



About the Setting

Guatemala, Central America

“‘Magic’ Pablo” takes place in the town of Santa Cruz Verapaz, in the Central American republic of Guatemala. The most populous of the Central American republics, Guatemala has a population of over 12 million people living in an area about the size of Tennessee. The author, Mark Brazaitis, was a Peace Corps Volunteer in Santa Cruz Verapaz from 1991 to 1993, serving as a teacher and an agricultural trainer. The Peace Corps program in Guatemala, which began in 1963, is one of the Peace Corps’ oldest. Since 1963, close to 4,000 Volunteers have served in Guatemala, focusing their efforts on aiding rural communities in the areas of agriculture, the environment, health, and business development.

'MAGIC' PABLO

By Mark Brazaitis,
Returned Peace Corps
Volunteer, Guatemala

Pablo and I liked to play “Let’s imagine.” We’d be walking down the street, a basketball cradled under one of our arms. Clouds would be gathering in the east, as they tended to do in early evening. A light rain—*chipi-chipi* is what everyone in town called it—might even be falling.

“Let’s imagine,” Pablo would say, “that Michael Jordan is walking with us.” He would smile. “What would these people say?” he would ask, pointing to the women in dark blue *cortes* and white *húipiles*, the native dress in this town in the northern mountains of Guatemala. “What would they do?”

“They’d be amazed,” I’d say. “They wouldn’t know what to do.”

Pablo would agree. “They’d probably run. But we’d just keep walking down the street, the three of us, to the basketball court.”

Then Pablo would ask, “And how would we divide the teams?”

“Michael Jordan versus the two of us.”

Pablo would consider this. “No,” he’d say, “it’d be you and Michael Jordan versus me.”

Pablo was 16 when I met him, another indistinguishable face in my English class of 45 students.

I was 25 when I arrived as a Peace Corps Volunteer in Santa Cruz Verapaz, a town of 4,000 people. I was prepared to be alone during my entire two-year service. I figured this was the way my life was supposed to be: silent sacrifice. I wasn’t, at any rate, expecting to make a friend my first night in town.

But the night after my first English class, Pablo knocked on my door. I invited him in, and he entered, looking around shyly. On a table in my dining room, he saw a copy of *Sports Illustrated* that my stepfather had sent from home. He pointed to the cover photo.

“Robert Parish,” he said. “The Chief.”

Pablo, it turned out, knew as much about basketball and the NBA as I did, and I was a former sportswriter.

I don’t know where he got his information. *El Grafico*, the only newspaper from the capital sold daily in our town, rarely had stories about American basketball. A Mexican TV station that reached Santa Cruz showed NBA games on Saturday mornings, but the town’s electricity was so unpredictable—occasionally it would be off for three or four days in a row—that I wondered how many of these games he could have seen. Pablo just seemed to know, and he was familiar not just with Robert Parish and other All-Stars; he could talk about obscure players like Chris Dudley and Jerome Kersey as if he

were an NBA beat reporter.

Pablo would come to my house at night and we would draft imaginary lineups. Pablo liked non-American players. Hakeem Olajuwon was his favorite. He liked Mark Aguirre because he'd heard that Aguirre's father was born in Mexico. Dikembe Mutombo. Manute Bol. Drazen Petrovic. Selecting our imaginary teams, he'd always draft these players first.

I didn't get it. Why would he pick Vlade Divac instead of Charles Barkley? But the longer I lived in Guatemala, the better I understood.

The American presence in Guatemala is about as subtle as a Shaquille O'Neal slam-dunk. Pepsi covers entire storefronts with its logo. In Santa Cruz, the town basketball court is painted with a Coca-Cola motif, right down to the backboards. In remote villages, children wear "Ninja Turtles" T-shirts.

We had long arguments about who was the best player in the NBA. Hakeem Olajuwon versus Michael Jordan. Hakeem versus Patrick Ewing. Hakeem versus Magic Johnson.

Pablo stuck by his man.

Pablo and I played basketball on the court next to the cow pasture. Pablo was taller than Muggsy Bogues but shorter than Spud Webb, both of whom played in the NBA. When we first began playing, I could move him around with my body, backing him close to the basket. If I missed, I was tall enough to get the rebound. In games to 21, I would beat him by nine, 11, 13 points.

Pablo was the first to tell me about Magic Johnson. He came over to my house one night, late.

"What is it?" I asked.

His head was bowed.

"What is it?"

He looked up. He wasn't crying, but he looked like he might need to. He said, "Magic has the AIDS virus."

We mourned together. Feeling sentimental, Pablo admitted, "Magic might be better than Hakeem."

Pablo's dream was to dunk a basketball. We calculated how many feet he would need to jump—about four.

Pablo drew up a training plan. He would jump rope two hours a day to build his leg strength. Every other day, Pablo would ask his younger brother to crouch, and he would leap over him, back and forth, for half an hour.

Two weeks later, Pablo came to my house and asked me to set up a hur-

dle in my courtyard. I stacked two chairs on top of each other, then another two chairs a few feet away. I placed a broom across the top chairs and measured: The broom was four feet off the ground.

“I’m going to jump it,” Pablo said.

“You sure?” I asked.

“Yes, I’m sure.”

We stood there, gazing at the broom.

“You sure?” I asked again.

“I’m sure.”

More gazing.

Then he backed up, took a few quick steps, and jumped. His knees shot into his chest. He leapt over the broom like a frog.

“You did it!” I yelled.

“I can dunk now,” he said, grinning.

The next morning, we went to the basketball court. Pablo dribbled from half court and leapt. The ball clanked off the rim. He tried it again. Same result.

“I don’t understand,” he said.

I didn’t have the heart to admit I’d misled him: to dunk, he’d have to jump four feet without bending his knees.

As a player, though, Pablo was getting better. He couldn’t dunk, but he’d learned to use his quickness to drive by me and score. He had grown stronger. I could not back into him as easily.

Also, he had developed a jump shot.

“Let’s imagine,” Pablo would say, “that David Robinson came to visit us.”

“All right,” I’d say.

“Where would he stay?”

“I don’t know. At a hotel, probably.”

“No,” Pablo would say, “he’d stay at your house. You’d let him sleep in your bed.”

“Yeah, that would be better.”

“And you’d make him dinner.”

“Sure.”

“And at night,” Pablo would say, “we’d sit around and talk about basketball.”

Pablo was not my best student. He was more interested in basketball than books. But he knew how to make his teacher laugh.

When he missed a quiz, I allowed him to make it up by writing five sentences—any five sentences of his choice—in English.

He wrote:

1. Charles Barkley sang a song in my house.
2. I beat Patrick Ewing in slam-dunk.
3. I beat David Robinson in block.
4. Hakeem Olajuwon is my brother.
5. Magic and Pablo are the best friends of Mark.

Despite his interest in basketball, Pablo’s best sport was soccer. He played for San Pedro Carcha, a nearby town. Pablo was known as a good play-maker. Quick dribbler. Good passer. Soccer’s equivalent of a point guard, not a power forward.

I’d seen several of Pablo’s games and had watched him make gorgeous passes, beautiful sky-touching passes that his teammates batted into the net for goals.

My last week in Guatemala as a Peace Corps Volunteer, I attended a game Pablo’s team played against San Cristobal, a town nine kilometers west of Santa Cruz. The game was tied 1-1 going into the final minutes. Pablo’s team had a corner kick. The crowd, about a thousand strong, was silent.

The ball soared into the air. A mass of players, including Pablo, gathered to receive it. Pablo jumped, his body shooting up like a rocket off a launcher. His timing was perfect. His head met the ball and the ball flew past the goalie.

Pablo’s teammates paraded him around the field on their shoulders. People from the crowd, per custom, handed him money.

When I talked to him later, I didn’t need to point out why he’d been able to jump that high. He said it himself: “It’s basketball. I learned that from basketball. From trying to dunk.”

We played our last game the day before I left Guatemala. We played in the evening, as a light rain—a *chipi-chipi*—fell.

He had learned to play defense. I tried to back him toward the basket, but he held his ground. I was forced to use my unreliable jump shot. I could no longer get every rebound because he'd learned to block out. And, of course, he could jump now.

I got lucky and hit two straight jumpers to pull ahead by four. But he countered with a reverse layup. He scored again on a long jump shot, a shot he never would have made when we first played.

The rain fell harder now. Puddles were beginning to form on the court. Pablo and I were both panting. It was getting dark; we could hardly see the basket.

"Let's quit," I said. "Let's leave it like this."

"If you want," he said.

"Yeah, let's leave it like this. A tie."

"All right," he said. "A tie. Good. Let's leave it."

We hugged each other.

"Let's imagine," Pablo said, as we walked to my house for the last time, "that you and I played against Michael Jordan. Who would win?"

"Jordan," I said.

"No," Pablo said. "We would. Believe me, we would."

READING AND RESPONDING TO 'MAGIC' PABLO

Overview

We've designed this lesson plan to help you and your students explore the meaning of the personal narrative "Magic' Pablo," written by returned Peace Corps Volunteer Mark Brazaitis. "Magic' Pablo" is taken from the book *The Great Adventure*, a collection of essays by Peace Corps writers, inspired by personal encounters in their service abroad. From 1991 to 1993, Brazaitis worked in rural Guatemala as a high-school English teacher and as a trainer in the seed improvement and post-harvest management program. He is the author of *The River of Lost Voices: Stories From Guatemala* and winner of the 1998 Iowa Short Fiction Award. Brazaitis is also a recipient of a National Endowment for the Arts fellowship, and his stories, poems, and essays have appeared in *The Sun*, *Notre Dame Review*, *Atlanta Review*, *Western Humanities Review*, *Beloit Fiction Journal*, *Shenandoah*, and other literary journals. His writing has also appeared in the *Washington Post* and the *Detroit Free Press*. He is currently a professor of English at West Virginia University.

"Magic' Pablo" is a true story about imagination, determination, and cross-cultural friendship. It is about having a dream and working to make it a reality. The two characters in the story are Brazaitis, the author; and Pablo, one of his Guatemalan students. Although Pablo was just one of many students in Brazaitis' classes, the story helps us learn what made Pablo "magic"—and unforgettable.

About the Setting

To help your students understand the impact of the story, we provide you with some information about its setting in Santa Cruz Verapaz, Guatemala. Guatemala is the northernmost and most populous of the Central American republics. Twelve million people live in an area about the size of Tennessee. Guatemala has coastlines on the Pacific and the Caribbean, and borders Mexico, Belize, Honduras, and El Salvador.

More than half of Guatemalans are descendants of Maya Indians. Many are of mixed Spanish, European, and Maya descent. Many Guatemalans live in rural areas. However, urbanization is steadily increasing as rural Guatemalans move into the cities seeking employment. Nearly 1.5 million live in the nation's capital, Guatemala City. Throughout the country, there is a contrast between the old and the new. In Guatemala City, home to major television stations and newspapers, there are skyscrapers, supermarkets, and streets crowded with cars and buses.

In contrast, Santa Cruz Verapaz (the town of 4,000 people where Mark

STANDARDS

National Council of Teachers of English/International Reading Association

- *Standard 1:* Students read a wide range of print and nonprint texts to build an understanding of texts, of themselves, and of the cultures of the United States and the world.
- *Standard 2:* Students read a wide range of literature from many periods in many genres to build an understanding of the many dimensions of human experience.
- *Standard 3:* Students apply a wide range of strategies to comprehend, interpret, evaluate, and appreciate texts.
- *Standard 5:* Students employ a wide range of strategies as they write and use different writing process elements appropriately to communicate with different audiences for a variety of purposes.

National Council for the Social Studies

- *Theme 1: Culture.* Social studies programs should provide for the study of culture and cultural diversity so that the learner can explain how information and experiences may be interpreted by people from diverse cultural perspectives and frames of reference.

Brazaitis served) was a remote farming community that lacked many of the conveniences of the urban capital. During the time he served in Santa Cruz Verapaz (1991–1993), Brazaitis noted that “electricity was so unpredictable that occasionally it would be off for three or four days in a row.” At the same time, the town basketball court was “painted with the Coca-Cola logo,” “American basketball games were broadcast on Saturday mornings” via a Mexican TV station that reached Santa Cruz, and “children could often be seen wearing Ninja Turtles T-shirts” (“‘Magic’ Pablo,” pages 23–27).

The Peace Corps program in Guatemala, which began in 1963, is one of the oldest in the agency. Since the agency’s inception, more than 4,000 Volunteers have served in Guatemala. Today Volunteers are focusing their efforts on helping rural communities move from subsistence to small-scale commercial agriculture, manage and conserve natural resources, improve health and nutrition, and increase off-farm incomes. Peace Corps Volunteers live and work together with Guatemalans, enabling both to learn about one another’s history, languages, and cultures.

Suggested Instructional Sequence

In this lesson plan, we present many ideas for reading and responding to “‘Magic’ Pablo.” In particular, we have differentiated the instructional activities to provide options for using “‘Magic’ Pablo” with younger or less able readers as well as with older, more sophisticated and skillful readers. Our suggested lesson sequence is a flexible springboard for tailoring instruction to the needs of your students—and to your state or local curriculum standards.

We’ve also developed this lesson plan to address specific language arts and social studies standards using the *Understanding by Design* curriculum framework (Wiggins and McTighe, 1998). The framework, based on “enduring understandings” and “essential questions,” is described in detail in Appendix A to this collection on page 174. You can find the enduring understandings and essential questions that we suggest for this story in the margin on page 99.

Purpose:

- To introduce students to the story “‘Magic’ Pablo.”
 - To stimulate individual and group reflection about the story’s meaning.
1. Ask students to be prepared to explain at least six basketball terms and to give the name of three basketball heroes in class the next day. They can research the topic on the Web, in magazines, or in the newspaper; or they can interview friends or relatives.
 2. In addition, ask several basketball-savvy students (both male and female) to research the basketball careers of Magic Johnson and Michael Jordan, prepare brief presentations to the class about them. Teach the class, if needed, the meaning of the following terms: “slam-dunk,” “rebound,” “jump shot,” “reverse layup,” and “block out.” This will ensure that all students understand the names and terms they will encounter in the essay.
 3. Begin the lesson the next day by asking students to share with a partner the basketball information they’ve gathered. Then ask the pairs to share this information with the rest of the class. Finally, have the students you selected make their presentations on Michael Jordan and Magic Johnson.
 4. Tell students that they will be reading a story written by a Peace Corps Volunteer, Mark Brazaitis, about his experience as an English teacher in a small town in rural Guatemala. The story describes one of his students, Pablo, who had a passion for basketball.
 5. Briefly describe the setting and life in Guatemala, based on the information provided on pages 97 and 98.
 6. Ask students to read “ ‘Magic’ Pablo,” keeping this question in mind:
 - What made Pablo “magic” to the author?
 7. *Journal Entry:* When students have finished reading, ask them to respond in their journals to the following prompts:
 - What questions did this story bring to mind?
 - What do you imagine the author, Mark Brazaitis, wanted readers to be thinking about as they read the story?
 - What, if anything, do you think is really important about this story?
 - What was it about Pablo that made him seem “magic” to Brazaitis?
 8. For homework, ask students to complete their responses to the prompts in #7. Let students know that their responses will form the basis of the next day’s class discussion.

DAY ONE**Enduring Understandings:**

- Heroes can kindle our imagination, inspire us to dream, and influence our lives.
- Hard work and strength of character can bring dreams to life.
- Friendships sometimes develop unexpectedly, in unlikely ways and places.
- Unlikely friendships can leave a lasting mark on us and influence our view of the world, ourselves, and others.

Essential Questions:

- How can heroes influence our lives?
- How can dreams become a reality?
- How do unexpected friendships begin and develop?
- What does this story teach me about the world, myself, and others?

Grade Levels:

This lesson plan can be adapted for use with students in grades 6–12.

Assessments:

Group discussions, oral presentations, journal entries, extended writing assignments.

DAY TWO

Purpose:

- To have students probe the deeper meanings in “‘Magic’ Pablo” through small group dialogue.
 - To encourage students to use a variety of ways to process the story’s meaning.
1. Have students number off from 1 to 4 and then form groups according to their numbers.
 2. Write the following questions on an overhead transparency or a piece of chart paper, and number them from 1 to 4.
 - What was it about Pablo that made him seem “magic” to the author, Mark Brazaitis?
 - What questions and thoughts did this story bring to mind?
 - What do you imagine Brazaitis wanted readers to be thinking about as they read “‘Magic’ Pablo”?
 - What, if anything, is really important about the story “‘Magic’ Pablo”?
 3. Assign one question to each group and ask students to discuss these questions in their groups.
 4. Give groups five minutes to discuss their assigned question. Then ask each group to select a reporter who will summarize the group’s responses to its assigned question for the rest of the class. After each summary, ask the class what other ideas they would like to add.
 5. Finally, ask groups to discuss how heroes kindled Pablo’s imagination, inspired him to dream, and influenced his life.
 6. Give each group a sheet of chart paper and a set of felt-tipped markers of various colors. Explain to the groups that you would like them to construct an “ideagram.” An ideagram is a device for summarizing information or responses to questions using pictures, symbols, graphics, and simple words or phrases. The ideagram is then used to explain clearly the group’s summary to the whole class.
 7. Give groups 10 minutes to work on an ideagram that clearly summarizes their responses to the topic in #5. Have groups select one or two group members who are skilled at drawing to be the primary recorders of group members’ ideas. However, all group members contribute orally to the summary and help the “artists” clearly depict the information that will be shared with the rest of the class.

We grow great by dreams. All big men are dreamers. They see things in the soft haze of a spring day or in the red fire of a long winter’s evening. Some of us let these great dreams die, but others nourish and protect them; nurse them through bad days till they bring them to the sunshine and light which comes always to those who sincerely hope that their dreams will come true.

Woodrow Wilson
U.S. President

8. Have each group explain its ideagram to the rest of the class.
9. *Journal Entry:* For homework, ask students to reread “‘Magic’ Pablo,” underlining the parts of the story that have special meaning to them. Suggest to students that as they are rereading the story, they should imagine that they are having a conversation with Mark Brazaitis, the author. They should ask him: What is your message? Also suggest to students that they try to use the same comprehension strategy when rereading “‘Magic’ Pablo” that they used when they were reading “I Had a Hero,” i.e., that they try to form detailed mental pictures of the author, of Pablo, and of the events in the story. Finally, ask students to respond to the following journal prompts, using examples from the text:
 - What mental image was strongest for you?
 - Does the story have a message? If so, what is it?

Purpose:**DAY THREE**

- To encourage students to see the connections between Pablo’s actions and their own lives.
 - To enable students to see the connections between “‘Magic’ Pablo” and “I Had a Hero.”
1. Prior to students’ arrival, write each of the following quotations in large letters on a separate sheet of chart paper. Post each sheet in a different corner of the room.
 - “If you can imagine it, you can achieve it. If you can dream it, you can become it.”
 - “The only thing that stands in the way of people and what they want in life is simply the will to try and the faith to believe it’s possible.”
 - “To achieve a goal, nothing can take the place of persistence. Talent cannot. Genius cannot. Persistence and determination can accomplish the impossible.”
 - “Your mind can amaze your body if you just keep telling yourself: ‘I can do it, I can do it, I can do it.’”
 2. When students arrive, revisit core ideas from the previous day’s discussion and invite new ideas, based on students’ journal entries. Ask students to share with a partner the various mental images they formed while rereading “‘Magic’ Pablo.” With another partner, have them discuss their thoughts

about the story's message. Then conduct a class discussion.

3. Ask students to think about the phrase that is repeated throughout the story: "Let's imagine..." Then ask them what "Let's imagine..." is an invitation to do.
4. Call students' attention to the four quotations in the corners of the room. Ask students to reflect on each and then to move to the corner of the room with the quotation that has the most meaning for them. When groups have formed under each quote, ask students to discuss why they selected this particular quote. Then give each group a sheet of paper on which you've reproduced the questions below. Ask students in each corner to appoint a discussion leader, who will lead the group's discussion on each question, and a reporter, who will summarize the group's responses for the rest of the class.
 - How do you feel about this quotation?
 - How does this quotation relate to Pablo's experience?
 - How does it relate to Ilunga's experience in "I Had a Hero"?
 - In what ways are Pablo and Ilunga alike?
 - If you were to take this quotation seriously, what would it mean for your life?
5. Give students five minutes to discuss all five questions. Ask each group's reporter to summarize for the rest of the class the group's responses to these questions.
6. Suggest to students that both "I Had a Hero" and "'Magic' Pablo" are stories about unexpected and unlikely friendships. They are about friendships that left a lasting impression on the authors of these stories and, in some ways, changed or enriched their lives.
7. Ask students to think about the following questions:
 - What "mark" or lasting impression did Brazaitis and Pablo leave on each other? In what ways, if any, were they each changed by their friendship?
 - How do you think Pablo and Brazaitis' friendship may have influenced their view of the world, themselves, and others?
8. Allow time in the remainder of the class period for a discussion of these questions.
9. *Journal Entry:* For homework, ask students to respond to the following prompts in their reader response journals:



- In the story “‘Magic’ Pablo,” both the author and Pablo gave something to their friendship and received something from their friendship. What did the author give to his friendship with Pablo, and what did he receive?
 - What did Pablo give to his friendship with the author, and what did he receive?
10. For an extended assignment, ask students to relate these questions to Mike Tidwell’s friendship with Ilunga in “I Had a Hero.” Ask them to compare the impact of Tidwell’s friendship with Ilunga to Brazaitis’s friendship with Pablo.

Purpose:

- To encourage students to reflect on the promises and possibilities of unexpected friendships.
- To allow students the opportunity to create an extended response to the text.

DAY FOUR

1. Ask students how likely they think it was that a Guatemalan teenager and an American young man would become such good friends. Not all “unlikely friendships” have to be with someone from another culture. They could be with someone from another part of town, someone with a different background, someone with different interests, someone who isn’t inside the circle of one’s usual friendships or group. Try to give an example from your own experience.
2. Ask students to review the journal entry they wrote when reading “I Had a Hero” in which they described an unlikely or unexpected friendship they developed with someone different from themselves. Then ask them what “mark” or impression this friendship left on them.
3. Following this discussion, suggest to students that in order to develop an unexpected, unlikely friendship, one first has to be open to having this kind of experience. Ask why any of us would want to bother being open to unlikely friendships. What does being open to a friendship mean?
4. Ask students to respond in their journals to the following idea:
 - Think of someone very different from yourself with whom you might want to become friends. What promises or possibilities might this new friendship hold for you? How would you go about beginning this friendship?

5. Conduct a class discussion on the reasons we might want to begin a friendship with someone very different from ourselves.
6. *Journal Entry:* Ask students to respond in their journals to these prompts:
 - What did I learn about friendship and heroism from reading “‘Magic’ Pablo”?
 - What did this story teach me about the world, myself, and others?

Optional Extended Response to Literature:

Explain to students that you would like them to create an extended response to “‘Magic’ Pablo” by selecting one of the writing options below. For this assignment, if time permits, have students use all aspects of the writing process: pre-writing, drafting, revising, editing, and publishing. Have students work on the writing option they have selected. Provide time for peer review, feedback, and revision. When students have completed their essays, have them share their work with each other in small groups. If you are teaching this unit to another class, you might arrange for an exchange of essays.

- Imagine that you and Pablo begin corresponding with each other. Write four or more letters (e.g., two from you to Pablo and two from Pablo to you) that describe major events (real or imagined) in each of your lives—and that also illustrate how your friendship develops and grows stronger over time.
- Write a sequel to this story describing how you think Pablo’s life evolved in the years following the time the story ends. In what ways does his imagination help him? In what ways does his determination help him? In what ways does his friendship with Brazaitis remain with him even after Brazaitis returns to the United States?
- Step into the shoes of Pablo. In the first person, as if you were Pablo, describe how you felt and what you did after Brazaitis left Guatemala. Describe the impression Brazaitis has left you with. Then describe how your life unfolds over the next two years. What goals do you pursue? What dreams do you follow? How does your strength of character help you?

Choices and Explorations:

Below are several ideas to consider for having students respond to the story in a way that allows for multiple intelligences (Gardner, 1983).

- Have students write and do some role-playing in which they assume the roles of the author and Pablo in a meeting that occurs several years after the end of the essay. Assume that Brazaitis returned to the United States shortly after the essay ends and is now returning to Guatemala to visit Pablo. (Verbal/linguistic intelligence; bodily/kinesthetic intelligence)
- Have students create a flowchart that illustrates the sequence of events in “‘Magic’ Pablo.” (Logical/mathematical intelligence)
- Have students engage in a debate in which half the class takes the affirmative position and half the class takes the opposing position to the following statement: “It is not natural talent, but imagination, effort, and perseverance that enable us to achieve important personal goals.” Have students work in groups of four to develop arguments for the affirming or opposing position. (Verbal/linguistic intelligence)
- Have students illustrate key events in “‘Magic’ Pablo” in a series of drawings or in a six-block cartoon (Visual/spatial intelligence)
- Have students write and present a poem, song, or rap composition that captures the events and main ideas in the essay “‘Magic’ Pablo.” (Musical/rhythmic intelligence)
- Have students assume the role of Pablo and write a diary entry in the first person that describes some aspect of his friendship with Mark Brazaitis and the impact it had on him. (Intrapersonal intelligence; verbal/linguistic intelligence)