



***Time Well Spent:  
Analyzing Personal Relationships with Time***

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Hawthorne Academy

This curriculum unit is recommended for:  
English Language Arts, 10<sup>th</sup> Grade

**Keywords:** inference, justification, complex character, dynamic character, static character, culture, situational irony, dramatic irony, theme

**Teaching Standards:** See [Appendix 1](#) for teaching standards addressed in this unit.

**Synopsis:** This unit asks students to confront their own relationships with time while analyzing complex characters who struggle with their own productivity and fulfillment. Students will explore the concept of time by reading both fictional and informational texts; tracking, reflecting on, and discussing their own routines; engaging in a Socratic Seminar; and producing a final product that conveys their own ideas about time. Students will learn about time through structured text analysis activities and discussion. Students will learn to make inferences, ask questions, and visualize while reading, thus enabling them to examine complex characters and the ways in which they convey themes. Students will apply their learning in the creation of the final product which will allow them to conduct research on the aspect of time that interests them most, and to convey their own conception of time through a creative work.

*I plan to teach this unit during the 2018- 2019 school year to 96 students in English II, grade 10. This unit is designed to be taught early in the semester to give students a foundation for deeper analysis. Going forward, I intend to use this as my first Text Analyst unit (“Text Analyst” is the phrase I use to identify the component of our course where students learn and apply close reading strategies.) This unit would directly follow an initial mini-unit in which students practice drawing text-based inferences based on examples of micro-fiction (fiction designed to force the reader to re-read and infer context,) before creating their own micro-fiction and having their classmates draw inferences from their product.*

*My classes are scheduled in 90-minute blocks; adjustment may be needed for shorter class periods.*

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## Introduction

I teach English II Honors at Hawthorne Academy, in addition to teaching AP® English Literature and Composition and the elective courses Newspaper I and Newspaper II. I have been teaching at Hawthorne for the entire seven years of my career. I was a lateral entry teaching through The New Teacher Project after graduating with a Bachelor of Arts in English Literature from the University of Virginia. This year, my two first semester English II Honors courses are made up of 56 tenth graders- 36 females and 20 males. Close to 60% of my students are part of the Health Sciences magnet program, and the other 40% are part of the Military, Global Leadership and Public Safety magnet. On the 9<sup>th</sup> Grade North Carolina Final Exam, my students ranged from scores of 51% to scores of 96%. Initial pre-test lexile scores as found by the online program ReadTheory.org set students to passages ranging from the second to the eleventh grade level. Three of my students receive EC services, and two of my students are exited ELL students, who are monitored but no longer receive direct services. This year's English II Honors classes are comprised of 68% African-American, 30% Hispanic, 4% Caucasian, and 2% Asian students. These two classes show a typically wide range of abilities, and each contain several students prone to distraction and off-task behavior.

## Rationale

High school English class was always a joy for me. Each day was an opportunity to eagerly participate in “round-table” discussions about the characters, conflicts, themes and writing techniques that I had so carefully annotated for homework the night before. But the conversations, while lively, always left many of my teenaged peers out- those who hadn't read, who didn't care, or who didn't understand why they should care about the fake lives conveyed through complicated diction and syntax. I was talking to the same handful of people, and our teacher, every day. As a student, I dismissed these inactive peer participants as boring, lazy, and unimaginative. As a teacher, it has become an integral part of my job to engage those same students, and to understand and address their lack of interest.

Our high school students are only becoming more and more chronologically distant from the characters of classic literature. As teachers, we must break down these barriers of time and place, while simultaneously asking students to recognize their impact. We must facilitate students' personal connections with literature while fostering their care for and in interest in the lives of others. I think those of us who truly enjoy complex literature no longer even realize that we are constantly connecting to ourselves personally because we innately realize that any human experience is our experience. This is the truth we must illuminate for our students, so that all can take an animated part in the age-old discussion of literature and its meaning.

The literature and informational texts examined in this unit will center on the inevitably universal concept of time. Students will examine their personal uses of time by tracking their daily routines and activities over the course of a week; this, coupled with personal reflections and quick-writes, will serve as key investment components that bring students closer to the unit characters and concepts.

Being back in the student role during our It's About Time seminar has shown me, first-hand, that the complex and inevitably personal nature of the concept of time make for a highly engaging study. While being so personal, it also forces us to consider ourselves as a small part of a much larger world as we expand our understanding of world perspectives. A key goal of this

unit is to bring students into this far-reaching mental space that is both deeply personal and communal.

Time is a precious commodity in our modern world, and the multitude of distractions often result in our passive absorption into activities that leave us with no lasting joy or sense of accomplishment. It seems it is easier than ever to lose track of time, and the hope is that students will become more aware and in control of their time management choices.

### School/ Student Demographics

Hawthorne Academy has had an extremely hectic history, much of which I have been present for. Most recently, the school has transitions from a very small alternative high school to a health sciences magnet program, beginning in school year 2014-2015. The Military, Global Leadership and Public Safety program at Marie G. Davis then merged onto the Hawthorne campus in the 2017- 2018 school year; this merger greatly increased both student numbers and diversity in academic abilities and interests. Hawthorne Academy earned a Bronze Medal in the US News Rankings for SY 2017- 2018; also according to US News, Hawthorne Academy showed a mathematics proficiency of 71% and a reading proficiency of 83% for the 142 students, 88% of whom are minorities and 95% of whom are economically disadvantaged.<sup>1</sup> However, some of the data provided by US News is inaccurate or out-of-date; for example, the student-teacher ratio has not been as small as 8:1 since the days of the alternative school. Currently, Hawthorne Academy holds two schools under one roof, and the data, when disaggregated between the two magnet programs, looks quite different. However, the students are not separated by program in their core classes.

According to the data released from NC Public Schools, Hawthorne Academy earned a “C” grade for the 2017-2018 school year, with a School Performance Score of 65 and a School Achievement Score of 62.4. This is down from a “B” in the 2016- 2017 school year, when only the Health Sciences magnet was housed at Hawthorne. The school overall had negative growth in all areas, highlight a dire need for quality instructions designed to reach all students that we serve.<sup>2</sup>

Our school currently enrolls around 500 students, 200 of which are classified as Language Minority students, and a further 48 of these 200 receive direct support as English Language Learners. We serve students from 21 different countries, including Vietnam, India, Mexico, and Honduras.

### Unit Goals

Students will engage with high-quality, thematically-linked literary texts in order to make inferences and to analyze how complex characters convey themes, and will examine informational texts in order to understand both the central idea and the logical sequence of the supporting points. Through partner reading and annotating, discussion and written responses, students will explore interpretations of text, and compare and contrast the ideas of multiple authors, as well as their own ideas about and experiences with time. Students will have text and standards-based multiple-choice and constructed response questions. Students will track their own routines and activities over the course of a full week, and reflect on their routines, habits, and time management choices. Through this reflective and interpretive work, students will expand their own understanding and ideas regarding the concept of time, and will disseminate

these through a final product in a format of their choice, which they will work to develop and revise through planning and teacher feedback. Their final product (culminating assessment; a multiple-choice assessment component is also included in this unit) will be “published” for the rest of the class to read and review, as well as to external parties through a culminating Gallery Walk; this final activity will allow students to view and respond to the work of their peers, as well as give them practice in identifying themes.

## **Content Research**

Research for this unit has been centered on locating appropriate works for inclusion, both fictional and informational, as well as research into the history and background of those works and their authors. The concept of time and how humans spend it is a recurrent theme in literature throughout the ages. Practice with the varying treatments of this significant and frequent thematic concept will provide students insight and context for to their examinations of their personal uses of and relationships with time. First, however, engaging students curiosity with the concept of time will provide a more invigorating and successful unit of study.

### Background Information to Foster Student Engagement

#### *Versions of Time*

Excerpts from the [Radiolab episode on time](#) spaced throughout the unit can be used help to engage and expand student thinking and interest. The episode first explores how everything can be considered a clock; for example, when parents notice their children reaching certain milestones, they feel that they himself have aged- often proportionally *more* than what they are noticing in their child. This touches on the idea of relativity- of how we create our own understanding of self through relation to others. The episode also considers a great many unusual clocks used by various cultures throughout the ages, highlighting how time used to be far more connected to nature than to numbers. For example, a “clock of birds” used by a culture in Papua New Guinea: when a certain bird sings in the morning, it signals the time for children to awake and to leave the house; when this bird chirps in the late afternoon, it is time for the children to return home for the evening, ensuring the children arrive home safely before dark. Additionally, the episode discusses the creation of clocks as necessary for synchronizing railroads.<sup>3</sup>

#### Literature

##### *The Secret Life of Walter Mitty: Background and Authorial Research*

It is important to note that the author of this short story, American James Thurber, is considered a humorist- both in his written and visual arts.<sup>4</sup> Many students mis-read this short story to be the account of a man suffering from PTSD, a misconception which the debate activity (see Lesson 3) should clear up. His works, though published in the early 1900’s, remain relevant today. Thurber has been criticized for the misogynistic undertones in his writing,<sup>5</sup> which we can see in the stereotypical nagging wife of Walter Mitty. However, Thurber held himself to standards of perfection in his writing, “claim[ing] to have rewritten some stories fifteen complete times before he was satisfied”.<sup>6</sup> Thurber faced difficulties in life that are reflected in his works: he suffered from depression, and, though he went blind in the early 1940s, he continued to write, becoming an “ear-writer rather than an eye-writer”.<sup>7</sup>

Given his way, Thurber would have become a World War I army soldier. His poor eyesight (as a child, Thurber had to be fitted with a glass eye after being hit by his brother with an arrow) disqualified him from this path, and he eventually became a reporter before moving on to a career as a freelance writer; he had been previously published in his high school magazine and the Ohio State University college newspapers. Meeting E.B. White, who would go on to publish “Charlotte’s Web”, placed Thurber into position at newly launched *The New Yorker* in 1925; Thurber wrote short essays and stories and drew cartoons for the publication, finally earning wide acclaim for 1939’s “The Secret Life of Walter Mitty”.<sup>8</sup>

Critics suggest that “The Secret Life of Walter Mitty” is, in part, a response to the loss of adventure in America during industrialization. When life became one responsibility after the other, the ability for adventure dwindled. There was no space in modern life for the masculine “frontier heroes” that dominated early American imaginations- heroes like Davy Crockett. In contrast, some critics condemn Mitty himself as the problem, for having “merely abdicated responsibility for his life”, allowing his wife to domineer him. In his cartoons, Thurber “often portrayed women, especially wives, as dominating and menacing creatures, breaking the spirit of the men in their lives”.<sup>9</sup> This perspective provides an interesting contrast to the male-dominated world presented in Kate Chopin’s *The Story of an Hour*.

#### *The Story of an Hour: Background and Authorial Research*

Thurber’s contemporary Kate Chopin also maintains relevance in our modern world. Chopin’s short stories were published in many prominent magazines during the 1890’s<sup>10</sup>; some of her works were met with reproof from critics due to her rebellious female characters, like Edna in her 1899 novel *The Awakening*, who “desire[s]... freedom in the man’s world”.<sup>11</sup> Her work “The Story of an Hour” tells the ironic tale of a woman who only through the supposed death of her husband realizes that she has been spending her time in service to her husband, and not at all for herself.

Chopin was raised in Missouri in a bilingual household, learning to speak both English and French. Chopin was nurtured by many strong women both in her family and in her schooling; many of her fictional work shows inspiration from these figures. She likely drew the idea of death by railroad accident- as Brently Mallard supposedly was killed in *The Story of an Hour*- from her own father’s death in 1855; Chopin was only five years old at the time. Chopin was not recognized as a revolutionary female author until 1969, when Per Seyersted, a Norwegian critic wrote that she “was something of a pioneer in the amoral treatment of sexuality, of divorce, and of woman’s urge for existential authenticity”. She had, perhaps unexpectedly due to the nature of her works, a happy marriage with her husband Oscar; however, he died when she was only thirty-two, and remained a single mother of their six children for the rest her life, though certainly not a cloistered one; she returned to St. Louis with her family and remained socially active until her death at age 54.<sup>12</sup> This independence is certainly reflected in her female characters; for example in Mrs. Mallard’s epiphany of that her life is beginning with her husband’s apparent death.

### *To Make Routine a Stimulus: Background and Authorial Research*

Emily Dickinson's unusual life story makes her a unique addition to this unit. Born in 1830, Dickinson grew up in Massachusetts. Her father had an unusually conflicting influence, as he believed that women should primarily manage the household, but should also be educated. He was also frequently absent in his efforts to support the family- an absence which did not go unnoticed by Dickinson. Dickinson had an unusually lively schooling experience that differed from the rote, dull education that was routine at the time; however, the school was extremely strict in its theological views, which Dickinson eventually came to reject. This highly structured environment was mirrored in her home life, where her father greatly restricted the sorts of books allowed into the house. Yet Dickinson was not to be thwarted; she and her brother secreted books into the house to pore over without their father's knowledge. Even Dickinson's college experience was rigidly structured; she attended Mounty Holyoke Female Seminary. It was here Dickinson's conflict with the constant pressure to live the orthodox Christian lifestyle came to a head, and she did not finish her schooling.

Even once at home, Dickinson continued to feel alienated from the religious fervor that surrounded her. Over the years to come, Dickinson would begin to withdraw from society and immerse herself in her writing while also struggling with depression that resulted from deaths of those close to her and her own inner conflict as well as with health ailments. The successive deaths of her parents only furthered her isolation, until it was said, in letter from newly arrived neighbor Mabel Loomis Todd to her parents that Dickinson "had not been outside of her own house in fifteen years, except once to see a new church, when she crept out at night, & viewed it by moonlight". Dickinson became a near-supernatural legend in her own town and in her own lifetime, and her "eccentricities [became] well known... She never left her family's home; she refused to see strangers; she entertained friends from behind half-closed doors or from the dark recesses of a stairwell; and she always wore white. Although [she] loved children, she seldom let them see her, preferring to lower candy and treats to them from her window." Surrounded by family scandals and rumors about her own life, Dickinson's health worsened until her death in 1886. Seven poems in total were published during her lifetime; after her death, her sister "Lavinia stumbled on hundreds of poems in a locked chest". Despite Dickinson's demand that all manuscripts be burned upon her death (she never felt her writing good enough to be read or published), her sister, with the help of Todd and Thomas Wentworth Higginson (a correspondent of Emily's in regards to her poetry), Dickinson's unusual poems reached many audiences through published collections of works that caused her "reputation as a poet... to rise, and the imagination of the American public was seized by the Myth of Amherst".<sup>13</sup>

#### Informational Text

Two articles will be used in this unit as written; these and additional relevant articles are included in the Student Resources section. One of these two articles (*How We Form Habits, Change Existing Ones*) is used in the multiple-choice assessment component for the unit.

### *Everyday Routines Make Life More Meaningful*

This article appeared in Science American in 2015, and challenges the widespread belief that routines make our life dull. It first provides evidence that finding “meaning in life is an integral part of our well-being”, before explaining the proposal by psychologists that three factors can provide this: “significance, purpose, and coherence”. Coherence is then explained to be our ability to make sense of life, such as seeing patterns that our daily routines can create. These routines can in turn allow us to reach the life objectives that we have set out for ourselves, which thus circles back to the other two factors of significance and purpose.<sup>14</sup>

### *How We Form Habits, Change Existing Ones*

This article summarizes the neurological processes behind our habits, explaining that these are played out in an entirely separate area of the brain from our intentional actions, making habits difficult to break- exaggerated by the fact that habits are done without any real consideration of the overall goal or purpose of the action. This is used to explain why humans have such difficulty in breaking bad habits; we know what we should do, but that alone is not enough. Habits are often triggered by specific cues, and thus we repeat the same behavior in the same situation- even if the behavior is not a desirable one. Motivation and knowledge alone are not enough to lead us to changing our habits, yet these are the targets of many intervention programs. Bad habits must first be disrupted; removing the cue for the behavior is one way to accomplish this: “for instance, if weight-loss... is your goal, try moving unhealthy foods to a top shelf out of reach”, for seeing the food is often the trigger for eating it. After disruption, repetition and the creation of new initial cues lead to a successful change in habits; for example, “flossing after you brush your teeth allows the act of brushing to be the cue to remember to floss”.<sup>15</sup>

## **Instructional Implementation**

### Teaching Strategies

#### *Timed Writing*

Students will generate quick responses to thematically relevant questions through timed 60-second writing exercises; these responses will serve as conversation starters and initial engagement points with the unit concept of time well spent. These exercises are a research-based, ongoing component in my classroom, and can be used in various ways. As originally found by Stephanie Kasper-Ferguson and Roy A. Moxley, these exercises improve writing for all students. Ryan McCarty summarizes the strategy as further developed by Doug Fisher: these exercises for best results should be done daily, in three separate bursts. Students count their words per minute, and graph their highest quantity for the day.<sup>16</sup>

#### *Partner Reading, Annotation and Metacognitive Reflection*

Students will continue to expand their reading strategies (as visible through their annotations) through partner reading to achieve a specified reading purpose and process; this will guide them to intentionally practice asking questions, making inferences, and visualizing in order to effectively clarify confusion while reading. Partner reading means one student reads and processes the reading aloud; both partners will have the same annotations. Reader/thinker should switch every few paragraphs. After completing their reading and annotating, students will independently review their annotations and reflect on how effectively they used their reading process to meet their reading purpose; this reading and reflection on mental processes- metacognitive reflection- can be found in *Reading for Understanding* by Ruth Schoenbach, Cynthia Greenleaf, and Lynn Murphy.<sup>17</sup> This process will be used for each unit text.

#### *Personal Response*

Students will capture their initial reactions to the texts immediately after reading. This will allow students to consider their opinions on the scenarios, characters, and information presented by the unit texts. Students will also compose a mini-essay in which they consider which of the two protagonists from the unit's short stories- *The Secret Life of Walter Mitty* and *The Story of an Hour*- they identify most with. This will give them practice using text evidence, and help them to see the universality of the human experiences presented in literature. (Many of the students have difficulty choosing between the two, as they identify with both.)

#### *TPST*

Students will begin their work in analyzing poetry with a shortened version of the analysis acronym TPCASTT often used for poetry. More information regarding the full strategy can be found [here](#).<sup>18</sup>



### *Multiple Choice Practice and Review*

Students will independently respond to standards-based multiple choice items for unit texts in order to check for thorough understanding of the texts while providing practice for their state final exam.

To review their responses, students should work in groups of four, appointing a role to each student: Leader (coordinates activities and keeps group on track; flags teacher when group has come to consensus for all questions, or is stuck in debate on correct answer choice), Reader (reads each question aloud), Eliminator (starts conversation by identifying answers that can be eliminated), and Evidence-Finder (searches for relevant quotes to support debated answer choices).

### *SEEAS Paragraphs*

Students will practice responding thoroughly to text-based constructed response questions through the use of the SEEAS paragraph format. This structure requires students to answer the question in a clear Statement, clarify their stated idea in an Extension, provide quoted Evidence that supports their point, clearly connect their evidence to their statement in an Analysis, and close out their answer with a Summary. See Appendix 10 for a student-friendly explanation.

### *Team Debate*

Students will debate in teams using text evidence to defend their position. Students will first pinpoint and prepare evidence for their argument, and from this argument prepare opening statements to summarize their belief and all two supporting points they will detail in their argument (students should have a minimum of two supporting points). All teams will present their opening statements, then all teams will present their argument. Next, teams will have time to prepare a rebuttal in order to attack or weaken at least one supporting point from each opposing team. After all teams have presented their rebuttals, a closing statement will be presented. This closing statement may respond to rebuttals used to challenge their initial argument.

### *Routine Tracking and Reflection*

Students will track their daily activities and routines for seven full days using a digital table. This will provide students with accurate and detailed data that will be examined and considered in a multi-paragraph reflection on the eighth day of the unit.

### *Narrative Creation*

After reflecting on their seven days of routines and activities, students will determine their own theme (universal idea) about time well spent, and will convey this theme through a narrative. Students can convey this personal theme through the format of their choice: a comic, a piece of micro-fiction, a poem, or a song. This will provide students with hands-on work with themes.

### *Gallery Walk*

Students will publish their final products through a gallery walk viewing. Students will determine the theme presented and provide a positive piece of feedback for at least eight peer products.

## **Classroom Lessons/ Activities**

### Lesson One- Unit Introduction and Framing

#### *Instruction Materials Review*

Provide students with copies of the differentiated unit packet. Appendix 2 provides three different versions of this unit packet, each marked with a symbol in the top-right corner of the page: circle is for students who need the most support, triangle is for students who need to be challenged; the majority of your students will typically be provided with the square packet. Teacher should use knowledge of student ability in order to determine appropriate packet distribution students. Students should be sitting in groups based on their packet symbol designation.

Direct students to highlight and/or underline key words and phrases as they familiarize themselves with the Unit Objectives, Essential Questions, and Unit Work Process.

#### *Vocabulary Coding*

For the Vocabulary page, direct students to create a key that will allow them to code the vocabulary into three different categories: 1) words I know and can define 2) words I recognize but can't define 3) brand new words. (These codings will help you to ensure that you have appropriately challenged students; you may need to make grouping adjustments at this time.)

Depending on the length of your class period, you might next provide students with time to research and compile definitions on terms that fall in categories and one two from list above. This could also be assigned for homework. See Appendix 3 for handouts detailing the concepts of theme, complex character, and dynamic vs .static character; students should use these instead of doing independent research for these listed terms.

#### *Introducing Thematic Concepts- Listen*

Engage students with the concept of time by playing the clip from the Radiolab episode<sup>19</sup> (listed in the Student Resources section) that details the history of clock time (0:10:09- 0:14:38). Provide them with a guided notes framework to fill in as they listen. Some students may prefer to use headphones and listen at their own pace, so they can pause the clip. Once finished, ask students to discuss the audio/ their notes in their groups.

#### *SEEAS Paragraph Model*

Review and model the SEEAS paragraph format (see Appendix 10 or Teaching Strategies section) for your students; have them add the format to their notes. Ask students to practice the format by answering one of the following questions: 1) Based on the audio clip, why did it become important to synchronize time? 2) Based on the audio clip, why did people resist the synchronization of time? Encourage students to use academic verbs from their unit packet, and to borrow any sentence structures or starters from your example.

## Lesson Two- Focusing in on Time Well Spent

### *Review and Expand*

As students enter, have David Allan Coe's "The Great Nashville Railroad Disaster"<sup>20</sup> playing. For the warm-up, provide students with the lyrics to this song; students should read and summarize the song's narrative. Ask students to provide a few take-aways or summary statements from yesterday's discussion about time. Pose the question: "So did the synchronization really matter?"

Reveal that the song, though not perfectly accurate, relates a true event dubbed The Great Train Wreck of 1918. Summarize the event for students, or have them read a summary of the incident. Emphasize how the train leaving late was the catalyst for this accident/

### *Time Well Spent*

Segue into personal reflection on time: "So we can see that time, and timing, can be extremely important. We make decisions on how to spend our time every day. Let's take some time now to reflect on our own ideas about time.

Have student complete three 60-second time writing exercises in response to three questions: 1) What, in your opinion, defines time well spent? 2) How do you determine if something is "worth your time"? Do you usually consider whether something is "worth your time" before engaging in it? Give examples. 3) How do routines impact your life?

### *Read*

Tell students to keep these questions in mind as we begin our first unit text- *The Secret Life of Walter Mitty*. Have students access their unit packets in order to identify the first step in the reading process as you distribute texts. Display two options for reading purpose and process (the second is geared towards more advanced students): 1) To clarify confusion by asking questions, making inferences, and visualizing 2) To clarify confusion and expand reading habits by asking questions, making inferences, and applying new literary terms. Students should write whichever option they choose at the top of their text. Students who choose the second option should access their compiled definitions from Lesson One.

The teacher should read and think aloud for the first two paragraphs, modelling the targeted reading process and asking a question about the scene change from hydroplane to car.

Students should continue by partner reading and thinking aloud according to their reading purpose and process. Every ten minutes, call the class together for a check-in. As an Exit Ticket, ask students three questions: 1) What have you figured out so far about Walter Mitty? 2) What is your most important question so far about the story? 3) How does Walter Mitty seem to spend his time? For homework, students should finish reading and annotating according to the set purpose and process, and should complete Unit Work Process steps 3a and 3b from the Unit Packet.

### Lesson Three- The Great Walter Mitty Debate

Students will begin today by responding to a warm-up based on their completed reading of *The Secret Life of Walter Mitty*: What is your theory on the character of Walter Mitty? What is up with all of the parallel plots? Explain your theory, and briefly justify why you think it is an accurate reading. Teachers should check for evidence of complete reading of the text; any students who did not finish the reading can be pulled as judges/ note-takers for the debate.

Arrange students into debate teams based on their responses. Follow the debate process outlined in the Teaching Strategies section. I typically have students who believe he has PTSD, or a split personality disorder, while some always have the accurate reading that he is simply day-dreaming to escape.

For the day's Exit Ticket, ask students to answer the four questions listed below:

- 1) Reflect on today's debate. What do you feel your group did well? What do you feel your group could have done better? What about your individual performance and contributions?
- 2) What did you notice that the other groups did well? What did you notice the other group could have done better?
- 3) What point did the other team make that you felt was most surprising and/or thought-provoking? Explain the point as well as the reason behind your reaction.
- 4) Working to be objective, which group do you feel had the better argument? Why? (maybe there is a specific supporting point that you feel cannot be overcome, for example)

While debate students respond, ask the judges to determine feedback for each group based on their notes, and to determine the winner. Help guide the group to correctly identify the group who gave the best evidence (it has always been the day-dreaming group- the group with the accurate reading).

For the final portion of their Exit Ticket, ask students who read inaccurately to reflect on how they could have changed their reading process in order to arrive at the correct interpretation. Ask the day-dreaming team to identify what helped them arrive at the correct interpretation.

As a quick follow-up, discuss as a class whether or not Walter Mitty counts as a complex character (does he have multiple and/ or conflicting emotions?)

#### *Tracking My Routines*

Introduce the Tracking My Routines assignment found in Appendix 4. Explain that this will allow us to become more aware of how we spend our time, unlike Walter Mitty. Ensure students understand that this data will be key when they create their final unit product, which will be a creative piece capturing their reflections and ideas on time.

Students should complete the unit work process steps 3d- 3e for homework in addition to tracking their routines.

## Lesson Four- Introducing Theme and Argument Mapping

### *Identifying Themes*

For their warm-up, students should complete the sentence: “*The Secret Life of Walter Mitty* is about...”. Emphasize that this should be only one sentence in length. Have them write their completed sentence in marker and sized to take up one entire side of a colored sheet of paper.

Next, have students flip the paper over and complete the sentence: “This is *really* about...”. Instruct students that they should be writing a universal idea on this side- one that can be lifted up out of the story and applied to anyone’s lives. Again, their response should be a single sentence. Circulate and guide any students who are using character names and specific plot details to identify instead the general idea the author conveys *through* those characters and details. Remind students that characters can be non-examples instead of examples. Have students get up and silently walk around, holding out the theme side for others to read. Then, have them complete unit work process 3c.

### *Checking in on Routine Tracking*

Have students discuss with their group what they have tracked so far, and how/ when they are keep track. This helps keep this ongoing portion of the unit in focus.

### *Argument Mapping*

Provide students with the text *Everyday Routines Make Life Meaningful*<sup>21</sup> and the graphic organizer from Appendix 5. Explain that they will be reading informational text, and thus their purpose and process will change; informational texts don’t have themes built by complex characters, but central ideas built by supporting points. Ask students to copy their reading purpose and process on the top of their text: To map out argument presented in support of the central idea by asking questions and connecting details.

Provide a pre-planned example that shows how an argument builds logical steps toward the central idea, filling in a sample for students to understand how the organizer works.

Begin the article with students, reading and thinking aloud to model the reading process. Ask questions while reading such as: “How does this connect to that?” and “What does this prove or suggest?”; these questions will lead students to understand how the points of the argument work.

Students should partner read and annotate the article, and then complete the graphic organizer.

Review the graphic organizer as a class if time allows. For their Exit Ticket, students should answer the questions: 1) When reading informational text, what should we look for? What processes did you find useful while reading today? Explain in at least three sentences.

If students finish early/ for homework, students should begin working to complete the unit work process 3a and 3b as well as the aligned multiple choice questions provided in Appendix 5. Remind students they also need to continue tracking their routines for homework.

## Lesson Five- Complex Character, Irony, and Theme

Provide a short excerpt of text for students. If micro-fiction is a new genre for your students, this would be a good opportunity to introduce this genre of very short fiction that requires the reader to infer context. Students should make a text-based inference using the Statement, Evidence, and Analysis components of the SEEAS paragraph format. Discuss any multiple and/or conflicting motivations present in the text that classify characters as complex.

### *Multiple Choice Review*

Have students assign roles and come to a consensus using the process described in the Teaching Strategies section. Have them then reflect for part one of their Exit Ticket: 1) Before discussing answers with your group, how many did you have correct? 2) What caused you to choose incorrect answers? What do you need to fix about your process? 3) What strategies were most useful when answering these questions?

### *Read*

Distribute *The Story of an Hour*<sup>22</sup>. Identify the reading purpose and process for this text: to uncover Mrs. Mallard's inner emotions and motivations by summarizing/ paraphrasing, making inferences, and asking questions. Students can again add that they will work to apply new literary terms for more of a while-reading challenge.

Students should partner read and annotate. Check in as a whole group every ten minutes. Groups should complete unit work process 3a and 3b independently when they finish reading.

### *Irony*

Review the three types of irony with students, clarifying through examples. Ask students to complete 3c in order to justify the type(s) of irony present in the text. You may need to first discuss and clarify the ending- that Mrs. Mallard did not truly die of joy, as the doctors believed, but of disappointed shock in seeing her husband alive. Both dramatic and situational irony apply to this ending. Be sure students understand that situational irony requires the audience to be *led to believe* one thing will happen, but then the opposite happens; it is not simply a plot twist.

For today's Exit Ticket, students should answer the questions: 1) What is the difference between the three types of irony? 2) What must a character have in order to be considered complex? 3) Why would an author work to create complex characters? What is the effect on the story? 4) Is Mrs. Mallard a complex character? Justify.

For homework, students should continue tracking their routines, and complete the multiple choice and constructed response questions for *The Story of an Hour* in Appendix 6. Remind them that constructed response questions should be answer in SEEAS format.

## Lesson Six- Connecting Texts and Themes

For today's warm-up, ask students to reflect on their data thus far from tracking their routines by making three observations and asking three questions.

### *Multiple Choice Review*

Have students assign roles and come to a consensus using the process described in the Teaching Strategies section. Have them then reflect for part one of their Exit Ticket: 1) Before discussing answers with your group, how many did you have correct? 2) What caused you to choose incorrect answers? What do you need to fix about your process? 3) What strategies were most useful when answering these questions?

### *Theme*

Complete the "This is About vs. This is Really About" activity as explained at the opening of Lesson Four for the text *The Story of an Hour*.

### *Compare/ Contrast*

Students will work in partners to create a poster-sized Venn Diagram comparing and contrasting Walter Mitty and Mrs. Mallard. Posters should include several pieces of evidence from each text.

Working independently, students will next write a mini-essay identifying which character they connect more with- Mrs. Mallard or Walter Mitty. They should explain using text evidence and relevant text themes. When finished, students will complete unit work process 3c, 3d, and 3e for *The Story of an Hour*.

For today's Exit Ticket, students should explain their learning about identifying complex characters, determining themes, and how complex characters relate to themes. Students should continue tracking their routines and ensure their unit work process is complete for *The Story of an Hour*.

## Lesson Seven- Examining Poetry

Students should answer questions checking their thoughts and knowledge on the genre of poetry for today: 1) What do you know about poetry? 2) What do you think about poetry? 3) What would you like to know about poetry?

Discuss responses authentically- students often find poetry challenging. Let them know you have a process for them to follow that will help guide their analysis. Provide the instructions and poem for *To Make Routine a Stimulus*<sup>23</sup> by Emily Dickinson found in Appendix 7. Share the mysterious points of Emily Dickinson's life as explained in the Research section of this unit to engage students in the text. Students will first work independently for ten minutes, and then share ideas and continue the process with a partner.

To begin a group discussion of their poetry analysis, display Emily Dickinson's own description of her routines found in the Student Resources section. Ask students to share observations, personal comparisons, and connections with the poem.

### *Product Introduction*

Display the Final Choice Board Board Product for students found in Appendix 8. Discuss requirements, emphasizing the fact that students will be conveying an original theme about time through their work; this theme should be based on their ideas from all work throughout the unit. For today's Exit Ticket, ask students to list the elements of TPST, identify which strategy of TPST was most important for them when working to understand the poem. For homework, students should bring the theme that they decided on and other planning evidence for their product.

### Lesson Eight- Assessment

For their warm-up, ask students to identify a theme conveyed through the comic related to time, or time management. Remind them that this is an example of what their product could look like. Collect Day Seven's homework; while students are working, provide feedback to guide their product ideas.

Students should then independently complete the assessment found in Appendix 10; the texts for this assessment are listed in the Student Resources section. When they finish, they should begin typing their multi-paragraph reflection based on their Tracking My Routines data; the template for this reflection can be found in Appendix 11.

For today's Exit Ticket, students will reflect on their assessment score (our district has a program that gives immediate feedback): 1) Were you surprised by your score? Why/ why not? 2) What process(es) do you think helped you the most for this assessment? 3) What do you need to change about your process going forward?

For homework, set a due date for the unit products.

### Lesson Nine- Final Product Gallery Walk

For today's warm-up, ask students to set up their space with their product; their name should also be visible. Pass out colored paper and have students fold it in half twice and then fold length-wise a final time. Unfolding the paper, students will have eight separate boxes. Students will use one box per viewed product to provide feedback during today's gallery walk. In each box, students should include three pieces of information: 1) Product Creator's Name 2) A theme you identified from their work 3) A positive piece of feedback

Students should circulate the room and complete their Gallery Walk.

For their Exit Ticket, students should identify which product was their favorite, and why.

### Assessments

Final assessments for this unit are the multiple choice/ constructed response assessment found in Appendix 10, and the final unit product that requires students to convey their own theme about time based on the texts, activities, and reflections completed in this unit. This product can be found in Appendix 8.



## Appendix 1: Teaching Standards

*Note: All standards listed here will be assessed via the multiple choice practice activities and final unit product assessment*

Essential Standards:

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

- Students will draw inferences via annotations while reading all literary unit texts.
- Students will defend inferences using the SEEAS paragraph format.

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

- Students will identify themes in the short stories and poems read during this unit, supported by the “This is about vs. This is really about” activity, as well as the TPAST poem annotation strategy.
- Students will convey their own theme about time through their final product
- Students will determine themes of peer products during the gallery walk

RL.9-10.3: Analyze how complex characters develop over the course of a text, interact with other characters, and advance the plot or develop the theme

- Students will determine whether characters in the two unit short stories are complex, and defend these choices, as well as explain how these characters advance the plot in the unit work process.
- Students will use their knowledge of the complex character in order to identify themes, understanding that characters are often non-examples of what the author is suggesting the reader understand, learn, change, or do in their own lives.

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

- Students will draw inferences via annotations while reading all informational unit texts. Students will defend inferences using the SEEAS paragraph format.

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

- Students will identify central ideas for unit informational texts
- Students will map the supporting points of the text in the argument mapping strategy used with the text *Everyday Routines Make Life More Meaningful*

W.9-10.3: Write narratives to develop real or imagined experiences or events using effective techniques, well-chosen details, and well-structured event sequences

- Students will create their own narrative to create a theme for the unit final product

## Appendix 2: Unit Packet Information (differentiated)

### Text Analyst Unit One: Time Well Spent

Objectives:

*Before Reading:*

1. I can set a Reading Purpose based on my given task and plan a useful Reading Process that will help me achieve this purpose.

*While Reading:*

2. I can question, infer, and visualize effectively to clarify confusion while reading.

*After Reading:*

3. I can support complex inferences with textual evidence.
  - a. I can use and cite well-chosen, relevant quotes to support my justification.
4. I can analyze the multiple or conflicting motivations of complex characters.
  - a. I can analyze how complex characters move the story forward (advance the plot)
5. I can accurately apply Unit One Literary Terms to a text.
  - a. I can analyze the impact of the author's chosen techniques on the text/ reader.
6. I can metacognitively reflect on how well I used the Reading Process throughout the reading, and on how effectively the Reading Process was when used correctly.

Objectives:

1. I can set a Reading Purpose and implement a flexible Reading Process that relies on multiple strategies to help me achieve this purpose.
  - a. I can metacognitively consider what strategies were most useful and why, whether I tried unfamiliar strategies, and how flexibly and intentionally I implemented various strategies.
  - b. I can metacognitively reflect on the breadth and depth of both my strategy application and analysis while reading.
2. I can make complex inferences supported by multiple pieces of textual evidence.
  - a. I can integrate relevant, paraphrased or summarized text evidence as well as properly cited direct quotes into my response.
  - b. I can integrate direct quotes smoothly into my own sentences.
  - c. I can determine and consider the meaning and purpose of intentional ambiguities of the author.
3. I can analyze the multiple or conflicting motivations of complex characters.
  - a. I can analyze how complex characters advance the plot.
  - b. I can analyze how complex characters cause a reader to reflect on morality or other abstract concepts, thus conveying theme
4. I can accurately apply Unit One Vocabulary to a text, both during and after reading.
  - a. I can analyze the impact of the author's chosen techniques and devices on the text/ reader.

Unit Work Process:

1. Set a Reading Purpose and Process
  - a. Indicate this thinking at the top of the first page of your text
2. Read and annotate according to your determined purpose and process
3. After reading:
  - a. Personal Reader Response
    - i. Capture your first reaction to the text after reading in at least 5 sentences.
    - ii. What are your first thoughts and reactions to the story overall, as well as to specific characters?
  - b. Metacognitive Reflection/ Annotation Review
    - i. Review your annotations to begin your metacognitive reflection process.
    - ii. Compose at least four sentences to reflect on the following:
      1. Did you use this Reading Process you planned on consistently throughout the entire text? When following your Reading Process, did you feel it was an effective process for achieving your set reading purpose? Why/ why not?
  - c. SEEAS Constructed Response
    - i. *The Secret Life of Walter Mitty*: What theme does the text convey?
    - ii. *The Story of an Hour*: How does the irony impact the story?
  - d. Sentence Starters
    - i. *The Secret Life of Walter Mitty* and *The Story of an Hour*:
      1. The complex character “x” has the multiple/ conflicting (choose one) motivations of... These impact...
      2. The complex character “x” advances the plot by...
    - ii. *Everyday Routines Make Life Meaningful*
      1. The author supports his central idea that... by...
  - e. Literary Term Application
    - i. For each fictional work, explain/ justify how at least 3 Literary Terms that you coded as unknown can be applied to the text, using text evidence.
      1. Example: In “The Secret Life of Walter Mitty”, we see the use of parallel plot when...
    - ii. Don’t repeat terms



Unit Work Process: *all the same as the circle process except:*

3. After reading:
  - a. Personal Reader Response
    - i. Capture your first reaction to the text after reading in at least 6 sentences.
    - ii. What are your first thoughts and reactions to the story overall, as well as to specific characters?
  - c. SEEAS Constructed Response
    - i. *The Secret Life of Walter Mitty*: How does the author convey theme?
    - ii. *The Story of an Hour*: How does the irony reinforce the story’s theme?



Unit Work Process: *all the same as the circle process except:*

3. After reading:

- a. Personal Reader Response: Capture your first reaction to the story and characters after reading in at least 8 sentences
- b. Metacognitive Reflection/ Annotation Review:
  - i. Compose at least six sentences to reflect on the following:
    - 1. Overall, do you feel you were flexibly moving between strategies, or were you mostly implementing a few? What do you feel was the breadth and depth of both strategy application and analysis during this reading?
    - 2. What strategies allowed you to best engage with this text? Why do you think this worked best with this particular text?
    - 3. What challenges did you encounter, and what strategies did you implement to overcome them?
- c. SEEAS Constructed Response: Use multiple pieces of evidence in multiple formats. Integrate quotes smoothly into your own sentences.
  - i. *The Secret Life of Walter Mitty*: How does the author convey theme?
  - ii. *The Story of an Hour*: How do they various types of irony used reinforce the story's theme?
- d. Sentence Starters:
  - i. *The Secret Life of Walter Mitty* and *The Story of an Hour*:
    - 1. The complex character "x" has the multiple/ conflicting (choose one) motivations of... These impact...
    - 2. The complex character "x" advances the plot by...
    - 3. The author "x" includes intentional ambiguities regarding... This may have been left ambiguous in order to...



Unit Vocabulary



Process/ Academic:

**Verbs**

Convey  
Advance  
Suggest  
Imply  
Determine  
Analyze  
Justify  
Impact  
Infer  
Question

**Nouns**

Reading Purpose  
Reading Process  
Analysis  
Inference  
Justification  
SEEAS paragraph  
Text Evidence  
Metacognitive Reflection

## Literary Terms

Plot	Parallel Plot	Protagonist	Antagonist
Complex Character	Static Character	Dynamic Character	Internal Conflict
External Conflict	Point-of-View (1 <sup>st</sup> , 2 <sup>nd</sup> , 3 <sup>rd</sup> )	Dialogue	Situational Irony
Dramatic Irony	Verbal Irony	Theme	

## Unit Vocabulary

### *Process/ Academic:*

<b>Verbs</b>	<b>Nouns</b>	<b>Adjectives</b>
Convey	Reading Purpose	Mundane
Advance	Reading Process	Passive
Suggest	Analysis	Assertive
Imply	Inference	Repressive
Determine	Justification	Demoralized
Analyze	SEEAS paragraph	
Justify	Text Evidence	
Impact	Metacognitive Reflection	
Infer	Ennui	
Question	Morality	

## Literary Terms

Plot	Parallel Plot	Protagonist	Antagonist
Complex Character	Static Character	Dynamic Character	Internal Conflict
External Conflict	Point-of-View (1 <sup>st</sup> , 2 <sup>nd</sup> , 3 <sup>rd</sup> )	Dialogue	Situational Irony
Dramatic Irony	Verbal Irony	Theme	Trope
Voice	Stream-of-Consciousness	Ambiguity	Motif
Objective POV	Limited Omniscient POV	Omniscient POV	

## Appendix 3: Literary Term Explanations

### What is a Complex Character?

A **complex** character is one who has a complicated identity that is conveyed clearly to the reader due to the fact that they have either **conflicting** and/or **multiple motivations** driving their actions. **Motivation** is the internal reason that drives us to make certain choices in life. A hidden, internal motivation can make us do things that might otherwise be out of character or undesirable for us. For example, read the comic strip linked [here](#).<sup>24</sup>

Calvin's desire for a cookie **motivates** him to ask his mom if he can do a bunch of dangerous things, hoping this will better persuade her to allow him a measly cookie- a much better thing to allow than the other option he gives her. He does not actually want to do either of the things he asks for first, but he is **motivated** to behave this way by his want for a cookie. It is essential to pay attention to what **truly motivates** your character; this isn't always directly obvious as a result of their actions. Also, in this way, Calvin's motivation **advanced the plot** of the comic strip; because of his specific motivation, he made certain decisions, which moved the story forward.

A complex character is typically more realistic than a non-complex character, due to the fact that most, if not all, of us have conflicting or multiple motivations acting simultaneously. **Multiple** motivations means a character has more than one motivation for doing certain things; a character may also have more than one main motivation in life that is revealed to the reader. For example, a character could be motivated to attend college by both their parent's expectations, and by their desire to become a doctor.

**Conflicting** motivations means I have motivations that are pulling me to do opposite or different things; for example, say I am motivated to be both an excellent student and an excellent soccer player. However, soccer practice conflicts with my ability to receive after-school tutoring. Thus, these two motivations are in conflict with one another, and are pulling me in opposite directions.

### What is the difference between a dynamic and a static character?

Often in a text, the protagonist- and perhaps others- will undergo **significant change** or **growth** over the course of the novel. This **fundamental** change or growth is what classifies a character as **dynamic**; they react to and grow from their **environment** and **experiences**. Let's say a character dyes their hair; this is an outward change, but not one that shows personal learning or growth, so is not enough to classify them as a dynamic character. However, say a character dyes their hair as a result of their increased confidence in their own identity, due to experiences they have had over the course of the novel- now they are a dynamic character. Do you see the **difference**?

Read the comic linked [here](#).<sup>25</sup> As suggested in the comic strip, learning how to cope with adversity might be one change that makes a character **dynamic**.

On the other hand, a **static character** is one who does not undergo any significant changes over the course of a text. They remain the way they always were, regardless of environment and/or experience. In the comics linked [here](#),<sup>26</sup> you can see Lucy has been up to the same old tricks for decades! She is definitely a static character.

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**Thematic Concepts** are big ideas that our authors are addressing with their plot, characters, and conflicts. They are concepts we all encounter in life, and that we can learn something about from the text.

Thematic concepts are **abstract nouns**- a.k.a., things that are **intangible** (cannot be touched/ do not take up material space). **Concrete nouns** are **tangible** objects that take up physical space- like “desk”, “dog”, and “pencil”.

Thematic Concept Examples		
• Power	• Education	• Discrimination
• Oppression	• Adversity	• Growth
• Conformity	• Family	• Compassion
• Strength	• Love	• Loyalty
• Maturity	• Innocence	• Revenge
• Prejudice	• Dreams	• Intelligence

A text’s **theme** is a statement *about* a thematic concept that we can understand by reading the text. Examples of **themes** might be: “Intelligence can take many forms” or “Control through oppression will never last”. Themes are what the author is telling us *about* the big ideas and concepts addressed in their text; **we can infer theme by considering** what the **characters** are going through, what the **conflict** is about, and- especially important- how the conflict **resolves** and how all the characters end up.

**For example**, if a character plots revenge that ends up backfiring, we can tell that the author is communicating that: *revenge is neither a useful nor productive means of seeking justice* (= theme statement).

As we read more mature and adult literature, we will see how our author’s themes become more complicated- they are not simply black or white, but reflect instead the **complexities**- the “gray”- of life.

Furthermore, all well-written texts have **multiple themes** that can be discovered by a careful reader- multiple life lessons that we can take away from the book and into our own lives. This is a move beyond children’s tales, where the themes are simple and clear ideas, like “lying is bad”. In an adult novel, we might see how lying can sometimes seem to be the kindest way to deal with a situation, but that- despite the hardship- honesty is usually what we would actually want for ourselves.





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<b>4 a.m.</b>								

## Appendix 5: Argument Mapping

Directions: Reconstruct the author's argument as they build points leading to their Central Idea.

The foundation (bottom stair) is the first point they have to make logically in order to get to the next. You might find it easier to start at the top and go down, or to build up from the bottom. Each stair should rely on the logical point made by the preceding one. When completed, each stair should be filled in, along with the CI.

If you get stuck, first pinpoint the author's four supporting points. Then order them in their logical sequence.

**Central Idea:**

*Everyday Routines Make Life Meaningful*

1. Which quote best represents the central idea of the text?
  - a. “Even a simple... pattern can engender larger meaning”
  - b. “Life is meaningful when it feels important”
  - c. “Meaning in life is an integral part of our well-being”
  - d. “Think about the most meaningful experiences in your life”
2. Based on paragraph 5, we can infer...
  - a. That the subjects with mazes that did not have similar solutions were influenced to find life meaningless
  - b. That the habits produced by subjects completing mazes with similar solutions influenced the subjects to find life more meaningful
  - c. That the study proves we should do mazes with similar solutions daily in order to give our lives more meaning
  - d. That religion has no impact on whether one finds life meaningful or notWhich statement summarizes the central idea of the selection?
3. Any life can be made meaningful
  - a. Routines can allow us to give coherence to our lives, which can in turn make them seem more meaningful
  - b. Routines guarantee a positive outlook on life
  - c. We should create, and never break, daily routines
4. How does the author introduce the concept of meaning in routine, daily activities?
  - a. Through scientific evidence
  - b. By quoting experts in the field of psychological science
  - c. Through a personal anecdote
  - d. By engaging the reader’s surprise through direct address and contrast
5. What do the following lines add to the author’s argument?  
“As squishy as the concept sounds, meaning in life is an integral part of our well-being”
  - a. They justify the human need for meaning, in order to support his larger point that routines are worthwhile
  - b. They ridicule the idea that we need meaning in life to be happy
  - c. They prove that our well-being resides in routines
  - d. They argue that all lives have meaning
6. What does the following line clarify?  
“The notion that meaning can be found in mundane habits and patterns is a bit surprising...”
  - a. That Heintzelman disagrees with the idea that everyday actions are important
  - b. That the patterns humans were found to engage in were surprising
  - c. That, typically, we do not consider routines to have a positive impact on how we view our lives
  - d. That all humans are engaged in daily habits and patterns
7. What is the author’s larger purpose in proving the claim that routines allow us to make sense of life?
  - a. To prove that routines can, therefore, help to make life meaningful
  - b. To convince the reader to drop all of their current routines and make new ones
  - c. To suggest that routines will unlock the meaning of life for all individuals who engage in them
  - d. To argue that routines are negative influences in our lives

## Appendix 6: Story of an Hour Multiple Choice Questions

1. What can we infer about Mrs. Mallard based on paragraph 1?
  - a. That she is very sensitive about the topic of her husband
  - b. That her health condition requires her to avoid shock as much as possible
  - c. That she is distressed with troubles in her relationship
  - d. That she has previously suffered from a heart attack
2. We can infer that the society in which Mrs. Mallard lives might...
  - a. instill strong values early on
  - b. operate on traditional gender roles
  - c. care strongly about the members of its community
  - d. regard Mrs. Mallard as cruel and unkind
3. What do the lines quoted below suggest about Richard's relationship with Mrs. Mallard?  
"He had only taken the time to assure himself of its trust by a second telegram, and had hastened to forestall any less careful, less tender friend in bearing the sad message"
  - a. That he wants her to think him especially important
  - b. That he cares sincerely about her well-being
  - c. That he is in love with her
  - d. That they are only distant acquaintances
4. What is the author's purpose in including the line from paragraph three quoted below?  
"She did not hear the story as many women have heard the same"
  - a. To foreshadow Mrs. Mallard's true feelings about her husband's death
  - b. To characterize Mrs. Mallard as an overall unusual woman
  - c. To convey Mr. Mallard's death as especially devastating to Mrs. Mallard
  - d. To reinforce the idea that Mrs. Mallard freezes in shock at the news
5. What can we infer from the use of the word "haunted" found in paragraph 4, coupled with the phrase "a shudder that life might be long" from paragraph 17?
  - a. That, prior to this news, Mrs. Mallard had been feeling just fine
  - b. That spirits are present in the room
  - c. That Mrs. Mallard fears her husband's ghost
  - d. That she had been suffering even prior to the news about her husband
6. What does Mrs. Mallard's reaction to her husband's death reveal about her character?
  - a. That, though strong in her own ways, she has been living only for the needs of her husband
  - b. That she hated her husband and has been wishing him dead
  - c. That she has been cheating on her husband and is now free to pursue that new relationship
  - d. That she loved the life she had with her husband
7. What conflicting motivations are conveyed to be significant in Mrs. Mallard?
  - a. Guilt for her joy at her husband's death vs. fear for her health
  - b. Irritation for her sister Louisa vs. love for her
  - c. Guilt for her joy at her husband's death vs. hope that he will return
  - d. Sorrow for her husband's death vs. gratitude for her new-found independence

8. The theme of the story...
  - a. suggests that true love should work to never require sacrifice of another
  - b. suggests that one's desires should be given up in favor of another's
  - c. conveys to the reader that distress can be sudden, yet can pass quickly
  - d. expresses that one should always be careful when sharing news with an individual with a heart condition
9. What can be inferred from the final paragraph of the story?
  - a. That Mrs. Mallard was so overjoyed to see her husband alive that it killed her
  - b. That Mrs. Mallard's joy over her husband's death is recognized to have killed her
  - c. That Mrs. Mallard didn't truly have a heart condition
  - d. That the doctors are confused about what sort of shock killed Mrs. Mallard
10. Constructed Response: What does the irony of the story suggest about the public perception of Mrs. Mallard?

## Appendix 7: To Make Routine A Stimulus TPAST Analysis

**Goal:** To determine a theme of the poem

**Process:** Use the strategies of making inferences, paraphrasing, and noticing shifts to determine a theme (universal lesson/ message) conveyed by the poem.

These elements will take you through the TPST strategy of understanding poems:

**T** = title

**P** = paraphrase (line by line, put into your own words using new language that makes sense to you)

**S** = shift (identify any changes in subject, meaning, tone, etc. in the poem)

**T** = theme (what is the universal message the poem conveys?)

### Directions:

1. Use the comment feature to make an inference based on the Title
2. Use the comment feature to Paraphrase each line. (= Put each line into your own words using synonyms and new language. Research unknown words.)
3. Use the comment feature to identify at least one place where the poem Shifts in subject, meaning, tone...
4. In the space provided below the poem, explain the Theme of the poem. Remember what we have done with our “This is *really* about” strategy. You are working to identify a universal message conveyed by the poem; universal = anyone can apply to their own life.
5. Finally, complete the reflection that connects this poem to our work Tracking My Routines

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### To make Routine a Stimulus by Emily Dickinson

To make Routine a Stimulus  
Remember it can cease --  
Capacity to Terminate  
Is a Specific Grace --  
Of Retrospect the Arrow  
That power to repair  
Departed with the Torment  
Become, alas, more fair --

**My Theme for this poem:**

**Reflection- Connect the theme of this poem to the work we have been doing in Tracking My Routines:**

## Appendix 8: Choice Board Product

For our culminating unit product, you will first need to decide on a theme (universal idea) about time that reflects the thinking and reading that you have been engaged in over the course of this unit. You will then convey that theme through an artistic work of your choice. On the due date, we will have a Gallery Walk, in which your peers will work to pinpoint the theme your piece conveys, and leave you feedback on your product.

<b>Draw</b>	<b>Contrast</b>	<b>Compose</b>
<p>Create a comic that represents your reflections, connections to, and ideas about time.</p> <p>Include a short paragraph explaining what the comic represents for you, why you chose to draw it, and how you came to your idea.</p>	<p>Consider your conflicting ideas/ opinions on time/ productivity/ routines. In two separate pieces of micro-micro--fiction, convey each of these conflicting ideas separately.</p> <p>Include a short paragraph explaining what conflicting ideas your texts represent, why you chose these ideas, and how you came to your idea.</p>	<p>Compose a poem or song lyrics that convey your reflections, connections to, and ideas about time.</p> <p>Include a short paragraph explaining what the poem or song represents for you, why you chose to write it, and how you came to your idea .</p>

## **Appendix 9: Final Multiple Choice/ Constructed Response Assessment for *How We Change Existing Habits, Form New Ones and Tear it Down***

\*\*Remember that for your Constructed Response, you should be using the SEEAS paragraph format as follows:

**Statement:** Clearly state your answer, using the language of the question

**Extension:** Clarify/ elaborate on your statement

**Evidence:** Provide a properly integrated, cited quote that supports your claim

**Analysis:** Analyze specifically how your evidence supports your statement

**Summary:** Close it out; make it sound finished; remind your reader a final time of your point

*How we change existing habits, form new ones*

1. Based on the information provided in paragraphs one and two, an example of “associative learning” would be...
  - a. After eating ice cream at one birthday party, I begin to want ice cream at every birthday party
  - b. After discovering that brushing my teeth as soon as I get home helps ensure I do so, and repeating this behavior over time, I now brush my teeth as soon as I get home without even having to think about why I am doing it
  - c. I associate books with intelligence, so I read often and in various places around my house
  - d. After drinking soda for years, I decide to start drinking water because I know that I should associate water with good health
2. Which quote best represents the central idea of the text?
  - a. “We form associations between cues and response” (paragraph 1)
  - b. “The shift from goal directed to context cue response helps to explain why our habits are rigid behaviors” (paragraph 2)
  - c. “We can’t easily articulate how we do our habits” (paragraph 3)
  - d. “Effectively changing habitual behavior [requires us to] disrupt old cues and create new habits... repetition is key”
3. Based on paragraph 6, we can infer...
  - a. That interventions which only address knowledge and motivation are not effective in changing our habits
  - b. That changing our habits is impossible
  - c. That people willfully and intentionally ignore their better judgment and thus fail to make positive changes
  - d. That the “Take 5” program was a highly effective program in changing the eating habits of the participants
4. Which statement summarizes the central idea of the selection?
  - a. Habits are nearly impossible to change, so be careful what habits you form
  - b. We are not truly in control of the majority of our actions
  - c. Habits are difficult to change, as they are not intentional; however, with repetition over time along with the use of a cue, we can change our behaviors
  - d. That working to form new habits through repetition and cues is a useless endeavor



5. How does the author introduce the idea that our lives are, in many cases, controlled by habits?
  - a. Through a personal anecdote
  - b. Through a specific example
  - c. Through statistics and quotes from experts
  - d. Through rhetorical questions
6. What do the following lines from paragraph 3 add to the author's argument?  
"Our minds don't always integrate in the best way possible. Even when you know the right answer, you can't make yourself change the habitual behavior, Wood says"
  - a. It begins to introduce the idea that simply knowing how you should change your behavior does not lead to an actual change in behavior
  - b. It elaborates on the idea that we cannot change our habits because they are automatic
  - c. It clarifies the point that our brains do not function properly
  - d. It challenges the idea that we should be held accountable for poor habits that led to negative behaviors
7. What does the following line from paragraph 2 clarify?  
"It shifts to the sensory motor loop... and no longer retains information on the goal or outcome"
  - a. That habits are formed when we stop considering the outcomes of our behavior
  - b. That, once something becomes habit, we don't even consider the purpose of the action anymore
  - c. That our brains' working memory inhabits the same space as our sensory motor loop
  - d. That our habits are breakable with effort
8. Which detail does the author use to support his claim that bad habits can override our logic?
  - a. The quote from Wendy Wood in paragraph one
  - b. The fact that in the final paragraph that "it can take anywhere from 15 days to 254 days to truly form a new habit"
  - c. None- this claim is not present in the author's argument
  - d. The popcorn study example
9. What do the last two sentences of paragraph 8 convey?
  - a. That an initial behavior, or cue, followed by the desired behavior helps instill the new behavior as habit
  - b. That the order in which you complete your behaviors is inconsequential
  - c. That "repetition is key"
  - d. That you should focus on the new desired behavior first, then complete already-habitual tasks
10. Constructed Response: How does the introduction help to develop the speaker's central idea?

*Tear It Down*

1. We can infer from the first two lines that the speaker is calling us to...
  - a. Ignore what our heart tells us
  - b. Accept conventional, regular definitions of things
  - c. Re-consider, and even actively ignore the routine, even conformist way in which we have come to think of things
  - d. Construct our ideas from the knowledge that we already hold
2. Line four suggests...
  - a. The marriage in name is not necessarily marriage in spirit
  - b. That we should reject the idea of marriage altogether
  - c. That we should re-instate the traditional definition of marriage
  - d. That, by calling it marriage, we automatically are joined in love
3. We can infer that the speaker believes that...
  - a. We often go through life in a sort of unaware daze
  - b. All people tend to live with passion
  - c. It is easy to re-awaken our joy in life
  - d. Life has no value
4. We can infer that the problem the speaker illustrates is one that...
  - a. Can never be solved
  - b. Happens when we do not authentically examine the true nature of those things we are involved in
  - c. Happens when we reject society's routines and conventions
  - d. Happens when we go very consciously through life
5. We can infer from line eight that, when the poet suggests we should "unlearn", he...
  - a. Thinks a return to childhood innocence is the solution
  - b. Believes children to be the solution
  - c. Does not mean to suggest that ignorance is the solution
  - d. Suggests we are expertly knowledgeable
6. Which best summarizes the theme of the poem?
  - a. "Love is not enough" (line 14-15)
  - b. We will only find true joy in life through working to view and engage in things authentically, instead of simply labelling them as this or that
  - c. We should live passively, allowing things to go on as they have been without re-examining anything for ourselves
  - d. "We die and are put into the earth forever"

## Appendix 10: Tracking My Routines Reflection

Use the questions below to compose a multi-paragraph reflection based on your Tracking My Routines assignment data

<ol style="list-style-type: none"><li>1. What trends do you see?</li><li>2. What outliers do you see?</li><li>3. Looking over your tracker from the past x days, what routines do you tend to stick to?</li><li>4. Hypothesize on the reason behind each regular routine- why do you stick to this?</li><li>5. What time do you feel was “wasted”? Why do you consider this time to be “wasted”?</li><li>6. What time do you feel was most productive? Try to consider several different ways you might count time as “productive”.</li><li>7. Overall, how well do you feel you spent your time? Explain.</li><li>8. What would you change about the way you spent your time in the past week? Be specific.</li><li>9. Going forward, what might you change in your daily routines and in the way you spend your time? How, realistically, can you make this happen? How will it benefit you?</li><li>10. Do you think that the very act of tracking your time changed your behavior at all? Explain.</li><li>11. <b>Text Connection:</b> Connect your thinking about time and routines to at least two of our unit texts. These include: “The Secret Life of Walter Mitty”, “The Story of an Hour”, “To Make Routine a Stimulus”, and “Everyday Routines Make Life More Meaningful”. Find at least one quote from two different texts that in some way connects with your thoughts and/or experience over the past eight days of tracking your routines. Explain thoroughly the personal connection for each.</li></ol>	
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- <sup>5</sup> Grauer, Neil A, *Remember Laughter: A Life of James Thurber*, (Lincoln, NE: University of Nebraska Press, 1994), 62.
- <sup>6</sup> Grauer, Neil A, *Remember Laughter: A Life of James Thurber*, (Lincoln, NE: University of Nebraska Press, 1994), xix.
- <sup>7</sup> Grauer, Neil A, *Remember Laughter: A Life of James Thurber*, (Lincoln, NE: University of Nebraska Press, 1994), xix.
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- <sup>12</sup> Koloski, Bernard, “Biography,” The Kate Chopin International Society, accessed November 19, 2018, <https://www.katechopin.org/biography/>.
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<sup>23</sup> Dickinson, Emily, *To make Routine a Stimulus*, accessed November 19, 2018,

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<sup>25</sup> Schulz, Charles, “There was a Real Lesson...,” cartoon, *GoComics* online, September 20, 2013, <https://www.gocomics.com/peanuts/2013/09/30>.

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This short story is to be read and analyzed by students during the unit.