

Walk
a
mile
in
My
shoes

A Conceptual Unit
for Grades 9-10:
LAE 4360
Laramie Ohms

The collage features various images of feet and shoes: pink Mary Jane flats, red flip-flops, silver high-heeled sandals, black sandals on sand, white lace-up shoes, black lace-up shoes, black Converse sneakers, white sneakers, black sneakers with a tennis racket, tan boots, pink sneakers, brown boots on a skateboard, black and white high-heeled sandals, and a person in a pink dress with a shopping cart.

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Table of Contents

RATIONALE.....	4
GOALS AND OBJECTIVES.....	8
OBJECTIVES	9
<i>Week 1</i>	9
<i>Week 2</i>	10
<i>Week 3</i>	10
<i>Week 4</i>	10
<i>Week 5</i>	10
<i>Week 6</i>	11
GRADE DISTRIBUTION FOR THE UNIT	11
TEXTS USED IN THE UNIT	12
CLASSIC LITERATURE	12
YA LITERATURE	12
MUSIC	13
FILM	13
MATERIALS NEEDED FOR THIS UNIT	13
STANDARDS	14
NEXT GENERATION SUNSHINE STATE STANDARDS	14
<i>Week 1</i>	14
<i>Week 2</i>	15
<i>Week 3</i>	15
<i>Week 4</i>	16
<i>Week 5</i>	17
<i>Week 6</i>	18
ANTICIPATORY SET	18
DAILY LESSONS	19
WEEK 1	19
WEEK 2	25
WEEK 3	29
WEEK 4	32
WEEK 5	34
WEEK 6	36
APPENDIX OF SELECTED MATERIALS	40
APPENDIX A:	40
<i>People Magazine: October 18, 2010. "Deadly Bullying"</i>	40
<i>"Walk a Mile in My Shoes"</i>	55
<i>Reflection Worksheet</i>	56
<i>Permission Slip: Reading Mature Content</i>	57
APPENDIX B:	58
<i>Bell-Ringer: KWL Chart, Frankenstein</i>	58

<i>"It's My Life"</i>	59
<i>Vocabulary Investigation</i>	61
<i>Summary Sheet</i>	63
<i>Drama Assignment Sheet</i>	64
<i>Schedule of Drama Assignment</i>	64
APPENDIX C:	65
<i>Bell-ringer: Quiz, Frankenstein, Chapter 3</i>	65
APPENDIX D	66
<i>Bell-Ringer: KWL Chart, Frankenstein</i>	66
<i>Drama Grading Rubric</i>	67
APPENDIX E	68
<i>Bell-Ringer: Vocabulary Connects</i>	68
APPENDIX F	69
<i>Reading Check Quiz: Chapters 13-16</i>	69
APPENDIX G	70
<i>Letter Project</i>	70
APPENDIX H	72
<i>Lit Tunes Project: Frankenstein</i>	72
APPENDIX I	73
<i>Grading Checklist for Lit Tunes Project: Frankenstein</i>	73
APPENDIX J:	74
<i>Jeopardy: Frankenstein Vocabulary</i>	74
APPENDIX K	85
<i>Bell-Ringer: Sympathy</i>	85
<i>Living Book-Report Requirements</i>	86
<i>Living Book-Report Outline</i>	86
APPENDIX L	87
<i>Bell-Ringer: An Editing Adventure</i>	87
<i>Homeless Shelter: Preparing to Visit</i>	87
APPENDIX M	88
<i>Reading Check Quiz</i>	88
<i>"Everyday Use"</i>	89
<i>Discussion Questions: "Everyday Use"</i>	101
APPENDIX N	101
<i>Bell-Ringer: Homeless Shelter: Debriefing</i>	101
<i>Homeless Shelter: Project</i>	102
APPENDIX O	102
<i>Bell-Ringer: Another Editing Adventure</i>	102
APPENDIX P	103
<i>Bell-Ringer: Sympathy Note</i>	103
APPENDIX Q	103
<i>Bell-Ringer: A Joyful Occasion</i>	103
APPENDIX R	103
<i>Bell-Ringer: Who Would YOU Be?</i>	103
<i>"The Man Who Was Almost a Man"</i>	104
<i>Discussion Questions: "The Man Who Was Almost A Man"</i>	116
APPENDIX S	117
<i>Bell-Ringer: Understanding</i>	117
<i>"The Story of An Hour"</i>	117

“The Story of an Hour”: Discussion Questions.....	120
APPENDIX T.....	120
<i>Bell-Ringer: Another Editing Adventure</i>	120
APPENDIX U.....	121
<i>Lit Tunes Project: Your Life</i>	121
<i>Grading Checklist for Lit Tunes Project: Your Life</i>	121
APPENDIX V.....	122
<i>Bell-Ringer: What A Wonderful World</i>	122
<i>“Lean On Me”</i>	122
WORKS CITED	125

Rationale

"You never really understand a person until you consider things from his point of view...until you climb into his skin and walk around in it"

—*To Kill A Mockingbird*

The idea for this unit is inspired by the recent cyber-bullying incidents in the news (2010, *People*, pg. 56-71) along with the age-old, widespread, epidemic of students who feel misunderstood. Students will be challenged by the idea that while they all want to be understood, the only thing in their control is to try to understand others. Through a number of different literary texts, and real-life experiences, students will be challenged to take a walk in another’s shoes—as a means of trying to understand another individual, relate in some way, and most importantly reach out to those around them. Throughout the unit, students will ponder and reflect on the following questions:

- What are some of the hardships that people face?
- How can we understand what others are facing?
- How can we reach out to others and share in their lives? What if we have nothing in common with them?
- How can we be sensitive when others are facing sorrow or a struggle?
- How can we share in their joy when they have a happy moment? What if we are

jealous?

- What would the world look like if we all worked to understand each other?

At the end of the unit, students will be given an opportunity to try to help their classmates understand the person that they feel that *they* are.

While the inspiration for this unit is not directly academics, the students will encounter a number of texts—ranging from traditional literature to young adult novels—and meet a number of benchmarks along the way. Goodson & Skillen (2010) believe that “[s]tudent motivation is difficult to measure, manage, initiate, and control (p. 53). They feel that the key in building interest and motivation for students is relevance (Goodson & Skillen, 2010, p. 54). It is my hope that the theme of this unit will help students understand that their learning has a purpose and is relevant to their lives. As with any unit or lesson plan, this structure should remain organic. The unit might need to take some twists and turns, depending on how students respond to the outlined assignments. Maybe extra time will need to be focused on the assignments in Week 3, or perhaps more non-fiction will need to be incorporated if the students have a hard time relating their lives to the selected fiction.

The first piece of literature that the class will explore is *Frankenstein*. I choose this book because I believe it is a prime example of one who was misunderstood—a literal *monster*. Though *Frankenstein* tries to share himself, and his desires, with his maker, he is ignored. The neglect leads to a miserable monster, which leads to violence. While I previously thought this text might be too difficult for a 10th grade class, I recently worked with a teacher who taught it and was successful. I modeled my pacing after the reading schedule that she outlined for her class. My cooperating-teacher did use a

number of modeling techniques to help the students digest the text, and you will see that I have implemented this scaffolding as well. Kylene Beers (2008) addresses the disservice we give to our students when we fail to teach them reading techniques.

We don't help dependent readers when our instruction is limited to, "Don't forget to predict," or "It will help if you visualize," or "Look for the causal relationship," Instead, we've got to show these students how we use strategies to enhance our understanding of a text as we "think aloud" a text for them. (p. 41)

However, if the class is made up of lower-level students, with a number of struggling readers, the text can easily be swapped for another text, and scaffolding techniques can still be implemented (as long as the substituted text has the themes needed to make this unit successful).

To offer a variety of literary choices, students will move from *Frankenstein* to a young adult novel of their choice. Books should be selected based on student interest and reading level. I have included a number of books in the Materials section that I am familiar with, but these are just suggestions. Books should be chosen from the teacher's repertoire, and be novels that the teacher has read.

The final reading in the unit will include the exploration of three short stories. Again, these selections can be substituted if the teacher feels that there is something more relevant to the student-body; however, it is important to remember that the corresponding activities should remain the same—or at least be very similar.

The assignments for this unit include a lot of writing. Not all of this writing will

be heavily edited, but the teacher can and should adjust the Bell-Ringer activities to meet the needs that he or she recognizes in the students' writing. Constance Weaver (2008) includes a great analogy in her book *Grammar to Enrich & Enhance Writing* that has inspired the number of writing assignments in this unit.

Do we force sixteen-year-olds to learn every gear and function within a car's engine before we let them hit the road? No. Knowing how each gear will work will not improve the process of driving...What helped us to improve, our car manual, or hours of driving practice? The same goes with writing. We need to let our students practice, and it's through authentic practice that we can explain why the gears grind when one does not shift properly. (pg. 55)

Students will receive practice in writing, in hopes that the skill will become more fluent as they continue to use it for reflection, and to share their ideas.

Finally, the unit will meet all of the levels of Bloom's Taxonomy and cater to a number of learning styles. The *Frankenstein* unit will be assessed with formative measures throughout the reading of the text. After the text has been read, the students will work in groups to create a soundtrack of Frankenstein's life. This assignment will be used as a stair-stepping tool for a later assignment when students will create a soundtrack of their own life. Both of these projects contain writing assignments to explain the music content. After the students read their young adult novel, they will present a Living Book-Report by choosing a character from the story and explaining the story through that character's point of view. The report will be presented in speech form, and students will

be required to use three props to help the audience better understand the chosen character. While working on this project, students will be asked to volunteer at a local homeless shelter. Students will reflect on their experience in writing, and then work to create a digital representation of their trip and what they learned. After the students read the short stories, they will be asked to choose their favorite character and create a Facebook poster for that character. The final project will be the soundtrack of their own lives; students will select music to fit the major events in their lives, and write about each selection to justify and explain the significance. Each major project will be assessed according to the resources found in the Appendix.

Throughout the detailed lessons, a number of sections titled “accommodations/adaptations” will appear. These are accommodations for scenarios that I predict might happen; *but*, as we know, the unplanned for scenario will inevitably surface. The teacher should always be willing and ready to change the direction of the lesson, or adapt an element, to meet a student’s individual need. And finally, this unit is designed for a class of 25 students.

Goals and Objectives

The primary goal of this unit is for students to work to understand another’s point of view. All of the major projects focus around this goal. Students will work to understand Frankenstein as they create a soundtrack for his life.

The next major project is a living book-report, in which they will become a character from a selected novel. Students are asked to dress like the character, and

present the report from the character's point of view. Students will choose three props that they feel represent the chosen character, and incorporate the props into their speech.

Students will gain first-hand experience in compassion and understanding as they visit a homeless shelter and serve the individuals at the shelter. After the experience, they will create a video, depicting their experience through pictures and testimonials—which they will share with their peers.

Next, students will work together to create a Facebook page for a chosen character from a short story. This will force them to think deeply into another character, and “get into their shoes.”

A number of classroom projects will also take place that will help students think of all that others might be going through. They will have an opportunity to write a sympathy card, and think about how they will respond in tough situations that they are bound to face.

The final project will give students an opportunity to try to share themselves with their fellow students, through a soundtrack of their own life. The goal of the project is to help build community in the classroom; hopefully, by the time of the final project, students will be ready to work to understand one another.

Objectives

Week 1

(Comprehension) SWBAT identify ways in which they can relate to other individuals.

(Knowledge) SWBAT define unfamiliar words.

(Comprehension) SWBAT summarize a chapter of their reading by writing a summary.

(Application) SWBAT apply the techniques learned in class to their assigned reading.

(Synthesis) SWBAT role-play the content in their assigned chapter.

(Evaluation) SWBAT judge their classmates while using a rubric

(Analysis) SWBAT compare their vocabulary words to previously familiar words.

Week 2

(Knowledge) SWBAT identify the answer on the reading check quiz.

(Knowledge) SWBAT define unfamiliar words.

(Comprehension) SWBAT summarize a chapter of their reading by writing a summary.

(Application) SWBAT apply the techniques learned in class to their assigned reading.

(Synthesis) SWBAT role-play the content in their assigned chapter.

(Evaluation) SWBAT judge their classmates while using a rubric.

(Application) SWBAT construct a letter in relation to the assigned text.

(Synthesis) SWBAT create a soundtrack representing the life of Frankenstein.

Week 3

(Comprehension) SWBAT explain how they might respond in a situation involving death.

(Comprehension) SWBAT summarize their reading by writing a summary.

(Knowledge) SWBAT describe their apprehensions about serving in the homeless shelter.

(Analysis) SWBAT analyze a short story.

(Synthesis) SWBAT predict what will happen in their YA Book.

(Comprehension) SWBAT summarize their experience at the homeless shelter.

Week 4

(Comprehension) SWBAT edit a piece of writing with errors in it.

(Application) SWBAT construct a sympathy card.

(Knowledge) SWBAT describe how they might respond in a difficult situation.

(Synthesis) SWBAT construct a living book-report with the given guidelines.

(Synthesis) SWBAT role-play by presenting their living book-report.

Week 5

(Comprehension) SWBAT explain who they would be, if they could be anyone, and why.

(Analysis) SWBAT analyze a short story.

(Comprehension) SWBAT explain how Belle worked to understand the Beast.

(Knowledge) SWBAT describe a time when they wish someone had worked to understand them.

(Comprehension) SWBAT edit a paragraph for errors.

(Synthesis) SWBAT create a Facebook page to represent a character from a short story.

Week 6

(Knowledge) SWBAT list eight monumental events in their lives.

(Knowledge) SWBAT match songs to monumental events in their lives.

(Synthesis) SWBAT write an essay about each chosen event in their lives.

(Analysis) SWBAT select artwork to use for the cover of their album.

(Application) SWBAT show their final projects to the class.

(Knowledge) SWBAT describe what they feel the world would look like if we worked to understand another.

(Comprehension) SWBAT explain what they feel was the most valuable element of the lesson.

Grade Distribution for the Unit

10% Attendance & Participation

10% Pop Quizzes

10% Reflections, homework, and short in-class assignments

10% Frankenstein Soundtrack (Group project)

20% Living Book-Report

10% Video Presentation from Homeless Shelter (Group Project)

10% Facebook Poster (Group Project)

20% Soundtrack of Your Life

A: 90-100
B: 80-89
C: 70-79
D: 60-69
F: Below 59

Texts Used in the Unit

Classic Literature

26 Copies of *Frankenstein*

Everyday Use by Alice Walker

The Man Who Was Almost a Man by Richard Wright

The Story of an Hour by Kate Chopin

YA Literature

(This is simply a list of suggestions. Each student should have one novel that fits his or her interests and reading level. The teacher should not assign a book that he or she has not previously read. It should also be noted that because the students will be representing a character from their book, many girls will most-likely want a book with a female lead, and boys will most-likely want a book with a male lead.)

A Child Called "It: One Child's Courage to Survive" by Dave Pelzer

Anne Frank: The Diary of a Young Girl edited by Otto H. Frank and Mirjam Pressler

Angry Management by Chris Crutcher

Catalyst by Laurie Halse Anderson

Chains by Laurie Halse Anderson

Charles and Emma by Deborah Heiligman

Go Ask Alice by James Jennings

My Sister's Keeper by Jodi Picoult

Night by Elie Wiesel

Persepolis: The Story of a Childhood by Marjane Satrapi

Speak by Laurie Halse Anderson

The Absolute True Diary of a Part-Time Indian by Sherman Alexie

The Book Thief by Markus Zusak

The Boy in the Striped Pajamas by John Boyne

The Boy Who Dared by Susan Campbell Bartoletti

The Cay by Theodore Taylor

The Giver by Lois Lowry

The Glass Castle by Jeanette Walls

The Hiding Place by Corrie Ten Boom

The Hunger Games by Suzanne Collins

The Outsiders by S.E. Hinton

Thirteen Reasons Why by Jay Asher

Touching Spirit Bear by Ben Mikaelson

Wicked by Gregory Maguire

Wintergirls by Laurie Halse Anderson

Music

“It’s My Life” by Jon Bon Jovi

“Lean On Me” by Bill Withers

“Walk a Mile in My Shoes” by Elvis Presley

Film

Young Frankenstein

Beauty and the Beast

Materials Needed for this Unit

- Desktop Computer
- Smartboard
- Elmo
- 25 Macbook Pros

- 10 Color, Laser Jet-Printers
- 25 Notebooks
- A digital music library, accessible through the classroom laptops
- 25 sets of Headphones
- 3 by 5 Index cards
- 8 pieces of Poster-board
- Markers
- 8 Rulers
- DVD Player

Standards

Next Generation Sunshine State Standards

Week 1

LA.910.1.6.2: The student will listen to, read, and discuss familiar and conceptually challenging text.

LA.910.1.6.3: The student will use context clues to determine meanings of unfamiliar words.

LA.910.1.6.4: The student will categorize key vocabulary and identify salient features.

LA.910.1.6.5: The student will relate new vocabulary to familiar words.

LA.910.1.6.10: The student will determine meanings of words, pronunciation, parts of speech, etymologies, and alternate word choices by using a dictionary, thesaurus, and digital tools.

LA.910.1.7.3: The student will determine the main idea or essential message in grade-level or higher texts through inferring, paraphrasing, summarizing, and identifying relevant details.

LA.910.1.7.8: The student will use strategies to repair comprehension of grade-appropriate text when self-monitoring indicates confusion, including but not limited to rereading, checking context clues, predicting, note-making, summarizing, using graphic and semantic organizers, questioning, and clarifying by checking other sources.

Week 2

LA.910.1.6.1: The student will use new vocabulary that is introduced and taught directly.

LA.910.1.6.10: The student will determine meanings of words, pronunciation, parts of speech, etymologies, and alternate word choices by using a dictionary, thesaurus, and digital tools.

LA.910.1.7.1: The student will use background knowledge of subject and related content areas, prereading strategies (e.g., previewing, discussing, generating questions), text features, and text structure to make and confirm complex predictions of content, purpose, and organization of a reading selection.

LA.910.1.7.4: The student will identify cause-and-effect relationships in text.

LA.910.3.5.1: The student will prepare writing using technology in a format appropriate to the purpose (e.g., for display, multimedia).

LA.910.3.5.3: The student will sharing with others, or submitting for publication.

LA.910.4.1.1: The student will write in a variety of expressive and reflective forms that use a range of appropriate strategies and specific narrative techniques, employ literary devices, and sensory description.

LA.910.6.1.1: The student will explain how text features (e.g., charts, maps, diagrams, sub-headings, captions, illustrations, graphs) aid the reader's understanding.

LA.910.6.3.2: The student will ethically use mass media and digital technology in assignments and presentations, citing sources according to standardized citation styles.

LA.910.6.4.2: The student will routinely use digital tools for publication, communication and productivity.

Week 3

LA.910.3.1.1: The student will prewrite by generating ideas from multiple sources (e.g., brainstorming, notes, journals, discussion, research materials or other reliable sources) based upon teacher-directed topics and personal interests.

LA.910.3.1.2: The student will prewrite by making a plan for writing that addresses purpose, audience, a controlling idea, logical sequence, and time frame for completion.

LA.910.3.1.2: The student will prewrite by making a plan for writing that addresses purpose, audience, a controlling idea, logical sequence, and time frame for completion.

LA.910.3.2.1: The student will draft writing by developing ideas from the prewriting plan using primary and secondary sources appropriate to the purpose and audience.

LA.910.4.1.1: The student will write in a variety of expressive and reflective forms that use a range of appropriate strategies and specific narrative techniques, employ literary devices, and sensory description.

LA.910.6.4.2: The student will routinely use digital tools for publication, communication and productivity.

Week 4

LA.910.5.2.2: The student will research and organize information for oral communication appropriate for the occasion, audience, and purpose (e.g., class discussions, entertaining, informative, persuasive, or technical presentations).

LA.910.5.2.3: The student will use appropriate eye contact, body movements, voice register and oral language choices for audience engagement in formal and informal speaking situations.

LA.910.1.7.7: The student will compare and contrast elements in multiple texts.

LA.910.2.1.10: The student will select a variety of age and ability appropriate fiction materials to read based on knowledge of authors styles, themes, and genres to expand the core foundation of knowledge necessary to connect topics and function as a fully literate member of a shared culture.

LA.910.2.2.2: The student will use information from the text to answer questions or to state the main idea or provide relevant details.

LA.910.2.2.5: The student will select a variety of age and ability appropriate nonfiction materials (e.g., biographies and topical areas, such as science, music, art, history, sports, current events) to expand the core knowledge necessary to connect topics and function as a fully literate member of a shared culture.

LA.910.3.2.1: The student will draft writing by developing ideas from the prewriting plan using primary and secondary sources appropriate to the purpose and audience.

LA.910.3.2.2: The student will draft writing by establishing a logical organizational pattern with supporting details that are substantial, specific, and relevant.

LA.910.3.3.4: The student will revise by applying appropriate tools or strategies to evaluate and refine the draft (e.g., peer review, checklists, rubrics).

LA.910.3.5.3: The student will sharing with others, or submitting for publication.

LA.910.4.1.1: The student will write in a variety of expressive and reflective forms that use a range of appropriate strategies and specific narrative techniques, employ literary devices, and sensory description.

LA.910.4.1.1: The student will write in a variety of expressive and reflective forms that use a range of appropriate strategies and specific narrative techniques, employ literary devices, and sensory description.

LA.910.5.2.4: The student will use an engaging introduction and conclusion and the use of figurative language to reinforce the intended message.

LA.910.6.4.2: The student will routinely use digital tools for publication, communication and productivity.

Week 5

LA.910.3.5.1: The student will prepare writing using technology in a format appropriate to the purpose (e.g., for display, multimedia).

LA.910.3.5.3: The student will sharing with others, or submitting for publication.

LA.910.4.1.1: The student will write in a variety of expressive and reflective forms that use a range of appropriate strategies and specific narrative techniques, employ literary devices, and sensory description.

LA.910.4.2.2: The student will record information and ideas from primary and/or secondary sources accurately and coherently, noting the validity and reliability of these sources and attributing sources of information.

LA.910.6.1.1: The student will explain how text features (e.g., charts, maps, diagrams, sub-headings, captions, illustrations, graphs) aid the reader's understanding.

LA.910.6.3.2: The student will ethically use mass media and digital technology in assignments and presentations, citing sources according to standardized citation styles.

LA.910.6.4.1: The student will use appropriate available technologies to enhance communication and achieve a purpose (e.g., video, digital technology).

LA.910.6.4.2: The student will routinely use digital tools for publication, communication and productivity.

Week 6

LA.910.3.3.1: The student will revise by evaluating the draft for development of ideas and content, logical organization, voice, point of view, word choice, and sentence variation.

LA.910.3.4.2: The student will edit for correct use of capitalization, including names of academic courses and proper adjectives.

LA.910.3.4.3: The student will edit for correct use of punctuation, including commas, colons, semicolons, apostrophes, dashes, quotation marks, and underlining or italics.

LA.910.3.4.4: The student will edit for correct use of possessives, subject/verb agreement, comparative and superlative adjectives and adverbs, and noun/pronoun agreement.

LA.910.3.4.5: The student will edit for correct use of sentence formation, including absolutes and absolute phrases, infinitives and infinitive phrases, and use of fragments for effect.

LA.910.3.5.3: The student will sharing with others, or submitting for publication.

LA.910.4.1.1: The student will write in a variety of expressive and reflective forms that use a range of appropriate strategies and specific narrative techniques, employ literary devices, and sensory description.

LA.910.6.4.1: The student will use appropriate available technologies to enhance communication and achieve a purpose (e.g., video, digital technology).

LA.910.6.4.2: The student will routinely use digital tools for publication, communication and productivity.

Anticipatory Set

The “hook” for this unit will be the media clips and articles that surround the recent cyber-bullying incidents in public schools (2010, *People*, pg. 56-71). While this is the recent issue at the time of this unit’s creation (2010), it is very probable that there will always be a current issue that can replace the one that has been chosen. Perpetuators of

school-violence are often individuals that claimed to be misunderstood; history reminds us of Columbine and Virginia Tech.

Daily Lessons

Week 1

Day 1: Introduction

Time:	The Teacher Will:	The Students Will:
3 minutes	*Ask the students to find their seats. *Take roll.	*Find their seats.
27 minutes	*Read the recent news story on Cyber-bullying from People Magazine (Appendix A) and/or watch the video clips (see Resources).	*Listen as the teacher reads the news story, and or watch video clips.
20 minutes	*Pass out the lyrics for the unit's theme song "Walk A Mile in My Shoes" by Elvis and the corresponding worksheet. *Play the song. *Ask students to take a few moments to complete the worksheet. *Ask students to share answers from their worksheets.	*Receive lyrics for the unit's theme song. *Listen to the song. *Complete the worksheet. *Share their answers from the worksheet.
5 minutes	*Ask the students if they have any questions about the upcoming unit. *Send home the permission slip for reading books with mature content. *Ask the students to return the slips the following day.	*Ask any questions that they might have.

Resources: Appendix A

<http://www.cbsnews.com/video/watch/?id=6146214n&tag=related:photovideo>.

<http://abcnews.go.com/GMA/Parenting/girls-teen-suicide-calls-attention-cyberbullying/story?id=9685026>.

Accommodations/adaptations:

ELL students who might not be able to write fluently will be asked to draw a picture of a scenario of one “walking in another’s shoes.” The teacher and students might have to clarify the meaning of this phrase to avoid confusion.

Homework: None

Day 2:

Time:	The Teacher Will:	The Students Will:
7 minutes	<ul style="list-style-type: none"> *Ask the students to fill out the KWL chart after they find their seats. (Remind the students that the <i>Learned</i> section will be blank this time.) *Take attendance. *Collect the permission slips for reading books with mature content. *Ask students to share what is on their chart. 	<ul style="list-style-type: none"> *Find their seats. *Fill out the KWL Chart. *Share what is on their chart.
7 minutes	<ul style="list-style-type: none"> *Break the students into groups. (5 groups of 4 students and 1 group of 5 students—explain that these groups will stick together for Weeks 1 & 2). *Introduce the idea of Lit Tunes and explain that the groups will each be creating a soundtrack of Frankenstein’s life. *Pass out the lyrics to, “It’s My Life” by Jon Bon Jovi *Play the song, “It’s My Life.” *Explain that the students will be coming up with 8 songs to describe Frankenstein’s life...so they 	<ul style="list-style-type: none"> *Break into groups. *Listen as the teacher explains Lit Tunes. *Listen to “It’s My Life” by Jon Bon Jovi. *Listen as the teacher explains the upcoming project.

	should brainstorm throughout their reading.	
35 minutes	<p>*Read aloud (with students following along) Chapters 1-2 of <i>Frankenstein</i>.</p> <p>*Stop to model vocabulary investigation (First, guess with context clues, then look the word up: compare to initial guess. Add the word to vocabulary section in notebook.)</p> <p>*Stop to model note-taking and summarizing.</p>	<p>*Listen and follow along as the teacher reads <i>Frankenstein</i>.</p> <p>*Add vocabulary words to their notebook.</p> <p>*Add notes and a summary to their notebook.</p>
6 minutes	<p>*Remind the students to read chapters 3 for homework.</p> <p>*Remind them that the following things must be added to their notebook:</p> <ul style="list-style-type: none"> -At least 5 vocabulary words. -At least 1 page of notes/reflection. <p>*Pass out Drama Assignment Sheet.</p> <p>*Explain to the students that Group 1 (from Lit Tunes Groups) will be acting out Chapters 6-7 on Thursday—so remind them that they might want to read ahead.</p> <p>*Dismiss students.</p>	<p>*Listen to the homework assignment.</p> <p>*Be dismissed.</p>

Resources: Appendix B

Homework:

- * Read Chapter 3.
- * Write a 1-page summary of reading.
- * Write at least 5 vocabulary word entries.

Day 3:

Time:	The Teacher Will:	The Students Will:
8 minutes	*Ask students to get into	*Get into their seats.

	their seats and take out a piece of paper. *Post Quiz on overhead projector. *Ask students to complete the quiz in 5 minutes. *Take roll.	*Complete the quiz.
5 minutes	*Ask the students to share the vocabulary words that they looked up from Chapter 3. *Add the words and definitions to the class vocabulary investigation sheet.	*Share vocabulary words and definitions investigated from Chapter 3.
20 minutes	*Read Chapter 4 *Model vocabulary investigation, note-taking and summarizing. Note: The teacher will keep track of all the vocabulary words investigated in class.	*Listen and follow along as the teacher reads Chapter 4. *Stop to add words to their vocabulary notebook. *Stop to add notes to their notebook and summarize.
20 minutes	*Follow the same steps for Chapter 5.	*Follow the same steps for Chapter 5.
2 minutes	*Remind the students to read chapters 6-7. *Remind the students that the following things must be added to their notebook: -At least 5 vocabulary words. -At least 1 page of summary. *Dismiss the students.	*Listen as the teacher gives the homework assignment. *Be Dismissed.

Resources: Appendix C

Homework: Chapters 6-7

- * Write a 1-page summary of reading.
- * Write at least 5 vocabulary word entries.

Day 4:

Time:	The Teacher Will:	The Students Will:
6 minutes	*Ask the students to find their seats, take out a piece	*Find their seats. *Complete the Bell-Ringer.

	of paper, and complete the Bell-Ringer. *Take roll.	
16 minutes	*Ask Group 1 to come to the front of the class, and act out Chapters 6-7. *Ask the rest of the class to grade them on the rubric. *Ask the class to share comments from their rubric. *Collect the rubrics.	*Come to the front of the class if they are part of Group 1. *Watch the group presenting and complete the rubric. *Share notes from the rubric. *Give their rubrics to the teacher.
15 minutes	*Read Chapter 8 *Model vocabulary investigation, note-taking and summarizing.	*Listen and follow along as the teacher reads Chapter 8. *Stop to add words to their vocabulary notebook. *Stop to add notes to their notebook and summarize.
15 minutes	*Follow the same steps for Chapter 9.	*Follow the same steps for Chapter 9.
3 minutes	*Remind the students to read chapters 10-11. *Remind the students that the following things must be added to their notebook: -At least 5 vocabulary words. -At least 1 page of summary. *Remind Group 2 that they will present tomorrow. *Dismiss the students.	*Listen as the teacher explains the homework requirements. *Be dismissed.

Resources: Appendix D

Homework: Chapters 10-11

- * Write a 1-page summary of reading.
- * Write at least 5 vocabulary word entries.

Day 5:

Time:	The Teacher Will:	The Students Will:
10 minutes	*Ask students to find their seats, and complete the bell-ringer.	*Complete the bell-ringer.

	*Take attendance.	
15 minutes	*Ask Group 3 to come to the front of the class to present the Drama Assignment for Chapters 10-11. *Ask the other students to follow along, completing the rubric. *Ask students to share notes from their rubric. *Collect the rubrics.	*Present if they are a part of Group 3. *Watch the group presenting and complete the rubric. *Share the notes from their rubrics. *Turn in the rubrics.
5 minutes	*Ask students to share their vocabulary words from Chapters 10-11.	*Share vocabulary words from Chapters 10-11.
20 minutes	*Read Chapter 12 *Model vocabulary investigation, note-taking and summarizing.	*Listen and follow along as the teacher reads Chapter 12. *Stop to add words to their vocabulary notebook. *Stop to add notes to their notebook and summarize.
5 minutes	*Remind the students to read chapters 13-16. *Remind the students that the following things must be added to their notebook: -At least 5 vocabulary words. -At least 1 page of summary. *Remind Groups 3 & 4 that they will present on Monday. *Remind students to be thinking of songs for their soundtrack of Frankenstein's life. *Dismiss the students.	*Listen to the teacher's instructions for the weekend's homework. *Be dismissed.

Resources: Appendix E

Homework: Read Chapters 13-16

- * Write a 1-page summary of reading.
- * Write at least 5 vocabulary word entries.

Week 2**Day 6:**

Time:	The Teacher Will:	The Students Will:
5 minutes	*Ask to students to come in and find their seats. *Administer a quiz over Chapters 13-16.	*Find their seats. *Take the quiz.
20 minutes	*Ask Groups 3 and 4 to present their dramatic interpretation. *Pass out rubric sheets to the remaining students. *Collect the rubrics	*Present their dramatic interpretation if they are in Groups 3 or 4. *Listen and complete the rubrics. *Turn in the rubrics.
15 minutes	*Read Chapter 17. *Model vocabulary investigation, note-taking and summarizing.	*Listen and follow along as the teacher reads Chapter 17. *Stop to add words to their vocabulary notebook. *Stop to add notes to their notebook and summarize.
13 minutes	*Follow the same steps for Chapter 18.	*Follow the same steps for Chapter 18.
2 minutes	*Remind the students to read chapters 19-20. *Remind the students that the following things must be added to their notebook: -At least 3 vocabulary words. -At least 1 page of summary. *Remind Group 7 & 8 that they will present on Wednesday. *Dismiss the students.	*Listen to the teacher's homework instructions. *Be dismissed.

Resources: Appendix F**Homework:** Read Chapters 19-20

- * Write a 1-page summary of reading.
- * Write at least 5 vocabulary word entries.

Day 7:

Time:	The Teacher Will:	The Students Will:
20 minutes	<ul style="list-style-type: none"> *Introduce the letter writing assignment as the bell-ringer. *Take roll. *Walk around and complete a notebook check while the students are working on the assignment. 	<ul style="list-style-type: none"> *Listen and begin the letter writing assignment. *Have their notebooks ready for a grade check while the teacher circles the room.
15 minutes	<ul style="list-style-type: none"> *Read Chapter 21 *Model vocabulary investigation, note-taking and summarizing. 	<ul style="list-style-type: none"> *Listen and follow along as the teacher reads Chapter 21. *Stop to add words to their vocabulary notebook. *Stop to add notes to their notebook and summarize.
15 minutes	<ul style="list-style-type: none"> *Complete the same steps for Chapter 22. 	<ul style="list-style-type: none"> *Complete the same steps for Chapter 22.
5 minutes	<ul style="list-style-type: none"> *Have the students turn in their writing assignment if they are finished. **Remind the students to read chapters 23-24. *Remind the students that the following things must be added to their notebook: <ul style="list-style-type: none"> -At least 5 vocabulary words. -At least 1 page of summary. *Remind Groups 6 & 7 that they will present tomorrow. *Dismiss the students. 	<ul style="list-style-type: none"> *Listen to the teacher's homework instructions. *Be dismissed.

Resources: Appendix G

Homework: Chapter 23-24

- * Write a 1-page summary of reading.
- * Write at least 5 vocabulary word entries.

Day 8:

Time:	The Teacher Will:	The Students Will:
25 minutes	<ul style="list-style-type: none"> *Ask the students to find their seats. 	<ul style="list-style-type: none"> *Find their seats. *Receive rubrics.

	<ul style="list-style-type: none"> *Pass out the rubric worksheets. *Ask Groups 6 to present, followed by Group 7. *Collect rubric sheets. 	<ul style="list-style-type: none"> *Watch the presenting group and complete the rubrics. *Turn in rubrics.
16 minutes	<ul style="list-style-type: none"> *Pass out the requirements for the Lit Tunes project. *Ask the students if they have any questions. *Ask students to break into groups, and allow them time to work on their soundtrack for Frankenstein's Life (Each group of students will use a laptop and be able to access the classroom's extensive music library. They will also have a set of headphones for each group member). 	<ul style="list-style-type: none"> *Receive the requirements for the Lit Tunes Project. *Ask questions about the project. *Break into groups and work on soundtrack for Frankenstein's Life.
12 minutes	<ul style="list-style-type: none"> *Lead students in an exploration of representative artwork on the Internet. *Have each group decide on a piece of artwork for their album cover OR have students create artwork for their album cover. 	<ul style="list-style-type: none"> *Follow along as the teacher shows examples of representative artwork. *Work on the album cover for the soundtrack.
2 minutes	<ul style="list-style-type: none"> *Make sure all the checklists are completed and turned in. *Dismiss Students. 	<ul style="list-style-type: none"> *Turn in checklists. *Be dismissed.

Resources: Appendix H

Homework: None, thought students might choose to work on their Lit Tunes project after school is dismissed.

Accommodations/adaptations: If the class does not have an extensive music library, the students can search online for song lyrics.

Day 9:

Time:	The Teacher Will:	The Students Will:
52 minutes	<ul style="list-style-type: none"> *Ask the students to find their seats and take out their notebooks. *Move with their notebooks to their groups and continue working on their Lit Tunes Project (students may use computers and printers if they need to.) *Pass out the grading checklists for the Lit Tunes Project. *Complete the final notebook checks for <i>Frankenstein</i>. 	<ul style="list-style-type: none"> *Find their seats. *Take out their notebooks. *Get into groups and continue working on Lit Tunes project.
3 minutes	<ul style="list-style-type: none"> *Have the students wrap up their projects and put up their things. *Remind the students that they will be sharing their projects tomorrow. *Dismiss the students. 	<ul style="list-style-type: none"> *Wrap up their projects and put away their things. *Be dismissed.

Resources: Appendix I

Homework: None ☺

Day 10:

Time:	The Teacher Will:	The Students Will:
3 minutes	<ul style="list-style-type: none"> *Ask the students to find their seats, and get their Lit Tunes projects ready to share. *Take roll. 	<ul style="list-style-type: none"> *Find their seats. *Get ready to share.
30 minutes	<ul style="list-style-type: none"> *Have the students share their projects. 	<ul style="list-style-type: none"> *Share their projects.
20 minutes	<ul style="list-style-type: none"> *Play Jeopardy with the vocabulary words taken from the book. 	<ul style="list-style-type: none"> *Play Jeopardy.
2 minutes	<ul style="list-style-type: none"> *Dismiss students. 	<ul style="list-style-type: none"> *Be dismissed.

Resources: Appendix J

Homework: None ☺

Accommodations/adaptations: The Jeopardy game can be adapted to include the words that the students encountered through the class study, as well as their personal studies. Two rounds are included in the Appendix, but this can be expanded and adapted for the sake of time and content.

Week 3

Day 11:

Time:	The Teacher Will:	The Students Will:
8 minutes	<ul style="list-style-type: none"> *Have the transparency on the screen before the students enter. *Take roll while the students complete the Bell-Ringer. *Ask students to share their answers. 	<ul style="list-style-type: none"> *Find their seats. *Complete the Bell-Ringer. *Share their answers.
5 minutes	*Present a Living Book Report.	*Listen as the Teacher presents a Living Book report.
20 minutes	<ul style="list-style-type: none"> *Have the students take turns coming to the table, where the books are displayed, to choose one for their presentation. *While students are choosing their books, pass out writing organizers and Report Requirements *Go over the requirements with the students. 	<ul style="list-style-type: none"> *Choose a book for their presentation, when the teacher calls on them. *Receive the papers that the teacher passes out. *Listen as the teacher goes over the requirements and ask questions.
20 minutes	<ul style="list-style-type: none"> *Model how to divide the YA books into 5 parts. *Allow the students time to read their book in class. 	<ul style="list-style-type: none"> *Divide their book into 5 parts. *Read quietly.
2 minutes	<ul style="list-style-type: none"> *Explain homework: <ul style="list-style-type: none"> -Students should read 1/5th of their book. -Students should write a minimum of 1-page summary of their reading. *Dismiss class. 	<ul style="list-style-type: none"> *Listen to homework assignment. *Be dismissed

Resources: Appendix K

Homework:

Read 1/5th of their YA Novel.

Write 1-page summary of their reading.

Day 12:

Time:	The Teacher Will:	The Students Will:
5 minutes	*Ask the students to find their seats, turn in their 1-page summary, and complete the bell-ringer. *Take Roll.	*Find their seats. *Complete the bell-ringer.
5 minutes	*Ask the students to share their bell-ringer.	*Share their bell-ringer.
30 minutes	*Show pictures of the Homeless Shelter that the students will visit on Thursday. *Discuss appropriate ways to behave while at the shelter. *Ask the students if they have questions. *Have the students answer the questions about relating with the people there. *Ask the students share their answers. *Designate two students to take pictures on Thursday.	*View the pictures of the Homeless Shelter that they will visit. *Listen while the teacher discusses appropriate behaviors. *Ask questions. *Complete the worksheet with questions about relating to people at the shelter. *Share their answers.
13 minutes	*Allow students some time to read their YA novel.	*Read their YA novel.
2 minutes	*Explain homework: -Students should read 1/5 th of their book. *Remind students that there will be a reading quiz on their books tomorrow. *Dismiss class.	*Listen to homework assignment. *Be dismissed

Resources: Appendix L

Homework:

Read 1/5th of their YA Novel.

Day 13:

Time:	The Teacher Will:	The Students Will:
7 minutes	*Ask the students to find their seats and complete the quiz. *Take Roll.	*Find their seats and complete the quiz.
38 minutes	*Lead the reading of “Everyday Use” by Alice Walker.	*Follow along and read parts of the story.
8 minutes	*Lead the students in Discussion Questions	*Participate in Discussion Questions.
2 minutes	*Explain homework: -Students should read 1/5 th of their book. *Remind students that there will be a reading quiz on their books tomorrow. *Dismiss class.	*Listen to homework assignment. *Be dismissed

Resources: Appendix M**Homework:**Read 1/5th of their YA Novel.

Write 1-page summary of their reading.

Day 14:

Time:	The Teacher Will:	The Students Will:
50 minutes (This trip would be best if it could last for 2 periods—must be worked out with the principal and other classroom teacher.)	*Take Roll *Transport the students to the Homeless Shelter. *Help the students serve lunch.	*Go to the Homeless Shelter *Serve lunch and do whatever else needs to be done.
5 minutes	*Transport the students back to the school. *Dismiss the students.	*Be transported back to the school. *Be dismissed.

Resources: None**Homework:**Read 1/5th of their YA Novel.

Write 1-page summary of their reading.

Day 15:

Time:	The Teacher Will:	The Students Will:
5 minutes	*Ask the students to find their seats and complete the Bell-Ringer. *Take roll.	*Find their seats. *Complete the Bell-Ringer.
45 minutes	*Ask students to continue writing about their experience at the Homeless Shelter. *If any of the students are ready to be filmed, sharing a testimony of their visit, they may do so.	*Work on the Homeless Shelter Project.
5 minutes	*Remind students that their book must be finished, along with their completed graphic organizer by Monday. *Dismiss students.	*Listen to Homework Instructions. *Be dismissed.

Resources: Appendix N

Homework:

Finish YA Novel.

Complete graphic organizer for Living Book-Report.

Accommodations/adaptations: On Day 11, students will choose the book that they want to read and then use for their individual presentations. If the class is made up of varying reading levels, or students with special needs, the teacher might want to assign a specific book to each student.

Week 4

Day 16:

Time:	The Teacher Will:	The Students Will:
7 minutes	*Have the students find their seats and complete the bell-ringer. *Review the bell-ringer.	*Find their seat. *Complete the bell-ringer.
32 minutes	*Give students time to work on their Living Book Report.	*Work on their Living Book Report.
13 minutes	*Show movie clips from <i>The Young Frankenstein</i> .	*Watch movie clips from <i>The Young Frankenstein</i> .

3 minutes	*Dismiss students	*Be dismissed
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Resources: Appendix 0

Homework: None 😊

Day 17:

Time:	The Teacher Will:	The Students Will:
8 minutes	*Ask students to find their seats and complete the bell-ringer. *Take roll. *Ask the students to share their bell-ringer.	*Find their seats. *Complete the bell-ringer. *Share their bell-ringer.
45 minutes	*Allow students time to finish up the Animoto video. If not all students are needed, students may read quietly or work on their Living-Book Report.	*Finish up the Animoto project and/or finish working on their Living-Book Report.
2 minutes	*Dismiss students.	*Be dismissed.

Resources: Appendix P

Homework: None 😊

Day 18:

Time:	The Teacher Will:	The Students Will:
8 minutes	*Ask students to find their seats and complete the bell-ringer. *Take roll. *Ask the students to share their bell-ringer.	*Find their seats. *Complete the bell-ringer. *Share their bell-ringer.
15 minutes	*Show additional clips of <i>Young Frankenstein</i> .	*Watch additional clips of <i>Young Frankenstein</i> .
30 minutes	*Have 5 students present their Living Book-Report. *Have students make a list in their notebooks of books they would like to read.	*Present Living Book-Reports.
2 minutes	*Dismiss students.	*Be dismissed.

Resources: Appendix Q

Homework: None 😊

Day 19:

Time:	The Teacher Will:	The Students Will:
3 minutes	*Ask students to find their seat and prepare for the presentations. *Take Roll.	*Find their seat and prepare for the presentations.
50 minutes	*Ask 10 students to present their Living Book Report. *Have students make a list of books they would like to read.	*Present their Living Book Report *Make a list of books they would like to read.
2 minutes	*Dismiss students.	*Be dismissed.

Resources: None**Homework:** None ☺**Day 20**

Time:	The Teacher Will:	The Students Will:
3 minutes	*Ask students to find their seat and prepare for the presentations. *Take Roll.	*Find their seat and prepare for the presentations.
50 minutes	*Ask 10 students to present their Living Book Report. *Have students make a list of books they would like to read.	*Present their Living Book Report *Make a list of books they would like to read.
2 minutes	*Dismiss students.	*Be dismissed.

Resources: None**Homework:** None ☺**Week 5****Day 21:**

Time:	The Teacher Will:	The Students Will:
7 minutes	*Ask the students to find their seat and complete the bell-ringer. *Take Roll	*Find their seats. *Complete the bell-ringer.

30 minutes	*Read <i>The Man Who Was Almost a Man</i> .	*Listen to the story.
10 minutes	*Ask the students to “walk in the character’s shoes” by participating in the class discussion.	*Participate in class discussion.
5 minutes	*Ask the students to share their thoughts.	*Share their thoughts.
3 minutes	*Dismiss the students.	*Be dismissed.

Resources: Appendix R

Homework: None ☺

Day 22:

Time:	The Teacher Will:	The Students Will:
3 minutes	*Ask the students to find their seats. *Take roll.	*Find their seats.
47 minutes	*Show clips from <i>Beauty & the Beast</i> . *Ask the students to look for ways in which Belle choose to work to understand the Beast.	*Watch clips from <i>Beauty & the Beast</i> . *Look for ways in which Belle worked to understand the Beast.
5 minutes	*Ask the students to share their ideas.	*Share their ideas.

Resources: None

Homework: None ☺

Day 23:

Time:	The Teacher Will:	The Students Will:
8 minutes	*Ask students to find their seats and complete the bell-ringer. *Take roll.	*Find their seats and complete the bell-ringer.
5 minutes	*Have the students share their bell-ringer.	
20 minutes	*Read “The Story of an Hour.”	*Listen and read along as the teacher reads “The Story of an Hour.”
20 minutes	*Ask the students the	*Answer the discussion

	discussion questions.	questions.
2 minutes	*Dismiss the students.	*Be dismissed.

Resources: Appendix S

Homework: None ☺

Day 24:

Time:	The Teacher Will:	The Students Will:
7 minutes	*Ask the students to find their seats and complete the bell-ringer. *Take roll.	*Find their seats. *Complete the bell-ringer.
40 minutes	*Divide the students 7 groups of 3 students and 1 group of 4 students. *Have the students create a Facebook page for one of the characters from the three short stories.	*Break into groups. *Create a Facebook page for their favorite character from one of the short stories.
7 minutes	*Ask students to share their work.	*Share their work.
1 minute	*Dismiss students.	*Be dismissed.

Resources: Appendix T

Homework: None ☺

Day 25: This day is a free day that will be used to tie-up “lose ends.” If for some reason a crucial project was not completed, today is the day that it can be made up. If the day remains free, the teacher can choose an additional short story or film for the students to view.

Resources: None

Homework: None ☺

Week 6

Day 26:

Time:	The Teacher Will:	The Students Will:
3 minutes	*Ask the students to find their seats and take out a piece of paper. *Take roll.	*Find their seat and take out a piece of paper. *Receive the Lit Tunes Assignment Sheet.

	*Pass out the Lit Tunes Assignment Sheet.	
3 minutes	*Replay Bon Jovi's song.	*Listen to Bon Jovi's song.
4 minutes	*Ask the students to discuss the relevance of the song to their own lives.	*Discuss the relevance of the song to their own lives.
43 minutes	*After the discussion, have the students choose eight major events — deaths, first car, entering high school — in their lives and then choose songs to accompany each event. Some students will need overnight to complete the list. (Students can use computers to listen to audio clips and review lyric sheets.)	*Choose eight major life events, and find a song to match each of them.
2 minutes	*Dismiss Students.	*Be Dismissed.

Resources: Appendix U

Homework: Finish finding list of songs if the task was not completed in class.

Day 27:

Time:	The Teacher Will:	The Students Will:
3 minutes	*Ask the students to find their seats and take out their list of songs. *Take roll.	*Find their seats. *Take out their list of songs.
50 minutes	*Ask the student to write a reflective essay to go with each selected song. *Explain that the requirements for this project will be the same as for the Frankenstein project—but this is an individual project.	*Write a reflective essay to go with each song selection.
2 minutes	*Dismiss the students.	*Be dismissed.

Resources: None

Homework: If they students did not finish their reflective essays in class, they should do so at home.

Day 28:

Time:	The Teacher Will:	The Students Will:
3 minutes	*Ask students to find their seat and take out their work from yesterday. *Take roll.	*Find their seats. *Take out their work from yesterday.
50 minutes	*Ask the students to finish their essays if they did not finish yesterday. *When they are finished, they should type their essays for the final presentation. They should also budget in time to complete their cover.	*Finish their essays. *Type their essays. *Finalize their artwork for the cover.
2 minutes	*Dismiss students.	*Be dismissed.

Resources: None

Homework: Finalize Lit Tunes Project!

Day 29:

Time:	The Teacher Will:	The Students Will:
3 minutes	*Ask the students to find their seats and prepare to share their projects.	*Find their seats.
50 minutes	*Have the students share their projects.	*Share their projects.
2 minutes	*Dismiss the class.	*Be dismissed.

Resources: None

Homework: None ☺

Day 30:

Time:	The Teacher Will:	The Students Will:
7 minutes	*Ask the students to find their seats, and complete the bell-ringer. *Take roll.	*Find their seats. *Complete the bell-ringer.
20 minutes	*Ask the students to finish sharing their Lit Tunes projects.	*Finish sharing their Lit Tunes projects.
20 minutes	*Play “Lean on Me” while	*Listen and follow along to

	viewing the lyrics. *Ask the students to complete the writing assignment about the thing they feel that is most important that they learned throughout the unit.	“Lean on Me.” *Complete the writing assignment.
5 minutes	*Ask the students to share their thoughts.	*Share their thoughts about the unit.
3 minutes	*Share final thoughts. *Dismiss the class.	*Be dismissed.

Resources: Appendix V

Homework: None 😊

Appendix of Selected Materials

Appendix A:

People Magazine: October 18, 2010. "Deadly Bullying"



BULLYING • A SPECIAL REPORT

tormmented to death?

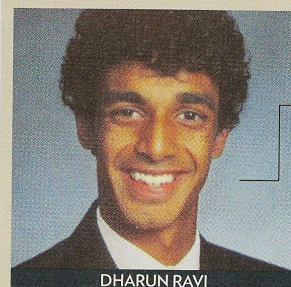
TYLER CLEMENTI, A GIFTED MUSICIAN, KILLED HIMSELF AFTER HIS COLLEGE ROOMMATE STREAMED VIDEO THAT OUTED HIM AS GAY. BUT WAS HIS TRAGIC DEATH A HATE CRIME—OR A PRANK GONE HORRIBLY WRONG?

Tyler Clementi was one of those kids who spent a lot of time on his own—not weird, just quiet. “He was always by himself with his iPod in his ears,” says Kevin Muldoon, 17, a former classmate at New Jersey’s Ridgewood High School. But when he picked up his violin, the shy teen came alive. “There was deep emotion when he put that bow to his violin,” says friend Morgan Knight, 18. “That’s how he expressed himself.”

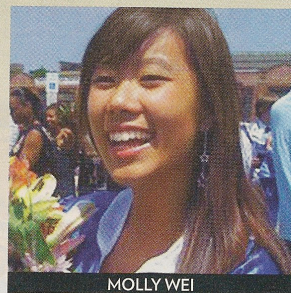
Clementi did not get to play late on Sept. 22; instead he drove to the George Washington Bridge and jumped into the Hudson River. The tragedy of his suicide, at 18, has affected people around the world because of what preceded it: Just three days earlier, his freshman roommate at New Jersey’s Rutgers University, Dharun Ravi, 18, allegedly webcammed Clementi in an encounter with a man in their dorm room and streamed it live. Authorities have charged Ravi and another student—Molly Wei, 18, whose computer Ravi allegedly used—with invasion of privacy, which could lead to five years in prison. (The prosecutor is considering adding hate crime charges, which carry a maximum 10-year sentence but said Oct. 4 there may not be enough evidence.) What officials and friends are struggling to answer: Was this cold-blooded cyber-bullying or a dumb prank with awful, unforeseen consequences? “It’s not clear Mr. Ravi was motivated to harm Tyler because he was gay,” says former federal prosecutor Henry Klingeman. “But given the suicide and the attention, I’m certain the prosecutor will seek prison time.”

The harassment Clementi may have felt is all too common. A 2005 Harris poll found 90 percent of gay and lesbian teens say they’ve been bullied in the past year. And nearly two-thirds of these students feel unsafe in school, according to a 2009 survey by the Gay, Lesbian and Straight Education Network. In September alone, three other teens took their own lives after homophobic taunting (see box). Still, the actions that may have prompted Clementi to kill himself seem particularly

The Suspects



DHARUN RAVI



MOLLY WEI



BEGINNING OCT. 4, PEOPLE AND CNN ARE PARTNERING FOR A WEEKLONG SPECIAL AC 360 SERIES ON BULLYING, AND A PEOPLE-CNN-CARTOON NETWORK TOWN HALL AIRING OCT. 8 AT 10 P.M. ON CNN



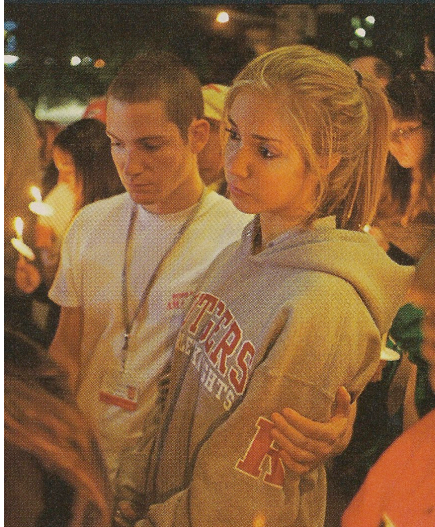
**OUTED BY
WEBCAM** Tyler
(left) "seemed
depressed
sometimes,"
says friend
Morgan Knight.
"He was very
introspective."

VIGIL PHOTOGRAPH BY KYLE SHAW/REDAUX

SPYING ON TYLER

Roommate asked for the room till midnight. I went into molly's room and turned on my webcam. I saw him making out with a dude. Yay —DHARUN RAVI ON TWITTER, SEPT. 19

Anyone with iChat, I dare you to video chat me between the hours of 9:30 and 12. Yes it's happening again —RAVI ON TWITTER, SEPT. 21



AN UNTHINKABLE LOSS Students at Rutgers held a vigil for Tyler on Oct. 3 (left). "It seemed like he was lonely," says Nick Stanek, 18, a Ridgewood High School classmate. "We thought he was a loner." Above: Tyler with his brothers on a Christmas card.

BULLYING • A SPECIAL REPORT

heartless, and they have touched a nerve across the country, sparking a national conversation on bullying and prompting talk show host Ellen DeGeneres to declare, "Something must be done." Clementi's mother, father and two brothers "are devastated," says Emanuel Sosinsky, president of the Ridgewood Symphony Orchestra, with which Clementi played. "They were always so supportive of him."

Clementi may not have had a big circle of friends, but he made an impression on the ones he had. "When I felt isolated, he showed me an immense amount of compassion," says Morgan Knight. Clementi dazzled conductors and fellow violinists with his technique. But if he shared his musical gifts with the world, he kept his personal life hidden. "He was, as far as I know, completely in the closet," says Knight. Clementi once called himself "practically asexual" in postings on the Internet message board JustUsBoys.com; there, he said, "I honestly don't think people are mature enough to be having sex prior to collegeish years."

On Sept. 19 Clementi invited a man to his dorm room.

Clementi "asked for the room till midnight," Ravi tweeted that evening. "I went into Molly's room and turned on my webcam. I saw [Clementi] making out with a dude. Yay." According to someone close to Wei, several students came to her room to watch. Two days later Ravi tweeted he was going to secretly webcam Clementi again and share it with his Internet chat group. "Video chat me between the hours of 9:30 and 12," he tweeted. "It's happening again."

By then Clementi had learned about the webcam and shut it down. He discussed the matter on the Internet forum and possibly with a resident adviser. "I'm kinda pissed," he wrote in a Sept. 21 post entitled "college roommate spying." Even so, he didn't seem overly distraught in the message-board postings and even called Ravi "a pretty decent roommate." Yet just a day later, at 8:42 p.m., Clementi posted this terse status update on Facebook: "Jumping off the gw bridge. Sorry."

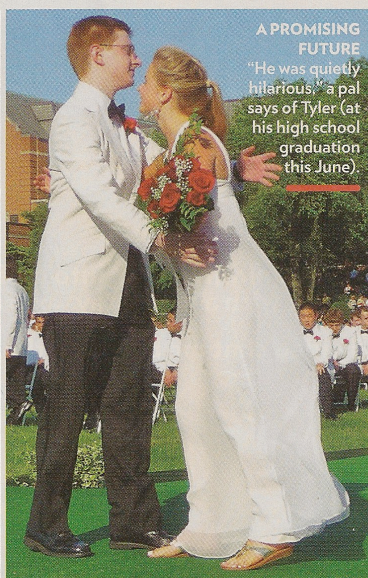
While Clementi's friends and family grieve, those who know Ravi and Wei—both popular, solid students—are stunned. Ravi "found irony and dark situations funny," says his friend Josh Rutstein. "He's not a monster." The outgoing Wei, a pharmacy student, "is one of the most caring people I've met," says a close friend. Wei's lawyer Rubin Sinins insists, "She did nothing wrong and committed no crime. There's not an ounce of bias in her."

Ravi and Wei were released while investigators keep digging into the case. Meanwhile hundreds of mourners held a vigil for Clementi on the Rutgers campus Oct. 3, and even those who never knew him seemed to sense his gentle spirit. "His parents lost a wonderful son, and we've lost a wonderful human being," says Emanuel Sosinsky. "His death is a loss to the world."

Alex Tresniowski, Nicole Weisensee Egan, Diane Herbst and Charlotte Triggs in New Jersey and **Lesley Messer, Joanne Fowler, Daniel S. Levy and Nadine Shabeeb** in New York City



A RARE GIFT
"Onstage he wasn't shy; he was confident," his violin tutor Khullip Jeung says of Clementi (above, performing).



A PROMISING FUTURE
"He was quietly hilarious," a pal says of Tyler (at his high school graduation this June).

Too Young to Die
These kids were taunted for being gay—or just different



Seth Walsh, 13

On Sept. 19 the Tehachapi, Calif., middle schooler, picked on for being gay, hanged himself. At his memorial, his brother said, "He was the best big brother in the world—no, the galaxy."



Asher Brown, 13

The Houston eighth grader was tortured for being gay, lisping and being a Buddhist. On Sept. 23 he shot himself at home. "This is the worst club," says mom Amy Truong, "to be a member of."

Billy Lucas, 15

After the high school freshman hanged himself Sept. 9, friend Jade Sansing told a reporter that bullies at their Greensburg, Ind., school would call Lucas "gay and tell him to go kill himself."

WHAT WENT WRONG?: "So many balls were dropped with Phoebe," says her aunt Eileen Moore (on Oct. 2 in Springfield, Mass.).

BULLYING • A SPECIAL REPORT

phoebe prince's legacy

a town tries to heal

NINE MONTHS AGO A TROUBLED 15-YEAR-OLD GIRL KILLED HERSELF AFTER BEING TAUNTED AT SCHOOL. WHAT HER FAMILY, HER TEACHERS AND THE SIX TEENAGERS NOW FACING CRIMINAL CHARGES HAVE LEARNED—AND WHY THEY WILL NEVER BE THE SAME

BY RAMIN SETOODEH • PHOTOGRAPHS BY MARY ELLEN MARK

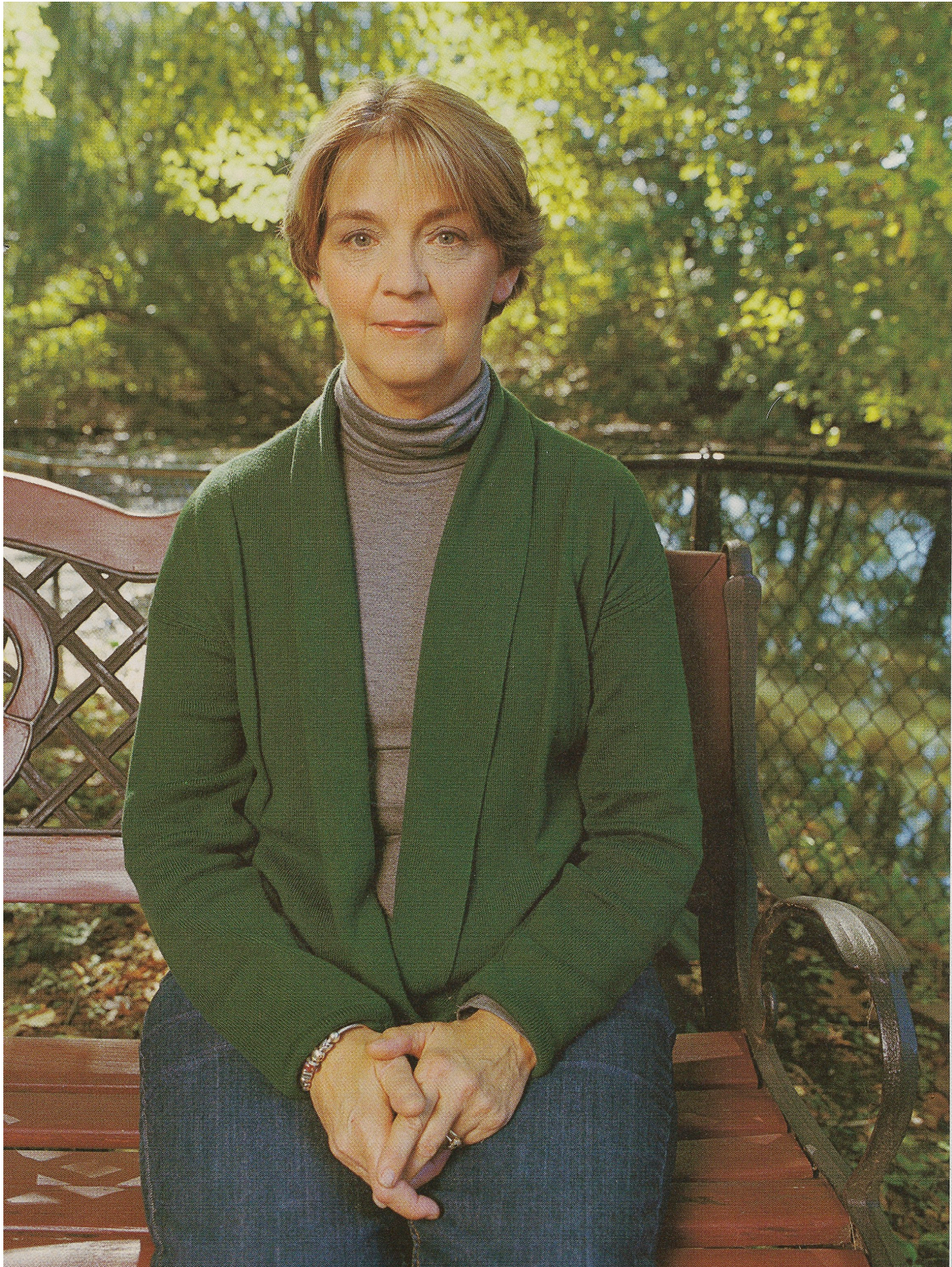


The air smelled like nachos and hot dogs on Sept. 10, as the first football game of the year at South Hadley High School got under way. The home team stormed the field with a banner that read "We're Back." To the surprise of many, so was Sean Mulveyhill. The 18-year-old star captain had left school last winter just before police charged him with statutory rape in the Phoebe Prince bullying case. Wearing a white baseball cap, Mulveyhill walked right up on the field. He gave his former coach a hug, and then stayed with his old team on the sidelines, running up and down the grass, cheering them on and hooting at every touchdown. "I was happy he was back with us," says Alex Parker, a player on the team. "Everybody loves Sean. Everybody misses him."

South Hadley won big that night, but it felt like a bitter-sweet victory. Because of the case heard round the world, South Hadley High has become known as the "bully school." On Jan. 14, following weeks of vicious attacks at school and on Facebook, 15-year-old Phoebe Prince committed suicide, and, in an unprecedented move by a district attorney, six teens were slapped with felony charges. "They have a bad reputation because of what happened," says a student from nearby Holyoke High School.

While the accused bullies await trial, this Massachusetts

COURTESY: DANA BRENN



BULLYING • A SPECIAL REPORT



HEAD OF THE CLASS: "It's not okay to be continuing on with the way things were last year," says Alex Parker (right, on Sept. 17 at South Hadley High School), who sits on the antibullying task force with Nancy Farnsworth.

The South Hadley Six
As they await trial, their lives are in limbo



Sean Mulveyhill, 18

He lost a college football scholarship and is not in school. "He is struggling," says a source. Charges include: statutory rape.



Sharon Velazquez, 17

She is working toward a GED, says her lawyer. "Even if she is acquitted, she might never recover from the derogatory effects this has caused." Charges include: stalking.



Austin Renaud, 18

His senior year unfinished, "he's living in the area, working full-time and dealing with the day-to-day pressures," a source says. One charge: statutory rape.

town of 17,000 is trying to move on. But reminders of Phoebe and her legacy are everywhere—from antibullying measures that are now being passed across the U.S. and a new banner proclaiming “RESPECT” that now hangs above South Hadley High’s front doors to lingering, bitter controversy about whether Phoebe’s death could have been prevented and whether the accused teens are getting a raw deal. “It hasn’t gone back to normal,” says police chief David LaBrie. “I don’t know if it ever will.”

In the wake of Phoebe’s death 9 months ago, her hometown became a national target. Online “hate” pages featuring some of the defendants sprang up on Facebook. “It’s been frustrating to see so many students in pain,” says Stephanie Viens, a history teacher. “I would tell my students, ‘This event doesn’t define you.’ The students would be upset, ‘Why do they hate us?’ [I’d say] ‘They don’t hate you. They are afraid that they are you.’”

Or worse, a Phoebe in the making. “I truly believe Phoebe did not want to die and just snapped and had nowhere to turn,” her aunt Eileen Moore, 53, tells PEOPLE. “The signs were there and there was no support.” Phoebe had moved to South Hadley from County Clare, Ireland, in summer 2009, an already troubled girl on Prozac and with a history of depression. After girls at her new school started calling her a “slut” for her relationships with certain boys, she started cutting herself again, her mom said in grand jury testimony. “She wanted the pain to stop,” according to Anne O’Brien Prince. Phoebe finally ended her life by hanging herself after a particularly difficult day of taunting. “If

Phoebe’s aunt speaks:

“I was not aware of the depth of her pain”

On why she is speaking now: “I don’t want this to happen to someone else’s child.”

On her last conversation with Phoebe the night before she died: “She was excited about [an upcoming] dance. We talked about getting her hair done for it. She wanted an updo. I didn’t see this coming.”

On why she is worried about the severe charges against the six defendants: “I don’t want Phoebe ripped apart. My fear is they are going to get off and become warped teenage idols, saying how this has damaged their life. I’m so afraid of that.”

On what she thinks of the new antibullying law in Massachusetts, which requires parents to be notified of a bullying incident: “It’s a great first step but I feel a phone call from the schools to the parents is nothing but the childhood game of hot potato. A follow-through must be held with trained professionals. We need to look at bullying for what it truly is—a form of emotional abuse—and treat it in the way we work to end physical and sexual abuse.”

“We’ll never be the same. But hopefully the community will be stronger because of it” —STEPHANIE VIENS, A SOUTH HADLEY HISTORY TEACHER

this can happen to an intelligent, beautiful girl, it can happen to anybody,” Moore says.

Certainly her death provided a wake-up call for teachers and parents in South Hadley. “The biggest change,” says South Hadley High principal Daniel Smith, “is heightened awareness.” Eighth graders now undergo depression screening before entering their freshman year. (“They asked us if there are any problems we’d like to share,” recalls one freshman. “Are your friends sad?”) South Hadley set up an antibullying committee to create a new policy, which mandates “the principal must initiate an investigation of bullying within one school day.”

And while some in the community believe the efforts are showing results, others discuss ways in which bullying is hard to eradicate—even in a school that knows firsthand bullying’s most tragic consequences. “I’ve seen improvement. Teachers are more receptive to our complaints,”

says Nancy Farnsworth, one of the members on the antibullying committee, who has two kids in the school. Parents like Susan Parker joined Facebook to monitor her kids’ accounts. “[My kids] aren’t allowed to block me,” she says, adding that she also checks the text mes-



Kayla Narey, 18

She is reportedly taking classes at a local college. After a Sept. 15 hearing, her attorney said, “a lot of ugly, threatening stuff has been sent on the computer.” Charges include: criminal harassment.



Flannery Mullins, 17

She’s pursuing her education, but no one will say where. A judge issued a restraining order against a neighbor after what Flannery’s attorney described as “substantial death threats.” Charges include: stalking.



Ashley Longe, 17

GED in hand, “she is nervous about the charges and wishes [it] never happened,” says a source. On Aug. 31 she was arrested for drunk driving. She pleaded not guilty. Charges include: violation of civil rights.

FROM LEFT: CHRISTOPHER EVANS/BOSTON HERALD; POLARIS; BOSTON HERALD; POLARIS; CHRISTOPHER EVANS/BOSTON HERALD; POLARIS

BULLYING • A SPECIAL REPORT

sages on their cell phones.

But Parker's son Alex, 17, who sits on the antibullying task force, believes stamping out the problem isn't so simple: He says he has been teased this year about his weight, and in the first week back from summer a shouting match broke out between two students, prompting the school to issue a "code black"—all kids had to be locked up in classrooms. A few parents worry that the measures are about perception only. "They haven't changed a thing," says Susan Smith, whose son was a friend of Phoebe's. "I had nightmares of him going back." So did some of the teachers: "You could hear the pain in their voices," says Larry Murphy, a principal in West Boylston, Mass. "One of the guidance counselors went to the grocery store and was verbally assaulted—'How can you live with yourself?'"

Meanwhile, the indicted teenagers—Ashley Longe, 17; Kayla Narvey, 18; Flannery Mullins, 17; Sharon Velazquez, 17; Austin Renaud, 18; and Mulveyhill—have themselves been subjected to a form of bullying. Suspended from school while charges ranging from stalking to criminal harassment are pending, the teens still live at home but are sometimes treated as outcasts. "Public disdain and reprimand have run rampant," says Colin Keefe, Velazquez's attorney. "[Sharon] has and continues to suffer severely on virtually all levels of her life, emotionally, socially, educationally, physically. She has essentially become a social prisoner in her own home."

According to a knowledgeable source, in the spring Velazquez had a rock thrown through the window of the house in which she was staying. "They won't let her back in school and they won't give her a tutor," Keefe says. "Her mother has been going to school to get her books. She'll have to repeat the year, or a substantial portion of it." (The school says it cannot comment on individual discipline cases due to federal privacy laws.) Jennifer Mullins, Flannery's mom, joined the



IT STARTS AT HOME: "Are parents teaching their kids to be respectful?" says Farnsworth (with daughter Taylor Anne, 13). "That would help."

antibullying task force but had to leave because of threats. Longe was run out of a party by other girls. "She is not working," says a close ally of Longe's. "She got her GED and is looking pretty hard for a job." As for Mulveyhill, "Sean genuinely cared for Phoebe," says a friend. "Shortly after she died, they made these purple bracelets 'Phoebe Prince, Always In Our Hearts.' Sean still wears his bracelet. He hasn't taken it off since he got it."

And even Eileen Moore, Phoebe's aunt, doesn't want her niece to be remembered just as a victim of bullying. As much as she feels anger toward the six accused teenagers, she also feels that Phoebe was let down by her teachers, her school and her doctors, not just her peers. "You can't make someone be nice," she says. "You have to help the person who's being bullied get stronger." Moore hopes Phoebe's story will inspire changes at schools throughout the country. "I think her legacy will be to help other teens," she says. "We need to do better."

With Nicole Weisensee Egan, Diane Herbst and Judy Rakowsky

“They’re making these kids out to be murderers. That’s not the case”

—ASOUTH HADLEY PARENT

BULLYING • A SPECIAL REPORT

I was

bullied

...people
were
jealous

MACKENZIE SPANIER, 17

me, calling me a bitch and a slut. Sometimes he threw objects: bottles filled with liquid, pens, water bottles. Soon I was getting shouldered in the hallways and

The bullying started a year and a half ago, right after I began dating a senior varsity hockey player. A friend of his—I didn't know him at all—thought I would ruin my boyfriend's life. He started bad-mouthing

receiving phone messages and texts from about 15 girls saying I should get out of the high school because no one liked me. Notes arrived in my mailbox calling me obscenities. One said, "All the people Mackenzie made out with" and named a bunch of my friends I'd never kissed. After my mother called the police, her boyfriend's car was painted with pictures of boobs and wieners, and our house was egged and TP'd. Then things started to die down. All of this lasted about five months, but I still don't understand people who can be a friend and then become mean to you. It can happen to anyone.



because...

SEVEN TEENAGERS SHARE THEIR STORIES
OF HUMILIATION AND ABUSE—AND
HOW THEY SURVIVED THE TORMENT

PHOTOGRAPHS BY HENRY LEUTWYLER

...I am gay

JOEY KEMMERLING, 16

New Year's Eve of eighth grade, a friend told me his uncle was gay. I said, "What do you mean?" He said, "He has relationships with men." I was just, like, "Well, that's who I am." The next day I got to school and everyone knew. Kids were snickering and pointing at me. In the locker room everyone turned and looked at me. The boy who changed

next to me grabbed his stuff and said, "I don't want you checking me out." I began to dread school. One school staffer said to me, "Could you be a little less gay?" In high school the next year, a kid with a knife told me, "Your life is in my hands." I started having nightmares, gained weight, thought of taking my life. Instead, I decided to change schools and help other kids who are gay. This is not a crazy story; this happens all the time.

BULLYING • A SPECIAL REPORT

...we are
over-
weightALEX AND PHILIPPE
HAUSSMANN, 15

Alex: It started in kindergarten with one or two people. I'd be playing with blocks and they'd knock down the tower, or they wouldn't share their blocks.

Then it spread to whole groups of people who make sure you're left out. In middle school, one teacher always assigned me to sit with a group of kids she knew hated me. They moved my desk into the corner and said, "Nobody wants to be with you, Alex."

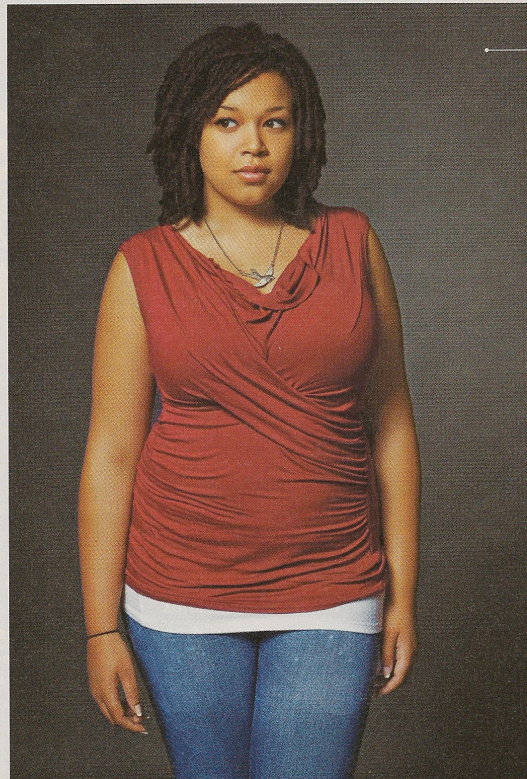
Philippe: When I was 13, a kid tripped me in gym class. It broke my foot.

Alex: Having a twin made it worse. They would shout, "Twincest!" and say we have sex with each other.

Philippe: You can't show a reaction, even a waver in your voice. They'll feed off that. You have to kind of feel bad for them.

They need to feed off your sadness to be happy.

"I used to have a thin skin. You get over it in time, and just grow a thicker one" —ALEX

...I am
biracial

MORIAH KILGORE, 15

When I was about 7, I told some girls that my mom was white and my father was black. One girl said, "You do know that is illegal, and your parents are going to jail." It made me confused and sad. At the time, I lived in rural Minnesota. Most of the kids had straight blond hair. My hair was brown and very curly. A boy nicknamed me Miss Black. In fourth grade we moved to Roseville, where there are all different kinds of people. I made friends right away. But then there was girl-drama that made me feel I was ugly and a loser. I wanted to fit in with the white people but couldn't because I was black, and I wanted to fit in with the black people but couldn't because I was white. In eighth grade, black girls would say, "Oh, she has nappy hair," and laugh. Now I have more confidence. I got dreadlocks, and I like them. And I am comfortable in my own skin. I'd rather be my own person than be like 400 people who are all the same.

...I am Muslim

KHOSHNOOR PARACHA, 17

The year I moved to the United States, the kids in my eighth grade class called me a terrorist and told me to go back to Pakistan. In the locker room, they treated me like I would blow up at any minute. When they would say, "You're Pakistani, they are really, really bad," I'd say, like, "Okay, that's what I am, but when you call me a terrorist, it hurts."

That whole year, I sat alone during lunch. People threw paper balls at me, pushed me, took my food. The teachers didn't pay attention.

High school is much better. My school is very diverse, and I'm more confident. No one calls me a terrorist. Still, things happen. At the bus stop, a scary-looking man pushed me down. No one stopped him. And a few weeks ago a woman walked by me in a store and said, "Oh my God, it smells."

"I thought if my mom went to the school it would get worse. I was new here"

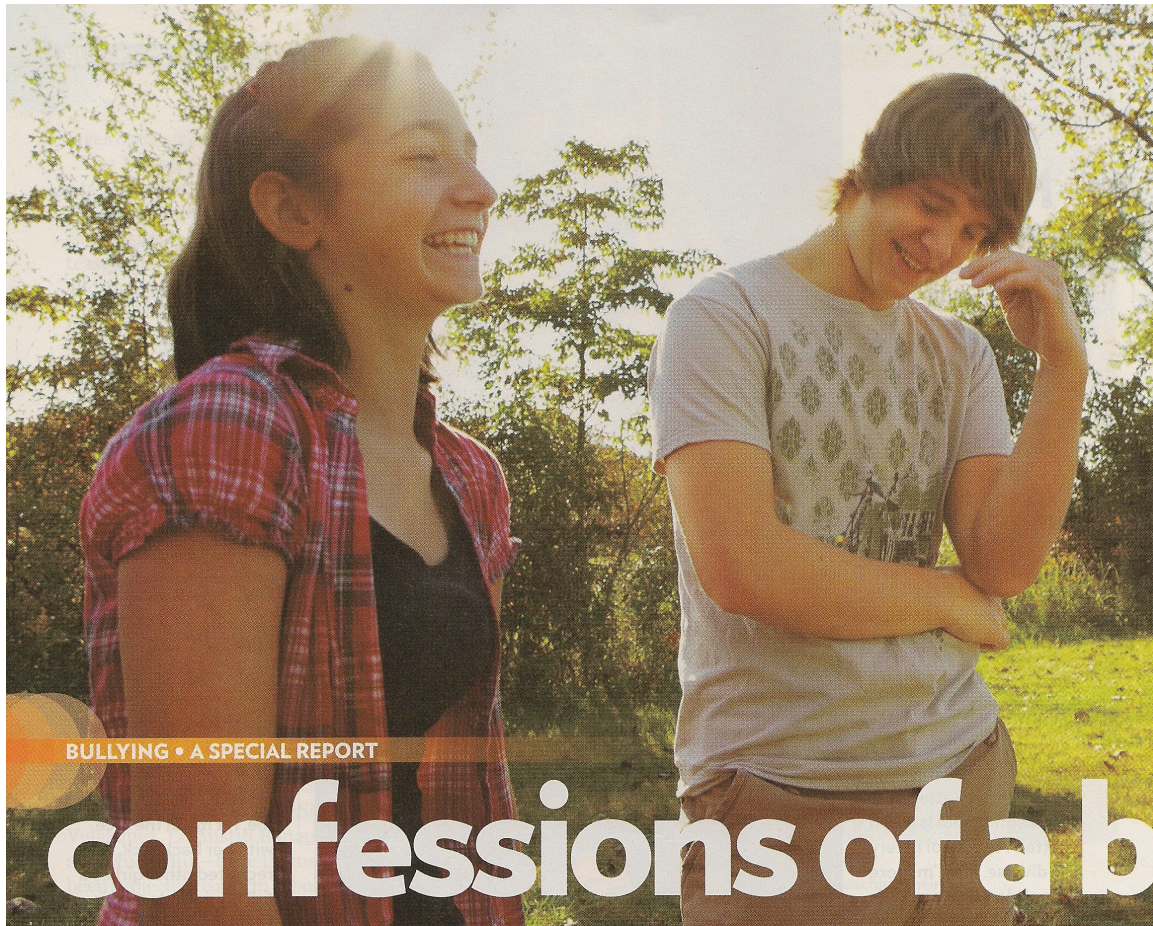
Jill Smolowe. Reported by
Steve Helling, Daniel S. Levy
and Diane Herbst



...just because

JAMIE ISAACS, 14

Not long after my eighth birthday, a close friend who used to come over to my house almost every day started saying, "Oh, you're rich, you're rich." That same girl stabbed me with pencils, tripped me, hit me in the face with her backpack. She recruited other girls. I'd tell my parents everything and they'd call the principal. When it got really bad, the school decided to remove me from the bus. In fifth grade a clique of girls IM'd me death threats. Later that same ring-leader started an "I Hate Jamie" club. Kids threw food at me, yelled things at me, broke into my locker 14 times and ripped my stuff. I ended up speaking at a public hearing in Suffolk County about bullying because I thought that enough is enough. The private school I go to now doesn't tolerate bullying. I am extremely happy.



BULLYING • A SPECIAL REPORT

confessions of a b

HE THOUGHT HE WAS JUST BEING FUNNY AND COOL, BUT THEN DANIEL HARRISON REALIZED THE TRUE CONSEQUENCES OF HIS UGLY BEHAVIOR

The teasing began in fifth grade, after Daniel Harrison and a neighborhood pal had a growth spurt and Courtney Kondor did not. “We were taller and just naturally started making fun of her,” says Daniel, now 15 and a sophomore at Mattawan High School, near Kalamazoo, Mich. “When she didn’t do anything about it, we drove in more and more. Like I would see her in the school hallways and shout, ‘Hey, shorty!’” By seventh grade, on the school bus, “I used to mess up Courtney’s hair,” Daniel says, while his pal continued to provide the laugh track. “It felt cool to not be made fun of and to be the one making the fun.” At no point did he think of himself as a “mean bully,” he says. “I thought of myself as a playful bully: I bullied with a smile on my face.”

One morning in December 2007 Daniel ramped up the bus “fun” by snatching a hat from Courtney’s head. Dan-

iel tossed it to his sidekick, who passed it to another girl the two boys liked to tease, who in turn threw it back to Daniel. “I put the hat down my pants,” he says, then clarifies, “Uh, the front. It wasn’t under my boxers.” As he got off the bus, Daniel says he noticed that “Courtney was devastated” and realized that he’d gone “definitely a little too far.” The next morning he was summoned by his middle school dean to talk with—and apologize to—Courtney. He was also told to report to detention the following day. None of that made much of an impression on Daniel. “I was worried about getting grounded,” he says. “I wasn’t worried about hurting Courtney’s feelings.”

Then his parents received

“Bullying was satisfying. It gave me more confidence. And I kind of felt powerful”



BUMPY RIDE
"We're friends again," Daniel Harrison says of Courtney Kondor (with her last month).

a phone call from the dean. Until that moment, the worst his mom, Yvette Harrison, a juvenile probation officer, and dad, Stanley, an electrician, had heard about the younger of their two sons was that he was a "class clown" and a charmer. "I was furious with Daniel," his mom recalls. "I was embarrassed. Where did I go wrong in raising him?" She grounded Daniel from playing his beloved video games for two weeks and insisted they go over to the Kondors' house to apologize. "Daniel was very nervous," she says, "but he didn't fight me on it."

There, Daniel came face-to-face with not only Courtney but her mother, Kim Kondor, whom Daniel had known for years. "As soon as Courtney's mother came to the door, we could see the anger on her face," Daniel's mom says. Kondor accepted Daniel's apology, then described how Courtney had returned from school the previous day "crying so bad she couldn't hardly get the story out." And that wasn't the only day Courtney had come home upset. "It was really shocking," says Daniel. "I thought it was, like, hurting her feelings that day and then moving on."

In detention the next day, Daniel chanced upon Ben Mikaelson's *Touching Spirit Bear*. "It was just perfect timing to read that book," he says of the story about an angry teen who torments a white bear. The following school year, assigned by his language-arts teacher Laurie Hogan-McLean to send a letter to an author describing how a particular book had proved inspiring, Daniel wrote to Mikaelson that, while reading *Bear*, "I realized who I was, and I hated it." A few months later his letter took top state honors in the national Letters About Literature contest. "Daniel opened a door to help kids reflect," says Hogan-McLean.

Today Daniel is a leader in his school's chapter of PeaceJam, a nationwide student organization that studies the deeds of Nobel Peace Prize laureates. With Courtney, 15, Daniel says, he gave her "the power" to choose what would become of their relationship. "If she wanted to kick me out of her life, so be it." Her choice: to resume their friendship. And he has become a champion of those in need. "I always end up befriending the people being bullied," he says. "It's satisfying to help people out."

By Jill Smolowe. Moira Bailey in Mattawan

Photograph by MIKE MCGREGOR

IS YOUR CHILD A TARGET OF BULLIES?

"The majority of kids are very reluctant to tell adults they've been bullied," says Kevin Jennings, assistant deputy secretary for the U.S. Department of Education's Office of Safe and Drug-Free Schools. So experts encourage parents to pay close attention to changes in behavior. A happy child can suddenly become withdrawn or pretend he's ill to avoid school. "They might say, 'I hate that school. I hate that class,'" says Marji Lipshez-Shapiro of the Anti-Defamation League. Another sign: "A kid who tells you they have no friends at school—that's a red flag," says Robin D'Antona, a bullying-prevention specialist in Falmouth, Mass. Below, other groups to turn to for help.

STOP BULLYING NOW!

The U.S. Department of Health & Human Services has launched a campaign with tips on how to identify and prevent bullying. Its website features animated stories geared toward children to help them recognize bullying behavior. "Sometimes kids send things in a text they would never say to someone's face," says Jennings, an adviser to the campaign. "You want to get them to say, 'Wow, I didn't think how that would feel.'" stopbullyingnow.hrsa.gov

STOP BULLYING:

SPEAK UP The Cartoon Network is running PSAs and offers online resources for parents and kids. stopbullyingspeakup.com

GLSEN The Gay, Lesbian and Straight Education Network offers support for schools that want to implement anti-bullying programs. "School staff sometimes have a hard time doing what's right because they're afraid of a backlash," says Eliza Byard, GLSEN's executive director. glsen.org/bullying

THE ANTI-DEFAMATION

LEAGUE This nonprofit civil rights advocacy group offers tips for parents and resources for teachers. Says Abraham Foxman, ADL's national director: "Parents and teachers need to work

together to empower kids to stand up to bullying." adl.org/combatbullying

WIRESAFETY

The nonprofit provides tips for teens on how to navigate the Internet safely and for parents on how to keep track of their kids' web-based activities. "Kids are hurting each other online," says Parry Aftab, the group's executive director. "Parents need to let their kids know, if they pull this stuff, they'll take away their technology." wiredsafety.org

IT GETS BETTER PROJECT

After Indiana teen Billy Lucas—taunted by classmates who thought he was gay—hanged himself in September, Seattle-based columnist Dan Savage recorded a video describing how he had been bullied as a gay teen yet went on to have a happy adult life. Savage has since collected hundreds of YouTube videos of gay men and lesbians offering inspiration to teens to stay strong. youtube.com/user/itgetsbetterproject

PACER'S NATIONAL CENTER FOR BULLYING PREVENTION

The child-advocacy group, which focuses on children with disabilities, offers anti-bullying materials. pacer.org/bullying

“Walk a Mile in My Shoes”

By Elvis Presley

If I could be you, if you could be me
For just one hour, if we could find a way
To get inside each other's mind
If you could see you through my eyes
Instead your own ego I believe you'd be
I believe you'd be surprised to see
That you've been blind

Walk a mile in my shoes
just walk a mile in my shoes
Before you abuse, criticize and accuse
Then walk a mile in my shoes

Now if we spend the day
Throwin' stones at one another
'Cause I will think, 'cause I will think
To wear my hat the same way you do
Well, I may be common people
But I'm your brother
And when you strike out
You're tryin' to hurt me
It's hurtin' you, Lord how mercy

Now there are people on reservations
And out in the ghetto
And whether they're for the grace of God
Or you and I,
If I only had wings of a little angel
Don't you know, I'd fly
To the top of a mountain
And then I'd cry, cry, cry

Taken from <http://www.lyricstime.com/elvis-presley-walk-a-mile-in-my-shoes-lyrics.html>.

Reflection Worksheet

Name:

Date:

Period:

1. Do you think it's true that people often criticize those they don't understand?

Why or why not?

2. What are some of the hardships that people face?

3. How can we work to understand what others are facing?

4. How can we reach out to others and share in their lives? What if we have nothing in common with them?

5. Do you think the bullying incident could have been prevented? Why or why not?

Permission Slip: Reading Mature Content

Laramie Bertolino

School

Date

Dear Parents,

I am very excited to be working with your students this year. We have already learned a lot together, and we will soon embark on another thematic unit. The unit, titled *Walk a Mile in My Shoes*, will encourage students to try to understand another instead of judging what they think they understand. Students will try to see life through a number of different eyes, while exploring literature and even participating in community service. Because such a wide-range of literature will be used, I am writing for permission to use texts that contain some adult material (occasional profanity, mature topics from a high-school perspective, etc.). These topics will be handled with maturity in the classroom, and will be used to inform students of what real-life issues are taking place around them. I am not asking students to read books that I have not read myself, and I have only selected books in which I feel the mature content works to enhance the level of learning.

Yes, I will allow my student, _____, to read books that contain mature content. _____ (Parent).

No, I do not wish for my student, _____, to read books that contain mature content. _____ (Parent).

Regardless of which form you chose to sign, I encourage you to stay involved in your student's reading journey. Ask them about what they are reading, and what they are learning. Thank you for your time, and for your involvement in your child's education.

Sincerely,

Laramie Bertolino

Appendix B:

Bell-Ringer: KWL Chart, Frankenstein

Name: _____

Date: _____

Class Period: _____

1. What do you *know* about Frankenstein?
2. What do you *want* to know about Frankenstein?
3. What have you *learned* about Frankenstein?

"It's My Life"

by Jon Bon Jovi

This ain't a song for the broken-hearted
No silent prayer for the faith-departed
I ain't gonna be just a face in the crowd
You're gonna hear my voice
When I shout it out loud

[Chorus:]
It's my life
It's now or never
I ain't gonna live forever
I just want to live while I'm alive
(It's my life)
My heart is like an open highway
Like Frankie said
I did it my way
I just wanna live while I'm alive
It's my life

This is for the ones who stood their ground
For Tommy and Gina who never backed down
Tomorrow's getting harder make no mistake
Luck ain't even lucky
Got to make your own breaks

[Chorus:]
It's my life
And it's now or never
I ain't gonna live forever
I just want to live while I'm alive
(It's my life)
My heart is like an open highway
Like Frankie said
I did it my way
I just want to live while I'm alive
'Cause it's my life

Better stand tall when they're calling you out
Don't bend, don't break, baby, don't back down

[Chorus:]
It's my life
And it's now or never

'Cause I ain't gonna live forever
I just want to live while I'm alive
(It's my life)
My heart is like an open highway
Like Frankie said
I did it my way
I just want to live while I'm alive

[Chorus:]
It's my life
And it's now or never
'Cause I ain't gonna live forever
I just want to live while I'm alive
(It's my life)
My heart is like an open highway
Like Frankie said
I did it my way
I just want to live while I'm alive
'Cause it's my life!

Taken from: <http://www.lyricstime.com/bon-jovi-it-s-my-life-lyrics.html>.

Vocabulary Investigation

Name: _____

Date: _____

Period: _____

Instructions: Place a vocabulary words in each of the blank spaces. Write the page number, where the word is found, in the parenthesis. Guess what the meaning of the word is based on the context clues. Write your guess in the space provided. Look up the definition at dictionary.com and write the definition in the space provided.

1. _____ () Guess: _____

2. _____ () Guess: _____

3. _____ () Guess: _____

4. _____ () Guess: _____

5. _____ () Guess: _____

6. _____ () Guess: _____

7. _____ () Guess: _____

8. _____ () Guess: _____

9. _____ () Guess: _____

10. _____ () Guess: _____

*This sheet should be copied and used multiple times in order to accommodate the vocabulary words studied in this unit.

Summary Sheet

Name:

Date:

Period:

Frankenstein, Chapter(s) _____

Write a summary of the chapter in your own words. You may include notes of things that stood out to you, as well as questions that you might have about the text.

*This sheet should be copied and used multiple times in order to accommodate the required summaries for this unit.

Drama Assignment Sheet

Instructions: Students will work in groups to come up with a dramatic depiction of their assigned chapter(s). Students may act out the chapter as it is read literally, or provide an original interpretation or representation. Students will be graded on the following rubric:

Criteria	Excellent 2 points	Good 1 point	Unacceptable 0 points	Score
Content	The depiction matches the content in the novel. It is very obvious that the students read and understand the material.	The depiction matches the content in the novel somewhat. The students might have left out some key information, but they are on the right track.	The depiction does not match the content in the novel whatsoever.	
Participation	All students participated.	(*No medium ground on this one.)	There were students in the group who did not participate.	
Creativity	The students came up with a very creative depiction and kept the attention of the audience.	The students came up with a somewhat creative depiction.	The depiction was boring and did not require any thought or preparation.	

Schedule of Drama Assignment

Group 1: Day 4

Group 2: Day 5

Group 3: Day 6

Group 4: Day 6

Group 5: Day 7

Group 6: Day 8

Appendix C:

Bell-ringer: Quiz, Frankenstein, Chapter 3

Name: _____

Date: _____

Class Period: _____

Write a summary of the events in Chapter 3.
Use at least 8 sentences.

Appendix D

Bell-Ringer: KWL Chart, Frankenstein

Name: _____

Date: _____

Class Period: _____

1. What do you *know* about Frankenstein?
2. What do you *want* to know about Frankenstein?
3. What have you *learned* about Frankenstein?

Drama Grading Rubric

Name:

Date:

Period:

Group Members you are grading:

Chapters you are grading:

Directions: Write your score for the presenting team in the right-side column. Be sure to include justification for your score and/or comments and the end of the rubric. Grade honestly and fairly. ☺

Criteria	Excellent 2 points	Good 1 point	Unacceptable 0 points	Score
Content	The depiction matches the content in the novel. It is very obvious that the students read and understand the material.	The depiction matches the content in the novel somewhat. The students might have left out some key information, but they are on the right track.	The depiction does not match the content in the novel whatsoever.	
Participation	All students participated.	(*No medium ground on this one.)	There were students in the group who did not participate.	
Creativity	The students came up with a very creative depiction and kept the attention of the audience.	The students came up with a somewhat creative depiction.	The depiction was boring and did not require any thought or preparation.	

What was your favorite thing about the presentation?

What was your least favorite thing about the presentation?

Additional comments:

Appendix E

Bell-Ringer: Vocabulary Connects

1. Open up your notebook to your vocabulary section.
2. Take out a piece of notebook paper and write the following at the top:
 - Name
 - Date
 - Class Period
3. Choose 7 vocabulary words from your list, and write them on your sheet of paper.
4. Next to the vocabulary words, write a synonym for each vocabulary word. Your synonym must be a word that you are familiar with. If you cannot come up with a perfect match, choose the *best* answer you can think of. If the vocabulary word is a verb, you might have to include action words to make it a phrase (see example below).

Example:

Vocabulary Word: Emaciate

Familiar Word/Phrase: To make thin

Appendix F

Reading Check Quiz: Chapters 13-16

Name:

Date:

Period:

Directions: Briefly answer each question with 2-4 sentences.

1. In Chapter 13, what does Frankenstein realize about his current condition? What event brings him to this time of reflection?
2. Name at least one thing that Frankenstein learned in Chapter 14. How did he learn it?
3. What helps Frankenstein understand himself in Chapter 15? Have you ever had a similar experience?
4. Why does Frankenstein declare vengeance in Chapter 16? Do you feel he is justified in this action?
5. Why does Frankenstein get shot in Chapter 16?
6. Have you ever felt any of the emotions that Frankenstein has felt thus far? Which ones, and briefly explain the circumstances surrounding the feelings.

Letter Project

Name: _____ **Date:** _____

Think about these things as you write, and stay close to the text.

This image shows a single page of white paper with horizontal blue ruling lines. The lines are evenly spaced and run across the width of the page. There are approximately 20 lines visible. The paper has a slight shadow on the right side, suggesting it's part of a bound notebook or folder.

[illegible]

Adapted from Amanda Schreiner's handout on the EC Ning, Teaching "Frankenstein" to Alternative Ed Students, Teaching Texts
<http://englishcompanion.ning.com/group/teachingtexts/forum/topics/teaching-frankenstein-to?commentId=2567740%3AComment%3A192129&source=activity&groupId=2567740%3AGroup%3A5094>.

Appendix H

Lit Tunes Project: Frankenstein

1. List 8 major events that define Frankenstein's life.
2. Study music lyrics to find at least 8 songs—at least one to correspond with every major event listed in step (1).
3. Write a reflection letter for each music selection, explaining why it was chosen and how it relates to the life events.
4. Put the song list in order, along with the reflections.
5. Choose a cover for the album; the cover can be a selected graphic or an original creation. Explain your choice on the backside of your cover.
6. Cite your musical selections, and any artwork you might have chosen—in APA format.

*It is recommended that this project be broken up among group members so that it can be completed in the allotted class time.

Appendix I

Grading Checklist for Lit Tunes Project: Frankenstein

Date:

Class Period:

Group Members:

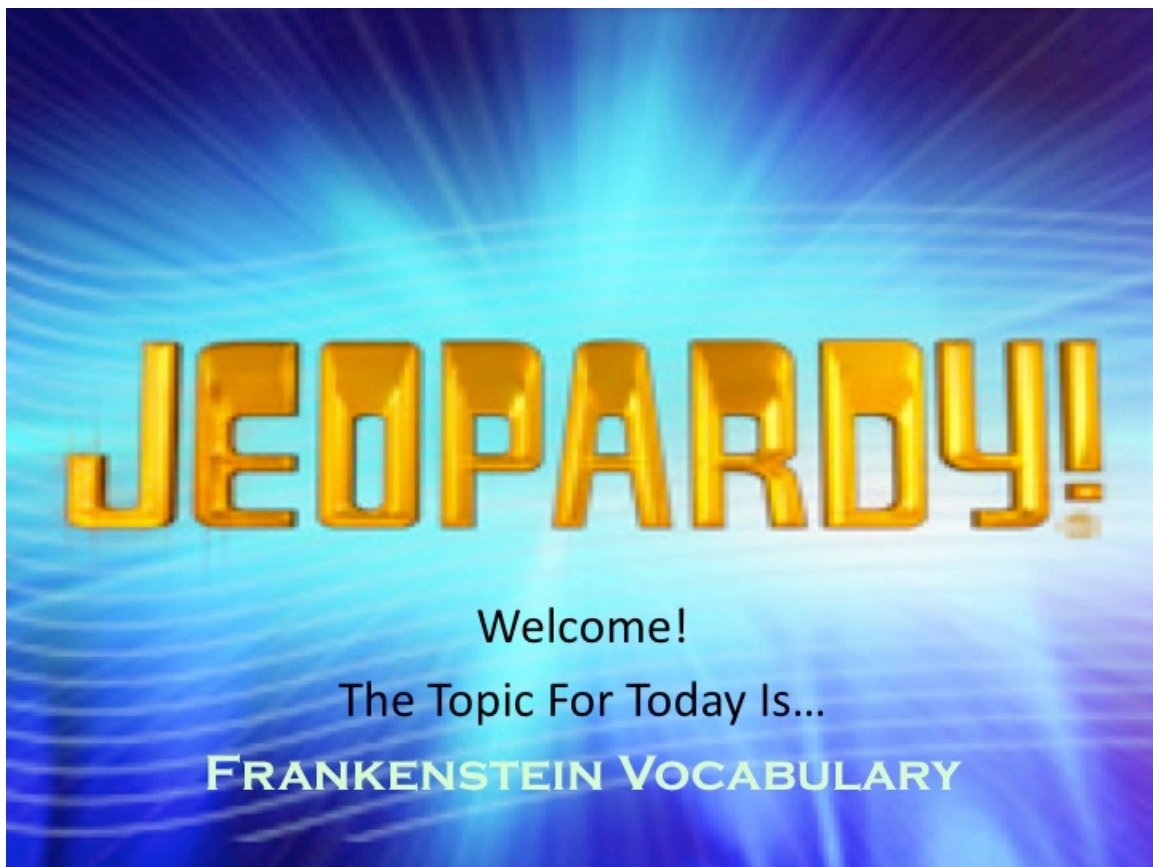
- 1.
- 2.
- 3.
- 4.
- 5.

Students will receive points based on having the following components in their project:

- | | |
|---|-----------------|
| 1. At least 8 musical selections | _____/8 |
| 2. A piece of writing to accompany each musical selection | _____/16 |
| 3. Artwork for the album cover | _____/5 |
| 4. A contribution from each group member | _____/5 |
| Total Points | _____/34 |

Appendix J:

Jeopardy: Frankenstein Vocabulary



Vocabulary

Letters I-IV	Chapters I-VII	Chapters VIII-X	Chapters X-XVIII	Chapters XIX-XXIV
<u>200</u>	<u>200</u>	<u>200</u>	<u>200</u>	<u>200</u>
<u>400</u>	<u>400</u>	<u>400</u>	<u>400</u>	<u>400</u>
<u>600</u>	<u>600</u>	<u>600</u>	<u>600</u>	<u>600</u>
<u>800</u>	<u>800</u>	<u>800</u>	<u>800</u>	<u>800</u>
<u>1000</u>	<u>1000</u>	<u>1000</u>	<u>1000</u>	<u>1000</u>

Bonus Question: 5000 pts

Topic 1: 200

- Question:
- Define *Assail*
- Answer
- **Assail (verb):** a violent attack; a feeling of doubt.

Back

Topic 1: 400

- Question:
- Define *Emaciate*
- Answer
- **Emaciate (verb):** to make weak or feeble.

Back

Topic 1: 600

- Question:
- Define *Daemon*
- Answer
- **Daemon (noun):** an evil spirit or monster.

Back

Topic 1: 800

- Question:
- Define *Liniments*
- Answer
- **Liniments (noun):** a medicine rubbed in the skin; skin oil.

Back

Topic 1: 1000

- Question:
- Define *Harrowing*
- Answer
- **Harrowing (adj.):** extremely disturbing or distressing.

Back

Topic 2: 200

- Question:
- Define *Doppelganger*
- Answer
- **Doppelganger (noun):** a mirror image of an image; an alter ego.

Back

Topic 2: 400

- Question:
- Define *Sublime*
- Answer
- **Sublime (adj.):** of amazing beauty.

Back

Topic 2: 600

- Question:
- Define *Chimerical*
- Answer
- **Chimerical (noun):** a mythical beast made of various body parts.

Back

Topic 2: 800

- Question:
- Define *Delineate*
- Answer
- **Delineate (verb):** to describe or portray something.

Back

Topic 2: 1000

- Question:
- Define *Docile*
- Answer
- **Docile (adj.):** calm, relaxed

[Back](#)

Appendix K

Bell-Ringer: Sympathy

Please read the following scenario, then answer the questions on a piece of notebook paper.

Scenario: A boy in your school has just lost his father, who was a soldier serving in Iraq. The boy doesn't have very many friends, and seems to have become even more isolated since the incident.

1. How should you respond to the boy when you see him around school? Should you reach out to him or give him his space?
2. How can we be sensitive when others are facing sorrow or a struggle?

3. Would you still reach out to the boy if your friends will make fun of you?

Living Book-Report Requirements

1. Student must dress like the character in some way.
2. Student MAY NOT read the report, but can use 3 by 5 note cards.
3. Students must stay within time limit of 3-5 minutes (time yourself!!!).
4. Students must incorporate 3 props into their story.
5. Students must include an “attention-grabber.”
6. Students must include a conclusion.
7. Students must explain the setting of the book.
8. Students must reveal the name and gender of the character.

Living Book-Report Outline

Complete this outline and turn it in on the required due-date. It can simply include notes for the ideas that you will soon construct.

Name:

Date:

Period:

- I. Introduction: Must include an “attention-grabber.” Must also explain the setting of book, and the name and gender of the character.
- II. Main Body 1: Each section must explain a little bit about the character, while explaining the story. Prop 1 should be used in this section.

III. Main Body 2: Each section must explain a little bit about the character, while explaining the story. Prop 2 should be used in this section.

IV. Main Body 3: Prop 3 should be used in this section.

V. Conclusion: This should summarize your character, as well as your story.

Appendix L

Bell-Ringer: An Editing Adventure

Locate the three mistakes in the following paragraph:

Homeless shelters are temporary residences for homeless people. Usually located in urban neighborhoods, they are similar two emergency shelters. The primary difference is that homeless shelters are usually open to anyone: without regard to the reason for need. Some shelters limit their clientele by gender or age.

Taken from Wikipedia: http://en.wikipedia.org/wiki/Homeless_shelter.

Homeless Shelter: Preparing to Visit

*Answer the questions as honestly as you can.

Name:

Date:

Period:

1. How do you view those who live in a homeless shelter? In a positive light or a negative one?
2. What are ways that you can serve the homeless on your visit?
3. Write down any other thoughts you have about going. This can include fears or apprehensions.

*Remember that each individual has a story. Try to keep this in mind as you visit and serve.

Appendix M

Reading Check Quiz

Name:
Date:
Period:
Book:

1. Write a brief summary of what has taken place in your book so far.

- Maggie will be nervous until after her sister goes: she will stand hopelessly in corners, homely and ashamed of the burn scars down her arms and legs, eying her sister with a

mixture of envy and awe. She thinks her sister has held life always in the palm of one hand, that "no" is a word the world never learned to say to her.

You've no doubt seen those TV shows where the child who has "made it" is confronted, as a surprise, by her own mother and father, tottering in weakly from backstage. (A pleasant surprise, of course: What would they do if parent and child came on the show only to curse out and insult each other?) On TV mother and child embrace and smile into each other's faces. Sometimes the mother and father weep, the child wraps them in her arms and leans across the table to tell how she would not have made it without their help. I have seen these programs.

Sometimes I dream a dream in which Dee and I are suddenly brought together on a TV program of this sort. Out of a dark and soft-seated limousine I am ushered into a bright room filled with many people. There I meet a smiling, gray, sporty man like Johnny Carson who shakes my hand and tells me what a fine girl I have. Then we are on the stage and Dee is embracing me with tears in her eyes. She pins on my dress a large orchid, even though she has told me once that she thinks orchids are tacky flowers.

In real life I am a large, big-boned woman with rough, man-working hands. In the winter I wear flannel nightgowns to bed and overalls during the day. I can kill and clean a hog as mercilessly as a man. My fat keeps me hot in zero weather. I can work outside all day, breaking ice to get water for washing; I can eat pork liver cooked over the open fire minutes after it comes steaming from the hog. One winter I knocked a bull calf straight in the brain between the eyes with a sledge hammer and had the meat hung up to chill before nightfall. But of course all this does not show on television. I am the way my daughter would want me to be: a hundred pounds lighter, my skin like an uncooked barley pancake. My hair glistens in the hot bright lights. Johnny Carson has much to do to keep up with my quick and witty tongue.

But that is a mistake. I know even before I wake up. Who ever knew a Johnson with a quick tongue? Who can even imagine me looking a strange white man in the eye? It seems to me I have talked to them always with one foot raised in flight, with my head fumed in whichever way is farthest from them. Dee, though. She would always look anyone in the eye. Hesitation was no part of her nature.

"How do I look, Mama?" Maggie says, showing just enough of her thin body enveloped in pink skirt and red blouse for me to know she's there, almost hidden by the door.

"Come out into the yard," I say.

Have you ever seen a lame animal, perhaps a dog run over by some careless person rich enough to own a car, sidle up to someone who is ignorant enough to be kind to him? That is the way my Maggie walks. She has been like this, chin on chest, eyes on ground, feet in shuffle, ever since the fire that burned the other house to the ground.

Dee is lighter than Maggie, with nicer hair and a fuller figure. She's a woman now, though sometimes I forget. How long ago was it that the other house burned? Ten, twelve years? Sometimes I can still hear the flames and feel Maggie's arms sticking to me, her hair smoking and her dress falling off her in little black papery flakes. Her eyes seemed stretched open, blazed open by the flames reflected in them. And Dee. I see her standing off under the sweet gum tree she used to dig gum out of; a look of concentration on her face as she watched the last dingy gray board of the house fall in toward the red.hot brick chimney. Why don't you do a dance around the ashes? I'd wanted to ask her. She had hated the house that much.

I used to think she hated Maggie, too. But that was before we raised money, the church and me, to send her to Augusta to school. She used to read to us without pity; forcing words, lies, other folks' habits, whole lives upon us two, sitting trapped and ignorant underneath her voice. She washed us in a river of make.believe, burned us with a lot of

knowledge we didn't necessarily need to know. Pressed us to her with the serious way she read, to shove us away at just the moment, like dimwits, we seemed about to understand.

Dee wanted nice things. A yellow organdy dress to wear to her graduation from high school; black pumps to match a green suit she'd made from an old suit somebody gave me. She was determined to stare down any disaster in her efforts. Her eyelids would not flicker for minutes at a time. Often I fought off the temptation to shake her. At sixteen she had a style of her own: and knew what style was.

I never had an education myself. After second grade the school was closed down. Don't ask my why: in 1927 colored asked fewer questions than they do now. Sometimes Maggie reads to me. She stumbles along good-naturedly but can't see well. She knows she is not bright. Like good looks and money, quickness passes her by. She will marry John Thomas (who has mossy teeth in an earnest face) and then I'll be free to sit here and I guess just sing church songs to myself. Although I never was a good singer. Never could carry a tune. I was always better at a man's job. I used to love to milk till I was hooked in the side in '49. Cows are soothing and slow and don't bother you, unless you try to milk them the wrong way.

I have deliberately turned my back on the house. It is three rooms, just like the one that burned, except the roof is tin; they don't make shingle roofs any more. There are no real windows, just some holes cut in the sides, like the portholes in a ship, but not round and not square, with rawhide holding the shutters up on the outside. This house is in a pasture, too, like the other one. No doubt when Dee sees it she will want to tear it down. She wrote me once that no matter where we "choose" to live, she will manage to come see us. But she will never bring her friends. Maggie and I thought about this and Maggie asked me, "Mama, when did Dee ever have any friends?"

She had a few. Furtive boys in pink shirts hanging about on washday after school. Nervous girls who never laughed. Impressed with her they worshiped the well-turned phrase, the cute shape, the scalding humor that erupted like bubbles in Iye. She read to them.

When she was courting Jimmy T she didn't have much time to pay to us, but turned all her faultfinding power on him. He flew to marry a cheap city girl from a family of ignorant flashy people. She hardly had time to recompose herself.

When she comes I will meet—but there they are!

Maggie attempts to make a dash for the house, in her shuffling way, but I stay her with my hand. "Come back here, " I say. And she stops and tries to dig a well in the sand with her toe.

It is hard to see them clearly through the strong sun. But even the first glimpse of leg out of the car tells me it is Dee. Her feet were always neat-looking, as if God himself had shaped them with a certain style. From the other side of the car comes a short, stocky man. Hair is all over his head a foot long and hanging from his chin like a kinky mule tail. I hear Maggie suck in her breath. "Uhhnnh, " is what it sounds like. Like when you see the wriggling end of a snake just in front of your foot on the road. "Uhhnnh."

Dee next. A dress down to the ground, in this hot weather. A dress so loud it hurts my eyes. There are yellows and oranges enough to throw back the light of the sun. I feel my whole face warming from the heat waves it throws out. Earrings gold, too, and hanging down to her shoulders. Bracelets dangling and making noises when she moves her arm up to shake the folds of the dress out of her armpits. The dress is loose and flows, and as she walks closer, I like it. I hear Maggie go "Uhhnnh" again. It is her sister's hair. It stands straight up like the wool on a sheep. It is black as night and around the edges are two long pigtails that rope about like small lizards disappearing behind her ears.

"Wa.su.zo.Tean.o!" she says, coming on in that gliding way the dress makes her move. The short stocky fellow with the hair to his navel is all grinning and he follows up with "Asalamalakim, my mother and sister!" He moves to hug Maggie but she falls back, right up against the back of my chair. I feel her trembling there and when I look up I see the perspiration falling off her chin.

"Don't get up," says Dee. Since I am stout it takes something of a push. You can see me trying to move a second or two before I make it. She turns, showing white heels through her sandals, and goes back to the car. Out she peeks next with a Polaroid. She stoops down quickly and lines up picture after picture of me sitting there in front of the house with Maggie cowering behind me. She never takes a shot without mak' ing sure the house is included. When a cow comes nibbling around the edge of the yard she snaps it and me and Maggie and the house. Then she puts the Polaroid in the back seat of the car, and comes up and kisses me on the forehead.

Meanwhile Asalamalakim is going through motions with Maggie's hand. Maggie's hand is as limp as a fish, and probably as cold, despite the sweat, and she keeps trying to pull it back. It looks like Asalamalakim wants to shake hands but wants to do it fancy. Or maybe he don't know how people shake hands. Anyhow, he soon gives up on Maggie.

"Well," I say. "Dee."

"No, Mama," she says. "Not 'Dee,' Wangero Leewanika Kemanjo!"

"What happened to 'Dee'?" I wanted to know.

"She's dead," Wangero said. "I couldn't bear it any longer, being named after the people who oppress me."

"You know as well as me you was named after your aunt Dicie," I said. Dicie is my sister. She named Dee. We called her "Big Dee" after Dee was born.

"But who was she named after?" asked Wangero.

"I guess after Grandma Dee," I said.

"And who was she named after?" asked Wangero.

"Her mother," I said, and saw Wangero was getting tired. "That's about as far back as I can trace it," I said. Though, in fact, I probably could have carried it back beyond the Civil War through the branches.

"Well," said Asalamalakim, "there you are."

"Uhhnnh," I heard Maggie say.

"There I was not," I said, "before 'Dicie' cropped up in our family, so why should I try to trace it that far back?"

He just stood there grinning, looking down on me like somebody inspecting a Model A car. Every once in a while he and Wangero sent eye signals over my head.

"How do you pronounce this name?" I asked.

"You don't have to call me by it if you don't want to," said Wangero.

"Why shouldn't I?" I asked. "If that's what you want us to call you, we'll call you."

.

"I know it might sound awkward at first," said Wangero.

"I'll get used to it," I said. "Ream it out again."

Well, soon we got the name out of the way. Asalamalakim had a name twice as long and three times as hard. After I tripped over it two or three times he told me to just call him Hakim.a.barber. I wanted to ask him was he a barber, but I didn't really think he was, so I didn't ask.

"You must belong to those beef.cattle peoples down the road," I said. They said "Asalamalakim" when they met you, too, but they didn't shake hands. Always too busy: feeding the cattle, fixing the fences, putting up salt.lick shelters, throwing down hay. When the white folks poisoned some of the herd the men stayed up all night with rifles in their hands. I walked a mile and a half just to see the sight.

Hakim.a.barber said, "I accept some of their doctrines, but farming and raising cattle is not my style." (They didn't tell me, and I didn't ask, whether Wangero (Dee) had really gone and married him.)

We sat down to eat and right away he said he didn't eat collards and pork was unclean. Wangero, though, went on through the chitlins and com bread, the greens and everything else. She talked a blue streak over the sweet potatoes. Everything delighted her. Even the fact that we still used the benches her daddy made for the table when we couldn't effort to buy chairs.

"Oh, Mama!" she cried. Then turned to Hakim.a.barber. "I never knew how lovely these benches are. You can feel the rump prints," she said, running her hands underneath her and along the bench. Then she gave a sigh and her hand closed over Grandma Dee's butter dish. "That's it!" she said. "I knew there was something I wanted to ask you if I

could have." She jumped up from the table and went over in the corner where the churn stood, the milk in it crabber by now. She looked at the churn and looked at it.

"This churn top is what I need," she said. "Didn't Uncle Buddy whittle it out of a tree you all used to have?"

"Yes," I said.

"Un huh," she said happily. "And I want the dasher, too."

"Uncle Buddy whittle that, too?" asked the barber.

Dee (Wangero) looked up at me.

"Aunt Dee's first husband whittled the dash," said Maggie so low you almost couldn't hear her. "His name was Henry, but they called him Stash."

"Maggie's brain is like an elephant's," Wangero said, laughing. "I can use the chute top as a centerpiece for the alcove table," she said, sliding a plate over the chute, "and I'll think of something artistic to do with the dasher."

When she finished wrapping the dasher the handle stuck out. I took it for a moment in my hands. You didn't even have to look close to see where hands pushing the dasher up and down to make butter had left a kind of sink in the wood. In fact, there were a lot of small sinks; you could see where thumbs and fingers had sunk into the wood. It was beautiful light yellow wood, from a tree that grew in the yard where Big Dee and Stash had lived. After dinner Dee (Wangero) went to the trunk at the foot of my bed and started rifling through it. Maggie hung back in the kitchen over the dishpan. Out came Wangero with two quilts. They had been pieced by Grandma Dee and then Big Dee and me had hung them on the quilt frames on the front porch and quilted them. One was in the Lone Stat

pattetn. The other was Walk Around the Mountain. In both of them were scraps of dresses Grandma Dee had wotn fifty and more years ago. Bits and pieces of Grandpa Jattell's Paisley shirts. And one teeny faded blue piece, about the size of a penny matchbox, that was from Great Grandpa Ezra's unifotm that he wore in the Civil War.

"Mama," Wangro said sweet as a bird. "Can I have these old quilts?"

I heard something fall in the kitchen, and a minute later the kitchen door slammed.

"Why don't you take one or two of the others?" I asked. "These old things was just done by me and Big Dee from some tops your grandma pieced before she died."

"No," said Wangero. "I don't want those. They are stitched around the borders by machine."

"That'll make them last better," I said.

"That's not the point," said Wangero. "These are all pieces of dresses Grandma used to wear. She did all this stitching by hand. Imag' ine!" She held the quilts securely in her atms, stroking them.

"Some of the pieces, like those lavender ones, come ffrom old clothes her mother handed down to her," I said, moving up to touch the quilts. Dee (Wangero) moved back just enough so that I couldn't reach the quilts. They already belonged to her.

"Imagine!" she breathed again, clutching them closely to her bosom.

"The ttuth is," I said, "I promised to give them quilts to Maggie, for when she matties John Thomas."

She gasped like a bee had stung her.

"Maggie can't appreciate these quilts!" she said. "She'd probably be backward enough to put them to everyday use."

"I reckon she would," I said. "God knows I been saving 'em for long enough with nobody using 'em. I hope she will!" I didn't want to bring up how I had offered Dee (Wangero) a quilt when she went away to college. Then she had told they were old~fashioned, out of style.

"But they're priceless!" she was saying now, furiously; for she has a temper. "Maggie would put them on the bed and in five years they'd be in rags. Less than that!"

"She can always make some more," I said. "Maggie knows how to quilt."

Dee (Wangero) looked at me with hatred. "You just will not understand. The point is these quilts, these quilts!"

"Well," I said, stumped. "What would you do with them?"

"Hang them," she said. As if that was the only thing you could do with quilts.

Maggie by now was standing in the door. I could almost hear the sound her feet made as they scraped over each other.

"She can have them, Mama," she said, like somebody used to never winning anything, or having anything reserved for her. "I can 'member Grandma Dee without the quilts."

I looked at her hard. She had filled her bottom lip with checkerberry snuff and gave her face a kind of dopey, hangdog look. It was Grandma Dee and Big Dee who taught her how to quilt herself. She stood there with her scarred hands hidden in the folds of her skirt. She looked at her sister with something like fear but she wasn't mad at her. This was Maggie's portion. This was the way she knew God to work.

When I looked at her like that something hit me in the top of my head and ran down to the soles of my feet. Just like when I'm in church and the spirit of God touches me and I get happy and shout. I did some.thing I never done before: hugged Maggie to me, then dragged her on into the room, snatched the quilts out of Miss Wangero's hands and dumped them into Maggie's lap. Maggie just sat there on my bed with her mouth open.

"Take one or two of the others," I said to Dee.

But she turned without a word and went out to Hakim~a~barber.

"You just don't understand," she said, as Maggie and I came out to the car.

"What don't I understand?" I wanted to know.

"Your heritage," she said, And then she turned to Maggie, kissed her, and said, "You ought to try to make something of yourself, too, Maggie. It's really a new day for us. But from the way you and Mama still live you'd never know it."

She put on some sunglasses that hid everything above the tip of her nose and chin.

Maggie smiled; maybe at the sunglasses. But a real smile, not scared. After we watched the car dust settle I asked Maggie to bring me a dip of snuff. And then the two of us sat there just enjoying, until it was time to go in the house and go to bed.

Taken from: <http://xroads.virginia.edu/~ug97/quilt/walker.html>

Discussion Questions: “Everyday Use”

1. Which character do you think is the “underdog” in this story? Why?
2. Why did Dee visit her home?
3. Why did Dee want the family heirlooms?
4. Defend Dee’s actions. How could they be viewed as right?
5. Was Dee working to see the situation from Maggie’s point of view?
6. Defend Maggie’s actions. How could they be viewed as right?
7. Was Maggie working to see the situation from Dee’s point of view?
8. How did the mother feel about the events in the story?
9. What might have changed if the different characters had worked to understand one another?

Appendix N

Bell-Ringer: Homeless Shelter: Debriefing

Name:

Date:

Period:

1. Describe your visit and how you served on your visit.
2. What surprised you the most about your visit?

3. Did you feel that you could relate, on any level, with any individual that you encountered?
4. What did you learn from your experience?
5. Are you thankful for anything in particular after your visit?

Homeless Shelter: Project

Students will work together to create a video meeting the following guidelines:

1. The video should be created through Animoto.
2. The video should be between 7-9 minutes.
3. The video should contain at least 8 oral testimonials from students.
4. The video should contains pictures of the students visit.

Appendix O

Bell-Ringer: Another Editing Adventure

Locate the three mistakes in the following paragraph:

In the United States, most homeless shelters accept clients to stay elsewhere during the day, returning only too sleep, or, if the shelter also provides meals, to eat; people in emergency shelters are more likely to stay all day, except for work, school, nor errands.

Taken from Wikipedia: http://en.wikipedia.org/wiki/Homeless_shelter.

Appendix P

Bell-Ringer: Sympathy Note

Write a sympathy note to a friend who recently lost a loved one. Write it just as you would if you were writing it in a card. Include “Dear _____,” and sign your name at the end.

Appendix Q

Bell-Ringer: A Joyful Occasion

Name:

Date:

Class Period:

Directions: Write your response in the space provided.

Scenario: Your best friend just received a car for Christmas, and your most exciting gift was a Nintendo DS game. How do you respond? Does it affect your friendship?

Appendix R

Bell-Ringer: Who Would YOU Be?

Name:

Date:

Period:

- 1) If you could be anyone in the whole entire world, for just a day, who would you be and why?
- 2) Do you think that your life would be easier or harder than it is now? Why or why not?

“The Man Who Was Almost a Man”

by Richard Wright

Dave struck out across the fields, looking homeward through paling light. Whut’s the use of talking wid em niggers in the field? Anyhow, his mother was putting supper on the table. Them niggers can’t understan nothing. One of these days he was going to get a gun and practice shooting, then they couldn’t talk to him as though he were a little boy. He slowed, looking at the ground. Shucks, Ah ain scareda them even ef they are biggern me! Aw, Ah know whut Ahma do. Ahm going by ol Joe’s sto n git that Sears Roebuck catlog n look at them guns. Mebbe Ma will lemme buy one when she gits mah pay from ol man Hawkins. Ahma beg her t gimme some money. Ahm ol enough to hava gun. Ahm seventeen. Almost a man. He strode, feeling his long loose-jointed limbs. Shucks, a man oughta hava little gun aftah he done worked hard all day.

He came in sight of Joe’s store. A yellow lantern glowed on the front porch. He mounted steps and went through the screen door, hearing it bang behind him. There was a strong smell of coal oil and mackerel fish. He felt very confident until he saw fat Joe walk in through the rear door, then his courage began to ooze.

“Howdy, Dave! Whutcha want?”

“How yuh, Mistah Joe? Aw, Ah don wana buy nothing. Ah jus wanted t see ef yuhd lemme look at tha catlog erwhile.”

“Sure! You wanna see it here?”

“Nawsuh. Ah wans t take it home wid me. Ah’ll bring it back termorrow when Ah come in from the fiels.”

“You planning on buying something?”

“Yessuh.”

“Your ma letting you have your own money now?”

“Shucks. Mistah Joe, Ahm gittin t be a man like anybody else!”

Joe laughed and wiped his greasy white face with a red bandanna.

“Whut you planning on buyin?”

Dave looked at the floor, scratched his head, scratched his thigh, and smiled. Then he looked up shyly.

“Ah’ll tell yuh, Mistah Joe, ef yuh promise yuh won’t tell.”

“I promise.”

“Waal, Ahma buy a gun.”

“A gun? Whut you want with a gun?”

“Ah wanna keep it.”

“You ain’t nothing but a boy. You don’t need a gun.”

“Aw, lemme have the catalog, Mistah Joe. Ah’ll bring it back.”

Joe walked through the rear door. Dave was elated. He looked around at barrels of sugar and flour. He heard Joe coming back. He craned his neck to see if he were bringing the book. Yeah, he’s got it. Gawddog, he’s got it!

“Here, but be sure you bring it back. It’s the only one I got.”

“Sho, Mistah Joe.”

“Say, if you wanna buy a gun, why don’t you buy one from me? I gotta gun to sell.”

“Will it shoot?”

“Sure it’ll shoot.”

“Whut kind is it?”

“Oh, it’s kinda old ... a left-hand Wheeler. A pistol. A big one.”

“Is it got bullets in it?”

“It’s loaded.”

“Kin Ah see it?”

“Where’s your money?”

“Whut yuh wan fer it?”

“I’ll let you have it for two dollars.”

“Just two dollahs? Shucks, Ah could buy tha when Ah git mah pay.”

“I’ll have it here when you want it.”

“Awright, suh. Ah be in fer it.”

He went through the door, hearing it slam again behind him. Ahma git some money from Ma n buy me a gun! Only two dollahs! He tucked the thick catalogue under his arm and hurried.

“Where yuh been, boy?” His mother held a steaming dish of black-eyed peas.

“Aw, Ma, Ah jus stopped down the road t talk wid the boys.”

“Yuh know bettah t keep suppah waitin.”

He sat down, resting the catalogue on the edge of the table.

“Yuh git up from there and git to the well n wash yosef! Ah ain feedin no hogs in mah house!”

She grabbed his shoulder and pushed him. He stumbled out of the room, then came back to get the catalogue.

“Whut this?”

“Aw, Ma, it’s jusa catlog.”

“Who yuh git it from?”

“From Joe, down at the sto.”

“Waal, thas good. We kin use it in the outhouse.”

“Naw, Ma.” He grabbed for it. “Gimme ma catlog, Ma.” She held onto it and glared at him.

“Quit hollerin at me! Whut’s wrong wid yuh? Yuh crazy?”

“But Ma, please. It am mine! It’s Joe’s! He tol me t bring it back t im termorrow.”

She gave up the book. He stumbled down the back steps, hugging the thick book under his arm. When he had splashed water on his face and hands, he groped back to the kitchen and fumbled in a corner for the towel. He bumped into a chair; it clattered to the floor. The catalogue sprawled at his feet. When he had dried his eyes he snatched up the book and held it again under his arm. His mother stood watching him.

“Now, ef yuh gonna act a fool over that ol book, Ah’ll take it n burn it

“Naw, Ma, please.”

“Waal, set down n be still!”

He sat down and drew the oil lamp close. He thumbed page after page, unaware of the food his mother set on the table. His father came in. Then his small brother.

“Whutcha got there, Dave?” his father asked.

“Jusa catlog,” he answered, not looking up.

“Yeah, here they is!” His eyes glowed at blue-and-black revolvers. He glanced up, feeling sudden guilt. His father was watching him. He eased the book under the table and rested it on his knees. After the blessing was asked, he ate. He scooped up peas and swallowed fat meat without chewing. Buttermilk helped to wash it down. He did not want to mention money before his father. He would do much better by cornering his mother when she was alone. He looked at his father uneasily out of the edge of his eye.

“Boy, how come yuh don quit foolin wid tha book n eat yo suppah?”

“Yessuh.”

“How you n ol man Hawkins gitten erlong?”

“Can’t yuh hear? Why don yuh lissen? Ah ast yu how wuz yuh n ol man Hawkins gittin erlong?”

“Oh, swell, Pa. Ah plows mo lan than anybody over there.”

“Waal, yuh oughta keep you mind on whut yuh doin.”

“Yessuh.”

He poured his plate full of molasses and sopped it up slowly with a chunk of cornbread. When his father and brother had left the kitchen, he still sat and looked again at the guns in the catalogue, longing to muster courage enough to present his case to his mother. Lawd, ef Ah only had tha pretty one! He could almost feel the slickness of the weapon with his fingers. If he had a gun like that he would polish it and keep it shining so it would never rust. N Ah’d keep it loaded, by Gawd!

“Ma?” His voice was hesitant.

“Hunh?”

“Ol man Hawkins give yuh mah money yit?”

“Yeah, but am no usa yuh thinking bout throwin nona it erway. Ahm keeping tha money sos yuh kin have clothes to go to school this winter.”

He rose and went to her side with the open catalogue in his palms. She was washing dishes, her head bent low over a pan. Shyly he raised the book. When he spoke, his voice was husky, faint.

“Ma, Gawd knows Ah wans one of these.”

“One of whut?” she asked, not raising her eyes.

“One of these,” he said again, not daring even to point. She glanced up at the page, then at him with wide eyes.

“Nigger, is yuh gone plumb crazy?”

“Aw, Ma —“

“Cit outta here! Don yuh talk t me bout no gun! Yuh a fool!”

“Ma, Ah kin buy one fer two dollahs.”

“Not ef Ah knows it, yuh am!”

“But yuh promised me one —“

“Ah don care what Ah promised! Yuh am nothing but a boy yit!”

“Ma, ef yuh lemme buy one Ah’ll *never* ast yuh fer nothing no mo.”

“Ah tol yuh t git outta here! Yuh am gonna toucha penny of tha money fer no gun! Thas how come Ah has Mistah Hawkins t pay yo wages t me, cause Ah knows yuh am got no sense.”

“But, Ma, we needa gun. Pa am got no gun. We needa gun in the house. Yuh kin never tell whut might happen.”

“Now don yuh try to maka fool outta me, boy! Ef we did hava gun, yuh wouldn’t have it!”

He laid the catalogue down and slipped his arm around her waist.

“Aw, Ma, Ah done worked hard alla summer n am ast yuh fer nothing, is Ah, now?”

“Thas whut yuh spouse t do!”

“But Ma, Ah wans a gun. Yuh kin lemme have two dollahs outta mah money.

Please, Ma. I kin give it to Pa... . Please, Ma! Ah loves yuh, Ma.”

When she spoke her voice came soft and low.

“What yu wan wida gun, Dave? Yuh don need no gun. Yuh’ll git in trouble. N ef yo pa jus thought Ah let yuh have money t buy a gun he’d hava fit.”

“Ah’ll hide it, Ma. It am but two dollahs.”

“Lawd, chil, whut’s wrong wid yuh?”

“Am nothin wrong. Ma. Ahm almos a man now. Ah wans a gun.”

“Who gonna sell yuh a gun?”

“01 Joe at the sto.”

“N it don cos but two dollahs?”

“Thas all, Ma. Jus two dollahs. Please, Ma.”

She was stacking the plates away; her hands moved slowly, reflectively Dave kept an anxious silence. Finally, she turned to him.

“Ah’ll let yuh git tha gun ef yuh promise me one thing.”

“What’s tha, Ma?”

“Yuh bring it straight back t me, yuh hear? It be fer Pa.”

“Yessum! Lemme go now, Ma.”

She stooped, turned slightly to one side, raised the hem of her dress, rolled down the top of her stocking, and came up with a slender wad of bills.

“Here,” she said. “Lawd knows yuh don need no gun. But yer pa does. Yuh bring it right back t me, yuh hear? Ahma put it up. Now ef yuh don, Ahma have yuh pa lick yuh so hard yuh won fergit it.”

“Yessum.”

He took the money, ran down the steps, and across the yard.

“Dave! Yuuuuuh Daaaaave!”

He heard, but he was not going to stop now. “Now, Lawd!”

The first movement he made the following morning was to reach under his pillow for the gun. In the gray light of dawn he held it loosely, feeling a sense of power. Could kill a man with a gun like this. Kill anybody, black or white. And if he were holding his gun in his hand, nobody could run over him; they would have to respect him. It was a big gun, with a long barrel and a heavy handle. He raised and lowered it in his hand, marveling at its weight.

He had not come straight home with it as his mother had asked; instead he had stayed out in the fields, holding the weapon in his hand, aiming it now and then at some imaginary foe. But he had not fired it; he had been afraid that his father might hear. Also he was not sure he knew how to fire it.

To avoid surrendering the pistol he had not come into the house until he knew that they were all asleep. When his mother had tiptoed to his bedside late that night and demanded the gun, he had first played possum; then he had told her that the gun was hidden outdoors, that he would bring it to her in the morning. Now he lay turning it slowly in his hands. He broke it, took out the cartridges, felt them, and then put them back.

He slid out of bed, got a long strip of old flannel from a trunk, wrapped the gun in it, and tied it to his naked thigh while it was still loaded. He did not go in to breakfast. Even though it was not yet daylight, he started for Jim Hawkins' plantation. Just as the sun was rising he reached the barns where the mules and plows were kept.

"Hey! That you, Dave?"

He turned. Jim Hawkins stood eying him suspiciously.

"What're yuh doing here so early?"

"Ah didn't know Ah wuz gittin up so early, Mistah Hawkins. Ah was fixin t hitch up ol Jenny n take her t the fiels."

"Good. Since you're so early, how about plowing that stretch down by the woods?"

"Suits me, Mistah Hawkins."

"O.K. Go to it!"

He hitched Jenny to a plow and started across the fields. Hot dog! This was just what he wanted. If he could get down by the woods, he could shoot his gun and nobody would hear. He walked behind the plow, hearing the traces creaking, feeling the gun tied tight to his thigh.

When he reached the woods, he plowed two whole rows before he decided to take out the gun. Finally, he stopped, looked in all directions, then untied the gun and held it in his hand. He turned to the mule and smiled.

"Know whut this is, Jenny? Naw, yuh wouldn know! Yuhs jusa ol mule! Anyhow, this is a gun, n it kin shoot, by Gawd!"

He held the gun at arm's length. Whut t hell, Ahma shoot this thing! He looked at Jenny again.

"Lissen here, Jenny! When Ah pull this ol trigger, Ah don wan yuh t run n acka fool

now!”

Jenny stood with head down, her short ears pricked straight. Dave walked off about twenty feet, held the gun far out from him at arm’s length, and turned his head. Hell, he told himself, Ah am afraid. The gun felt loose in his fingers; he waved it wildly for a moment. Then he shut his eyes and tightened his forefinger. Bloom! A report half deafened him and he thought his right hand was torn from his arm. He heard Jenny whinnying and galloping over the field, and he found himself on his knees, squeezing his fingers hard between his legs. His hand was numb; he jammed it into his mouth, trying to warm it, trying to stop the pain. The gun lay at his feet. He did not quite know what had happened. He stood up and stared at the gun as though it were a living thing. He gritted his teeth and kicked the gun. Yuh almos broke mah arm! He turned to look for Jenny; she was far over the fields, tossing her head and kicking wildly.

“Hol on there, ol mule!”

When he caught up with her she stood trembling, walling her big white eyes at him. The plow was far away; the traces had broken. Then Dave stopped short, looking, not believing. Jenny was bleeding. Her left side was red and wet with blood. He went closer. Lawd, have mercy! Wondah did Ah shoot this mule? He grabbed for Jenny’s mane. She flinched, snorted, whirled, tossing her head.

“Hol on now! Hol on.”

Then he saw the hole in Jenny’s side, right between the ribs. It was round, wet, red. A crimson stream streaked down the front leg, flowing fast. Good Gawd! Ah wuzn’t shootin at tha mule. He felt panic. He knew he had to stop that blood, or Jenny would bleed to death. He had never seen so much blood in all his life. He chased the mule for half a mile, trying to catch her. Finally she stopped, breathing hard, stumpy tail half arched. He caught her mane and led her back to where the plow and gun lay. Then he stopped and grabbed handfuls of damp black earth and tried to plug the bullet hole. Jenny shuddered, whinnied, and broke from him.

“Hol on! Hol on now!”

He tried to plug it again, but blood came anyhow. His fingers were hot and sticky. He rubbed dirt into his palms, trying to dry them. Then again he attempted to plug the

bullet hole, but Jenny shied away, kicking her heels high. He stood helpless. He had to do something. He ran at Jenny; she dodged him. He watched a red stream of blood flow down Jenny's leg and form a bright pool at her feet.

"Jenny... Jenny," he called weakly.

His lips trembled. She's bleeding to death! He looked in the direction of home, wanting to go back, wanting to get help. But he saw the pistol lying in the damp black clay. He had a queer feeling that if he only did something, this would not be; Jenny would not be there bleeding to death.

When he went to her this time, she did not move. She stood with sleepy, dreamy eyes; and when he touched her she gave a low-pitched whinny and knelt to the ground, her front knees slopping in blood.

"Jenny... Jenny" he whispered.

For a long time she held her neck erect; then her head sank, slowly. Her ribs swelled with a mighty heave and she went over.

Dave's stomach felt empty, very empty. He picked up the gun and held it gingerly between his thumb and forefinger. He buried it at the foot of a tree. He took a stick to cover the pool of blood with dirt — but what was the use? There was Jenny lying with her mouth open and her eyes walled and glassy. He could not tell Jim Hawkins he had shot his mule. But he had to tell something. Yeah, Ah'll tell em Jenny started gittin wil n fell on the joint of the plow.... But that would hardly happen to a mule. He walked across the field slowly, head down.

It was sunset. Two of Jim Hawkins' men were over near the edge of the woods digging a hole in which to bury Jenny. Dave was surrounded by a knot of people, all of whom were looking down at the dead mule.

"I don't see how in the world it happened," said Jim Hawkins for the tenth time.

The crowd parted and Dave's mother, father, and small brother pushed into the center.

"Where Dave?" his mother called. "There he is," said Jim Hawkins. His mother grabbed him.

"Whut happened, Dave? Whut yuh done?" "Nothin."

"C mon, boy, talk," his father said.

Dave took a deep breath and told the story he knew nobody believed.

"Waal," he drawled. "Ah brung ol Jenny down here sos Ah could do mah plowin. Ah plowed bout two rows, just like yuh see." He stopped and pointed at the long rows of upturned earth. "Then somethin musta been wrong wid ol Jenny. She wouldn't ack right a-tall. She started snortin n kickin her heels. Ah tried t hol her, but she pulled erway, rearm n goin in. Then when the point of the plow was stickin up in the air, she swung erroun n twisted herself back on it... She stuck herself n started t bleed. N fo Ah could do anything, she wuz dead."

"Did you ever hear of anything like that in all your life?" asked Jim Hawkins.

There were white and black standing in the crowd. They murmured. Dave's mother came close to him and looked hard into his face. "Tell the truth, Dave," she said.

"Looks like a bullet hole to me," said one man.

"Dave, whut yuh do wid the gun?" his mother asked.

The crowd surged in, looking at him. He jammed his hands into his pockets, shook his head slowly from left to right, and backed away. His eyes were wide and painful.

"Did he hava gun?" asked Jim Hawkins.

"By Gawd, Ah tol yuh tha wuz a gun wound," said a man, slapping his thigh.

His father caught his shoulders and shook him till his teeth rattled.

"Tell whut happened, yuh rascal! Tell whut happened!"

Dave looked at Jenny's stiff legs and began to cry.

"Whut yuh do wid tha gun?" his mother asked.

"What wuz he doin wida gun?" his father asked.

"Come on and tell the truth," said Hawkins. "Ain't nobody going to hurt you...."

His mother crowded close to him.

"Did yuh shoot tha mule, Dave?"

Dave cried, seeing blurred white and black faces.

"Ahh ddinn gggo tt sshoooot hher. . . . Ah ssswear ffo Gawd Ahh ddin.....Ah wuz a-tryin t sssee ef the old ggun would sshoot —" "Where yuh git the gun from?" his father

asked.

“Ah got it from Joe, at the sto.” “Where yuh git the money?” “Ma give it t me.”

“He kept worryin me, Bob. Ah had t. Ah tol im t bring the gun right back t me. . . . It was fer yuh, the gun.”

“But how yuh happen to shoot that mule?” asked Jim Hawkins.

“Ah wuzn shootin at the mule, Mistah Hawkins. The gun jumped when Ah pulled the trigger. ... N fo Ah knowed anythin Jenny was there a-bleedin.”

Somebody in the crowd laughed. Jim Hawkins walked close to Dave and looked into his face.

“Well, looks like you have bought you a mule, Dave.”

“Ah swear fo Gawd, Ah didn go t kill the mule, Mistah Hawkins!”

“But you killed her!”

All the crowd was laughing now. They stood on tiptoe and poked heads over one another’s shoulders.

“Well, boy, looks like yuh done bought a dead mule! Hahaha!”

“Am tha ershame.”

“Hohohohoho.”

Dave stood, head down, twisting his feet in the dirt.

“Well, you needn’t worry about it, Bob,” said Jim Hawkins to Dave’s father. “Just let the boy keep on working and pay me two dollars a month.”

“Whut yuh wan fer yo mule, Mistah Hawkins?” Jim Hawkins screwed up his eyes.

“Fifty dollars.”

“Whut yuh do wid tha gun?” Dave’s father demanded. Dave said nothing.

“Yuh wan me t take a tree n beat yuh till yuh talk!” “Nawsuh!”

“Whut yuh do wid it?” “Ah throwed it erway.”

“Where?”

“Ah. . . Ah throwed it in the creek.”

“Waal, c mon home. N firs thing in the mawnin git to tha creek n fin tha gun.”

“Yessuh.”

“Whut yuh pay fer it?”

“Two dollahs.”

‘Take tha gun n git yo money back n carry it to Mistah Hawkins, yuh hear? N don fergit Ahma lam you black bottom good fer this! Now march yosef on home, suh!’

Dave turned and walked slowly. He heard people laughing. Dave glared~ his eyes welling with tears. Hot anger bubbled in him. Then he swallowed and stumbled on.

That night Dave did not sleep. He was glad that he had gotten out of killing the mule so easily, but he was hurt. Something hot seemed to turn over inside him each time he remembered how they had laughed. He tossed on his bed, feeling his hard pillow. N Pa says he’s gonna beat me.... He remembered other beatings, and his back quivered. Naw, Ah sho don wan im t beat me tha way no mo. Dam em all! Nobody ever gave him anything. All he did was work. They treat me like a mule, n then they beat me. He gritted his teeth. N Ma had t tell on me.

Well, if he had to, he would take old man Hawkins that two dollars. But that meant selling the gun. And he wanted to keep that gun. Fifty dollars for a dead mule.

He turned over, thinking how he had fired the gun. He had an itch to fire it again. Ef other men kin shoota gun, by Gawd, Ah kin! He was still, listening. Mebbe they all sleepin now. The house was still. He heard the soft breathing of his brother. Yes, now!

He would go down and get that gun and see if he could fire it! He eased out of bed and slipped into overalls.

The moon was bright. He ran almost all the way to the edge of the woods. He stumbled over the ground, looking for the spot where he had buried the gun. Yeah, here it is. Like a hungry dog scratching for a bone, he pawed it up. He puffed his black cheeks and blew dirt from the trigger and barrel. He broke it and found four cartridges unshot.

He looked around; the fields were filled with silence and moonlight. He clutched the gun stiff and hard in his fingers. But, as soon as he wanted to pull the trigger, he shut his eyes and turned his head. Naw, Ah can’t shoot wid mah eyes closed n mah head turned.

With effort he held his eyes open; then he squeezed. *Bloooooom!* He was stiff, not breathing. The gun was still in his hands. Dammit, he’d done it! He fired again. *Bloooooom!* He smiled. *Bloooooom! Bloooooom! Click, click.* There! It was empty If anybody could shoot a gun, he could. He put the gun into his hip pocket and started across the

fields.

When he reached the top of a ridge he stood straight and proud in the moonlight, looking at Jim Hawkins' big white house, feeling the gun sagging in his pocket. Lawd, ef Ah had just one mo bullet Ah'd taka shot at tha house. Ah'd like t scare ol man Hawkins jusa little. . . . Jusa enough t let im know Dave Saunders is a man.

To his left the road curved, running to the tracks of the Illinois Central. He jerked his head, listening. From far off came a faint *hooooof-hooooof; hooooofhooooof*.... He stood rigid. Two dollahs a mont. Les see now.... Tha means it'll take bout two years. Shucks! Ah'll be dam!

He started down the road, toward the tracks. Yeah, here she comes! He stood beside the track and held himself stiffly. Here she comes, erroun the ben. . . . C mon, yuh slow poke! C mon! He had his hand on his gun; something quivered in his stomach. Then the train thundered past, the gray and brown box cars rumbling and clinking. He gripped the gun tightly; then he jerked his hand out of his pocket. Ah betcha Bill wouldn't do it! Ah betcha. . . . The cars slid past, steel grinding upon steel. Ahm ridin yuh ternight, so hep me Gawd! He was hot all over. He hesitated just a moment; then he grabbed, pulled atop of a car, and lay flat. He felt his pocket; the gun was still there. Ahead the long rails were glinting in the moonlight, stretching away, away to somewhere, somewhere where he could be a man. ... (1961)

Taken from: www.lausd.k12.ca.us/.../themanhowasalmostaman.doc.

Discussion Questions: "The Man Who Was Almost A Man"

1. Do you think Dave felt like his father understood him?
2. Why do you think he hid his crime like he did?
3. Do you think he did the right thing by running away in the end?
4. What might Dave have done to better try to understand his father?
5. What do you think the father might have done to better understand Dave?

Appendix S

Bell-Ringer: Understanding

Writing Prompt: Describe a time when you wish someone had worked to understand you—what you were experiencing, feeling or thinking. Are you upset that no one reached out to you? How did you end up coping through the hard situation?

"The Story of An Hour"

by Kate Chopin (1894)

Knowing that Mrs. Mallard was afflicted with a heart trouble, great care was taken to break to her as gently as possible the news of her husband's death.

It was her sister Josephine who told her, in broken sentences; veiled hints that revealed in half concealing. Her husband's friend Richards was there, too, near her. It was he who had been in the newspaper office when intelligence of the railroad disaster was received, with Brently Mallard's name leading the list of "killed." He had only taken the time to assure himself of its truth by a second telegram, and had hastened to forestall any less careful, less tender friend in bearing the sad message.

She did not hear the story as many women have heard the same, with a paralyzed inability to accept its significance. She wept at once, with sudden, wild abandonment, in her sister's arms. When the storm of grief had spent itself she went away to her room alone. She would have no one follow her.

There stood, facing the open window, a comfortable, roomy armchair. Into this she sank, pressed down by a physical exhaustion that haunted her body and seemed to reach into her soul.

She could see in the open square before her house the tops of trees that were all aquiver with the new spring life. The delicious breath of rain was in the air. In the street below a

peddler was crying his wares. The notes of a distant song which some one was singing reached her faintly, and countless sparrows were twittering in the eaves.

There were patches of blue sky showing here and there through the clouds that had met and piled one above the other in the west facing her window.

She sat with her head thrown back upon the cushion of the chair, quite motionless, except when a sob came up into her throat and shook her, as a child who has cried itself to sleep continues to sob in its dreams.

She was young, with a fair, calm face, whose lines bespoke repression and even a certain strength. But now there was a dull stare in her eyes, whose gaze was fixed away off yonder on one of those patches of blue sky. It was not a glance of reflection, but rather indicated a suspension of intelligent thought.

There was something coming to her and she was waiting for it, fearfully. What was it? She did not know; it was too subtle and elusive to name. But she felt it, creeping out of the sky, reaching toward her through the sounds, the scents, the color that filled the air.

Now her bosom rose and fell tumultuously. She was beginning to recognize this thing that was approaching to possess her, and she was striving to beat it back with her will--as powerless as her two white slender hands would have been. When she abandoned herself a little whispered word escaped her slightly parted lips. She said it over and over under hte breath: "free, free, free!" The vacant stare and the look of terror that had followed it went from her eyes. They stayed keen and bright. Her pulses beat fast, and the coursing blood warmed and relaxed every inch of her body.

She did not stop to ask if it were or were not a monstrous joy that held her. A clear and exalted perception enabled her to dismiss the suggestion as trivial. She knew that she would weep again when she saw the kind, tender hands folded in death; the face that had

never looked save with love upon her, fixed and gray and dead. But she saw beyond that bitter moment a long procession of years to come that would belong to her absolutely. And she opened and spread her arms out to them in welcome.

There would be no one to live for during those coming years; she would live for herself. There would be no powerful will bending hers in that blind persistence with which men and women believe they have a right to impose a private will upon a fellow-creature. A kind intention or a cruel intention made the act seem no less a crime as she looked upon it in that brief moment of illumination.

And yet she had loved him--sometimes. Often she had not. What did it matter! What could love, the unsolved mystery, count for in the face of this possession of self-assertion which she suddenly recognized as the strongest impulse of her being!

"Free! Body and soul free!" she kept whispering.

Josephine was kneeling before the closed door with her lips to the keyhole, imploring for admission. "Louise, open the door! I beg; open the door--you will make yourself ill. What are you doing, Louise? For heaven's sake open the door."

"Go away. I am not making myself ill." No; she was drinking in a very elixir of life through that open window.

Her fancy was running riot along those days ahead of her. Spring days, and summer days, and all sorts of days that would be her own. She breathed a quick prayer that life might be long. It was only yesterday she had thought with a shudder that life might be long.

She arose at length and opened the door to her sister's importunities. There was a feverish triumph in her eyes, and she carried herself unwittingly like a goddess of Victory. She

clasped her sister's waist, and together they descended the stairs. Richards stood waiting for them at the bottom.

Some one was opening the front door with a latchkey. It was Brently Mallard who entered, a little travel-stained, composedly carrying his grip-sack and umbrella. He had been far from the scene of the accident, and did not even know there had been one. He stood amazed at Josephine's piercing cry; at Richards' quick motion to screen him from the view of his wife.

When the doctors came they said she had died of heart disease--of the joy that kills.

Taken from: <http://www.vcu.edu/engweb/webtexts/hour/>

“The Story of an Hour”: Discussion Questions

1. Why do you think Mrs. Mallard reacted the way that she did when she heard that her husband was alive?
2. Do you think that her story represent the feelings of many women? What about from specific moments in history?
3. How might her husband have treated her differently if he had understood what she was going through?

Appendix T

Bell-Ringer: *Another* Editing Adventure

Locate the three mistakes in the following paragraph:

There are daytime-only homeless shelters, where the homeless can go when they cannot stay inside at their nighttime sleeping shelter during the day? An early model of a daytime homeless shelter providing multi-faceted services is Saint Francis House in

Boston, Massachusetts which was officially founded in 1984. It was based on the settlement house, clubhouse and community center support and social service models!

Taken from Wikipedia: http://en.wikipedia.org/wiki/Homeless_shelter.

Appendix U

Lit Tunes Project: Your Life

1. List 8 major events that define your life.
2. Study music lyrics to find at least 8 songs—at least one to correspond with every major event listed in step (1).
3. Write a reflection letter for each music selection, explaining why it was chosen and how it relates to the life events.
4. Put the song list in order, along with the reflections.
5. Choose a cover for the album; the cover can be a selected graphic or an original creation. Explain your choice on the backside of your cover.
6. Cite your musical selections, and any artwork you might have chosen—in APA format.

Grading Checklist for Lit Tunes Project: Your Life

Name:

Date:

Class Period:

Students will receive points based on having the following components in their project:

- | | |
|---|----------|
| 1. At least 8 musical selections | _____/8 |
| 2. A piece of writing to accompany each musical selection | _____/16 |
| 3. Artwork for the album cover | _____/5 |
| 4. Sharing with the class | _____/5 |

Total Points

____/34

Appendix V**Bell-Ringer: What A Wonderful World**

Writing Prompt: What would the world look like if we all worked a little harder to understand one another? What do you feel would be the obvious changes? What are some changes that would take place that might not be expected?

“Lean On Me”

by Bill Withers

Sometimes in our lives

We all have pain

We all have sorrow

But if we are wise

We know that there's

Always tomorrow

Lean on me, when you're not strong

And I'll be your friend

I'll help you carry on

For it won't be long

Till I'm gonna need

Somebody to lean on

Please swallow your pride

If I have things
You need to borrow

For no one can fill
Those of your needs
That you won't let show

You just call on me brother
When you need a hand
We all need somebody to lean on

I just might have a problem
That you'll understand
We all need somebody to lean on

Lean on me, when you're not strong
And I'll be your friend
I'll help you carry on

For it won't be long
Till I'm gonna need
Somebody to lean on

You just call on me brother
When you need a hand
We all need somebody to lean on

I just might have a problem
That you'll understand
We all need somebody to lean on

If there is a load
You have to bear
That you can't carry

I'm right up the road
I'll share your load
If you just call me

Call me
If you need a friend
(Call me)
Call me
(Call me)
If you need a friend
(Call me)
If you ever need a friend
(Call me)

Call me
(Call me)
Call me
(Call me)
Call me
(Call me)
Call me
(Call me)

If you need a friend
(Call me)

Call me
(Call me)
Call me
(Call me)
Call me
(Call me)
Call me
(Call me)

Taken From: <http://www.musicbuzzer.com/bill-withers/lean-on-me-lyrics.html>.

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