Writing Across the Curriculum & in the Disciplines

VOL 1: FALL 2007

A publication of the Writing Across the Curriculum Program

a journal of student writing at Middlesex Community College
Introduction & Acknowledgements

Purpose and Scope:
This new Middlesex Community College publication is an experiment and will flourish if the college community demonstrates support for it. The Writing Across the Curriculum (WAC) Committee has worked with faculty from across the college to gather examples of effective writing in their courses and academic disciplines. The purposes of the journal include the following: (1) to celebrate excellent examples of course and discipline-specific student writing across the college; (2) to increase understanding by providing students and faculty with examples of the different types of writing expected in different courses, academic disciplines, programs, and careers; and (3) to further stimulate discussion among faculty and students about the role of writing in their courses and at the college.

It may be helpful to note that most courses at Middlesex Community College do not have a prerequisite of English Composition I, a course that teaches the conventions of formal academic writing and the process of writing a college research paper. Faculty in a variety of courses must therefore accommodate a range of student experience with and knowledge of formal writing.

Cover Design:
Thank you to Cindy Regan who designed the cover.

Special thank you for their support:
MaryJane McCarthy, Provost and Vice President of Academic and Student Affairs; Brenda Loucks, Dean of College Communications; Anne Miller, Honors Coordinator and Professor of Science; David Coleman, Dean of the Humanities Division; Clea Andreadis, Dean of the Social Science and Human Services Division; Judith Hogan, Dean of the Business, Engineering and Technology Division; Ann Montminy, Dean of the Health Careers Division; Linda Young, Dean of the Mathematics and Sciences Division; Phyllis Gleason, Assistant Dean of Professional Development; MaryAnne Dean, Dean of Professional Development; Jennifer Aradhya, Assistant Dean of Office of Marketing and Publications; Katherine Register, Senior Writer/Editor of Office of Marketing and Publications

Special thanks and acknowledgement to Montgomery College (Texas):
At the Eighth International Writing Across the Curriculum Conference, members of the Montgomery College's Communication Across the Curriculum and Honors Program generously shared their student journal ideas, providing a model for this journal, and inspiring members of the Middlesex Community College Writing Across the Curriculum Committee to go forward and ultimately complete this publication.

The Writing Across the Curriculum Committee:
Michelle Bloomer, Darlene Furdock, Lynn Gregory, Korinne Hertz, Pat Hyde, Tom Laughlin, Cynthia Lynch, Noreen McGinnis, Jo Mucci, and Allyson O'Brien.
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The research paper required in the course *Alcoholism and Substance Abuse* is a comprehensive writing assignment that requires topic selection by the student, development of the topic, research of current literature with a focus on journal articles, and analysis of the topic and how it relates to addiction. Research and writing skills are two critical elements that need to be taught and assessed in many college courses. It is not enough that students develop these skills in English courses, but that they further demonstrate them in other courses with topics of interest and possible employment implications. This student selected a topic that was of personal interest and also a very current social problem. Abuse of prescription medications has become an epidemic in recent years. The assignment was completed very successfully, and the student reported that he refined his writing and research skills in the process.

-Joseph Gardner, Professor of Social Sciences

**Benzodiazepine:**  
**Treatment use and potential for abuse**  
by Bob Doucette

Abstract

This paper will explore the class of drugs called benzodiazepines. Through the progression of the paper the reader will find a definition of benzodiazepines, treatment uses of the drug and how they work in the body. The possible side effects of the drugs will be explored as well as the interaction with other drugs. The recommended duration of use, recreational use and potential for dependence will be discussed. The socioeconomic cost of the use will be examined and cessation from benzodiazepines will be discussed.

**WHAT ARE BENZODIAZEPINES**

Benzodiazepines are depressants, commonly known as minor tranquilizers, intended for therapeutic use. They are used to produce sedation, relieve anxiety symptoms, to help induce sleep, to help reduce muscle spasms and to prevent seizure activity. The dosage prescribed produces different effects. High doses will have a hypnotic affect, moderate doses act as anxiolytics and low doses will produce a sedative affect. (Price, 2005) Benzodiazepines help to relieve the symptoms of anxiety panic attacks and insomnia, but they are not a cure for the underlying issues causing the anxiety, panic attacks or insomnia. (DEA, 2007) Initially benzodiazepines were thought to be non-addictive; however research indicates that they can be very addicting. Benzodiazepines taken over time can cause dependency and are potentially lethal when taken in large quantities. (APFDFY Maryborough Qld, 2007) The most common benzodiazepines are Valium®, Serepax®, Temazepam®, and Xanax®. Others benzodiazepines are:

- Alprazolam: (Xanax®, Kalma®, Ralozam®)
- Brumazepam: (Lexotan®, Lexomil®)
- Chlordiazepoxide: (Librium®)
- Clobazam: (Frisium®)
- Clonazepam: (Klonopin®, Rivotril®)
- Clorazepate: (Tranxene®)
- Diazepam: (Valium®, Ducene®, Antenex®)
- Estazolam: (ProSom®)
- Flunitrazepam: (Hypnodorm®, Rohypnol®)
- Flurazepam: (Dalmame®)
- Halazepam: (Paxipam®)
- Ketazolam: (Dormonoc®)
- Lorazepam: (Ativan®)
- Lormetazepam: (Noctamid®)
Medazepam: (Norbrium®)
Nitrazepam: (Mogadon®, Alodorm®)
Nordazepam: (Nordaz®, Calmday®)
Oxazepam: (Serepax®, Murelax®, Alepam®)
Prazepam: (Centrax®)
Quazepam: (Doral®)
Temazepam: (Euhypnos®, Nocturne®, Nomapam®, Normison®, Restoril®)
Triazolam: (Halcion®) (Ashton, 2002), (DEA, 2007)

HOW DO BENZODIAZEPINES WORK
25% of Americans will develop an anxiety, panic disorder, post traumatic stress or obsessive compulsive disorder at some point in their lives. Benzodiazepines help to relieve the symptoms of these disorders and a general feeling of relaxation is experienced within 10 to 30 minutes. (Arkowitz, Lilienfeld, 2007)
Benzodiazepines when used therapeutically can help to reduce stress. This sense of control is more often short term, but can help the patient to begin to address the source of the anxiety in treatment. Anxiety disorders however are usually chronic in nature; however the combination of ongoing therapy and medication can provide the best options for the patient. In patient treatment it is critical for the medical professional to understanding the effects of long term benzodiazepine use and to watch for signs of potential for dependence. (Price, 2005)
Benzodiazepines when taken orally are absorbed in the stomach and small intestine, and are metabolized by the liver. The drug being highly fat soluble accumulates in fatty tissue. Benzodiazepines are excreted from the body by sweating, and through saliva, urine, feces and breast milk. (APFDFY Maryborough Qld, 2007) The noticeable effects of benzodiazepines normally diminish within a few hours. As long as the drug is present in the body, subtle effects continue. These effects increase with continued use. When the dosage is reduced or stopped, these effects appear as withdrawal symptoms. (Ashton, 2002) Tapering off the drug instead of abruptly stopping can minimize problems related to withdrawal. (Arkowitz, Lilienfeld, 2007)
Some benzodiazepines are short acting and used to help treat insomnia. They are used for sedation, anxiety and amnesia in a critical care setting and prior to anesthesia. The long acting forms are used to treat day time anxiety that is usually accompanied by insomnia. (Ashton, 2002)
C. Heather Ashton, DM, Emeritus Professor of Psychopharmacology, for the School of Neuroscience, at the University of Newcastle in the United Kingdom concluded in her clinical studies of benzodiazepines, “All benzodiazepines act by affecting the actions of the brain chemical, GABA (gamma-aminobutyric acid).” GABA is a neurotransmitter that carries messages between brain cells, essentially telling the neuron to slow down or stop firing. GABA has a calming influence on the brain. Benzodiazepines effects cause the brain’s excitatory neurotransmitters (serotonin, norepinephrine, dopamine and acetyl choline) to be reduced. These neurotransmitters are needed for memory, normal alertness, coordination, muscle tone, emotional responses, endocrine gland secretions, blood pressure control and heart rate. Benzodiazepine receptors are also found in the kidney, colon, adrenal cortex and blood cells. Direct and indirect benzodiazepine actions on GABA and other receptors are responsible for known side effects of benzodiazepines. (Ashton, 2002)

POSSIBLE SIDE EFFECTS
Benzodiazepines are drugs that can cause dramatic or long term side effects. Some of these side effects may impair the normal level of function of an individual. These undesired side effects can include drug dependency, memory impairment, difficulty concentrating, loss of balance, emotional anesthesia, impaired motor coordination, depression, outbursts of rage, mood swings, and irritability. (Arkowitz, Lilienfeld, 2007)

USE DURING PREGNANCY AND THE EFFECTS ON NEWBORNS
Benzodiazepines pass across the placenta and appear in the fetus. Studies have shown that taking moderate to large amounts of benzodiazepines while pregnant can cause withdrawal symptoms in newborns. These
withdrawal symptoms can present as fever, irritability respiratory distress, sweating, disturbed sleep cycles, and feeding difficulties. In the last trimester of pregnancy the high use of benzodiazepines can cause floppy infant syndrome. A newborn with this syndrome presents a poor sucking response and poor muscle tone. Pregnant women using benzodiazepines should withdraw slowly from the medication under the supervision of their primary care physician or psychiatrist. (APFDFY Maryborough Qld Web site, 2007)

BENZODIAZEPINES IN COMBINATION WITH OTHER DRUGS

Alcohol
The use of alcohol with benzodiazepines can be dangerous. The reason for this concern is because of the heightened benzodiazepine effects created by the use of alcohol. The combination may result in amnesia. It also can impact the airway reflexes that can increase the risk of inhaling vomit if one were to become ill.

Methadone
Many individuals in methadone maintenance programs are also using benzodiazepines to augment the effects of methadone in order to achieve a desired “high”. Methadone users are commonly dependent on benzodiazepines. The use of benzodiazepines with methadone increases the effects of the drugs. This increased effect can put the individual at risk of overdose. Another use is an attempt to try to alleviate withdrawal symptoms. The use of benzodiazepines may be prescribed or taken without a prescription by individuals. It is important that individuals in a methadone program be under the care of a primary care physician and monitored properly.

Other drugs
There are times when benzodiazepines are prescribed with an antipsychotic drug to treat a psychiatric disorder. This combination is usually an attempt to augment the effect of the antipsychotic or to treat other symptoms presented by the individual. Additionally the effects of benzodiazepines may be augmented when combined with antidepressants, anticonvulsants, codeine, oral contraceptives or antihistamines. Benzodiazepine effects have been found to be diminished because of the stimulant effects of appetite suppressants and asthma drugs. (APFDFY Maryborough Qld Web site, 2007)

Many individuals taking benzodiazepines for long periods of time have actually seen an increase in the anxiety they were seeking relief from. Panic attacks and agoraphobia may develop after years of use. These symptoms gradually diminish after tapering and withdrawal from the benzodiazepine. (Ashton, 1986)

BENZODIAZEPINE DEPENDENCE

Psychological and physical dependence of benzodiazepines can develop within a very short period of repeated use. (Arkowitz, Lilienfeld, 2007) The largest dependent group is long-term users who have taken therapeutic doses, because of repeat prescriptions they inadvertently become dependent. (Price, 2005) In clinical observations, patients using a therapeutic dose of benzodiazepines for months or years have gradually shown the need for the drug to carry out daily activities. They continue to take the drug even though the original symptoms for beginning treatment have minimized and fear difficulty stopping the drug because withdrawal symptoms may appear. (Ashton 2002) In short acting forms, increased anxiety or craving symptoms may appear. This may cause the patient to increase the dose in an effort to try to control the symptoms. The individual may even become anxious about having the next dose readily available making sure they have new prescriptions on hand. They may even begin to carry the drug with them as a “just in case” safety net for potential stressful events that could cause anxiety or a panic attack. (Ashton, 2002) The signs of dependency are withdrawal symptoms following a reduction in dose or discontinuation of the drug, reliance on regular prescriptions, increased dosage needed to manage increasing anxiety, and failed attempts to reduce or stop the use of the benzodiazepines. (Price, 2005) Ashton suggests that medical professionals become better educated about the risks of long-term use of benzodiazepines, management of withdrawal, alternative non drug treatments and dependence prevention. (Price, 2005)
RECREATIONAL USE
The recreational use of benzodiazepines is a significant problem. These users tend to use large doses relatively quickly; some may even inject the drug intravenously. (Price, 2005) Benzodiazepines have become easily available to young people because of prescriptions that are available in the home for another family member. Benzodiazepines are being used to enhance the effects of other illicit drugs and to help control withdrawal symptoms of active opiates, cocaine, barbiturates, amphetamines and alcohol users. Diazepam, alprazolam, lorazepam, temazepam and others are usually taken in doses much higher then a normal therapeutic dose because repeat use of the drug creates a tolerance. The tolerance requires the user to take more of the drug to reach the desired effect.

DURATION OF USE
A study in the Untied Kingdom conducted by the Committee on Safety of Medicines and the Royal College of Psychiatrists concluded that benzodiazepines should be prescribed for a brief period of time, 2 – 4 weeks only and that long term use was not advised because of unwanted side effects, risk of dependency and the social-economic cost involved. Clinical studies have also shown that patients reported feeling better after stopping the use of benzodiazepines. In contrast some doctors believe that long term benzodiazepine use is appropriate treatment for some anxiety, panic and phobic disorders. (Ashton, 2002). The American Psychiatric Association (APA) recommendation on benzodiazepine states that they are best used for a limited time. They do acknowledge however that one in four benzodiazepine users continue taking the drugs for a year or longer. (Price, 2005).

SOCIOECONOMIC COST
The socioeconomic costs of long term use noted by Ashton include:
Increased accident risks in traffic, at home, or at work
Increased fatality risks from an overdose when combined with other drugs
Increased suicidal attempts in depressed individuals
Increased aggressive behavior and assault risks
Increased potential for theft and antisocial acts
Risk of marital/domestic and breakdown due to impaired emotional and cognitive states of being
Increased potential for job loss, or lost productivity at work
Increase health care costs and hospital admissions
Complications during pregnancy and in the new-born
Increased risk of dependence and potential abuse
Increase costs of prescription drugs
Increased costs of law enforcement and litigation (Ashton, 2002)

BENZODIAZEPINE CESSATION
In an effort to prevent benzodiazepine dependence Ashton and the A.P.A recommend adherence to short term use of these drugs. (Price, 2005) In patients that have developed a dependence on benzodiazepines or those who have made repeated attempts to discontinue use of the drug, rebound anxiety can experienced. (O’Brien 2005) The withdrawal symptoms from benzodiazepines can include: agoraphobia, anxiety, depression, dysphoria, panic attacks, nightmares, insomnia, excitability, dizziness, restlessness, poor concentration and memory, which are also common in general anxiety disorders. Symptoms that are related directly to withdrawal from benzodiazepines include: depersonalization, derealization, perceptual distortion, visual and auditory hallucinations, sense of movement, distorted body image, altered sensations, numbness, tingling, formication (belief something is crawling on the body), sensory hypersensitivity, tinnitus, muscle twitching, and fasciculation. (Price, 2005) The severities of the symptoms are usually related to the high dose or prolonged use of short acting benzodiazepines. (Ashton, 2005) Successful discontinuation of benzodiazepines
is best accomplished by a gradual reduction of dose, known as tapering. Abruptly withdrawing a person from a high dose of benzodiazepines can result in psychotic symptoms, delirium, confusion, and convulsions. Generalized anxiety that may occur during the tapering process may be reduced with cognitive behavioral therapy. Ashton recommends the continuation of CBT or other counseling techniques after the discontinuation of benzodiazepine treatment. (Price, 2005) When it is medically decided to discontinue the use of benzodiazepines, a dose reduction of one-eighth to one-tenth every two weeks is recommended. A reduction of 25 – 50% of the dose every one to two weeks or faster may increase the risk of withdrawal symptoms, the increase need for psychological support, treatment dropout, or cause relapse. A fast dose reduction is best accomplished in a hospital setting designed to manage benzodiazepine detoxification. In this setting the detoxification can be tailored to an individual response basis. (Price, 2005) Ashton recommends against benzodiazepine detoxification in an alcohol / drug detox setting that is structured on a one to two week withdrawal program. Benzodiazepine withdrawal can take months or years for some people. Treatment should consider the individual response, the drug used, individual lifestyle and the availability of psychological and community support. (Ashton, 2005) Changing to a long-acting benzodiazepine may help patients with withdrawal symptoms during discontinuation; longer acting benzodiazepines have a slower elimination rate from the body and allow the concentration in the blood to fall gradually. A low dose of a long acting form can allow for small reduction rates over time. Antidepressants, beta-blockers, buspirone, carbamazepine or anticonvulsants such as Phenobarbital, may also help patients manage withdrawal symptoms on a short-term basis. (Price, 2005) For patients using benzodiazepines in combination with other drugs (cocaine, heroin, methadone and morphine) an inpatient detoxification is recommended. This treatment may require detoxification from the primary drug used with a rapid discontinuation of the benzodiazepine. With inpatient medical supervision and the use of other appropriate medications this can be accomplished in a two to three week period. (Price, 2005) Ongoing psychological and community support is needed to prevent relapse after discharge from the treatment facility. The benzodiazepine withdrawal success rate can range from 70 to 80 %. (Ashton, 2005)

CONCLUSIONS

Benzodiazepines are a class of drugs that have effective therapeutic use. Their use is recommended for short term use to aid in addressing the underlying issue that may be causing the symptoms that the benzodiazepine is being prescribed for. Benzodiazepines use can lead to dependency and exacerbation of the symptom being treated. In cases where dependency is found withdrawal from benzodiazepines may be recommended. The use of a managed and individualized reduction program can help patients achieve the discontinuation of benzodiazepine dependency. Approaches using different medications or a non-drug approach can be appropriate for patients. A non-drug approach would be CBT treatment, increased exercise and other activities to help in reducing stress. (Ashton, 2005) Reported relapse after one to five years post withdrawal range from 8% to 57%. (Price, 2005) Individualized withdrawal plans and ongoing support can help to keep the relapse rate at a minimum. Modern day treatment modalities for the use of benzodiazepines can easily be abused in standard 15 minute psychiatrist medication evaluation visits. The prescribing medical professional and the patients should be knowledgeable about the effects of benzodiazepines. The patient should be an active part of their ongoing treatment plan and not blindly trust medical professional. Review of current literature and studies will benefit both the medical professional and patient. Education through journal articles and research documentaries (i.e. HBO’s documentary series “Addiction”) can be helpful in fostering increased treatment understanding. A collaborative approach should be used between primary care physicians, psychiatrist, psychologist and medical social workers involved in a patient’s care to insure the appropriate ongoing treatment is provided for the patient. The patient would need to provide the appropriate releases for this information to be shared among professionals. Finally warning labels should be included on the labeling of benzodiazepine prescriptions stating that long-term use of this medication may cause dependency and potential withdrawal symptoms.
References


These essays represent an *Anatomy and Physiology 1* take home test that is given within the first three weeks of the semester. Students are required to answer three essays on every exam. The ability to prepare thoughts and write them at leisure and in a non-threatening environment prepares the student for future in-class exams and empowers them to develop their writing skills. I chose these essays because of clarity and accuracy of content. The material addresses the array of bonding found in the human body and the structure of the fundamental unit of a protein; both essays demonstrate a cohesive collection of ideas that serve as the lynchpin of the course. This writing is a model for the ability to express scientific ideas with organization and detail.

*Anne Miller, Professor of Science*

## Anatomy & Physiology I - Essay Question Responses from an Exam

*by Jennifer DiGiacomo*

### Essay Response #1

There are five different types of chemical bonds that take place in the human body. They are 1. covalent bonds 2. ionic bonds 3. hydrogen bonds 4. peptide bonds and 5. phosphate bonds. Bonds are when atoms interact.

Covalent bonds, most common bond in the body, are two or more atoms share outer energy level electron pairs, an example of this is carbon, carbon has six electrons when paired with 4 hydrogen that have one electron carbon now has 8 electrons and hydrogen has 2 which yields CH4. Covalent bonds contain a lot of energy and are hard to break.

There are five different types of covalent bonds

- Single covalent bonds - one electron pair is shared between two atoms
  
  \[ \text{H-H} \]

- Double covalent bond – two electron pairs are shared between two atoms
  
  \[ \text{O=O} \]

- Triple covalent bond – three electron pairs are shared between atoms
  
  \[ \text{N=_N} \]

- Non polar covalent bond is the equal sharing of electron pairs among atoms. This type of bond does not dissolve in water, for example fats.

- Polar covalent bond is when one atom attracts shared electrons more than another. Oxygen, Hydrogen and Nitrogen are involved. Because electrons are distributed asymmetrically an electronegative and an electro positive area is formed, which means one atom has more electrons in surrounding levels (Mickey mouse ears).

Polar and non polar covalent bonds are important in cell membranes because the polar end attracts water while the non-polar end repels it. They are also important in protein configuration.

Ionic bonds are another type of chemical bond that takes place in the body. An ionic bond gains or loses an electron. Ionic bonds create ions which are atoms that have charges, which form the body’s electrolytes (Na+, K+, Ca++, Mg++ -cations and Cl-, HCO3-, and HPO4- which are anions). An ion gains or loses an electron depending on the number of electrons in the outer energy level, the goal is 8. Positive and negative charges form an attraction between ions which leads to an ionic bond.

An example of this is sodium (Na+), sodium only has one electron in its outer energy level, and it is easier to find an ion with 7 electrons in it outer level therefore sodium becomes an electron donor. Chlorine (Cl-) has 7 electrons in its outer energy level therefore it is an electron acceptor. The two ions come together (Na+ looses and electron and Cl- gains an electron). Ionic bonds are weak and easily broken in water.

Next chemical reactions in the body form hydrogen bonds which are bonds that hold molecules together in orderly arrays. These bonds are bridges between molecules. Hydrogen, Nitrogen or Oxygen in one molecule
are attracted to Hydrogen, Nitrogen or Oxygen in another molecule. These bonds although very weak and easily broken give great strength to covalent bonds. These bonds are found in water, nucleic acids and protein molecules.

An example of a hydrogen bond is H2O. A water molecule has polar ends which allow it to “hydrogen bond” with other water molecules.

Peptide bonds are the bonds that form amino acids. There are three types of peptide bonds they are:

- One peptide bond which is called a dipeptide
- Two peptide bonds which are tripeptide
- Three or more peptide bonds are polypeptide

Fifty peptide bonds form a protein. Peptide bonds are formed by dehydration synthesis; a water molecule is removed by bonding the carboxyl group of one amino acid and the amino group of another amino acid.

A phosphate bond is a high energy bond. This type of bond is used for ATP (energy). Ribose is attached to three phosphate groups the last group is a high energy bond!

That is what the five chemical bonds in the human body consists of. These bonds are constantly happening and are what makes us into what we are today

**Essay Response #2**

Amino acids are the basic structural unit of all proteins. The body has 20 different amino acids. An amino acid has four basic structures they are

- Amino group is a base NH2
- A central carbon is the backbone carbon
- Carboxyl group which is the acid COOH
- Radical (R) side chain, which varies in each amino acid

If I were to come back to life as part of an amino acid I think I would want to be the central carbon. The central carbon is the back bone of amino acids. Every amino acid has a central carbon it is like the glue that holds the structure together. All the other parts build off of the central carbon. There would be no amino acid without the central carbon. The person I am now is more like an amino group (a proton acceptor) however I think I would like to be the glue that holds it all together at some point.

The sequence of an amino acid is what determines the diversity of a protein. There are four levels of structure every protein has.

1. **Primary level** at this level the lineup of amino acids are bonded together.
2. **Secondary level** this level is determined by the hydrogen bonds that form between the oxygen of one peptide bond and the nitrogen or every third peptide bind, this creates a bending structure
3. **Tertiary level** at this level there is an interaction between the R groups. This forms a globular structure. All enzymes in our body are tertiary structures.
4. **Quartiarly level** this level are 2 or more polypeptide chains tied together.

Without amino acids interacting in the four levels a protein would not be able to be made. Each of the four levels are of equal importance and vital to the structure of a protein.
A Comparison of the virtual and real MFA
by Krystle Heighes

The Museum of Fine Arts in Boston Massachusetts houses some of the world’s most respected artwork. The online version of the museum is very interesting and you can pretty much look at almost everything on your computer that is physically in the museum. My thoughts and opinions varied after looking at these pieces online, and then in person. The three paintings/artworks that caught my eye on the website [http://www.mfa.org](http://www.mfa.org) are a musical instrument, the harp, a painting of the mystic marriage of Saint Catherine, and the head of Zeus.

The harp is an instrument that is meant to soothe and relax the listener. The picture online was interesting, but at the same time I did not have any kind of emotional response when looking at it in front of that gray background on the internet. On some museum websites you can brighten up or zoom the artwork; I could not do either to the harp. I did find out that the harp is 130.8 centimeters in height and 45 centimeters in width. I was excited to see the actual harp because I wanted to see if it would give me a better outlook. In person, the colors were more vibrant and I can honestly say the online picture does not do the actual harp any type of justice. I thought it was interesting that that simple harp was a huge source of entertainment many years ago. It originally comes from the Leslie Lindsey Mason Collection dating back to 1917. I was very pleased with the state the harp was in.

The painting of The Mystic Marriage of Saint Catherine was my favorite painting on the whole website and my favorite at the museum as well. It stands 138.7x 111.1 centimeters, is from 1340 and has deep and hidden meanings that really make you think. Its subject is religion, but at the same time it can be interpreted many different ways. The online version was very bright and gave me somewhat of a warm feeling. I also thought, that it gave the viewer a realistic point of view. In person, I found the painting much brighter. The way the color is aligned with the characters is very moving. You can also see all the different textures and details in person that you can not see online. For example, online I was unable to make out the bottom part of the art. When it was physically in front of me I found that the painting tells a story that dates back hundreds of years. It was almost as if I was watching a movie because there were so many aspects to the artwork that I could not see on the computer. I could tell that a spiritual ceremony was taking place—this did not seem very important when I saw the picture on the website. This painting was by far my favorite and also had the most differences between the web version and the actual piece.

The third piece I focused on was the sculpted head of Zeus. The whole story about Zeus has always sparked my interest, so when choosing my last collection highlight, I immediately made up my mind to look at a replica of him. This version is from the classical Greek period in the years 350-340 B.C. It is just Zeus’s head, so it is 48 centimeters in length and just his face is 26 centimeters. Online, I was not that impressed. I figured the head of Zeus would be a little more vibrant. I expected it to be a dull color because it is indeed a sculpture, but I thought it would look a little more sophisticated. The online colors only consisted of white and a little tan. I was excited to see it in person and when I finally did I was very pleased. Having it right in front of your face really gives you a huge advantage because you can see the definitions of Zeus’ facial expressions. I could not really tell Zeus had such a thick beard online, but in person I really noticed it, and the size of his lips and nose. I noticed so much more detail in person and I am really glad I got to experience seeing it up close and personal.
In conclusion, the three artworks I choose to concentrate on were very interesting and had so much history behind them. It’s bizarre to think that we have the opportunity to look at such respected artwork; these pieces are very much like royalty. This was my first visit to the Museum of Fine Arts and the outcome of my visit was very pleasurable. I never realized the museum had so many different rooms and galleries; it’s like a whole new world of history when walking into them. All three artworks I examined online were very pleasing, but nowhere near what it was like in person. You just cannot compare the web version to the actual piece, as my experience of looking at paintings and sculptures online and then in person proved to me.
Journal #1: Thoughts on the Bioecological Approach to Development
by Kristin Winchell

Out of all the theories on child development that our class has discussed thus far, I find Bronfenbrenner’s bioecological approach to be the most holistic. While theories by Freud, Erikson, Watson, and others, provide us with focused and detailed explanations of how an individual grows and changes over time, they do not include the effects of “outside influences,” the active give-and-take relationship between an individual and the world around them, and in short, interconnectivity. In my opinion, these are all extremely important parts of looking at development. While I have enjoyed the in-depth discussions of psychosocial development and the behavioral perspective, I find the bioecological approach most intriguing because of its appreciation for the inter-relational, complex, and in-flux reality of individuals and life. I feel that it best represents my own childhood and all the factors that have made me who I am.

At age six, I was living in a small ranch house in Concord, MA, with my mom, my dad, and my older sister, Meggie. We had a goldfish, two hamsters, a front porch which we loved to jump off of only to land on a mattress laid out on the ground especially for this purpose, two gigantic willow trees with rope swings, a small strawberry patch, wild raspberries and blackberries, two cherry trees (planted at my sister’s and my birth), and a vegetable garden. This was my world and nothing else really mattered.

Of course, I also went to school, which was exciting and novel at this time, but home was where I really liked to be. My best friend lived down the street, and we would often get together and explore our yards, climb trees, build forts, play dress-ups, and dig up worms just for fun. She had an older brother who was my sister’s age, so the four of us formed our own playgroup. I was a very healthy, strong, and energetic six-year-old. Using Bronfenbrenner’s bioecological approach to child development, all of the above makes up my microsystem.

The next layer of relationship that Bronfenbrenner discusses is the mesosystem. For me, this meant events like birthday parties with friends and family, my parents playing games with me, my friends, and my cousins, my mom helping me work through hard times with friends at school, and a big obstacle course day at my school where parents were invited (I was so nervous about it that I pretended to be sick and stayed home that day). In addition, I used to help my mom sort food co-op orders, run garage sales, and run the tables that her activist group set up at peace festivals. These are my memories of my interactions and my parents’ interactions with my community.

When I was a child, my sister and I rarely had babysitters, and when we did, it was my aunt or my grandparents. We never went to daycare as far I can remember. My mother was involved in our local food co-op and a local peace activist group but spent most of her time with us. My father was a doctor and worked all day. I mostly saw him in the evenings and on the weekends, or when we went on vacation. I relate summertime with family vacation because every July (this still happens) my family drives up to an island off the coast of Acadia National Park in Maine and spends two weeks with my father’s siblings and their families as well as my grandparents. My dad always took Christmas and New Year’s Day off, but they never seemed as much of a vacation as going to the island.

Even though I did not see my dad as much as my mom, I have very fond memories of him reading me
Stuart Little, The Trumpet of the Swan, The Upside Down Boy, and other good books. He would also read to me from my children’s encyclopedia (which I loved). And, no matter how many times we must have watched them, he never complained about our choices of movies: “Peter Pan with real people” and “Cinderella with real people,” as we called them, as well as a version of “Swan Lake” that he recorded off of the television one night. All this made up my exosystem.

My macrosystem was the fact that I grew up in an affluent New England suburb as a white child in a primarily white town, and with a stable, well-off family. As far as religion, I was christened as a Unitarian Congregationalist at my father’s parents’ church in Lincoln, MA, but only went to service on Christmas Eve or when my Grandfather was doing something special in the choir. I followed in my dad’s footsteps as far as religion: church was the Great Outdoors.

Outside of the realm of my awareness at age six were the world events that shaped 1989, in Bronfenbrenner’s words, my chronosystem. Bush Senior was elected as president and inaugurated at the beginning of the year, taking on the $155 billion government deficit that President Reagan left him. Within his first year, Bush approved the Internment Compensation Act which awarded Japanese Americans surviving Roosevelt’s 1942 executive order of internment during WWII $20,000 each, he began the “War on Drugs” in an attempt to end drug trafficking in Latin America, and he pushed to make a constitutional amendment against the act of burning the American flag (the Supreme Court ruled against this and instead made it a law).

Environmentally, Bush announced that the U.S. agreed with other industrial countries that the stabilization of carbon emissions should be achieved as soon as possible. Also, eight New England states adopted California’s pollution standards. The EPA announced that the chemical called Alar, which was commonly used to redden U.S. apple crops, was a strong carcinogen. In addition, the U.S. stopped importing British beef in fear of Mad Cow disease, an Exxon tanker spilled 240,000 barrels of oil in Prince William Sound causing devastation to its ecosystem, and San Francisco got hit by the biggest earthquake since 1906 rating a 7.1 on the Richter scale.

In the world of science and medicine, Prozac was introduced to the drug industry, breast implant research was beginning to be conducted, and Charles Janway Jr. identified T-cells in the human immune response. Also in 1989, the U.S. space shuttle, the Atlantis, sent out its first radar-mapping probe towards Venus.

As far as advances in education, Bush attended the National Education Summit in Charlottesville, VA, where he called for national curriculum standards in public schools. The “Goals 2000” report was sent out by the National Commission on Teaching and America’s Future to improve public education. In Massachusetts, the Boston Public School Committee implemented a new controlled-choice plan that helped retain racial guidelines to prevent re-segregation in the Boston public school systems, but also allowed parents to request specific schools for their children.

In the media, Game Boy video games were invented and were popularized, transforming a company that manufactured playing cards into a worldwide video game corporation. The doll called the Cabbage Patch Kid was bought out of stores and became a “black market item.” In addition, the well-loved comic strip “Dilbert” made its debut. To the excitement of car fans, so did the Mazda Miata.

At this time, more than 56 million women were in the workforce and represented 45% of all civilian workers. One out of every five doctors and lawyers were women. It was this year that the Supreme Court ruled that states could limit access to abortion. Also, the first elected black governor won the office in Virginia and New York City elected its first black mayor.

Internationally, Soviet citizens gained rights, Poland ended its strict Communist rule, and Lithuania, Latvia, and Estonia demanded autonomy from Russia. These and other ethnic divisions threatened to end the Soviet Union. (All this and more happened, and I honestly had no idea until researching for this paper!)

At age six my understanding of the world around me consisted of my family, my home, my relatives, and my school aside from rare occasions. One of these occasions was the awareness I gained from participating in a Fourth of July Parade float with my Granny’s peace group, Beyond War. I dressed up as a
Spotted Owl and protested people fighting in wars and the use of nuclear weapons. This experience exposed me to a bigger worldview than I previously had. I also remember Hurricane Bob hitting Cape Cod. I remember feeling fear and excitement as we boarded up the windows in my house in preparation. I also remember my uncle’s fancy sports car being totaled by a tree that fell on it in the storm. And, yes, I admit, I had knowledge of Cabbage Patch Kids and Game Boys thanks to my older sister and her friends.

Looking back on my childhood, even only a year of it, it is hard to wrap my brain around all the factors that influenced my growth and development, not to mention my influence on the people in my life. Bronfenbrenner’s bioecological view of child development helped me to begin to explore and describe the many complex interconnections and relationships, some visible and some invisible to me, within my life and learning at the time that I was six.

REFERENCES:
All historical references made under the “chronosystem” section of my paper were obtained from www.answers.com.
Students completing the *Supervised Field Placement and Seminar* course in the Early Childhood Education program will be able to write goals and objectives for any given lesson in a lesson plan, design a lesson plan around a theme, present a variety of curriculum ideas in a given area (science, math, art, etc.), create and write activity plans for a curriculum unit, plan and match activities that support the Massachusetts Curriculum Frame Works, create a curriculum development section in their education portfolio. Once these lessons plans are designed, students will implement them at their practicum site.

A Curriculum Plan includes the following three parts:

**The Theme Web** is used for developing the Daily Lesson Plan for students to implement in their classroom of pre-school-kindergarten children. The curriculum areas are: Math/Manipulative, Science, Music/Movement, Language Experiences, and Diversity/Multicultural. In each of the curriculum areas is a list of activities to help children understand “community helpers” while participating in the curriculum areas. For example in the Theme Web under Math/Manipulative, the Doctor weighs you when you have a check up, the Policeman uses a lock and key. The children are instructed to match the word with the picture or they may actually use the scales and count the numbers on the scale. Under Music and Movement, they sing the song “I’m a Police Officer,” or “The Community Worker.”

**The Weekly Activity Exercise** is developed by the student to be used as a guide for the Daily Lesson Plan. This includes Goals of Lesson, Objectives of the lesson, Objectives to Accommodate Diverse Learning Styles, Materials and Preparation, and 10 cognitive questions to be asked during the activity with the children.

The **Daily Lesson Plan** lists the activities in each of the Curriculum Areas that are implemented for each day. Each activity of the Curriculum Areas are aligned with the Massachusetts Department of Education Pre-School Standards and Experiences and Curriculum Frameworks.

- Nancy Tyler Higgins, Professor of Education and Human Services

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**Curriculum Plan**

**Age: Preschoolers (3-5)**

by Renee Marcil

**Theme Web**

(Aka Integrating a Theme and/or Interest Areas)

**Theme of Unit: Community Helper**

(List 5 Ideas per Block)
## Curriculum Plan

**Early Childhood Education**

### Math/Manipulative:
1. Doctor - Weigh in *
2. Police - Lock and key match.
3. Sorting firefighter hats.*
4. Dentist puzzle.
5. Teacher - Sorting school supplies.*

### Science:
1. Doctor - Heart beats.*
2. Dentist - Tools.*
3. Firefighter - Charcoal Chalk.*
4. Teacher - Sorting for Safety.*
5. Police - Fingerprints.*

### Music/Movement:
1. I’m a Police Officer.*
2. The Community Worker song.*
3. Fire dances*
4. Teacher May I?
5. Dr. Denise the Dentist.*

### Dramatic Play:
1. Station House*
2. Doctor Office.*
3. Classroom.*
5. Dentist Office.*

### Cooperative Games:
1. Community helper puzzles.
2. Have the children play pin the tool on the community helper.*
3. Ring the Bell.*
4. Match the teeth.
5. Red light green light.*

### Children’s Literature:
1. Community Helper from A to Z by Bobbie Kalman (1998)
2. Day in the life of a Police Officer by Linda Hayward (2001)
3. Doctors by Dee Ready (1997)
5. Dr. Kanner, Dentist with a Smile by Alice Flanagan (1997)

### Art:
1. Medical Paintings*
2. Police Vest.*
3. Dotting a Dalmatian.*
4. Decorating apples.
5. Dental Floss Painting.*

### Sensory (Sand/Water/Blocks):
1. Toothpaste.*
2. Fire Hose.*
3. Schoolhouse.*
4. Police Cars.*
5. Hospital.*

### Writing Experiences:
1. Have the children write a letter to a police officer.
2. Have the children write a sentence about their favorite community helper.
3. Make a list of different community helpers and have them write the list.
4. Trace the names of the community helpers by following the arrows in the letters.
5. Write a word of day of the Community Helpers.

### Software:
1. “Operation Game”
2. “I Spy School Days”
3. “Playskool Puzzles”
4. “Rx for Reading”
5. “Rx for Math”

### Language Experiences:
1. A fireman finger play *
2. Create a book about Community Helper.*
3. Recite the different names of community helpers.
4. Have the children make a list of their favorite community helpers.
5. Policeman.*

### Diversity/Multicultural:
1. Community Helper Multicultural paintings.*
2. Finger puppets.*
3. Sing the Song “I Am Different”*.
4. Sorting Community Helpers.*
5. Multicultural Passports.*
Math:
**Weigh in:** Help the children weigh and measure each other.

**Sorting fire fighter hats:** Have the children sort different numbers on the fire fighter hats.

**Sorting school supplies:** Have the children sort and separate the pencils, pens, color pencils and crayons into different groups. Afterwards have the children count each group and record the number on a graph.

Science:
**Heartbeat:** Help the children use stethoscope to listen to each other heartbeat.

**Tools:** Put safe dental products on the sensory table. Have a mirror, dental floss, toothbrush and toothpaste. Let them explore.

**Charcoal:** With a supervision of a teacher, have the children feel the texture of charcoal chalks. Have the children draw a picture on construction paper with the piece of charcoal.

**Sorting for Safety:** Collect appropriate and non appropriate items around the class and have the children sort them as “Safe” and “Dangerous.” Explain to the children why these items can be safe or dangerous for children.

**Fingerprints:** Collect fingerprints from a variety of people. Give the children a magnifying glass to observe the different kinds of fingerprints.

Music/movements:
**I’m a Police Officer: Sung to: “I’m a little Teapot”**
I’m a police officer
With my star,
I help people
Near and far.
If you have a problem,
Call on me
And I will be there
One, Two, Three!

**The Community Worker: Song Sung to: “Farmer and the Dell”**
The firemen are brave.
The firewomen are brave.
Heigh-ho what do you know,
The firefighters are brave.
Other possible versus:
Barbers cut our hair.
Doctor keeps us well.
Dentists check our teeth.
Bakers bake our bread.
Police officer stop the traffic.

**Fire Dance:** Provide orange, yellow, and red streamers. Put on “fiery” music and let the children dance.

**Dr. Denise the Dentist: Sung to: “Rudolph the Red-Noised Reindeer”**
Dr. Denise the Dentist
Helps me keep my teeth so white.
Dr. Denise the Dentist
Teaches me to brush just right.
Dr. Denise the Dentist
Always wears a super smile.
Dr. Denise the Dentist
I’ll be your friend a long, long while.

Dramatic Play:
**Station house:** Provide hoses, hats, coats, gloves, boots and a stuff Dalmatian. Also provide a large box so they can decorate their own fire truck.

**Doctor office:** Provide stethoscope, tongue depressors, bandages, syringe (without a needle) and other medical supplies for the children to set up a doctor’s office. “Medical Toys,” “Doctor”
**Classroom:** Provide chalkboard, chalk, chairs, paper, pencil and books. Invite the children to set up a classroom.

**Squad Car:** Invite the children to help create a squad car from a large cardboard box. Provide badges, radio, ticket books and flashlights.

**Dentist office:** Have the children create their own dentist office by supplying them with cutouts that look like tooth brushes, tooth paste, and dental floss.

**Cooperative Games:**
- **Ring the bell:** Invite the children to play ring the school bells. Provide sm. beanbags for the children to toss at the service bells (places on the floor).
- **Red light Green light:** Have a group of four children stand outside and hold hands at one end of the play ground and have the teacher stand at the other side. Have the teacher yell out red light to stop and green light to go. Make sure everybody is a winner.

**Art:**
- **Medical Painting:** IV bag with tempera paint. Encourage children to paint with the drips from the tube. Provide empty syringes with paint and let the children squirt on the paper.
- **Police Vest:** By using a large paper grocery bag. With the bag opened, make a large round opening on the bottom for the head and cut the bag open along the front. Make round holes on the sides for arm holes. Close and lay the bag flat and children can paint the front using tempera paint and using a sponge. Cut a long strip of black construction paper to form a belt - just for the front where is painted, and glue on bag when the paint is dry.
- **Dalmatian spotting:** Have the children use bingo dotters to mark the spots on the paper dog.
- **Dental floss painting:** Provide the children with long piece of floss and washable paint to dip the floss into and have them start to paint.

**Sensory:**
- **Toothpaste:** Provide old toothbrushes, toothpaste and coins. Invite the children to clean the coins with toothpaste and toothbrushes, and then rinse them off to see how well they are clean the coins.

**Fire hose play:** Provide clear plastic hose and variety of containers to they can transfer water from container to container.

**Schoolhouse:** Provide blocks so that the children can build a school house. Also have plastic people and children so they can pretend to be in a schoolhouse.

**Police Cars:** Provide toy police cars in the sand area and encourage them to drive them around the sand.

**Hospital:** Give the children tongue depressors in the sand, to help create a hospital.

**Language Experiences:**

**A Fireman**

_A finger play_

This brave fireman is going to bed  
hold up right thumb  
Down on the pillow he lays his head  
right thumb on left palm  
Wraps himself in his blanket tight  
curl fingers around thumb  
And plans to sleep this way all night  
close eyes  
But the fire alarm rings! He opens his eyes!  
open eyes  
Quickly he’s dressed and down the pole he slides  
right hand slides down left arm in a grip from elbow to wrist  
Then he climbs on the truck to go, go, go.  
_Hands manipulate imaginary steering wheel_
Create a Book: Have the children draw the community helpers in which they have learned about and help them write out their names.

Police Officer:

A finger play

This is a car driving down the street

right fist travels down extended left arm

Here’s a police officer walking his beat

right index and middle fingers walk down left arm

Now he is checking the stores at night

To see that the stores are locked up tight

right index finger and thumb turn key in keyhole formed by crook of little finger of left hand, other fingers in a fist.

And this is the friendly traffic cop,

left hand in fist, index finger straight up

who tells the cars when to Go and Stop!

on Go index finger beckons, on Stop, raise fist up

When cars get in a traffic jam

jam fists together

He help them better than anyone can.

Left index finger as cop stands erect

Diversity/Multicultural:

Community Helper Multicultural Paintings: Provide the children with multicultural paints and have them create their own picture of a Community Helper.

Finger puppet of the Community Helper: Have the children create their own finger puppets of a Community Helper and have them put on a play.

“I am Different”:

I am different from my head to my toes
I am different from my eyes to my nose
I come from a place that is far and wide
I am place where we all smile instead of cry
I am very different as you can see.
But I still have a lot of love in me!

Multicultural Passports: Have the children dress up in a Community Helper uniform and take pictures of the children. Create a passport by using the children’s pictures and then have the children learn about a different Community Helper around the World.

Weekly Activity Exercise

Name of Student: Renee Marcil

I. Name of Activity: Community Helpers Book
   Main Curriculum Area: Language
   Teacher to Child Ratio: 1 Teacher to 10 Children
   Age Group: Preschool
   Length of Activity: 15 Minutes

II. Curriculum Frameworks for Preschool Experiences:
   Guideline: Guiding Preschool Learning in English Language Arts
   Category: Language
   Learning Guidelines: (# 2) Participate actively in discussions, listen to the ideas of others, and ask and answer relevant questions. Link to Questioning, Listening and Contributing 2.1
Guideline: Guiding Preschool Learning in History and Social Science
Learning Guidelines: (# 10) Observe and discuss the various kinds of work people do outside and inside their homes. Link to Skills and Concepts 7, Learning Standard 8.

III. Describe the Activity in Detail: Start out by having a discussion about community helpers and ask the children the specific jobs a community helper does. Jot down the notes on a poster board. Next, print out five pictures of different types of community helpers and color them in. Starts writing a story underneath the picture with the answers the children have given you. Alternatively, have a child make up their own story by using their answers and the pictures you have provided.

IV. Goals of Lesson:
At the completion of this activity, the learner should be able to:
1. Recognize the community helpers in our community.
2. Compare the different jobs each community helper performs in the community.

V. Objectives:
At the completion of this activity, the learner should be able to:
Physical: Practice fine motor skills by coloring the picture of a community helper.
Emotional: Explain their favorite or least favorite part of the book.
Cognitive: List the community helpers in their community.
Social: Encourage cooperation by having the children retell the story.

Objectives to Accommodate Diverse Learning Styles:
At the completion of this activity, the learner should be able to:
Visual: Define what a community helper looks like.
Auditory: Listen to the story and discussion.
Kinesthetic: Color in the picture of a community helper.

VI. Materials and Preparation: Have a discussion first explaining all about community helpers and jot down their answers from the children. Materials- poster board and pen, pictures of community helpers, markers, crayons, construction paper, glue/tape and a stapler.

VII. List ten cognitive based questions you would ask during the activity:
1. What is a community helper? “A community helper is a person who helps out in the community by performing various types of jobs.”
2. Who can be a community helper? “Anybody who performs a job can become a community helper.”
3. What does the mail carrier do for our community? “The mail carrier delivers our mail and packages to our homes.”
4. What does a police officer do for our community? “Arrest the bad guys and to keep our community a safe place to be.”
5. What does a veterinarian do for our community? “Helps take care of sick or injured animals. Finds a safe home for these animals.”
6. What does a doctor do for our community? “Helps us when we are sick and helps us stay healthy.”
7. What does a firefighter do for our community? “Puts out fires and teaches us about fire safety.”
8. Should we be afraid of a police officer or firefighter? “No. They help keeps us safe from harm.”
9. Can you name some other types of community helpers? “Teacher, dentist, garbage man etc.”
10. Would you consider a community helper as a hero in our community? “Yes because they help out in the community and keeps us safe.”
Name ten “words of the week” associated with this lesson:

- Community helper
- Police officer
- Veterinarian
- Doctor
- Mail carrier
- Firefighter
- Job
- Community
- Safety
- Hero

Reference Source: A teacher from the daycare

I attest that the student teacher taught this lesson.

Cooperating Teacher Signature: Date:

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### Daily Lesson Plan

<table>
<thead>
<tr>
<th>Name of Student: Renee Marcil</th>
<th>Theme of Week: Community Helpers</th>
</tr>
</thead>
<tbody>
<tr>
<td>Activity</td>
<td>Monday Doctor</td>
</tr>
<tr>
<td>English / Language Arts Activity:</td>
<td>The Doctor in the Clinic. (Song)</td>
</tr>
<tr>
<td>Mathematics Activity:</td>
<td>Height and weight chart.</td>
</tr>
<tr>
<td>Science or Health Education Activity:</td>
<td>Use a stethoscope to listen to the heart.</td>
</tr>
<tr>
<td>History / Social Science Activity:</td>
<td>Making list about various roles of the doctor.</td>
</tr>
</tbody>
</table>
Monday's Guidelines for Preschool Experiences

English/Language Arts Activity: Learning Doctor in the Clinic
   Guideline: Guiding Preschool Learning in English Language Arts
   Category: Language
   Learning Guideline: (# 1) Observe and use appropriate ways of interacting in a group.
   Link: To Discussion 1.1

Mathematics Activity: “Height and Weight Chart”
   Guideline: Guiding Preschool Learning in Mathematics
   Category: Measurements
   Learning Guideline: (# 14) use non standards units to measure length, weight, amount of content in familiar objects.
   Link: To K.M.3

Science/Health Activity: “Use Stethoscope to listen to their heart beat”
   Guideline: Guiding Preschool learning in Science and technology / Engineering
   Category: Inquiry skills
   Learning Guideline: (# 3) Identify and use simple tools appropriately to extent observation.
   Link: To Introduction, Inquiry skills

History/Social Science Activity: “Make a list about the doctor responsibilities.”
   Guideline: Guide Preschool Learning in History and Social Science
   Category: N/A
   Learning Guideline: (# 9) Discuss roles and responsibilities of family or community members to promote the welfare and safety of kids and adults.
   Link: To Learning Standard 6

Art Activity: “Cotton Swab Painting”
   Guideline: Guiding Preschool Learning in the Arts
   Category: Visual Arts
   Learning Guideline: (# 24) use basic shapes and forms different sizes to create artwork.
   Link: To Elements and Principles of Designs 2.4

Ten Brave Firefighters
Ten brave firefighters
Standing in a row.
Ding, Ding rings the bell
Down the pole they go.
Jump on the fire truck
Ready to aim the hose
Climb up the ladder
Whoosh! Out the fire goes
(Continue to drop a number as you go)

**Teaching them crossing the street:**

Stop. Look. Listen.
Before you cross the street.
Use your eyes.
Use your ears.
And then use your feet!

**Height and Weight Chart:** Have the children learn how to weigh and measure each other.

**Practice dialing local 911:** Have the children practice on a pretend phone how to dial 911. Also tell the children not to practice on a real phone and explain why it necessary to call 911 only when it an emergency.

**Counting how many teacher there are:** Have the children count the number of teacher in school.

**Going over safety rules:** Provide the children with pictures and rebus charts on safety rules. Have the children repeat the rules back to you.

**Going over rules in a classroom:** Have the children repeat the rules back to the teacher, on what should be done in any classroom.

**Tube Painting:** Provide the children with plastic straws also known as a tube. Give the children orange and red paint. The orange and red paint represents a fire. The tubes represent the hose. Have the children blow the straw allowing the paint to mix together on the paper.

**Make a list about various role of what a doctor does:** Have the children sit in a circle and help them make list about what responsibilities of a doctor.

**Dramatic play:** Set up dramatic play area with uniforms and accessories that promote community roles such as firefighters.
The following Shot Analysis and commentary were done for a *Film Analysis & Production* course. Students were asked to do the following: a) choose a sequence of shots that create a dramatic unit from a film of their choosing; b) describe the action, dialogue, other sounds, shot framing, camera angles and movements, and other relevant details such as lighting, focus qualities, or special effects; and c) write an analysis describing why they think the director chose this particular sequence of shots to tell the story.

- Robert Matorin, Professor of Communications

### Shot Analysis and Commentary: *Sideways*

by Patrick Chaffee

<table>
<thead>
<tr>
<th>SHOTS</th>
<th>DIALOGUE</th>
<th>SFX</th>
<th>MUSIC</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. MS: Miles &amp; Mya walk out onto porch</td>
<td>--</td>
<td>Screen door creaks open. Footsteps on porch</td>
<td>Light guitar</td>
</tr>
<tr>
<td>2. MLS: Miles &amp; Mya sit on two chairs on the porch</td>
<td>MYA: You know, can I ask you a personal question?</td>
<td>Door slams shut. Feet walking on wood. Two bodies sitting down on furniture. Crickets in background</td>
<td>Guitar continues</td>
</tr>
<tr>
<td>3. O/S of Miles</td>
<td>MILES: Sure. MYA: Why are you so into pinot? I mean, it's like a thing with you.</td>
<td>Crickets</td>
<td>Guitar</td>
</tr>
<tr>
<td>4. O/S of Mya</td>
<td>MILES: Uh...I don’t know. Umm, it’s a hard grape to grow as you know, right? It’s thin-skinned, temperamental, ripens early. It’s, you know, it’s not a survivor like cabernet, which can just grow anywhere and thrive even when it’s neglected. No, pinot needs constant care and attention, you know. And in fact it can only grow in these real specific little tucked-away corners of the world.</td>
<td>Crickets</td>
<td>Guitar</td>
</tr>
<tr>
<td>5. 0/S of Miles</td>
<td>MILES: And, and only the most patient and nurturing of growers can do it, really.</td>
<td>Crickets</td>
<td>Guitar</td>
</tr>
<tr>
<td>6. O/S of Mya</td>
<td>MILES: Only someone who really takes the time to understand pinot’s potential can then coax it into its fullest expression. And then? I mean. Oh, its flavors, they’re just the most haunting and brilliant and thrilling and subtle and ancient on the planet.</td>
<td>Crickets</td>
<td>Guitar</td>
</tr>
<tr>
<td>7. O/S of Miles</td>
<td>MILES: No, I mean, you know, cabernets can be powerful and exciting too...</td>
<td>Crickets</td>
<td>Guitar</td>
</tr>
<tr>
<td>8. O/S of Mya</td>
<td>MILES: …but they seem prosaic to me, for some reason, by comparison.</td>
<td>Crickets</td>
<td>Guitar</td>
</tr>
<tr>
<td>9. O/S of Miles</td>
<td>MILES <em>(laughing)</em>: I don’t know. I don’t know. What about you? MYA: What about me?</td>
<td>Crickets</td>
<td>Guitar</td>
</tr>
</tbody>
</table>
**Commentary: Sideways**

*Sideways* is a coming of age tale about, strangely, two middle-aged men. The main characters, Miles and Jack, are driving to Northern California to spend a weekend in wine country. This weekend getaway is a bachelor party thrown by Miles for Jack the week before his big wedding. Miles is a depressed, divorced and down on his luck high school English teacher. Jack is a carefree, “let’s have the time of my life” type of character. As a prelude to the following scene, Jack and Miles have been out on a date with two women they

<table>
<thead>
<tr>
<th>Shot</th>
<th>Dialogue</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>10. O/S of Mya</td>
<td>MILES: I don’t know. Why are you into wine?</td>
<td>Crickets</td>
</tr>
<tr>
<td>11. O/S of Miles</td>
<td>MYA: Oh, I-I think I originally got into wine through my ex-husband. MILES: Ah MYA: You know, he had this sort of show off cellar, you know? MILES: Right. MYA: But then I discovered that I had a really sharp palate...</td>
<td>Mya’s hand slapping her thigh.</td>
</tr>
<tr>
<td>12. O/S of Mya</td>
<td>MILES: Mhmm. MYA: ...and the more I drank...</td>
<td>Crickets</td>
</tr>
<tr>
<td>13. O/S of Miles</td>
<td>MYA: ...the more I liked what it made me think about. MILES: Like what? MYA: Like what a fraud he was.</td>
<td>Crickets</td>
</tr>
<tr>
<td>15. MCU of Mya</td>
<td>MYA: I like to think about what was going on the year the grapes were growing, how the sun was shining, if it rained. I like to think about all the people who tended and picked the grapes, and if it’s an old wine, how many of them must be dead by now.</td>
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</tr>
<tr>
<td>16. MCU of Miles</td>
<td>MYA: I like how wine continues to evolve. Like, if I opened a bottle of wine today it would taste different than if I opened it on any other day.</td>
<td>--</td>
</tr>
<tr>
<td>17. MCU of Mya</td>
<td>MYA: Because a bottle of wine is actually alive and it’s constantly evolving and gaining complexity. That is, until it begins its steady...</td>
<td>--</td>
</tr>
<tr>
<td>18. MCU of Miles</td>
<td>MYA: ...inevitable decline... MILES: Hmm</td>
<td>--</td>
</tr>
<tr>
<td>19. MCU of Mya</td>
<td>MYA: ...and it tastes so fucking good.</td>
<td>--</td>
</tr>
<tr>
<td>20. CU of Mya’s hand on Miles’. Camera tilts up for a MCU of MILES.</td>
<td></td>
<td>--</td>
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</tbody>
</table>

**Abbreviations**

MCU = medium close up  
MS = medium shot  
O/S = over the shoulder shot  
MLS = medium long shot
recently met, Stephanie and Mya. The four of them have just finished dinner and are now at Stephanie’s house. While Stephanie and Jack prefer getting physically intimate, Mya and Miles prefer a different route.

I chose this scene in *Sideways*, well frankly, because I think it’s perfect. In this short, intimate conversation through the use of over-the-shoulder perspective and medium close-ups, the audience takes on the role of either Mya or Miles. The foreshadowing that goes on in this scene is very subtle, but nonetheless there.

I believe the director chose the repeated use of the over the shoulder perspective to draw in the audience, to make us feel like we are not just there watching from a distance, but we are actually one of the characters. Payne starts the scene out with a medium long shot, basically inviting the audience to come in for a closer look. As the dialogue starts to pick up, we are brought in for an over the shoulder view with the camera staring at Miles. When the conversation switches from Miles doing to talking to Mya, we can tell that Miles is already entranced by Mya. As Mya continues with her dialogue about why she likes wine, we aren’t shown the perspective we have come to expect. Instead we are given a medium close up of Mya. Now, it’s as if she is talking directly to the audience; we become Miles. As the intimacy of the conversation increases while the camera angles switch, so does our role. We now take on the role of Mya as she looks down at her hand touching Miles’ and slowly tilts up to his face.

Sure, the director could have used other shots during this scene, but I do not believe they would have had the same impact on the audience. He could have had the camera out for a medium long shot in between the two characters as they converse. In my opinion though, he would have lost the intimacy that works so wonderfully in this scene. Had he chosen a medium long shot, then I believe any type of close up would not have worked. Instead the way it really works out, it is as if we are built up to this medium close up, and then at exactly the right point in the conversation, we take over Miles and become him.

In closing, the repeated use of over the shoulder angles and the occasional medium close up works great in *Sideways*. As if echoing the awkward situation of meeting someone for the first time, we start out at a distance from the characters, then the camera moves in closer to bring us into the conversation. Finally when our trust is built up, we are brought in for close up. To me this is great filmmaking, which not only runs through this particular scene, but throughout the whole movie as well.
Memories and the stories that grow from them help us make sense of our feelings and our lives. Memories – both good and bad – provide us with choices so that we can change. And memories reveal that rainbow of color or that dark night of the soul.

Employing the elements of narration, Andrea Benjamin merges memory and poetic license to create an *English Composition I* narrative that resonates with ironic truth.

-Dona Cady, Professor of English

**Eating the Screw** by Andrea Benjamin

Available upon Request
For more information contact
Dona Cady at cadyd@middlesex.mass.edu
What is it that Robert Frost writes about way leading onto way? As with choices in life, so it is in writing. A chance thought here, a partially glimpsed truth there, often lead to ideas for other papers. So it was with Jana Casale, a student in *English Composition I*, who wrote a fine narration essay on woman’s view of self. She thought her topic over and looked onto the next assignment. But when the research paper loomed, and she was wrestling with reluctant thesis statements and conjuring images of caffeine-fueled nights, she remembered the passion for her narrative paper. A topic was born. Writing, you see, is rarely a linier process; it is a network of so many connected paths — some dead ends, others bramble strewn, still others a bit worn, most rarely smooth. Jana took the path well-traveled. And this time it has made all the difference.

-Dona Cady, Professor of English

*A Feminist’s View* by Jana Casale

Available upon Request
For more information contact Dona Cady at cadyd@middlesex.mass.edu
Victimized Against Her Will in Naguib Mahfouz’s “The Answer is No”  
by Doris Osiimwe-Johnson

Naguib Mahfouz’s “The Answer is No”, plots around a beautiful and rich young Egyptian teacher who was raped at a young age of fourteen by Badrani Badawi, a man she had respected as her second father. To this day she suffers the repercussions of the tragic event, partly because the moral standards in the Egyptian culture dictate that a woman be pure to be given into marriage. An article in The International Herald Tribune reported that “In Egypt, and across the Arab world, respectable sex requires marriage, particularly for a woman and especially for the first time” (MacFarquhar). Naguib’s unnamed protagonist is raped, victimized, against her will and not a virgin any more; therefore a social misfit. She has been pushed against a wall into the corner of loneliness and solitude, “day by day she becomes older. She avoids love, fears it” (Mahfouz 635). Ultimately her position as a woman is compromised by the nature of her culture and she is “struggling helplessly in a well sprung trap” (Mahfouz 635). According to the grapevine, “Rape is a crime of sexual violence that causes long term emotional devastation to its victims” (Repp 16). Nevertheless, she is a strong and independent woman who will not lie down in self-pity; she will not reminisce about her misfortune, but rather walk elegantly and stand by her principles.

This woman’s options are minimized and her choices are limited because of the effect of rape. The act of rape is a strategic weapon of psycho-social-spiritual destruction designed to undermine the well-being of a woman. Theoretically, “Young women suffer a great long time distress after an act of rape and experience the symptoms of post traumatic stress disorder, fear, excessive vigilance, shame and often encounter difficulties with intimate relationships” (Burby 96). Society gives her another option however, to marry Badrani the man she now hates and disrespects for the reason that he abused her against her will. Therefore she says to him, “For me any outcome is preferable to being married to you” (Mahfouz 635).

As a teacher, she has the opportunity to teach young women of Abbasiyya knowledge of their rights and to empower themselves with education as a weapon toward their liberation and emancipation. Manifestly, her culture has ignored, and failed to address such catastrophes that befall the every day woman. Apparently, “Like other women in African societies, Egyptian women have made great strides in gaining their legal rights but they remain well behind men in both socioeconomic and cultural rights” (Asante 101).

Meanwhile, this woman is an educated, “rich, beautiful girl, a by word in Abbasiyya for her nobility of character” (Mahfouz 635); a role model therefore – future change will begin with women like her - because to save a woman, is to save her children and her children’s children. In his forward-thinking work, Egyptian writer and pre-revolution civil rights activist Qasim Amin saw the importance of education for women as the key to the success of any political and cultural freedom. Amin argues, “How could we advance the move toward
independence and representation without taking the women along. The liberation of women was a prerequisite for
the liberation of the society. Since women are the nucleus of the family, and the family is the basic unit of society, then to liberate women was to liberate society” (Asante 100). Naguib’s protagonist here clearly comes from the same school of thought.

Perhaps many women in the culture are similarly frustrated, but some like her mother, are forward thinkers. They refuse to be subject to, and be enslaved by the culture that is apparently inattentive to their concerns. Both mother and daughter may not have the freedom of choice, or the freedom to vote - but they sure have their freedom of thought. Her mother had said to her, “I know your attachment to your independence so I leave the decision to you” (Mahfouz 635). She has now decided not to marry and “never has she regretted her firm decision” (Mahfouz 636).

It is important to note however, that the continuing urban drift and a steady rise in tourism means that modern economic values and western cultural ideas filter back even into all of Egypt, and it cannot be long before they are affected by the change sweeping the north African region. Suffice-to-say that almost all customs in Egypt are related to the Islamic religion or its influence; on the contrary to these popular beliefs about Egypt, numerous African intellectuals and writers have continued to come out as defenders and advocates of women’s rights since Qasim Amin. It is also noted that “Naguib Mahfouz’s keen awareness of social injustices, and his realistic account of Egypt’s social and political history have earned him both international acclaim and condemnation, as have his more experimental and fantastic works” (Contemporary Authors Online).

Naguib Mahfouz does not reveal his protagonist’s identity, partly because she represents every woman in every society, every day. Published in 1991, the story could have been told a decade before, but it speaks of, and to our generation today. Badrani Badawi could have gotten away with rape then, but currently in Egypt, rape is, technically speaking, punishable by life imprisonment. Egyptian President; Hosni Mubarak issued a decree, six years ago nullifying a law that allowed rapists who marry their victims to walk free. Amnesty International and International Human Rights Organizations are in support of the new law which denies rapists any legal liabilities. This is a clear road to women’s emancipation despite the countless rape cases that go unreported. Evidently, “The Answer is No” is not confined to conflict rape in Rwanda, Sudan nor Bosnia; this story is about culture, worldwide that allows violence against women to operate with impunity.

Works cited


In *Microcomputer Applications*, students learn how to create effective presentations using PowerPoint. One assignment in my classes involves students in researching the impact of a technology and ultimately developing PowerPoint presentations to support their conclusions. Patricia’s presentation is on the “Blended Learning Approach” and should be viewed appropriately at the following address: http://www.middlesex.mass.edu/wac/wac_journal_2007.htm

- Lori Weir, Instructor of Information Technology

**The Blended Learning Approach**
by Patricia Kilborn

**Editor’s Note:** This complete PowerPoint presentation is available for appropriate viewing as a PowerPoint presentation at the following address: http://www.middlesex.mass.edu/wac/wac_journal_2007.htm

The “handout” version of some of Patricia Kilborn’s PowerPoint slides, reduced in size and in black and white, are provided below.
In my *Music Appreciation* course, students are required to do either a research paper or a semester project. Projects might include a written critique and analysis of a major composition, a portrait or biography of a composer, or an essay on the related art, literature, or social or political events of a particular time in relation to a piece of music.

I have tried to give broad, creative freedom in completing this semester project. Some students have composed or performed pieces; others have analyzed a piece of music or have written more conventional research papers or profiles of composers.

Greg Richards’s paper is unique in that he has drawn from his familiarity with contemporary rock music and has found parallels and influences among classical compositions and forms. In recognizing these relationships, he has been able to expand his understanding and appreciation of both genres.

-Johannah Segarich, Professor of Music

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The Influence and Interpretation of
Classical music in Contemporary Styles
by Greg Richards

This paper has its beginnings back in the first half of 2004, when my college dorm mate and myself were having a debate about the nature of Heavy Metal (rather than studying, as we should have been). My friend was arguing that the genre was most closely related to the blues, citing its creation by American and British blues and rock artists, and I was suggesting that it had, in its current form, more traits in common with classical music, citing its complex song forms, virtuosic passages, key and meter changes, and compositional, rather than improvised, nature. Naturally, the debate ended inconclusively, being that the topic was so subjective that actually trying to prove an argument for one side or the other would be futile.

Inconclusive as it was, however, it was not time wasted, and the idea that modern metal music might share so many common traits with classical music written centuries earlier has stuck with me ever since. The more I started thinking about the topic, the more connections I could find, and not stopping just at metal. I have since begun to see many such commonalities between contemporary and classical genres, appearing in almost all aspects of the music, such as song forms, playing styles, and compositional techniques. There is also the way in which contemporary musicians interpret and use classical music, in everything from orchestral accompaniment in a pop song, to the writing of a “Rock Opera”, to a Metal guitarist’s performance of Paganini’s 5th Caprice. The ways in which current and classical styles interact with and influence one another are, if sometimes vague, innumerable. Obviously, only a few examples will be listed here, but to even begin a discussion of this topic, the importance of classical music must be addressed.

The Influence of Classical Music

Classical music is ever present in modern western society. It’s heard on television, in movie theaters, and seen performed in concert halls. Almost every major city has a classical radio station and a symphony orchestra. It is among the most universally recognizable music to our ears, and is very much a part of our cultural and national mindsets. Despite its reputation as music enjoyed only by the elite and upper class, names such as Beethoven and Mozart are almost instantly recognized by even the most uneducated individual. And even those that do not know the music or the composers by name are quite likely to recognize them by their melodies. The opening movement of Beethoven’s 5th Symphony, or Mozart’s “Eine kleine Nachtmusik” will immediately stir up emotions and memories for nearly every American who has ever even been in front of a television set. I, for one, distinctly remember listening to Wagner’s epic “The Ride of the Walkyries” as a backdrop for one of Elmer Fudd’s hunts for Bugs Bunny.
The music is so much a part of our society, and so much a part of our history, that to say that it has influenced modern music is almost redundant. Nearly every style of western music has in some way, at some time, been directly or indirectly influenced by classical music. Often times, this influence can be seen in unexpected places, not being readily apparent until it has been looked at thoroughly.

For instance, it would not seem obvious or, to some people, sane to suggest that the Sonata-Allegro form, a common structure found in many classical symphonies and other works, could bear a striking resemblance to the format of a contemporary rock song. And while it is far from an exact match, upon closer inspection the two forms seem to have a great deal in common. Sonata-Allegro form can be broken down using the following diagram:

<table>
<thead>
<tr>
<th>Exposition</th>
<th>Development</th>
<th>Recapitulation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Intro</td>
<td>A</td>
<td>A</td>
</tr>
<tr>
<td></td>
<td>B</td>
<td>B</td>
</tr>
<tr>
<td></td>
<td>C</td>
<td>C</td>
</tr>
<tr>
<td></td>
<td>A,B,C</td>
<td>A,B,C</td>
</tr>
</tbody>
</table>

Here we see that the form begins with an (optional) introduction, and then moves into the first of three main sections. The first, referred to as the exposition, introduces three, sometimes two main musical themes, which will be referenced and explored throughout the piece. It is generally the case that the exposition will repeat exactly. The second section, called the development, takes these themes and alters them, through modulations, tempo and meter changes, melodic variation, etc.... This leads into the recapitulation, the final section of the piece, which repeats the exposition, changing only the keys in which the themes are played, and bringing the piece to a more definite end.

A general layout for the contemporary song form AABA could be shown as:

<table>
<thead>
<tr>
<th>Intro</th>
<th>Verse</th>
<th>Chorus</th>
<th>Verse</th>
<th>Chorus</th>
<th>Bridge</th>
<th>Verse</th>
<th>Chorus</th>
</tr>
</thead>
</table>

If each verse-chorus pair is thought of as one section with two themes, then we can begin to see the similarity in the forms. Each has an optional introduction, a first section that repeats exactly, a middle section that deviates from the previous section, and a third section, closely resembling the first.

It would be extremely difficult to prove conclusively that the modern popular form AABA is in fact derived from Sonata-Allegro form, but there are some interesting similarities. As an example, we can compare the standard Sonata-Allegro form with the song “Spoonman” (CD #1), written in 1992 by the band Soundgarden. The song can be thought of in this form as having two themes, the main verse melody being the “A” theme:

“Spoonman” A Theme (0:18)

![Spoonman A Theme]

and the main chorus melody the “B” theme:

“Spoonman” B Theme (0:43)

![Spoonman B Theme]
The song begins with a brief introduction, and moves into the first verse (0:18), followed by the first chorus (0:43). This can be thought of as the exposition, which also repeats exactly (1:03).

The next section (1:56) can be thought of as the development, in that the previous themes are altered, in ways such as different instrumentation (such as the B theme being played only in the bass), instrumental solos, and vocal ornamentation. This leads into the final section of the piece, which would be equivalent to the recapitulation (3:29). Here there is something of a deviation from the standard Sonata form, in that the recapitulation features the B theme first, and only briefly repeats the A theme at the close of the piece.

One major difference between modern song forms and Sonata-Allegro is the lack of key changes. In modern songs it is considerably more common for an entire piece to be played in the same key signature.

While there are differences in the forms (contemporary forms also vary wildly, and do not necessarily follow this pattern at all), and while it would be difficult to conclusively state that one is derived from the other, it does make a degree of logical sense that classical forms could have had such an influence. If one were to look at the history of American rock music, it is principally derived from American Blues music, which was a melding of Western harmony and African vocal forms. And as this instance of AABA form is more complex than either traditional blues forms or other ABA song types, it seems increasingly likely that classical symphonic forms may have strongly influenced contemporary songs.

20th century rock music is also one of the only western genres besides classical music to use long, multi-movement compositional forms. The idea of a large piece of music, broken up into shorter movements or songs, in contemporary rock is usually referred to as a “Rock opera”, or the more vague “concept album”. These concept albums do not usually adhere to a specific form, such as a symphony, but often borrow elements and concepts. They may tell a definite story from beginning to end, or follow a particular theme or mood. Often times these works will have elements such as overtures, reprises, and finales. They may feature the recurrence of musical themes throughout several of the movements or songs. They range in their resemblance to classical forms, being anywhere from closely modeled on the symphony, to simply being a collection of songs with no musical connection, but that all share a common lyrical theme or story.

“In popular music, a concept album is an album which is “unified by a theme, which can be instrumental, compositional, narrative, or lyrical” (Shuker 2002, p.5). Most often they are pre-planned (conceived) and with all songs contributing to a single overall theme or unified story, this plan or story being the concept. This is in contrast to the standard practice of an artist or group releasing an album consisting of a number of unconnected songs that the members of the group or the artist have written, or have been chosen to perform or cover. Given that the suggestion of something as vague as an overall mood often tags a work as being a concept album, a precise definition of the term proves problematic.”

One of the first rock albums to be recognized as having this form, and sometimes considered to be the origin of the phrase “rock opera”, was the 1969 album “Tommy” by The Who (CD #2). The twenty-four track record follows the story of the title character, a boy born deaf and blind, who becomes a pinball savant. The piece uses only guitars, keyboards, drums, voice, and a few other instruments to mimic symphonic and operatic music, as well as the underlying Rock and Roll feel. The next year, 1970, saw the release of a rock opera which took the idea somewhat more literally, “Jesus Christ Superstar”, written by Andrew Lloyd Weber and Tim Rice. Composed as a rock concept album, it carried the “opera” idea far further by actually being performed as a musical.

The idea of the concept album has been developing in rock music ever since, and they have borrowed from classical long forms in different ways. Pink Floyd’s “The Wall” used the idea of leitmotif, using different melodic ideas to represent specific concepts or emotions, and having common themes recurring throughout the entire piece.

Dream Theaters’ 2002 album “Six Degrees of Inner Turbulence” (CD #3) is an excellent example of a modern concept album drawing heavily on classical styles and structures. The piece begins with an instrumental overture, introducing the themes to be heard in the rest of the album (The Who’s “Tommy” also begins this way). The overture uses guitars, drums, keyboards, and wide range of synthesizers to reproduce an orchestral sound, and this instrumentation is widely utilized throughout the piece. “Six Degrees” also uses the idea of the reprise, the
“repetition or return of the opening material later in a composition”\(^2\), in that the seventh movement is a reprise of the second, using very similar melodies and harmonies, but played in a different meter, and with an altered instrumental tail section, leading it to the finale.

Beyond simply being influenced by classical music, there are some modern styles which actually deliberately incorporate elements of classical styles, or are stylistic alterations of classical styles. One such genre that makes a definite point of being influenced by western classical music is a subgenre of rock referred to as Neo-classical Shred. Far from being in the mainstream, it is a relatively small genre, with only a few well-known players. The primary instrument in shred is the electric guitar, and the music is generally known for its incredibly fast passages, complicated harmonic and melodic structures, and virtuosic playing style. The “Neo-classical” aspect of the genre’s title refers to way in which the players idolize, and mimic the styles of virtuoso classical violinists such as Niccolo Paganini and Antonio Vivaldi. Shred players, such as Yngwie Malmsteen (CD #4) and Joe Stump, are among some of the most technically skilled guitarists in the world, capable of playing pieces of incredible complexity at incredible speed. However, the genre is often criticized for many of the same reasons as its classical counterparts, that the music is far too technical, and lacks musicality and emotion.

Another contemporary style to closely resemble classical music is orchestral music composed for television and film. Film music is one of the only non-classical styles to predominantly utilize full orchestras. While baring great resemblance to, and obviously drawing vast influence from, classical music, orchestral film scores are unique in that they are written with no particular form, but rather are composed to sync up to the visual images of the film. It is also not composed as a piece which is meant to exist on its own, but rather to serve as an enhancement of the film, and be an audible backdrop against which the visuals will play.

Aside from these few very important differences, orchestral film music can at times be virtually indistinguishable from contemporary classical composition. The scores will often use full symphony orchestras, and use elements of classical music such as the leitmotif. This compositional technique is extremely common in this type of music, attaching specific melodies and themes to characters and situations as they appear on screen. One excellent example of this technique in recent memory are the scores to the Lord of the Rings trilogy, composed by Howard Shore (CD #5). For each character and group in the films, Shore creates distinct melodic themes, modeling the emotion of each situation. In this way the music serves to connect the visual images of the film, and bring an added level of continuity.

The Interpretation of Classical Music

In looking at the relationship between classical and contemporary styles, it’s necessary to consider not just the influence of the old upon the new, but also the way in which the new interprets the old. Between the rapid development of new musical genres during the 20\(^{th}\) century, and the development of new musical technologies, the possibilities for musical exploration have grown exponentially. New instruments, new playing styles, new mentalities, and the ability to instantly access music from anywhere on the globe have forever radically altered our perceptions of, and our tastes in, music. And it is a logical and natural step that some would wish to use these new developments to reexamine previous works and styles of music, through electronic enhancement, arrangement for different groups of instruments, or playing contemporary works using classical means.

An interesting modern interpretation of classical music comes from a group known as The Trans-Siberian Orchestra, and their piece “Christmas Eve/Sarajevo 12/24” (CD #6), an amalgamation of the traditional Christmas carols “God Rest ye Merry Gentlemen” and “Carol of the Bells”. The group uses a large ensemble of guitars, drums, percussion, keyboards, synthesizers, and strings to mimic the sounds of a small orchestra. The drums and heavy, distorted guitars lend a grand, driving sound to the piece, serving a similar function as the string and percussion sections of a full orchestra. To further lend to this similarity, the guitars and violins trade back and forth in a call and response style section of the song.

A similar use of the electric guitar to mimic classical stringed instruments is a performance of Nikolai Rimsky-Korsakov’s “Flight of the Bumblebee”, played by John Petrucci. Petrucci, a contemporary virtuoso guitar...
player, and co-founder of the progressive metal group Dream Theater, is considered among one of the most talented and skilled musicians in modern rock. Petrucci uses a high gain distortion effect on his guitar to, in some degree, more closely approximate the shriller, slightly dirtier sound of a bowed string.

At the opposite end of this spectrum would be the growing trend of musicians performing contemporary, non-classical compositions on classical instruments. For example, in recent years, there have been numerous albums known as “The String Quartet Tributes”, each consisting of a particular contemporary rock or metal artists’ music performed by a classical string quartet. The artists chosen for these albums vary in genre and style, but the most successful and well known is tribute to the progressive rock band Tool (CD #’s 7 & 8). The albums are interesting in that the arrangements and instrumentations differ so wildly from the original compositions, that the songs are stripped down to their core melodic and harmonic structures. Thus, the songs can no longer rely on their rock instrumentation for their sound.

A slightly different take on a similar idea comes from a group of string players called “Apocalyptica”. The group consists of four classically trained cellists from Finland, whose specialty is arranging heavy metal music for their quartet. Their first album was entirely comprised of songs written by the band Metallica, but they have since branched out into other artists and areas. One of the groups more recognized arrangements is a version of Grieg’s “In the Hall of the Mountain King” (CD #9), on which the players add digital effects to their cellos (similar to those used on electric guitars) to lend a more modern feel to the 19th century piece. This electronic treatment is often used by the group, and helps to bridge the gap between their classical instruments and the modern music that they perform.

It has been mentioned previously that the electric guitar is often used in ways similar to the violin and other bowed-stringed instruments of the same family. This is another facet of this subject which may not seem obvious at first, but upon closer inspection yields interesting parallels.

The guitar and violin share many practical similarities, in design, tuning, and method of playing. Both are stringed instruments, with a similar basic shape. The two instruments share a common tuning pattern, with the violin’s four strings tuned (low to high) E, A, D, and G, and the guitars’ six strings tuned E, A, D, G, B, and E. Because of this common style and tuning, the left hand technique for the instruments is very similar. This also makes it very simple for pieces of music written for one instrument to be played on the other, which may to some degree account for the emergence of the Neo-Classical Genre mentioned above.

The guitar is also one of only a few instruments that can be commonly found in both classical and modern rock genres. The guitar has always been one of the predominant instruments in rock music, from its inception to modern day forms and styles. It is one of only a few instruments capable of playing both single note melodic lines and full chords and harmonies, making it an extremely versatile instrument, excellently suited to solo performances in both styles of music.

In 1999, the heavy metal group Metallica performed a concert backed by a full orchestra, playing both the bands’ preexisting songs, with added orchestral parts, as well as two songs composed specifically for the performance (CD #10). The concert, and subsequent album release were excellent examples of another recent musical trend, the melding of classical music and instruments with more contemporary influences. It is not uncommon to find a rock or metal album which features orchestral components, often played simultaneously with the modern elements. In fact, the idea of orchestral accompaniment is quite common across many contemporary genres, including rock, metal, pop, country, and R&B, among many others. This can range in complexity from a simple chord progression played by a small string ensemble, to a full orchestra playing multiple parts, and truly playing an integral part in the composition.

The inclusion of electronic and synthesized elements can add an even greater complexity to this melding, and allows for infinitely more possibilities. In the score for the Matrix films (CD #11), composer Don Davis (working with an Electronica group named Juno Reactor) melded traditional orchestral music with rock and electronic elements, such as digital drumbeats, electric guitars, and synthesized instruments similar to those used in electronic dance and Techno music. When added to the full orchestra, choir, and world percussion, the result is a dense, complex, and energetic piece of music. In this case, the inclusion of electronic instruments serves a very practical purpose, echoing the futuristic, science-fiction theme of the film.
1 http://en.wikipedia.org/wiki/Concept_albums
2 http://en.wikipedia.org/wiki/Reprise

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Discography

Soundgarden. “Spoonman” from Superunknown. A&M records
CD/CS 540 215 4/2 c. 1994

The Who. “Overture” from Tommy. MCA records MCAD-11417
 c. 1969

Dream Theater. “I. Overture” from Six Degrees of Inner Turbulence.
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The Trans-Siberian Orchestra. “Christmas Eve/Sarajevo 12/24” from Christmas Eve and
Other Stories. Lava Records c. 1996

Tool. “Schism” from Lateralus. Zoo Entertainment c. 2001

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Warner Bros./Maverick Records c. 2003
Student nurses need to be able to accurately and concisely document the nursing care that they provide to the client in the hospital setting. After providing nursing care, the students must 1) reflect on the client’s response to the care, and 2) document the care to ensure that the entire healthcare team is aware of the client’s status and needs.

Kathleen Balas’ reflection and documentation (DARP Note) are a good example of this writing assignment. The reflection captures this very moving experience, and the note conveys important data in this legal documentation. (Please note, all information has been altered to protect the confidentiality of this situation.)

-Marie Ryder, Professor of Nursing

**DARP Notes**
by Kathleen Balas

**Focus:** Fear as evidence by increased cardiac response during physical assessment, related to terminal illness.

**Data:** Data is objective as client is unable to speak. During assessment and touch of client, behavior is noted as increased alertness. Client’s physiological characteristics are muscle tension, increased pulse, increased respiratory rate, pallor, increased perspiration, increased blood pressure, pupil dilation and dry mouth

**Action:** Stay with the client, provided verbal and nonverbal (touch) reassurances of safety. Explore other outlets of communication, expression (body language). Provide the client with healing touch techniques.

**Response:** Client’s fear was reduced with touch therapy. Gentle hair brush strokes allowed client to relax. Measured outcome; sleeping client at end of morning shift.

**Plan:**
1. Establish a trusting relationship with client.
2. Provide a protective and safe environment.
3. Observe for unpredicted changes if anti anxiety medication is given.
4. Support client and family on the subject of death and anxiety.

**Listen: A Client Reflection**
by Kathleen Balas

Knowing when to slow down and listen to our instincts is a difficult thing for a nursing student to do. Let me take you back to my first rotation as a brand new nursing student. My day had begun and I read my client’s chart. She was very ill and in severe pain. I was nervous, but I knew I would help her with her daily needs. I had my stethoscope, blood pressure cuff, tape and pen; my pockets were stuffed. I told myself, “I am ready.”

I entered the client’s room and slowly pulled back the drapes, as not to startle my client. I was not prepared, for what I saw, a woman with dark blue frightened eyes just staring straight through me. She clutched her body in a tight fetal position, holding onto her arms with a skin piercing grip. I immediately began caring for her. I started taking vitals signs, washing her and checking the integrity of the bed sheets.

As I began caring for her, I noticed she would wince with what appeared to be fear. I began talking to her, saying her name and looking for anything that would guide me, to let me know she was listening to me. I received no response. I continue with my duties thinking, “I have to find a way to make this better for her and for me.” I tried talking loudly and then softly as I went around her room looking for some way to make a connection.

As my shift was ending, I was discouraged. I felt like I let down my client as well as myself. I took a deep breath and slowed down for a moment. I went to my client’s bed- side with one last idea. I began brushing her hair, slowly with long soft strokes. I did not talk any more. I just keep brushing, and as I did, I noticed we both started to relax. When I had finished, I put the brush away and went back to her to say goodbye. As I leaned over to see her face, I was comforted by two sleeping eyes.

The lesson I had learned that day has proven to be very valuable. With each client that I now care for, I slow down enough to listen.
Since healthcare is political, student nurses need to be able to write to government officials about health issues that will impact their clients. This assignment requires students to research health legislation that is supported by the Massachusetts Nurses Association. Students then select a specific health issue and write a letter to their government.

-Marie Ryder, Professor of Nursing

Service-Learning Portfolio: Civic Engagement Letter
by Laura Borden

March 20, 2007

Governor Deval Patrick
Office of the Governor
Room 360
Boston, MA 02133

Dear Governor Patrick,

I am writing in reference to your recent budget proposal regarding HPV vaccination in girls aged 9-18 years. I applaud your foresight in recognizing the potential effect on the future health of women. However, I think the vaccine should be made mandatory.

It is noteworthy that, since the 1990s, the Hepatitis B vaccine has been a mandatory immunization for school admission in order to protect our children from this deadly disease. Consequently, I fail to see why we are not also mandating the HPV vaccine for the same reason. I am sure you have heard all the arguments against this such as “it will promote promiscuity” or “it’s too new and not proven safe”. These same arguments were used for all new vaccines, including Hepatitis B. Mandating the HPV vaccine is equal to preventing certain types of cervical cancer. Over 5 million people each year contract HPV, compared to 77 thousand who contract Hepatitis B. While each person who contracts HPV will not get cervical cancer, isn’t it worth mandating a vaccine against this virus?

As a nursing student at Middlesex Community College, and in my personal life, I have seen the effects of cervical cancer. It is frustrating to know that in the cases I’ve seen, the cancer could have been prevented. It is a fact that children today are more sexually active at a young age. If this vaccine is mandated, the future generations will see a major decline in cervical cancer, rather than an increase. While every medication and vaccine has the possibility for side effects and adverse reactions, I think the benefits, in this case, outweigh the possible risks.

Thank you for your time.

Sincerely,

Laura Borden
The following critical paper is from an *Introduction to Philosophy* course and asks students to critically evaluate and comment on Immanuel Kant’s view of the human mind. I am looking for a critical discussion of the concepts found in a reading by Immanuel Kant. I am not looking for a description of what Kant says. Instead I am looking for a well thought out, well expressed critical commentary in the student’s own words.

*Reasons and Causes, History and Religion - Immanuel Kant*

*by Tracey Kelley*

**The difference between humans and animals**

Kant feels that humans are autonomous agents and that we are responsible for our actions, and that animals are not. We have all heard about an accident where a moose came out of the woods in front of a vehicle, and they swerved, crashed and got killed, but was the moose tried in court? No, that is ridiculous. Does a deer get a surcharge on his insurance for damaging someone’s vehicle? Once again, no; but if it was a person who ran a stop sign and hit the car, they would. There is one example I can come up with where an animal can be held accountable, and that is dogs being put to sleep for attacking human beings. It is not that frequent and I don’t believe Kant was thinking about household pets in this situation. Kant has a very realistic and believable view on this issue, because it is difficult to think of incidents where animals are held responsible for their actions in the ways that humans are.

Another issue that Kant feels strongly about is human cognitive faculties, and that animals have the “sensibility” that humans have, but lack our “understanding”. Animals can recognize prey, predators, mates and offspring, just as well as human beings can, but they cannot *say* or *speak* of what their relationships or feelings are like. Humans have many ways of expressing their feelings and emotion through speaking, art, music, poetry, and many other forms. Animals experience emotions such as aggression and fear, but cannot put it into words. Kant believes humans to be higher, or surpass, animals because we are agents and we put forth actions which can affect the world. It is thought that animals do not do this.

I understand his thoughts on this matter, but do not agree completely. Yes, animals cannot physically speak about their relationships, actions and emotions. Animals do certain things that affect the world though. What about the food chain and the environment? Most people, generally speaking, don’t even go through one day without eating or drinking a product from an animal. This does go along with his belief that human beings are higher than animals (considering many people mostly live off of animals), but animals do also affect the world in other ways. Maybe not in the same form as humans, with increasing technology and world leaders, but animal studies have greatly advanced science (although it was humans conducting the experiments). Animals may not have the same type of impact on our world, but I feel that they would be impossible to live without.

**How the mind organizes experience**

Kant believes that experience needs to conform to the limits of the human mind. It is thought that the mind organizes, changes, and structures an experience so people can’t ever really experience occurrences as they really occur. This doesn’t really make much sense to me, because if our mind organizes the experience, doesn’t that mean that we *did* experience the situation, just with a little less confusion? And how would we know that we are missing out on experiences, if all human minds act alike and follow this same style or organization. He also thinks that *space* is a way that we organize experience, and that *time* is objective and mind dependent. This seems very easy to understand, at least in the time sense, because time is all in people’s heads I believe. I don’t understand who decided how long one second, one hour, or one day takes to pass? Couldn’t it really be that after one day, three days have really passed? Either way, Kant seems to have hit it right on the spot saying that *time* is mind dependent.

We supposedly perceive and think of things because of what is out there in the world that affects our senses and the way our human minds process these certain feelings and experiences. Kant feels that our “forms of intuition” may distort our representation of what is “out there” so we really only know the world “as it appears” to us and not “as it is in itself”. This seems difficult because there is no way to prove that our minds distort the things we see, feel, experience, and know. Maybe our minds do distort these things, but do our minds underestimate them, make them seem smaller or unimportant, or do our minds exaggerate and overemphasize everything? This is just like art; people interpret it differently; no two people...
see, hear, or think exactly alike, so how will we ever know who is correct, incorrect, or more accurate on perception?

*His view of humans as agents*

Kant feels that humans can transform themselves and their surroundings, and that they are responsible for their actions. We are *doers* because we are autonomous agents, free and independent, but at times we are treated as and act as objects or instruments (who only *do* things). Some examples of this would be teenagers (taking advantage of the independence they start to gain as they get older). Another extreme example of humans being treated as objects or instruments and being taken advantage of is slavery. This of course includes slavery years ago and the slavery that goes on today, whether it be sexually or people working in sweatshops for nearly no money.

This seems to make sense because when I am at work I get tasks done because I am there to work almost as a robot or machine, even though I get paid for it. When a baseball coach is changing the batting order, it is with a strategy for the best line up. We are treated as instruments, but that is how the world works today and how people get through their days. Getting tasks done is not about acting as an agent, but it is about finishing and completing things that must get done.

Kant also believes that animals are not autonomous agents and they are not responsible for their actions. Animals are not really treated as objects or used in order to get things done, except for a few examples such as seeing-eye dogs, circus animals and riding horses. There are some animals that are trained in certain specialties and forced to work to a final goal. But it is much different than human being treatment, because animals are not human beings, nor should they be treated like them. It is much more common for humans to be worked as though they are only there to get work or tasks completed, because that is basically what goes on every day with almost everyone.

*The place of free will in human nature*

As a strong believer in human freedom and moral responsibility, Kant also believed that humans are free, rational beings who can make decisions that are not predetermined. He has faith in human beings that we can act on moral reasons and not just on selfish desires. This is supposed to be an “independence” for our human choice, that we can feel our desires but our choices are not necessarily determined by them. People overcome their desires for many different reasons such as moral, prudential and rational reasons. Unlike many other philosophers, Kant actually believes that humans do have the capability of acting out of good nature, and not solely on their personal desires. I feel that this is a very reasonable and forgiving thought by Kant, because many other philosophers put people down and didn’t really give us a chance at acting out of good nature, because they already “knew” we couldn’t. At least in this case, there is some hope for human beings, in that we are not all scum.

Essentially, we are considered to already be free, we just have to act under the idea of our freedom. When making decisions, we cannot think of our decisions as being predetermined, or we are almost giving up our right to free will, free choice, and freedom. This is very interesting because I personally don’t think of my decisions as being predetermined, or else I would be a lot riskier than I am. If every decision that people had to make in life were already predetermined, than wouldn’t people do what they wanted and not what they thought was right? When I make a decision, I (usually) make it on the basis that I am doing what is right for myself and whoever else the situation is affecting. If all of my decisions were predetermined, I wouldn’t necessarily do my homework, show up for work, pay my bills, and maybe I would go to that party or go skydiving. But of course, if these decisions were already predetermined, then it wouldn’t be my “choice” of being risky. I completely feel that people are in the driver’s seat and have full control over their lives and their decisions. When people’s lives go astray and they are miserable and make horrible decisions, they usually try to blame it on someone or anything else, and usually a higher power. God messed up their lives, of course. I find this ridiculous because, going on Kant’s theory, we are free and rational beings, with the capability of making decisions that are not predetermined.

*Works Cited*

Music Appreciation and Piano III and Piano IV students are required to attend at least one classical music concert. Specific questions about each work performed are provided for each concert given in the MCC A World of Music Concert Series, as is illustrated by this assignment. While listening to the concert, the student needed to answer the Concert Questions. This student then went home and typed and edited what he had written.

This example shows that the student had an understanding of different musical styles as well as the ability to compare and contrast two movements within a larger work. Since this assignment is comparable to journal writing, he did not need to write in essay form.

-Carmen Rodriguez-Peralta, Professor of Music

Live Performance Responses to Duo Recital: Luis Leguia, Cellist in the Boston Symphony Orchestra performing on a Luis and Clark Carbon Fiber Cello and Carmen Rodriguez-Peralta, Piano
Friday, April 28, 8:00 PM, Concert Hall, Bedford
by Bill Cordner

1. How do the second and third pieces by Arthur Foote contrast? (Tempo, dynamics, mood, prominence of the piano)

Andante movement: For the most part, the cello plays melody, and the piano provides arpeggio harmony. The piano was, for the most part, quieter than the cello. The tempo was moderate, and the mood struck me as firm, upbeat, and happy.

Allegro con fuoco movement: In contrast, the tempo was faster, the dynamics were louder, the mood was more emotional, and the piano was more prominent.

2. Do you think the cello and piano are equal partners in the Beethoven Sonata in A Major? Please give specific examples and thoughts.

In answer to the broad question: Yes, they definitely are equal partners. Items in evidence:

- The volume and dynamics of each are about the same.
- In many passages, it seemed to me that the piano was playing a second or contra-melody, rather than providing accompaniment to the cello, and often the importance of which melody was being played would exchange between the two instruments. Even the arpeggiated harmonic support by the piano was strong and prominent, and, in some passages, the cello played harmonic support to the piano’s leading melodic line.

3. What do you find the most striking about the Prelude for piano solo by Debussy?

I found the music to have very Gershwin-like passages, and to approach a surreal feeling at times. I also found it to be more like intense Balinese gamelan music rather than the relaxed Javanese version of gamelan. If this is to sound like a gamelan, then it’s a very organized gamelan.

4. Which of the Peruvian folklore pieces did you find the most colorful and interesting? Why?

- Huiracocha: I thought it a simple, sad piece. Given its theme, that would be appropriate.
- Tuspin Jirka: Fast and dance-like, with an interesting contra-melody by the cello at the end.
- Jirish Janka: Simple theme, but good crescendo at the end. I liked this one the best, as I am a sucker for a big finish.

5. The Kodaly’ Sonata for Cello Solo is one of the most difficult works ever written for cello. Describe your thoughts as you were listening and watching this piece performed by Luis Leguia.

I thought that some of the double-stopped passages produced very beautiful harmony. In many passages, Luis achieved a beautiful violin-like sound from the cello. Some of the triple-stop passages, on the other hand, produced harmonies that were strange and unattractive to my ears. Shades of Bartok. Whether you like the sound of the piece or not, there is no question that only a virtuoso could attempt it with any success. With any lower level of playing skill, I suspect the piece would turn to musical mush.

6. What was your opinion of the carbon fiber cello? [Looks, sound, thoughts about someone inventing a different kind of cello.]

I suspect that the main effect of the carbon fiber material is to remove most, perhaps all, of the coloration from the music introduced by wood. Whether this is thought to be a good thing or not is likely dependent on both the music and the predilections of the listener. I thought that it produced a very clear focused sound. I suspect that if you ‘scoped the sound of a pure tone played on both types, and decomposed it by Fourier transform or other signal processing methods, the carbon-fiber would have fewer, and more regularly distributed overtones. I liked it, but I’m sure that some listeners prefer the sound of the best wooden cellos.
As part of its core intensive values, Middlesex requires all students to take at least one course that focuses on the impact of technology on society. Robert Charlton was a member of my course, *Popular Culture and Society*, in the Spring 2007 semester. For this particular assignment, each student identified a particular theme or icon of American culture that they used to demonstrate how technology affects our lives. Robert’s essay is particularly successful for two reasons. First, it focuses on the social effect of technology; less successful essays tend to look just at the technological artifact without explaining why and how that artifact affects our lives. Second, Robert clearly demonstrates a “big picture” approach here, anticipating the variety of ways that broadband technology is affecting our lives and how it will continue to do so in the future.

-Peyton Paxson, Professor of Criminal Justice & Social Sciences

**The Broadband Revolution**  
by Robert Charlton

Since its inception, digital technology has been about speed. Initially, transistors were revolutionary in their ability to solve mathematic equations with great speed and accuracy. As transistors became faster and more efficient, the industry took initiative to create complex applications that fully utilized new technologies. Design wise, computers became more mature in their abilities to help people solve problems and communicate with one another. As with the evolution of any technology, the development of computers and the Internet was the result of a carefully orchestrated relationship between form and function with the intention of serving a greater amount of more specific purposes. Although personal computers and the Internet have gained great speed, function and compatibility since their creation, without constant improvements in these areas, computers would continue to merely scrape the surface in terms of their potential capabilities. Fortunately, as the trends of recent years have shown, most if not all forms of digital communication will one day converge on low cost, interoperable broadband services. The results of this convergence will change the world and drastically reshape the future by moving ideas and information at the speed of light.

As Internet phenomena such as You Tube, My Space and Skype have demonstrated in recent years, the effects that high-speed data networks will have on global interaction and communication have already manifested themselves in a variety of meaningful ways. As greater technology arrives and is deployed, more sophisticated applications will allow for a level of general integration and reliance tantamount to society’s current dependence on telephones and plain text e-mail. In the broadband future, it will be as easy for people to quickly deliver complex messages as it is to deliver simple ones today. The transmission of more information in higher fidelity will enrich communication in ways that existing technologies cannot even attempt.

In a broader sense, future technologies will surpass all current instant messaging and social networking paradigms by empowering users with seemingly limitless self-expression and realism that will (finally) be able to properly simulate the humanity of communicating in person. As broadband can seamlessly integrate audio, video, still images and text, there will no longer be barriers between forms of communication. Telephone calls will be able to blend fluidly with videoconferences and chat rooms with detailed multimedia supplements. Behind the scenes, all of this data will be indexed and intelligently organized in ways that will eliminate the guesswork in locating commonalities between friends, collaborators and everyone beyond and in between.

Collaboration, incidentally, will be greatly enhanced by the future prevalence of media rich digital communication paradigms. Long-distance collaboration between groups of people will become as good as, if not better than, collaboration in person. For example, a team of designers from all over the world could sit at their respective computer terminals and conduct high-resolution video chats while actively manipulating three-dimensional representations of upcoming products and designs. With broadband, this type of interaction will take place without the lag and overall poor quality that hinders this technology in its current incarnations.

The burgeoning popularity of on demand services currently offered by cable television and internet
providers is proof that people are interested in exploring new and convenient paradigms for how art, entertainment and information media can be distributed and experienced. Broadband will be the first technology that allows consumers to remotely access and instantly acquire their favorite media without any serious compression artifacts or other factors that result in a noticeable loss of fidelity. Because of the eminent market dominance of such services, the costs of distributing media will undoubtedly plummet. Ergo, will be easier for artists and organizations to expose their work to interested consumers and fans that are looking to discover and purchase it. Riskier or “edgier” works will be created and released without the fear of revenue loss that might occur under more classic distribution models. Consumers that maintain an interest in physical products that provide a palpable sense of ownership will also be grateful for the ways that broadband can and will optimize the sale and delivery of physical products.

In the not too distant future, computers arranged in high-speed data networks will control the exchange of a majority of products, services and capital on a global scale. Online stores will ensure that every product that exists in a physical form, regardless of market size, will be available for purchase and fast delivery. The growing focus on convenience in the world’s capitalist societies will lead to an explosion of growth in the delivery industry. The instant gratification that people have become accustomed to with digital media will extend itself to physical products and services. Thanks to GPS, intelligent software and most importantly, broadband’s high-speed data transmission, the concepts of convenience and integration in commerce will be taken nearly as far as they can go. As new generations are raised to take online shopping for granted, many brick and mortar stores will be repurposed or replaced with specialized distribution centers that are optimized to function alongside new high-speed delivery paradigms. Because consumers will be able to access a significantly more detailed and accurate array of information about their potential purchases, general satisfaction levels with online shopping will rise. Higher levels of satisfaction will lead to higher sales and, by extension, movement into areas in which online commerce has previously been unsuccessful.

Supermarket shopping, for example, has never achieved much popularity in the digital realm due to two major limitations. First, slow connections have restricted the amount of general product information and interaction that such a service should provide its users. Additionally, slow, costly and bloated delivery models have been, and will always be undesirable for the widespread distribution of essential items. Broadband will be the technology that changes this by allowing e-supermarket trips that enable users to perform the digital equivalent of squeezing the grapefruits. Powerfully interactive environments will allow consumers to walk virtual aisles and make careful and intricate purchasing choices from the comfort of their own homes. Low cost, high speed and localized distribution centers will help these services yield a level of instant gratification that is equal to or better than what physical supermarket trips have long provided. For some, this technology will never be able to fully replace the experience of food shopping at a local market. However, as the shopping and delivery experiences are vastly improved, fewer people will respect the necessity of the once stressful and time-consuming task of physical grocery shopping. Jobs will shift and product and service based industries will be changed forever by the increased organization and speed of future online transactions.

Just as it may completely reinvent and redefine communication and commerce, the impending broadband revolution will likely change the ways that people are formally educated and informed of current events. In a well-connected learning environment, the age-old paradigm of the textbook will no longer be a purely static form. Students will no longer be confined to physical textbooks that become outdated the second they hit shelves. Experts, novices, teachers and students alike will gain the ability to contribute to the human knowledge base. A rapidly evolving education system will allow for editing of even the most time-tested material to achieve greater clarity and efficiency. As participants of online courses, college students of the future will likely pay universal license fees in place of the currently restrictive cost of physical textbooks. Licensees will be granted access to a timely, dynamically edited pool of verified information that jettisons the unnecessary conventional boundaries between subject matters. Motivated instructors will be able to contribute and take on new responsibilities that will help to foster progress in their respective fields. No longer will any educator be stuck simply regurgitating one-size-fits-all information that could potentially leave some students out in the cold. Therein lies one of the greatest benefits of the convergence of information that is afforded by
high-speed digital communication. Just as broadband can and will continue to allow individuals to customize their purchasing habits, social lives and forms of entertainment, it will allow students and professors to create customized curriculums that are truly sympathetic to individual needs. As many of the conventional face-to-face classes begin to enter into retirement, new freedoms will arise for everyone involved in the process of education. Professors will be able to upload complete video lectures with included text, notes and comments that students can view at their convenience. Dynamic and media rich educational material can appeal to people of all learning styles. During pre-determined weekly class hours, students will also be able to ask questions and provide feedback by directly connecting with teachers and fellow students. A combination of both loose and specific schedules will also allow other classroom activities, such as presentations and group projects to transition smoothly to the online classroom of the future.

Outside of the classroom, broadband enhanced information services will be able to deliver media rich reports of previously unrivaled depth and accuracy, providing up to the second details. Because broadband communication will have spread to cell phones and other portable devices, many news organizations will offer wireless subscription services that are customized to the individual preferences of viewers. News and news entertainment will once again be divided thanks to the customizable nature of modern media devices and their powerful and practical usage of broadband technology. As with upcoming “textbooks” editorial decisions for breaking news will be in the hands of users. If employed judiciously, a blog-like mentality for news distribution could greatly reduce or eliminate the amount of spin and manipulation that information receives before reaching the masses. When armed with a more balanced and democratic base of information, future voters will be much more likely to take action that is both informed and purposeful. Voters that are able to elect officials who are subject to fair assessment based on commonly accepted guidelines could actually take steps to equalize the distribution of power in America and around the world.

The interplay of these and many other factors will make for a very different and interesting future in which the restructuring of current systems will lead to new and exciting pursuits for members of forgotten and abandoned industries. Perhaps technology will finally live up to its age-old promise of adding convenience, not complication, to life.
Service-Learning allows students to participate in an activity that meets identified community needs and then reflect on that activity in order to gain a better understanding of course content and an appreciation for how a discipline can contribute to the common good. Students engaged in Service-Learning in Introduction to Psychology complete four written reflection assignments; this student writing is from the last assignment at the end of the semester. The assignment is designed to help students consider how specific topics from the course helped them to gain an understanding of their service situation and how experiences from the service setting helped them to gain a better understanding of course material.

The student describes concrete observations from the community setting effectively and shows how different course concepts helped her to view these observations from psychological perspectives. Her examples and explanations provide evidence for meeting the course objective of applying critical thinking to understand community concerns.

-Donna Killian Duffy, Professor of Psychology

Integration of Service Experiences
by Darlene A. Wilson

This is my second Service-Learning experience and this time around was different. I knew that I had reflections that I had to write which meant that I needed to keep my mind and eyes open while around the girls to better understand them. As I played Mancala, Sorry, jump rope, kick ball, hung out in the kitchen, or played “Dr. Death” in the “morgue” at the Halloween party, I spent more time with the girls on a one to one basis to get to know them. During this time and during my classes, there were always new things that I was learning that I had in the back of my head as I watched the girls interact with each other and with myself.

One of the more interesting aspects of the experience was putting together the concept map. I sat down with A on many occasions to chat and gather what information I could. Each week I asked new questions regarding the concepts that we went over in class. I also went ahead in the book to see some of the things that we would be discussing after this assignment was due. I always knew that A had a problem in math. In the spring when I was volunteering I would sometimes help the girls with their homework. At first it was very frustrating when she couldn’t understand the basics (8+1=9). How can someone at the age of 12 not know how to add and subtract basic numbers? After going over Modules 11 and 12 in class on memory, remembering, and forgetting it became apparent to me that A was not processing the ideas behind addition and subtraction. Knowing your tables is all memorization and if your brain is not wired properly to encode this information from short-term memory into long-term memory, then there is no way to recall the information at a later date. If these concepts are a problem then multiplication and division become that much more confusing. Then I learned that being able to understand math does not define a person’s intelligence. Howard Gardner taught us that intelligence encompasses as many as seven different aspects to intelligence including verbal, musical, spatial, logical, body movement, understanding oneself, as well as understanding others. A is probably a very bright young lady, but logical mathematical thinking may not be her strong point.

At the same time I was doing just the opposite too. I was spending three hours a week with these girls and as I was learning new concepts in class, they became easier to understand. I learned about resiliency and self-righting. I also learned that different psychologists looked at the same person with different reasons as to why they act the way that they do. They blame it on behavioral, biological, cross-cultural, humanistic, psychoanalytical, or cognitive reasons for people’s behaviors. In my second service learning reflection I spoke of two sisters that acted out aggressively and were eventually removed from the program permanently. That one event would have been analyzed differently depending on which kind of psychologist looked at the incident. I believe that there can be more than one reason for a person acting out aggressively. With these sisters, you probably could have placed them in any one of the seven behavioral perspectives and made it fit. But I also believe that these girls have the innate gift to overcome these situations and become better people in the future. Even though this incident happened on my first day at the community site this semester, I continued to look back at it to connect it to a variety of things I was learning about.

I definitely believe that I had an advantage over some of the other students in the class who decided to do the written assignment. Most of their understanding of the materials we went over was obtained through the lecture. Each week I was able to put my new found knowledge to use as I dealt with the girls at the program. I really feel that I had the upper hand on this occasion. I understand that everyone should have the opportunity to make their own decision as to whether they want to do the written assignment or the service learning, but the experience was such a great one with the girls, that I think that it would be to everyone’s advantage in the class as well as in their personal life to spend time in a community setting.
The capstone project in this *Introduction to Statistics* course, a five-page research paper, culminates in combining all aspects of the curriculum. Students develop a hypothesis or claim about an aspect of the community or civic engagement, then gather their own data and test this claim. By students gathering their own data, they get a truer picture of what it is like to be a statistician. Participating in projects that address community needs and applying statistical knowledge to real-world situations are goals of this course, thus allowing students the opportunity to raise their awareness about various aspects of their community. Ms. Healey’s paper is very clearly written and fulfills all of the requirements of the research paper. She is currently a student in the nursing program and tells me that she is putting her knowledge of statistics to good use.

-Dora Ottariano, Professor of Mathematics

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Class Sizes in Kindergarten through Grade Three in the Lowell Public Schools
by Christine Healey

For a number of years I worked in the public schools in Concord as a special needs tutor. There was always concern about the size of the classes, which sometimes varied from grade level to grade level. Class size is an important criterion to consider when looking at the overall quality of a school system. Some studies have shown that small class size is especially important when educating very young children. I decided to study the size of classes at the elementary level in the Lowell Public Schools, in part to see how a city school system compares with a small town school system. First, I wanted to see if there was an optimal class size for the City of Lowell, and second, if the classes actually were of the size that was claimed. I looked on-line to see if there was information available. There were no statistical data that was relevant to what I wanted. However, I was able to obtain the names and contact information for the administration. I e-mailed June Cormier, the secretary to the Superintendent of Schools, and she quickly put me in touch with Phala Chela who provided me with a list of the names of the elementary schools, the number of classes per grade, the number of students per grade, and the capacity for each grade. In addition, I was told that the class size for each grade in each school was as equal as possible, i.e., if there were 42 students in two classes, then each class was 21 students.

Looking at the information I was given, I could see that for kindergarten, first, second, and third grades, the expected number of students was 22 per class. In fourth grade and up the number of students was 24, so I decided to stick to the K-3 grade range for this project. The number 22 was presented as the “capacity”. I wrestled with the true meaning of the word capacity. Was it meant to be the mean, or was it more accurately described as the maximum number allowed? The data showed class sizes ranging from a minimum of 16 to a maximum of 25 which could indicate that it was intended to be the mean. Or it could mean that some classes simply had too many students. On one hand, most teachers and parents would prefer a class size as small as possible. Conversely, the administration is ultimately responsible to the taxpayers as well as the parents and students, and the tax payers would prefer not to pay for any more teachers than necessary. All this implies that the number should be as close to 22 as possible, but probably not more than 22. With that in mind, I decided that capacity implies a maximum number, the number of students that should not be exceeded because, theoretically, there is no room for them in the class. Had the school system meant that the mean was 22, they would have said so. They clearly want the number of students in any given class in this grade level (K-3) to be 22 or fewer. Therefore, I interpreted the claim made by the Lowell Public Schools to be as follows: The mean number of children in each class in kindergarten, first grade, second grade and third grade in the Lowell Public Schools is less than 22.

In order to collect a random sample I first wrote down all the class sizes for each grade in every school. (See data page.) There were 51 kindergartens, 51 first grades, 51 second grades, and 51 third grades in three zones and one citywide district. Using the formula, I tried to determine a minimum sample size, which came
out to be 7. (See calculations page.) I wanted a larger sample than this for several reasons. First of all, seven is a minimum number and the larger the sample size, the greater the chances of accuracy. Second, the total number of students in any given grade can be quite different from the total number of students in any other given grade. This is because the students are not interchangeable, that is, the administration is not allowed to move third graders to a first grade class just because there is more room in the first grade class. Students must be placed at the appropriate grade level. Therefore, I decided to choose my random sample as a stratified sample. I divided the whole population into four subgroups (grade levels) and chose 8 classes from each grade level, giving me a total of 32 items for my random sample. To do this I wrote down the size of each class by grade, and then put the 51 kindergarten slips of paper in a pot. I had my unbiased 86-year-old mother-in-law, Anne Brigham, pull out 8 slips, and that was my kindergarten sample. I continued this procedure with the other three grade levels until I had 32 slips of paper. (See data page.) I also decided that the four districts were not as important to consider as the grade levels when determining how to choose a random sample. This is because if the numbers become skewed, i.e. too many children is one zone, the children must be in the correct grade level.

The claim I tested is as follows: The mean number of children in each class in kindergarten, first grade, second grade, and third grade in the Lowell Public Schools is less than 22. This became the alternative hypothesis. The null hypothesis states that the mean is equal to 22. I tested this hypothesis using the t test. I chose this because sigma (the standard deviation) is not known, and the sample number is greater than 30. Also, after making a histogram of the sample, the data appeared to be normally distributed, which led me to believe that the original data was also normally distributed. After entering the sample data into the calculator, I was able to determine that the sample mean was 20.593 and S was 1.864. Because I chose to have the alternative hypothesis state that the mean number of students per class is less that 22, and the null hypothesis state that the mean is equal to 22 students, I had a one tailed test. I set alpha at .01 because I wanted to be as accurate as possible. There is not a huge variation in the sizes of the classes and if I had chosen alpha to be greater than .01, the chances of making a type I error would be too high.

I then determined the critical value for t by looking up the value of a one tailed test at alpha equals .01 and with 31 degrees of freedom. This turned out to be –2.453. (See calculations page.) This meant that if the test statistic turned out to be less than –2.453, I would reject the null hypothesis.

Calculating the test statistic, I found that t equaled –4.279 (–4.2699 using the calculator). This is less than –2.453, so I rejected the null hypothesis. Therefore, I am able to state that there is sufficient evidence at alpha = .01 to reject the null hypothesis. I can state that the mean class size for grade levels kindergarten through grade three at the Lowell Public Schools is not 22 students. The mean class size is most likely less than 22 students. The p-value is .00008579 which is a value very distant from .01. The greater the distance between the p-value and alpha (.01), the greater the probability that the alternative hypothesis is true.

As stated by the Lowell Public Schools, the capacity for any class in the K-3 range is 22 students. Even though the data show that some classes are larger than the capacity, the mean is less than 22, and this is what the school system wants. Because children come in a variety of ages and grade levels, and they are indivisible, it is not possible to have every class be exactly 22 or fewer students even if the total number of students divided by the total number of classes is 22 or fewer. Realistically, no amount of planning will result in every class being the same size with none of them larger than 22 students because children are born at different times, and families move from place to place, and sometimes children move into a city after class placement has been done. However, with the mean number of students being less than 22, and, in fact, 20.593 students, there is a good chance that almost all students will be placed in classrooms with 22 or fewer students. The data also show that if more students unexpectedly move into the city, that they can be accommodated without disrupting the class size enough to cause most classes to have more than 22 students. My conclusion is that the City of Lowell is doing a good job in providing its K-3 grade students with classroom sizes that are appropriate for their grade level.
Steps of Hypothesis Testing

Since $\sigma$, the population standard deviation, is unknown and $n > 30$, the hypothesis test will be about the mean using a $t$-test.

\[
\bar{X} = 20.593 \\
S = 1.864 \\
\alpha = .01
\]

Degrees of freedom = 31

If the test statistic is $<-2.453$, then reject $H_0$.

$H_0$: $\mu = 22$

$H_1$: $\mu < 22$

\[
t = \frac{\bar{X} - \mu}{s / \sqrt{n}} = \frac{20.593 - 22}{1.864 / \sqrt{32}} = -4.27
\]

P-value = .0000857975

There is sufficient evidence at $\alpha = .01$ to conclude that the mean class size in Kindergarten through Grade 3 in the Lowell Public Schools is not equal to 22. It appears from our sample data that class size is less than 22.

Work Cited

Lowell Public Schools Data

Acknowledgements

June Cormier Secretary to the Superintendent of Lowell Public Schools

Phala Chela, Ed D Parent Information Center, Lowell Public Schools

Anne Brigham Unbiased Sample Data Chooser

Jesse Poutasse for technical assistance with Excel and histogram creation
Business students have to be able to research and understand content, and then to write accurate and concise reports. This assignment for a *Tourism Geography* course requires the students to plan a travel itinerary for clients visiting California, including air, hotel, car rental and sightseeing arrangements. The written travel itinerary has to be accurate, clear, concise, and in a conversational style, as would be appropriate for travel clients. The required report requires the student to avoid “flowery” exaggeration and to focus on accurate travel details, delivered in an easily understood, concise manner.

*Barbara Dexter-Smith, Professor of Travel and Tourism*

### Itinerary for Smith family - California July 15-21

by Jeffrey Paquette

The flight schedule from Boston, MA on US Airways is follows. The flight 37 departs Boston, MA on 7/15/07 at 7:50 AM with stop in Las Vegas, NV at 10:41 A.M. Flight #438 leaves Las Vegas, NV at 11:46 A.M. and arrives in San Diego CA at 12:56 P.M. The flight coming home on 7/21/07 leaves San Francisco, CA at 2:00 P.M. on US Airways and has a stop in Las Vegas, NV arriving at 3:26 P.M. The flight leaves Las Vegas NV at 4:01 P.M. and arrives in Boston at 12:15 A.M. The total cost of flights on US Airways is $508.60 per person including taxes, and the total cost of 4 people is $2,034.40.

The total cost to rent an SUV with unlimited mileage from Alamo is $341.98 for a week.

The family of 4 is going to stay at Sheraton San Diego Hotel and Marina for 2 nights with two queen beds costing $262.78 a night. The family will check in on 7/15/07 and check out on 7/17/07.

The family is going to stay at Ramada Hollywood near Universal Studios with 2 queen beds for 3 nights costing $150.79 per night. The family will check in on 7/17/07 and will check out on 7/20/07.

The family is going to stay at Best Western Tuscan Inn Fisherman’s Wharf with 2 queen beds for 1 night costing $268.30 a night. The family will check in on 7/20/07 and will check out on 7/21/07.

**Day 1**

Arriving in San Diego, CA at 12:56 P.M. Pick up rental car and arrive at hotel at 2 P.M. 
Arrive at San Diego zoo at 3 P.M. The best value for a family of 4 costs $104.00. This includes admission to the zoo, guided bus tour, and skyfari aerial.

**Day 2**

Going to Sea World in San Diego, CA. Family of 4 to purchase 2 parks Flex Ticket which includes admission to Sea World and Universal Studios Hollywood. The cost of 2 park Flex ticket cost $386.00 for family of 4. Some of the main attractions at Sea World include: Wild Arctic, Shark Encounter, Journey to Atlantis, and Ship Wreck Rapids, Shamu Show, and Dolphin Discovery.

**Day 3**

Leave San Diego, CA and stopping in Long Beach CA. In Long Beach, CA stopping at The Queen Mary Ship the total cost for family of 4 costing $70.00. The driving time from San Diego to The Queen Mary Ship is 1 hour & 59 minutes and the total mileage is 115.61. From The Queen Mary Ship to Los Angeles the total driving time is 35 minutes and the total mileage is 28.58. Then driving to Los Angeles, CA arriving at hotel at 3 P.M. At 4 P.M. leave hotel to go to Hollywood Walk of Fame. At the Hollywood Walk of Fame see stars of famous actors including Barbra Streisand, Eddie Murphy, and Elvis Presley.

**Day 4**

Universal Studios Hollywood is located in Universal City, CA. Family already has tickets for admission purchased at Sea World. Attractions include: Shrek 4D, Jurassic Park, Terminator 2: 3D”, and Back to the Future the ride.

**Day 5**

Six Flags Magic Mountain and Hurricane Harbor parks located in Valenica, CA. The cost of admission for a family of 4 costs $139.96. Attractions include: Batman the ride, Goldrusher, Buccaneer, and Cyclone 500. The total admission to Hurricane Harbor costs $119.96. Attractions at Hurricane Harbor include: Lighting Falls, Tornado, Black Snake Summit, and Lizard Lagoon.

**Day 6**

Leave Los Angeles, CA stopping in Santa Barbara, CA. In Santa Barbara, CA stopping at the Santa Barbara Zoo, Admission for zoo costs the adults $36.00 and the Children are free. The driving time
from Los Angeles, CA to the Santa Barbara zoo is 1 hour & 31 minutes and the total mileage are 90.43. The driving time from Santa Barbara Zoo to San Francisco, CA is 5 hours & 30 minutes and the total mileage is 341.97. Arriving at hotel in San Francisco, CA at 4:00 P.M. Night tour of Alcatraz Island leaving Fisherman’s Wharf at 5:10 P.M. The total cost for the night tour of Alcatraz Island costs $76.00 for family. The admission includes ferry trip, and audio tour of the island. Alcatraz Island is an old jail which occupied the island from 1934 to 1971. After tour gets back to Fisherman’s Wharf, go see the sea lions, shopping, and restaurants at Pier 39.

Day 7- 7/21/07 Check out of the Best Western Tuscan Inn and driving to San Francisco airport. On way to San Francisco airport driving along Lombard street which is a street that zigzags and driving over the Golden Gate Bridge. At San Francisco Airport drop off the rental car at Alamo. After dropping off the rental car arrive at departure gate, checking luggage in with airline and going through Security. The US Airways flight arrives in Boston MA at 12:15 AM.

Works Cited


The Writing Across the Curriculum (WAC) Committee sponsors writing contests each semester. The winning student’s essay is posted on the WAC website, and the winner receives a $100 prize.

The Spring 2007 semester’s writing contest prompt to which students were asked to respond was the following: **How do you define the American Dream? Is it attainable for you? Why, or why not?** The WAC committee selected Farid Quraishi’s moving and thought-provoking essay, entitled “The Journeyman’s Dream,” as the winning essay for the Spring 2007 contest.

- Writing Across the Curriculum Committee

**The Journeyman’s Dream**  
by Farid Quraishi

My father came as an immigrant to the United States of America in the 1960’s from India, then a developing nation. I cannot begin to imagine the inundation of new ideas and fundamental cultural differences that my father experienced entering this country at such a dynamic period of time. He had come from a respectable and large family in northern India where the family owned land and cultivated mangoes for a living. My father, Mazhar Hasan Quraishi, came into this world on a woven hemp cot that had been the same birthplace as his young mother’s. The ancestral village probably looks very much the same today as it did in 1943 when my father was born with young children chasing each other barefoot over the rich red earth to play near the banks of the slow moving Betha River. The fields are filled with bright yellow mustard plants and sweet peas that attract thousands of butterflies to pollinate the flowers in the growing season. During the hottest time of the year in the dry season, the mango trees provide shade to the small, sinewy villagers as they pass the day napping or weaving, waiting for the fierce sun to finally set and bring the cool winds of the night. Life is the most peaceful in the village, and I never met a villager who did not invite me into their adobe-walled house for a glass of rich tea as they studied my face and wondered how this white-skinned man sitting before them was the kin of the landlord’s son. But I was welcomed with open arms, and I loved them immensely.

Before my father came to the United States, his parents had to remember when he was born and at what time of year based on the crop rotation because his birthday was never recorded. My father left India when he was 18 years old on the advice of his father, Jamil Hasan Quraishi, who believed he foresaw religious oppression as the greatest obstacle to his children in the upcoming decades after the British relinquished power in 1947. He first went to Dhaka, in what was then East Pakistan, then to Europe, and finally several years later my father arrived in Cambridge, Massachusetts, which is commonly known as the “People’s Republic of Cambridge.” America in the 1960s was an extremely dynamic place to be with the sexual revolution, the hippie movement, the Vietnam war protests, the Civil Rights movement, and an infatuation with Eastern culture influencing everything from music to religious faith. Coming from a village in India where tradition was unchanged and the pace of life was slow, my father must have been completely dumbfounded by the changes within American society that were taking place. Unfortunately, I feel like the 1960s were a time when native born Americans began to be comfortable with their own differences, not necessarily comfortable with the differences others brought to their country, particularly brown-skinned people.

I look back at old photographs that old friends took of my father when he first arrived and see a stunningly handsome, enthusiastic, and joyful man who seems undaunted by the challenges a new immigrant faces when first arriving in America, such as language mastery and work. But he worked tirelessly to build a life for himself here and used his intelligence, sharp wit, and unequalled perseverance to carve a piece for himself. He worked for one of the most prosperous computer companies during a time when the IT industry was just beginning to bud and married an Englishwoman of his own choosing, the first wedding in his family’s history that was not arranged. My father made dynamic changes in his family, and he was a pioneer in many aspects.

But when his company began losing profit and began to make cutbacks, my father was among the first to be laid off despite his respectable rank within the company. I think about how unfair the company had been to my father. He was awarded promotions for his hard, precise work, and the company even moved our family temporarily to Canada so that he could continue with excellence in a region in need of a man with his skill. But when the company
faced hard times, the first person to whom it turned to take the hit was my father, and I believe that he never recovered from such a low blow. From his point of view, his color, his immigrant background, and his accent were the attributes the company chose to target in their initial decimation of the workforce. Still today, my father has not shed the stigma that has followed him since his premature departure from the company. But my father’s case was foreshadowing for the trend to follow in corporate policy with regards to attitudes towards Indians. Highly trained young men and women come to America every year with H1 work visas and high expectations to reap the monetary rewards of our industrialized society, but they are ultimately exploited by the system that they wish to be part of. Underpaid, overworked, and discriminated. The story could not be more familiar for the thousands that enthusiastically come to America with the hopes to be productive workers, only to be deprived by the racism within the system. It happened to my father, and it continues to happen everyday for immigrants who have hope in America.

The concept of the American Dream has been created to broadly convey the American ideal that if anybody sets their heart to a goal and works for that goal with perseverance and skill, then they will ultimately achieve it because America provides for those who sacrifice for their dreams. Unfortunately, this ideal does not accommodate for the reality that there are flaws with American-style capitalism. The American Dream has no notion that there may be something within the system that is not working or that certain individuals, like white Anglo-Saxon males, have advantages over others. According to the American Dream, the cause of self-promotion as well as self-demise lies within the individual, and there is no sympathy for those who have been disenfranchised by society. My father always tells me that there are three stages when something new is brought into society. First people will ridicule it, then they will violently reject it, and finally they will come to accept it as their own. My father arrived in America in what could be seen as the first stage of this philosophy, and the time that we are living in now could easily represent the second stage, where violence has come to replace subtle discrimination. As for the American Dream, what we are seeing is an illusion, like a shadow of success, and no matter how hard one tries to catch that shadow, the shadow escapes through one’s fingers like fine sand. In this way, the American Dream is flawed.

Back in India in the village, the sun begins to descend below the horizon, and the breeze gradually picks up dried leaves and empty packets of tobacco, blowing them across the red earth. I sit in the cemetery and listen to the breeze blow through the tall trees and gaze at the cracked earth mounds where my ancestors have been buried many generations back. I feel utter tranquility as the night blankets the sky and the stars emerge, untainted by any light pollution from electric bulbs or city lights. There is no noise. I begin to cry quietly, letting my tears penetrate the rich earth below my feet, and I think about the purpose of life and why we are compelled to be on a path of constant progress in this century. The people in this village have been living largely without change for hundreds of years, and yet there was something out there that made my father want to seek more. But did he gain a better life in America, or did he lose a way of life born to him in India? If he had stayed in India, he would have always had his mango groves and ancestral village. He would have had his family to love and care for him, his ancestors to be proud of, and his crops to worry about. But sitting in that cemetery, I realized that my father must have been seeking something different than what his ancestors wanted. He did not want to live in the same house as his great grandfather and eat the same crops that they had eaten their entire life. He did not want to marry a woman of his parents choosing who would have probably been from the next village. She would have cooked for him and cleaned for him and probably bore him many children. But he did not want that, and sitting in that cemetery I could relate to my father but at the same time I was in paradox. Why go to America and begin a new life there giving up all that he could have had and end up with so little to show for his hard work? I began to understand that it was his hope for something different, something that might be better than what was already provided to him, that made him wish to go out and seek it for himself. His dream was not the American Dream but the Human Dream, and though he did not ultimately reach the goals he had aimed for, he did try with all his might, and life has not taken that dignity away from him. The problem with the American Dream is that it prophesizes success as the final result. The reality is that life does not always bless us with such guaranteed success, and sometimes we have no other option but to settle for second, third, or even last place. Dreams are very important, but one must remember that the inability to reach dreams does not necessarily translate as one is a failure either.

Farid Quraishi
The Fall 2006 semester’s writing contest prompt related to themes raised in MCC’s Common Book and was the following: **One of the themes in the MCC Common Book, *Prince of Thieves*, is that of an individual’s effort to make significant life changes.** The philosopher Kierkegaard once said that “with every change there is fostered a hope of finding a way out.” And yet, it seems often so difficult for people to make significant changes. **What is your view, based on your observations, experiences, or readings? Explain.**

The WAC committee selected Jeffrey S. Wilson’s essay, “Fate vs. The Church of the Second Chance,” as the winner. His essay points out interesting parallels between Hogan’s *Prince of Thieves* and Shakespeare’s *Hamlet* while also exploring whether “an individual [can] make significant changes in life’s trajectory.”

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**Fate vs. The Church of the Second Chance**  
by Jeffrey S. Wilson

*For my friend Darrell: This Vyacheslav gave gifts but, better, loaned me Asimov.*

Mulling things over in Kearney Square, I wonder if there remains anything new under the Sun. But what of novelty? Is it not enough to report the same strong stories to every generation, to quench contemporary thirst with rich old wine in new skins?

Perhaps Chuck Hogan patterned his 2004 *Prince of Thieves* upon Shakespeare’s *The Tragedy of Hamlet, Prince of Denmark*, written about 400 years earlier and, in turn, based on Danish tradition of nearly a millennium before our time (Asimov 79-80).

The parallels are clear: the titles of the two works; Douglas MacRay as another prince who will die, who indeed *must* die for his story to find full force; Charlestown, as much an inescapable enclave as Elsinore (Asimov 92); two ghostly fathers who reveal shocking truths; accomplished shadow duelists in the shapes of Hamlet and Doug versus King Claudius and FBI Special Agent Adam Frawley (Asimov 100-101); Doug’s return to C-Town after moulding in MCI Wittenberg; Desmond “Dez” Elden, “the Monsignor,” who had developed so far outside Doug’s sphere that he might happily have joined in Laertes’ Parisian studies (Asimov 90); Krista Coughlin, an angel-dusted, unfair Ophelia hard-wired to drag the nearest decent man into her desperate personal drowning pool; Queen Gertrude and Claire Keesey, each astonishingly oblivious to the tempests swirling about them (Asimov 124); Doug’s climactic Fenway Park robbery’s doubling for Hamlet’s meticulously planned play within the play (Asimov 113-123); and each story’s bloody, inevitable-but-let’s-hope-for-better denouement.

Imagine crime stories so gripping that their authors can afford to jettison mystery! You have two here. Early on, both *Hamlet* and *Thieves* identify their undergirding criminal motives, means, opportunities and perpetrators – to the reader and characters alike. Leave mystery to Agatha Christie when there is so much else to say.

To be sure, many elements land askew. Hogan wrote his own absolutely terrific novel, after all. His “camo kid” snitches evoke Rosencrantz and Guildenstern only inasmuch as all four curry favor in their respective courts, with three perishing for the privilege. Agent Frawley’s sordid subornation of informants is more to treachery’s point. Fergus “Fergie the Florist” Coln, the corrupt old spider sensitive to every tremor of Charlestown’s criminal web, would seem to find no equivalent in *Hamlet*. (Certainly Fergie and Polonius die by Doug’s and Hamlet’s hands, but there is no parallel in cunning or animus between these characters, and Doug *meant* to kill Fergie.) Nor are “the primal eldest curse” of fratricide (Shakespeare 3.3.40) and rightful royal succession, so clearly motivational in *Hamlet* (Asimov 127), available in *Thieves*: Doug must find his own reasons to hang around the old neighborhood and destroy himself. No Fortinbras emerges to pluck the crown from Doug’s head as he dies, though Claire hints she may exhume the king’s ransom Doug has planted in her garden.
I had hoped to ask Chuck Hogan about connections between *Hamlet* and *Thieves* when he visited MCC. However, on Tuesday, November 14 at 10:30 AM, two blocks away in the Talbot Building’s fourth floor computer lab, Prof. Moghimi lectured on certain aspects of digital communication. The Nyquist sampling theorem and inter-symbol interference won the day; I missed my opportunity to meet the author.

Convolutional encoding of Shakespeare’s play as Chuck Hogan’s novel is not my central inquiry (Proakis and Salehi 46). Perhaps there are only a handful of classic, universal stories. Homer’s *Odyssey* reflects in every youth’s coming of age (final page of Book 24). There is just one primal account of the gods’ furious agents hounding Orestes for avenging Agamemnon, supremely unjust since it was at Apollo’s behest (Sophocles 1.1). There is only one *Hamlet*. If the set of tales is limited, even the most talented writers must recount the same few, time and again.

Both tellings of this tragedy are wonderful, and each raises questions of redemption and will: Can an individual make significant changes in life’s trajectory? If dealt a mean-smelling hand, can he play it well?

Literary convention casts Hamlet as quick-witted but irresolute, but I must agree with Asimov in his *Guide to Shakespeare* that Hamlet appears quite resolute, firmly bent on revenge and redeeming his crown (101). His show of madness is for the benefit of Claudius and his court, as Hamlet bides his time and watches for an opening. Thus his signature “To be, or not to be” soliloquy (Shakespeare 3.1.56-90) reflects Hamlet’s difficult, thoughtful choice of strategy, not lassitude or the mad, morbid yearning that Claudius and Polonius may wrongly apprehend from behind the drapery (Asimov 118).

Douglas MacCray also thinks, also chooses. Time in “the can” was time to dry out and assert control. There is no returning for another shot at professional hockey, but Doug sees a path for self-improvement and embarks upon it. He understands the corrosive, seductive power of old habits, so he enrolls in A.A. He fends off Krista, who would be only too glad to Bourbon-soak the both of them and crawl into the sack. He would keep his own counsel, which is no problem with gaping Gloansy but proves impossible with Jem, the fatally flawed jewel who flashes more than enough madness for the whole gang. And for just the briefest hiatus, just long enough to make *Thieves*’ readers roil in foreshadowed dread, Doug aspires to woo Claire Keesey.

However, these stories are tragedies, written as such. No more can Doug escape the brooding Breed’s Hill obelisk than can Hamlet quit Elsinore. He doesn’t try going straight but instead assembles a gang in Charlestown’s proudest criminal tradition. And Doug might as well sprout gills as swim in Claire’s placid lagoon. He finds that he cannot have it both ways despite his steely will. Toward the end of *Thieves*, Doug utterly disintegrates, large hunks of personality dropping from him like rusty bits off of an old Buick Skylark shuddering over potholes. He should blow off the Fenway Park job as soon as Krista jabs him with her Tiffany necklace accusation, but he is too far gone by then. The job’s outcome now falls to Fate, much as Hamlet, having enjoyed a bit of lucky detection and improvisation in thwarting Rosencrantz and Guildenstern (Asimov 142), returns to the castle and remarks to Horatio:

> Our indiscretion sometimes serves us well,  
> When our deep plots do fail; and that should teach us  
> There’s a divinity that shapes our ends,  
> Rough-hew them how we will. (Shakespeare 5.2.8-11)

*Hamlet* and *Thieves* are two isolated, fictional anecdotes of certain doom. How can we profit by knowing them? What do they show us?

To fend off personal tragedy in favor of any measure of success, we must first perceive the difference between How Things Are and How Things Could and Might Be. Second, we must Think, and we must Choose rather than remain adrift across our days. (Note, however, that Choice can entail watchful waiting.) Third, we must cultivate Good Habits and Associations. Fourth, we must Act, and fifth we must not fall prey to Fate, for Fate is the ancient Olympian apologia upon which tragedy turns. A Divinity beyond Fate does shape our ends, I am convinced, and we can follow it if we pay attention; we need not tumble into the abyss.
with Princes Doug and Hamlet. No one says this is easy, but touchstones like *Hamlet* and *Thieves* help by marking these points for us.

It is likely that you are involved with MCC if you read this. Welcome therefore to The Church of the Second Chance, where the game is rigged to favor good choices, habits, associations and works over Fate. That is why I am here. How about you?

As we follow our paths of choice, may we all enjoy the loyal friendship of our own Horatios and Dez Eldens, who variously divert police firepower from us, defend our Sublician Bridge (Lendering 1), offer discretion and sincere counsel or, when we lie at terminal ebb, charitably bid us “Good night, sweet Prince, and flights of angels sing thee to thy rest” (Shakespeare 5.2.360-361).

If you enjoyed *Prince of Thieves*, read *Hamlet*. If the Prince of Denmark has previously impressed you, try Hogan’s Charlestown treatment. Each is fine stuff. You will gain from both.

**Works Cited**


