

Unit #1: Ch-Ch-Ch-Changes

10th Grade Honors Literature

Mr. Coia

Name: _____ Date: _____ Period: _____

Since this is the first unit guide, let me explain a few items.

- ✓ Each unit guide will cover anywhere from one-four weeks. You'll have all the information in case you are absent. Share this with your parents immediately. Print off an extra copy to put on the refrigerator.
- ✓ The bulleted points show what we will try to do in class. If we don't get to it, I'll have you move/remove activities.
- ✓ HW=homework. It's due the next class period unless stated otherwise.
- ✓ Items in **bold** show larger items (papers, tests, etc.)
- ✓ Remember, while major tests will always be listed, quizzes can spring up anytime.
- ✓ Write your name on this, and put in your Handouts section now

Mon 8/28

- Introduction to the course
- Create name card with:
 - Favorite movie & book
- Four-Square
 - Name Acrostic
 - A haiku about school
 - Pick a quotation and explain it
 - Describe in as much detail as you can one or two events that were most memorable this summer

HW: Read and initial rules sheet;
Parent/student signature; class supplies; You need a composition book by next class

Wed 8/30

- Write #1: "Is our use of technology making us distracted? Try to explain answer on both sides of the issue."
- Lesson on marking text
 - Margin notes
 - Important Phrases
 - Strong verbs
 - Asking questions
- Read and mark article #1: "[Schools Should Make Creative Use of Technology](#)"
- Read and mark article #2: "[Tablets Out, Imaginations In](#)"
- Read and mark article #3: "[Schools Seek Balance for Cellphones in Schools](#)"
- Summarize three main points of each article on the last/back page

HW: Complete class work if you have not done so

Fri 9/1

- Triad discussion on articles
- Write #2: "Write a response to one of the authors. What points were overlooked in the article?"
- Adding to our markings
- Writing strong summary sentences

HW: Read and initial rules sheet;
Parent/student signature; class supplies; spend time on mrcoia.com

Wed 9/6

- **Notebook/supply check**
- Signatures due today
- Write #3: "Trapped by TV" comic. How does this add to our two articles?"
- Sayings 2.0 activity
- Watch: [Look Up](#)
- What new information on the subject do these items offer?
- Socratic Seminar rules

HW: Prepare for Socratic Seminar. You'll need your points and examples prepared in advance; additional quotations on the subject will help; bring in a paper with your position and major points/subpoints

Fri 9/8

- Socratic Seminar
 - Essential Question: "How Does Our Internet Usage Affect Us?"
- Evaluate Socratic Seminar performance

HW: Find a digital photo of yourself from the age of 4-8. Save in Google Drive. If you cannot log in to school computers/Google, you **MUST** get this fixed by next class. See Mr. Thompson in the IC

Tues 9/12

- Sentence of the Week #1: Subject and Predicate
- Write #4: "What things have shaped your present identity?"
- Writing Standards overview
- Read/mark/discuss "Where I'm From" by George Ella Lyon
- Brainstorming for your poem

HW: Digital photo in Google Drive

Thurs 9/14

- "Where I'm From" poetry work
- Read student examples
- Work time on your own

HW: Your poem should be completed. Save in Google Drive.

Mon 9/18

- Final assembly of poem and picture
- Print in COLOR in IC
- Return to room and share work

Wed 9/20

- Begin "The Metamorphosis" (Collections p. 93)
- Read "Intro to the Novella." What seems interesting?
- As you read, pay attention to how details and pacing help the story evolve. Write down any questions you generate during reading. Show off your marking text skills
- Read up to line 235: "for his sister to hear him."
- Whole group: Share markings of questions and important details

HW: Finish reading and marking text up to line 235

Fri 9/22

- Finish "The Metamorphosis" reading and marking
- Work on Responding to text questions
- Triads: Some readers of The Metamorphosis have proposed that Gregor is actually insane and only believes that he has been transformed into an insect. Evaluate this interpretation with your group. What evidence can you find in the text to support or refute this interpretation? Be prepared to share your thoughts with other groups.
- Look up various translations of the opening line. How do they differ? What changes in these translations?
- How do various introductions change the meaning? How do our introductions to essays change?

Tues 9/26

- Discuss Writing Standards
- In-class writing: 500 words describing a time when you experienced a *metamorphosis*, (i.e. when you were re-invented, re-born, re-defined). Follow essay format sheet.
- Writing strong introductions

HW: Type AT LEAST the introduction, focusing on an engaging, interesting start

Thurs 9/28

- Reviewing introductions
- Peer comments
- Strong v. weak verbs
- Work time on essay
- Discuss narrative writing rubric

HW: Work on final draft. You MUST have both student comment papers attached to the back of your new essay for credit

Mon 10/2

- **Narrative Paper due**
- Peer review
- Class readings
- SOTW #2: Simple Sentences

Wed 10/4

- Begin Shakespeare's *Othello*

Essential Questions:

- *What turning points determine our individual pathways to who we become?*
- *How do we form and shape our identities?*

.....

Assignments for this Unit

Non-Fiction Articles: We'll use a non-fiction article to begin to look at persuasive writing and how it works. For the article, you will actively read by making comments in the margins and questioning the author's arguments.

Formal Essays: You'll have an opportunity to display your understanding in a narrative essay. The length is 500-600 words, and we will use the CCRLS grading rubric for essays. They must be typed, and follow the class format.

Write Assignments: We will have short, 5-minute bursts of writing in class to prepare our brain to think or to express thoughts we have. These assignments are quick, and you will receive full credit if you write for the entire time. Use these to prepare understanding or expression of a concept from class.

Notebook and Supply Check

You'll need the following for our notebook check **Wed 9/6**. Remember, this is the first, and we'll add to this throughout the year to provide you with an orderly notebook. Therefore, you need ALL the pieces to receive credit. No partial credit offered on this.

You need two tabs with the following:

LA Handouts:

- Unit guide #1 (ON TOP)
- Class Rules sheet, initialed

LA Classwork:

Notes from lectures, presentations, mini-lessons. Remember you should be taking notes each class period. You will also have at least 25 sheets of loose-leaf paper in your binder, and your pens, pencils, highlighter, etc.

Standards for This Unit, or, Why We are Learning This!

Reading

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

RL. 9-10.2. Determine a theme or central ideas 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 detail; provide an objective summary of the text.

RL.9-10.4. Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the cumulative impact of specific word choices on meaning and tone (e.g., how the language evokes a sense of time and place; how it sets a formal or informal tone).

RL.9-10.8. Delineate and evaluate the argument and specific claims in a text, including the validity of the reasoning as well as the relevance and sufficiency of the evidence

Writing

W.9-10.1 Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.

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

W.9-10.5. Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience.

W.9-10.9. Draw evidence from literary or informational texts to support analysis, reflection, and research.

W.9-10.10. 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.

Speaking and Listening

SL.9-10.1. - Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher- led) with diverse partners on grade topics, texts, and issues, building on others' ideas and expressing their own clearly.

SL.9-10.2. - Interpret information presented in diverse media and formats (e.g., visually, quantitatively, orally) and explain how it contributes to a topic, text, or issue under study.

SL.9-10.4. - Present claims and findings, sequencing ideas logically and using pertinent descriptions, facts, and details to accentuate main ideas or themes; use appropriate eye contact, adequate volume, and clear pronunciation.

Name: _____ Date: _____ Per: _____

Sayings 2.0 Activity

What is the actual idiom that these tech-focused sayings are using for parody?

1. Never judge an app by its icon.
2. A watched status update never gets liked.
3. Close, but no WiFi.
4. There is no such thing as a free web service.
5. A file on your device is worth two in the cloud.
6. Like my page and I'll like yours.
7. The tweet is mightier than the sword.
8. Keep your friends close, and your Facebook friends closer.
9. If you can't beat them, get acquired by them.
10. Give source links where source links are due.
11. A good cell signal is hard to find.
12. The road to monetize is paved with good intentions.
13. Privacy is the best policy.
14. The early adopter catches the bugs.
15. Make art not memes.
16. When the teacher looks away, the students will play.
17. Let Nigerian Princes lie.
18. Photoshop makes perfect.
19. No man is a tumblr.
20. Out of newsfeed, out of mind.

Make Your Own:

1. _____
2. _____
3. _____

Socratic Seminar Introduction

10 Honors World Literature

Mr. Coia

Article: Various articles on technology, Kubasaki school policy, “Trapped by TV” cartoon, “Look Up” video

Essential Question: “How Does Our Internet Usage Affect Us?”

Socratic Seminars -- Grading Rubric

A major goal of this class is to develop the student's skill to analyze a text, and then demonstrate that analysis through speaking and writing. Socratic seminars seek to give the student the opportunity to demonstrate a level of understanding of a text and the ability to apply those ideas through the spoken word.

Rules

1. Students read a text provided by the teacher.
2. The group sits in two circles.
3. No put-downs or arguments.
4. All members must participate to be evaluated.
5. There is no single right or wrong answer to the essential question.

Procedures

1. No raising hands. Speak when appropriate.
2. This is a student-led discussion. The teacher is not a participant in the discussion, but an active observer.
3. The teacher will evaluate the students based on the grading rubric included in this information.
4. Refer to the text / source material whenever possible.

Uses text- Use text during the Socratic Seminar. Refer to it for evidence. Evidence and examples are essential to your grade and are a habit of mind you should have.

Number of Comments- How often did you speak? Did you interrupt people? Don't talk to the teacher, talk to the class. You will lose points if you are talking while others are trying to score points.

Asks or responds to questions- Do you listen to what others are saying? Did you ask a question to the group or did you respond to a question posed to the group?

Answers Essential Question- Refer directly to the EQ. Be very clear that you are answering the EQ.

Socratic Seminar Grading Criteria

Total _____/20 discussion _____/5 evaluation notes

Name of Speaker (who is the student you are grading?): _____

Name of Evaluator (that's you!): _____

Essential Question: "How Does Our Internet Usage Affect Us?"

A. Number of comments

0	1	2	3	4	5
Doesn't speak	1 comment	2 comments	3 comments	4 comments	5 comments

B. Quality of comments *(earning a 0 -2 on above rubric limits this category to a 0-3)*

0	1	2	3	4	5
Doesn't speak	repeats other comments		original ideas	original, deep comments	

C. Addresses essential question and stays to the text

0	1	2	3	4	5
Never	once or twice		Often	Insightful and thought-provoking	

D. Discussion Etiquette *(listens to others, allows others to speak, avoids dominating and cutting others off)*

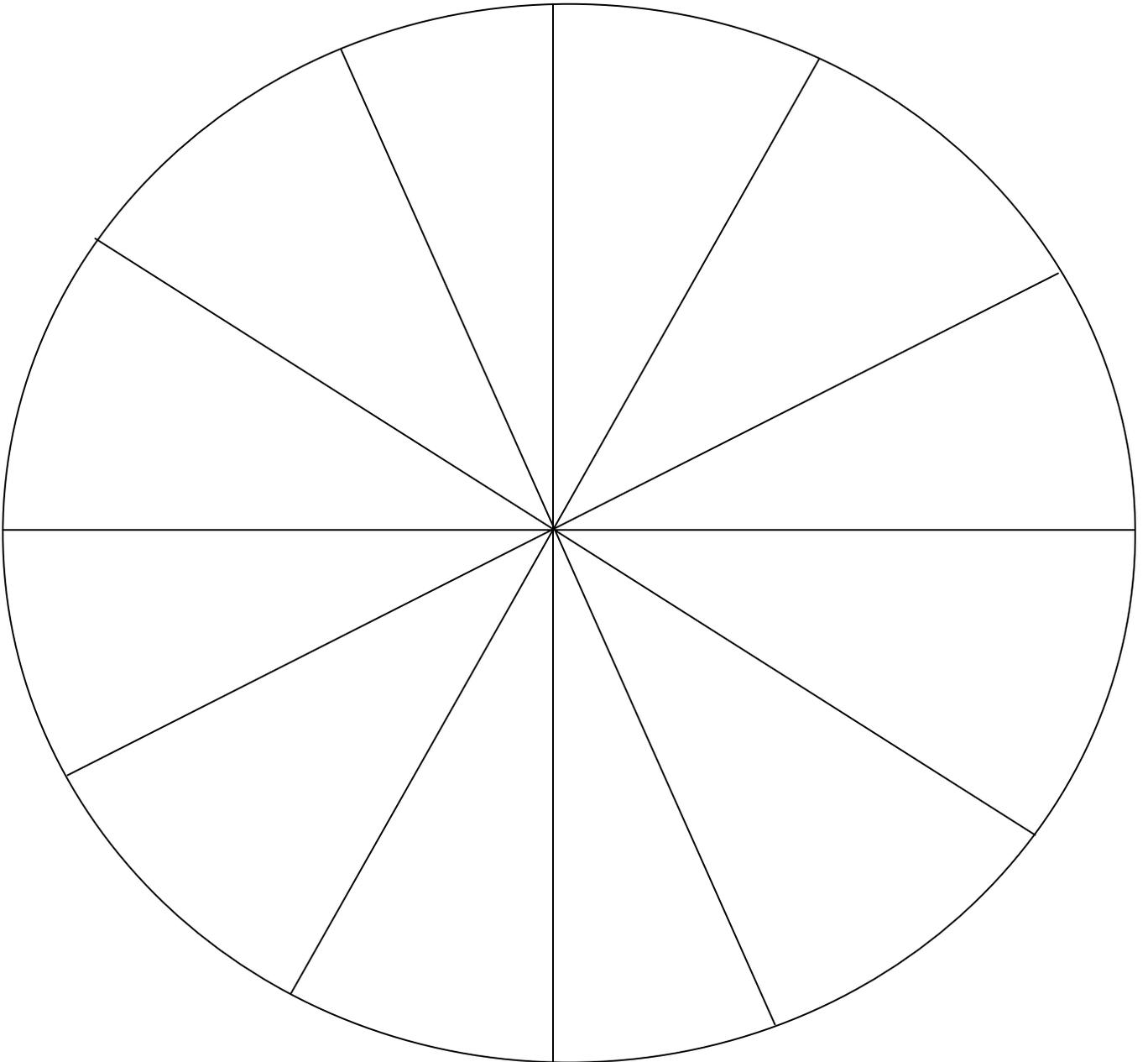
0	1	2	3	4	5
Not engaged/slouching	Listening only	Appears only mildly interested in discussion		actively engaged and good part	

How would you describe and explain what you saw from the Speaker's performance in this activity? What impressed you? What needed more work?

Socratic Seminar Circle

Evaluator's Name: _____

Put student names on the outside of each wedge to represent the circle. Tick off each time a person speaks, and jot down important comments. While you will take notes on all students, your focus will be on your partner.



Additional Comments:

How Do I Format My Paper?

A Modified MLA Format for Kubasaki High School

Susan Harrison	←	Your name
Mr. Washington	←	Teacher name
LA 11 Period A4	←	Class name and period number
25 October 2015	←	Date paper is due in this format
647 words	←	Word count (not including heading or title)

Play-Dough Minds: Plato vs. Popular Teen Culture ←always have a creative title centered

In his *Republic*, Plato had a higher opinion of children and a higher purpose for childhood. Contrary to producers, advertisers, and performers, Plato saw boys and girls as “young and tender thing[s],” and believed that this part of life is the “most important part.” Childhood, according to Plato, is not important because it presents a lucrative demographic; rather, it is vital because it is the formation of the character of a future man or woman in society.

←Periods and commas always go inside quotation marks

do not → skip an extra line between paragraphs

It is important because Plato implies that who we are when we are forty begins when we are four. This is the time in which character is planted and watered. Plato commented that childhood is “a time when character is being formed and the desired impression is more readily taken.” What, then, is the “desired impression” in these times? For advertising conglomerates, it is to sing an annoying jingle, stamp an impressive logo, or a showcase a tanned body for the sole and unscrupulous purpose of selling products. The desired impression occurring on Madison Avenue is fueled by product placement and the bottom line. Plato, however, seems to desire a more virtuous impression for these young minds. [essay not complete]

Formatting Tips:

- Double-spaced, unless otherwise stated. Poems are single-spaced lines, double-spaced stanzas. Include a creative title related to your writing. This is your first introduction to the reader. Make it clever and interesting, and not just the assignment title.
- No “floating paragraphs” (blank lines between paragraphs). If your Word automatically adds blank lines, fix it by going to Format → Paragraph → change *Spacing* to 0 in the Before and After.
- 12-point font, standard font (Times New Roman, Arial, Verdana, Calibri, or Helvetica)
- No more than 1-inch margins all around (In Word, go to File → Page Setup → Margins)
- **Save this sheet and put in your binder. We’ll use this for the entire year.**

In-Text Citations

When you use an idea from an author or directly quote an author in your paper, you must acknowledge the author. Usually, the author-page number method is used. **Ex.** (Jones 22).

Examples:

Direct Quote - She stated, "Students often have difficulty using MLA style" (Jones 2).

Direct Quote - Jones found "students often have difficulty using MLA style" (2).

If the *direct quote is more than 4 lines of text*: omit quotes, start the quote on a new line, and indent

Ex. Jones' (2009) study found the following:

Students often have difficulty using MLA style, especially when it was their first time citing sources. This difficulty could be attributed to the fact that many students failed to purchase a style manual or to ask their teacher for help (2).

Paraphrase - According to Jones (2), MLA style can be hard for students.

Two or three authors: (Last Name, Last Name, and Last Name p#)

Four or more authors: (Last Name of First Author et al. p#)

No author of article, chapter, brochure or short work: ("Title", p#)

No Author of book, entire website, or long work: (*Title*, p#.)

Works Cited Page

All sources that were cited in the paper appear at the end of your paper. Write the word "Works Cited" on the first line in the center of the page (no quotes). List your sources flush left. Alphabetize your sources (A-Z) by last name.

References longer than one line should be formatted with hanging indentation. (*In Microsoft Word: go to paragraph →special indentation →hanging*)

- **Periodical** (journals, magazines, newspapers, newsletters): Last Name, First Name, and First Name Last Name. "Article Title." *Journal Title*. Volume.Issue (Year): pages. Medium. Date of Access (if retrieved online).
- **Website:** Contributor's Name(s) (same format as above). "Title of Resource." *Title of Web Site*. Sponsor, Last Edited Date. Web. Date of Access.
Note: The contributor can be an author, editor, or organization.
- **Book:** Last Name, First Name. *Book Title*. City of Publication: Publisher, Year. Medium.

For more information on Works Cited formatting, please go to
<https://owl.english.purdue.edu/owl/resource/747/01>

Name: _____ Date: _____

Article #1: Schools should make creative use of smartphones

By Juan Carlos Castro August 22, 2017

SOURCE: <http://montrealgazette.com/opinion/opinion-schools-should-make-creative-use-of-smartphones>

Rather than being viewed as an endless distraction for teens — and adults, for that matter — new research indicates smartphones might actually offer an opportunity for deeper learning, Juan Carlos Castro writes.

“Turn off your phones. Put them away. Leave them at home. Give them to me. Go to the principal’s office.”

This is what many teens will be hearing from their teachers about the place of smartphones in schools as they file back into class.

But what if they were invited to make creative use of their beloved gadgets instead?

Rather than being viewed as an endless distraction for teens — and adults, for that matter — new research indicates smartphones might actually offer an opportunity for deeper learning.

In our own research project with teens who had dropped out of school, we found allowing the use of mobile media such as smartphones gave these young people greater autonomy in their learning. And it plugged them back into the educational experience. Restricting their mobility and autonomy was one of the reasons they gave for why they had been turned off school until then.

Instead, these teens were now empowered in their newfound ability to move and engage with each other. And the digital networks they were allowed to access led them back to school as a meeting place “IRL” (in real life). We had originally conceived of mobile devices as a means of delivering the curriculum to teens who simply didn’t want to be in school. To our surprise, by using mobile digital networks, we found them eager to converse about their school subjects in person.

Smartphones are blamed for a range of evils ranging from cyber-bullying to the production and distribution of sexually explicit images (sexting) to cheating on exams.

But let’s be honest, bullying and cheating aren’t new behaviours. Smartphones have simply made age-old problems more visible. We’ll miss the mark if we blame the technology. Instead, we should focus our energies on developing educational programs to address these problems and figure out how to better use the technology for learning.

The teachers we collaborate with are very receptive to using the mobile media curriculum we are researching. We provide technical and conceptual support throughout the process. In follow-up evaluations, teachers responded that they need still more support and time to fully integrate these new technologies. Sadly, schools have long struggled with balancing their desire to make the shift to the use of innovative technology with the need for professional development in that area — development that comes with a hefty price tag.

And yet, we should consider the social cost of not exploring new means of engaging students. In the hands of a good teacher, new technology is an opportunity to deepen thought, encourage new ways of knowing, and give students more ownership of their learning.

We have to encourage that diligence by finding ways of supporting these front-line educational innovators.

Teacher education programs do their best to equip the teachers of the future with the know-how to bring digital media into the classes they'll soon tackle. The rapidly changing nature of technology unfortunately means they will need ongoing upgrades to their skills. Today it is smartphones, tomorrow it may be artificial intelligence or digital implants.

With every new technological shift, there is a fairly predictable cycle of rejection, critique and then eventual adoption. It's what Socrates grappled with over 2000 years ago with the advent of writing and the perceived negative effects on human memory.

There is no shortage of opinion pieces today warning smartphones are making us stupid. These arguments miss the point that technology merely shifts the way we think and share ideas. There is no inherent menace there.

Teens already have their smartphones and will have whatever is coming next. So let's make sure they put them to the best possible uses today and tomorrow. Then this tech revolution and subsequent ones might be overwhelmingly positive.

Juan Carlos Castro is an associate professor in Concordia University's Department of Art Education and principal investigator in MonCoin, a project examining how mobile learning networks might foster educational engagement with at-risk youth.

Article #2: Tablets out, imagination in: the schools that shun technology

By Matthew Jenkin December 2, 2015

SOURCE: <https://www.theguardian.com/teacher-network/2015/dec/02/schools-that-ban-tablets-traditional-education-silicon-valley-london>

Parents working in Silicon Valley are sending their children to a school where there's not a computer in sight – and they're not alone

In the heart of Silicon Valley is a nine-classroom school where employees of tech giants Google, Apple and Yahoo send their children. But despite its location in America's digital centre, there is not an iPad, smartphone or screen in sight.

Instead teachers at the Waldorf School of the Peninsula prefer a more hands-on, experiential approach to learning that contrasts sharply with the rush to fill classrooms with the latest electronic devices. The pedagogy emphasises the role of imagination in learning and takes a holistic approach that integrates the intellectual, practical and creative development of pupils.

But the fact that parents working for pioneering technology companies are questioning the value of computers in education begs the question – is the futuristic dream of high-tech classrooms really in the best interests of the next generation?

A global report by the Organisation for Economic Co-operation and Development (OECD) suggests education systems that have invested heavily in computers have seen “no noticeable improvement” in their results for reading, maths and science in the Programme for International Student Assessment (Pisa) tests. The OECD's education director, Andreas Schleicher says: “If you look at the best-performing education systems, such as those in East Asia, they've been very cautious about using technology in their classroom.”

“Those students who use tablets and computers very often tend to do worse than those who use them moderately,” he adds.

Other reports have raised concerns about the potentially negative impact of social media on young people, and the disruptive behaviour associated with use of mobile phones and tablets in the classroom is being examined in the UK.

Beverly Amico, leader of outreach and development at the Association of Waldorf Schools of North America, explains that their approach uses “time-tested truths about how children learn best.” Teachers encourage students to learn curriculum subjects by expressing themselves through artistic activities, such as painting and drawing rather, than consuming information downloaded onto a tablet.

For example, a typical lesson for fourth grade students might include learning about Norse mythology by making their own pictures of the stories, acquiring problem-solving maths skills through knitting or practising a modern language by playing a game of catch.

Amico insists that this more creative approach to education brings lessons to life and is far more effective than showing students a series of images on a screen.

“Lessons are delivered by a human being that not only cares about the child’s education, but also about them as individuals,” she says. “What do you remember as a child in the classroom? It is usually field trips, getting your hands dirty in a lab or a beautiful story. Those are the things that stay with you 50 years later.”

Waldorf classrooms are also designed to make students feel relaxed and comfortable, with natural wooden desks and plants. The idea is to remove the distraction of electronic media and encourage stronger engagement between teacher and pupil during lessons.

Amico claims one of the reasons parents working in the digital industry are choosing a lo-tech, no-tech education for their children is that it teaches students the innovative thinking skills many employers desire. She adds that students weaned on technology often lack that ability to think outside the box and problem solve.

Sarah Thorne, head of the London Acorn school, also questions the assumption that limiting or removing the use of technology in class will have a negative impact on student’s future employability.

Students under the age of 12 at the school in Morden, London, are banned from using smartphones and computers, and watching TV or films at all times, including during holidays. The school’s ethos is of a “gradual integration” of electronic devices throughout the child’s development with students allowed to watch television once they reach 12 years old and then only documentaries that have been previously vetted by parents. They cannot watch films until they are 14; the internet is banned completely for everyone under 16 – at home and at school; and computers are only to be used as part of the curriculum for over-14s.

It may sound draconian, but Thorne believes taking a more considered approach to the use of technology in class allows teachers to help students develop core skills such as executive decision making, creativity and concentration – all of which are far more important than the ability to swipe an iPad or fill in an Excel spreadsheet. Besides, Thorne adds, much of the technology considered cutting edge today is likely to appear primitive in tomorrow’s world.

“School is a learning journey and you want to make it as complex, rich and interesting as possible. The problem with instant information is that the ease with which you can get from A to B and find the answers doesn’t reflect real life,” she says.

“In terms of concentration in class, we tend to have very little chatting because they are engaged in their learning. Children at our school are very absorbed in their work and that’s because we give them the space to do that.”

Thorne claims feedback from students about the restrictions has been positive; younger pupils relish the opportunity to play and even teenagers who have transitioned from a mainstream school admit they are happier.

Restricting the use of technology is also a challenge for 21st century teachers, used to the easy accessibility of resources and information that the likes of interactive whiteboards and computers allow.

“It is hard work,” admits Ian Young, a class teacher at Steiner Academy Hereford, where digital devices are only introduced into classrooms after students have reached secondary school age. Even then they have a limited role in learning. According to Sylvie Sklan, the school’s chair of governors, this ethos is informed by a belief that digital devices inhibit imaginative thinking, movement, human interaction and attention spans and have no place in the education of young children. Again, children are encouraged to learn through play and artistic activities.

Young explains they keep attention by filling lessons with a mixture of different activities whether that’s illustrating books or quiet reading.

“You definitely have to be a lot more creative in how you deliver a lesson,” he says. “You have to work with your voice more, whether it is loud or quiet, to give them incentive. You need to make sure you keep them interested in what’s coming next. That is the craft.”

He adds: “Teaching is about human contact and interaction. I don’t think we are doing children any favours by teaching them through machines at that young age.”

Article #3: Schools seek balance for cellphones in class

By Linda Matchan June 16, 2015

SOURCE: <https://www.bostonglobe.com/lifestyle/style/2015/06/15/cellphones-school-teaching-tool-distraction/OzHjXyL7VVIXV1AEkeYTiJ/story.html>

Are they a teaching tool or a distraction?

After 20 years of teaching, Miriam Morgenstern is calling it quits this month. The Lowell High School history and ESL teacher is starting an educational nonprofit, although that's not the only reason she's leaving the classroom.

Another is her frustration with students and their cellphones. The texting, tweeting, and Snapchatting during class time are "an incredible distraction, and makes it much more difficult to teach," she said. "It's pretty hard to compete with a very funny YouTube video."

It is the most vexing issue of the digital age for teachers and administrators: What to do about students' cellphones? Some maintain that smartphones and other devices in schools are crucial to being competitive in a global market, while others insist that phones and tablets distract students, compromising their learning and focus.

"You'll get kids saying, 'I'll look something up for English, and while I'm here let me quickly check my Instagram or Twitter feed.' And then it's, 'Oh, I never realized this girl said that to me,' and now they're distracted and not really engaged with their lesson plan," said Joni Siani, a Braintree psychologist and author of "Celling Your Soul: No App for Life," about how digital media affect young people.

Educators don't agree on much when it comes to digital devices in classrooms except that they aren't going away. Some 88 percent of American teens ages 13 to 17 have or have access to a mobile phone, and a majority of teens (73 percent) have smartphones, according to a Pew Research Center study released in April. Ninety-two percent of teens report going online daily, with more than half saying they're online several times a day. Twenty-four percent say they do so "almost constantly."

It's a complex issue, especially since the debate over cellphones is part of a broader conversation about a cultural shift underway in classrooms — a move away from the traditional model of teachers imparting information to students, to one where students actively participate in their own learning, using mobile devices to access the Web, educational apps, and other tools.

At Melrose High School, for example, science students use a physics app to collect acceleration data and measure sound intensity, and English students discuss literature on their smartphones. In Burlington, high school Spanish students practice language skills on their iPads by recording their speech and playing it back.

The shift in classrooms is happening slowly and unevenly, depending on district policies, financial means, and teachers' comfort levels with technology. Some schools are leveraging students' own smartphones — the so-called BYOD (bring your own device) approach. Others with the means to do so, such as the Burlington school system, have taken the "one-to-one" approach and purchased iPads for all students in grades one through 12.

It comes as the era of a one-way lecture — from a teacher who is considered "sage on the stage" — is fading.

“Undoubtedly there are great teachers with lots of experience who are spellbinding lecturers. I’m not in any hurry to push them out the door, but as they move on, the next generation of teachers will be much better served by the ‘guide on the side’ [model],” said Joe Blatt, faculty director of the Technology, Innovation, and Education Program at Harvard Graduate School of Education.

The lack of consensus about cellphone use in schools is reflected in a hodgepodge of policies around Massachusetts. Boston Public Schools prohibit their use during school hours. Melrose allows them in class with teachers’ permission, and the use of smartphones as teaching tools. Some schools permit phones only during lunchtime or in the hallways. Others decree that phones stay inside lockers; some forbid tweets or texts. At Burlington High School, students can carry silenced mobile devices, but using communication features during class is prohibited. Still, the trend seems to be in favor of increased tolerance of cellphones.

“About a year and a half ago, I said, ‘All right, we can’t win this battle, how do we turn it so it wins for us, so we can make it a positive?’ ” said Cyndy Taymore, superintendent for Melrose Public Schools. “[Students] weren’t paying attention, they were checking their e-mail, and God forbid the Patriots were in a playoff game.”

But banning cellphones entirely can create unexpected problems. Many parents support phones in schools so they can coordinate pickups and after-school activities with their children. They also want to be able to reach them in case of emergency.

In March, the New York Department of Education lifted its decade-long ban on cellphones in the New York City schools. The ban was unpopular, not least because thousands of students in schools with metal detectors were paying daily fees to vendors to store their phones during school hours. Now administrators will decide for themselves where and how phones will be allowed on each campus.

Through it all, the efficacy of mobile devices in the learning environment remains unclear.

Blatt says: “There is a lot of substantial evidence to show the kind of learning that is possible for kids using these devices — when properly supported and managed by teachers who make the best use of them — can be powerful learning.”

On the other hand, [a study released in May by the Centre for Economic Performance at the London School of Economics](#) looked at 91 schools in four cities in England, where more than 90 percent of teenagers own a mobile phone. The study found that test scores were 6.41 percent higher at schools where cellphone use is prohibited. The researchers concluded that mobile phones “can have a negative impact on productivity through distraction,” particularly among low-achieving students, who benefitted most from the ban, with achievement gains of 14.23 percent.

“The results suggest that low-achieving students are more likely to be distracted by the presence of mobile phones while high achievers can focus in the classroom regardless of the mobile phone policy,” according to the study.

Many in the pro-technology camp say that students are not distracted if their teachers are engaging, a statement that exasperates soon-to-be former teacher Miriam Morgenstern.

She recently brought a Holocaust survivor into class to talk about World War II, and noticed that one of her students was tweeting during the talk. “Should I have told the Holocaust survivor to be a little more engaging?” Morgenstern said.

Where I'm From Poetry Assignment

Mr. Coia

Assignment: Do you ever get annoyed when people ask, "Where are you from?" For you, this may have a variety of answers. This assignment will answer that question not with places, but with moments and memories. Following the George Ella Lyons's published poem and examples from former students, you will create your own poem to explain where you are from.

Part I: Creating a List

- Read "Where I'm From" by George Ella Lyons; underline vivid images.
- Read student examples.
- Brainstorm a list of your own childhood memories.
- Put in a list of the five senses.
- Next, go beyond places. Describe colors, people, and objects.
- Then, try to remember sayings from others.
- Be as specific as possible.
- Try a rough draft of your own poem.

Prompts to help spark your memory and creativity:

- ⇒ items from around the house
- ⇒ items from the yard
- ⇒ items found in the neighborhood
- ⇒ names of relatives
- ⇒ sayings by parents/friends
- ⇒ names of foods, dishes that recalls family gatherings
- ⇒ names of specific places

Part II: Converting into a Final Copy

- Find the lines that you find particularly **interesting** and **creative**.
- String them together in any order you'd like, remembering to have **stanza breaks** throughout.
- **Vary the length** of your lines. This creates a powerful effect in writing.
- Include the line "**I am from those moments**" somewhere near the end of your work.
- Type up your work to include:
 - An original title (*Where I'm From* is not original!)
 - Your name, period, and date (See usual class header)
 - A digital picture of you inserted from age 4-8.
 - Your final poem will be about 25-35 lines
 - Always see examples for assistance

Where I'm From by George Ella Lyon

I am from clothespins,
from Clorox and carbon tetrachloride.
I am from the dirt under the back porch.
(Black, glistening
it tasted like beets.)
I am from the forsythia bush,
the Dutch elm
whose long gone limbs I remember
as if they were my own.

I'm from fudge and eyeglasses,
from Imogene and Alafair.
I'm from the know-it-alls and the pass-it-ons,
from perk up and pipe down.
I'm from He restoreth my soul with a
cottonball lamb
and ten verses I can say myself.

I'm from Artemus and Billie's Branch,
fried corn and strong coffee.
From the finger my grandfather lost to the auger
the eye my father shut to keep his sight.
Under my bed was a dress box
spilling old pictures,
a sift of lost faces
to drift beneath my dreams.

I am from those moments—
snapped before I budded—
leaf-fall from the family tree

Student Examples

What My Dad Built

Where I'm From
Amber L.

I am from warm rain and salty air
from "Because I said so" and "Comb your hair"

I am from the torment of grasshoppers, a small earthquake in my fist.
From the hidden strawberry bushes,
holding hands, my first kiss.

I am from the classic Goofy Movie, raccoons, Chucky and "please help me!"
I am from climbing on the roof, three brothers, rug burns, and scraped knees.
From the cold hard wood floors, my friend Tessa that no one else had ever seen.
I am from the smell of wood chips, the heavenly taste of homemade clam dip

I am from the tire swing hung at the church, with my little brother screaming, "Superman!!"
From my dad saying, "I'll be fine."
But with the blood, I didn't understand.
I am from the hand-built deck by my dad, fresh paint glistening in the sun.

From the now peeling and worn look,
the way it used to be is now gone and done.

The Mexico Not on the Travel Brochures

Where I'm From
Alicia G.

I'm from a green house that my grandmother use to live in, in Mexico
From where my knees were always skinned
I'm from mango trees behind my house
From seeing my brother getting bit by our neighbors dog
From being poor
I'm from a broken down roof

From a lady giving us free food, but my mom would find ways to pay her back
I'm from an uncle who would always come home drunk with no money to feed us

From taking cold showers and heating the water on a gas stove
I'm from the stairs that scratched my face, arms and legs when I fell
From the tile floors that were always cold
I'm from learning to ride my bike for the first time on gravel

I'm from a mother who did anything to have food on the table
From a sister who would always rebel

I'm from a stove that rat was hiding behind and my brother and I would try to catch it.
From watching my mother wash clothes by hand in a concrete sink outside and then hanging them up
on a rope out side.

I'm from having birthday parties and having everyone come that we knew
From being grateful for what you have that is what my mother use to say in Spanish to all of us

I'm from those moments
In Vera Cruz, Mexico a country that offers so little to their people

Chris C.

11 TO 15

I'm from 12666 Appleton St.
The moments in that house
That changed my life
I'm from the National Junior Honor Society
Only lasted for a year
I'm from the blood that ended up on our
front window
Because someone tried to shoot my mama

From the trash can full of maggots
That I always had to empty out
I'm from the gas station around the corner
That I stole out of if I didn't have money
I'm from the gun that was in my
stepdad's drawer
Only for protection

From the "come smoke with me, I got the
good stuff in my pocket"
We're not friends anymore

I'm from the WWE wrestling matches
My brother watches that every night
I'm from my middle school's playground
Always jumped over the fence to get in

From the spelling bees I always won
Always got jumped because of it

I'm from the 16th birthday promise
To go to a strip club in Vegas
From *Menace 2 Society*
I watched the movie every night
I'm from that one PS2
That fell on top of my sister's head
From the gun scare in 7th grade
Forgot who brought the gun

I'm from the fight over flag football
First time I got suspended
From the Erykah Badu song "Zion"
My mom replaced Zion with my name

I'm from the cold hands of my Mama
That was a dark day
From the fight between two families
It was all my fault

I'm from the age of 11 to 15
In a city where everything's cold.

Springfield Street

Mr. Coia

I'm from Springfield Street, walking distance to the projects
from where Richard and Terri lived down the road
Richard with a burnt face that I never dared to ask what happened
from where the forbidden Fantasia brothers lived, Ricky and Mario
We were secret friends until I punched Mario in the eye

from stealing toys from Zayre, from sitting in the security office waiting for Dad
from the orange Pinto that my sister was ashamed to ride in
and I was too young to realize that I should be, too
from Catrina, my Portuguese girlfriend
I talked to her three times

I'm from a \$21,000 fixer-upper
later foreclosed
shag carpeting and paneling
a carpeted pool turned into a coffee table

from Hailing Mary to bowing before Our Father in Holy Cross
from the frightening confessional
pleading with God over a stolen art room eraser
Glory Be

from Lucky, the untrained labrador
Dad said we were lucky to have her

from a field infested with rats and one in the dryer
a basement that floods from a leaky bulkhead
a bar that Dad never quite finished

I'm from "Take your brother with you"
and "Buy me a pack of Old Golds"

I'm from The Greatest American Hero, A-Team
and Three's Company
Suzanne Somers, my first kiss
Sorry, Catrina

from a plastic, blue skateboard and a ten-speed
no hands!
a green, metallic jeep that we fought over
the Star Wars guys fit snugly in

I'm from those moments
from Rhode Island
a small state with a tight grip

Name: _____ Date: _____ Per: _____

Four-Square Activity

<p>Name Acrostic</p> <p>Write an adjective for each of the letters in your first name.</p>	<p>A haiku about school</p> <p>A haiku follows a 5-7-5 syllable format. Example:</p> <p>Alarm rings at 4 Teaching eager, sleepy kids Greatest job there is</p>
<p>Pick a quotation and explain it</p> <p>Find a quotation around the room that speaks to you, record it, and write your thoughts on its meaning.</p>	<p>Describe in as much detail as you can one or two events that were most memorable this summer</p> <p>Use the back if needed.</p>

Introducing the Novella

Kafka is important to us because his predicament is the predicament of modern man.

—British poet **W. H. Auden**

Kafka certainly does not provide an interpretation of the world. . . . What he provides is an image of how experience looks when all interpretations are called in doubt.

—British critic **Anthony Thorlby**

It would have turned out much better if I had not been interrupted at the time by the business trip.

—**Franz Kafka, writing about *The Metamorphosis* in his diary**

The Metamorphosis draws readers into the nightmarish world of Gregor Samsa, a young man who has mysteriously undergone a monstrous transformation. For many readers, Gregor’s dehumanizing metamorphosis and subsequent feelings of alienation epitomize the human condition during modern times.

Kafka himself felt that *The Metamorphosis* was one of his more successful achievements, and it is probably his most widely read work today. With the exception of one event, the plot is almost humdrum in its realistic description of family tensions and economic worries. Kafka’s clear, straight-forward style belies the terror beneath the surface description. The neutral tone of the story also reinforces the feeling that the Samsas are a normal family—with one startling exception. The story never becomes cartoonish because the unreality of the situation is undercut by the realistic treatment of the events.

An aspect of *The Metamorphosis* that is frequently overlooked is its humor. Humor is a common response to emotional pain, and laughing in the face of hardship is not unusual. Many readers forget to notice the comical aspects of the story in their search for serious meaning. Kafka’s humor is especially apparent in Chapter One, as Gregor makes adjustments to his new life.

As you read this puzzling work, keep in mind that scholars and critics have argued for almost a century about what it means. One reason for

Kafka’s immense influence and popularity is this openness to many interpretations. Readers can find evidence in *The Metamorphosis* to support a variety of interpretations of the odd, yet heart-breaking, events.

Because Kafka is not the kind of writer who will take you by the hand and lead you to his meaning, you will need to find your way there yourself. On the way, you may learn to look at yourself and others differently—and you certainly will never think of insects in the same way after reading *The Metamorphosis*.

THE TIME AND PLACE

The novella takes place in an apartment in an unnamed city and unspecified time, although the setting resembles Prague at the beginning of the twentieth century, when Kafka wrote *The Metamorphosis*. At the time of Franz Kafka’s birth in 1883, Prague was the capital of the kingdom of Bohemia, a province of the Austro-Hungarian empire. Today it is the capital of the Czech Republic. The population of the city in 1900, when Kafka was seventeen, was about one-half million people.

Prague has been called a “City of Three Peoples.” In Kafka’s time, almost all Prague residents were ethnic Czechs who spoke the Czech language. But about 6 percent of the city’s population were German speakers. Jews made up about 5 percent of the population, and some of them, as did Kafka’s family, spoke German as their first language.

Franz Kafka’s double minority status, as a German-speaking Jew in a Christian, Czech-speaking world, had a powerful influence in shaping his personality. Jews and Germans mixed peacefully and actively with the majority Czechs, but they had their own schools, newspapers, publishing companies, organizations and societies, theaters, and cafes. Nevertheless, Prague’s German-Jewish minority had a strong influence on the cultural life of the city and included many writers, artists, and intellectuals. Kafka was active in these circles for most of his life.

German-Jewish influence declined sharply, however, following the end of World War I, when the Austro-Hungarian empire was broken up. The

Czech provinces of Bohemia, Moravia, and part of Silesia combined with Slovakia to form the independent nation of Czechoslovakia.

Did You Know?

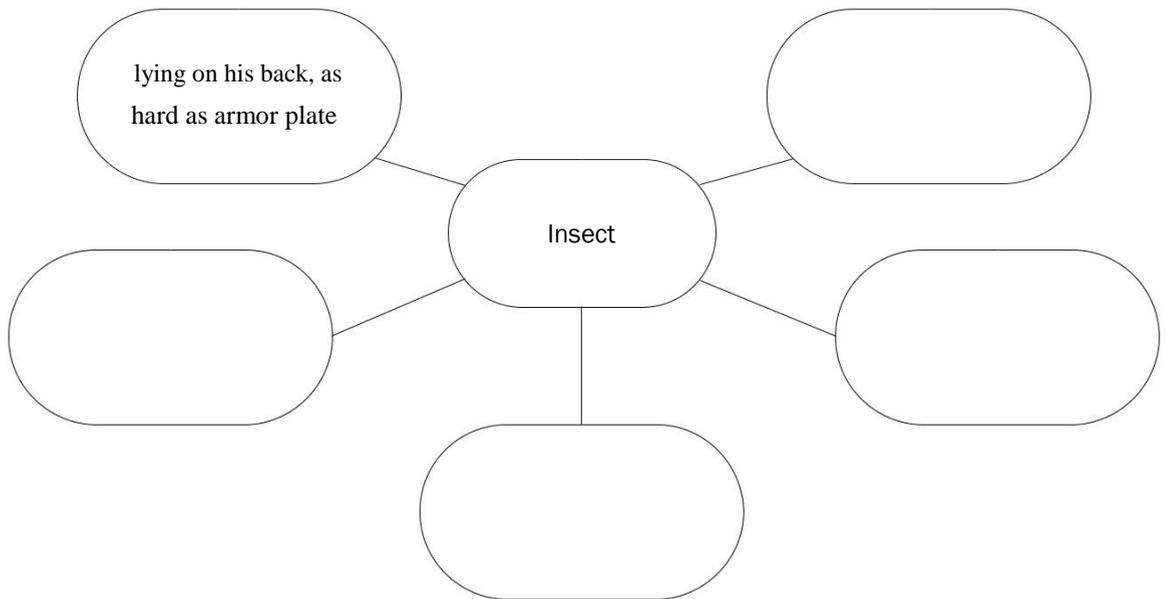
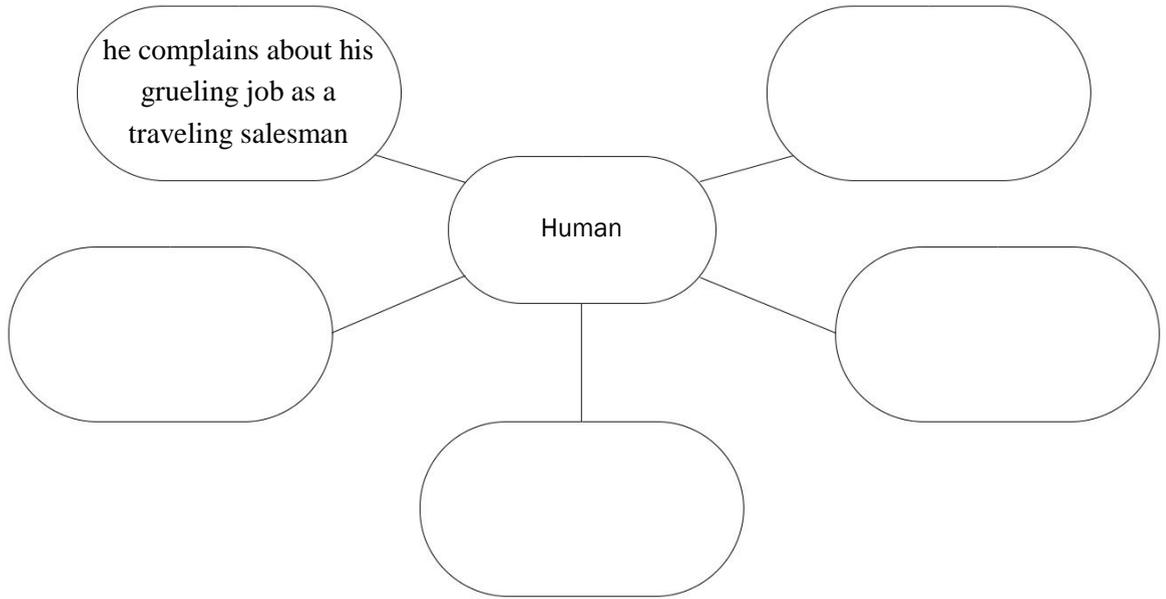
The Metamorphosis is generally assigned to a category of fiction known as the **novella**, **novelette**, or **short novel**. Novellas are longer and more complex than short stories but shorter and simpler than novels. Short stories usually contain one major conflict, focus on one major character, and develop one major theme, whereas novels present a much larger fictional world with many characters and episodes. The novella usually focuses on a limited number of characters, a relatively short period of time, and a single chain of events.

The novella form has attracted many of the greatest writers. Among the best-known novellas are Joseph Conrad's *Heart of Darkness*, Henry James's *The Turn of the Screw*, and Herman Melville's *Billy Budd*. As you read *The Metamorphosis*, ask yourself why Kafka chose to limit the length of his story. How might it have been different if the author had chosen to make it a novel? What might *The Metamorphosis* have lost or gained if it were written in a different form?

Active Reading

The Metamorphosis Chapter One

In the first chapter of *The Metamorphosis*, Kafka portrays Gregor as a dual being, both human and insect. For example, Gregor must figure out how his new body functions and learn how to use his legs and turn over. At the same time, he has the thoughts and feelings of a human being. As you read, use the word webs below to note words, phrases, and other information about Gregor’s two “selves.”



from **The Metamorphosis**

Novella by Franz Kafka

Translated by David Wyllie

AS YOU READ Pay attention to how details and pacing help the story evolve. Write down any questions you generate during reading.

One morning, when Gregor Samsa woke from troubled dreams, he found himself transformed in his bed into a horrible **vermin**. He lay on his armor-like back, and if he lifted his head a little he could see his brown belly, slightly domed and divided by arches into stiff sections. The bedding was hardly able to cover it and seemed ready to slide off any moment. His many legs, pitifully thin compared with the size of the rest of him, waved about helplessly as he looked.

10 - “What’s happened to me?” he thought. It wasn’t a dream.

His room, a proper human room although a little too small, lay peacefully between its four familiar walls. A collection of textile samples lay spread out on the table—Samsa was a traveling salesman—and above it there hung a picture that he had recently cut out of an illustrated magazine and housed in a nice, gilded frame. It showed a lady fitted out with a fur hat and fur boa who sat upright, raising a heavy fur muff that covered the whole of her lower arm towards the viewer.

Gregor then turned to look out the window at the dull weather. Drops of rain could be heard hitting the pane, which made him feel quite sad. “How about if I sleep a little bit longer and forget all this nonsense,” he thought, but that was something he was unable to do because he was used to sleeping on his right, and in his present state couldn’t get into that position. However hard he threw himself onto his right, he always rolled back to where he was. He must have tried

20 -

it a hundred times, shut his eyes so that he wouldn't have to look at the floundering legs, and only stopped when he began to feel a mild, dull pain there that he had never felt before.

30 - "Oh, God," he thought, "what a strenuous career it is that I've chosen! Traveling day in and day out. Doing business like this takes much more effort than doing your own business at home, and on top of that there's the curse of traveling, worries about making train connections, bad and irregular food, contact with different people all the time so that you can never get to know anyone or become friendly with them. It can all go to Hell!" He felt a slight itch up on his belly; pushed himself slowly up on his back towards the headboard so that he could lift his head better; found where the itch was, and saw that it was covered with lots of little white spots which he didn't know what to make of; and when he tried to feel the place with one of his legs he drew it quickly back because as soon as he
40 - touched it he was overcome by a cold shudder.

He slid back into his former position. "Getting up early all the time," he thought, "it makes you stupid. You've got to get enough sleep. Other traveling salesmen live a life of luxury. For instance, whenever I go back to the guest house during the morning to copy out the contract, these gentlemen are always still sitting there eating their breakfasts. I ought to just try that with my boss; I'd get kicked out on the spot. But who knows, maybe that would be the best thing for me. If I didn't have my parents to think about I'd have given in my notice a long time ago, I'd have gone up to the boss and told
50 - him just what I think, tell him everything I would, let him know just what I feel. He'd fall right off his desk! And it's a funny sort of business to be sitting up there at your desk, talking down at your **subordinates** from up there, especially when you have to go right up close because the boss is hard of hearing. Well, there's still some hope; once I've got the money together to pay off my parents' debt to him—another five or six years I suppose—that's definitely what I'll do. That's when I'll make the big change. First of all though, I've

got to get up, my train leaves at five.”

And he looked over at the alarm clock, ticking on the chest of
60 - drawers. “God in Heaven!” he thought. It was half past six and the
hands were quietly moving forwards, it was even later than half
past, more like quarter to seven. Had the alarm clock not rung?
He could see from the bed that it had been set for four o’clock as
it should have been; it certainly must have rung. Yes, but was it
possible to quietly sleep through that furniture-rattling noise?
True, he had not slept peacefully, but probably all the more deeply
because of that. What should he do now? The next train went at
seven; if he were to catch that he would have to rush like mad and
the collection of samples was still not packed, and he did not at all
70 - feel particularly fresh and lively. And even if he did catch the train
he would not avoid his boss’s anger as the office assistant would
have been there to see the five o’clock train go, he would have put in
his report about Gregor’s not being there a long time ago. The office
assistant was the boss’s man, spineless, and with no understanding.
What about if he reported sick? But that would be extremely
strained and suspicious as in fifteen years of service Gregor had
never once yet been ill. His boss would certainly come round with
the doctor from the medical insurance company, accuse his parents
of having a lazy son, and accept the doctor’s recommendation not
80 - to make any claim as the doctor believed that no one was ever ill
but that many were workshy. And what’s more, would he have been
entirely wrong in this case? Gregor did in fact, apart from excessive
sleepiness after sleeping for so long, feel completely well and even
felt much hungrier than usual.

He was still hurriedly thinking all this through, unable to
decide to get out of the bed, when the clock struck quarter to seven.
There was a cautious knock at the door near his head. “Gregor,”
somebody called—it was his mother—“it’s quarter to seven.
Didn’t you want to go somewhere?” That gentle voice! Gregor was
90 - shocked when he heard his own voice answering, it could hardly be

recognized as the voice he had had before. As if from deep inside him, there was a painful and uncontrollable squeaking mixed in with it, the words could be made out at first but then there was a sort of echo which made them unclear, leaving the hearer unsure whether he had heard properly or not. Gregor had wanted to give a full answer and explain everything, but in the circumstances contented himself with saying: "Yes, mother, yes, thank you, I'm getting up now." The change in Gregor's voice probably could not be noticed outside through the wooden door, as his mother was

100 - satisfied with this explanation and shuffled away. But this short conversation made the other members of the family aware that Gregor, against their expectations, was still at home, and soon his father came knocking at one of the side doors, gently, but with his fist. "Gregor, Gregor," he called, "what's wrong?" And after a short while he called again with a warning deepness in his voice: "Gregor! Gregor!" At the other side door his sister came **plaintively**: "Gregor? Aren't you well? Do you need anything?" Gregor answered to both sides: "I'm ready, now," making an effort to remove all the strangeness from his voice by **enunciating** very carefully and

110 - putting long pauses between each individual word. His father went back to his breakfast, but his sister whispered: "Gregor, open the door, I beg of you." Gregor, however, had no thought of opening the door, and instead congratulated himself for his cautious habit, acquired from his traveling, of locking all doors at night even when he was at home.

The first thing he wanted to do was to get up in peace without being disturbed, to get dressed, and most of all to have his breakfast. Only then would he consider what to do next, as he was well aware that he would not bring his thoughts to any sensible

120 - conclusions by lying in bed. He remembered that he had often felt a slight pain in bed, perhaps caused by lying awkwardly, but that had always turned out to be pure imagination and he wondered how his imaginings would slowly resolve themselves today. He did not have

the slightest doubt that the change in his voice was nothing more than the first sign of a serious cold, which was an occupational hazard for traveling salesmen.

It was a simple matter to throw off the covers; he only had to blow himself up a little and they fell off by themselves. But it became difficult after that, especially as he was so exceptionally
130 - broad. He would have used his arms and his hands to push himself up; but instead of them he only had all those little legs continuously moving in different directions, and which he was moreover unable to control. If he wanted to bend one of them, then that was the first one that would stretch itself out; and if he finally managed to do what he wanted with that leg, all the others seemed to be set free and would move about painfully. "This is something that can't be done in bed," Gregor said to himself, "so don't keep trying to do it." The first thing he wanted to do was get the lower part of his body out of the bed, but he had never seen this lower part, and
140 - could not imagine what it looked like; it turned out to be too hard to move; it went so slowly; and finally, almost in a frenzy, when he carelessly shoved himself forwards with all the force he could gather, he chose the wrong direction, hit hard against the lower bedpost, and learned from the burning pain he felt that the lower part of his body might well, at present, be the most sensitive. So then he tried to get the top part of his body out of the bed first, carefully turning his head to the side. This he managed quite easily, and despite its breadth and its weight, the bulk of his body eventually followed slowly in the direction of the head. But when
150 - he had at last got his head out of the bed and into the fresh air it occurred to him that if he let himself fall it would be a miracle if his head were not injured, so he became afraid to carry on pushing himself forward the same way. And he could not knock himself out now at any price; better to stay in bed than lose consciousness.

It took just as much effort to get back to where he had been earlier, but when he lay there sighing, and was once more watching

his legs as they struggled against each other even harder than before, if that was possible, he could think of no way of bringing peace and order to this chaos. He told himself once more that it was
160 - not possible for him to stay in bed and that the most sensible thing to do would be to get free of it in whatever way he could at whatever sacrifice. At the same time, though, he did not forget to remind himself that calm consideration was much better than rushing to desperate conclusions. At times like this he would direct his eyes to the window and look out as clearly as he could, but unfortunately, even the other side of the narrow street was enveloped in morning fog and the view had little confidence or cheer to offer him. “Seven o’clock, already,” he said to himself when the clock struck again, “seven o’clock, and there’s still a fog like this.” And he lay there
170 - quietly a while longer, breathing lightly as if he perhaps expected the total stillness to bring things back to their real and natural state. But then he said to himself: “Before it strikes quarter past seven I’ll definitely have to have got properly out of bed. And by then somebody will have come round from work to ask what’s happened to me as well, as they open up at work before seven o’clock.” And so he set himself to the task of swinging the entire length of his body out of the bed all at the same time. If he succeeded in falling out of bed in this way and kept his head raised as he did so he could probably avoid injuring it. His back seemed to be quite hard, and
180 - probably nothing would happen to it falling onto the carpet. His main concern was for the loud noise he was bound to make, and which even through all the doors would probably raise concern if not alarm. But it was something that had to be risked.

When Gregor was already sticking half way out of the bed—the new method was more of a game than an effort, all he had to do was rock back and forth—it occurred to him how simple everything would be if somebody came to help him. Two strong people—he had his father and the maid in mind—would have been more than enough; they would only have to push their arms under the dome

190 - of his back, peel him away from the bed, bend down with the load and then be patient and careful as he swang over onto the floor, where, hopefully, the little legs would find a use. Should he really call for help though, even apart from the fact that all the doors were locked? Despite all the difficulty he was in, he could not suppress a smile at this thought.

After a while he had already moved so far across that it would have been hard for him to keep his balance if he rocked too hard. The time was now ten past seven and he would have to make a final decision very soon. Then there was a ring at the door of the flat.

200 - “That’ll be someone from work,” he said to himself, and froze very still, although his little legs only became all the more lively as they danced around. For a moment everything remained quiet. “They’re not opening the door,” Gregor said to himself, caught in some nonsensical hope. But then of course, the maid’s firm steps went to the door as ever and opened it. Gregor only needed to hear the visitor’s first words of greeting and he knew who it was—the chief clerk himself. Why did Gregor have to be the only one condemned to work for a company where they immediately became highly suspicious at the slightest shortcoming? Were all employees, every
210 - one of them, louts, was there not one of them who was faithful and devoted who would go so mad with pangs of conscience that he couldn’t get out of bed if he didn’t spend at least a couple of hours in the morning on company business? Was it really not enough to let one of the trainees make enquiries—assuming enquiries were even
necessary—did the chief clerk have to come himself, and did they
have to show the whole, innocent family that this was so suspicious that only the chief clerk could be trusted to have the wisdom to investigate it? And more because these thoughts had made him upset than through any proper decision, he swang himself with
220 - all his force out of the bed. There was a loud thump, but it wasn’t really a loud noise. His fall was softened a little by the carpet, and Gregor’s back was also more elastic than he had thought, which

made the sound muffled and not too noticeable. He had not held his head carefully enough, though, and hit it as he fell; annoyed and in pain, he turned it and rubbed it against the carpet.

“Something’s fallen down in there,” said the chief clerk in the room on the left. Gregor tried to imagine whether something of the sort that had happened to him today could ever happen to the chief clerk too; you had to concede that it was possible. But as if in gruff
230 - reply to this question, the chief clerk’s firm footsteps in his highly polished boots could now be heard in the adjoining room. From the room on his right, Gregor’s sister whispered to him to let him know: “Gregor, the chief clerk is here.” “Yes, I know,” said Gregor to himself; but without daring to raise his voice loud enough for his sister to hear him.

.....

“Gregor,” said his father now from the room to his left, “the chief clerk has come round and wants to know why you didn’t leave on the early train. We don’t know what to say to him. And anyway, he wants to speak to you personally. So please open up this door. I’m
240 - sure he’ll be good enough to forgive the untidiness of your room.” Then the chief clerk called, “Good morning, Mr. Samsa.” “He isn’t well,” said his mother to the chief clerk, while his father continued to speak through the door. “He isn’t well, please believe me. Why else would Gregor have missed a train! The lad only ever thinks about the business. It nearly makes me cross the way he never goes out in the evenings; he’s been in town for a week now but stayed home every evening. He sits with us in the kitchen and just reads the paper or studies train timetables. His idea of relaxation is working with his
fretsaw. He’s made a little frame, for instance, it only took him two
250 - or three evenings, you’ll be amazed how nice it is; it’s hanging up in his room; you’ll see it as soon as Gregor opens the door. Anyway, I’m glad you’re here; we wouldn’t have been able to get Gregor to open

the door by ourselves; he's so stubborn; and I'm sure he isn't well, he said this morning that he is, but he isn't." "I'll be there in a moment," said Gregor slowly and thoughtfully, but without moving so that he would not miss any word of the conversation. "Well I can't think of any other way of explaining it, Mrs. Samsa," said the chief clerk, "I hope it's nothing serious. But on the other hand, I must say that if we people in commerce ever become slightly unwell then, fortunately
260 - or unfortunately as you like, we simply have to overcome it because of business considerations." "Can the chief clerk come in to see you now then?" asked his father impatiently, knocking at the door again. "No," said Gregor. In the room on his right there followed a painful silence; in the room on his left his sister began to cry.

So why did his sister not go and join the others? She had probably only just got up and had not even begun to get dressed. And why was she crying? Was it because he had not got up, and had not let the chief clerk in, because he was in danger of losing his job and if that happened his boss would once more pursue their parents
270 - with the same demands as before? There was no need to worry about things like that yet. Gregor was still there and had not the slightest intention of abandoning his family. For the time being he just lay there on the carpet, and no one who knew the condition he was in would seriously have expected him to let the chief clerk in. It was only a minor discourtesy, and a suitable excuse could easily be found for it later on, it was not something for which Gregor could be sacked on the spot. And it seemed to Gregor much more sensible to leave him now in peace instead of disturbing him with talking at him and crying. But the others didn't know what was happening,
280 - they were worried, that would excuse their behavior.

The chief clerk now raised his voice, "Mr. Samsa," he called to him, "what is wrong? You barricade yourself in your room, give us no more than yes or no for an answer, you are causing serious and unnecessary concern to your parents and you fail—and I mention this just by the way—you fail to carry out your business duties

in a way that is quite unheard of. I'm speaking here on behalf of your parents and of your employer, and really must request a clear and immediate explanation. I am astonished, quite astonished.

I thought I knew you as a calm and sensible person, and now
290 - you suddenly seem to be showing off with peculiar whims. This morning, your employer did suggest a possible reason for your failure to appear, it's true—it had to do with the money that was recently entrusted to you—but I came near to giving him my word of honor that that could not be the right explanation. But now that I see your incomprehensible stubbornness I no longer feel any wish whatsoever to intercede on your behalf. And nor is your position all that secure. I had originally intended to say all this to you in private, but since you cause me to waste my time here for no good reason I don't see why your parents should not also learn of it. Your
300 - turnover has been very unsatisfactory of late; I grant you that it's not the time of year to do especially good business, we recognize that; but there simply is no time of year to do no business at all, Mr. Samsa, we cannot allow there to be.”

“But Sir,” called Gregor, beside himself and forgetting all else in the excitement, “I'll open up immediately, just a moment. I'm slightly unwell, an attack of dizziness, I haven't been able to get up. I'm still in bed now. I'm quite fresh again now, though. I'm just getting out of bed. Just a moment. Be patient! It's not quite as easy as I'd thought. I'm quite all right now, though. It's shocking, what
310 - can suddenly happen to a person! I was quite all right last night, my parents know about it, perhaps better than me, I had a small symptom of it last night already. They must have noticed it. I don't know why I didn't let you know at work! But you always think you can get over an illness without staying at home. Please, don't make my parents suffer! There's no basis for any of the accusations you're making; nobody's ever said a word to me about any of these things. Maybe you haven't read the latest contracts I sent in. I'll set off with the eight o'clock train, as well, these few hours of rest have given me

strength. You don't need to wait, sir; I'll be in the office soon after
320 - you, and please be so good as to tell that to the boss and recommend
me to him!"

And while Gregor gushed out these words, hardly knowing
what he was saying, he made his way over to the chest of drawers—
this was easily done, probably because of the practice he had
already had in bed—where he now tried to get himself upright. He
really did want to open the door, really did want to let them see him
and to speak with the chief clerk; the others were being so insistent,
and he was curious to learn what they would say when they caught
sight of him. If they were shocked then it would no longer be
330 - Gregor's responsibility and he could rest. If, however, they took
everything calmly he would still have no reason to be upset, and
if he hurried he really could be at the station for eight o'clock. The
first few times he tried to climb up on the smooth chest of drawers
he just slid down again, but he finally gave himself one last swing
and stood there upright; the lower part of his body was in serious
pain but he no longer gave any attention to it. Now he let himself
fall against the back of a nearby chair and held tightly to the edges
of it with his little legs. By now he had also calmed down, and kept
quiet so that he could listen to what the chief clerk was saying.

340 - "Did you understand a word of all that?" the chief clerk asked
his parents, "surely he's not trying to make fools of us." "Oh, God!"
called his mother, who was already in tears, "he could be seriously
ill and we're making him suffer. Grete! Grete!" she then cried.
"Mother?" his sister called from the other side. They communicated
across Gregor's room. "You'll have to go for the doctor straight
away. Gregor is ill. Quick, get the doctor. Did you hear the way
Gregor spoke just now?" "That was the voice of an animal," said the
chief clerk, with a calmness that was in contrast with his mother's
screams. "Anna! Anna!" his father called into the kitchen through
350 - the entrance hall, clapping his hands, "get a locksmith here, now!"
And the two girls, their skirts swishing, immediately ran out

through the hall, wrenching open the front door of the flat as they went. How had his sister managed to get dressed so quickly? There was no sound of the door banging shut again; they must have left it open; people often do in homes where something awful has happened.

Gregor, in contrast, had become much calmer. So they couldn't understand his words any more, although they seemed clear enough to him, clearer than before—perhaps his ears had become used to
360 - the sound. They had realized, though, that there was something wrong with him, and were ready to help. The first response to his situation had been confident and wise, and that made him feel better. He felt that he had been drawn back in among people, and from the doctor and the locksmith he expected great and surprising achievements—although he did not really distinguish one from the other. Whatever was said next would be crucial, so, in order to make his voice as clear as possible, he coughed a little, but taking care to do this not too loudly as even this might well sound different from the way that a human coughs and he was no longer sure he could
370 - judge this for himself. Meanwhile, it had become very quiet in the next room. Perhaps his parents were sat at the table whispering with the chief clerk, or perhaps they were all pressed against the door and listening.

Gregor slowly pushed his way over to the door with the chair. Once there he let go of it and threw himself onto the door, holding himself upright against it using the adhesive on the tips of his legs. He rested there a little while to recover from the effort involved and then set himself to the task of turning the key in the lock with his mouth. He seemed, unfortunately, to have no proper teeth—how
380 - was he, then, to grasp the key?—but the lack of teeth was, of course, made up for with a very strong jaw; using the jaw, he really was able to start the key turning, ignoring the fact that he must have been causing some kind of damage as a brown fluid came from his mouth, flowed over the key and dripped onto the floor. “Listen,”

said the chief clerk in the next room, “he’s turning the key.” Gregor was greatly encouraged by this; but they all should have been calling to him, his father and his mother too: “Well done, Gregor,” they should have cried, “keep at it, keep hold of the lock!” And with the idea that they were all excitedly following his efforts, he bit on
390 - the key with all his strength, paying no attention to the pain he was causing himself. As the key turned round he turned around the lock with it, only holding himself upright with his mouth, and hung onto the key or pushed it down again with the whole weight of his body as needed. The clear sound of the lock as it snapped back was Gregor’s sign that he could break his concentration, and as he regained his breath he said to himself: “So, I didn’t need the locksmith after all.” Then he lay his head on the handle of the door to open it completely.

Because he had to open the door in this way, it was already wide
400 - open before he could be seen. He had first to slowly turn himself around one of the double doors, and he had to do it very carefully if he did not want to fall flat on his back before entering the room. He was still occupied with this difficult movement, unable to pay attention to anything else, when he heard the chief clerk exclaim a loud “Oh!” which sounded like the sighing of the wind. Now he also saw him—he was the nearest to the door—his hand pressed against his open mouth and slowly retreating as if driven by a steady and invisible force. Gregor’s mother, her hair still disheveled from bed despite the chief clerk’s being there, looked at his father.

410 - Then she unfolded her arms, took two steps forward towards Gregor and sank down onto the floor into her skirts that spread themselves out around her as her head disappeared down onto her breast. His father looked hostile, and clenched his fists as if wanting to knock Gregor back into his room. Then he looked uncertainly round the living room, covered his eyes with his hands and wept so that his powerful chest shook.

Responding

The Metamorphosis Chapter One

Personal Response

Do you have sympathy for Gregor? If so, why and at what times? If not, why not?

Analyzing Literature

Recall and Interpret

- How does Gregor feel about his job? What evidence in the story reveals his feelings?

2. What is Gregor's role in his family? Why does he have so much responsibility? How is this role about to change?

3. What happens to Gregor when he leaves his room to meet the office manager? What does this episode reveal about Gregor's father?

Responding

The Metamorphosis **Chapter One**

Analyzing Literature *(continued)*

Evaluate and Connect

4. From Gregor's point of view, what might be some positive aspects of his metamorphosis into an insect?

5. What circumstances in Gregor's life might have caused him to feel dehumanized even before the metamorphosis took place?
