



Describing Time

by Joshua McGinnis, 2018 CTI Fellow
Phillip O. Berry Academy of Technology

This curriculum unit is recommended for:
9-12 English

Keywords: study skills, time management, agenda, time, annotation, Gabriel Garcia Marquez, *100 Years of Solitude*, narrative, grammar tenses, novel study, and characterization.

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

Synopsis: This unit encourages students to question and embrace their relationship with time. It is the goal that students will be able to take ownership of their own time through the explicit teaching of how to plan out a long term project through backwards mapping. They will also learn through the reading/annotation of nonfiction articles about why time is measured the way it is and compare/contrast the different ways that different cultures view time. Finally, students will read excerpts from Gabriel Garcia Marquez' *100 Years of Solitude* and grapple with the way that time in the novel is both repetitive like a circle and moving forward like an arrow. Over the course of the unit, students will learn the structure of a reflective essay as well as how to position their writing within a certain time period of their life by intentionally writing in specific tenses.

I plan to teach this unit to seventy-nine students in my English I Honors course during the Fall 2018 semester.

I give permission for Charlotte Teachers Institute to publish my curriculum unit in print and online. I understand that I will be credited as the author of my work.

Introduction

As part of Charlotte Mecklenburg Schools professional development, a series of courses were offered one year regarding diversity and being more culturally aware. One of the conversations that was of particular interest to me was when our instructor discussed the way in which some cultures are polychromatic in their relationship with the world around them and with one another. I found the way that different cultures track time differently to be extremely fascinating and thought provoking. A large reason that this was so interesting to me was because I had the privilege to take a class about literary postmodernism with Dr. Michael Kobre during my time as an undergraduate at Queens University of Charlotte. In that class, we explored the way in which different authors represented time as circular and about how the circular and non-fixed representations of time were an earmark of postmodern literature which represented the fragmentation of an absolute truth. That course also introduced me to one of my now favorite novels, which will be discussed at length later in this unit.

I connected to the concept of time being fragmented and non-fixed because I have always had a bit of a tendency to have trouble operating in an “on-time” mode of being. It’s something that I have worked hard on throughout my personal and professional development over the years and have enjoyed reaping the benefits of. However, I am always perpetually aware that when I am on time I am operating within the parameters of time and timeliness which are prescribed. When I was presented with the opportunity to apply for a seminar with the Charlotte Teachers’ Institute, my interest was immediately piqued by the opportunity to take “It’s About Time,” the reason being because I have always been interested in learning more about what does not come naturally.

Unit Goals

Related to the theme of the CTI seminar I’m participating in, the goal of this unit is to give students the skills that they need to manage their time effectively. The non-fiction readings in this unit will hover around the concept of time and how we understand it as culture and as individuals. The fiction reading in this unit will focus on how the selection reflexively creates a sense of time which speaks to the novel’s role as a sort of timekeeper/commentator on the geographic and political environment in which the author was situated. Another goal of this unit is to empower students to situate their writing within a certain construct of time - students should be able to, by the end of this unit, show mastery of writing in any of the tenses common to English. Additionally, they should be able to describe the writing of others with appropriate grammatical language. The final goal of this unit is to teach students how to use strategies such as learning logs, agendas, and backwards mapping their projects in order to be academically successful and next-step-ready. The research presented below should serve to orientate educators as to the history of time, the importance and benefit of teaching students to manage their time, and some information about Gabriel García Márquez’ *100 Years of Solitude*, which can serve as background knowledge when teaching the novel.

School Setting

This is my 6th year teaching at Phillip O. Berry Academy of Technology. As a technology magnate, we are a pilot for a lot of programs and initiatives. For example, we were one of the first to pilot 1-to-1 technology by giving each of our students a Hewlett Packard Chromebook. At first, students would check their Chromebooks out from homeroom every morning and return it in the evening. Then, last year, we piloted another program where we sent the students home with their Chromebooks. We also partnered with Sprint to give our students who did not have internet at home a free WiFi hotspot. This has created a very technologically framed learning environment. Each teacher at our school, for example, is required to have some sort of online Learning Management System (LMS) such as Canvas and Google Classroom.

We are also an Advancement Via Individual Determination (AVID) example school. For those who are unaware, AVID is a program which targets students who will likely be the first in their family to go to college. The AVID curriculum explicitly teaches students the study habits and academic skills needed to take their chances of getting into college to the next level. All teachers are encouraged to implement AVID learning strategies across their different content fields and we have received a fair amount of professional development so that we have a shared language to communicate writing, inquiry, collaboration, organization, and reading (WICOR) strategies to our students.

School Demographics

According to the “Federal Ethnicity and Race Report”¹ for Phillip O. Berry Academy of Technology, which I obtained upon request from our the registrar at POB, we have 1,710 students enrolled for the fall semester of the 2018-2019 school year. Of those, 861 are male and 849 are female. 1,126 are Black or African American, 380 are Hispanic/Latino, 81 are Asian, 74 are Caucasian, 39 are two or more race categories, nine are American Indian or Alaskan Native, and one student listed their ethnicity as Native Hawaiian or Pacific Islander.

The most recent Socioeconomic Status (SES)² Report from Charlotte Mecklenburg schools is from the 2017-2018 academic school year. Even though this data is a year old as of the time of this writing, it is still useful for getting a general sense of our school. As of last year, 48.46% of our students were considered “Low SES,” 44.86% were considered “Medium SES,” and 6.43% were considered “High SES.” We had no SES data for 0.24% of our students. On a practical level, the fact that nearly half of our student body is on the lower range, socioeconomically, definitely presents a particular set of challenges. If a student is acting out or getting behind in their schoolwork, it is really important to approach the situation with compassion because there is a good chance that there could be something going on at home.

Research Findings

Evolution of How we Count Time

Since this is a unit themed around how time works, how we relate to time, and how we write about time, and how time is represented in literature, it is important to have a little bit of background regarding the history of measuring time itself. According to the Nova documentary *Fabric: The Illusion of Time* (2012),³ the earliest way of making sense of time was the rotation of the sun causing time to be divided into day and night. From there, the advent of the sundial broke days up into hours. After that, mechanical technology allowed us to subdivide those hours into minutes and seconds.

According to Levinson (2004),⁴ we began to systemize and synchronize time in order to meet the demands of the industrial revolution during the 19th century: as factories became the dominant point of production the management of large numbers of humans necessitated the development of work shifts which were synced to clocks installed in the factories. Levinson further argues that, in this way, a person's time was no longer divided by night/day but by work-time/free-time. The 19th century also brought to us the invention of the train. In order to assure that trains would not collide and that the shipping and transportation utilities of trains were optimized, railroads standardized time and cities in different geographical locations synced their local times to the railroads (Levinson 2004).⁵

Students and Time

Although we live in a technology-driven environment, it is important to take time to explicitly teach students how to keep themselves organized when it comes to physical materials. In addition, teaching students to handle assignments and projects effectively is an important component of student success. Hatcher and Beth⁶ piloted a system at their school in which they required students to write Cornell notes, keep all class materials organized in one single three-ring binder, and keep an assignment agenda. They also provided staff development in order to train their teachers to utilize these systems efficiently in order to potentiate the fostering of "organization, persistence, self-motivation, self-discipline, and communication between teachers and parents." They found that "85% of the teachers and 81% of the parents feel that students' organizational skills have improved through the strategies for Standardizing Organizational Skills. In addition, 85% of the teachers and 97% of the parents surveyed feel that the use of the assignment planner has improved school/home communication." These findings justify the implementation of the WICOR strategies discussed above in the School Setting section of this document.

It is also important to create a framework for the management of group work and of reflecting on the effectiveness of team efforts. Sherrill,⁷ in "Understanding Project Planning," described a series of steps adopted to hone the efforts of student-council members. Each step is phrased as a question and accompanied by an explanation of the demands of that step. The steps range from "Step 1. What are you planning to do?" to "Step 4. Who will benefit from the project?" to "Step 12. What's next? Where do we go from here?" In terms of the scope of this unit plan, these findings reinforce the importance of encouraging students to be reflective in terms of how well they managed their project planning. This applies, specifically, to the backwards-mapping strategy discussed at length later in this unit plan.

Time in Literature

100 Years of Solitude

The Colombian writer Gabriel García Márquez is one of the fiction writers we'll be engaging with over the course of this unit. Specifically, we'll be reading excerpts from his acclaimed novel *100 Years of Solitude*. Grigore⁸ comments that "García Márquez has dealt with historical themes in several of his writings, but in this novel he clearly makes a statement about his understanding of history and the importance of historical consciousness," and it is this sense of historical consciousness which situates a reading of this novel within this unit.

With *100 Years of Solitude*, time is represented both as an arrow and as a circle. Toward the former, the reader sees the village of Macondo (established by the patriarch Jose Arcadio Buendia) initially as a crude but cozy gathering of homes. The population is very small and the families inhabiting it are all familiar with one another. In the outset of the novel, we learn that⁹ "The world was so recent that many things lacked names, and in order to indicate them you had to point," yet we are also told that "Every year during the month of March a family of ragged gypsies would set up their tents near the village... and display new inventions." This arrangement gives us an early clue to the way time is represented in the novel: we have the notion of measured yearly renewal (March) and a sense of measuring the advancing of time through the discovery of technology. Macondo's technological evolution being mediated by the wonders brought by the gypsies establishes a sense of time measurement within the novel as both linear and cyclical.

Eventually, the outside world begins to creep into Macondo in more and more pervasive ways: politics of the greater region bring an awareness of the rise and fall of political movements as Macondo moves from isolation to a connectivity with the outside world -- an evolution brokered by the colonized development of a railroad system by an enterprising agricultural company come to surround them with banana plantations. The presence of the banana company and its influence on Macondo is of particular importance to our study of time in the novel. Spiller¹⁰ makes the argument that "... taking the intermixture of cultures in the Conquest as a point of origin, *One Hundred Years of Solitude* responds to and critiques the European narratives of discovery... *One Hundred Years of Solitude* is at once both mythic and historical because it emerges out of a Renaissance genre which used myth to create what then became history while it also transformed existing history into a form of myth." In this way, the colonization of Macondo calls into question the very nature of the narrative itself as a way of tracking time in terms of who is privileged with the agency of commanding the genre in which the text is situated. It is as though the coming of the banana train, with its requisite time tables and symbolism of industry, elbows the European renaissance narrative into the space occupied by the narratives of Latin American history.

As the time-as-an-arrow narrative of technology in Macondo plays out, Márquez masterfully - and often playfully - represents the passage of time in a second way. That is, through a generationally repeated set of character traits: Grigore¹¹ writes that "[o]n closer examination, the circularity incorporated into the structure of the novel mainly exists from the point of view of the inhabitants of Macondo, where not only names but also certain events tend to repeat themselves." These traits are attached to Buendia family names of Arcadio and Aureliano, and every Buendia generation has one (Well, technically, the 4th generation of Buendias has no Aureliano. The 3rd generation, on the other hand, had 18). The Arcadios tend to

be more adventurous, extraverted, and attractive to women while the Aurelianos gravitate more toward introversion, circumspection, and learning. As the Arcadios and Aurelianos of each generation come and go and effect their requisite name-connected impressions upon the world, the world of Macondo moves ever forward through the ages. In that way, we see time as an arrow as Macondo alongside the circularity of the Buendias family line.

Central to our understanding of the treatment and portrayal of time in *100 Years of Solitude* is our understanding of the concept of “magical realism.” In a review of *Like Water for Chocolate*, a 2003 film which exemplifies the mode of magical realism, Roger Ebert¹² described “the tradition of magical realism that is central to modern Latin film and literature. It begins with the assumption that magic can change the fabric of the real world, if it is transmitted through the emotions of people in love.” In her essay analyzing the novel that the film is based on, Sindhu¹³ describes how magical realism in narratives occurs when “the recognizably realistic merges with the unexpected and the inexplicable and in which elements of dreams, fairy story, or mythology combine with the everyday reality, often in mosaic or kaleidoscopic pattern of refraction and recurrence.” She also describes¹⁴ how “Time exists in a kind of timeless fluidity and the unreal happens as part of reality.” Gabriel Garcia Marquez’s writing is certainly imbued with a great deal of magical realism which resonates with these descriptions, as seen in the way that the subsequent generations of Buendias carry hereditary characteristics in their actions, attitudes, and demeanors, as discussed above.

General Teaching Strategies


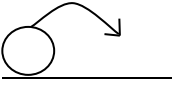
Personal Timeline

Connecting with the way in which time is tracked differently in by different people and cultures, it would be fruitful to have students create a visual timeline of their own. For the sake of simplicity, students’ will create a visual and written representation of their academic life. They should select how they are going to break time up. Some suggestions would be to break it up by semester, school year, elementary/middle/high school, etc. Each point on their timeline should be illustrated visually and contain a paragraph describing that step along their journey. Students may elect to complete this on a posterboard or by creating a digital representation of their timeline.

Annotation

One of the most important skills that I teach to my students is how to annotate thoroughly. By creating the expectation that everything that they read gets annotated, I am able to build into my classroom culture that reading is an active rather than passive activity. Additionally, I am able to instill in my students the urgency of reading something more than once for optimal understanding as well as for maximum preparation for class discussions.

The first thing that is important to explain is the creation of a key for our annotations. Students should write a key on each article that they are annotating and should adhere to that key for the entirety of their interaction with that document. If they feel like they need to add to their key as they go then they may, but they should never begin reading before having written a minimum of the following:

Mark	Meaning	Purpose
!	A detail that was surprising to the reader.	It is important to be able to quickly locate surprising information in order to respond either in writing or in verbal discussion.
?	Point of confusion.	By marking out points of confusion, we allow ourselves to readily find them again when it comes time to research or to ask classmates or the teacher for clarification.
*	Talking point.	By having our talking points planned out in advance, we are able to efficiently include textual evidence in our classroom discussions.
	Underlining/highlighting.	By highlighting or underlining the key sentences in each paragraph, we allow ourselves the opportunity to quickly recover the gist of the document after time has passed since our initial exposure. This keeps the document fresh in our minds headed into a writing or discussion setting.
	Circling and defining unknown or important vocabulary.	Circling and defining unknown or important vocabulary allows us to not only understand the writer's purpose and meaning but also allows us to bolster our own vocabulary.

Explicitly Teaching Vocabulary

It is important to explicitly teach vocabulary at my school because a lot of students do not have family backgrounds that have placed a lot of emphasis on reading frequently or for pleasure. Accordingly, a lot of students that come through my classroom are missing a lot of requisite vocabulary that they can use to describe time and their relationship to it. Additionally, by explicitly teaching vocabulary, students are able to perform better on ACT/SAT tests which demand they have background knowledge about the vocabulary in question. Below is a list of twenty high frequency ACT words which can be used to create a sense of time within our writing: Anecdote, anticipate, befall, burgeon, consecutive, corollary, dynamic, evolve, facilitate, fleeting, imminent, inevitable, latent, lethargic, orient, perpetual, predate, static, incremental, prolong. These words will be students' first set of vocabulary words they should study and know.

After practicing fluency by modelling pronunciation and having students echo the correct pronunciation, the teacher should briefly describe each word as students take notes about the meaning.

Students should then create physical notecards or create a digital study deck on Quizlet.com. They should get additional practice by completing a foldable for each word using the following parameters for each quadrant:

Word	Definition
Picture or Diagram	Antonym

Agendas and Backwards Mapping

Students should be given a five pages of calendar material. The first page is a month-at-a-glance calendar and the subsequent pages are a weekly calendar. When they are assigned the essay for the unit, time should be taken in class to enter the major deadlines for the project in both the monthly and the weekly calendars. Then, the teacher should model for students how to backwards map from the first project deadline (description of event) to the day in which this lesson is being taught. After that, students should take time to backwards map from the second deadline (reaction) to the first deadline before the teacher circulates to comment, correct, and compliment.

Learning Log

Students will be taught how to keep a learning log of their progress through this unit. For this, I will draw from the documents offered in curriculum for AVID courses. Seeing as how we are an AVID model site, I will collaborate closely with our AVID staff to refine my own understanding of tracking our progress through the course. Students will be encourage to think about the learning log as a way in which, like minutes and months and years, we measure how time goes by in the classroom. For each assignment, students will be encouraged to backwards-map the key steps they need to get to along the way.

Reflective Essay

Students will write a reflective essay which follows the following format: description of a formative event, their reaction at the time that it occurred, and - looking back - how did that event change them/what did they learn from it? An important part of this writing assignment will be insuring students know how to properly write in different tenses since the structure of the essay encourages a command of the ability to do so. This latter focus is of particular importance because writing in the correct tense is something that the students I have worked with over the years struggle with constantly.

Lesson Plans

Lesson One

The goal for lesson one is to frontload the literary component of this unit. By the end of the lesson, students should have some background information about Gabriel Garcia Marquez as well as Colombian culture and literary grounding.

To begin the lesson, students should respond in their journals to the following prompt: “Many times, we happen to have ‘family traits’ or certain parts of ourselves resemble our older family members. For example, the people in my family have a tendency to be hardworking to the point of sometimes getting over-committing ourselves and getting in over our heads. One member of my family that I am very similar to is my Uncle Seth. We are alike in that we have similar opinions about social issues and are both inclined to describe how words and images convey meaning. In their journals, students should describe as many family traits as possible and with as much detail as the time given permits. They should also write about which of their family members they are most similar to and why.

The purpose of this journal entry is to have students begin thinking about how the mechanism of hereditary is used to represent time within the *100 Years of Solitude*. There is not necessarily a clear connection to the following activity.

After writing their journal entries, students should take notes about the culture of Colombia. The focus of their notes should be the socioeconomic landscape that cultivated the advent of imperialistic industry. Students should also receive information about the Gabriel Garcia Marquez by watching a short mini-bio and jotting down at least seven fast-facts about his life.

Finally, students will receive a list of vocabulary words and be given time to create a deck of vocabulary cards called “Time Vocab List #1.” Since we are a 1-to-1 school and our students all have access to Chromebooks, I have my students created their vocabulary decks on Quizlet.com. I find this platform useful because there are a handful of fun review games the students can play using their vocabulary sets. I also make studying vocabulary a “may-do” activity -- when students finish early they “may do” the activity of flipping through their notecards.

Lesson Two

Students will be writing about their relationship with time for their second journal entry. Students should be prompted to write about the different ways that their lives can be divided by. For example, one way that I divide the story of my life is by birthdays. However, I also divide the sections of my life by who my coworkers were at the time and by what my major goals and life focuses were during those sections of my history. Students should be given a few examples, given time to brainstorm with their classmates who are immediately adjacent to them (elbow partners), and then time to divide their timelines according to the token system they created.

Next, students should write down some notes about how time works in *100 Years of Solitude*. It is important to give them information about how time in the novel moves both like a circle *and* forward like an arrow. In terms of the circular nature of time in the novel, the annual visits by the gypsies should be highlighted. Additionally and most importantly, the linking of the Buendia family naming conventions with personality and temperament should be emphasized. It is extremely important that students are able to group the Arcadios and the Aurelianos. In terms of the way time also moves like an arrow, students should be encouraged to keep track of what the technology looks like at different points in the novel.

Next, students should read the first chapter of *100 Years of Solitude*. They should jot down some examples of the technology that is seen in this expositional chapter. From the gypsies' magnets, telescope, and magnifying glass to Jose Arcadio Buendia's fevered work with the astrolabe and failed attempt at alchemy we can see a very rapid shift in Jose Arcadio Buendia's understanding of the world around him. In addition, we see in this chapter how crude their systems of communication are; in this chapter, Jose Arcadio Buendia's letter to the government gets lost along the way because there is no clear route out of the village to the government. All travel for the inhabitants of Macondo is haphazard - so much so that the village was founded where it is simply because the founding inhabitants got lost in the first place. This sense of isolation very much connects with the title of the novel, as does the way that Jose Arcadio Buendia absorbs himself in his scientific endeavours to the degree that he withdraws from his former position of social and familial leadership. It is important to note all these things because they are some of the anchors which will help cohesively link the different excerpts we are reading throughout the course of this novel study.

Mini-Lesson - Annotations

Students should have modeled for them how to annotate the a text according to the parameters discussed in the teaching strategies section of this lesson. Then, students should read and practice their annotation skills on printouts of "How Time Works" from Howstuffworks.com. The content and formatting of this document is easy enough that it lends readily to the effort.

In order to assure students are fully engaging this activity and to scaffold the effort, it works well to make a number of rounds with a roster. Announce each round by saying something like "Okay students, in five minutes I am going to circulate and check off that you have written down your name and that you have made an annotation key at the top of your page," "Okay students, in five minutes I'm going to circulate and check off that you have circled any unknown vocabulary and defined it in the margins," or "Okay students, in 20 minutes I'm going to circulate and check off that you have underlined the main ideas throughout the article."

Lesson Three

Today's writing journal is intended to have students begin writing about their personal evolution over time and to bridge the skill of characterizing the known (ourselves) with the skill of characterizing the new/unknown (characters as they are developed in the narrative). The prompt for this journal entry is as follows: "One of the things we discover in many narratives is how the characters change and develop over time. Like these characters, we also change and develop over time. How are you different than you were 3-5 years ago? How do you think you might have changed and grown 3-5 years from now? How do you think your current trials and tribulations might prepare you to be your future self?"

Before students respond, I always like to give a verbal response as an example: "My first year teaching, my classroom management was so scattered that my students were horrendously behaved and I would get frustrated very quickly. The vein on my forehead was always standing out and pounding while I tried to corral my students to sit in their seats and do the work I had laid out for them. I was not good at forming relationships with my students and I was discouraged because I didn't feel like I was making a difference. Five years later, my classroom management has changed dramatically, my students know what the rules and procedures are and I am able to make a larger impact because I know that the old saying is truer than ever: "students don't care that you know until they know that you care." I believe that my growth from my first year until now has set me on a trajectory to eventually coach new teachers in the way that my mentors have coached me. This will allow me to make a wider impact by assisting new teachers to make a bigger impact than I did when I was a new teacher.

After students respond and any students who would like to share their journal entries, each student should be given a monthly calendar and weekly calendar for each week within that month. Students should then be told about the organizational principle of backwards mapping. Students should then be given two projects: the reflective essay and the personal timeline. In order to model how to backwards map, the teacher should plan out the reflective essay and the students should copy those dates onto the monthly calendar. Remind students that the at-a-month calendar is just for major deadlines. Students should then switch to their weekly calendars and copy down as much of the information as possible from the assignment to the corresponding deadlines. Model for students how to break apart the requirement for each of those deadlines and to separate it into manageable chunks in the days leading up to the deadline. Then, students should practice this skill independently by backwards mapping the personal timeline assignment.

Lesson Four

Journal: There are many ways that writers develop their characters. The most believable characters are developed so naturally that they seem real and human and unique. We can naturally discover some of the ways that writers create complex characters by exploring how we ourselves are complex characters. Imagine for a minute that you are a complex character in a novel. What would the reader pick up on about you regarding your personality, temperament, physical description, and behaviors?

Students should then be taught a lesson about character analysis using the stick figure characterization activity. This is one of my favorite lessons of all time and I have found this to be particularly helpful in building rapport with difficult classes and in building their sense of efficacy when it comes to analyzing literary characters.

When dealing with academic language, such as “characterization,” many of my students’ eyes glaze over as though I am “wah-wahing” the way the adults do in the Charlie Brown cartoons. The stick figure character analysis helps to engage students to a higher degree because it breaks the routine and format of taking notes and analyzing characters. This activity begins by passing out a sheet of printer paper and asking students to draw a stick figure that takes up most of the page. If students have access to technology, you can also ask them to click “insert>drawing” in Google Docs in order to create a digital stick figure. They can add text around the appropriate stick figure features by inserting a text box.

Then, tell students to write “what they do” by the hands. Ask questions to get the kids thinking about what this could mean: “are they helpful? Do they work a lot? Do they cause destruction?” Next, tell them to write “where they’ve been” by the feet. Continue to ask questions like “have they always lived in the same small town or have they moved from place to place?” Tell students to write “who they listen to” next to the ears. I can guarantee that one student will ask what to do if their stick figure doesn’t have ears. I always stay dead serious and tell them to draw in at least one just for this activity. The point of the ears is to determine who a character allows to influence them.

Next, tell students to write “favorite sight” next to the eyes. Keep them thinking with a series of questions: “is there somebody that they love? Is it the sight of home? Is it a journey or something that represents a goal they are working toward?” Next to the mouth, students should write “how do they speak?” and think about questions like “is their vocabulary normal?”, “Is there anything interesting about how they say something?” and “Is their speech different in different settings?” Finally, students should write “what do they value?” next to the heart. A class chuckle is to be had if you say something like “am I the only one who draws stick figures with hearts?” Students can then use the stick figure diagram as a sort of unconventional worksheet when asked about characterization in literature. They should immediately practice by completing a stick figure character analysis about themselves.

Students should then read the second chapter of *100 Years of Solitude*. It is important to note that this chapter has some fairly sensual language and that the teacher should use their best judgement in choosing whether students will read the entire chapter or if they are reading

excerpts which allow the unit to move forward. As they read, students should fill out the appropriate section of the Character Development worksheet. Class discussion should be facilitated by asking leading questions about how the characters were further developed since the last chapter. Be sure to underscore how Ursula's having found a route to a nearby town has ended Macondo's previous sense of isolation and shifted the ability of Macondo to access the outside world. Ask students to predict how having access to a broader range of communication might influence or change the village of Macondo.

Building on the theme of this unit, discuss with students the way that technology necessarily collapses time. Just like Melquides made the decree in chapter one that "Science has eliminated distance,"¹⁵ Macondo's newfound access to the postal system has sped up communication immensely and compressed the timeframe for communication. Remind the class of how Jose Arcadio Buendia had formerly tried to send a letter to the government by way of a traveler and about how the communication is assumed to be lost. This can be pivoted into a mini-lesson about the assumptions we make in regards to time when choosing how to communicate with others: a text message is instantaneous while an email may be delivered instantly but may not be read immediately because of the medium through which the communication takes place. Additionally, a posted letter may take a lot longer. Encourage students to brainstorm with a neighbor about what kind of information is most appropriate to be communicated through these different mediums and what choices they would make while composing a communication in the different mediums available to them.

Appendix 1: Teaching Standards

RL/RI 9.1

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

- Students should be able to support their claims with evidence from the text.
- This applies to the way that students' worksheets require textual evidence.

RL/RI 9.1

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

- Students should be able to see how an idea or theme grows, evolves, or changes over the course of a text.
- This applies to the way that the circular nature of time in *100 Years of Solitude* is reinforced over the course of the narrative.

RL 9.3

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

- Students should be able to understand and analyze the growth of characters and how their evolution influences the impact of the text.
- This applies to the concept of hereditary characteristics in *100 Years of Solitude*.

RL 9.5

Analyze how an author's choices concerning how to structure a text, order events within it (e.g., parallel plots), and manipulate time (e.g., pacing, flashbacks) create such effects as mystery, tension, or surprise.

- Students should be able to analyze why the author structured the text the way that they did.
- This is essential to our understanding and appreciation of *100 Years of Solitude*.

W 9.10

Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of tasks, purposes, and audiences.

- Students should be able to plan and execute an extended writing project.
- This applies to the reflective essay as well as the backwards-mapping reflection.

Appendix 2 - Student Worksheets

One Hundred Years of Solitude -Chapter 1 Reading Questions

Name _____

Date _____

Class Period _____

	Answer	Textual Evidence
<p>How is technology represented in this chapter of the novel?</p> <p>How does it change over the course of this chapter?</p>		
<p>How much communication do the inhabitants of Macondo have with the outside world?</p> <p>Infer what the implications are for the inhabitants in terms of their interactions with the people outside of their village.</p>		
<p>Compare and contrast Jose Arcadio Buendia’s experience with travel and exploration and with that of Melquiades and the other gypsies.</p>		
<p>Describe the initial characterization of Jose Arcadio and Aureliano.</p>		
<p>What is the significance of how the chapter begins and ends?</p> <p>How does this tie into our exploration of how time is portrayed within the novel?</p>		

One Hundred Years of Solitude
Character Development

Make a series of summaries and provide textual evidence which illustrates how the follow three things change over the course of the noel.

Name: _____

Date: _____

Class Period _____

	Beginning	Middle	End
Arcadios			
Aureliano's			
Macondo			

Appendix 3 - Assessments

Reflective Essay Prompt

Think about an event in your life that had a large impact. For example, think about an opportunity that you took, the birth of a sibling, an accident you had, a time that you used excellent judgement, or a time that you made a mistake. Describe the event in detail and be sure to include sensory details. Then, describe your initial reaction to the event, being sure to include *only* your initial response. Finally, look back on the event and describe what you learned from it and how it led to you being who you are today. Your paper must follow this three-part structure (event, reaction, reflection) in order to receive full credit. Use 1" margins, 12 point Times New Roman font, center your title, make sure your header/heading are correct, etc. Your paper should be 3-5 pages long.

Personal Timeline Prompt

From minutes to hours and from weeks to months and years, we all have ways of measuring how time goes by. Sometimes, though, we measure the passage of time in different and more personal ways. It could be by individual school years or we might break our life up into chunks of school (elementary, middle, and high school). We might even track events in our lives by the birth of our siblings or by other life events such as failures or achievements. Look back on the story of your life and create a visual timeline depicting how you have kept track of time over the course of your life.

You should start by selecting a handful of events that have stood out in your mind along your journey through life. Then, track all of these along a visual timeline. Find an image which represents each of these (you can use photos from your life, create an original image, or find an image on the internet). Finally, write a paragraph next to each one which explains the significance of the image and how it connects to your life.

Backwards Mapping Reflection

Now that you have completed your reflective essay, look back on the process of your project. Write a two page reflection which describes in detail what your successes and shortcomings were while implementing backwards mapping. Describe what was helpful how you did or did not implement the planning skills we discussed in class. The point of this reflection is to look back and assess our project planning skills honestly: it is not entirely necessary that you followed each step perfectly along the way. Instead, write openly about the project and reflect on your degree of success.

Appendix 4 - Rubrics

Reflective Essay Rubric

	0	1	2	3
Usage	Student did not submit paper.	Student's use of tense (past, present, and future) is inaccurate and scattered.	Student used the correct tense (past, present, and future) in most cases.	There were virtually no errors in the student's usage of the past, present, and future tense.
Formatting	Student did not submit paper.	Student did not follow guidelines for formatting in most cases.	Student mostly followed the guidelines for formatting.	Student follow guidelines for formatting perfectly.
Event	Student did not describe their event.	Student described their event but did not include a lot of detail or sensory details.	Student described their event with some detail or included some sensory details.	Student wrote a detailed description of the event using plenty of details and included sensory details.
Reaction	Student did not describe their initial reaction.	Student minimally described their initial reaction.	Student described their initial reaction but did not provide an optimal amount of detail.	Student's description of their initial reaction was detailed - the reader understands very clearly the student's state of mind when the event occurred.
Reflection	Student did not describe what they learned from the event.	Student minimally described what they learned from the event or they simply stated that they did not learn anything or grow from their experience.	Student described what they learned from the event or how the event shaped them, but they did not extend what they learned into their daily life.	Student did a great job describing what they learned from the event and how it has shaped them. It is clear how they have learned or grown from having experienced the event.

Personal Timeline Rubric

	0	1	2	3
Visuals	Student did not include visuals.	Student included some visuals.	Student provided meaningful visuals.	Student provided meaningful and polished visuals.
Events	Student did not select events.	Student selected some events but there could have been more.	Student selected an appropriate number of events but they do not tell a story.	Student selected an appropriate number of events and it is clear how they tell the story of the student's life.
Paragraph	Student did not write a paragraph for each entry.	Student wrote a little bit for all or most of their events but it is too short or not written thoroughly.	Student wrote an appropriate amount but their writing shows a lot of errors.	Student wrote an appropriate amount for every event and their writing is free of errors.

Backwards Mapping Reflection Rubric

	0	1	2
Detail	Student did not submit a reflection.	Student included a fair amount of detail but was short on their page count and could have been more detailed.	Student included a great amount of detail and adequately met their page count.
Structure	Student did not submit a reflection.	Student made an attempt to organize their essay. There is a clear introduction and conclusion but the body paragraph sort of run together.	Student's essay is very clearly organized. There is a clear introduction and conclusion and the student's body paragraphs are clearly organized using transitional language.
Usage	Student did not submit a reflection.	Student's use of language has a lot of mechanical and spelling errors.	Student's use of language is generally free of mechanical and spelling errors.

Bibliography

- Brain, Marshall. "How Time Works." HowStuffWorks Science, 8 Mar. 2018, <http://science.howstuffworks.com/science-vs-myth/everyday-myths/time.htm>
- "English Language Arts Standards." Common Core State Standards Initiative. Accessed October 28, 2018. <http://www.corestandards.org/ELA-Literacy/>.
- Ebert, Roger. "Like Water For Chocolate Movie Review (1993)." RogerEbert.com. April 02, 1993. <https://www.rogerebert.com/reviews/like-water-for-chocolate-1993>.
- Grigore, Rodica. 2013. Truth, history and myth in gabriel garcía márquez's one hundred years of solitude. *Theory in Action* 6, (1) (01): 50-73, <http://nclive.org/cgi-bin/nclsm?url=http://search.proquest.com/docview/1292593723?accountid=13217>.
- Hatcher, Ruth R., and Beth N. Pond. 1998. Standardizing organizational skills for student success. *Phi Delta Kappan* 79, (9) (05): 715-716, <http://nclive.org/cgi-bin/nclsm?url=http://search.proquest.com/docview/218466442?accountid=13217>.
- Levinson, M. H. (2004). TIME-BINDING TIME: A history of time-measurement and time-management in america. *Et Cetera*, 61(1), 9-18. Retrieved from <http://nclive.org/cgi-bin/nclsm?url=http://search.proquest.com/docview/204102311?accountid=13217>
- Márquez, Gabriel García. One Hundred Years of Solitude. Translated by Gregory Rabassa. New York: HarperCollins, 2003.
- Ortega, Julio. Gabriel Garcia Marquez and the Powers of Fiction. University of Texas Press, 2010.
- Sherrill, Jeff. 2005. Understanding project planning. *Leadership for Student Activities*. 01, <http://nclive.org/cgi-bin/nclsm?url=http://search.proquest.com/docview/234980085?accountid=13217>.
- Spiller, E. A. (1999). "Searching for the route of inventions": Retracing the renaissance discovery narrative in gabriel garcia marquez. *Clio*, 28(4), 375-398. Retrieved from <http://nclive.org/cgi-bin/nclsm?url=http://search.proquest.com/docview/221528364?accountid=13217>.
- Tanis, Bryan, and Karen Sullivan-Bustein. 1998. Teacher-selected strategies for improving homework completion. *Remedial and Special Education* 19, (5) (Sep): 263, <http://nclive.org/cgi-bin/nclsm?url=http://search.proquest.com/docview/236286267?accountid=13217>.
- The Illusion of Time: The Fabric of the Cosmos*. Directed by Randall MacLowry. Performed by Brian Green. United States: PBS, 2011. Television.

Notes

¹ Registrar document

² SES

³ *The Illusion of Time: The Fabric of the Cosmos*. Directed by Randall MacLowry. Performed by Brian Green. United States: PBS, 2011. Television.

⁴ Levinson, M. H. (2004). TIME-BINDING TIME: A history of time-measurement and time-management in america. *Et Cetera*, 61(1), 9-18.

⁵ Levinson, M. H. (2004). TIME-BINDING TIME: A history of time-measurement and time-management in america. *Et Cetera*, 61(1), 9-18.

⁶ Hatcher and Beth Hatcher, Ruth R., and Beth N. Pond. 1998. Standardizing organizational skills for student success. *Phi Delta Kappan* 79, (9) (05): 715-716

⁷ Sherrill, Jeff. 2005. Understanding project planning. *Leadership for Student Activities*. 01

⁸ Grigore, Rodica. 2013. Truth, history and myth in gabriel garcía márquez's one hundred years of solitude. *Theory in Action* 6, (1) (01):

⁹ Márquez, Gabriel García. *One Hundred Years of Solitude*. Translated by Gregory Rabassa. New York: HarperCollins, 2003. 8.

¹⁰ Spiller, E. A. (1999). "Searching for the route of inventions": Retracing the renaissance discovery narrative in gabriel garcia marquez. *Clio*, 28(4), 375-398.

¹¹ Grigore, Rodica. 2013. Truth, history and myth in gabriel garcía márquez's one hundred years of solitude. *Theory in Action* 6, (1) (01):

¹² Ebert, Roger. "Like Water For Chocolate Movie Review (1993)." *RogerEbert.com*. April 02, 1993.

¹³ Sindhu, K. *International Journal of English Language, Literature, and Humanities* 3, no. 10 (December 2015). 1.

¹⁴ Sindhu, K. *International Journal of English Language, Literature, and Humanities* 3, no. 10 (December 2015). 1.

¹⁵ distance