

**Unit Plan For Grade 10 Literary Studies:  
Short Stories**

Katherine Savoy

Kristof Melling

Hala Elgammal



## Table of Contents

<b>Core Competencies &amp; Big Ideas</b>	<b>3</b>
<b>Learning Standards &amp; Assessment</b>	<b>4</b>
<b>Lesson Sequence</b>	<b>5</b>
<b>Lesson 1</b>	<b>8</b>
<b>Lesson 2</b>	<b>10</b>
<b>Lesson 3</b>	<b>12</b>
<b>Lesson 4</b>	<b>14</b>
<b>Lesson 5 (includes presentation strategy)</b>	<b>16</b>
<b>Appendices</b>	<b>19</b>

## Unit Plan For Grade 10 Literary Studies

### Core Competencies

#### Thinking

- **Critical:** Students will be able to analyze a short story and determine how literary elements form story structure and influence meaning
- **Reflective:** Students will examine how different perspectives represented in text vary and explore their own perspectives in relation or in contrast to text

#### Communication

- Students will be able to communicate ideas and work collaboratively in designing/building stories
- Students will be engaged in group and class discussions and have opportunities to share opinions and ideas
- Students will explore ways in which thoughts, emotions, and perspectives are communicated through written text
- Students will express opinions and ideas about literary texts, which are supported by textual evidence, through writing

#### Personal and Social

- **Positive personal and cultural identity:** Students will relate their personal identity and experiences to various texts and explore how worldview and culture affect identity
- **Self Efficacy:** Students will develop the skills and knowledge in regards to short story and literary elements that will help empower them in the classroom and beyond

#### Big Ideas

- The exploration of text and story deepens our understanding of diverse, complex ideas about identity, others, and the world.
- People understand text differently depending on their world views and perspectives.
- Texts are socially, culturally, geographically, and historically constructed.
- Language shapes ideas and influences others.
- Questioning what we hear, read, and view contributes to our ability to be educated and engaged citizens.

#### Essential Questions

- What makes up a story?
- How can a story's structure or elements affect how we feel?
- How can stories connect to what we experience in real life?
- Where can we see stories in real life? How can we transform daily life into a narrative?
- How do literary devices used in short stories influence meaning and impact the reader?

## Learning Standards

### Curricular Competencies

- Recognize and appreciate the role of story, narrative, and oral tradition in expressing First Peoples perspectives, values, beliefs, and points of view
- Recognize and appreciate how different forms, formats, structures, and features of texts enhance and shape meaning and impact
- Think critically, creatively, and reflectively to explore ideas within, between, and beyond texts
- Recognize personal, social, and cultural contexts, as well as values and perspectives in texts
- Construct meaningful personal connections between self, text, and the world.
- Respond to text in personal, creative, and critical ways
- Use writing and design processes to plan, develop, and create engaging and meaningful texts for a variety of purposes and audiences
- Express and support an opinion with evidence
- Use the conventions of Canadian spelling, grammar, and punctuation proficiently and as appropriate to the context

### Content:

- Text forms and genres
- Text features and structures

### Strategies and Processes:

- Reading Strategies and Design Processes
- Writing Processes

### Language Features, Structures, and Conventions:

- Language Features
- Elements of Style
- Exploration of Voice
- Usage and Conventions
- Literary Elements and Devices
- Literal Meaning and Inferential Meaning

## Assessment

### Formative

Group and class discussion  
Build story with prompt cards  
Class brainstorming for good story elements  
Students helping hypothesize meaning of new terms  
Sit in on group work to guide/facilitate conversation  
Brainstorming/outlining for essay

### Summative

Filled out Plot Structure Diagram  
Write in-class author bio (one paragraph)  
Filled-out station worksheet  
Analysis Essay

## The Learning Experience

The Learning Experience		
<p><b>Lesson Sequence</b></p> <p>Lesson 1 : What Makes a Good Story?: the Structure of a Story</p>	<p><b>Student Activity</b></p> <ul style="list-style-type: none"> <li>● Discussion examples of a good story</li> <li>● Use Mystery Mansion cards to build a story</li> <li>● Discussion/lesson of 4 main plot elements</li> <li>● Fill in plot diagram using Mystery Mansion story</li> </ul>	<p><b>Considerations</b></p> <ul style="list-style-type: none"> <li>● Students may need teacher to initiate examples of good stories</li> <li>● Teacher may need to ask guiding questions to facilitate story building and plot diagramming.</li> <li>● Some students may need additional time/assistance</li> </ul>
<p>Lesson 2: Understanding a Story: the Structure of a Story continued</p>	<p><b>Student Activity</b></p> <ul style="list-style-type: none"> <li>● Discuss: rising action, falling action, and theme</li> <li>● Listen to short story: “Eleven”</li> <li>● Think/pair/share                             <ul style="list-style-type: none"> <li>○ analyse how the story fits into the steps of a narrative</li> <li>○ consider themes</li> </ul> </li> </ul>	<p><b>Considerations</b></p> <ul style="list-style-type: none"> <li>● “Eleven” will be available in paper form for students to follow along in class if needed</li> <li>● Some students may need to reread the story a couple times before they are ready to discuss it</li> <li>● Teacher may need to sit &amp; talk to certain students (hobbit chair!) to get them through the story and start them thinking about it critically</li> </ul>
<p>Lesson 3: In Class Analysis Essay</p>	<p><b>Student Activity</b></p> <ul style="list-style-type: none"> <li>● Read “The Story of an Hour” by Kate Chopin</li> <li>● Analyze use of two literary devices in story</li> <li>● Brainstorm/outline essay</li> <li>● Write essay</li> </ul>	<p><b>Considerations</b></p> <ul style="list-style-type: none"> <li>● Adaptations/modifications as outlined in students’ IEPs (eg: additional time for writing, literary paragraph rather than essay, or alternate method of presenting learning)</li> <li>● Use of technology permitted for dictionaries, translators, etc.</li> </ul>

<p>Lesson 4: The Purpose of Writing: Author Motive and Target Audience</p>	<p><b>Student Activity</b></p> <ul style="list-style-type: none"> <li>● small group discussions</li> <li>● research on Chrome books</li> <li>● one paragraph report on author</li> </ul>	<p><b>Considerations</b></p> <ul style="list-style-type: none"> <li>● Teacher may need to facilitate (monitor/prompt) discussions</li> <li>● If students have not used the Chrome books yet, additional time might be required to manage logins and set-up</li> </ul>
<p>Lesson 5: Expanding on Short Stories: Using Different Kinds of Texts as Narratives</p>	<p><b>Student Activity</b></p> <ul style="list-style-type: none"> <li>● Students will view 4 different stations of different “short stories”</li> <li>● Fill out worksheet on is this a short story</li> </ul>	<p><b>Considerations</b></p> <ul style="list-style-type: none"> <li>● Teacher should form the groups <ul style="list-style-type: none"> <li>○ Groups will be formed to mixed reading/writing levels</li> <li>○ Friends groups can be managed/split up as needed</li> <li>○ Groups should mix on-task students to help manage conversations (teacher cannot be at every group at once)</li> </ul> </li> <li>● Teacher may wish to model a worksheet on a separate story before letting them start</li> </ul>
<p>Lesson 6: World Building</p>	<p><b>Student Activity</b></p> <ul style="list-style-type: none"> <li>● Students will begin the process of writing their own short stories</li> <li>● Review important elements of a short story</li> <li>● Discuss creating setting</li> <li>● Begin brainstorming</li> </ul>	<p><b>Considerations</b></p> <ul style="list-style-type: none"> <li>● Ask students to think of their favourite fictional worlds-can be from any type of text: film, video games, novels, etc</li> <li>● What qualities make a fictional world engaging</li> <li>● Choosing the world/setting that fits the plot</li> <li>● Teacher may need to give students prompts if they are stuck (hobbit chair!)</li> </ul>

Lesson 7: Character building	<p><b>Student Activity</b></p> <ul style="list-style-type: none"> <li>● Discuss characterization <ul style="list-style-type: none"> <li>○ protagonist/antagonist</li> <li>○ revealing personality through thoughts/actions/dialogue</li> <li>○ round/flat and static/dynamic characters</li> </ul> </li> <li>● Connecting setting and characters</li> <li>● Begin brainstorming</li> </ul>	<p><b>Considerations</b></p> <ul style="list-style-type: none"> <li>● Ask students to think about characters they like/dislike and why</li> <li>● Provide examples of round/flat &amp; static/dynamic characters</li> </ul>
Lesson 8: Working on your own short story	<p><b>Student Activity</b></p> <ul style="list-style-type: none"> <li>● A work block to start your own short story.</li> </ul>	<p><b>Considerations</b></p> <ul style="list-style-type: none"> <li>● Students will be at different stages in their writing and may need access to technology</li> <li>● Students may need reminders to stay on track (guidance, asking questions about their progress so far)</li> </ul>
Lesson 9: Revising	<p><b>Student Activity</b></p> <ul style="list-style-type: none"> <li>● Students will form pairs and take turns reading their short stories and providing peer feedback. 3ish times</li> </ul>	<p><b>Considerations</b></p> <ul style="list-style-type: none"> <li>● Teacher should review with students what constructive feedback looks like and highlight class culture of respect</li> <li>● Teacher may need to facilitate groups to monitor problematic interactions</li> </ul>
Lesson 10: Publishing	<p><b>Student Activity</b></p> <ul style="list-style-type: none"> <li>● Students will have time to “pitch” their stories to the class</li> <li>● Students will organize their stories by related themes/genres</li> <li>● Students will create an anthology of each group of related stories which will be shared with the class</li> </ul>	<p><b>Considerations</b></p> <ul style="list-style-type: none"> <li>● Students will decide how to organize their stories</li> <li>● Students will decide how to share their stories- publish copies of the anthology for each student or read stories aloud</li> </ul>

## Lesson 1:

**Lesson Focus:** The Structure of a Story: group storytelling

**Big Idea:** The exploration of text and story deepens our understanding of diverse, complex ideas about identity, others, and the world.

**Essential Question:** What Makes a Good Story?

**Learning Intention:** *Consider how you will know students have demonstrated their understanding of the intention*

- Recognize and appreciate how different forms, formats, structures, and features of texts enhance and shape meaning and impact

**Supplies and Materials:** *What resources, supplies, tech needs etc. do you need to assemble before the lesson?*

- The Mystery Mansion (see appendix)
- The Plot Structure Diagram (see appendix)
- Chalkboard/chalk
- Projector/screen

### Lesson Schedule:

20 Minutes	<p><b>What makes a good story?</b></p> <ul style="list-style-type: none"><li>● ask the class to discuss examples of good stories or moments in stories (any kind of text)</li><li>● write their examples on the board</li><li>● if a story doesn't have these elements, what happens?</li></ul> <p><i>Easing into the new unit with a fun activity to build relationships both between the class and the teacher as well as amongst the student body.</i></p>
15 Minutes	<p><b>Keeping these aspects in mind...</b></p> <ul style="list-style-type: none"><li>● break into groups of 4-5 and create a story with 4 cards</li><li>● consider context, background, character, motivation</li></ul> <p>Circulate and talk to the kids, prompt them if they get stuck, ask questions about what they have so far</p>
25 minutes	<p><b>Mini-lesson on definitions of 4 points: exposition, inciting incident, climax, resolution</b></p> <p>Hand out plot diagram</p> <ul style="list-style-type: none"><li>● do you see the elements of a narrative in your story? If not, how would you change your story to match these stages?</li><li>● redesign plot to follow stages</li></ul>



	While the kids are working, take a picture of each groups' pictures and put them together in slideshow for group discussion
<i>20 minutes</i>	<b>Come together as a group to share stories</b> <ul style="list-style-type: none"><li>● put each group's story picture on the projector and get them to tell the class what they did</li></ul> <p><i>Avoiding showcasing students' private work by taking pictures of the cards--they can talk about their work to whatever extent they are comfortable with without having their own writing on the board without notice (never publish actual work without warning the students ahead of time)</i></p>
<b>Assessment</b>	<b>Formative:</b> <ul style="list-style-type: none"><li>● Brainstorming as a class</li><li>● Teacher circulates/checks in with students as they work, ask questions</li><li>● Showcase students' work through pictures of their stories on the projector</li></ul>

## Lesson 2:

**Lesson Focus:** The Structure of a Story: Understanding a Story

**Big Idea:** Language shapes ideas and influences others.

**Essential Question:** How do the elements of a plot influence the understanding and reception of a story?

**Learning Intention:** *Consider how you will know students have demonstrated their understanding of the intention*

- Recognize and appreciate how different forms, formats, structures, and features of texts enhance and shape meaning and impact
- Think critically, creatively, and reflectively to explore ideas within, between, and beyond texts

**Supplies and Materials:** *What resources, supplies, tech needs etc. do you need to assemble before the lesson?*

- video (youtube) of short story
  - computer, projector, audio
- print out of story for visuals (see appendix)

### Lesson Schedule:

15 minutes	<p><b>Review 4 stages from last class</b></p> <ul style="list-style-type: none"><li>● ask class to review/explain what they learned</li><li>● Bring up a picture of one of the stories they created last class<ul style="list-style-type: none"><li>○ remember story made with cards (write structure on board, leave spaces)</li></ul></li></ul> <p><i>Making use of the Primacy effect by reviewing important information at the beginning of class.</i></p>
20 minutes	<p><b>Introduce last steps: rising action, falling action, theme</b></p> <ul style="list-style-type: none"><li>● define steps</li><li>● add steps to story on board--discuss how it enriches/develops the story</li><li>● discuss theme as a class</li></ul> <p><i>Using the Gradual Release of Responsibility through starting with modeling the exercise as a class--moving on to smaller group discussions in later lessons</i></p>
5 minutes (+5 for set up / organization)	<p><b>Listen as a class to audio of "Eleven":</b> <a href="https://www.youtube.com/watch?v=cit507--0yo&amp;t=25s">https://www.youtube.com/watch?v=cit507--0yo&amp;t=25s</a></p> <p><i>Making use of Dual-code Theory by having visual and verbal components for the students to follow.</i></p>

35 minutes	<b>Think/pair/share</b> <ul style="list-style-type: none"><li>● analyse how the story fits into the steps of a narrative</li><li>● consider themes</li></ul>
<b>Assessment</b>	<b>Formative:</b> Review of material from last class Discussion Following plot diagram for new story (including new steps)

### Lesson 3: In Class Analysis Essay

**Lesson Focus:** In class analysis essay on “The Story of an Hour” by Kate Chopin examining the use of two devices covered in previous lessons

**Big Idea:** Language shapes ideas and influences others. The exploration of text and story deepens our understanding of diverse, complex ideas about identity, others, and the world.

**Essential Question:** How do literary devices used in short stories influence meaning and impact the reader?

<p><b>Learning Intention:</b> <i>Consider how you will know students have demonstrated their understanding of the intention</i></p> <ul style="list-style-type: none"> <li>● Respond to text in personal, creative, and critical ways</li> <li>● Recognize and appreciate how different forms, formats, structures, and features of texts enhance and shape meaning and impact</li> <li>● Think critically, creatively, and reflectively to explore ideas within, between, and beyond texts</li> </ul>	<p><b>Supplies and Materials:</b> <i>What resources, supplies, tech needs etc. do you need to assemble before the lesson?</i></p> <p><b>Supplies:</b></p> <ul style="list-style-type: none"> <li>● Paper/pens/pencils</li> <li>● Whiteboard</li> <li>● Dry erase markers</li> </ul> <p><b>Resources:</b></p> <ul style="list-style-type: none"> <li>● Short Story: “The Story of an Hour” by Kate Chopin</li> <li>● Instruction sheet with Brainstorming/outlining space</li> </ul>
--	---

#### Lesson Schedule:

<p>5 minutes</p>	<p><b>Introduce today’s lesson- In class writing</b></p> <ul style="list-style-type: none"> <li>● Analysis essay to be completed in class- writing about the author’s use of 2 literary devices</li> <li>● Short Story: “The Story of an Hour” by Kate Chopin</li> </ul> <p><i>Engaging in the writing process will increase students’ self-efficacy and act as scaffolding for the final summative activity</i></p>
<p>10 minutes</p>	<p><b>Explain instructions and expectations:</b></p> <ul style="list-style-type: none"> <li>● Read the story</li> <li>● Pick 2 literary devices used in the story and analyze how they impact the story and impact the reader</li> <li>● Questions to consider when picking devices:             <ul style="list-style-type: none"> <li>○ Why did the author choose to use this device?</li> <li>○ How does it help shape the story?</li> <li>○ What effect(s) does it’s role in the story have on the reader?</li> <li>○ What evidence can I find of the device?</li> </ul> </li> <li>● Reread story after picking devices and highlight/ underline/annotate story</li> </ul>

	<ul style="list-style-type: none"> <li>● Make sure to include quotations and evidence from the story to support your ideas</li> <li>● The instruction sheet has the essay topic- your essay thesis statement should be built around this topic</li> <li>● Use the instruction sheet to brainstorm and/or outline your essay- students should hand this in stapled to their essay to show writing process</li> <li>● Essays will be handed in at the end of the class- the entire class period will be provided for this activity</li> </ul> <p><i>Making use of Dual-code Theory by having visual and verbal components for the students to follow.</i></p>
5 minutes	<p><b>Confirm student understanding and distribute resources:</b></p> <ul style="list-style-type: none"> <li>● Confirm students understand the instructions/expectations</li> <li>● Hand out instruction/brainstorming sheet</li> <li>● Ask students again if there are any questions, encourage them to consult with the teacher throughout the writing process</li> </ul>
10 minutes	<p><b>Scaffold brainstorming skills with students</b></p> <ul style="list-style-type: none"> <li>● mini review lesson on pre-writing skills</li> <li>● work with students to discuss brainstorming strategies <ul style="list-style-type: none"> <li>○ how to make a mind-map, record evidence, and write an outline</li> </ul> </li> <li>● get students to write their first couple points/words down in their pre-writing before releasing the class to work individually (even if it's just a couple things that stuck out to them in the text)</li> </ul> <p><i>The students will have already done writing in the term, but it's important to review key concepts before using these skills to build on their previous understanding</i></p>
60 minutes	<p><b>Students are working on their essays</b></p> <ul style="list-style-type: none"> <li>● As students are reading the story: <ul style="list-style-type: none"> <li>○ write the essay topic on board again for clarity/ to highlight it</li> </ul> </li> <li>● As students are writing: <ul style="list-style-type: none"> <li>○ circulate as an opportunity for students to ask questions and to check on progress</li> <li>○ write remaining time on board</li> </ul> </li> <li>● When there are 10 minutes remaining in class: <ul style="list-style-type: none"> <li>○ give a verbal notice of remaining time</li> <li>○ remind students to staple their instruction/brainstorming sheet to their essay</li> </ul> </li> </ul>
<b>Assessment</b>	<p><b>Formative:</b></p> <ul style="list-style-type: none"> <li>● Analyzing short story</li> <li>● Outlining/brainstorming essay</li> </ul> <p><b>Summative:</b></p> <ul style="list-style-type: none"> <li>● Analysis essay</li> </ul>

## Lesson 4:

**Lesson Focus:** The Purpose of Writing: Author Motive and Target Audience

**Big Idea:** Texts are socially, culturally, geographically, and historically constructed. Questioning what we hear, read, and view contributes to our ability to be educated and engaged citizens.

**Essential Question:** How do stories affect how we feel? What tools can they use to persuade, manipulate, or reach out to their target audience?

**Learning Intention:** *Consider how you will know students have demonstrated their understanding of the intention*

- Construct meaningful personal connections between self, text, and world.
- Recognize and appreciate the role of story, narrative, and oral tradition in expressing First Peoples perspectives, values, beliefs, and points of view
- Recognize personal, social, and cultural contexts, as well as values and perspectives in texts

**Supplies and Materials:** *What resources, supplies, tech needs etc. do you need to assemble before the lesson?*

- Short story: Thomas King's "Totem" (see appendix)
- Chrome books

### Lesson Schedule:

15 Minutes	Read the story together as a class (read the first paragraph, then ask for volunteers to read sections)
20 Minutes	<p><b>Divide the class into small discussion groups (4 students each)</b></p> <ul style="list-style-type: none"><li>● hand out cards with discussion prompts for each table<ul style="list-style-type: none"><li>○ <b>structure, theme, cultural/historical, author, intended audience</b></li><li>○ every group gets the same cards, but it's easy for them to refer to them instead of turning to reread the board</li><li>○ students can start out by addressing the cards they are familiar with from previous lessons, and are invited to make their best guess at the other cards</li></ul></li></ul> <p><i>Getting them thinking about what things might mean before defining them as a class deepens their involvement in their own learning, allowing them to take on a more active and curious role.</i></p>

15 Minutes	<p><b>Mini lesson: <i>purpose in writing</i></b></p> <ul style="list-style-type: none"> <li>● Who is the author/why are they writing? (purpose, identity, background/context)</li> <li>● What is a targeted audience?</li> <li>● Ask the class to share what they inferred about the story’s meaning/purpose</li> </ul> <p><i>Allowing students to share their thoughts (especially when there are no right/wrong answers) strengthens community, increases self-efficacy, and helps create a culture of learning.</i></p>
30 Minutes	<p><b>Use Chrome books to research author</b></p> <ul style="list-style-type: none"> <li>● investigate author’s background (cultural, geographical, publications/awards)</li> <li>● write one paragraph reflection on findings</li> </ul> <p>Circulate as students research to discuss research strategies, helpful sites/tips, and motivate them to evaluate their findings and express the information in their own words</p> <p><i>Engaging in level-of-processing theory: students will retain information better if they must work to attain it. The level of cognitive effort involved in the learning process determines the impression it leaves on the learner.</i></p>
<b>Assessment</b>	<p><b>Formative:</b></p> <ul style="list-style-type: none"> <li>● Discussion</li> <li>● Webquest- investigating authors’ backgrounds</li> </ul> <p><b>Summative:</b></p> <ul style="list-style-type: none"> <li>● One paragraph on author</li> </ul>

## Lesson 5:

**Lesson Focus:** Expanding on Short Stories: Using Different Kinds of Texts as Narratives

**Big Idea:** The exploration of text and story deepens our understanding of diverse, complex ideas about identity, others, and the world. People understand text differently depending on their world views and perspectives.

**Essential Question:** Can other forms of text be considered a Short Story?

**Learning Intention:** *Consider how you will know students have demonstrated their understanding of the intention*

- Recognize and appreciate how different forms, formats, structures, and features of texts enhance and shape meaning and impact
- rationale

**Supplies and Materials:** *What resources, supplies, tech needs etc. do you need to assemble before the lesson?*

- Lesson Five Worksheet (see appendix)
- Netflix: Disney Short Films *Tick Tock Tale* 32:00-37:50
- Song Youtube: Taylor Swift- Love Story
- Chapter 1 of *The Arrival*
- Garfield Comic Strip from the Newspaper

### Lesson Schedule:

10 Minutes	<p><b>What else can be considered a Short Story?</b></p> <ul style="list-style-type: none"><li>● narratives in the 21st century (new media)</li><li>● what kind of stories do you see in your daily life?</li></ul> <p><i>Questions are meant to engage students with the relevance of the unit to their own lives. They get to discuss their own examples, drawing connections to their own backgrounds/contexts, as well as cement the importance of learning how to read such narratives (and understand any motive/background behind them).</i></p>
1 Hour (15 minutes each)	<p><b>Break the Class into four different groups of about five different students. They will each fill out the Lesson Five Worksheet but can collaborate with their group members on coming up with the lesson.</b></p> <ul style="list-style-type: none"><li>● Netflix: Disney Short Films <i>Tick Tock Tale</i> 32:00-37:50</li><li>● Song Youtube: Taylor Swift- Love Story</li><li>● Chapter 1 of <i>The Arrival</i></li><li>● Garfield Comic Strip from the Newspaper</li></ul>



	<p><i>The worksheet here acts as a friendly competition/motivator for students to engage with the material. They will be more inclined to ask each other questions and pursue answers actively if they feel like they have to complete the “assignment.” It is meant to discourage students passively wandering through the stations without engaging.</i></p>
<p>10 Minutes</p>	<p><b>After viewing these stations have the students come back together and have a class discussion on:</b></p> <ul style="list-style-type: none"> <li>● Do you consider all the stations short stories?</li> <li>● Did any of the short stories surprise you?</li> <li>● Reflecting back on to our first class of this unit, did you see the structure of a plot in these stories: <b>exposition, inciting incident, climax, resolution?</b></li> </ul> <p><i>This reflection is intended to reinstalled what they have learned about the structures of a short story once again. It is also to help expand the notion of what is considered a text for the student.</i></p>
<p><b>Assessment</b></p>	<p><b>Formative:</b></p> <ul style="list-style-type: none"> <li>● Students discussing before and after the short story stations. Students will discuss in their groups after each short story.</li> </ul> <p><b>Summative:</b></p> <ul style="list-style-type: none"> <li>● Students will hand in worksheet at the end of class.</li> </ul>

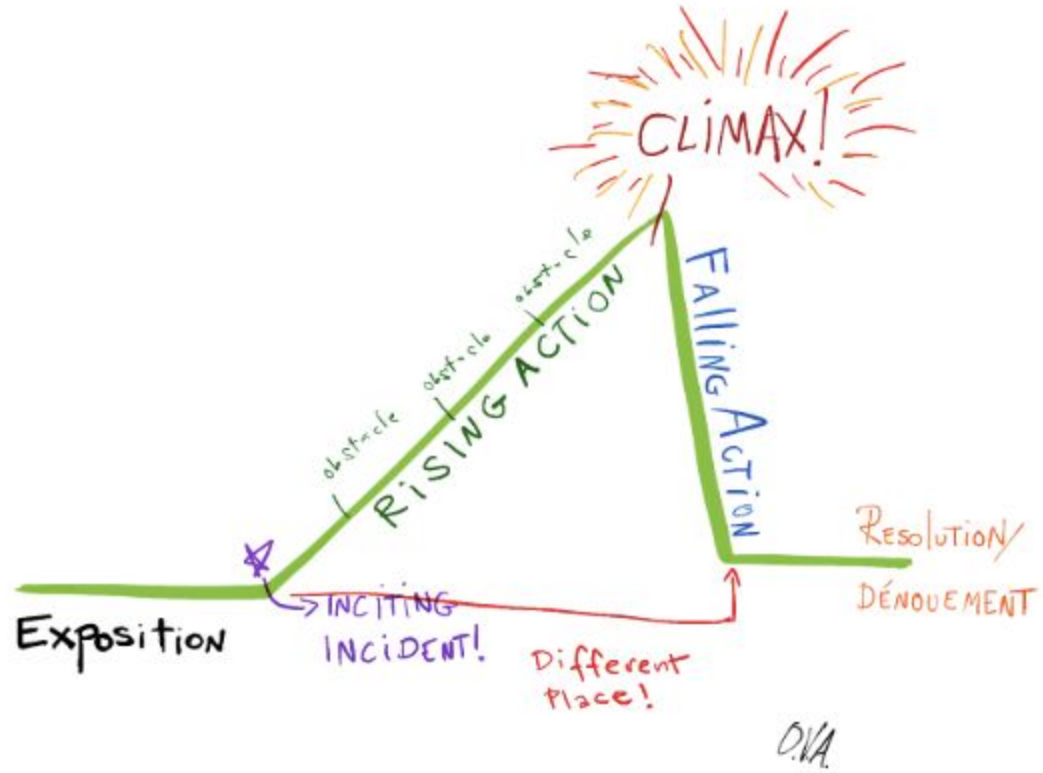
*The End!*  
&  
*Happy Holidays*



Appendices:

The Mystery Mansion: Storytelling Card Game.





# Plot Structure Diagram

## TURNING POINT

(The main event between the protagonist and the antagonist or the moment for which the reader has been waiting.)

5

Name \_\_\_\_\_

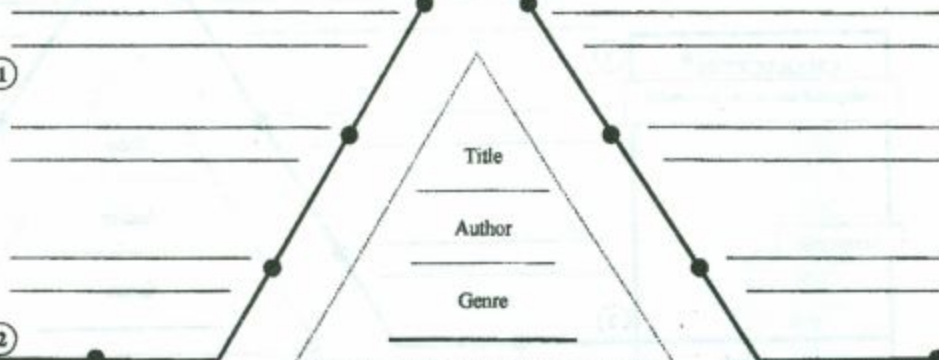
Date \_\_\_\_\_

Period \_\_\_\_\_

<b>CHARACTERS*</b>	
Protagonist and Main Character(s)	
Antagonist	
<b>SETTING*</b>	
Time	
Place	

**RISING ACTION** 6  
(The major events that lead to the turning point.)

**FALLING ACTION** 7  
(The major events that lead to the resolution.)



**CONFLICT\*** 3  
(What's the problem between the protagonist and the antagonist?)

**RESOLUTION** 4  
(How was the conflict solved?)

**THEME** 8  
(The lesson or message the author is trying to help us understand.)

\*Character, Setting, Conflict and Mood (how the story makes you feel) combine to create the EXPOSITION which helps you "get into" the story, novel or movie from the very beginning.

- How To Figure Out the Theme**
1. Actively read the text.
  2. Fill out the Plot Structure Diagram (follow the circled numbers).
  3. Examine the conflict, resolution and turning points.
  4. Ask yourself, "What is the lesson the protagonist learned?"
  5. Rework #4 so that it can apply to anyone who reads the story.



# Eleven

By Sandra Cisneros

What they don't understand about birthdays and what they never tell you is that when you're eleven, you're also ten, and nine, and eight, and seven, and six, and five, and four, and three, and two, and one. And when you wake up on your eleventh birthday you expect to feel eleven, but you don't. You open your eyes and everything's just like yesterday, only it's today. And you don't feel eleven at all. You feel like you're still ten. And you are --underneath the year that makes you eleven.

Like some days you might say something stupid, and that's the part of you that's still ten. Or maybe some days you might need to sit on your mama's lap because you're scared, and that's the part of you that's five. And maybe one day when you're all grown up maybe you will need to cry like if you're three, and that's okay. That's what I tell Mama when she's sad and needs to cry. Maybe she's feeling three.

Because the way you grow old is kind of like an onion or like the rings inside a tree trunk or like my little wooden dolls that fit one inside the other, each year inside the next one. That's how being eleven years old is.

You don't feel eleven. Not right away. It takes a few days, weeks even, sometimes even months before you say Eleven when they ask you. And you don't feel smart eleven, not until you're almost twelve. That's the way it is.

Only today I wish I didn't have only eleven years rattling inside me like pennies in a tin Band-Aid box. Today I wish I was one hundred and two instead of eleven because if I was one hundred and two I'd have known what to say when Mrs. Price put the red sweater on my desk. I would've known how to tell her it wasn't mine instead of just sitting there with that look on my face and nothing coming out of my mouth.

"Whose is this?" Mrs. Price says, and she holds the red sweater up in the air for all the class to see. "Whose? It's been sitting in the coatroom for a month."

"Not mine," says everybody. "Not me."

"It has to belong to somebody," Mrs. Price keeps saying, but nobody can remember. It's an ugly sweater with red plastic buttons and a collar and sleeves all stretched out like you could use it for a jump rope. It's maybe a thousand years old and even if it belonged to me I wouldn't say so.

Maybe because I'm skinny, maybe because she doesn't like me, that stupid Sylvia Saldivar says, "I think it belongs to Rachel." An ugly sweater like that, all raggedy and old, but Mrs. Price believes her. Mrs. Price takes the sweater and puts it right on my desk, but when I open my mouth nothing comes out.

"That's not, I don't, you're not...Not mine," I finally say in a little voice that was maybe me when I was four.

"Of course it's yours," Mrs. Price says. "I remember you wearing it once." Because she's older and the teacher, she's right and I'm not.

Not mine, not mine, not mine, but Mrs. Price is already turning to page thirty-two, and math problem number four. I don't know why but all of a sudden I'm feeling sick inside, like the part of me that's three wants to come out of my eyes, only I squeeze them shut tight and bite down on my teeth real hard and try to remember today I am eleven, eleven. Mama is making a cake for me tonight, and when Papa comes home everybody will sing Happy birthday, happy birthday to you.

But when the sick feeling goes away and I open my eyes, the red sweater's still sitting there like a big red mountain. I move the red sweater to the corner of my desk with my ruler. I move my pencil and books and eraser as far from it as possible. I even move my chair a little to the right. Not mine, not mine, not mine.

In my head I'm thinking how long till lunchtime, how long till I can take the red sweater and throw it over the school yard fence, or even leave it hanging on a parking meter, or bunch it up into a little ball and toss it in the alley. Except when math period ends Mrs. Price says loud and in front of everybody, "Now Rachel, that's enough," because she sees I've shoved the red sweater to the tippy-tip corner of my desk and it's hanging all over the edge like a waterfall, but I don't care.

"Rachel," Mrs. Price says. She says it like she's getting mad. "You put that sweater on right now and no more nonsense."

"But it's not--"

"Now!" Mrs. Price says.

This is when I wish I wasn't eleven, because all the years inside of me-- ten, nine, eight, seven, six, five, four, three, two and one-- are pushing at the back of my eyes when I put one arm through one sleeve of the sweater that smells like cottage cheese, and then the other arm through the other and stand there with my arms apart like if the sweater hurts me and it does, all itchy and full of germs that aren't even mine.

That's when everything I've been holding in since this morning, since when Mrs. Price put the sweater on my desk, finally lets go, and all of a sudden I'm crying in front of everybody. I wish I was invisible but I'm not. I'm eleven and it's my birthday today and I'm crying like I'm three in front of everybody. I put my head down on the desk and bury my face in my stupid clown-sweater arms. My face all hot and spit coming out of my mouth because I can't stop the little animal noises from coming out of me, until there aren't any more tears left in my eyes, and it's just my body shaking like when you have the hiccups, and my whole head hurts like when you drink milk too fast.

But the worst part is right before the bell rings for lunch. That stupid Phyllis Lopez, who is even dumber than Sylvia Saldivar, says she remembers the red sweater is hers! I take it off right away and give it to her, only Mrs. Price pretends like everything's okay.

Today I'm eleven. There's cake Mama's making for tonight, and when Papa comes home from work we'll eat it. There'll be candles and presents and everybody will sing Happy birthday, happy birthday to you, Rachel, only it's too late.

I'm eleven today. I'm eleven, ten, nine, eight, seven, six, five, four, three, two, and one, but I wish I was one hundred and two. I wish I was anything but eleven, because I want today to be far away already, far away like a runaway balloon, like a tiny o in the sky, so tiny-tiny you have to close your eyes to see it.



**LESSON 5 WORKSHEET (or alternative form underneath)**

YOUR NAME:

GROUP MEMBERS:

Is this a short story? Why or why not?

---

---

The themes of this short are...

---

---

Who is the protagonist?

---

---

What is the protagonist's goal, problem or conflict?

---

---

Is there an antagonist? Who?

---

---



How and why is the protagonist changed by the end of the story?

---

---

How did the characters communicate? How did this affect the story?

---

---

(one worksheet per station. Students would have four in total.)

## LESSON 5 WORKSHEET

YOUR NAME:

GROUP MEMBERS:

Is this a short story? Why or why not?

Themes:

Protagonist:

What is the protagonist's goal, problem or conflict?

Antagonist (if applicable):

How and why is the protagonist changed by the end of the story?

Take the characters you have identified and place them into another context (a different time period, a different location, etc.). What would be their main conflict? How would you keep their roles/relationships the same as the original story? Apply your understanding of character roles and story structure to outline an alternative story.

# Analysis Essay- “The Story of an Hour” by Kate Chopin

This essay is your opportunity for you to dive deeper into the use of literary devices in short stories and apply what you have learned so far.

## **Instructions:**

- Read the short story
- Pick 2 of the literary devices used in the story to analyze
- Use this page to brainstorm and/or outline your essay
- Write an essay in which you analyze how two literary devices are used in the story “The Story of an Hour”
- Use formal language and make sure you have an introduction paragraph and a conclusion paragraph.

## **Essay topic:**

How do the literary devices used in the short story “The Story of an Hour” influence the story’s meaning and impact the reader?

## ***"The Story of An Hour"***

***Kate Chopin (1894)***

Knowing that Mrs. Mallard was afflicted with a heart trouble, great care was taken to break to her as gently as possible the news of her husband's death.

It was her sister Josephine who told her, in broken sentences; veiled hints that revealed in half concealing. Her husband's friend Richards was there, too, near her. It was he who had been in the newspaper office when intelligence of the railroad disaster was received, with Brently Mallard's name leading the list of "killed." He had only taken the time to assure himself of its truth by a second telegram, and had hastened to forestall any less careful, less tender friend in bearing the sad message.

She did not hear the story as many women have heard the same, with a paralyzed inability to accept its significance. She wept at once, with sudden, wild abandonment, in her sister's arms. When the storm of grief had spent itself she went away to her room alone. She would have no one follow her.

There stood, facing the open window, a comfortable, roomy armchair. Into this she sank, pressed down by a physical exhaustion that haunted her body and seemed to reach into her soul.

She could see in the open square before her house the tops of trees that were all aquiver with the new spring life. The delicious breath of rain was in the air. In the street below a peddler was crying his wares. The notes of a distant song which some one was singing reached her faintly, and countless sparrows were twittering in the eaves.

There were patches of blue sky showing here and there through the clouds that had met and piled one above the other in the west facing her window.

She sat with her head thrown back upon the cushion of the chair, quite motionless, except when a sob came up into her throat and shook her, as a child who has cried itself to sleep continues to sob in its dreams.

She was young, with a fair, calm face, whose lines bespoke repression and even a certain strength. But now there was a dull stare in her eyes, whose gaze was fixed away off yonder on one of those patches of blue sky. It was not a glance of reflection, but rather indicated a suspension of intelligent thought.

There was something coming to her and she was waiting for it, fearfully. What was it? She did not know; it was too subtle and elusive to name. But she felt it, creeping out of the sky, reaching toward her through the sounds, the scents, the color that filled the air.

Now her bosom rose and fell tumultuously. She was beginning to recognize this thing that was approaching to possess her, and she was striving to beat it back with her will--as powerless as her two white slender hands would have been. When she abandoned herself a little whispered word escaped her slightly parted lips. She said it over and over under her breath: "free, free, free!" The vacant stare and the look of terror that had followed it went from her eyes. They stayed keen and bright. Her pulses beat fast, and the coursing blood warmed and relaxed every inch of her body.

She did not stop to ask if it were or were not a monstrous joy that held her. A clear and exalted perception enabled her to dismiss the suggestion as trivial. She knew that she would weep again when she saw the kind, tender hands folded in death; the face that had never looked save with love upon her, fixed and gray and dead. But she saw beyond that bitter moment a long procession of years to come that would belong to her absolutely. And she opened and spread her arms out to them in welcome.

There would be no one to live for during those coming years; she would live for herself. There would be no powerful will bending hers in that blind persistence with which men and women believe they have a right to impose a private will upon a fellow-creature. A kind intention or a cruel intention made the act seem no less a crime as she looked upon it in that brief moment of illumination.

And yet she had loved him--sometimes. Often she had not. What did it matter! What could love, the unsolved mystery, count for in the face of this possession of self-assertion which she suddenly recognized as the strongest impulse of her being!

"Free! Body and soul free!" she kept whispering.

Josephine was kneeling before the closed door with her lips to the keyhole, imploring for admission. "Louise, open the door! I beg; open the door--you will make yourself ill. What are you doing, Louise? For heaven's sake open the door."

"Go away. I am not making myself ill." No; she was drinking in a very elixir of life through that open window.

Her fancy was running riot along those days ahead of her. Spring days, and summer days, and all sorts of days that would be her own. She breathed a quick prayer that life might be long. It was only yesterday she had thought with a shudder that life might be long.

She arose at length and opened the door to her sister's importunities. There was a feverish triumph in her eyes, and she carried herself unwittingly like a goddess of Victory. She clasped her sister's waist, and together they descended the stairs. Richards stood waiting for them at the bottom.

Some one was opening the front door with a latchkey. It was Brently Mallard who entered, a little travel-stained, composedly carrying his grip-sack and umbrella. He had been far from the scene of the accident, and did not even know there had been one. He stood amazed at Josephine's piercing cry; at Richards' quick motion to screen him from the view of his wife.

When the doctors came they said she had died of heart disease--of the joy that kills.

## Totem

By Thomas King

Beebe Hill stood at the reception desk of the Southwest Alberta Art Gallery and Prairie Museum and drummed her fingers on the counter until Walter Hooton came out of the director's office. She was annoyed, she told Walter, and she thought other people were annoyed, too, but were too polite to complain about the noises the totem pole in the far corner of the room was making.

"It sounds like gargling."

Walter assured her that there wasn't a totem pole in the entire place including the basement and the storage room. The current show, he explained, featured contemporary Canadian art from the Atlantic provinces.

"It's called 'Seaviews,' Walter said, smiling with all his teeth showing. There had been, he admitted, a show on Northwest Coast carving at the gallery some nine years back, and, as he recalled, there might have been a totem pole in that exhibit.

Mrs. Hill, who was fifty-eight and quite used to men who smiled with all their teeth showing, took his hand and walked him to the back of the gallery. "Gargling," said Beebe. "It sounds like gargling."

Mrs. Hill and Mr. Hooton stood and looked at the corner for a very long time. "Well," said the director finally, "it certainly looks like a totem pole. But it doesn't sound at all like gargling. It sounds more like chuckling."

Mrs. Hill snorted and tossed her head over her shoulder. And what, she wanted to know, would a totem pole have to chuckle about. "In any case," said Mrs. Hill, "it is quite annoying, and I think the museum should do something about the problem." It would be a fine world, she pointed out, if paintings or photographs or abstract sculptures began carrying on like that.

Walter Hooton spent much of the afternoon going over the Museum's records in an attempt to find out who owned the Totem pole or where it had come from. At four o'clock, he gave up and called Larue Denny in the storeroom and asked him to grab Jimmy and a hand cart and meet him in the Gallery.

"The problem" Walter explained to the two men, "is that this totem pole is not part of the show, and we need to move it someplace else."

"Where do you want us to take it," Larue wanted to know. "Storeroom is full."

"Find some temporary place, I suppose. I'm sure it's all a

mistake, and when the secretary comes back on Monday, we'll have the whole thing straightened out."

"What's that sound?" asked Larue.

"We're not sure," said the director.

"Kinda loud," said Jimmy.

"Yes, it was bothering some of the patrons."

"Sort of like laughing," said Larue. "What do you think, Jimmy?"

Jimmy put his ear against the totem pole and listened. "It's sort of like a chant. Maybe it's Druidic."

"Druidic!"

"There was this movie about Druids on a flight from England to New York ... they did a lot of chanting ... the Druids ..."

Larue told Jimmy to tip the totem pole back so they could get the dolly under the base. But the totem pole didn't move.

"Hey," he said, "it's stuck."

Larue pushed on the front, and Jimmy pulled on the top, and nothing happened. "It's really stuck."

Walter got on his hands and knees and looked at the bottom. Then he took his glasses out of their case and put them on. "It appears," he said, "that it goes right through the floor."

Both Larue and Jimmy got down with the director. Larue shook his head. "It doesn't make any sense," he said, "because the floor's concrete. I was here when they built this building, and I don't remember them pouring the floor around a totem pole."

"We could get the chainsaw and cut it off close to the floor," Jimmy volunteered.

"Well, we can't have it making noises in the middle of a show on seascapes," said Walter. "Do what you have to do, but do it quietly."

After the gallery closed for the evening, Larue and Jimmy took the chainsaw out of its case and put on their safety goggles. Larue held the totem pole and Jimmy cut through the base, the chain screaming, the wood chips flying all around the gallery. Some of the larger chips bounced off the paintings and left small dents in the swirling waves and the glistening rocks and the seabirds floating on the wind. Then they loaded the totem pole on a dolly and put it in the basement near the boiler.

"Listen to that," said Jimmy, knocking the sawdust off his pants. "It's still making that noise."

When Walter arrived at the gallery on Monday morning, the secretary was waiting for him. "We have a problem, Mr. Hooton," she said. "There is a totem pole in the corner, and it's grunting."

"Damn!" said Hooton, and he called Larue and Jimmy.

"You're right," said Larue, after he and Jimmy had looked at the totem pole. "It does sound like grunting. Doesn't sound a thing like the other one. What do you want us to do with this one?"

"Get rid of it," said Walter. "And watch the paintings this time."

Larue and Jimmy got the chainsaw and the safety goggles and the dolly, and moved the totem pole into the basement alongside the first one.

"That wasn't hard," said the director.

"Those grunts were pretty disgusting," said the secretary.

"Yes, they were," agreed Walter.

After lunch, the totem pole in the corner of the gallery started shouting, loud, explosive shouts that echoed through the collection of sea scenes and made the paintings on the wall tremble ever so slightly. When Walter returned, the secretary was sitting at her desk with her hands over her ears.

"My God!" said Walter. "How did this happen?"

That evening, Walter and Larue and Jimmy sat in Walter's office and talked about the problem. "The trick I think," said Larue, "is to cut the pole down and then cover the stump with pruning paste. That way it won't grow back."

"What about the shouting?"

"Well, you can't hear it much from the basement."

"Airight," said Walter. "We'll give that a try. How many poles are in storage?"

"Three with this one, and we haven't got room for any more."

The next day, the totem pole in the corner was singing. It started with a high, wailing, nasal sound and then fell back into a patient, rhythmic drone that gave Walter a huge headache just above his eyes and made him sweat.

"This is getting to be a real problem," he told Larue and Jimmy. "If we can't solve it, we may have to get some government assistance."

"Provincial?"

"It could be more serious than that," said Walter.

"Maybe we should just leave it," said Jimmy.

"We can't just leave it there," said the director. "We need the space for our other shows, and we can't have it singing all the time, either."

"Maybe if we ignore it, it will stop singing," said Jimmy. "It might even go away or disappear or something. Besides, we don't have any place to put it. Maybe, after a while, you wouldn't even notice it ... like living next to the train tracks or by a highway."

"Sure," said Larue, who was tired of cutting down totem

poles and trying to find space for them. "Couldn't hurt to give that a try."

The totem pole stayed in the corner, but Jimmy and Larue were right. After the first week, the singing didn't bother Walter nearly as much, and, by the end of the month, he hardly noticed it at all.

Nonetheless, Walter remained mildly annoyed that the totem pole continued to take up space and inexplicably irritated by the low, measured pulse that rose out of the basement and settled like fine dust on the floor.