the novel, will allow students to see the prevalence of such themes and how they are identified as "American" cultural values/struggles. The themes inspired by the clip as well as the other themes which have not been discussed in previous lessons will be evaluated.

Lesson Activities/Strategies (43 min)

The clip from the anticipatory set, which parallels the themes in the novel, will allow students to see the prevalence of such themes and how they are identified as "American" cultural values/struggles. The themes inspired by the clip as well as the other themes which have not been discussed in previous lessons will be evaluated and discussed in this lesson.

After students have had about thirty five minutes to sufficiently share and expand upon themes and topics pertinent to the novel, the teacher will take the remaining ten minutes to model the children's book analysis project. During the analysis a sign-up sheet will be passed around for students to choose a children's book and date to present the project.

**Children's book analysis (example) is located in the appendices

**Guidelines and rubric for children's book analysis handout is located in the appendices

**Sign-up sheet and schedule for children's book analysis is located in the appendices

Closure/Homework (2 min)

Any questions or concerns about the children's book analysis example will be addressed for all of the students to hear. The teacher will encourage students to finish reading if they have not yet done so. Though there will not be a specific evaluation to ensure the students completed reading *The Virgin Suicides*, students will need to know the novel thoroughly in order to succeed in the unit project which will require a profound knowledge of all of the texts in the unit.

Adaptations/Accommodations

Students reading *A Long Way Gone* will participate in the class discussion but instead of relating the content of their assigned reading to the "American obsession with happiness" theme (among others), they will contrast the internal suffering of characters in *The Virgin Suicides* with the external conflict that Ishmael experiences in *Sierra-Leone*.

Day 7

Students finished *The Virgin Suicides* novel and have had 6 days of activities that involved aspects of the book. Today's lesson grants students a chance to reflect on the events in the novel and see a director's interpretation of the events and characters. Students will be able to compare and contrast the two texts (the novel and the film) and gain new insights from the visual representation of the novel.

Materials

- Student copies of *The Virgin Suicides*
- DVD copy of *The Virgin Suicides* Film
- Student text evaluation forms

Anticipatory Set (20 min)

The teacher will invite a little pop-culture in the classroom by seeing how many Kirsten Dunst movies the class can name. This pop-culture activity will perfectly set up the teacher to name one of her works that the class will be watching, *The Virgin Suicides*.

Lesson Activities/Strategies (28 min)

The teacher will ask students to take out a sheet of paper and document similarities and differences between the film and the novel. The teacher will begin the film and allow students to perform “interruptions.” When a student witnesses a part of the film that inspires, reminds, or entices them to share an idea or interpretation, they simply say “interrupt” and the teacher will pause the movie. The student will then have the attention of the class, including the teacher, as they announce their epiphany, commentary, etc. The exercise is a sort of adaptation to reader response journals. Instead of recording metacognitive thoughts in a private journal, this social forum allows the class as a unit to benefit from each student’s metacognition and unique, valuable input.

Closure/Homework (2 min)

The teacher will assign the class to read the first two chapters (pages 1-26) of *A Child Called It*. The teacher will also pass out the text evaluations to the students and ask that they complete them for homework. Reader response journals will continue under a new heading indicating the new novel being journaled about. Students will be expected to have 5 entries completed for their assigned reading.

** Student text evaluation form is located in the appendices.

Adaptations/Accommodations

Students whose parents did not permit them to read *The Virgin Suicides* will be excused to the media center to create a collage that represents the text *A Long Way Home*. This assignment will allow students participating in the alternative assignment to engage in a visually stimulating exercise. Just as the majority students are comparing and contrasting *The Virgin Suicides* film with the novel, students participating in the alternative assignment will be able to compare and contrast subjective interpretations of the story based on their self created visuals.

Day 8

Students have previously read *The Virgin Suicides* and observed the novel’s commentary on childhood and adolescence. After activities and exercises that guided the students to consider the themes and concepts surrounding the unit theme of childhood, the students concluded the novel with a visual summary (*The Virgin Suicides* movie). Students were assigned a section to read from *A Child Called It*, which is an autobiographical recount of one boy’s struggle against the oppressive force of abusive parents and the lack of accountability in society. Though there are some similarities in the two novels, *A Child Called It* presents a new perspective and the students in the class will

enter an entirely different child's world. Students should have experienced some degree of empathy toward the child in the novel as they read about the gruesome circumstances he had to withstand. It is appropriate to infuse a lesson on empathy as a tool in writing during this lesson.

Materials

- Student copies of *A Child Called It*
- Student journals
- Empathy PowerPoint presentation
- Computer
- Projection screen

Anticipatory Set (15 min)

Students will be welcomed to class and then asked to journal in response to a painting that is displayed on the projection screen via the document camera. No detailed explanation of the exercise will be given until students have freely responded to the visual. Once students have had about ten minutes to record their thoughts/feelings, the teacher will invite discussion. As volunteer students share their response, the teacher will highlight any elements of empathy that the students shared with the class. This will prepare students for the lecture on emotional appeal.

**Painting is located in the appendices

Lesson Activities/Strategies (33 min)

The teacher will use the discussion of the painting and class shares to transition to the interactive PowerPoint presentation on emotional appeal.

**Emotional appeal Power Point Presentation is located in the appendices.

Closure/Homework (2 min)

Students will seek clarification and ask any questions regarding the empathy lecture and/or current and previous assignments. Students will be assigned the next 2 chapters of *A Child Called It* (pages 27-79) and asked to record five more journal entries in their reader response journals. Students will also be asked to informally note any content in the novel that is questionable or graphic in an effort to apply learned knowledge about censorship from previous lessons.

Adaptations/Accommodations

Students who are unable to take notes or are unsatisfied with the pace at which the PowerPoint and supplemental information was presented will be permitted to access the PowerPoint upon request (i.e. sent as an attachment in an email or other electronic message or forum).

Day 9

Students have begun reading *A Child Called It* and identified empathetic responses and content that has the potential to be censored, drawing upon the knowledge of previous lessons. Students are building a complex and well-rounded understanding of the complexities of childhood and the dynamics of society according to age. This lesson will present students with the background knowledge of the author of *A Child Called It* which is imperative to the content and credibility of the text. Empathy and examples of it will be re-addressed in this lesson.

Materials

- Student copies of *A Child Called It*
- Resources and synthesized handout of David Pelzer
- AP Test Prep vocabulary list
- Clip of David Pelzer interview <http://www.davepelzer.com/>
- Computer
- Projection screen

Anticipatory Set (8 min)

Students will watch the Larry King interview with Dave Pelzer. The clip is obtained from the official Dave Pelzer website, and the summary of the trauma he experienced in the novel as well as his life that took place after the novel. The teacher will harvest student interest with the multimedia clip and then extend upon the autobiographical information extracted from additional resources. This lesson will allow students to consider the characteristics of a specific genre (autobiography, non-fiction) and identify its role in our literate society.

Lesson Activities/Strategies (35 min)

The teacher will reference printed resources concerning the biographical information about Dave Pelzer and synthesize that information to the students. The teacher will ask some guiding questions to assist students in considering the characteristics of the genre:

1. How do autobiographies differ from biographies?
2. How do we (readers) distinguish credible autobiographies from non-credible autobiographies?

3. If you could choose to write about a traumatic or compelling event in your life or have an acclaimed author write about those events for you, which would you choose?
4. After seeing the Larry King interview with Dave Pelzer, did you view the events in the text differently? Was his tone similar to that which narrated the book? Did his writing style seem to be more effective/less effective after experiencing his verbal speaking patterns?
5. How is the “child’s world” of Dave Pelzer drastically different than the “adult world” of Dave Pelzer?

After students investigate the non-fiction genre, the teacher will transition students to the children’s book analysis presentation. The first group will present their interpretation and analysis of the children’s book, *I’ll Love You Forever* and answer any questions/respond to any comments that the class poses.

****Dave Pelzer resources are located in the appendices.**

Closure/Homework (7 min)

The teacher will debrief the first children’s book analysis and encourage the next group to learn from the mistakes and model the successes of the first group. The teacher will then assign students to read the next section of *A Child Called It* (pages 81-128) and add 3 (minimum) additional entries to their reader response journals.

Students will also be asked to think of at least one game or activity from their childhood and be prepared to share/explain it next class.

Adaptations/Accommodations

If the students presenting feel that they do not have enough time to finish the analysis thoroughly in the time allotted, they will be able to finish any points they have not covered at the beginning of the next lesson.

Day 10

Students are currently reading the autobiographical child abuse story of Dave Pelzer. The unit themes and essential questions should become more evident to students with each new text that is read. The activities and discussions have been guiding students to realizations of the complexity of childhood, the restrictions, and the role of society in a child’s life. In this lesson students will read an article that expounds on the premise of Vygotsky’s psychology of play. The article will expose students to current theories in the scientific community while inspiring a broader consideration of the issues and events in *A Child Called It* as well as the other texts in the unit.

Materials

“Complexity in Children's Fantasy Activities” article divided and labeled for Jigsaw

- Student copies of *A Child Called It*
- “Responsibility, What’s That?” song
- Computer
- Speakers

Anticipatory Set (10 minutes)

Students will journal in response to the song by MXPX, “Responsibility, What’s That?” Some points to consider will be projected on the screen or written on the board:

1. What type of responsibilities did Dave Pelzer have as a child? Were they age appropriate?
2. Did Dave Pelzer ever have a chance to play with other children? By himself?
3. What types of responsibilities did Dave’s mother have? Did she adhere to her responsibilities?
4. What type of responsibilities did Dave’s father have? Did he adhere to his responsibilities?
5. Would we really be “better off without it”?

****Lyrics to the song are located in the appendices.**

Lesson Activities/Strategies (39 min)

Students will count off to four and divide into groups according to the number they call out. Once students are in their groups, the teacher will hand out the sections of the article which correlate with the group numbers. The teacher will then review the directions for the jigsaw activity and let students get started.

Summary of Jigsaw logistics:

After reading the article and discussing it with their home groups, all members except for one will rotate to other groups to learn about the content of the article covered in the other groups’ sections. The group member who stays at the home group base will inform the rotating group members of their specific content and will wait for the return of their home group members to learn about the other sections of the article. This way the entire class will read about one portion and learn about the remaining portions of the article through a verbal re-count from their peers.

Once students are once again in their home groups, the teacher will give each group a handout that includes questions to help students think critically about the article and how it relates to Pelzer’s *A Child Called It*.

****Guiding questions jigsaw handout is located in the appendices.**

Closure/Homework (1 min)

The teacher will assign students to read the last section of *A Child Called It* (pages 129-178) and ask students to record five (minimum) new entries in their reader response journals.

Adaptations/Accommodations

Students who have anxiety about speaking in front of peers will be purposely exempt from the position of the home group expert who shares information with the peers as they rotate groups.

Week 3

Day 11

Students have finished reading the autobiographical text, *A Child Called It* and have been keeping a reader response journal as measure and record of their metacognition and deep, individual analysis. In this lesson, student will have almost the entire fifty minute block to discuss the events and themes in the story. AP students have much to gain from self directed discussion and the limitations of knowledge and discovery are virtually non-existent.

Materials

- Student copies of *A Child Called It*
- Socratic circle handouts

Anticipatory Set

Students will listen to the pop song by Fergie, "Big Girls Don't Cry." After letting the song simmer in their minds, students will write a response to the song. Some points to consider will be written on the board or projected on the overhead screen:

1. What is the message of this song?
2. How might the lyrics influence the popular culture? How do they reflect society's opinion of emotional expression?
3. How might Dave Pelzer have responded to this poem if heard it as a child? If he heard it as an adult?

Lesson Activities/Strategies

The teacher will explain how the desks should be arranged for a Socratic literature circle. The students will move the desks into the desired arrangement. The teacher will pass out the handouts with the guidelines/expectations for Socratic circles as well as the peer assessment sheets. The teacher will monitor the time that each small group has to discuss within the Socratic circle. The teacher will not speak or use the students' time to discuss teacher subjectivities or preferences for discussion, rather the literature circle will be entirely student led and operated.

****Socratic circle participant form is located in the appendices.**

****Socratic circle guidelines and rubric is located in the appendices.**

Homework

Students will be asked to finish *A Child Called It* if they have not yet done so. Students will also make sure their reader response journals have the required number of entries and will make additions if necessary.

The teacher will send home the text evaluation form and ask that students bring the completed form to the next class meeting.

****Text evaluation form is located in the appendices.**

Adaptations/Accommodations

Students who have not completed the assigned reading will be asked to NOT participate in the Socratic circles as they will not be able to respond to thoughts and ideas with the same knowledge of the content as other students. Students who are behind in the reading, however, will be permitted to write a reflection and analysis on what they have read thus far. Points should be deducted for this individual alternative as the students will still miss the social learning component.

Day 12

Students have finished reading the biographical text, *A Child Called It* and have been examining the fragility of children's welfare within an abusive home. The purpose of this lesson is to elaborate one of the books' themes of "accountability." The father offers no accountability to the mother in the story, and members of society such as neighbors and even some teachers do not provide the much needed accountability in civilized society. This lesson challenges students to think about the fine line of accountability and infringement upon a person's rights. The concept of habitual submission and childhood naivety is briefly explored as well.

Materials

- Current Newspapers

- Highlighters
- Student copies of *A Child Called It*

Anticipatory Set (15 min)

Students will select a partner to work with for the anticipatory set. The teacher will distribute highlighters and a newspaper to each pair of students (a New York Times or a paper with national news would be preferable). The students will be instructed to highlight or mark a story which contains an example of accountability or the lack of accountability of people/society.

Lesson Activities/Strategies (33 min)

After students have found examples of people holding each other accountable (or not) students will be asked to share examples from their current event discoveries. As students share their findings, the teacher will challenge students to think about the following:

1. Why didn't anybody help Dave sooner?
2. Why did the father remain passive?
3. Why didn't the neighbors report anything about Dave? The teachers?
4. Should we (society) even be involved in private family matters?
5. What constitutes abuse?
6. What rights do parents have? What rights do children have?
7. Why didn't Dave just run away?

A relatively short class discussion will enliven students with the responsibility of societal accountability. As students share contemporary examples and use textual support from *A Child Called It*, they will understand the dependency of society upon its members.

After the class discussion, the teacher will transition to the second children's book analysis presentation. The second group will present their interpretation and analysis of the children's book, *Alexander and the Terrible, Horrible, No Good Very Bad Day* and answer any questions/respond to any comments that the class poses.

Closure/Homework (2 min)

The teacher will debrief the second group presentation. No additional homework will be assigned and students will have a night to catch up on any reading, reader response journals, group work, etc in which they have been lagging.

Adaptations/Accommodations

The teacher could provide magazines with stories of heroism or travesties resulting from humans for the “accountability in society” activity. This would be best if *New York Times* or periodicals with anthropological elements cannot be obtained.

Day 13

Students have read two texts that illuminate the reality of childhood and the both texts have portrayed parents as the opposition to a “happy childhood” but overtly so in the most recently read text, *A Child Called It*. This lesson is designed to expose students to poetry and refresh their knowledge of literary terms and poetic devices used in the poem. The activity in this lesson will challenge students to compose a poem with double entendres or implicit messages and an overarching metaphor.

Materials

- YouTube clip <http://www.youtube.com/watch?v=mTCsVswKc2w>
- Computer
- Projection screen
- “My Papa’s Waltz” poem (copies for each student)
- “Jitterbug” example poem

Anticipatory Set (5 min)

Students will watch a YouTube video that is a poetry animation of “My Papa’s Waltz.” The music and visual paired with the poem offers an interpretation for students, especially allowing them to consider the musical element and the extended metaphor of the poem (comparing the drunken abuse to the classical dance: a Waltz).

<http://www.youtube.com/watch?v=mTCsVswKc2w>

Lesson Activities/Strategies (44 min)

The teacher will read the poem with the class and analyze the traits, elements, etc and how they relate to *A Child Called It*. This group reading and analysis will be the teacher’s vehicle for discussing poetic devices as well as the common theme of abuse found in the poem and the text, *A Child Called It*.

After the class has read and discussed the poem, the teacher will assign the activity of having students create their own poems containing extended metaphor, comparing a dance to an unrelated issue, preferably a negative one, in order to capture and imitate not only the metaphor but the contrast. Examples could include death, war, the economy, starvation, conflict, adultery, etc. The teacher will then share an example imitation poem “The Jitterbug” which is about the economic recession of America and the housing market dilemma.

Once students have had the majority of class time to compose their imitations, the teacher will ask for students to share. In each poem that is read voluntarily, the teacher will ask students to identify the poetic devices as well as the implicit theme/extended metaphor.

**My Papa’s Waltz poem is located in the appendices.

**Jitterbug example poem is located in the appendices.

Closure/Homework (1 min)

The teacher will answer any questions and address any concerns the students express. Students will be assigned to read chapters 2-47 (pages 1-26) of *The Curious Incident of the Dog in the Night-Time*. They will also be asked to start a new heading in their reader response journals and a minimum of three entries for the assigned reading.

Adaptations/Accommodations

If the time block does not permit students to successfully create an imitation poem that they are satisfied with, they will be permitted to complete the poems as an after class task and share them (if they so desire) at the next class meeting.

Day 14

Students have completed two of the three novels in this unit. A working understanding of the complexities of childhood and the limitations of children in society should begin to be formed by the students. The most recent lesson had students analyze and imitate a poem about child abuse, and this lesson will be transitioning students to *The Curious Incident of the Dog in the Night-Time* and helping them to focus on prevalent concepts, such as point of view. *The Curious Incident of the Dog in the Night-Time* is written from an adolescent’s perspective, and therefore offers a unique and compelling rendition of events in a story.

Materials

- Student copies of *The Curious Incident of the Dog in the Night-Time*
- YouTube Clip <http://www.youtube.com/watch?v=LU8DDYz68kM>

- Point of View PowerPoint presentation
- Computer
- Internet access
- Projection screen

Anticipatory Set (25min)

Students will watch the YouTube Clip “Battle at Kruger” which is authentic footage of a lions and an alligator fighting over a baby buffalo for a meal. The baby buffalo is helpless until the herd of buffalos that runs off in the beginning returns to save the baby. The alligator and the lions are natural predators to the buffalo, but the numbers in the buffalo herd threaten the welfare of the predators and thus they both release the baby buffalo. The circumstances are extraordinary and are not consistent with the fight or flight logic of animals.

The teacher can use this video to engage students in the lesson on point of view by having them choose one animal and right about the traumatic event from that animal’s perspective. Once students have completed the activity, volunteers will share their writing and the teacher will facilitate the discussion of point of view and how it varies drastically from person to person. Also, the emotions, feelings, and involvement of the audience will be considered and explored with each perspective that is shared.

Lesson Activities/Strategies (23min)

Before beginning the anticipatory set and the point of view lesson, the teacher will ask any students who did not get a chance to share their “My Papa’s Waltz” imitations to do so then. After the poem sharing is wrapped up, the teacher will move onto the anticipatory set and then the point of view lesson.

The teacher will begin the interactive point of view PowerPoint presentation and stop periodically when students have questions or when clarification is needed.

After the brief PowerPoint presentation, the teacher will introduce the persuasive writing assignment.

****Point of view PowerPoint presentation is located in the appendices.**

****Persuasive writing assignment guidelines and rubric are located in the appendices.**

Closure/Homework (2 min)

The teacher will handle any housekeeping issues and then assign the next section of *The Curious Incident of the Dog in the Night-Time*, chapters 53-103 (pages 26-74). A minimum of three entries need to be made in students' reader response journals for the assigned reading. Students will also be encouraged to begin reviewing the persuasive writing assignment handouts.

Adaptations/Accommodations

Students who found the PowerPoint presentation helpful in their understanding of point of view and who would like it as a reference will be emailed the PowerPoint upon request or permitted to stay after school and finish copying the desired information from each slide.

Day 15

Students are in the midst of reading *The Curious Incident of the Dog in the Night-Time*. The book is written from the perspective of an adolescent with autism, and the most recent lesson expanded on and refreshed students' knowledge of point of view. In this lesson students will gain insight on the condition of autism and aspergers syndrome. The supplemental information will augment students understanding of the condition and enrich their understanding of the main character, Christopher.

Materials

- Student copies of *The Curious Incident of the Dog in the Night-Time*
- Articles and information for Jigsaw activity

Anticipatory Set (5 min)

Students will journal about the image displayed on the projection screen. The image is a widely popular graphic design that promotes autism awareness. This activity will clue the teacher in on students prior and background knowledge concerning autism and aspergers syndrome as well as cultivate interest in students who might be clueless to the conditions. Volunteer students will share their responses with the class.

Guiding questions and optional prompts include:

1. What is autism?
2. What could the design mean or represent?
3. Why are there multi-colored puzzle pieces in the ribbon?

****Autism image is located in the appendices.**

Lesson Activities/Strategies (43 min)

The teacher will divide the class into three groups. Each group will be given a packet/handout of information via articles from online journals or other electronic resources that explain aspergers, autism, and savant syndrome. Each group will be given the fourth handout with questions to consider for the jigsaw activity. Students will complete the jigsaw activity and expand or invent their knowledge surrounding the content. The teacher will monitor the time and keep students appropriately paced.

****Handouts for the jigsaw activity are located in the appendices.**

Closure/Homework (2 min)

The teacher will assign chapters 109-157 (pages 74-126) of *The Curious Incident of the Dog in the Night-Time* and ask students to record a minimum of five entireties in their reader response journals.

The teacher should also remind students to continue working on their persuasive writing assignment because a writing workshop will be held in an upcoming lesson and students will be expected to have their drafts ready. The more material students bring to the workshop, the more constructive criticism they will receive.

Adaptations/Accommodations

Students who are entirely familiar with autism, asperger, or savant syndrome will be asked to contribute any additional information that the jigsaw handouts do not cover. Also, any students who have specific or close relations to anyone with autism will be encouraged to share intimate information about the syndrome as it will contribute significantly to the body of knowledge to have anecdotal information to consider.

Week 4

Day 16

Students have been reading *The Curious Incident of the Dog in the Night-Time* and writing in their reader response journals. Point of view and perspective have been intentionally considered by the students in previous lessons to help students with character analysis and interpretation of events in the story. Students have also read articles and information on Autism, aspergers, and savant syndrome which will assist their understanding of the main character in the book. *The Curious Incident of the Dog in the Night-Time* offers students a third and completely new portrayal of children's view of the world and how vastly different it is from that of adults. This fictional text is the main text of the unit, and the most time is allotted to discussing the complexities of Christopher's childhood among many other elements. This lesson provides students with an opportunity to collectively explore the assigned reading thus far.

Materials

- Student copies of *The Curious Incident of the Dog in the Night-Time*
- Socratic circle handouts

Anticipatory Set (2 min)

The teacher will loop the beginning lyric of the Ice, Ice Baby Song “Stop, collaborate, and listen.” The teacher will announce that it is time for Socratic circles again and assist students in arranging the desks for the activity.

Lesson Activities/Strategies (46 min)

The teacher will pass out the handouts with the guidelines/expectations for Socratic circles as well as the peer assessment sheets. The teacher will monitor the time that each small group has to discuss within the Socratic circle. The teacher will not speak or use the students’ time to discuss teacher subjectivities or preferences for discussion, rather the literature circle will be entirely student led and operated.

**Socratic circle participant form is located in the appendices.

**Socratic circle guidelines and rubric is located in the appendices.

Homework (2 min)

The teacher will assign chapters 179-197(pages 126-164) of *The Curious Incident of the Dog in the Night-Time*. The teacher will also inform students that their persuasive writing assignment drafts should be ready for work-shopping in the next lesson.

Adaptations/Accommodations

Students who have not read the assigned readings or students with excessive absences who are significantly behind in the curriculum will be asked to not participate in the Socratic circles and will be offered the alternative of an after school discussion with the teacher (and other accommodated students) or a paper that summarizes the events in the story while raising questions and analyzing striking content.

Day 17

Students were reminded to produce a persuasive draft for homework in the most recent lesson. Students were instructed to bring their drafts to class for this lesson, where they will be work-shopped by peers. The writing workshops will provide students with an generous amount of feedback from a variety of peers. The workshops are not to be mistaken as an opportunity for

editing, rather a stepping stone for revision. AP twelfth grade students are capable of writing cohesive, coherent papers. However, revisions are necessary at all skill levels and pertain even to the greatest, famous writers. The workshops will enhance the students writing as detail and specifications are scrutinized and suggestions are offered.

Materials

- Writing Workshop handouts

Anticipatory Set (8 min)

Students will be asked to view the following sentence on the overhead and revise (NOT edit) it:

Girls rule and boys drool.

Obviously this sentence is evocative in that it pins the genders against each other. Inevitably some students will revise the sentence by changing the meaning completely. Other students will re-write it with a more pronounced superiority of one gender. Some students will make it descriptive, poetic, while others expand it in prose. The teacher will be able to use the diverse revisions to remind students of the purpose of the writing workshop and review the goals and guidelines for the activity.

Lesson Activities/Strategies (40 min)

The teacher will divide students into groups of three and pass out the writing workshop handouts. As students collaborate and share ideas to improve their peers' writing, the teacher will circulate the classroom and offer assistance to students who have any questions or concerns. Otherwise the teacher will rotate groups, evaluating at least one student's paper per group. Students will value feedback from the teacher as well as the students, and so the teacher should try to be available to as many students as possible within the allotted time.

**Writing workshop handout is located in the appendices.

Homework (2 min)

The teacher will assign students to read the next section of *The Curious Incident of the Dog in the Night-Time* and make at least 3 entries in their reader response journals for chapters 199-227 (pages 164-179).

Adaptations/Accommodations

The teacher will not have enough time to spend with each student's paper; therefore, if students seek personal feedback and constructive criticism from the teacher and they did not receive a chance during the workshop, then they will be permitted to do so by scheduling an appointment.

Day 18

This lesson engages students in aspects of the novel by including two activities which are directly related to the text. The activities are fun and draw students into the universe of the text, inviting discussions, inquiry, and collective exploration of ideas and concepts that spawn from the activities. This lesson is strategically planned to offer students a break from project and assignment oriented assessments as the previous lessons consisted of jigsaws, literature circles, and writing workshops. Not only does this relieve some pressure from informal and formal assessments, but it allows students an added day to amend their persuasive writing assignment drafts. That preemptively prevents an unsuccessful follow up workshop where students have not had sufficient time to alter their drafts, and therefore return to writing workshop groups with the same content.

Materials

- YouTube clips on Autism
- Confusing sign visuals
- Document camera
- Emoticon visual

Anticipatory Set (30 min)

The teacher will show students several clips that concentrate on autism, asperger, or savant syndrome and the students will appreciate the clips and the text to world connections that the clips exhibit.

<http://www.youtube.com/watch?v=q4pU9980Hm0>

<http://www.youtube.com/watch?v=8Vs6R5YZQ3c&feature=related>

<http://www.youtube.com/watch?v=bGOH1xzNCOU>

<http://www.youtube.com/watch?v=PKBbziuMTPY&feature=related>

Lesson Activities/Strategies (19 min)

The teacher will transition students from the anticipatory set by connecting the authentic documentaries to the fictional character from the text, Christopher. The activities will engage student in the text and allow them to connect and empathize with the main character. This will also implicitly assist students in their persuasive writing assignments. The activities and discussions in this lesson will be whole group activities, so that community can build and input can be heard by all members of the class.

****Confusing sign images are located in the appendices.**

****Emoticons handout is located in the appendices.**

Homework (1 min)

Students will be assigned to read chapters 227-233 (pages 179-226) of *The Curious Incident of the Dog in the Night-Time* and record a minimum of three entries in their reader response journals. Students will also be advised to continue working on their persuasive drafts, as another workshop opportunity will take place in the next lesson.

Students will complete the text evaluation forms and bring them, completed, to the next class meeting.

****Text evaluation form is located in the appendices.**

Adaptations/Accommodations

If more time is needed for the engaging activities, the YouTube clips can be shortened or only selected ones shown to the class. If whole class discussion and participation proves to be too distracting and chaotic, the activities can be done in small groups.

Day 19

Students should have completed reading *The Curious Incident of the Dog in the Night-Time*. The most previous lesson had students engage in activities that related to Autism and clips pertaining to the syndrome were shown to help students make text to world connections. Students are also in the midst of writing a persuasive paper, and have had one writing workshop during class time to provide students with feedback for revision. The intent of this lesson is to provide students with a second opportunity to re-present their drafts to their peers. The same groups will be assigned, so that the students can see the improvements in their peers' papers and offer consistent feedback. It might not prove helpful if the groups were rotating and conflicting feedback was being offered.

Materials

- Writing workshop handouts

Anticipatory Set (5 min)

The teacher will ask for a volunteer student to read a section of their original paper and then read the revision directly afterwards. Obviously, the teacher will instruct the student to choose a section in which revision occurred in order to elucidate the effectiveness of writing workshops.

Lesson Activities/Strategies (40 min)

As students collaborate and share ideas to improve their peers' writing, the teacher will circulate the classroom and offer assistance to students who have any questions or concerns. Otherwise the teacher will rotate groups, evaluating at least one student's paper per group. Students will value feedback from the teacher as well as the students, and so the teacher should try to be available to as many students as possible within the allotted time.

After approximately 25 -30 minutes of writing workshops, the teacher will transition students to the third group presentation for the children's book analysis. The group will present their analysis on *The Tale of Peter Rabbit* and answer any questions/respond to any comments the class may have.

Homework (5 min)

The teacher will debrief the third group's children's book analysis and provide any needed clarifications.

Students will be encouraged to refresh their knowledge of *the* texts in the unit for the Socratic circle taking place next class. This will be the final Socratic circle of the unit, and so it will be encouraged that students use the opportunity, not only to continue delving into the content and concepts of *The Curious Incident of the Dog in the Night-Time*, but *A Child Called It* and *The Virgin Suicides* as well.

In addition to preparation for the final Socratic circle, students will be cautioned that their persuasive writing assignments are due next week, and will not only be turned in for a grade, but will be presented to the class

Adaptations/Accommodations

Students who did not bring in a revised draft will still return to their workshop groups from the previous workshop session. They will not waste the groups' time by reading their original draft again, but they will be able to participate in the workshop by providing new constructive feedback for group peers.

Day 20

Students have completed all of the assigned reading for the unit, and will have the opportunity to compare, contrast, and viciously analyze the texts from the unit within the organic, student-led Socratic circle.

Materials

- "Forever Young" song
- "Forever Young" lyrics
- Student copies of *The Curious Incident of the Dog in the Night-Time*

- Student copies of *A Child Called It*
- Student copies of *The Virgin Suicides*
- Socratic circle handouts

Anticipatory Set (5 min)

The teacher will play the song “Forever Young” and students will reflect on the texts from the unit. The required texts from the unit embodied many of the struggles of childhood and adolescence, but the song offers the contrasting desire to stay “forever young.” This activity will, hopefully, bombard students with the dichotomous experiences of childhood. As students consider the song lyrics they will also be focusing on specific and striking elements or passages from the required texts from the unit.

**Forever Young lyrics are located in the appendices.

Lesson Activities/Strategies (43 min)

The teacher will fade out the music after several loops and transition students to the Socratic circle. The teacher will pass out the handouts with the guidelines/expectations for Socratic circles as well as the peer assessment sheets. The teacher will monitor the time that each small group has to discuss within the Socratic circle. The teacher will not speak or use the students’ time to discuss teacher subjectivities or preferences for discussion, rather the literature circle will be entirely student led and operated.

Homework (2 min)

Students will work on their persuasive writing assignments.

Adaptations/Accommodations

All students must participate in the final Socratic circle. If any students are absent, they must complete the alternative assignment. This assignment is available **ONLY** to students with an excused absence because the students should have read all of the texts by this point in the unit. Non-participation because of incomplete assigned readings will defeat the purpose of the Socratic circle; therefore, accommodations should only be made for students with excused absences.

**Alternative assignment for absent students is located in the appendices.

Week 5

Day 21

Students have completed reading all of the printed texts for the unit, and this lesson will offer students a visual text (*Rain man*, a motion picture) which parallels some themes and struggles in the most recently read text, *The Curious Incident of the Dog in the Night-Time*.

Materials

- *Rain man* DVD
- DVD player or Computer with VGA cable
- Projection screen or Television

Anticipatory Set (8 min)

The teacher will ask students to journal in response to the following prompt:

What would you do if a relative of yours passed away and bequeathed you a fortune of three million dollars?

Questions to consider include:

1. What would you sacrifice for three million dollars? A relationship? A life? Morality?
2. Would you use the money for selfish fulfillment, or make charitable contributions?

Lesson Activities/Strategies (41 min)

The teacher will explain that the anticipatory set attempted to have students loosely empathize with one of the main characters in the movie, *Rain man*. Students will be asked to remember their responses as the events in the movie unfold, and they see the value of money and relationships according to the main character.

The teacher will also ask students to consider the following:

1. How does Christopher from *The Curious Incident of the Dog in the Night-Time* relate to Raymond Babbit from *Rain Man*?
2. How are the family dynamics of Autism represented in *The Curious Incident of the Dog in the Night-Time*? In *Rain Man*?
3. How do social interactions of the two focus characters differ in regards to age? How does Autism influence childhood? Adulthood?

Homework (1 minute)

The teacher will pass out a homework handout that will prepare students for an upcoming in class activity. The handout is being distributed to students in advanced because it requires them to bring in materials to class. The upcoming activity involves students creating a theme dream catcher as a wrap-up activity of the unit.

Students will also continue working on their persuasive writing assignments.

****Homework handout is located in the appendices.**

Adaptations/Accommodations

For a tangible assessment, students could be asked to write down their answers to the guiding questions for the movie.

Day 22

In the most pervious lesson, students began watching the motion picture *Rain Man* as a visual text paired with the novel, *The Curious Incident of the Dog in the Night-Time*. In this lesson, students will finish watching the film as they continue to draw parallels between it and the main text of the unit. In addition to the character parallels, students will also make text to text connections as well as text to world connections, because *Rain Man* is based on an authentic Autistic Savant.

Materials

- *Rain man* DVD
- DVD player or Computer with VGA cable
- Projection screen or Television

Anticipatory Set (5 min)

The teacher will ask for volunteer students to share their journal responses from the previous lesson. The journal responses will be entertaining as peers share their fantasy fortune spending plans and any questions to consider that the volunteer students addressed in their responses will be a great segue to continuing the film.

Lesson Activities/Strategies (43 min)

The teacher will play the remainder of the movie *Rain Man*. Once the movie is finished the teacher will review student answers/reactions to the guiding questions from the previous lesson:

1. How does Christopher from *The Curious Incident of the Dog in the Night-Time* relate to Raymond Babbit from *Rain Man*?

2. How are the family dynamics of Autism represented in *The Curious Incident of the Dog in the Night-Time*? In *Rain Man*?
3. How do social interactions of the two focus characters differ in regards to age? How does Autism influence childhood? Adulthood?

The teacher will then transition from *Rain Man* to the fourth and final group of children's book analysis presentations. The fourth group will present their interpretations of the widely popular children's book, *Green Eggs and Ham* and answer any questions/respond to any comments the students have.

Closure/Homework (2 min)

The teacher will remind students that the materials for the theme dream catcher in tomorrow's activity need to be secured and brought to class.

Also, students will continue working on their persuasive writing assignments.

Adaptations/Accommodations

If time does not permit to show the remainder of the movie and proceed with the children's book analysis, the teacher can stop the movie and summarize the ending in a few brief sentences.

Day 23

Students have now completed all of the texts and visual texts in the unit. This lesson offers another engaging activity that assists students in reflecting on and re capitulating the concepts and themes from each book. In a previous lesson, students received a handout for homework that described the activity and the materials they would need to bring to class.

Materials

- Large dream catcher
- Podium

Anticipatory Set (30 min)

Students will read "The Legend of the Dream Catcher" which is a concise explanation of the origin of dream catchers and their value to the Native American community. This brief text will expose students to a culture and its traditions while also serving as an introduction to the activity in today's lesson.

**Legend is located in the appendices.

Lesson Activities/Strategies

After students read the passage together aloud, the teacher will connect the passage to the activity by informing students that they will use the dream catcher as a tool, not to catch only the good dreams, but to capture the themes from the books in the unit. The teacher will play soft lullabies (to insinuate sleeping) and the students will be called one by one to move to the front of the classroom and place their symbolic representations of a theme, concept, or major event from the story in the dream catcher. The student will offer a brief explanation of the item they chose and what it represents. The dream catcher will serve as a reminder of the unit throughout the rest of the school year.

Once students have completed the theme dream catcher, students will begin presenting their persuasive essays.

Closure/Homework

The teacher will debrief on the first group of speeches and answer any remaining questions.

Students will not be assigned any new tasks for homework.

Adaptations/Accommodations

Students who do not bring in the materials needed to participate in the theme dream catcher will not be able to contribute, but they will still benefit from the wrap-up activity by observing.

Day 24

Students have completed the wrap-up activity in the previous lesson, and have begun to present their persuasive speeches. This lesson will allow students to continue presenting. Students will be doing this instead of simply turning their papers in for a grade because publication is an integral part of the writing process. Also, the opportunity to share their writing with peers creates motivation and incentive for students to pour forth their greatest effort.

Materials

- “Baby It’s Cold Outside” song
- “Baby It’s Cold Outside” lyrics
- Document camera
- Podium

Anticipatory Set (5 min)

The teacher will play the song “Baby It’s Cold Outside” and have the lyrics displayed on a document camera or PowerPoint slide. The she class will enjoy this entertaining song and identify elements of persuasion in the lyrics. The teacher will then transition students to hear the crafty persuasion of their peers via the persuasive speech presentations.

***Baby It’s Cold Outside* lyrics are located in the appendices

Lesson Activities/Strategies (44 min)

The teacher will monitor the time and facilitate the speeches. The teacher will call on students to present in an effort to keep presentation flow efficient.

Closure/Homework (1 min)

The teacher will debrief the speeches presented in this class period and answer any questions that remain.

Students will not be assigned any new tasks for homework

Adaptations/Accommodations

Students who are called on that do not have their speeches with them will have one more opportunity to present their speeches in the next lesson, only if time permits.

Day 25

This lesson will allow students to continue presenting. Students will be doing this instead of simply turning their papers in for a grade because publication is an integral part of the writing process. Also, the opportunity to share their writing with peers creates motivation and incentive for students to pour forth their greatest effort.

Materials

- Podium
- Aristotle quote/visual

Anticipatory Set

Students will have a brief discussion after viewing the visual located in the appendices. The teacher will then transition students continuing with the persuasive speeches.

Lesson Activities/Strategies

The teacher will monitor the time and facilitate the speeches. The teacher will call on students to present in an effort to keep presentation flow efficient.

Homework

Students will not be assigned any new tasks for homework

Appendix A

Week 1

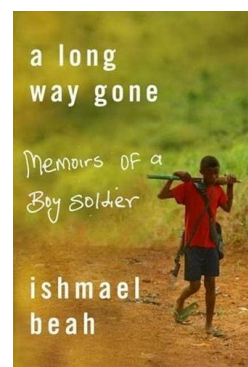
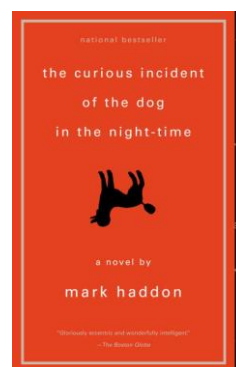
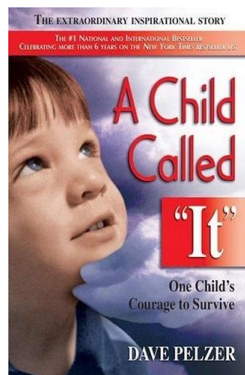
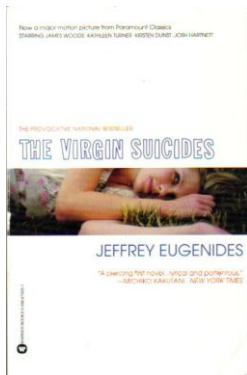
A Child's World

Required Texts

1. Eugenides, Jeffrey. (1994). *The Virgin Suicides*. Grand Central Publishing. ISBN 9780312428815.
2. Pelzer, Dave. (1995). *A Child Called It*. Deerfield Beach, FL: Health Communications. ISBN 978-0752837505
3. Haddon, Mark. (2003). *The Curious Incident of the Dog in the Night-Time*. New York: Doubleday. ISBN 978-1400032716

The alternative to *The Virgin Suicides*

4. Beah, Ishmael. Wright, L. A. (2007) . *A Long Way Gone - Memoirs of a Boy Soldier*. ISBN 9780374105235.





Banned Books

1

● What is Censorship?

- Censor: One who supervises conduct and morals: as a) an official who examines materials (as publications or films) for objectionable matter; b) an official (as in time of war) who reads communications (as letters) and deletes material considered harmful to the interests of his organization. Censorship: The institution, system or practice of censoring; the actions or practices of censors; esp : censorial control exercised repressively. --*Merriam Webster's Collegiate Dictionary*

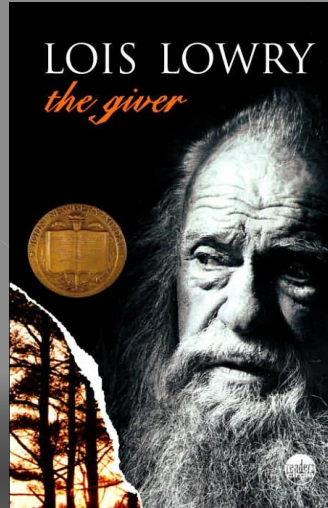
- <http://www.youtube.com/watch?v=Qc6w4SzIUN0>

- Freedom of speech is established by the First Amendment: "Congress shall pass no law...abridging the freedom of speech." Free speech is regarded by many Americans as one of their most important rights, but, there are efforts to regulate, restrict, or prohibit many types of speech — often with popular public support. These efforts are commonly motivated by religious objections to sex, blasphemy, etc. People approve of free speech, but only when they approve of the content. When speech involves political views they dislike or sexual material that offends them, the principle of freedom of speech disappears.

- Who decides what needs to be censored?
- Do other people know what is good/bad for you?
- What rights do we have?
- How much control should the government have?
- Are there dangers in being prohibited to read/view certain texts?

The Giver

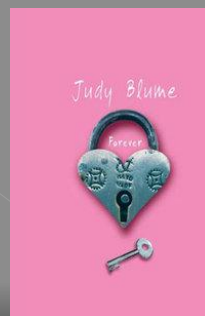
- The award-winning book that depicts a society driven to maintain an amazing amount of control over its members, including euthanasia and suicide. Some parents have reacted strongly to these themes in the book and have taken the book as an endorsement for killing.



7

Forever...

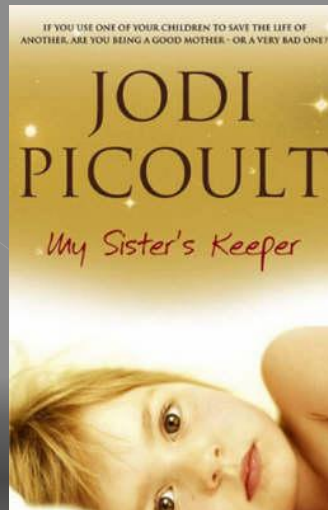
- Blume is frequently the target of censorship as many of her books deal with teen issues revolving around becoming a sexual being. Forever documents a high school girl's loss of virginity and delves into the emotional aspects of her choice.



8

My Sister's Keeper

- Pulled from classrooms in Clawson, Mich. (2008) as too racy for middle school students. The novel is the story of a young girl who sues her parents because they want her to donate a kidney to her sister.



9

Twilight

- Little. Removed from and later reinstated in the middle school libraries of the Capistrano, Calif. Unified School District (2008). The books were initially ordered removed by the district's instructional materials specialist, who ordered that the books be moved from middle school to high school collections. That order was rescinded and the books remain in the middle school libraries. Challenged at the Brockbank Junior High in Magna, Utah (2009), by a parent over sexual content in the Mormon author's fourth novel, *Breaking Dawn*.



10

Harry Potter

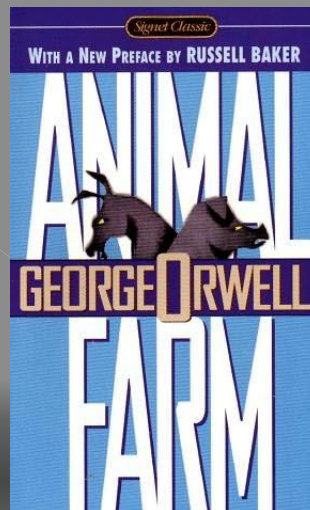
- Some parents object to the magic and wizardry that is at the heart of the Harry Potter books. Because of their objections, many schools and libraries have banned these books.



11

Animal Farm

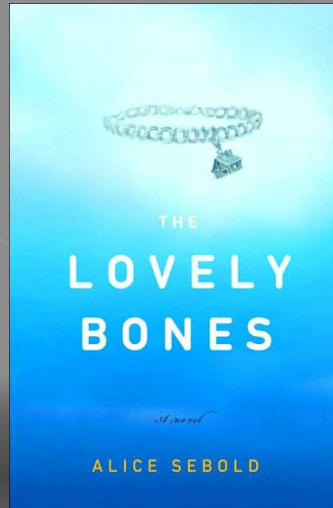
- This satirical allegory was initially banned in the Soviet Union because of its anti-Stalinism, but has also been challenged in America by parents fearful that their children will be exposed to the communist sentiment expressed in the introduction and the text.



12

The Lovely Bones

- Moved to the faculty section of the John W. McDevitt Middle School library in Waltham, Mass. (2008) because its content was too frightening for middle school students.



13

Books Banned in 2008-2009

- *The Absolutely True Diary of a Part-Time Indian* Sherman Alexie
- *Black Hawk Down: A Story of Modern War* Mark Bowden
- *The Day After Tomorrow* Robert A. Heinlein
- *The Kite Runner* Khaled Hosseini
- *Brave New World* Aldous Huxley
- *To Kill a Mockingbird* Harper Lee
- *Wicked: The Life and Times of the Wicked Witch of the West* Gregory Maguire
- *The Bluest Eye* Toni Morrison

14

Ⓢ <http://www.youtube.com/watch?v=WzMuax75s3M>

Bibliography

16

50 Banned Books That Everyone Should Read

<http://www.onlinecollegedegrees.org/2009/05/20/50-banned-books-that-everyone-should-read/>

2008-2009 Banned Book List

http://www.ala.org/ala/issuesadvocacy/banned/bannedbooksweek/ideasandresources/free_downloads/2009banned.pdf

Pictures found on Google Images

<http://www.booksatoz.com/censorship/>

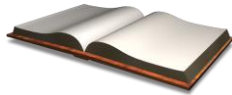
<http://www.pbs.org/wgbh/cultureshock/whodecides/definitions.html>

<http://atheism.about.com/od/freedomofspeech/tp/SupremeCourtFreeSpeech.htm>

Videos obtained from YouTube

Censorship

In your assigned groups, please consider the following characteristics for the medium you were assigned. Use at least three sources to find any controversy surrounding your assigned medium. Please be sure to cite your sources in APA 6th format. If you need a visual reference for AP6th format, go to <http://owl.english.purdue.edu/owl/resource/560/01/> Create a list, or informal documentation, of your results. Your research findings will be used in an activity next class.



Print- This broad category encompasses anything that is written: Books, magazines, greeting cards, signs, etc. If you can read it, it is print!



Visual Media- This vast category includes anything you can see: Movies, television, commercials, visual weblogs, etc.



Consumerism- This is different than media, in that students in this group will be researching items/products that are banned or censored. Examples include alcohol, pornography, etc.

Note Found in My Locker

By Kwame Alexander

Don' t haiku me

anymore

I want an epic

that I can trust

to be around

for more than

a moment

Banned Visual Media Brochure

Example

MTV: This television station promotes explicit and immoral sexuality. Programs such as *Jersey Shore*, *The Hills*, *Parental Control*, and *16 and pregnant* embody a promiscuous and lascivious environment in which the characters are motivated by their own sexual desires. Young adults, and even children, who view these programs might be desensitized to the monumental dangers that accompany sexual intercourse.

Avatar: This movie is unpatriotic and denigrates American culture. The U.S. military is inaccurately portrayed as being xenophobic, heartless, greedy, and ultimately evil. The entire motive of the U.S. military in the movie is based on greed and a self serving agenda. This movie is satirizing the War in Iraq and victimizing the enemy. The movie is now the number one grossing movie of all times which means that the

audience is unquestionably large. This movie might cultivate hatred, angst, and unrest in the viewers which is a threat to the safety and security of the American public.

IKEA Tidy Up commercial: These series of commercial shorts are designed to illicit laughter and use the element of humor to gain customers of the younger generation. The inappropriate traits range from abrupt and disturbing mortality to overtly sexual mimicry. The young generation that is targeted in the commercial shorts will be encouraged, through the light and playful view of oral sex, to engage in such acts. The use of humor downplays the magnitude of oral sex and broadcasts to youth that it is widely accepted in society. Also, the mortality mixed with humor might cheapen the severity of it and send young adults the wrong message.

**IKEA clips were viewed in the
Censorship PowerPoint
presentation last class.

Making A Brochure : Media Censorship Brochures

Teacher Name: **K Cassidy**

Student Name: _____

CATEGORY	4	3	2	1
Content - Accuracy	Rationale in the brochure are compelling.	99-90% of the rationale in the brochure are compelling.	89-80% of the rationale in the brochure are compelling.	Fewer than 80% of the rationale in the brochure are compelling.
Knowledge Gained	All students in the group can accurately answer all questions related to content in the brochure and to technical processes used to create the brochure.	All students in the group can accurately answer most questions related to content in the brochure and to technical processes used to create the brochure.	Most students in the group can accurately answer most questions related to content in the brochure and to technical processes used to create the brochure.	Several students in the group appear to have little knowledge about the content or technical processes used in the brochure.
Sources	Careful and accurate records are kept to document the source of 95-100% of the content and graphics in the brochure.	Careful and accurate records are kept to document the source of 94-85% of the content and graphics in the brochure.	Careful and accurate records are kept to document the source of 84-75% of the content and graphics in the brochure.	Sources are not documented accurately or are not kept on much content and graphics.

Date Created: **Apr 22, 2010 02:27 pm (UTC)**

Ten Suggestions for Socratic Seminar Participants

1. Refer to the text during the discussion. A Socratic Circle is not a test of memory. Your goal is to increase your understanding—and your classmates' understanding—of the ideas, issues, values, and language reflected in the text.
2. Do not participate if you are not prepared.
3. Do not stay confused; ask for clarification.
4. Stay focused on the current point when discussion is active and make notes about ideas you want to return to when the discussion lags.
5. Don't raise hands; take turns speaking. If you find that you can't get a word in, speak up so that everyone can hear you. If you have a point to make, make it.
6. The outer circle is just as important as the inner circle. Take both roles seriously.
7. Listen very carefully.
8. Talk to each other, not to the teacher.
9. Discuss ideas rather than opinions or people.
10. Remember that YOU are responsible for the success of the Socratic Circle.

Socratic Seminar Scoring Criteria

The successful participant:

- Comes to class prepared for discussion (i.e., DEJ, close reading, and/or discussion questions are complete, thorough, and insightful)
- Supports ideas with references to the text
- Actively engages in discussion and focuses on task
- Encourages thinking and participation in others
- Listens respectfully and builds on others' ideas
- Presents himself or herself in a civil and appropriate manner
- Questions insightfully and uses sound reasoning

Socratic Circle Question Stems

Level II	Level III
How would you compare...? contrast...?	How would you use this...?
How would you rephrase the meaning of...?	What examples can you find to...?
Can you explain what is happening...?	What would result if...?
Can you explain what is meant...?	What elements would you choose to change...?

What can you say about...?	How would you show your understanding of...?
Level IV	
Do agree with the actions...? with the outcome...?	How could you determine...?
What is your opinion of...?	What judgment would you make about...?
What is the value or importance of...?	How would you justify...?
Would it be better if...?	How would you support the view...?
Why did [the character] choose...?	Based on what you know, how would you explain...?
How would you defend the actions...?	

Adapted from Copeland, Matt. *Socratic Circles: Fostering Critical and Creative Thinking in Middle and High School*. Portland, ME: Stenhouse, 2005. Print; and materials created by Dr. S. Witte. Borrowed from Kathryn Spradlin.

Socratic Seminar

Name _____

Outer Circle Feedback Form

Date/Per. _____

OS ROUND: ☐ 1 ☐ 2 (mark the round you were in the Outer Circle)

1. Rate the inner circle's performance on the following criteria (circle the appropriate number):
Remember that your goal is to provide constructive criticism.

Did the participants...	Poor		Average		Excellent
dig below the surface meaning?	1	2	3	4	5
speak loudly and clearly?	1	2	3	4	5
cite specific evidence for their statements?	1	2	3	4	5
refer to the text to support their statements?	1	2	3	4	5
listen to others respectfully?	1	2	3	4	5
stay focused on the subject?	1	2	3	4	5
talk to each other, not just to the leader?	1	2	3	4	5
paraphrase the text accurately?	1	2	3	4	5
use appropriate language, including AP terms?	1	2	3	4	5
ask for help to clear up confusion?	1	2	3	4	5
support each other?	1	2	3	4	5
avoid hostile or personal exchanges?	1	2	3	4	5
question others in a civil manner?	1	2	3	4	5
seem prepared to discuss the text?	1	2	3	4	5
clarify questions or statements as needed?	1	2	3	4	5

2. What was the most interesting question?

3. What was the most interesting idea or statement?

4. What was the best thing you observed?

Adapted from Copeland, Matt. *Socratic Circles: Fostering Critical and Creative Thinking in Middle and High School*. Portland, ME: Stenhouse, 2005. Print; and materials created by Dr. S. Witte. Borrowed from Kathryn Spradlin.

Appendix B

Week 2

Children's Book Analysis Sign-Up sheet

Day 9

I'll Love You Forever

Day 12

Alexander and the Terrible, Horrible, No Good, Very Bad Day

Day 19

The Tale of Peter Rabbit

Day 22

Green Eggs and Ham

Children's Book Analysis

Teacher Name: **Cassidy**

Student Name: _____

CATEGORY	4	3	2	1
Analytical evidence	Students consider the audience, purpose, language and other various elements to determine the possibilities of meaning in the text.	Students consider one to two elements that determine the possibilities of meaning in the text.	Students consider one element that might imply the possible meanings of a text, but focus on the surface and general information.	Students show no analysis or scholarly considerations, and focus on the entertaining aspects of the story.
Criteria	Students include at least five in depth quotation analyses. Students draw parallels to societal issues or dilemmas. Students provide multiple inter-textual references or examples.	Students include 3-4 in depth quotation analyses. Students draw one parallel to a societal issue. Students offer one inter-textual example.	Students include 2-3 in depth quotation analyses. Students draw one parallel to a societal issue. Students do not offer any inter-textual references or examples.	Students include 1-2 in depth quotation analyses. Students draw a parallel to society.
Presentation Skills	Students are prepared, enthusiastic, and organized.	Students are prepared and organized. Enthusiasm is demonstrated by some members.	Students are prepared. Some students are enthusiastic but organization is lacking and the presentation lags as a result.	Students are not prepared and the presentation suffers because of poor organization, lack of confidence, and enthusiasm.

Date Created: **April 22, 2010**

Things to consider in the analysis:

1. What traits does the book possess and how does that appeal to children? How might this book affect children and their cognitive development? Their view of the world? What makes the book age appropriate? The language? The content? What patterns of children's literature does the book follow? How is like other children's book? How is it different?

2. Are there any hidden meanings, double entendres? What deeper meanings could be found in the text? What are the parallels to events/issues in society?
3. Is there a moral component? An immoral component?
4. How does the book relate to the main and subordinate texts in this unit?

Children's Book Analysis

Example

I Had Trouble in getting to Solla Sollew

1. The book incorporated simplistic language with a musical rhyme scheme. The language and writing style is typical of Dr. Seuss books and is embraced by young readers. The book has fantastical influences with anthropomorphism and a fictional destination. The content whisks children away to a playful universe and engages them in a story with a plot that is unpredictable and fast paced. There are many children's books that use rhyme and rhythm to entice young readers. Such books include book written by Sandra Boynton and Shel Silverstein. (expand)
2. In the story, the main character experiences many uncomfortable and troublesome experiences. The unfortunate events are miniscule nuisances that make the character become agitated and confused at his change of luck. Another character enters the story and notices the struggles the main character is having, and invites him to escape his trouble by going to the city of Solla Sollew. A societal parallel could be found in the part of the story where the main character accidentally arrives in a war zone. General Genghis Kahn informs the main character that he must serve the land, as the young men of America are made to register for the draft. Therefore, one parallel to an issue in society is the controversial issue of the American Draft. Also, the notion of the army being a close knit comradeship is challenged in the story when Genghis Kahn shouts, "This happens in war every now and again./ Sometimes you are winners. Some times you are losers./ We never can win against so many Poozers/ And so I suggest that it's time to retreat!' And the army raced off on it's tin-plated feet." The main character is abandoned after his loyalty to the army and he faces the threat of death by himself. (expand)
3. There was no explicit moral component found in this text, but there were subtle indications of morale, such as submission. The main character, who is presumably a youth (as he is much smaller than the other characters in the book) always complies with the adults and their requests or suggestions. "Then he sat and he worked with his brain and his tongue/ And he bossed me around just because I

was young. He told me go left. Then he told me go right. And that's what he told me all day and all night." (expand)

4. The main character in this book shares some of the same qualities with Cecilia from *The Virgin Suicides*. The dissatisfaction with life leads to rash and desperate attempts to escape the immediate environment. The un-ending search for fulfillment or happiness is what drives the main character in this text, as well as young and inexplicably sad Cecilia. (expand)

Text Evaluation Form

Name:

Text:

Date:

Rating:

1 2 3 4 5 6 7 8 9 10

Favorite Quote:

Favorite Character:

Would you recommend this book to a friend?

Yes No

Additional comments:



EMOTIONAL APPEAL

What is the Difference?

- Sympathy- harmony of or agreement in feeling, as between persons or on the part of one person with respect to another.
- Empathy- the intellectual identification with or vicarious experiencing of the feelings, thoughts, or attitudes of another.

Sympathy or Empathy?

"I have no idea what you are going through. I've never lost a parent."

"I remember when my son was in the terrible two stage. My wife and I never got any sleep. Don't worry; it will pass."

"I'm sure you are angry. I can only imagine how angry I would be if I were you. I think you are handling it quite well."

Answers

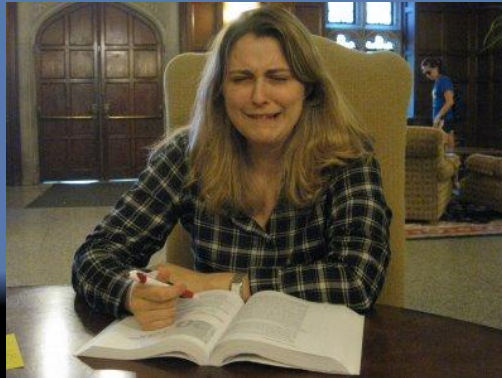
"I have no idea what you are going through.
I've never lost a parent." (Sympathy)

"I remember when my son was in the terrible
two stage. My wife and I never got any sleep.
Don't worry; it will pass." (Empathy)

"I'm sure you are angry. I can only imagine
how angry I would be if I were you. I think you
are handling it quite well." (Empathy)

Can you think of some
more examples of
sympathy and empathy?

How do Sympathy and Empathy Relate to Literature?



Three Modes of Persuasion

- Ethos- appeal to authority. Persuades audience by insisting the writer/author/speaker is expert and his/her words should be taken as truth.
- Logos-appeal to logic. Numbers, data, statistics, information that “doesn’t lie.”
- Pathos-appeal to emotions. Persuading the audience by connecting with them in a deep, emotional way.

Pathos

- **pa·thos**
- [pey-thos, -thohs, -thaws] [Show IPA](#)
- **–noun** 1. the quality or power in an actual life experience or in literature, music, speech, or other forms of expression, of evoking a feeling of pity or compassion.
- 2. [pity.](#)

Examples of Pathos in Literature

- “I Have a Dream” speech by Martin Luther King



- Shakespeare's *Romeo and Juliet*



- What are some examples of pathos in *A Child Called It*?

Resources

- <http://dictionary.reference.com/>
- <http://www.wisegeek.com/what-is-the-difference-between-sympathy-and-empathy.htm>
- Google Image
- <http://en.wikipedia.org/wiki/Pathos>

Biographical Information of David Pelzer

About Dave

Close

Dave has experienced a truly extraordinary life. He nearly died several times by the hands of his mentally disturbed alcoholic mother.

Years later it was determined that Dave's case was identified as one of the



most gruesome and extreme cases of child abuse in California's then history. At age 12 Dave was finally rescued and placed in a series of foster homes until he enlisted in the U.S. Air Force at age 18. Even with all that was against him, Dave was determined to better himself - no matter what the odds.

As a member of the armed forces, Dave was hand-picked to midair refuel the highly secretive SR-71 Blackbird and the F-117 Stealth Fighter, which played a major role in

About Dave

Close

Operations Just Cause, Desert Shield and Desert Storm. While serving on active duty and maintaining a rigorous flight schedule, Dave made time to give of himself. In 1990, Dave was the recipient of the JC Penney Golden Rule Award, making him the California Volunteer of the Year.

Some of Dave's distinctive accomplishments have been recognized through a number of prestigious awards, as well as personal commendations from Presidents Reagan, Bush, Clinton and George W. Bush. In 1993, Dave was honored as one of the Ten Outstanding Young Americans. He joins a distinguished group including: John F. Kennedy, Anne Bancroft and Christopher Reeves. In 1994 Dave was the only American to be honored as The Outstanding Young Person of the World! In 1996 he carried the coveted centennial flame for the Olympic Games. Dave was paid

About Dave

Close

tribute as the recipient of the 2005 National Jefferson Award. Other alumni of this award include Colin Powell, Sandra Day O'Connor and Bob Hope.

Dave is the author of six inspirational books: two of which were nominated for the Pulitzer Prize. Dave's latest book, *Help Yourself for Teens* deals with assisting young adults through real life situations. Dave's first book, *A Child Called "It"*, has been on the New York Times Best Sellers List for over 6 years and Dave's books have been on the same Best Sellers List approaching 13 years combined. As an author Dave is the first to have four # 1 International Best Sellers and to have four books simultaneously on the New York Times Best Sellers List.

Dave is a living testament of a self-made man, who as an

About Dave

Close

an author Dave is the first to have four # 1 International Best Sellers and to have four books simultaneously on the New York Times Best Sellers List.

Dave is a living testament of a self-made man, who as an optimist strongly exudes resilience, service to mankind, personal responsibility and faith in humanity. Dave's unique and intriguing outlook on life, coupled with his "Robin Williams" like wit and sense of humor entertain and encourage all of us to truly commit to overcome any challenge, while living life to its fullest. For over two decades, Dave has dedicated his life helping others . . . to help themselves. While many make excuses and seem pessimistic, Dave carries the banner in a nation where opportunities are endless in what he calls "The Greatness of America". And through his work, you will too.

**Obtained directly from the official website <http://www.davepelzer.com/>

Responsibility Lyrics

By MXPX

I don't want this responsibility
And don't use me because I don't agree

Why lie, do or die?
Why lie, do or?

Responsibility? What's that?
Responsibility? not quite yet
Responsibility? What's that?
I don't want to think about it; we'd be better off without it

You think I'm so simplistic
I'm onto you and your tricks

Why lie, do or die?
Why lie, do or?

Responsibility? What's that?
Responsibility? not quite yet
Responsibility? What's that?
I don't want to think about it; we'd be better off without it

I'm still young and I'd like to stay that way
'Cause growing up won't make everything okay
I'm still young and I'd like to stay that way
I've got a voice and I've got a lot to say
I've got a lot to say. . .I got a lot to say

Responsibility? What's that?
Responsibility? not quite yet
Responsibility? What's that?
I don't want to think about it;

Responsibility? What's that?
Responsibility? not quite yet
Responsibility? What's that?
I don't want to think about it; we'd be better off without it

Complexity in Children's Fantasy Activities



1. Did Dave Pelzer have childhood fantasies?
2. How did the lack of “play” influence Dave Pelzer’s “maturation of physical, cognitive, and social abilities”?
3. Dave’s mother played “games” with him. Describe these games and how they differ from typical children games that “directly mirror modern complex organizations.”
4. How can the influences of Vygotsky found in the article be applied to Dave and his social development?
5. What constraints and limitations could have affected the study, and thus, the results?
6. Reflect on board games and physical games you played as a child. How can these games be analyzed as influencing physical, cognitive, or social abilities”?
7. How might Dave’s language development have been inhibited/affected if he were abused from a younger age?
8. According to biographical information, media clips from a prior class, and knowledge of Dave’s ability to write a series of books, how did Dave “develop”?

Appendix C

Week 3

My Papa's Waltz

By Theodore Roethke

The whiskey on your breath
Could make a small boy dizzy;
But I hung on like death:
Such waltzing was not easy.

We romped until the pans
Slid from the kitchen shelf;
My mother's countenance
Could not unfrown itself.

The hand that held my wrist
Was battered on one knuckle;
At every step you missed
My right ear scraped a buckle.

You beat time on my head
With a palm caked hard by dirt,
Then waltzed me off to bed
Still clinging to your shirt.

THE JITTERBUG

(Example Imitation Poem)

Gas prices started climbing
barrels arrived in moderation;
panic started chiming
as the jitterbug swept the nation.
The housing market plummeted.
Construction feathered out.
Politicians summited;
Citizens wrestled with doubt.
Companies bought companies
The DOW continued dipping;
CEO's of industries
Once powerful, were slipping.
But unaware on school grounds,
Children kept on prancing
To unfamiliar sounds of music
As adults kept on dancing.



POINT OF VIEW




What is Point of view?

○ point of view

- **–noun**1.a specified or stated manner of consideration or appraisal; standpoint: *from the point of view of a doctor.*
- **2.**an opinion, attitude, or judgment: *He refuses to change his point of view in the matter.*
- **3.**the position of the narrator in relation to the story, as indicated by the narrator's outlook from which the events are depicted and by the attitude toward the characters.

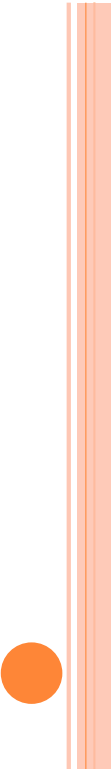
CAR CRASH EXAMPLE





Imagine a car crash occurs in the middle of a busy intersection, and a police officer needs to document the details of the accident. Both of the parties involved in the auto accident are unconscious, and thus, unable to recount what had happened. The police officer asks witnesses to describe what they saw. Different witnesses provide different information, because they all witnessed the car accident from a different angle.

This is much like point of view. The story will be different when told from a different person's perspective.



TYPES OF POINT OF VIEW IN LITERATURE



OBJECTIVE POINT OF VIEW

- Just the actions!!
- Characters opinions, thoughts, motives, or morale are not presented or disclosed.
- The narrator remains a “detached observer.”

THIRD PERSON POINT OF VIEW

- The narrator is not involved in the action of the story.
- The narrator *does* inform readers about characters emotions.
- The reader is provided with “inside information” about the characters which allows them to determine characters’ personalities and motives.

FIRST PERSON POINT OF VIEW

- Narrator is involved in the action of the story.
- Narrator is telling things from his/her perspective.
- Reliability becomes an issue, because the accounts of the story are subjective.



OMNISCIENT POINT OF VIEW

- The narrator knows EVERYTHING about ALL the characters.



CONSIDERATIONS

“As you read a piece of fiction think about these things:

How does the point of view affect your responses to the characters? How is your response influenced by how much the narrator knows and how objective he or she is? First person narrators are not always trustworthy. It is up to you to determine what is the truth and what is not.”

-- learner.org



RESOURCES

- <http://www.learner.org/interactives/literature/read/pov1.html>
- <http://dictionary.reference.com/browse/point+of+view>

Persuasive Writing Assignment

Guidelines and Rubric

After having read *The Virgin Suicides* and *A Child Called It*, you have learned about the importance of accountability in society and the tragic issues of depression, suicide, and child abuse. This persuasive writing assignment will provide you much liberty in regards to your topic and your audience. This is not only a persuasive writing assignment, but a combined research project as well. *Choose one topic from the persuasive topics below:*

Topics:

Depression

Suicide

Child abuse

Audience:

You will include the target audience information on the cover page of your project. *You are not limited to specific audience options.* Below are some examples of target audiences according to topic:

Depression

A support group who believes in group- healing and is vehemently against any sort of medication treatments for the condition

A university who is trying to determine where to allocate funds for psychological/psychiatric research

2. Suicide

the governor or state government officials who are unsure whether to dedicate a day of recognition and awareness to suicide victims and families

Parents and teachers at a PTA meeting who are not vigilant for signs of suicide

3. Child Abuse

A charity fundraising event where many wealthy people will decide whether or not
Child abuse is a case that interests them as donors

A group of teachers who is hesitant to send an investigation request to the school
social worker.

Research:

You must include at least three resources.

Two of the resources must be obtained from scholarly journals. The third can be a
credible reference of your choice.

Citation should be in APA 6th format. For examples of APA you can visit
<http://owl.english.purdue.edu/owl/resource/560/01/>

Modes of persuasion:

You must include the first two modes of persuasion

Pathos- appeal to emotion. Here is where your creative writing skills will help
'paint a picture' for the audience.

Logos- appeal to logic. This will be where the research is utilized.

The third mode is optional

Ethos- appeal to honesty. This mode might inadvertently be incorporated in your
essay, but will not be included in the rubric.

Format:

Essay should be 5-7 pages, double spaced, Times New Roman Font.

Cover page should include

Name

Date

Topic

Audience/Rationale

Citation page should be in APA 6th format and be the final page of the paper.

Persuasive Essay : Persuasive Writing Assignment/Research Project

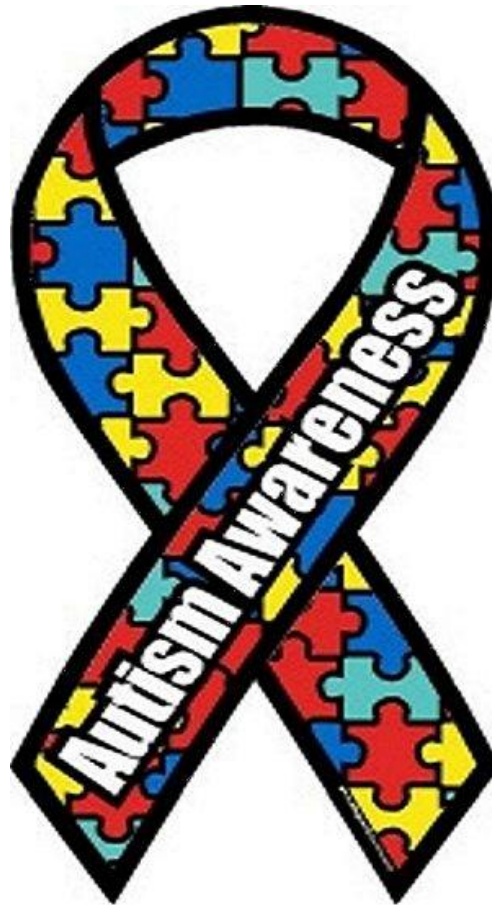
Teacher Name: **K Cassidy**

Student Name: _____

CATEGORY	4 - Above Standards	3 - Meets Standards	2 - Approaching Standards	1 - Below Standards	Score
Audience	Demonstrates a clear understanding of the potential reader and uses appropriate vocabulary and arguments. Anticipates reader's questions and provides thorough answers appropriate for that audience.	Demonstrates a general understanding of the potential reader and uses vocabulary and arguments appropriate for that audience.	Demonstrates some understanding of the potential reader and uses arguments appropriate for that audience.	It is not clear who the author is writing for.	
Evidence and Examples	All of the evidence and examples are specific, relevant and explanations are given that show how each piece of evidence supports the author's position.	Most of the evidence and examples are specific, relevant and explanations are given that show how each piece of evidence supports the author's position.	At least one of the pieces of evidence and examples is relevant and has an explanation that shows how that piece of evidence supports the author's position.	Evidence and examples are NOT relevant AND/OR are not explained.	

Focus or Thesis Statement	The thesis statement names the topic of the essay and outlines the main points to be discussed.	The thesis statement names the topic of the essay.	The thesis statement outlines some or all of the main points to be discussed but does not name the topic.	The thesis statement does not name the topic AND does not preview what will be discussed.	
Formatting	The essay follows the designated format including appropriate length, citations, and cover page.	The essay follows most of the designated format including appropriate length, citations, and cover page.	The essay follows some of the designated format including appropriate length, citations, and cover page.	The essay does not follow the designated format including appropriate length, citations, and cover page.	
Content	The essay includes one of the designated topics and the three research sources.	The essay includes one of the designated topics and two the three research sources.	The essay includes one of the designated topics and one of the three research sources.	The essay includes one of the designated topics and none of the three research sources; or it contains three research sources but does not include one of the designated topics.	

Date Created: **Apr 26, 2010 04:04 am (UTC)**



Asperger's Syndrome

Written by Stephen M. Edelson, Ph.D.
Center for the Study of Autism, Salem, Oregon

Asperger's syndrome was first described by a German doctor, Hans Asperger, in 1944 (one year after Leo Kanner's first paper on autism). In his paper, Dr. Asperger discussed individuals who exhibited many idiosyncratic, odd-like behaviors (see description below).

Often individuals with Asperger's syndrome have many of the behaviors listed below:

Language:

- lucid speech before age 4 years; grammar and vocabulary are usually very good
- speech is sometimes stilted and repetitive
- voice tends to be flat and emotionless
- conversations revolve around self

Cognition

- obsessed with complex topics, such as patterns, weather, music, history, etc.
- often described as eccentric
- I.Q.'s fall along the full spectrum, but many are in the above normal range in verbal ability and in the below average range in performance abilities.
- many have dyslexia, writing problems, and difficulty with mathematics
- lack common sense
- concrete thinking (versus abstract)

Behavior

- movements tend to be clumsy and awkward
- odd forms of self-stimulatory behavior
- sensory problems appear not to be as dramatic as those with other forms of autism
- socially aware but displays inappropriate reciprocal interaction

Researchers feel that Asperger's syndrome is probably hereditary in nature because many families report having an "odd" relative or two. In addition, depression and bipolar disorder are often reported in those with Asperger's syndrome as well as in family members.

At this time, there is no prescribed treatment regimen for individuals with Asperger's syndrome. In adulthood, many lead productive lives, living independently, working effectively at a job (many are college professors, computer programmers, dentists), and raising a family.

Sometimes people assume everyone who has autism and is high-functioning has Asperger's syndrome. However, it appears that there are several forms of high-functioning autism, and Asperger's syndrome is one form.

The Autism Research Institute distributes an information packet on Asperger's Syndrome.
[Click here](#) to learn how to obtain this packet.

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HANDOUT #2

Frequently Asked Questions about Autism

Temple Grandin, Ph.D.

Assistant Professor

Colorado State University

Fort Collins, CO 80523, USA

1. How do I know if my child has problems with sensory over sensitivity?

Sounds or visual stimuli that are tolerated by normal children may cause pain, confusion and/or fear in some autistic children. Sensory over sensitivity can vary from very slight to severe. If your child frequently puts his hands over his ears, this is an indicator of sensitivity to noise. Children who flick their fingers in front of their eyes are likely to have visual sensitivity problems. Children who enjoy a trip to a large super-market or a shopping mall usually have relatively mild sensory sensitivities. Autistic children with severe sensory sensitivities will often have tantrums and other bad behavior in a shopping mall due to sensory overload. These children are the ones who will most likely need environmental modifications in the classroom. Older children and adults, who remain nonverbal and have very little language, often have more severe sensitivities than individuals with good language. Children with auditory or visual sensitivity will often have normal hearing and visual acuity tests. The problem is in the brain, whereas the ears and eyes are normal.

2. What sights and sounds are most likely to cause sensory overload or confusion in the classroom?

Every autistic child or adult is different. A sound or sight, which is painful to one autistic child, may be attractive to another. The flicker of fluorescent lighting can be seen by some children with autism and may be distracting to them. It is mostly likely to cause sensory overload in children who flick their fingers in front of their eyes. Replacing fluorescents with incandescent bulbs will be helpful for some children. Many children with autism are scared of the public address system, the school bells or the fire alarms, because the sound hurts their ears. Screeching electronic feedback from public address systems or the sound of fire alarms are the worst sounds

because the onset of the sound canNOT be predicted. Children with milder hearing sensitivity can sometimes learn to tolerate hurtful sounds when they know when they will occur. However, they may NEVER learn to tolerate UNexpected loud noise. Autistic children with severe hearing sensitivity should be removed from the classroom prior to a fire drill. The fear of a hurtful sound may make an autistic child fearful of a certain classroom. He may become afraid to go into the room because he fears that the fire alarm or the public address systems may make a hurtful sound. If possible, the buzzes or bell should be modified to reduce the sound. Sometimes only a slight reduction in sound is required to make a buzzer or bell tolerable. Duct tape can be applied to bells to soften the sounds. If the public address system has frequent feedback problems, it should be disconnected.

Echoes and noise can be reduced by installing carpeting -- carpet remnants can sometimes be obtained from a carpet store at a low cost. Scraping of chair legs on the floor can be muffled by placing cut tennis balls on the chair legs.

3. Why does my child avoid certain foods or always want to eat the same thing?

Certain foods may be avoided due to sensory over sensitivity. Crunchy foods such as potato chips may be too loud and sound like a raging forest fire to children with over sensitive hearing. Certain odors may be overpowering. When I was a child I gagged when I had to eat slimy foods like jello. However, some limited food preferences may be bad habits and are not due to sensory problems. One has to be a careful observer to figure out which foods cause sensory pain. For example, if a child has extreme sound sensitivity, he should not be required to eat loud, crunchy foods; but he should be encouraged to eat a variety of softer foods. When I was a child my parents made me eat everything except the two things which really made me gag. They were under-cooked slimy egg whites and jello. I was allowed to have a grilled cheese sandwich everyday for lunch, but at dinnertime I was expected to eat everything that was not slimy.

To motivate a child to eat something he does not like, it is recommended to have a food he really likes such as pizza right in front of him along with the food he dislikes. He is then told that he can have the pizza after he eats a few bites of peas. It is important to have the pizza right there in front of him to motivate eating something he does not like.

4. How do I toilet train my autistic child?

There are two major causes of toilet training problems in children with autism. They are either afraid of the toilet or they do not know what they are supposed to do. Children with severe hearing sensitivity may be terrified of the toilet flushing. The sound may hurt their ears. Sometimes these children can learn if they use a potty chair which is located away from the frightening toilet. Due to the great variability of sensory problems, some children may like to repeatedly flush the toilet but they are still not trained. The thinking of some autistic children is so concrete that the only way they can learn is to have an adult demonstrate to them how to use the toilet. They have to see someone else do it in order to learn. Some children with very severe sensory processing problems are not able to accurately sense when they need to use the bathroom. If they are calm they may be able to feel the sensation that they need to urinate or

defecate, but if they experience sensory overload they cannot feel it. This may explain why a child will sometimes use the toilet correctly, and other times he will not.

5. Why do some autistic children repeat back what an adult has said or sing TV commercials?

Repeating back what has been said, or being able to sing an entire TV commercial or children's video is called 'echolalia.' Echolalia is actually a good sign because it indicates that the child's brain is processing language even though he may not be understanding the meaning of the words. These children need to learn that words are used for communication. If a child says the word 'apple,' immediately give him an apple. This will enable the child to associate the word 'apple' with getting a real apple. Some autistic children use phrases from TV commercials or children's videos in an appropriate manner in other situations. This is how they learn language. For example, if a child says part of a breakfast cereal slogan at breakfast, give him the cereal.

Autistic children also use echolalia to verify what has been said. Some children have difficulty hearing hard consonant sounds such as "d" in dog or "b" in boy. Repeating the phrase helps them to hear it. Children who pass a pure tone hearing test can still have difficulty hearing complex speech sounds. Children with this difficulty may learn to read and speak by using flash cards that have both a printed word and a picture of an object. By using these cards they learn to associate the spoken word with the printed word and a picture. My speech therapist helped me to learn to hear speech by lengthening hard consonant sounds. She would hold up a ball and say "bbbb all." The hard consonant sound of "b" was lengthened. Some autistic children learn vowel sounds more easily than consonants.

6. How should educators and parents handle autistic fixations on things such as lawn mowers or trains?

Fixations should be used to motivate schoolwork and education. If a child is fixated on trains, use his interest in trains to motivate reading or learning arithmetic. Have him read about trains or do arithmetic problems with trains. The intense interest in trains can be used to motivate reading. It is a mistake to take fixations away, but the child needs to learn that there are some situations when talking about trains is not appropriate.

The idea is to broaden the fixation into a less fixated educational or social activity. If a child likes to spin a penny then start playing a game with the child where you and the child take turns playing with the penny. This also helps to teach turn taking. A train fixation could be broadened in studying history. A high-functioning child would be motivated to read a book about the history of the railroad. One should build and broaden fixation into useful activities. My career in livestock equipment design started as a fixation on cattle chutes. My high school science teacher encouraged me to study science to learn more about my fixation.

High functioning autistic and Asperger teenagers need mentors to help them develop their talents into a career skill. They need somebody to teach them computer programming or graphic arts. A local computer professional could serve as a mentor or the individual may be able to take a

programming class at a community college. Many parents wonder where they can find a mentor for their teenager. Try posting a notice on a bulletin board at a university computer science department or strike up a conversation with the man in the supermarket checkout line who is wearing a badge with the name of a computer company on it. I found one of my mentors in the business world when I met the wife of his insurance agent.

7. What is the difference between PDD and autism?

Autism and PDD are behavioral diagnoses. At the present time there are no medical tests for autism. Autism is diagnosed based on the child's behavior. Both children diagnosed with autism and PDD will benefit from education programs designed for autistics. It is essential that children diagnosed as PDD receive the same education as children diagnosed with autism. Both autistic and PDD children should be placed into a good early education program immediately after diagnosis. Children diagnosed with PDD tend to fall into two groups: (1) very mild autistic symptoms, or (2) some autistic symptoms in a child who has other severe neurological problems. Therefore, some children diagnosed as PDD may be almost normal; and others have severe neurological problems such as epilepsy, microencephaly or cerebral palsy. The problem with the autism and PDD diagnoses is that they are NOT precise. They are based only on behavior. In the future, brain scans will be used for precise diagnosis. Today there is no brain scan that can be used for diagnosing PDD nor autism.

8. Why is Early Intervention important?

Both scientific studies and practical experience have shown that the prognosis is greatly improved if a child is placed into an intense, highly structured educational program by age two or three. Autistic children perform stereotypic behaviors such as rocking or twiddling a penny because engaging in repetitive behaviors shuts off sounds and sights which cause confusion and/or pain. The problem is that if the child is allowed to shut out the world, his brain will not develop. Autistic and PDD children need many hours of structured education to keep their brain engaged with the world. They need to be kept interacting in a meaningful way with an adult or another child. The worst things for a young two to five year old autistic child is to sit alone watching TV or playing video games all day. His brain will be shut off from the world. Autistic children need to be kept engaged; but at the same time, a teacher must be careful to avoid sensory overload. Children with milder sensory problems often respond well to Lovaas-type programs. However, children with more severe sensory processing problems may experience sensory overload. There are two major categories of children. The first type will respond well to a therapist who is gently intrusive and pulls them out of their world. I was this type. My speech therapist was able to "snap me out of it" by grabbing my chin and making me pay attention. The second type of child has more neurological problems, and they may respond poorly to a strict Lovaas program. They will require a gentler approach. Some are 'mono-channel' because they cannot see and hear at the same time. They either have to look at something or they have to listen. Simultaneous looking and listening may result in sensory overload and shutdown. This type of child may respond best when the teacher whispers quietly in a dimly illuminated room.

A good teacher needs to tailor his/her teaching method to the child. To be successful, the teacher has to be gently insistent. A good teacher knows how hard to push. To be successful, the teacher has to intrude into the autistic child's world. With some children the teacher can jerk open their "front door;" and with other children, the teacher has to sneak quietly in their "back door."

9. Why does my child want to wear the same clothes all the time?

Stiff scratching clothes or wool against my skin is sandpaper ripping off raw nerve endings. I am not able to tolerate scratching clothes. Autistic children will be most comfortable with soft cotton against their skin. New underwear and shirts will be more comfortable if they are washed several times. It is often best to avoid spray starch or fabric softeners that are placed in the dryer. Some children are allergic to them. [Note: Caretakers and teachers should also avoid the use of perfume because some children hate the smell and/or they are allergic to it.]

Even today at the age of 49, I have had to find good clothes and work clothes that feel the same. It takes me up to two weeks to habituate to the feeling of wearing a skirt. If I wear shorts during the summer, it takes at least a week before long pants become fully tolerable. The problem is switching back-and-forth. Switching back-and-forth can be made more tolerable by wearing tights with skirts. The tights make the skirt feel the same as long pants.

HANDOUT #3

The Savant Syndrome: Islands of Genius

Darold A. Treffert, M.D.

Savant Syndrome is a rare, but spectacular, condition in which persons with various developmental disabilities, including Autistic Disorder, have astonishing islands of ability or brilliance that stand in stark, markedly incongruous contrast to the over-all handicap. In some, savant skills are remarkable simply in contrast to the handicap (talented savants). In others, with a much rarer form of the condition, the ability or brilliance is not only spectacular in contrast to the handicap, but would be spectacular even if viewed in a normal person (prodigious savant). There are fewer than 100 reported cases of prodigious savants in the world literature. The condition was first named Idiot Savant in 1887 by Dr. J. Langdon Down (better known for having named Down's Syndrome). He chose that term because the word "idiot" at that time was an accepted classification level of mental retardation (IQ below 25) and the word "savant" meant knowledgeable person derived from the French word *savoir*, meaning "to know". The term idiot savant has been largely discarded now, appropriately, because of its colloquial, pejorative connotation and has been replaced by Savant Syndrome. Actually Idiot Savant was a misnomer since almost all of the reported cases have occurred in persons with IQs of 40 or above. The condition can be congenital or acquired in an otherwise normal individual following CNS injury or disease. It occurs in males more frequently than in females in an approximate 6:1 ratio.

Savant skills occur within a narrow but constant range of human mental functions, generally in six areas: calendar calculating; lightning calculating & mathematical ability; art (drawing or sculpting); music (usually piano with perfect pitch); mechanical abilities; and spatial skills. In some instances unusual language abilities have been reported but those are rare. Other skills much less frequently reported include map memorizing, visual measurement, extrasensory perception, unusual sensory discrimination such as enhanced sense of touch & smell, and perfect appreciation passing time without knowledge of a clock face. The most common savant skill is musical ability. A regularly re-occurring triad of musical genius, blindness and autism is particularly striking in the world literature on this topic. Premature birth history is commonly reported in persons with Savant Syndrome.

In some cases of Savant Syndrome a single special skill exists; in others there are several skills co-existing simultaneously. The skills tend to be right hemisphere in type--nonsymbolic, artistic, concrete, directly perceived--in contrast to left hemisphere type that tend to be more sequential, logical, and symbolic including language specialization.

Whatever the special skills, they are always linked with phenomenal memory. That memory, however, is a special type--very narrow but exceedingly deep--within its narrow confines. Such memory is a type of "unconscious reckoning"--habit or procedural memory--which relies on more primitive circuitry

(cortico-striatal) than higher level (cortico-limbic) cognitive or associative memory used more commonly and regularly in normal persons.

Approximately 10% of persons with Autistic Disorder have some savant abilities; that percentage is much greater than in other developmental disabilities where in an institutionalized population that figure may be as low as 1:2000. Since other developmental disabilities are much more common than autism, however, the actual percent of persons with Savant Syndrome turns out to be approximately half Autistic Disorder and half other Developmental Disabilities.

Theories to explain Savant Syndrome include eidetic imagery, inherited skills, concrete thinking and inability to think abstractly, compensation & reinforcement, and left brain injury with right brain compensation. Newer findings on cerebral lateralization, and some imaging and other studies that do show left hemisphere damage in savants, suggest that the most plausible explanation for Savant Syndrome to be left brain damage from pre-natal, peri-natal or post-natal CNS damage with migratory, right brain compensation, coupled with corresponding damage to higher level, cognitive (cortico-limbic) memory circuitry with compensatory take over of lower level, habit (cortical-striatal) memory. This accounts for the linking of predominately right brain skills with habit memory so characteristic of Savant Syndrome (Treffert, 1989). In talented savants, concreteness and impaired ability to think abstractly are locked in a very narrow band but, nevertheless, with constant practice and repetition can produce sufficient coding so that access to some non-cognitive structure or unconscious algorithms can be automatically attained. In prodigious savants, some genetic factors may be operative as well, since practice alone cannot account for the access to vast rules of music, art or mathematics that seems innate in these persons. Once established, intense concentration, practice, compensatory drives and reinforcement by family, teachers and others play a major role in developing and polishing the savant skills and memory linked so characteristically and dramatically by this unique brain dysfunction.

One of the pre-natal CNS injury mechanisms, which has implications not only for Savant Syndrome but other disorders as well in which male sex is over-represented, is the neurotoxic effect of circulating testosterone on the left hemisphere in the male fetus based on observations and reported by Geschwind and Galaburda. Since the left brain completes its development later than the right brain, it is at risk for CNS damage for a longer period of time to circulating-testosterone (which can be neurotoxic) in male fetuses and that left CNS damage, with right brain compensation, may account for the high male:female ratio not only in Savant Syndrome, but in autism, stuttering, hyperactivity and learning disabilities as well.

The movie *Rain Man* depicted an autistic savant and that term became almost a household word. It is important to remember, however, that not all autistic persons are savants, and not all savants are autistic. What one sees in *Rain Man* are savant skills (lightening calculating, memorization etc.) grafted on to autism (narrowed affect, obsessive sameness, rituals etc). It is also important to point out that the savant in the movie is a high functioning person with autistic disorder, but the disorder consists of an entire spectrum of disabilities ranging from profoundly disturbed to high functioning; not all autistic savants function at such a high level.

For many years it was feared that helping the savant achieve a higher level of functioning with treatment--"eliminating the defect"--would result in a loss of special skills, i.e. there would be a trade-off of right brain special skills for left brain language acquisition, for example. That has not turned out to be the case. Quite to the contrary, "training the talent" is a valuable approach toward increasing socialization, language and independence. Thus the special skills of the savant, rather than being seen as odd, frivolous, trivial or distracting, become a useful treatment tool as a conduit toward normalization in these special persons. Some schools have begun to include persons with Savant Syndrome into classes for the gifted and talented as a method of enhancing further this conduit toward normalization.

There are probably fewer than 25 prodigious savants living at the present time. Some of those include Leslie Lemke (music), Alonzo Clemens (sculpting), Richard Wawro (painting), Stephen Wiltshire

(drawing), Tony DeBlois (music) to name some. Other prodigious savants more recently described are in England, Australia and Japan. A 1983 60 minutes program on Savant Syndrome was particularly useful in bringing this remarkable condition to more general attention and of course the movie Rain Man catapulted the condition to national prominence. There have been a number of other television specials and several movies about Savant Syndrome over the past 10 years. My book *Extraordinary People: Understanding Savant Syndrome* reviews the condition in depth.

HANDOUT #4

Question Sheet for Jigsaw Groups

Name_____

Group #_____

1. Name three characteristics of a person with Asperger's syndrome?
2. Why do researchers believe that Asperger's syndrome may be hereditary?
3. What is the difference between Asperger's syndrome and autism?
4. Describe three problems that might arise due to sensory of over sensitivity.
5. What is meant by the term echolalia?
6. Do all people with autism exhibit the same symptoms?
7. What is a savant?
8. What are the six skills that are characteristic of a savant?
9. The novel you are about to read is told through the point of view of a boy with Asperger's syndrome. What do you expect from this novel?
10. Do you know anyone that is autistic or who has Asperger's syndrome? If so, explain what they are like. If you do not know someone personally, have you ever read about or seen a person with autism in a movie?

Appendix D

Week 4

Writing Workshop Guidelines

1. No one is allowed to enter the sanctity of the workshop who does not fully participate in the rite.

It is crucial that no one be allowed to critique a work unless that person exposes him/herself to the same perils. Furthermore, people who don't honor the readings of others don't get the privilege of reading themselves. This includes the workshop leader.

2. The writer/reader makes no disclaimers, apologies or explanations about the work to be read.

The only appropriate introductory remarks are those that give pertinent background information not contained in the reading. (For example, if the middle of a short story is being read, it might be acceptable for the reader to give the workshop a very brief summary of the beginning.) More often than not, introductory comments only serve to reveal problems in the piece that will soon be revealed anyway. Many novice (as well as veteran) writers feel anxious prior to reading. They experience a need to gain sympathy through explaining, apologizing or discounting their own work. The workshop leader should try to calm the reader. But, at the same time, the leader should press the reader "to get on with it."

3. The writer reads his/her work aloud to the group.

While reading aloud may seem time consuming, it is crucial. The process of reading aloud to a specific audience forces the writer to confront problems in the piece that are otherwise overlooked. Frequently, a writer will have an epiphany about his/her work even as he/she is reading aloud. This is true no matter how many times the writer may have gone over the piece alone. For these reasons, only in rare cases, such as laryngitis, may the writer designate a substitute reader. Although the leader may stipulate that the writer provide copies in advance to the workshop, this is by no means a requirement for a successful workshop. Many very effective workshops are run solely on the basis of an oral reading. However, it may help less experienced listeners to have a copy to follow. A page or time limit is a good idea, particularly in a larger group. However, some flexibility should be given in deference to the creative process. Still, the

leader and the reader should keep in mind that the quality of the group's critique drops off markedly if the reading becomes too long.

4. Immediately after reading, the writer listens "in vegetable silence" and may take notes.

Under no circumstances should the writer/reader be allowed to engage in any discussion, debate or explanation during this part of the process. He/she must simply absorb the comments and take notes. If necessary, the leader may allow "yes or no" questions to be asked and answered. Any longer responses by the writer/reader must be saved until the end of the workshop.

5. Workshop members critique the work one at a time in a prearranged order.

If there is an unwieldy number of members, the leader may wish to explore these two alternatives:

- a) Break into two (or more) workshops. However, do not shuffle members between the workshops.
- b) Do not have every member comment on every piece. You could either have a set rotation or the leader could pick at random. Those not chosen to comment on a particular piece can add their "essential" comments at the end, in writing or after the workshop.

6. Rules to keep in mind while "critiquing"

The workshop leader may wish to have a written copy of this section for each group member.

- Attempt to balance specific comments between what "works" and what "needs work" in a piece. It is important for a writer to hear what "works" not merely to soothe his/her damaged ego, but also so that in those later moments of lonely revision, the author will not excise the strengths along with the weaknesses of the piece.
- Do not ramble.
- Focus on the craft.
- Do not interpret.
- Avoid comments that begin "I think this is saying..." etc.
- Do not rewrite. Let the writer know what needs "fixing," but do not offer suggestions about how to fix it.
- If you agree with an observation already made, briefly reiterate the point, but don't dwell on it. It is helpful for the reader/writer to hear a point several times. Writers are a stubborn lot, and sometimes we need to be told several times before we realize our precious baby needs changing.
- Do not critique a critique. If you disagree with a point made by a previous workshop member, briefly state your point and go on.
- Do not feel you have to make every single point. Your critique is often more effective if it focuses on a few important details. Chances are, if something you left out truly is an important point, another participant will bring it up. If not, there will be time afterwards.
- Avoid ulterior motives in your critiques. Watch out for those comments that make you look especially clever or that elicit a laugh.

7. Listen carefully to all the other critiques.

Inevitably, the problems occurring in another piece will appear in your own work. Listening and

absorbing critiques of other work is the single most important part of the learning process.

8. The workshop leader facilitates the process.

Periodically remind members to keep their comments brief, specific and to the point. (If rambling is a persistent problem, the leader may wish to impose a time limit on each critique.) Remind the reader/writer to maintain "vegetable silence." Do not allow members to speak out of turn. If there were specific elements of craft that prompted the assignment for the workshop, the leader may wish to encourage the workshop members to focus on those elements. The leader may also need to periodically remind members of this goal. Moments of humor can help ease tension and bond the group. However, humor that is disparaging of any piece of writing or of any group member should never be tolerated.

9. The workshop leader does the final critique.

The workshop leader must abide by all of the above rules. Modeling the critical process for the other workshop members is as important as the critique itself.

10. The reader/writer thanks the workshop and makes a short response to any points in question.

Some pieces will generate a lot of excitement. While the group will want to keep talking and debating the piece, remind them that it is time to go on.

*Directly excerpted from

http://www.ncteamericancollection.org/assets/pdf/cora_hughesworkshop.pdf











Name(s) _____

Christopher does not have the ability to recognize facial expressions. It is very similar to talking to a friend through instant messenger. You can communicate with another person, but sometimes without the ability to read their facial expressions, the message can get jumbled. It is your job to use the corresponding emoticon to determine what the person is trying to say. Make sure you explain how the same sentence can change meaning based on different facial expressions.

1. I lost my little brother in the mall today..... L
- 1a. I lost my little brother in the mall today..... :O
2. Can you believe that math homework..... :-/
- 2a. Can you believe that math homework..... :D
3. Stephanie is most definitely the coolest girl I know..... ;)
- 3a. Stephanie is most definitely the coolest girl I know..... :(
4. Donald ate a bug today..... :-O
- 4a. Donald ate a bug today..... :-&
5. If it wasn't attached, her head might fall off..... :-S

Forever Young Lyrics

Let's dance in style let's dance for a while,
Heaven can wait we're only watching the skies,
Hoping for the best but expecting the worst,
Are you gonna drop the bomb or not?

Let us die on let us live forever,
Don't have the power but we never say never,
Sitting in the sandpit life is a short trip,
Music's for the sad man

Can you imagine when this race is run,
Turning up our faces into the sun,
Praising our leaders getting in tune,
Music's played by the mad man

Forever young, I want to be forever young,
Do you really want to live forever?
Forever forever,
Forever young, I want to be forever young,
Do you really want to live forever?
Forever, forever

Some are like water Some are like the heat,
Some are melodies Some are the beat,
Sooner or later they'll all be gone,
Why don't they stay on?
It's hard to get without a cause,
I don't want to perish like a fading voice,
Youth is like diamonds in the sun,
And diamonds are forever,
So many adventures couldn't happened today,
So many songs that we forgot to play,
So many dreams swimming out in the blue,
Let them come true
Forever young I want to be forever young,
Do you really want to live forever?
Forever, forever
Forever young, I want to be forever young,

Do you really want to live forever?
Forever, forever
Forever young, I want to be forever young,
Do you really want to live forever?
Forever, forever
Forever young, I want to be forever young
Do you really want to live forever?
Forever, forever...

Appendix E

Week 5

Theme Dream Catcher

Choose a theme from one of the following texts from the unit:

1. *The Virgin Suicides*
2. *A Child Called It*
3. *The Curious Incident of the Dog in the Night-Time*

Find or create a visual representation of your chosen theme. For instance, if the theme is “isolation” from *The Virgin Suicides*, you could bring in a caterpillar’s cocoon, which of course suggests isolation from the outside world during it’s time of metamorphosis. If the theme were “American obsession with happiness,” also from *The Virgin Suicides*, you could bring in a clipping from Forbes Magazine. Please use thoughtful consideration when choosing your visual representation, because you will be explaining and defending your choice to the class and how it relates to the theme or text from the unit.

THE LEGEND OF THE DREAM CATCHER

Long ago when the world was young an old Lakota spiritual leader was on a high mountain and had a vision. In this vision, Iktomi, the great trickster and teacher of wisdom, appeared in the form of a spider. Iktomi the spider picked up the elder's willow hoop which had feathers, horsehair, beads and offerings on it, and began to spin a web. He spoke to the elder about the cycles of life; how we begin our lives as infants, move on through childhood and onto adulthood. Finally, we go to the old age where we must be taken care of as infants, completing the cycle. "But," Iktomi said as he continued to spin his web, "in each time of life there are many forces; some good and some bad. If you listen to the good forces, they will steer you in the right direction. But, if you listen to the bad forces, they'll steer you in the wrong direction, and may hurt you. So these forces can help or can interfere with the harmony of Nature."

While the spider spoke, he continued to weave his web. When Iktomi finished speaking, he gave the elder the web and said, "the web is a perfect circle with a hole in the center. Use the web to help your people reach their goals, make good use of their ideas, dreams and visions. If you believe in the Great Spirit, the web will catch your good ideas and the bad ones will go through the hole."

The elder passed on his vision to the people, and now many Indian people hang a dream catcher above their bed to sift their dreams and visions. The good is captured in the web of life and carried with the people, but the evil in their dreams drops through the hole in the center of the web and are no longer a part of their lives.

Baby It's Cold Outside Lyrics

Ahh, but it's cold outside

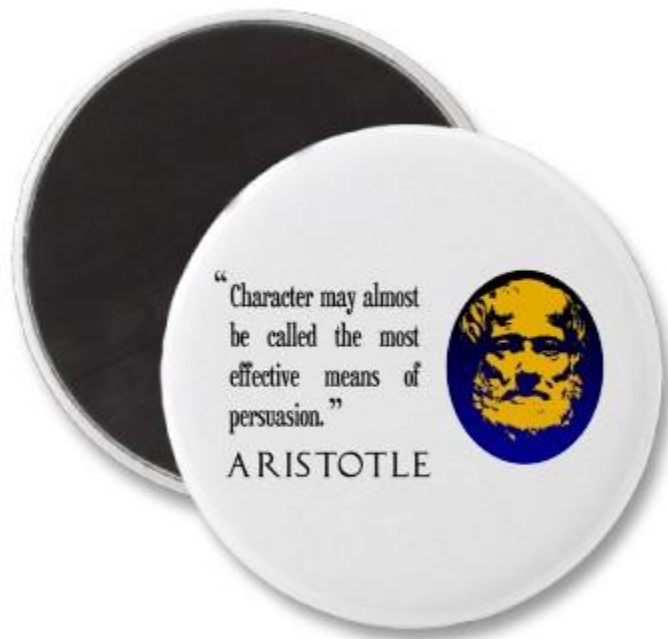
C'mon baby

I simply must go - Baby, it's cold outside
The answer is no - Ooh baby, it's cold outside
This welcome has been - I'm lucky that you dropped in
So nice and warm -- Look out the window at that storm
My sister will be suspicious - Man, your lips look so delicious
My brother will be there at the door - Waves upon a tropical shore
My maiden aunt's mind is vicious - Gosh your lips look delicious
Well maybe just a half a drink more - Never such a blizzard before

I've got to go home - Oh, baby, you'll freeze out there
Say, lend me your comb - It's up to your knees out there
You've really been grand - Your eyes are like starlight now
But don't you see - How can you do this thing to me
There's bound to be talk tomorrow - Making my life long sorrow
At least there will be plenty implied - If you caught pneumonia and died
I really can't stay - Get over that old out
Ahh, but it's cold outside

Baby it's cold outside

Brr its cold...
It's cold out there
Cant you stay awhile longer baby
Well... I really shouldn't... alright



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