

“Life Inside The *Music Box*”:
Understanding Various Mental Abnormalities
For 10th Grade

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Rationale

“Life Inside The Music Box”: Understanding Various Mental Abnormalities addresses the inner workings of three diverse neurologically based conditions through literature, writing, art, and music. By reading these works, the 10th grade students will be able to understand and identify with the troubles faced by being singled out within a community. Through these concepts, the following themes are present: Understanding Autism, Synesthesia, and Dissociative Identity Disorder, child abuse (physical, emotional, and sexual), bullying (trying to “fit in”), trusting friendships, parental relationships, and social diversity. These themes assist in creating a relatable foreground for discussing mental abnormalities through the eyes of the impacted characters.

Throughout this five-week unit, methods of integrating writing, grammar, vocabulary, art, and music into the lessons are used, such as journaling, writing a narrative essay, analyzing text and correlating lyrics, grammar exercises, discussion questions, and Socratic Seminars, which all encompass the Common Core Standards. Establishing understanding through opinionated writing is accomplished through six journaling opportunities, a narrative essay, and implementing grammar exercises. Communication is a key aspect in this unit, and extensive discussions through Socratic Seminars and group work provide the opportunity to exchange ideas and opinions. Each student will complete a final online presentation that sums up the concepts taught within the five weeks, along with a portfolio, including all writings and artwork.

In this unit, the first week introduces the main text, *Marcelo In The Real World* by Francisco X. Spork. The main character, *Marcelo*, struggles with Autism; this form of Autism allows Marcelo to hear music that is only heard internally, which he has a difficult time explaining to his friends, family, and coworkers. This section of the unit gives the students a chance to experience Marcelo's difficulty with "IM" (Internal Music) by investigating how music evokes emotion, rather than exploring physical properties of the music itself. The students will be working in groups to create poster boards that express how their music of choice makes them feel, along with documenting journal entries, character maps, and various values activities to help open up the world of music through Marcelo's mindset.

Popular rap icon, Nicki Minaj, is used to catch the attention of the students when beginning Week #2. This week explores DID (Dissociative Identity Disorder), also known as Multiple Personality Disorder. Nicki Minaj is known to "change character" throughout many of her songs, which will assist in learning about Sybil Dorsett, a fictional character from Flora Rheta Schreiber's novel, titled *Sybil*. Two films have been created to represent the life of this woman (*Sybil*, 1976, 2007), and segments of these movies will be used to demonstrate the affects of DID. While concurrently reading *Marcelo In The Real World*, students will begin to draw connections between the two conditions through writing technique, discussion questions, Socratic Seminars, and creating comparison charts.

Week #3 introduces the condition, Synesthesia, through passages from *A Mango-Shaped Space* by Wendy Mass. Students will be taking a survey in order to understand the challenge of living with Synesthesia. In order to grasp the overall concept of what Synesthesia is and who it effects, students will be focusing on using color in their work (i.e., utilizing colored markers for proofreading purposes). An underlying theme that will be relayed through *A Mango-Shaped Space* and *Marcelo In The Real World* is the idea of being bullied based on mental differences. These two texts will be used to compare Autism and Synesthesia, along with the burden that is carried when trying to be accepted into society.

While finishing *Marcelo In The Real World*, music begins to take center stage during the lessons. Analyzing lyrics that coincide with the themes throughout the texts are discussed in groups, through journaling, and by contributing to the overall assessed portfolio. Music from multiple genres will be included, thus ensuring to appeal to the students. It is during Week #4 that students will learn of the classroom “Music Box,” which will be an accumulation of every student’s portfolio, final online presentation via flashdrive, and individual soundtracks that define how music evokes emotion within him/her. Week #5 will be used to address plagiarism and focus on creating the final online presentation, using the program, Present.Me. The last day of the unit will used as a presentation day, as well as the completion of the classroom “Music Box”.

Overall, “Life Inside The Music Box” will contribute to the understanding of diverse mental conditions through the discussion of challenges often faced in society.

Although knowledge of Autism, Synesthesia, and DID are vital for achieving success in the unit, the general concept of encouraging awareness is the most important factor when teaching this unit. Each student should recognize that differences should not inflict negativity; on the contrary, being different should encourage educational and personal growth. “Life Inside The Music Box” opens up closed minds to a world of new perspectives, thus encouraging acceptance in the world through the classroom.

Goals and Objectives

Students will be able to...

Objectives:

- **Read** various texts, such as *Marcelo In The Real World*, *A Mango-Shaped Space*, a variety of song lyrics, and informative articles.
- **Write** multiple journal entries and a narrative essay.
- **Complete** grammar exercises and **implement** those exercises into writing activities.
- **Recognize** vocabulary terms and **define** words in context.
- **Compare** multiple characters/songs/themes.
- **Discuss** texts and concepts in groups and during Socratic Seminars.
- **Utilize** expressive forms of art to represent emotion without words.
- **Analyze** song lyrics that correlate with the assigned text.
- **Create** a final portfolio and presentation.

Goals:

- Become knowledgeable about different types of mental conditions.
- Develop a deeper understanding of music and its connection to literature.
- Become aware of the challenges that are associated with particular mental abnormalities.
- Express opinions and emotions in a tactful and creative manner through writing and class discussions.
- Remain accountable for daily/weekly readings and assignments.

Grade Distribution

10%	Attendance and Participation (October 3 rd -November 4 th)
10%	Discussion Questions- Homework (4)
15%	Reading/Vocabulary quizzes (4)
15%	Grammar Workshops (4)
20%	Final Portfolio <ul style="list-style-type: none">• All Journal Entries (6)• Values Worksheet• Narrative Essay• Create-Your-Tattoo assignment
20%	Final Present.Me presentation (with flashdrive)
10%	Week 5 Participation/Attendance

A- 90-100

B- 80-89

C- 70-79

D- 65-69

F- 0-64

Texts/Resources Used

- *Marcelo In The Real World* by Francisco X. Stork
- *A Mango-Shaped Space* by Wendy Mass
- Article: *Equine Therapy for Autistic and Asperger's Syndrome Kids*
- Article: *Unmasking Sybil* by Mark Miller
- The Bible: Genesis- Book 1
- Article: *Child Abuse and Neglect, Dissociative Identity Disorder*
- Song: *Adam's Song* by Blink 182
- Song: *Stereo Hearts* by Gym Class Heroes feat. Adam Levine
- Song: *Jeremy* by Pearl Jam
- Song: *Solitary Shell* by Dream Theater
- Song: *Concrete Angel* by Martina McBride
- Song: *Music Box* by Regina Spektor
- Song: *No One's Listening* by Goo Goo Dolls

Common Core Standards

Common Core Standards: Grades 9-10

Reading: Literature

Key Ideas & Details

RL.9-10.1. Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.

RL.9-10.2. Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.

RL.9-10.3. Analyze how complex characters (e.g., those with multiple or conflicting motivations) develop over the course of a text, interact with other characters, and advance the plot or develop the theme.

Craft and Structure

RL.9-10.4. Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the cumulative impact of specific word choices on meaning and tone (e.g., how the language evokes a sense of time and place; how it sets a formal or informal tone).

Integration of Knowledge and Ideas

RL.9-10.7. Analyze the representation of a subject or a key scene in two different artistic mediums, including what is emphasized or absent in each treatment (e.g., Auden's "Musée des Beaux Arts" and Breughel's Landscape with the Fall of Icarus).

Range of Reading and Level of Text Complexity

RL.9-10.10. By the end of grade 9, read and comprehend literature, including stories, dramas, and poems, in the grades 9–10 text complexity band proficiently, with scaffolding as needed at the high end of the range.

Reading: Informational TextKey Ideas and Details

RI.9-10.1. Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.

RI.9-10.2. Determine a central idea of a text and analyze its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.

RI.9-10.3. Analyze how the author unfolds an analysis or series of ideas or events, including the order in which the points are made, how they are introduced and developed, and the connections that are drawn between them

Craft and Structure

RI.9-10.4. Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze the cumulative impact of specific word choices on meaning and tone (e.g., how the language of a court opinion differs from that of a newspaper).

RI.9-10.5. Analyze in detail how an author's ideas or claims are developed and refined by particular sentences, paragraphs, or larger portions of a text (e.g., a section or chapter).

RI.9-10.6. Determine an author's point of view or purpose in a text and analyze how an author uses rhetoric to advance that point of view or purpose.

Integration of Knowledge and Ideas

RI.9-10.7. Analyze various accounts of a subject told in different mediums (e.g., a person's life story in both print and multimedia), determining which details are emphasized in each account.

Writing

Integration of Knowledge and Ideas

RI.9-10.7. Analyze various accounts of a subject told in different mediums (e.g., a person's life story in both print and multimedia), determining which details are emphasized in each account.

- Engage and orient the reader by setting out a problem, situation, or observation, establishing one or multiple point(s) of view, and introducing a narrator and/or characters; create a smooth progression of experiences or events.
- Use narrative techniques, such as dialogue, pacing, description, reflection, and multiple plot lines, to develop experiences, events, and/or characters.
- Use a variety of techniques to sequence events so that they build on one another to create a coherent whole.
- Use precise words and phrases, telling details, and sensory language to convey a vivid picture of the experiences, events, setting, and/or characters.
- Provide a conclusion that follows from and reflects on what is experienced, observed, or resolved over the course of the narrative.

Production and Distribution of Writing

W.9-10.4. Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1–3 above.)

W.9-10.5. Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience.

W.9-10.6. Use technology, including the Internet, to produce, publish, and update individual or shared writing products, taking advantage of technology's capacity to link to other information and to display information flexibly and dynamically

Speaking & Listening

Comprehension and Collaboration

SL.9-10.1. Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 9–10 topics, texts, and issues, building on others’ ideas and expressing their own clearly and persuasively.

- Come to discussions prepared, having read and researched material under study; explicitly draw on that preparation by referring to evidence from texts and other research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas.
- Work with peers to set rules for collegial discussions and decision-making (e.g., informal consensus, taking votes on key issues, presentation of alternate views), clear goals and deadlines, and individual roles as needed.
- Propel conversations by posing and responding to questions that relate the current discussion to broader themes or larger ideas; actively incorporate others into the discussion; and clarify, verify, or challenge ideas and conclusions.
- Respond thoughtfully to diverse perspectives, summarize points of agreement and disagreement, and, when warranted, qualify or justify their own views and understanding and make new connections in light of the evidence and reasoning presented.

SL.9-10.2. Integrate multiple sources of information presented in diverse media or formats (e.g., visually, quantitatively, orally) evaluating the credibility and accuracy of each source.

SL.9-10.3. Evaluate a speaker’s point of view, reasoning, and use of evidence and rhetoric, identifying any fallacious reasoning or exaggerated or distorted evidence.

Presentation of Knowledge and Ideas

SL.9-10.4. Present information, findings, and supporting evidence clearly, concisely, and logically such that listeners can follow the line of reasoning and the organization, development, substance, and style are appropriate to purpose, audience, and task.

SL.9-10.5. Make strategic use of digital media (e.g., textual, graphical, audio, visual, and interactive elements) in presentations to enhance understanding of findings, reasoning, and evidence and to add interest.

SL.9-10.6. Adapt speech to a variety of contexts and tasks, demonstrating command of formal English when indicated or appropriate.

Language

Conventions of Standard English

L.9-10.1. Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.

- Use parallel structure.*
- Use various types of phrases (noun, verb, adjectival, adverbial, participial, prepositional, absolute) and clauses (independent, dependent; noun, relative, adverbial) to convey specific meanings and add variety and interest to writing or presentations.

L.9-10.2. Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.

- Use a semicolon (and perhaps a conjunctive adverb) to link two or more closely related independent clauses.
- Use a colon to introduce a list or quotation.
- Spell correctly.

Knowledge of Language

L.9-10.3. Apply knowledge of language to understand how language functions in different contexts, to make effective choices for meaning or style, and to comprehend more fully when reading or listening.

- Write and edit work so that it conforms to the guidelines in a style manual (e.g., *MLA Handbook*, *Turabian's Manual for Writers*) appropriate for the discipline and writing type.

Vocabulary Acquisition and Use

L.9-10.4. Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on *grades 9–10 reading and content*, choosing flexibly from a range of strategies.

- Use context (e.g., the overall meaning of a sentence, paragraph, or text; a word's position or function in a sentence) as a clue to the meaning of a word or phrase.
- Identify and correctly use patterns of word changes that indicate different meanings or parts of speech (e.g., *analyze, analysis, analytical; advocate, advocacy*).

- Consult general and specialized reference materials (e.g., dictionaries, glossaries, thesauruses), both print and digital, to find the pronunciation of a word or determine or clarify its precise meaning, its part of speech, or its etymology.
- Verify the preliminary determination of the meaning of a word or phrase (e.g., by checking the inferred meaning in context or in a dictionary).

L.9-10.5. Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.

- Interpret figures of speech (e.g., euphemism, oxymoron) in context and analyze their role in the text.
- Analyze nuances in the meaning of words with similar denotations.

L.9-10.6. Acquire and use accurately general academic and domain-specific words and phrases, sufficient for reading, writing, speaking, and listening at the college and career readiness level; demonstrate independence in gathering vocabulary knowledge when considering a word or phrase important to comprehension or expression.

Daily Activities

Week 1

Prior to starting *Marcelo In The Real World*, a consent form (**Appendix A**) will be sent home and must be returned in order to partake in the lessons. An alternative novel will be provided if necessary.

Day 1: Monday

Time	Students will:	Teacher will:
15 min	Four volunteers are needed. Volunteers will sit in front of the class and put on individual headphones. Each student has 2 minutes to describe the song that they are listening to without using physical descriptions (instruments used, tone, volume, etc). Students are only allowed to explain how they feel when listening to the music. The class will try to guess what type of music/song the student is trying to describe (thus proving the difficulty the main character faces).	(Prior to class) Set up four chairs in the front of the class. Assign song to each individual student and facilitate activity.
5 min	Partake in discussion.	Hand out <i>Marcelo In The Real World</i> to each student. Discuss the cover and title.
20 min	Volunteer/follow along with the text: Chapter 1 of <i>Marcelo In The Real World</i> .	Read aloud/listen to volunteered readers. Chapter 1 of <i>Marcelo In The Real World</i> .
10 min	Partake in discussion.	Display discussion questions in front of the class. (Appendix B)
5 min	Exit slips. (Exit slips require one new piece of knowledge the student learned and one question in regard to the text/class).	Provide requirements for portfolio. (Appendix C) Assign homework. Collect "Exit Slips".

Homework: Pick a song that you consider your favorite song or a song that "speaks" to you. Bring in the song information on a separate piece of paper to hand in (Title of song and performer) for tomorrow's activity.

Day 2: Tuesday

Time:	Students will:	Teacher will:
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7 min	Hand in homework. Watch video about the author of <i>Marcelo In The Real World</i> , Francisco X. Stork-titled: Interview - Francisco X. Stork vertelt over Marcelo en de echte wereld.	Collect homework and put papers in a hat. Play video of <i>Marcelo In The Real World</i> .
12 min	Journal. Prompt: Using the song that was chosen for the homework assignment, write about how you would describe this song. How does this song make you feel? What do you think of when you hear this song? Are there specific memories that are associated with this song?	Present prompt and facilitate journaling.
20 min	Volunteer/listen to Chapter 2 of <i>Marcelo In The Real World</i> . Partake in discussion throughout the chapter.	Read aloud/listen to volunteer readers. Chapter 2. Ask discussion questions throughout text. (Appendix D)
11 min	Read Article on Autism, titled: <i>Equine Therapy for Autistic and Asperger's Syndrome Kids</i>	Hand out article. (Appendix E) Present on DocCam and highlight as students read.
5 min	Exit slips. (Exit slips require one new piece of knowledge the student learned and one question in regard to the text/class).	Assign homework.

Homework: Read Chapter 3. Answer discussion questions. (**Appendix F**) Questions will be used for tomorrow's lesson.

Day 3: Wednesday

Time:	Students will:	Teacher will:
10 min	Take a quick survey. (Appendix G) This survey will categorize students by a "music type" through personality.	(Prior to class) Arrange chairs in two circles for a Socratic seminar. Play classical background music while students take survey. Hand out survey. Collect survey. (This will be used to assign group work for next week)

20 min	Partake in a Socratic seminar. The leader will discuss the question, and students will continue discussion.	Assign a “leader”. Hand the leader a discussion question that was on the homework. Question: Marcelo’s father claims he is being “fair”. Do you agree/disagree? Why? Facilitate the discussion.
20 min	Volunteer/Listen to Chapter 4 of <i>Marcelo In The Real World</i> .	Read aloud/listen to volunteers read Chapter 4 of <i>Marcelo In The Real World</i> .
5 min	Exit slips. (Exit slips require one new piece of knowledge the student learned and one question in regard to the text/class).	Explain homework assignment. Collect exit slips and begin organizing groups based on survey results.

Homework: Read Chapter 5.

Day 4: Thursday (Grammar Day)

Time:	Students will:	Teacher will:
10 min	Read clipping from Chapter 5 text that is written on the board. Correct grammar on individual paper. Volunteers correct the clipping on the board.	Write a deliberately, error-filled clipping from Chapter 5 on the board. Instruct students to correct grammar. Call on students to correct on board after individually correcting on paper.
20 min	Partake in Values Tree Activity. (Appendix H)	Hand out Values Worksheet. (Appendix I) Facilitate Values Tree Activity.
15 min	Journal: Write a page or so about the Values Tree. Which value do you hold closest to your heart? Are your values shown through your daily activities? How does your #1 “Branches” aspect trickle into the rest of your values?	Facilitate Journal.
5 min	Listen to homework instruction.	Pass out homework. (Appendix J)

5 min	Exit slips. (Exit slips require one new piece of knowledge the student learned and one question in regard to the text/class).	Collect Exit slips.
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Homework: Finish Character Map, and read Chapter 6.

Day 5: Friday

Time	Students Will:	Teacher Will:
5 min	Find peers with same colored slips of paper and meet in designated spot.	<p>Pass out pre-assigned highlighted-color slips of paper.</p> <p>Instruct students with same color (Pink, Blue, Orange, Yellow, and Green) to get into groups. Each corner of room and center of room will have the color of the slip of paper on the wall to show students where to meet in the room.</p>
30 min	Partake in assigned group work.	<p>Explain group work assignment.</p> <p>Hand out poster board, magazines, glue, tape, and markers to each group.</p> <p>Each student in each group prefers a different type of music style (based off of survey results). As a team, each group will create a poster board <i>showing</i> how their music preference makes them <i>feel</i>. Words cannot be used (unless cut out from magazines).</p>
15 min	Present projects to class as a team.	Grade groups based on completion.
5 min	Exit slips. (Exit slips require one new piece of knowledge the student learned and one question in regard to the text/class).	Collect exit slips.

Homework: Read Chapter 7. Answer discussion questions (**Appendix K**) for Monday's lesson.

Week 2

Day 6: Monday

Time:	Students will:	Teacher will:
5 min	Partake in discussion. Watch video.	Prior to playing video, ask questions to class. Who has listened to Nicki Minaj? How does she represent multiple personalities in her music? Play NICKI MINAJ vs MARTHA ZOLANSKI [MULTIPLE PERSONALITY DISORDER].
5 min	Follow along with the list of personalities as video plays. Watch video. Partake in discussion.	Hand out a list of Sybil's personalities. (Appendix L) Prompt: When watching this video, notice the similarities and differences between Sybil and Nicki Minaj. Play video: Sybil ~ The true & extraordinary story of a young woman (Part 1 of 2) (Starting at 3:00 min) Facilitate discussion questions: What are the differences between Sybil's condition and the way Nicki Minaj presents herself in her music? How are these two forms of expression?
25 min	Read article on Sybil's life. Move desks into Socratic Seminar.	Hand out <i>Unmasking Sybil</i> . (Appendix M) After students read, facilitate Socratic seminar. Begin discussion on most intriguing aspect of article.
15 min	Take out <i>Marcelo In The Real World</i> and discussion questions from Day 5 homework.	Recap on Chapter 7.
5 min	Exit slips. (Exit slips require one new piece of knowledge the student learned and one question in regard to	Hand out vocabulary list (Appendix N) for homework. Tell students a quiz on the 15 vocabulary terms will

	the text/class).	be on Friday. Collect Exit slips.
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Homework: Read Chapter 8 and be prepared for quiz questions. Look up 5 (or more) vocabulary words on the vocabulary list.

Day 7: Tuesday

Time:	Students will:	Teacher will:
5 min	Answer “quiz” question in journal and pass up journal.	Ask quiz question. What is Marcelo’s definition of small talk and large talk? Provide examples of how Marcelo explains the difference between the two forms of communication.
7 min	Watch videos.	Play <i>Sally Field on Portraying Sybil</i> and <i>Sally Field on the impact of the 1976 television mini-series "Sybil"</i> .
10 min	Take out list of characters.	Discuss Sybil’s personalities. Ask: Where do these personalities come from? What are some explanations for developing this abnormality?
25 min	Take out vocabulary words and list of Sybil’s personalities.	Hand out narrative prompt. (Appendix O) Explain the narrative assignment. Circulate the room for questions.
3 min	Add story to portfolio.	Pass out portfolios.
5 min	Exit slips. (Exit slips require one new piece of knowledge the student learned and one question in regard to the text/class).	Explain homework. Collect exit slips.

Homework: Read Chapter 9. Define an additional 5 words from vocabulary list (**Appendix N**).

Day 8: Wednesday

Time:	Students will:	Teacher will:
5 min	Watch video.	Play Super Bass by Sophia Grace Brownlee.
15 min	Work on Tri-Venn diagram.	Hand out Tri-Venn diagram (Narrative P).
10 min	Get into groups of 3. Each student shares what was contributed to his or her assigned piece of the Venn diagram.	Get students into previously assigned groups of 3. Give each student a piece of highlighted paper. Each color represents a section of the Venn diagram.
20 min	Groups will combine information to create a giant Venn diagram. Two groups volunteer to share the Venn diagram.	Hand out poster board and markers. Each group creates a giant-sized Venn diagram, combining the group-mates information. Volunteer two groups to present.
5 min	Exit slips. (Exit slips require one new piece of knowledge the student learned and one question in regard to the text/class).	Assign homework. Collect exit slips. Remind students to study for vocabulary quiz (Friday).

Homework: Read Chapter 9 and Chapter 10. Define the final 5 vocabulary words on the list.

Day 9: Thursday (Grammar)

Time:	Students will:	Teacher will:
15 min	Read clipping from Chapter 5 text that is written on the board. Correct grammar on individual paper. Volunteers correct the clipping on the	Write a deliberately, error-filled clipping from Chapter 9 on the board. Instruct students to correct grammar. Call on students to correct on board

	board.	after individually correcting on paper.
20 min	Volunteer/Listen to Chapter 11 of <i>Marcelo In The Real World</i> .	Read aloud/listen to volunteers read Chapter 11 of <i>Marcelo In The Real World</i> .
10 min	Receive a copy of <i>Genesis: Book 1</i> . (Appendix Q) Circle the word, 'good', every time it is written.	Pass out copy of <i>Genesis: Book 1</i> . Instruct students to circle the repetitive use of 'good'. Review symbolism and writing style. Tell students to keep this repetitive writing style in mind when reading Chapter 12.
10 min	Exit slips. (Exit slips require one new piece of knowledge the student learned and one question in regard to the text/class).	Assign homework. Preface Chapter 12 (Mature content. This will be discussed in a mature manner in the classroom).

Homework: Read Chapter 12. Write a short journal entry (2-3 paragraphs) about the commonalities between Chapter 12 and *Genesis: Book 1*. Remind students to study for vocabulary quiz (Friday).

Day 10: Friday (Quiz)

Time:	Students will:	Teacher will:
20 min	Use each vocabulary word in a sentence.	Give list of all vocabulary words. (Appendix N) Instruct students to use each word in a sentence for a quiz grade.
15 min	Volunteer/listen to article. Highlight phrases/vocabulary words that are difficult to understand.	Hand out article, titled: Child Abuse and Neglect: DID. (Appendix R) Read aloud/listen to volunteers read the article.
15 min	Partake in discussion.	Facilitate discussion about Sybil and the background of her abnormality. (Reinforce mature behavior discussion).

5 min	Exit slips. (Exit slips require one new piece of knowledge the student learned and one question in regard to the text/class).	Assign homework. Collect exit slips.
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Homework: After obtaining the information gathered from *Child Abuse and Neglect: DID* and discussion, go back and revise the personality narrative that was written on Tuesday. For Tuesday, have a polished, typed, double-spaced version of narrative for a writing activity/addition to portfolio.

Week 3

Day 11: Monday

Time:	Students will:	Teacher will:
15 min	Receive and fill out Synesthesia survey (Appendix S).	Hand out Synesthesia survey.
20 min	Actively listen to the passage from <i>A Mango-Shaped Space</i> . Every time a color is mentioned in the text (by the main character or in the general text), underline the word with the appropriate crayon color.	Pass out passage from <i>A Mango-Shaped Space</i> . (page 15-26..."I don't get to finish my sentence...me to fill it.) Pass out crayons to each group. Explain to students the use of the crayons for the passage, hence promoting active listening/reading. Read the passage aloud.
15 min	Journal.	Provide the prompt for journaling on the board. Prompt: How is Mia's condition similar to Marcelo's IM? How are the two characters similar/different in <i>all aspects</i> ? Include living conditions, family dynamic, age, etc.

5 min	Exit slips. (Exit slips require one new piece of knowledge the student learned and one question in regard to the text/class).	Collect exit slips. Preface Chapter 13 (Mature content. This will be discussed in a mature manner in the classroom).
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Homework: Read Chapter 13.

Day 12: Tuesday (Revised Narrative/Proofreading/Grammar Day)

Time:	Students will:	Teacher will:
7 min	Receive a proofreading worksheet (Appendix T). Use as reference for revision.	Pass out proofreading worksheet. Review symbols with class.
15 min	Read clipping from Chapter 13 text that is written on the board. Correct grammar on individual paper. Volunteers correct the clipping on the board. Use proofreading symbols.	Write a deliberately, error-filled clipping from Chapter 13 on the board. Instruct students to correct grammar. Call on students to correct on board after individually correcting on paper. Emphasize proofreading symbols.
25 min	Break off into assigned, numbered pairs. Trade typed, revised narrative and peer edit. For every descriptive adjective, underline/highlight word with marker. Use pen to edit grammar errors.	Randomly pass out numbered sheets of paper to each student. Matching numbers will be paired together for peer editing. Hand out colored markers. Circulate room for questions.
3 min	Share choice descriptive words from other papers.	Write effective descriptive words that are shared on the board.
5 min	Exit slips. (Exit slips require one new piece of knowledge the student learned and one question in regard to the text/class).	Assign homework. Collect exit slips.

Homework: Revise final draft of narrative. Times New Roman, size 12 font, double-spaced. This will be submitted into the portfolio.

Day 13: Wednesday

Time:	Students will:	Teacher will:
3 min	Read lyrics to <i>Adam's Song</i> by Blink 182 (Appendix U).	Hand out lyrics.
10 min	Partake in discussion.	Discuss how the lyrics to <i>Adam's Song</i> connect to the characters in <i>Marcelo In The Real World</i> and <i>A Mango-Shaped Space</i> .
15 min	Receive passage from <i>A Mango-Shaped Space</i> (Page 1-4) Underline negative phrases found in text.	Hand out passage from <i>A Mango-Shaped Space</i> . Read aloud to class. Instruct students to underline any negative phrases found in the text.
20 min	Create a comparison between Mia's experiences and Marcelo's experiences with peer pressure and bullying. Make sure to discuss how the two individual characters view peer pressure.	Explain comparison assignment. This comparison can be done through journaling, creating a chart, writing a poem, or any type of creative outlet. Hand in for participation grade.
7 min	Exit slips. (Exit slips require one new piece of knowledge the student learned and one question in regard to the text/class).	Assign homework. Forewarn about reading quiz on Thursday. Collect exit slips.

Homework: Read Chapter 14 in *Marcelo In The Real World*.

Day 14: Thursday

Time:	Students will:	Teacher will:
10 min	Take quiz.	Ask quiz question: What is Jasmine's hidden talent, and how does Marcelo discover that she

		has this talent?
20 min	Listen to Chapter 15 and 16 of <i>Marcelo In The Real World</i> .	Read aloud Chapter 15 and 16 of <i>Marcelo In The Real World</i> .
20 min	Write in journal.	Present prompt to students for journal (Appendix V)
5 min	Exit slips. (Exit slips require one new piece of knowledge the student learned and one question in regard to the text/class).	Assign homework. Collect exit slips.

Homework: Read Chapter 17.

Day 15: Friday

Time:	Students will:	Teacher will:
5 min	Play <i>Stereo Hearts</i> lyrics.	Play <i>Stereo Hearts</i> lyrics (Appendix W).
5 min	Partake in discussion.	Address symbolism in <i>Stereo Hearts</i> by Gym Class Heroes.
20 min	Design a Tattoo assignment.	Explain assignment (Appendix X). Hand out markers/coloring utensils and a 8x11 piece of paper to each student.
3 min	Prepare desks for Socratic Seminar.	Prepare desks for Socratic Seminar.
15 min	Partake in Socratic Seminar.	Assign leader of seminar. Delegate questioning.
7 min	Exit slips. (Exit slips require one new piece of knowledge the student learned and one question in regard to the text/class).	Assign homework. Collect exit slips.

Homework: Read Chapter 18 and 19. Finish tattoo if needed. Bring to class on Monday to add to portfolio.

Week 4

Day 16: Monday

Time:	Students will:	Teacher will:
7 min	Listen/Read along to Pearl Jam's <i>Jeremy</i> . Highlight similarities between the object of the song and <i>Marcelo</i> .	Hand out lyrics for Pearl Jam's <i>Jeremy</i> . (Appendix Y) Play song.
7 min	Listen/Read along to Dream Theatre's <i>Solitary Shell</i> . Highlight similarities between the object of the song and <i>Marcelo</i> .	Hand out lyrics for Dream Theatre's <i>Solitary Shell</i> . (Appendix Z) Play song.
13 min	Fill out comparison chart (Appendix AA) between <i>Solitary Shell</i> and <i>Jeremy</i> . What are the similarities and differences between the two boys?	Hand out comparison chart. Explain assignment.
13 min	Get into groups of four. Discuss question.	Pass out a discussion question (Appendix BB) to each group. Every two minutes, ring the bell and groups will alternate questions in a clockwise motion.
10 min	Follow along with the prompt (Appendix CC) for the final Present.Me.	Hand out and review the syllabus for the final Present.Me project.
5 min	Exit slips. (Exit slips require one new piece of knowledge the student learned and one question in regard to the text/class).	Assign homework. Collect exit slips.

Homework: Read Chapter 20 and 21. Answer discussion questions (**Appendix DD**).

Day 17: Tuesday

Time:	Students will:	Teacher will:
5 min	Listen/read along to <i>Concrete Angel</i>	Hand out lyrics.

	by Martina McBride (Appendix EE).	Play song.
10 min	Partake in class discussion about emotionally charged language and analyzing text.	Lead class discussion.
13 min	Fill out a comparison sheet (Appendix AA) between the girl in <i>Concrete Angel</i> and Sybil.	Hand out comparison chart. Explain assignment.
13 min	Get into groups of five. Discuss question.	Pass out a discussion question (Appendix FF) to each group. Every two minutes, ring the bell and groups will alternate questions in a clockwise motion.
11 min	Receive portfolios.	Pass back portfolios. Explain to the class that aspects can be revised/alterd from now until Friday (due date). Reference Values Worksheet (Appendix H and I) for homework.
5 min	Exit slips. (Exit slips require one new piece of knowledge the student learned and one question in regard to the text/class).	Assign homework. Preface Chapter 22 (Mature content. This will be discussed in a mature manner in the classroom). Collect exit slips.

Homework: Read Chapter 22 and answer discussion questions (**Appendix GG**).

Day 18: Wednesday

Time:	Students will:	Teacher will:
5 min	Listen to <i>Gymnopedies</i> by Satie.	Play song via youtube.com
20 min	Volunteer/Listen to Chapter 23 of <i>Marcelo In The Real World</i> .	Listen to/read aloud Chapter 23 of <i>Marcelo In The Real World</i> .
5 min	Listen to <i>Music Box</i> by Regina Spektor.	Hand out lyrics (Appendix HH) of <i>Music Box</i> by Regina Spektor. Play song.

10 min	Analyze lyrics.	Facilitate analyzing lyrics. Possible questions: How do the lyrics parallel each other? Why are unrelated references made (i.e.: doing the dishes)? How does this tie into the meaning of the song?
10 min	Listen to instructions.	Explain assignment. The class is conducting a giant “Music Box” which will consist of portfolios. At the end of week 5, Portfolios and flashdrives of final Present.Me. project will be placed inside the class “Music Box”.
5 min	Exit slips. (Exit slips require one new piece of knowledge the student learned and one question in regard to the text/class).	Assign homework. Collect exit slips.

Homework: Read Chapters 24 and 25. Work on portfolio. Complete Prepositional Phrases Worksheet. (**Appendix II**)

Day 19: Thursday (Grammar day)

Time:	Students will:	Teacher will:
2 min	Pass in grammar homework.	Collect homework. (Appendix II)
7 min	Answer quiz question.	Provide quiz question on the board. What did Jasmine’s letter say to Marcelo’s father? What resulted from this letter? As students take quiz, place a check mark on each completed grammar assignment and document who handed in a worksheet. Then, pass back for revision.
11 min	Make corrections on worksheet.	Give answers/Ask for volunteers to revise grammar worksheet.

		(Appendix II)
20 min	Actively listen to Chapter 26 and 27 of <i>Marcelo In The Real World</i> . Underline/circle prepositional phrases while listening.	Read aloud Chapter 26 and 27 of <i>Marcelo In The Real World</i> .
10 min	Listen to <i>No One's Listening</i> by Goo Goo Dolls. Partake in discussion.	Hand out lyrics to <i>No One's Listening</i> by Goo Goo Dolls (Appendix JJ) . Facilitate discussion about effective communication.
5 min	Exit slips. (Exit slips require one new piece of knowledge the student learned and one question in regard to the text/class).	Assign homework. Collect exit slips.

Homework: Read Chapters 28 and 29. Continue to work on portfolio, but make sure to bring portfolio in on Friday to work.

Day 20: Friday (Plagiarism)

Time:	Students will:	Teacher will:
5 min	Partake in discussion.	Preface Plagiarism worksheet (Appendix KK)
15 min	Take part in Plagiarism/Citation lesson.	Provide students with information on citations and the dangers of Plagiarizing (Appendix KK)
20 min	Actively listen to Chapters 30-31 of <i>Marcelo In The Real World</i> .	Read aloud Chapters 30-31 of <i>Marcelo In The Real World</i> .
10 min	Write in journals.	While playing <i>Ratitat/Peter's Wolf/Oblivious</i> by Andrew Bird, assign journal topic. Prompt: After reading <i>Marcelo In The Real World</i> , how has your view changed in regards to mental abnormalities? What have you learned about the disorder? How do all three abnormalities (Autism,

		Synesthesia, and DID) connect to one another and affect a human being's life?
5 min	Exit slips. (Exit slips require one new piece of knowledge the student learned and one question in regard to the text/class).	Assign homework. Collect exit slips.

Homework: Begin thinking about Present.Me (Computer labs for the rest of the week).
Work on portfolios. (Due Friday)

Week 5

Day 21: Monday

Time:	Students will:	Teacher will:
5 min	Watch Present.Me. video	Show Present.Me video on http://present.me
10 min	Take out Present.Me. rubric	Review Present.Me. rubric. Answer questions as necessary.
15 min	Discuss with a partner.	Get students into pairs. Instruct students to discuss comparison between Marcelo, a character in a text (previously studied in class), and a character in a song (previously studied in class).
20 min	Begin brainstorming individually.	Facilitate brainstorming activity. Give outline. (Appendix LL)
5 min	Exit slips. (Exit slips require one new piece of knowledge the student learned and one question in regard to the text/class).	Assign homework. Collect exit slips.

Homework: Complete outline. Prepare for computer lab tomorrow.

Day 22: Tuesday

Time:	Students will:	Teacher will:
5 min	Go to computer lab.	Go to computer lab.
45 min	Work on Present.Me.	Set up Present.Me. Facilitate instruction.
5 min	Listen to homework assignment.	Assign homework.

Homework: Continue working on outline if need be.

Day 23: Wednesday

Time:	Students will:	Teacher will:
5 min	Go to computer lab.	Go to computer lab.
45 min	Work on Present.Me.	Set up Present.Me. Facilitate instruction. Observe to see who should be recommended to show their Present.Me. to the class on Friday.
5 min	Listen to homework assignment.	Assign homework.

Homework: Continue working on Present.Me if need be.

Day 24: Thursday

Time:	Students will:	Teacher will:
5 min	Go to computer lab.	Go to computer lab.
45 min	Finish Present.Me.	Set up Present.Me.

		Facilitate instruction.
5 min	Listen to homework assignment.	Assign homework. Remind students that portfolio and flashdrive are due to the “music box” tomorrow during class. Ask if there are volunteers to show their Present.Me during class tomorrow.

Homework: Complete Present.Me, if necessary. Save on flashdrive and place in portfolio.

Day 25: Friday

Time:	Students will:	Teacher will:
50 min	Watch classmates' Present.Me's during class.	Watch Present.Me's. Grade portfolios (Appendix MM) and Present.Me's (Appendix NN) based on rubrics.
5 min	Hand in portfolios to music box.	Play Regina Spektor's <i>Music Box</i> while students hand in final portfolios.

Homework: Happy Weekend! Breathe easy!

Appendix A

Friday, September 30, 2011

Dear Parents/Guardians,

The students in 10th grade Honors English class will be taking part in a five-week thematic unit that requires reading *Marcelo In The Real World* by Francisco X. Stork. *Marcelo In The Real World* is a 9-12 grade reading level novel that addresses the lifestyle of the main character, Marcelo, who is a teenage boy living with a form of Autism. The discussion of Autism connects to several other texts, such as *A Mango-Shaped Space* by Wendy Mass, various informative articles, multiple song lyrics, and a look into the life of the fictional character, Sybil Dorsett, from the novel *Sybil* by Flora Rheta Schreiber. These texts shed light on various mental conditions and how society plays an integral part in the developmental process of someone with one of these abnormalities.

The novel, *Marcelo In The Real World*, does an exceptional job of highlighting the struggles that teenagers must deal with in this modern day. Marcelo is exploring his religious beliefs while being faced with concepts such as bullying and peer pressure. The book also briefly references alcohol use and sexual content. While these topics are deemed controversial, *Marcelo In The Real World* handles these issues in a tactful and enlightening manner that relates to students on multifaceted levels.

By signing this form, you are granting your son/daughter the opportunity to partake in reading *Marcelo In The Real World* by Francisco X. Spork.

(Parent/Guardian name print)

(Parent/Guardian signature)

(Date)

(Student name print)

(Student signature)

(Date)

If you have any questions/comments/concerns, please do not hesitate to contact me at cyddcharisse@gmail.com. Thank you!

Best,
Charise Kollar
10th grade Honors English

Appendix B**Name:** _____**Date:** _____

Day 1: Monday (10 min class discussion)

Discussion Questions- Chapter 1

1. Where does Chapter 1 take place and what characters are introduced?
2. Why does Marcelo have a difficult time explaining what IM is?
3. If Marcelo attends “regular school”, what would happen?
4. Why do you think Marcelo is resentful of attending “regular school”?
5. Do you agree that Marcelo should remain at Paterson?

Appendix C

Outline: Final Portfolio

Get excited, Folks!

We are beginning our five-week unit called “Life Inside The Music Box”. This unit explores mental abnormalities, such as Autism, Dissociative Identity Disorder, and Synesthesia. Throughout the next five weeks, we will be doing multiple assignments that relate to the text. By the end of the fifth week, we will have a classroom “music box” that includes every student’s final portfolio.

The contents of the portfolio include:

- ✓ 6 Journals Entries
- ✓ Values Worksheet
- ✓ Narrative story
- ✓ Create-Your-Own-Tattoo Assignment
- ✓ Flash-drive of your individual Present.Me.

As the weeks progress, the portfolio will begin to come together, piece by piece. Individual rubrics will be provided for each item stated above. Make sure to keep this outline for future reference.

Due date of final portfolio: Friday, November 4, 2011

Appendix D**Name:** _____**Date:** _____

Day 2: Tuesday (10 min class discussion)

Discussion Questions- Chapter 2

1. Marcelo works with animals at his school. Why do you think he enjoys spending time with them? What characteristic traits does Marcelo have that would allow him to gravitate towards working with animals?
2. Why does Marcelo refer to his parents by their first names?
3. The last paragraph in the chapter repeats the word, 'trust', about 6 times. What do you think Francisco X. Stork was trying to relay to his readers by doing this?
4. What is "remembering" being referred to in the text?

Appendix E

Equine Therapy for Autistic and Asperger's Syndrome Kids

Autism is a developmental disorder that affects the development of the brain, particularly in the areas of communication and social interaction. Symptoms can develop from 18-24 months for "classic autism." When a child's development is normal for the first 2-4 years of their life, and then develops symptoms, it's referred to as Childhood Developmental Disorder. Asperger's Syndrome is a milder form of autism involving significantly less developmental challenges. People with Asperger's generally have good communication skills and repetitious behaviors may be much subtler.

Symptoms include:

- difficulty with communication, both verbal and non-verbal
- difficulty with attention span and concentration
- repetitious behavior, such as obsessively rocking, flapping hands, repeating words, or arranging objects
- difficulty with social skills and group activities
- difficulty making and maintaining eye contact
- difficulty with basic skills such as dressing, eating, brushing teeth, and bathing

While the cause of Autism is still unknown, it is generally thought to happen due to abnormalities in the brain's structure or shape. People with autism have a wide range of symptoms, so the condition is referred to as a "spectrum" disorder, involving a group of disorders with a range of similar symptoms.

Hippotherapy and Therapeutic Riding

Hippotherapy, which derives from the Greek word "hippo" for horse, is a physical therapy that is provided under a physician's supervision. It is usually used as part of a comprehensive therapeutic package. This type of program has benefits for children, youth, and adults that have physical and/or developmental disabilities. Therapeutic Riding has many of the same benefits, but it is more of a recreational riding program for the disabled and does not usually involve a physician's supervision.

Hippotherapy and Therapeutic Riding use the horse's multidimensional rhythmic movement, which resembles the natural walking gait of human's, to achieve specific therapeutic outcomes. Therapists help patients ride the horse in different positions, including sitting or laying forward, backward, or sideways; standing up in the stirrups;

and riding on the horse without holding on. Specially trained physical therapists, occupational therapists, and speech-language therapists use this therapy with autistic children and teenagers and kids with a wide range of other types of disabilities.

Hippotherapy is useful for:

- relaxing tight muscles
- increasing balance
- building muscle strength
- sharpening hand/eye coordination
- gaining a sense of body-awareness
- gaining a sense of self-control
- gaining a sense of self-confidence
- improving communication
- improving concentration
- improving socialization
- improving patience
- improving fine motor coordination
- improving sensory integration

The movement of the horse moves the rider's pelvis in the correct way, while also stimulating other bones, ligaments, and joints. A horse moves a person in more than one way, by tilting, rotating, and moving the rider, which would take a whole session of difficult physical therapy exercises to achieve. Sitting on a horse improves core muscle strength, muscle symmetry, balance, posture, flexibility, circulation, coordination, and breathing (which also makes it easier to speak). The autistic are unable to integrate their senses and understanding of how their bodies relate to external forces and surfaces; hippotherapy can greatly improve an autistic child's sense of their own bodies in space.

Hippotherapy frequently does not use a saddle, allowing the child to receive sensations from the horse's movements, which makes a child aware of where parts of his or her body are in relation to the horse.

The excitement of riding encourages speech when the rider wants to communicate with the therapist and the horse. Non-verbal autistic children have suddenly started talking when they use the horse's name or ask the horse to get moving! The therapy provides a solid yet enjoyable period of time for stimulation and exercise.

The benefits experienced by kids with mental and emotional disabilities are also due to the special relationship they develop with the horse. The horses are specifically chosen and trained to be gentle, patient, and calm. The unconditional, non-judgmental aspect of the bond between the horse and the patient encourages the child to form an attachment and interaction with another living being, which is especially difficult for autistic kids to achieve. One of the greatest benefits of this type of therapy is the enjoyment kids get out of it. They don't even realize that they are participating in a therapeutic activity - it's just a lot of fun!

It should be noted, however, that the first time autistic children are introduced to hippotherapy, they often exhibit the type of behavior that often accompanies changes in their physical environment. This can include crying, screaming, having tantrums, and avoidance behaviors such as flopping down and becoming limp. The behavior almost always stops as soon as the child is on the horse and the horse starts moving, and the initial behavior is usually gone by the second time the child comes for therapy. The tantrums may be repeated every time there is some change, such as when the horse stops walking, but when the child is taught the noise or motion to get the horse to move again, the behavior stops.

Equine therapy gives autistic children a sense of themselves, their bodies, and increased contact and interaction with the surrounding world. The kids' self-confidence is greatly increased and they form a sense of competence by learning how to interact and work with their horse. These children quickly form attachments and relationships with the horse they ride, and this behavior is then expanded to include teachers, trainers, therapists, and family members.

Appendix F**Name:** _____**Date:** _____

Day 2: Tuesday (Homework discussion questions)

Discussion Questions- Chapter 3

1. What summer job is Marcelo given and by whom?
2. Do you think Marcelo's father, Arturo, handled the situation appropriately, considering Marcelo's condition?
3. "The mailroom has its rules." (Page 21) Do you feel that "the rules" should apply to Marcelo? What are some of these "real world" rules that Marcelo could be speaking about?
4. Marcelo's father claims he is being "fair". Do you agree/disagree? Why?
5. What role does the tree house play in Marcelo's life? List adjectives that describe Marcelo's relationship with the tree house.

Appendix G**Name:** _____**Date:** _____**MUSIC SURVEY**

- 1. Number your favorite music styles in order by writing a number next to each genre. (1 = Favorite, 5 = Least Favorite)**

Rap _____ Rock _____ Country _____ Pop _____ Techno _____

Other _____

- 2. Circle the best option. How often do you listen to music in your free time?**

- a. 0-30 min. a day
- b. 30 min.-1 hour a day
- c. 1-2 hours a day
- d. 2+ hours a day

- 3. Check all that apply. What is your favorite part about a song?**

- ☐ The lyrics (words)
- ☐ The melody (instrumental)
- ☐ How the music makes you feel
- ☐ What you think about when listening to a song

- 4. Circle the best option. Have you ever written/created your own music?**

- a. I write music all the time!
- b. I've tried, but I lost interest.
- c. I'd like to learn someday.
- d. No way! Music isn't my thing.

Appendix H

Values Tree Activity

Draw roots of a tree on the bottom half of a piece of paper. On each root (5), write a value that you hold close to you. (**Values worksheet available: Appendix I**)

Draw a trunk of the tree connected to the roots. In that trunk, write daily activities that you do often.

Place a different symbol (star, heart, smiley face, etc.) next to each value on the root. Put the corresponding symbol of the value next to the daily activity that it represents.

If you can connect the rooted values to your daily activities, then Congratulations! You successfully live your values!


Draw branches of the tree. In the branches, write the ONE aspect of your life that you cannot live without.

This assignment will be a part of the final portfolio.

Appendix I

LIVING★MORE LIVE!		VALUES LIST	
1. Abundance	51. Challenge	101. Dexterity	151. Fierceness
2. Acceptance	52. Charity	102. Dignity	152. Financial independence
3. Accessibility	53. Charm	103. Diligence	153. Firmness
4. Accomplishment	54. Chastity	104. Direction	154. Fitness
5. Accuracy	55. Cheerfulness	105. Directness	155. Flexibility
6. Achievement	56. Clarity	106. Discipline	156. Flow
7. Acknowledgement	57. Cleanliness	107. Discovery	157. Fluency
8. Activeness	58. Clear-mindedness	108. Discretion	158. Focus
9. Adaptability	59. Cleverness	109. Diversity	159. Fortitude
10. Adoration	60. Closeness	110. Dominance	160. Frankness
11. Adroitness	61. Comfort	111. Dreaming	161. Freedom
12. Adventure	62. Commitment	112. Drive	162. Friendliness
13. Affection	63. Compassion	113. Duty	163. Frugality
14. Affluence	64. Completion	114. Dynamism	164. Fun
15. Aggressiveness	65. Composure	115. Eagerness	165. Gallantry
16. Agility	66. Concentration	116. Economy	166. Generosity
17. Alertness	67. Confidence	117. Ecstasy	167. Gentility
18. Altruism	68. Conformity	118. Education	168. Giving
19. Ambition	69. Congruency	119. Effectiveness	169. Grace
20. Amusement	70. Connection	120. Efficiency	170. Gratitude
21. Anticipation	71. Consciousness	121. Elation	171. Gregariousness
22. Appreciation	72. Consistency	122. Elegance	172. Growth
23. Approachability	73. Contentment	123. Empathy	173. Guidance
24. Articulacy	74. Continuity	124. Encouragement	174. Happiness
25. Assertiveness	75. Contribution	125. Endurance	175. Harmony
26. Assurance	76. Control	126. Energy	176. Health
27. Attentiveness	77. Conviction	127. Enjoyment	177. Heart
28. Attractiveness	78. Conviviality	128. Entertainment	178. Helpfulness
29. Audacity	79. Coolness	129. Enthusiasm	179. Heroism
30. Availability	80. Cooperation	130. Excellence	180. Holiness
31. Awareness	81. Cordiality	131. Excitement	181. Honesty
32. Awe	82. Correctness	132. Exhilaration	182. Honor
33. Balance	83. Courage	133. Expectancy	183. Hopefulness
34. Beauty	84. Courtesy	134. Expediency	184. Hospitality
35. Being the best	85. Craftiness	135. Experience	185. Humility
36. Belonging	86. Creativity	136. Expertise	186. Humor
37. Benevolence	87. Credibility	137. Exploration	187. Hygiene
38. Bliss	88. Cunning	138. Expressiveness	188. Imagination
39. Boldness	89. Curiosity	139. Extravagance	189. Impact
40. Bravery	90. Daring	140. Extroversion	190. Impartiality
41. Brilliance	91. Decisiveness	141. Exuberance	191. Independence
42. Buoyancy	92. Decorum	142. Fairness	192. Industry
43. Calmness	93. Deference	143. Faith	193. Ingenuity
44. Camaraderie	94. Delight	144. Fame	194. Inquisitiveness
45. Candor	95. Dependability	145. Family	195. Insightfulness
46. Capability	96. Depth	146. Fascination	196. Inspiration
47. Care	97. Desire	147. Fashion	197. Integrity
48. Carefulness	98. Determination	148. Fearlessness	198. Intelligence
49. Celebrity	99. Devotion	149. Ferocity	199. Intensity
50. Certainty	100. Devoutness	150. Fidelity	

Appendix J**Character Map**

Actions:		Says:
		

Feelings:		Appearance (Looks):
		

Character Map

Actions:		Says:
		

Feelings:		Appearance (Looks):
		

Appendix K**Name:** _____**Date:** _____

Day 5: Friday (Homework discussion questions)

Discussion Questions- Chapter 7

1. List some of the disorders that Marcelo mentions in the beginning of the chapter. How is this significant to Marcelo being aware of his own condition?
2. Why, do you think, was Arturo offended when Stephen Holmes called Marcelo, "Gump"?
3. Why does Stephen Holmes joke about Arturo's assistance to keep Jasmine around the office?
4. Marcelo tries to explain why he reacts differently to certain events. Why, do you think, that Marcelo gets emotional when he receives Jasmine's list?
5. Do you think Marcelo will have a successful experience after receiving the list?

Appendix L

List of Personalities: *Sybil*

- Sybil Isabel Dorsett (1923), the main personality
- Victoria Antoinette Scharleau (1926), nicknamed Vicky, self-assured and sophisticated young French girl
- Peggy Lou Baldwin (1926), assertive, enthusiastic, and often angry
- Peggy Ann Baldwin (1926), a counterpart of Peggy Lou but more fearful than angry
- Mary Lucinda Saunders Dorsett (1933), a thoughtful, contemplative, and maternal homebody
- Marcia Lynn Dorsett (1927), an extremely emotional writer and painter
- Vanessa Gail Dorsett (1935), intensely dramatic
- Mike Dorsett (1928), one of Sybil's two male selves, a builder and a carpenter
- Sid Dorsett (1928), the second of Sybil's two male selves, a carpenter and a general handyman
- Nancy Lou Ann Baldwin (date undetermined), interested in politics as fulfillment of biblical prophecy and intensely afraid of Roman Catholics
- Sybil Ann Dorsett (1928), listless to the point of neurasthenia
- Ruthie Dorsett (date undetermined), a baby and one of the less developed selves
- Clara Dorsett (date undetermined), intensely religious and highly critical of Sybil
- Helen Dorsett (1929), intensely afraid but determined to achieve fulfillment
- Marjorie Dorsett (1928), serene, vivacious, and quick to laugh
- The Blonde (1946), a nameless perpetual teenager with an optimistic outlook

Appendix M

Unmasking Sybil

Jan 24, 1999 7:00 PM EST

By Mark Miller

THE LAST DAY OF SHIRLEY Ardell Mason's remarkable life was peaceful. She was at home, in the two-story gray bungalow on Henry Clay Boulevard in Lexington, Ky., that had been her refuge for 25 years. Her breast cancer had spread quickly, but she didn't like doctors and hated hospitals even more. So her friend Roberta Guy arranged for nurses to provide round-the-clock care. On Feb. 26, 1998, Mason must have realized time was short; she asked for Guy, who lived just a 10-minute drive away. But by the time her friend pulled up, it was too late. Mason was dead.

A few weeks earlier, Mason had finally divulged her extraordinary secret, confirming what Guy had long suspected: the 75-year-old former college art teacher was the world's most famous psychiatric patient--the real-life model for "'Sybil,'" journalist Flora Rheta Schreiber's 1973 best seller about a woman so abused as a child that she developed 16 personalities, including women with English accents and two boys. The book was made into a 1976 TV movie starring Sally Field and was largely responsible for popularizing multiple-personality disorder--until then, a rare diagnosis.

Now, a year after Mason's death, the case is once again in the spotlight with three documentaries and at least as many books in the works. Some people close to Schreiber (who died in 1988), Mason and the psychiatrist who treated her, Cornelia Wilbur, now question the authenticity of Mason's condition. Before the publication of "'Sybil," there were only about 75 reported cases of MPD; in the 25 years since, there have been, by one expert's estimation, 40,000 diagnoses, almost all in North America. The book had the blessing of great timing: it hit the public consciousness in the ascending days of feminism, when people were also beginning to grow concerned about child abuse. A quarter century later, by the time Mason lay dying in her bungalow, many experts were

disputing the validity of the multiple-personality diagnosis and blaming the book for spawning a bogus industry of therapists who specialize in hidden abuse. At the same time, psychiatric historians and researchers have now begun to try to sort out the facts of the case that started it all.

Mason was raised in the small, conservative town of Dodge Center, Minn., the only child of Mattie and Walter Mason, a hardware-store clerk and carpenter; both were strictly observant Seventh-Day Adventists. When "'Sybil" came out, dozens of the town's 2,000 residents recognized Mason. "'Everything just fit--the description of her mother, of the town, of the old brick schoolhouse kitty-corner from her house," says Wendell Nelson, 58, an antiques dealer. Residents recall a somewhat withdrawn, slender girl with a talent for painting. Betty Borst Christensen, 76, grew up across the street from the Masons. "'Shirley was very protected," Christensen recalls. "'Her mother didn't let her do much." Mason's second-grade teacher, Frances Abbott, now 93, remembers that Mattie Mason would grab Shirley's hand "'in a vise lock" when they crossed the street. "'Shirley couldn't get free even if she tried. She was a timid little soul always under Mother's care."

In the book, Sybil's mother subjects her to horrifying abuse; many people in Dodge Center say Mattie ("Hattie" in the book) was bizarre. "'She had a witchlike laugh," recalls Christensen. "'She didn't laugh much, but when she did, it was like a screech." Christensen remembers the mother walking around after dark, looking in the neighbors' windows. She apparently had once been diagnosed as schizophrenic. Still, no one claims any direct knowledge of the sexual and physical abuse described in the book. "'There is strong evidence that [the worst abuse in the book] could not have happened," says Peter J. Swales, the historian who first identified Mason as Sybil.

In 1941 Mason left for what is now called Minnesota State University at Mankato, 60 miles away. She seemed to be on the fast track, says Dan Houlihan, a psychology professor at the school who has studied the case, and she's featured prominently in yearbooks for her first two years. Then she apparently suffered some kind of breakdown and didn't graduate until 1949.

She met Wilbur, the psychiatrist, in Omaha after another such collapse; in the early 1950s she moved to New York, where Wilbur then lived, and became her patient. Their therapeutic relationship lasted more than a decade. In the book, the story has a happy ending, with a dramatic breakthrough in 1965 that allows a fully integrated Sybil to emerge ready to begin an independent life. The real story is more complicated. According to Swales, the therapy ended in 1965 in part because Wilbur had decided to take a job outside New York. Mason did go on to hold several jobs, but she never strayed far from her former therapist. At that point, ""Wilbur and Shirley virtually merge," Swales says. ""She won't make a decision without Wilbur." Mason never married and had no children.

There's no doubt that Mason had very serious emotional problems, but how true was her story? She once recanted her allegations of abuse in a letter to Wilbur in the 1950s during therapy in New York--although Wilbur believed the letter simply indicated her patient was in denial. She never recanted again; in fact, Mason told a psychiatrist friend just months before her death that ""every word in the book is true."

But even if Mason was abused, did she really split into 16 identities, which Wilbur claimed to be able to summon at will? Some researchers say that Mason probably wasn't a ""multiple" before she met Wilbur. A psychiatrist who worked with the patient he will refer to only as Sybil says that she was a ""brilliant hysteric," highly hypnotizable and extremely suggestible. The doctor, Herbert Spiegel, still in private practice in New York, believes Sybil adopted personalities ""suggested" by Wilbur as part of the therapy, which depended upon hypnosis and heavy doses of sodium pentothal. Eager to be helpful, Mason read the psychiatric literature on MPD, including ""The Three Faces of Eve." ""She didn't start out a spontaneous multiple, but she took on the clinical characteristics of one through the interaction with her therapist," Spiegel says, adding, ""It was nothing fraudulent. They really believed this." Skeptics argue that in the dance of psychoanalysis between patient and doctor a kind of mutual delusion, a folie A deux, can develop. The full truth may not be known until Wilbur's archives are opened in 2005.

Whatever the course of the therapy, it does appear to have helped Mason. In 1973, thanks

to profits from the book, in which all three women--author, psychiatrist, patient--shared, she moved to Lexington, where Wilbur had settled to teach at the University of Kentucky. Her home was near Wilbur's grander mansion. Sometime in 1990, Wilbur diagnosed Mason with breast cancer. Because of her fear of hospitals, she decided against treatment. The disease went into remission, but the next year Wilbur developed Parkinson's. Now Mason cared for her former therapist, moving in to do it. Guy worked for a nursing agency and was hired to help. Eventually all three became close, and Guy joined in crossword puzzles and the Scrabble games that Mason and Wilbur loved to play.

From time to time, other people working in the house would notice the many copies of ""Sybil" in the library and speculate that Mason was the patient. They quickly lost their jobs. After Wilbur died in 1992, leaving her former patient \$25,000 and all ""Sybil" royalties, Mason became even more reclusive. She had long since cut off contact with most of her old friends and her family. Guy took on her banking and shopping at a health-food store because Mason was a vegetarian. In her last few years, Guy says, Mason spent most of her time taking care of her cats, gardening and painting until arthritis made it too difficult to hold a brush. Despite painful memories of the repressive church in Minnesota, she remained devoted to her Seventh-Day Adventist faith. ""She was happy," Guy says. In the summer of 1997, the cancer came back. Once again Mason declined medical treatment, telling Guy she had had ""enough trauma in her life." She began giving away her books and paintings to friends and shredding her personal papers. She left most of the rest of her estate to a Seventh-Day Adventist TV minister. ""She was not afraid of dying," Guy says. Psychiatrist Leah Dickstein, a friend of Wilbur's and Mason's, spoke with her near the end. ""She said she was at a point where she had forgiven her mother. She let that anger go."

Appendix N**Name:** _____**Date:** _____**Vocabulary List**

(Chapter 6-12)

- assimilating (p 85)
- cognitive (p 55)
- demeanor (p 88)
- distinction (p 76)
- elemental (p 88)
- eminently (p 90)
- grimace (p 77)
- inclination (p 118)
- innumerable (p 120)
- insignia (p 98)
- intonation (p 95)
- litigation (p 60)
- monopolize (p 108)
- optimum (p 82)
- redeeming (p 87)

Appendix O

Sybil: Creative Writing Prompt

Prompt: Write a narrative from the perspective of one of Sybil's personalities (Victoria, Peggy, Mike, The Blonde, etc.) By becoming the voice of one of the personalities, you are speaking/directing the narrative to Sybil's original personality by showing the differences between the two personalities (Sybil and one of her alter egos). Feel free to refer to list of personalities. Get as creative as possible!

Requirements for the narrative:

- 3 pages, typed, double-spaced, Times New Roman, size 12
- You must utilize 5 or more of the vocabulary words from the list.

Draft: Due Oct 18th, 2011 (Tuesday)

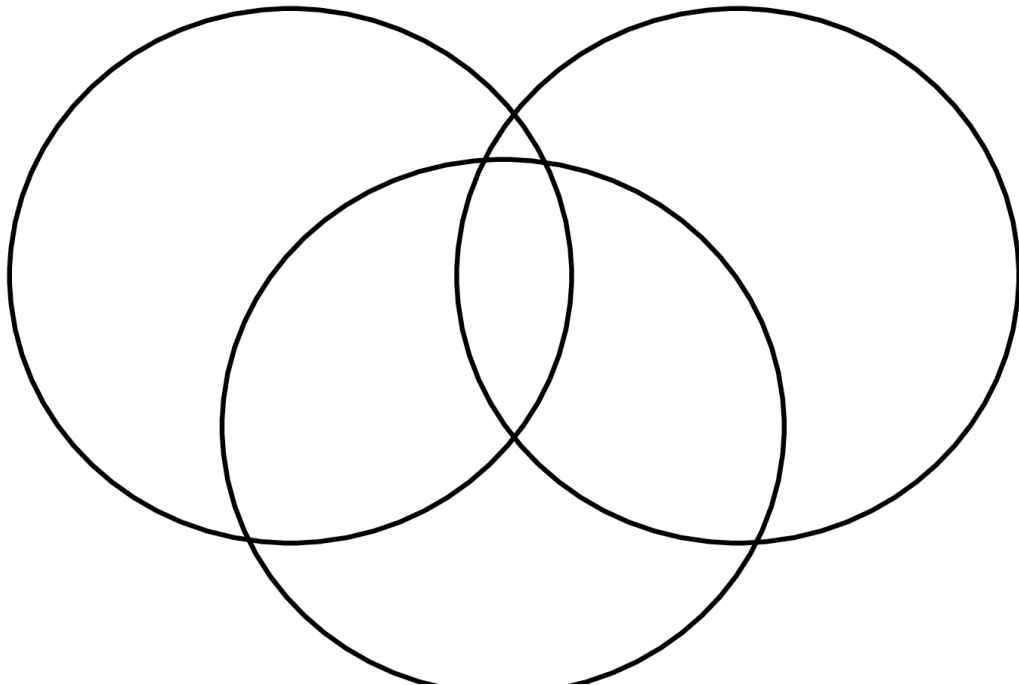
This will be a part of the final portfolio, due Nov 4th, 2011 (Friday).

Narrative P

Name: _____

Date: _____

Tri-Venn Diagram



Appendix Q

Genesis 1 (King James Version)

Genesis 1

1In the beginning God created the heaven and the earth.

2And the earth was without form, and void; and darkness was upon the face of the deep.
And the Spirit of God moved upon the face of the waters.

3And God said, Let there be light: and there was light.

4And God saw the light, that it was good: and God divided the light from the darkness.

5And God called the light Day, and the darkness he called Night. And the evening and the morning were the first day.

6And God said, Let there be a firmament in the midst of the waters, and let it divide the waters from the waters.

7And God made the firmament, and divided the waters which were under the firmament from the waters which were above the firmament: and it was so.

8And God called the firmament Heaven. And the evening and the morning were the second day.

9And God said, Let the waters under the heaven be gathered together unto one place, and let the dry land appear: and it was so.

10And God called the dry land Earth; and the gathering together of the waters called he Seas: and God saw that it was good.

11And God said, Let the earth bring forth grass, the herb yielding seed, and the fruit tree yielding fruit after his kind, whose seed is in itself, upon the earth: and it was so.

12And the earth brought forth grass, and herb yielding seed after his kind, and the tree yielding fruit, whose seed was in itself, after his kind: and God saw that it was good.

13And the evening and the morning were the third day.

14And God said, Let there be lights in the firmament of the heaven to divide the day from the night; and let them be for signs, and for seasons, and for days, and years:

15And let them be for lights in the firmament of the heaven to give light upon the earth: and it was so.

16And God made two great lights; the greater light to rule the day, and the lesser light to rule the night: he made the stars also.

17And God set them in the firmament of the heaven to give light upon the earth,

18And to rule over the day and over the night, and to divide the light from the darkness: and God saw that it was good.

19And the evening and the morning were the fourth day.

20And God said, Let the waters bring forth abundantly the moving creature that hath life, and fowl that may fly above the earth in the open firmament of heaven.

21And God created great whales, and every living creature that moveth, which the waters brought forth abundantly, after their kind, and every winged fowl after his kind: and God saw that it was good.

22And God blessed them, saying, Be fruitful, and multiply, and fill the waters in the seas, and let fowl multiply in the earth.

23And the evening and the morning were the fifth day.

24And God said, Let the earth bring forth the living creature after his kind, cattle, and creeping thing, and beast of the earth after his kind: and it was so.

25And God made the beast of the earth after his kind, and cattle after their kind, and every thing that creepeth upon the earth after his kind: and God saw that it was good.

26And God said, Let us make man in our image, after our likeness: and let them have dominion over the fish of the sea, and over the fowl of the air, and over the cattle, and over all the earth, and over every creeping thing that creepeth upon the earth.

27So God created man in his own image, in the image of God created he him; male and female created he them.

28And God blessed them, and God said unto them, Be fruitful, and multiply, and replenish the earth, and subdue it: and have dominion over the fish of the sea, and over the fowl of the air, and over every living thing that moveth upon the earth.

29And God said, Behold, I have given you every herb bearing seed, which is upon the face of all the earth, and every tree, in the which is the fruit of a tree yielding seed; to you it shall be for meat.

30And to every beast of the earth, and to every fowl of the air, and to every thing that creepeth upon the earth, wherein there is life, I have given every green herb for meat: and it was so.

31And God saw every thing that he had made, and, behold, it was very good. And the evening and the morning were the sixth day.

Appendix R

Child Abuse and Neglect, Dissociative Identity Disorder

Author: Muhammad Waseem, MD; Chief Editor: Caroly Pataki, MD

Background

Dissociation is the disruption of the normal integrative processes of consciousness, perception, memory, and identity that define selfhood.

Dissociative identity disorder is increasingly understood as a complex and chronic posttraumatic psychopathology closely related to severe, particularly early, child abuse. Children who have been maltreated or abused are at risk for experiencing a host of mental health problems, including dissociative identity disorder.^[34] This condition manifests with an emergence of 2 or more personality states including auditory hallucinations, severe depression and suicidality, phobic anxiety, somatization, substance abuse, and borderline features that partially or fully predominate the psychologic function of the individual for a period.

The deleterious effects of childhood abusive experiences on growth and development have been well documented and are associated with various later mental health problems. Diagnosis of dissociative identity disorder is not usually made until adulthood, long after the extreme maltreatment thought to engender the condition has occurred. Therefore, although the most common cause of the disorder is agreed to be early, ongoing, extreme physical and/or sexual abuse, accounts of such abuse are usually provided retrospectively by the patient and lack objective verification. Researchers have shown that, in many instances, [borderline personality disorder](#) and [posttraumatic stress disorder](#) (PTSD) in adulthood may be traced to childhood abuse.

The existence of significant dissociative psychopathology related to physical and sexual abuse experienced in childhood was known to clinicians in the last century. However, only recently have modern mental health practitioners begun to appreciate implications of this forgotten linkage.

Clinical and research reports indicate that a history of physical and sexual abuse in childhood is more common among adults who develop major mental illness than previously suspected. Dissociation has also been linked specifically to childhood physical neglect in patients diagnosed with schizophrenia. Various degrees of dissociative disorders are recognized,

ranging from passive disengagement and withdrawal from the active environment to multiple personality disorder (MPD), a severe dissociative disorder characterized by disturbances in both identity and memory and best understood as a posttraumatic, adaptive dissociative response to the fear and pain of overwhelming trauma, most commonly abuse. Fully expressed MPD is not often diagnosed as such in the pediatric population; however, other forms of dissociative disorders are not uncommon, as described in this article.

Appendix S

Creative Writing
Ms. Schultz

Name _____

Synesthesia Exercises

I. If your best friend were a color, what color would s/he be? Why?

If your name (or you, personally) were a color, what color would you be? Why?

II. If music were to be a color, what color would your favorite song or genre be?

What color would country music be? _____

What color would punk rock be? _____

What color would jazz be? _____

III. What taste or smell is associated with the following colors?

Pink _____

Royal blue _____

Black _____

Bright yellow _____

Light green _____

Red _____

Grey _____

Purple _____

IV. If the following days of the week were given personalities, what would they be?

Monday _____

Tuesday _____

Wednesday _____

Thursday _____

Friday _____

Saturday _____

Sunday _____

V. What colors are associated with the following months?

January _____	April _____
July _____	February _____
August _____	December _____
January _____	May _____

VI. What texture and color is associated with the following sounds?

Alarm clock _____

Car starting _____

Running water _____

Door slam _____

Opening a can of soda _____

Dog bark _____

Mom's voice _____

School bell _____

VII. What do the following words taste, smell and/or feel like?

Fork _____

Love _____

Ouch _____

Bubble _____

Don't _____

Sorry _____

VIII. What color and/or personality do the following letters or number evoke?

A _____

8 _____

W _____

1 _____

J _____

2 _____

IX. How easy was this exercise for you? Were you able to come up with an answer easily





or did you have to think for a while? Which of the exercises was the easiest? Which was the hardest? Was this interesting for you? (Please use complete sentences.)

X. How can this (synesthesia) help you in your writing, specifically descriptive writing?











Appendix T

Proofreaders' Marks











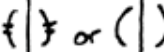
OPERATIONAL SIGNS

	Delete
	Close up; delete space
	Delete and close up (use only when deleting letters <i>within</i> a word)
	Let it stand
	Insert space
	Make space between words equal; make space between lines equal
	Insert hair space
	Letterspace
	Begin new paragraph
	Indent type one em from left or right
	Move right
	Move left
	Center
	Move up
	Move down
	Flush left
	Flush right
	Straighten type; align horizontally
	Align vertically
	Transpose
	Spell out

TYPOGRAPHICAL SIGNS

	Set in italic type
	Set in roman type
	Set in boldface type
	Set in lowercase
	Set in capital letters
	Set in small capitals
	Wrong font; set in correct type
	Check type image; remove blemish
	Insert here or make superscript
	Insert here or make subscript

PUNCTUATION MARKS

	Insert comma
	Insert apostrophe or single quotation mark
	Insert quotation marks
	Insert period
	Insert question mark
	Insert semicolon
	Insert colon
	Insert hyphen
	Insert em dash
	Insert en dash
	Insert parentheses

Appendix U**Adam's Song** by Blink 182

I never thought I'd die alone
I laughed the loudest who'd have known?
I trace the cord back to the wall
No wonder it was never plugged in at all
I took my time, I hurried up
The choice was mine I didn't think enough
I'm too depressed to go on
You'll be sorry when I'm gone

[Chorus:]

I never conquered, rarely came
16 just held such better days
Days when I still felt alive
We couldn't wait to get outside
The world was wide, too late to try
The tour was over we'd survived
I couldn't wait till I got home
To pass the time in my room alone

I never thought I'd die alone
Another six months I'll be unknown
Give all my things to all my friends
You'll never step foot in my room again
You'll close it off, board it up
Remember the time that I spilled the cup
Of apple juice in the hall
Please tell mom this is not her fault

[Chorus:]

I never conquered, rarely came
16 just held such better days
Days when I still felt alive
We couldn't wait to get outside
The world was wide, too late to try
The tour was over we'd survived
I couldn't wait till I got home
To pass the time in my room alone

I never conquered, rarely came
But tomorrow holds such better days
Days when I can still feel alive
When I can't wait to get outside

The world is wide, the time goes by
The tour is over, I've survived
I can't wait till I get home
To pass the time in my room alone

Appendix V

Thursday, October 20th, 2011

Journal Prompt:

Marcelo and Jasmine now have a deeper connection: Jasmine plays music on the piano, and Marcelo hears music in his head. The role of music and victimization in Chapter 15 is the glue that holds these two characters together.

Do you feel that a bond like this is enough to maintain a friendship? Explain why or why not. Provide examples from your own experiences if applicable.

This journal will be a part of your portfolio.

Due date: November 4th, 2011

Appendix W

"Stereo Hearts" (feat. Adam Levine)

[Adam Levine:]

My heart's a stereo
It beats for you, so listen close
Hear my thoughts in every no-o-o-te
Make me your radio
And turn me up when you feel low
This melody was meant for you
Just sing along to my stereo

[Travie McCoy:]

Gym Class Heroes baby!
If I was just another dusty record on the shelf
Would you blow me off and play me like everybody else?
If I asked you to scratch my back, could you manage that?
Like yea *[scratched]*, check it Travie, I can handle that
Furthermore, I apologize for any skipping tracks
It's just the last girl that played me left a couple cracks
I used to, used to, used to, now I'm over that
'Cause holding grudges over love is ancient artifacts

If I could only find a note to make you understand
I'd sing it softly in your ear and grab you by the hand
Just keep it stuck inside your head, like your favorite tune
And know my heart's a stereo that only plays for you

[Chorus:]

My heart's a stereo
It beats for you, so listen close
Hear my thoughts in every no-o-o-te
Make me your radio
And turn me up when you feel low
This melody was meant for you
Just sing along to my stereo

Oh oh oh oh, oh oh oh oh to my stereo
Oh oh oh oh to sing along to my stereo

[Travie McCoy:]

Let's go!
If I was an old-school fifty pound boombox (remember them?)
Would you hold me on your shoulder wherever you walk

Would you turn my volume up in front of the cops (turn it up)
And crank it higher everytime they told you to stop
And all I ask is that you don't get mad at me
When you have to purchase mad D batteries
Appreciate every mixtape your friends make
You never know we come and go like on the interstate

I think I finally found a note to make you understand
If you can hit it, sing along and take me by the hand
Just keep me stuck inside your head, like your favorite tune
You know my heart's a stereo that only plays for you

[Chorus:]

My heart's a stereo
It beats for you, so listen close
Hear my thoughts in every no-o-o-te
Make me your radio
Turn me up when you feel low
This melody was meant for you
Just sing along to my stereo

Oh oh oh oh, oh oh oh oh to my stereo
Oh oh oh oh to sing along to my stereo

[Bridge:]

I only pray you'll never leave me behind (never leave me)
Because good music can be so hard to find (so hard to find)
I take your hand and hold it closer to mine
Thought love was dead, but now you're changing my mind

[Chorus:]

My heart's a stereo
It beats for you, so listen close
Hear my thoughts in every no-o-o-te
Make me your radio
Turn me up when you feel low
This melody was meant for you
Just sing along to my stereo

Oh oh oh oh, oh oh oh oh to my stereo
Oh oh oh oh (Gym Class Heroes baby!) to sing along to my stereo

Yeah

Appendix X

Create-Your-Tattoo Assignment

Prompt:

Design a tattoo that represents your favorite hobby. Your tattoo must consist of the following:

- A symbol representing that pastime
- 3 emotionally-charged words that describe how the pastime makes you feel
- A small caption on the back of the paper describing:
 - The physical attributes of the tattoo
 - What it symbolizes and why.
- Feel free to get as creative as possible!

This will be in your final portfolio.

Due Date: November 4th, 2011

Appendix Y**Jeremy- Pearl Jam**

At home
Drawing pictures
Of mountain tops
With him on top
Lemon yellow sun
Arms raised in a V
Dead lay in pools of maroon below
Daddy didn't give attention
To the fact that mommy didn't care
King Jeremy the wicked
Ruled his world
Jeremy spoke in class today
Jeremy spoke in class today
Clearly I remember
Pickin' on the boy
Seemed a harmless little f***
But we unleashed a lion
Gnashed his teeth
And bit the recessed lady's breast
How could I forget
He hit me with a surprise left
My jaw left hurtin
Dropped wide open
Just like the day
Like the day I heard
Daddy didn't give affection
And the boy was something mommy wouldn't wear
King Jeremy the wicked
Ruled his world
Jeremy spoke in class today
Jeremy spoke in class today
Try to forget this...
Try to erase this...
From the blackboard.

Appendix Z**Solitary Shell- Dream Theater**

He seemed no different from the rest
Just a healthy normal boy
His mama always did her best
And he was daddy's pride and joy

He learned to walk and talk on time
But never cared much to be held
and steadily he would decline
Into his solitary shell

As a boy he was considered somewhat odd
Kept to himself most of the time
He would daydream in and out of his own world
but in every other way he was fine

He's a Monday morning lunatic
Disturbed from time to time
Lost within himself
In his solitary shell

A temporary catatonic
Madman on occasion
When will he break out
Of his solitary shell

He struggled to get through his day
He was helplessly behind
He poured himself onto the page
Writing for hours at a time

As a man he was a danger to himself
Fearful and sad most of the time
He was drifting in and out of sanity
But in every other way he was fine

He's a Monday morning lunatic
Disturbed from time to time
Lost within himself
In his solitary shell
A momentary maniac
With casual delusions
When will he be let out
Of his solitary shell

Appendix AA

Name: _____



Appendix BB

Discussion questions: *Jeremy* vs *Solitary Shell*

1. Analyze the speakers in *Jeremy* and *Solitary Shell*. How do they use descriptive language to portray the focus of the song?

2. Parental figures are mentioned in both songs. Why do you think this is, and what effect do the parents have on the main character?

3. According to the text, what does each boy use as an outlet? How do they use their outlet to their advantage?

4. How do the main characters in both songs relate to Marcelo? Provide examples from the main text.

5. What are the warning signs that the main characters are mentally struggling? Provide evidence from each song.

Appendix CC

Prompt: **Present.Me**

The last piece of the final portfolio will include a flashdrive that contains your individual Present.Me. A Present.Me is a program that allows you to create a presentation with visuals (slides, pictures, etc.), audio (voice, music, etc.), and a webcam image of YOU! This is the ultimate presentation! This is your chance to get as creative as possible!

Your Present.Me will be focused on the comparison between *Marcelo In The Real World*, one song that we have studied (*Jeremy*, *Adam's Song*, *Concrete Angel*, etc.), and a character from another text (Mia from *A Mango-Shaped Space*, Sybil, etc.) Make sure to include evidence from these texts to support your claims. This project will be worked on in the computer lab/at home during the last week of the unit.

Requirements:

- ✓ Must be 5-7 minutes long
- ✓ Must have visuals, audio, and webcam view
- ✓ Must have clear comparisons between Marcelo, a character in a main text, and a song that was focused on in class
- ✓ Must have ALL citations at the end of the video

Due Date: November 4th, 2011.

Appendix DD**Name:** _____**Date:** _____

Day 16: Monday (Homework discussion questions)

Discussion Questions- Chapters 20/21

1. Wendell uses slang phrases frequently throughout the two chapters.

What are some examples of his figures of speech? Write a sentence with one of Wendell's slang phrases.

2. What has changed in Marcelo to allow him to be able to swat

Wendell's finger away?

3. Put yourself in Marcelo's shoes. How would you feel after speaking

with Robert Steely? What would be your opinion of your father?

4. Make a prediction. What happened to the thirty-sixth box?

5. Make a prediction. How will Marcelo react to going to Vermont with

Jasmine?

Appendix EE**Concrete Angel by Martina McBride**

She walks to school with the lunch she packed
Nobody knows what she's holding back
Wearing the same dress she wore yesterday
She hides the bruises with the linen and lace, oh

The teacher wonders but she doesn't ask
It's hard to see the pain behind the mask
Bearing the burden of a secret storm
Sometimes she wishes she was never born

Through the wind and the rain she stands hard as a stone
In a world that she can't rise above
But her dreams give her wings and she flies to a place
Where she's loved concrete angel

Somebody cries in the middle of the night
The neighbors hear but they turn out the light
A fragile soul caught in the hands of fate
When morning comes it will be too late

Through the wind and the rain she stands hard as a stone
In a world that she can't rise above
But her dreams give her wings and she flies to a place
Where she's loved concrete angel

A statue stands in a shaded place

An angel girl with an upturned face
A name is written on a polished rock
A broken heart that the world forgot

Through the wind and the rain she stands hard as a stone
In a world that she can't rise above
But her dreams give her wings and she flies to a place
Where she's loved concrete angel

Appendix FF

Discussion Questions: *Concrete Angel* by Martina McBride

Analyze use of language and descriptive terms

1. “Bearing the burden of a secret storm”: What is the purpose of using alliterations?

2. “Through the wind and the rain”: What is Marcelo’s “wind and rain”? Use the text for support.

3. “**A** statue stands in a shaded place, **An** angel girl with an upturned face, **A** name is written on a polished rock, **A** broken heart that the world forgot”: What is the purpose of beginning each line with **A**? How is the broken heart ‘forgotten’ if the statue is meant to represent the angel girl? Elaborate.

4. Connect *Concrete Angel* to two texts that we have discussed. Draw similarities and differences from each.

Appendix GG**Name:** _____**Date:** _____

Day 17: Tuesday (Homework discussion questions)

Discussion Questions- Chapter 22

1. Why do you think Arturo reacted the way he did when Marcelo told him about the camping trip? Did Aurora's reaction towards Arturo's answer surprise you? Why or why not?
2. What role do the presence of the dogs have in the story? What connection do the animals have with Jasmine and Marcelo?
3. Marcelo gets to see a piece of Jasmine's life that was kept hidden by meeting her father. What does Amos' character show about Jasmine's perspective on life?

Appendix HH

Music Box by Regina Spektor

Life inside the music box ain't easy.
The mallets hit the gears are always turning,
and everyone inside the mechanism is yearning to get out.
And sing another melody completely.
So different from the one they're always singing.
I close my eyes and think that i have found me,
but then I feel mortality surround me.
I want to sing another melody.
so different from the one I always sing.
But when I do the dishes

I run the water very, very, very hot.
And then I fill the sink to the top with bubbles of soap
And then I send all the bottle caps I own a float
And its the greatest voyage in the history of plastic
And then I slip my hands in and start to make waves
And then I dip my tongue in and take a taste
It tastes like soap but it doesn't really taste like soap
and then I lower in my whole mouth in and take a gulp

and start to feel mortality surround me
I close my eyes and think I've found me
but life inside the music box ain't easy
the mallets hit the gears are always turning
and everyone inside the mechanism
is yearning, to get out
and sing another melody completely
is yearning, to get out
is yearning, to get out
is yearning, to get out

Appendix II

**Prepositional Phrases**

Name: _____ Date: _____

Write the prepositional phrase from each sentence.

- | | |
|---|---|
| (1) The bullet went right through the thick wooden door.
_____ | (10) Did Joshua wake up after the horse escaped? _____ |
| (2) The kids were watching us from the hilltop. _____ | (11) I was searching for my keys all morning. _____ |
| (3) It is not polite to talk during the movie! _____ | (12) Rebecca climbed the tall ladder without fear. _____ |
| (4) This statue looks like it was made of a single granite block.
_____ | (13) The shop manager puts the newest games near the front entrance.
_____ |
| (5) There were celebrations throughout the world as the painful war ended.
_____ | (14) The balloon floated quietly above the city. _____ |
| (6) My cat, Felix, is hiding under the stairs. _____ | (15) The treasure is buried between the two coconut trees.

_____ |
| (7) The papers fell to the floor.
_____ | (16) The gopher ran back into his hole.
_____ |
| (8) All the eggs broke except one.
_____ | (17) The ice must have fallen from this tall building.
_____ |
| (9) Ryan stayed beside Robert while he rested. _____ | |

Appendix JJ**No One's Listening by Goo Goo Dolls**

They painted up your secrets
And the lies they told to you
And the least they ever gave you
Was the most you ever knew
And I wonder where these dreams go
When the world gets in your way
What's the point in all this screaming?
No one's listening anyway.

Your voice is small and fading
And you're hiding here unknown
And you mother loves you father
'cause she's got nowhere to go
And she wonders where these dreams go
'cause the world got in her way
What's the point in never trying?
Nothing's changing anyway.

They press their lips against you
And you love the lies they say
And I tried so hard to reach you
But you're falling anyway
And you know I see right through you
'cause the world gets in your way
What's the point in all this screaming?
You're not listening anyway

Appendix KK

Plagiarism Worksheet

Plagiarism defined: any use of someone else's words or ideas without explicit and complete documentation and acknowledgement.

Deliberate Plagiarism:

- 1) Buying another person's work or soliciting another to do work for you.
- 2) Misrepresenting sources: concocting information or finding information in one source and attributing it to another. Also, citing sources which have not been consulted.
- 3) Passing off the work of other writers as your own—entire articles, paragraphs, sentences, phrases, and even ideas.

An act of deliberate plagiarism for any work in this course will result in a final course grade of F.

Incorrect Attribution of Sources (Non-deliberate plagiarism):

- 1) Distinctions between quoting and paraphrasing
- 2) Use appropriate citation marks (quotation marks surrounding directly quoted materials, correct author's name and page numbers for parenthetical citation).

Other Forms of Plagiarism:

- 1) Submitting a paper written for another class or for another assignment.
- 2) Allowing a friend or tutor to add text to your paper (Feedback from colleagues is encouraged, but all words in the paper should ultimately be your own).

Non-deliberate acts of plagiarism result in severe penalties to the assignment, including the possibility of receiving a grade of "zero" for the particular assignment.

Distinctions between Quotation, Paraphrase, and Summary:

Quotation: an exact duplication of the author's words as they appear in original source.

Paraphrase: a restatement of the author's words in your own words.

Summary: a brief condensation of the main point of the original source.

Quick Guidelines for Avoiding Plagiarism

- ✓ Place all quoted material in quotation marks.
- ✓ Identify sources from which you paraphrase or summarize.
- ✓ Give credit for the creative ideas you borrow from a source, including particular uses of anecdotes or examples.
- ✓ When paraphrasing and summarizing, replace the structure of the passage and the language with your own.
- ✓ Acknowledge borrowed organization—use of same subtopics or same point-by-point analysis.

Appendix LL

Name: _____

Due Date: November 4th, 2011**Present.Me Outline**

(Title of Presentation Video)

I will be comparing:

_____ Marcelo _____ vs _____ vs _____
(Song of Choice) (Character from text)

I. Introduction

- a. Attention Grabber:
- b. Clearly reveal comparison:
- c. Preview main points:

II. Body:**a. MARCELO:**

- i. Characteristics:
 - 1. Physical:
 - 2. Emotional:
- ii. Home life:
 - 1. Parents:
 - 2. Hobbies:
- iii. Job/Extra Curricular Activities:
 - 1. Challenges:
 - 2. Successes:
- iv. Friends:
- v. Ultimate Goal:

b. SONG OF CHOICE:

- i. Characteristics:
 - 1. Physical:
 - 2. Emotional:
- ii. Home life:
 - 1. Parents:
 - 2. Hobbies:
- iii. Job/Extra Curricular Activities:
 - 1. Challenges:
 - 2. Successes:
- iv. Friends:
- v. Ultimate Goal:

c. CHARACTER FROM TEXT

- i. Characteristics:
 - 1. Physical:
 - 2. Emotional:
- ii. Home life:
 - 1. Parents:
 - 2. Hobbies:
- iii. Job/Extra Curricular Activities:
 - 1. Challenges:
 - 2. Successes:
- iv. Friends:
- v. Ultimate Goal:

III. Conclusion

- a. Brief review of three characters:
- b. Clincher:

Bibliography:

Appendix MM

General Rubric for Portfolio

Points	Required items	Concepts	Reflection/Critique	Overall Presentation
90-100	All required items are included, with a significant number of additions.	Items clearly demonstrate that the desired learning outcomes for the term have been achieved. The student has gained a significant understanding of the concepts and applications.	Reflections illustrate the ability to effectively critique work, and to suggest constructive practical alternatives.	Items are clearly introduced, well organized, and creatively displayed, showing connection between items.
75-89	All required items are included, with a few additions.	Items clearly demonstrate most of the desired learning outcomes for the term. The student has gained a general understanding of the concepts and applications.	Reflections illustrate the ability to critique work, and to suggest constructive practical alternatives.	Items are introduced and well organized, showing connection between items.
60-75	All required items are included.	Items demonstrate some of the desired learning outcomes for the term. The student has gained some understanding of the concepts and attempts to apply them.	Reflections illustrate an attempt to critique work, and to suggest alternatives.	Items are introduced and somewhat organized, showing some connection between items.
40-59	A significant number of required items are missing.	Items do not demonstrate basic learning outcomes for the term. The student has limited understanding of the concepts.	Reflections illustrate a minimal ability to critique work.	Items are not introduced and lack organization.
0	No work submitted			

Appendix NN

Present.Me Rubric

	1	2	3	4
Organization	Audience cannot understand presentation because there is no sequence of information. Outline was not used.	Audience has difficulty following presentation because student jumps around. Outline was briefly used.	Student presents information in logical sequence which audience can follow. Outline was used.	Student presents information in logical, interesting sequence which audience can follow. Outline was thoroughly filled out.
Content Knowledge	Student does not have grasp of information; student cannot answer questions about subject. Comparisons were not made.	Student is uncomfortable with information and is able to answer only rudimentary questions. Comparisons are briefly made.	Student is at ease with content, but fails to elaborate. Comparisons are made.	Student demonstrates full knowledge (more than required) with explanations and elaboration. Comparisons are thoroughly made.
Visuals/Audio	Student used no visuals/audio.	Student occasional used visuals/audio that rarely support text and presentation.	Visuals/audio related to text and presentation.	Student used visuals/audio to reinforce screen text and presentation.
Mechanics	Student's presentation had four or more spelling errors and/or grammatical errors.	Presentation had three misspellings and/or grammatical errors.	Presentation has no more than two misspellings and/or grammatical errors	Presentation has no misspellings or grammatical errors.
Use of Technology	Student does not demonstrate knowledge of learning about the technology-based assignment.	Student puts forth little effort into learning the new technology, but manages to create the project.	Student exudes knowledge of technology.	Student successfully utilizes technology to its fullest capacity.

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