



another day

New York Times bestselling
author of *every day*

david levithan

EDUCATORS' GUIDE

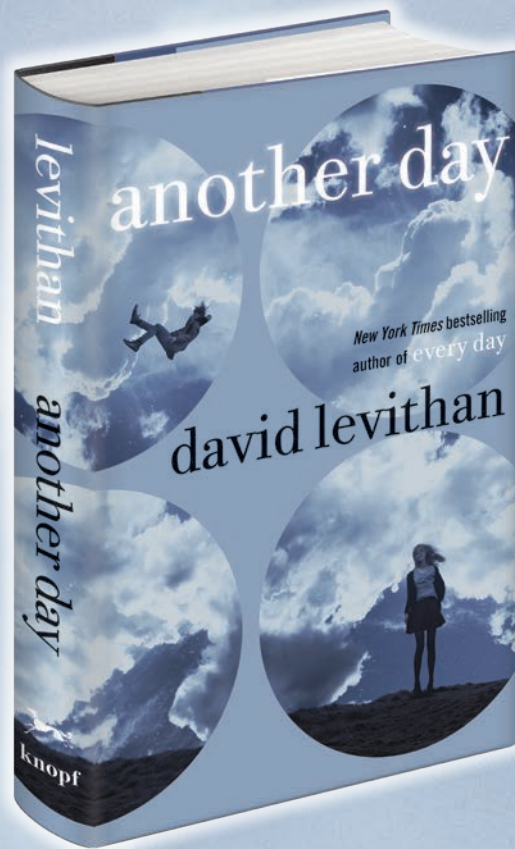
INCLUDES **COMMON CORE** STATE STANDARD CORRELATIONS

ABOUT *another day*

In this enthralling companion to his *New York Times* bestseller *Every Day*, David Levithan tells Rhiannon's side of the story as she seeks to discover the truth about love and how it can change you.

Every day is the same for Rhiannon. She has accepted her life, convinced herself that she deserves her distant, temperamental boyfriend, Justin, even established guidelines by which to live: Don't be too needy. Avoid upsetting him. Never get your hopes up.

Until the morning everything changes. Justin seems to *see* her, to want to be with her for the first time, and they share a perfect day—a perfect day Justin doesn't remember the next morning. Confused, depressed, and desperate for another day as great as that one, Rhiannon starts questioning everything. Then, one day, a stranger tells her that the Justin she spent that day with, the one who made her feel like a real person . . . wasn't Justin at all.



Grades 7 and up • HC: 978-0-385-75620-4
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ABOUT THE Author

DAVID LEVITHAN is a children's book editor in New York City and the author of several books for young adults, including Lambda Literary Award winner *Two Boys Kissing*; *Every Day* and its companion, *Another Day*; *Nick & Norah's Infinite Playlist*, *Naomi and Ely's No Kiss List*, and *Dash & Lily's Book of Dares* (coauthored with Rachel Cohn); *Will Grayson, Will Grayson* (coauthored with John Green); and *Every You, Every Me* (with photographs by Jonathan Farmer). He lives in Hoboken, New Jersey.

Photo © Jake Hamilton

PRE-READING Activities

- During a tense scene, a character in the novel says, "Sorry. He's sorry. I'm sorry. We're all so sorry" (p. 167), implying that sometimes saying sorry just isn't enough to make a situation right. Have students reflect with a partner on how we use apologies in our society.
 - When are they issued?
 - What purposes do they serve?
 - Are there different levels of apology?
 - Are apologies always honest reflections of remorse?
- One of the characters in the novel attempts to live by the mantra "Do no damage" (p. 299). As a class, discuss whether or not this creed provides a reasonable guide to life.
 - What are the affordances of such a philosophy? What are the limitations?
 - Have students work independently to find or create a creed to govern their own lives. Perhaps have them record these words inside the front cover of a writing journal for inspiration.
- A central theme of *Another Day* revolves around relationships and how individuals can be strengthened or weakened by the bonds they have with those around them. One friend offers a character this advice: "It's just nice to see you out from his shadow. Because things don't grow in shadows, you know? . . . I don't know who this new guy is, but make sure when you're with him, you're not standing in his shadow. Stand where everyone can see you" (p. 293). Ask students to work in small groups to consider the implications of this image.
 - What does it mean to stand in someone's shadow?
 - Is this an inherently negative or positive place to reside?
 - What other images might be used to capture the relationship between two people?

CCSS.ELA-Literacy.CCRA.R.2, CCSS.ELA-Literacy.CCRA.SL.1, CCSS.ELA-Literacy.CCRA.L.1

CCSS.ELA-Literacy.CCRA.R.8

CCSS.ELA-Literacy.CCRA.R.2, CCSS.ELA-Literacy.CCRA.SL.1, CCSS.ELA-Literacy.CCRA.L.1

INTERDISCIPLINARY Connections

This novel raises questions and inspires thinking across various content areas. Consider some of these topical connections by exploring the resources provided.

CCSS.ELA-Literacy.CCRA.R.7; CCSS.ELA-Literacy.CCRA.R.9; CCSS.ELA-Literacy.CCRA.R.10, CCSS.ELA-Literacy.CCRA.W.7, CCSS.ELA-Literacy.CCRA.W.8, CCSS.ELA-Literacy.CCRA.SL.2

Perceptions and Stereotypes

Rhiannon realizes quickly that she responds differently to A depending upon the body A inhabits, making judgments based upon what she sees on the outside. She explains this as common practice among humans: "When my friends see this body, they assume they know a lot about the person inside of it. And when people I don't know see it, they also make assumptions. . . . It's like an instant form of reading, the way we define each other" (pp. 192–193).

Ask students to keep these words in mind as they listen to and reflect upon the radio broadcasts below.

- Adichie, Chimamanda Ngozi. (2009). The danger of a single story. TEDGlobal. Accessed online at http://www.ted.com/talks/chimamanda_adichie_the_danger_of_a_single_story.
- (2014). Playing with perceptions. *TED Radio Hour*. National Public Radio. Accessed online at <http://www.npr.org/programs/ted-radio-hour/358360814/playing-with-perceptions>.



INTERDISCIPLINARY Connections (continued)

Relationships—Healthy and Not

Readers will likely question Rhiannon's decision to remain with Justin given his consistently negative treatment of her. Ask them to read more about healthy teen relationships and consider those with whom they are connected in their own lives.

- (2005). Community action kit: Helping preteens and teens build healthy relationships. *Choose Respect*. Centers for Disease Control and Prevention. PDF accessed online at http://www.unajauladeoro.com/cd/manuales/choose_respect_action_kit.pdf.
- Healthy relationships. *Loveisrespect*. National Domestic Violence Hotline. Accessed online at <http://www.loveisrespect.org/healthy-relationships/>.

Constructions of Gender

Rhiannon struggles to be more accepting of A when A appears to her as a female rather than a male. She attributes her difficulties as resulting in part from language, arguing, "Part of the problem is words. The fact that there are separate words for *he* and *she*, *him* and *her*. . . . Maybe if there was just one pronoun for all of us, we wouldn't get so caught on that difference" (p. 233).

Ask students to research the movement to use one pronoun for all. What are the benefits of such usage? Challenges?

- Nunn, Gary. (30 January 2015). Is it time we agreed on a gender-neutral singular pronoun? *The Guardian*. Accessed online at <http://www.theguardian.com/media/mind-your-language/2015/jan/30/is-it-time-we-agreed-on-a-gender-neutral-singular-pronoun>.

DISCUSSION Questions

- At several points in the novel, Rhiannon struggles to communicate effectively with her mother. She is often critical of her mom, claiming, "She talks and talks and talks. But we don't talk at all" (p. 60).
 - What different kinds of talk exist?
 - What purposes do they serve?
 - How can we talk without communicating?

 CCSS.ELA-Literacy.CCRA.R.1

- In a conversation with A, Rhiannon speaks the words she believes but would never say to her mother: "There's no one who can make you angrier, but you also can't love anyone more. . . . She disappoints me every day she just sits there. But I know she would do anything for me, if she had to" (p. 147).
 - What would you say to whom if you had the chance (and the courage)?

 CCSS.ELA-Literacy.CCRA.R.1

- Issues of self-worth are central to the novel, especially in the way Rhiannon sees herself in relation to Justin. She tries to justify her decision to date him, saying, "That has to be what love is—seeing what a mess he is and loving him anyway, because you know you're a mess, too, maybe even worse" (p. 4). This perspective seems validated when Rhiannon's friend Preston explains that "[Justin] needs you, and that's not a bad thing. . . . We all need somewhere to put our love" (p. 101).
 - Where do you think Rhiannon should put her love?


 CCSS.ELA-Literacy.CCRA.R.8

- When Rhiannon and A (in the body of Justin) skip school to enjoy their day at the beach, Rhiannon attempts to rationalize the decision by telling herself, "I can make up my homework, but I can't make up my life" (p. 12).
 - Do you think Rhiannon is justified in her decision?
 - Should she be responsible, or should she live life to the fullest?
 - How do you see this tension between making the most of existence and doing what needs to be done in your own life?

 CCSS.ELA-Literacy.CCRA.R.8


- As Rhiannon stands with her feet in the ocean, she reflects on the power she possesses: "The water feels so good, and standing still feels so good, because there's a whole ocean pulling at me and I have the strength to stay where I am" (p. 14).
 - How effective is this image in conveying her state of mind?

- As the novel unfolds, we learn that Rhiannon harbored thoughts of suicide before she met Justin. Although she says she knew she would not take her life, she "treasured" the thought that "she could." As she reflects further, she states, "Most of the time when we think we're looking for death, we're really looking for love" (p. 112).
 - How does this experience/understanding shape her participation in mediating Kelsea's situation (pp. 113–119)?

 CCSS.ELA-Literacy.CCRA.R.3

DISCUSSION Questions (continued)


- After the messy breakup of Justin and Rhiannon, gossip about Rhiannon's identity runs rampant throughout school. "Apparently," Rhiannon explains to A, "I'm now a Metalhead slut. . . . According to some sources, I've even slept with members of Metallica. It's kind of funny, but also kind of not" (p. 265).
 - How can gossip be both funny—and not?
 - What power does gossip hold over us?
 - How can it hold this power when we know gossip is rarely true?

 CCSS.ELA-Literacy.CCRA.R.1, CCSS.ELA-Literacy.CCRA.L.5


- To help make sense of A's experience and better handle her own judgmental reactions to A's differing external forms, Rhiannon imagines the body as a car and the real self as the driver (pp. 215–216).
 - What other metaphors for this distinction between body and inner self can you generate?

 CCSS.ELA-Literacy.CCRA.R.4

- Rhiannon tells A, "I would rather be hurt than be mean. Because I can live with myself if I'm hurt. I don't think I could live with myself if I were mean" (p. 223).
 - Does this kind of thinking resonate with you, or do you disagree with this perspective? Why?


 CCSS.ELA-Literacy.CCRA.R.8

- The novel ends with the line "I want to find A" (p. 327).
 - Do these words leave you feeling surprised? Relieved? Frustrated? Confused? Hopeful?

 CCSS.ELA-Literacy.CCRA.R.5

Activities

- After meeting Amy, a girl she believes is moving to town, Rhiannon wonders "what it must be like, to look into the future and see yourself living in a new place" (p. 41). She is both intrigued and terrified by the idea of leaving what she knows.
 - Give students space and permission to explore living options beyond their town/city borders by having them research, create, and present a travel brochure, magazine article, website, or other artifact for a place about which they'd like to know more.

 CCSS.ELA-Literacy.CCRA.R.7, CCSS.ELA-Literacy.CCRA.W.2, CCSS.ELA-Literacy.CCRA.SL.4, CCSS.ELA-Literacy.CCRA.L.1, CCSS.ELA-Literacy.CCRA.L.2


- As she thinks about her complicated relationship with A, Rhiannon concludes, "It's the shapeless things—like love, like attraction—that are the hardest to map" (p. 177).
 - To play with this idea—and draw upon interdisciplinary thinking—have students create a map or formula for an abstract concept of their choosing. For example, a simple formula for love might look something like this: $A + C - D = \text{Love}$, where A=attraction, C=commitment, and D=distrust.

 CCSS.ELA-Literacy.CCRA.R.7

- Have students replicate the grocery-store task shared by Rhiannon and A (as Alexander) on page 311 and tell their life story in cereals (or some other category of interest—candy bars, rock bands, etc.).

 CCSS.ELA-Literacy.CCRA.R.1, CCSS.ELA-Literacy.CCRA.SL.1

- The walls of Alexander's room are covered with sticky notes containing inspirational quotations gathered and posted by himself and his friends (p. 315).
 - Provide students space in the classroom to create their own wise-words wall.

 CCSS.ELA-Literacy.CCRA.R.7



DISCUSSION QUESTIONS FOR *every day* AND *another day*

1. Both novels explore continuity and the role of tomorrow in our conception of life. Rhiannon is saddened that A has never experienced the ups and downs that come from relationships built over time, while A finds solace in the vast variety of experiences A has been able to enjoy. Consider the concept of tomorrow.

- a. Would you live differently if you had no continuity from day to day, if tomorrow wasn't connected to today?
- b. What would be gained?
- c. What would be lost?
- d. How is this idea represented in the titles of the novels?

 **CCSS.ELA-Literacy.CCRA.R.9, CCSS.ELA-Literacy.CCRA.L.5**

2. Both novels examine the mystery of identity—why we're born as we are in the place and time we exist. A explains to Rhiannon that, in A's view, all lives are filled with elements of the unexplained. A asks her, "Do you really know why you are the way you are? Or why you do the things you do? . . . We're all in the dark" (*Another Day*, p. 280).

- a. How would you respond to A's questions?
- b. How might your answer address the issues of inequity and privilege described during A's experiences on Day 6011 (*Every Day*, p. 180)?

 **CCSS.ELA-Literacy.CCRA.R.2**

3. The point of view of the narrator influences significantly the impressions and details we receive as readers of the two novels. This distinction is particularly salient in the portrayal of Justin as seen through the eyes of A and the eyes of Rhiannon. For example, in *Another Day*, we learn more about Justin's penchant for Girl Scout cookies (pp. 88–92) and his emotional response to the illness of his grandmother (p. 106).

- a. Are moments like these enough to justify Rhiannon's decision to stay with him?
- b. What might a version of events as seen through Justin's eyes reveal?

 **CCSS.ELA-Literacy.CCRA.R.6**

4. As A and Rhiannon work to know one another better, they turn to books as windows into their individual identities (*Every Day*, pp. 226ff; *Another Day*, pp. 221ff).

- a. If you had to select three books that say something about who you are, which would you pick and why?

 **CCSS.ELA-Literacy.CCRA.R.7**

5. As you contemplate the endings of both novels, consider the motivations that drive the final decisions of A and Rhiannon.


- a. What are they both hoping to achieve?
- b. Whose plan do you admire more?
- c. Whose is more realistic or likely to come to fruition?

 **CCSS.ELA-Literacy.CCRA.R.3**




A *New York Times* Bestseller

every day

A young woman with long blonde hair, wearing a black top and a white skirt, is floating in the air against a backdrop of bright, fluffy clouds. She is positioned in the upper right quadrant of the top half of the cover.

Featuring
Six Additional Chapters
in A's Life

david levithan

A young man with dark hair, wearing a light-colored long-sleeved shirt and dark pants, is floating horizontally in the air. He is positioned in the lower right quadrant of the bottom half of the cover. The background consists of bright, fluffy clouds.

Every day a different body.
Every day a different life.
Every day in love with the same girl.

"Wise, wildly unique." —*Entertainment Weekly*

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INCLUDES **COMMON CORE** STATE STANDARD CORRELATIONS

ABOUT *every day*

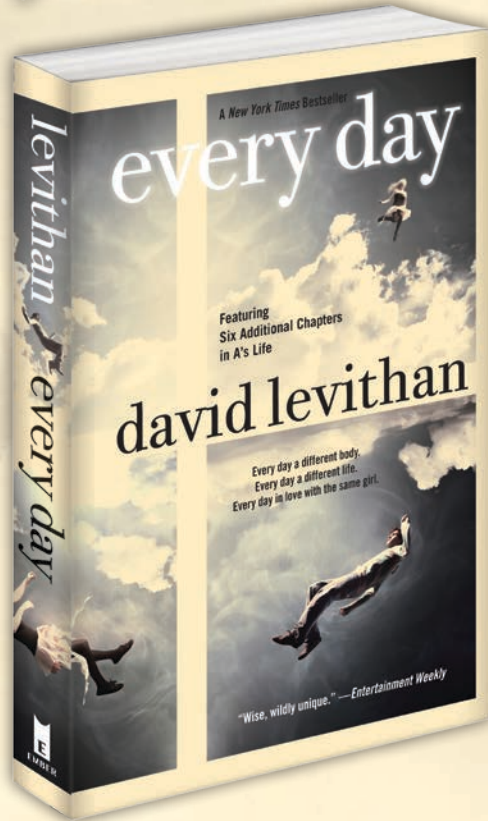
In his *New York Times* bestselling novel, David Levithan introduces readers to what *Entertainment Weekly* calls a “wise, wildly unique” love story about A, a teen who wakes up every morning in a different body, living a different life.

Every day a different body. Every day a different life. Every day in love with the same girl.

There’s never any warning about where it will be or who it will be. A has made peace with that, even established guidelines by which to live: Never get too attached. Avoid being noticed. Do not interfere.

It’s all fine until the morning that A wakes up in the body of Justin and meets Justin’s girlfriend, Rhiannon. From that moment, the rules by which A has been living no longer apply. Because finally A has found someone A wants to be with—day in, day out, day after day.

With this novel, David Levithan has pushed himself to new creative heights. He has written a captivating story that will fascinate readers as they begin to comprehend the complexities of life and love in A’s world, as A and Rhiannon seek to discover whether you can truly love someone who is destined to change every day.



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ABOUT THE Author

DAVID LEVITHAN is a children’s book editor in New York City and the author of several books for young adults, including Lambda Literary Award winner *Two Boys Kissing*; *Every Day* and its companion, *Another Day*; *Nick & Norah’s Infinite Playlist*, *Naomi and Ely’s No Kiss List*, and *Dash & Lily’s Book of Dares* (coauthored with Rachel Cohn); *Will Grayson, Will Grayson* (coauthored with John Green); and *Every You, Every Me* (with photographs by Jonathan Farmer). He lives in Hoboken, New Jersey.

Photo © Jake Hamilton

PRE-READING Activities

1. Early in the novel, a character claims, “You can learn a lot about people from the stories they tell, but you can also know them from the way they sing along, whether they like the windows up or down, if they live by the map or by the world, if they feel the pull of the ocean” (p. 12).

- Ask students to work in small groups to discuss what the items on this list might reveal about a person’s character.
- Have them brainstorm together any indicators of personality they would put on this list and explain to the full class their rationale for including them.

CCSS.ELA-Literacy.CCRA.R.1, CCSS.ELA-Literacy.CCRA.SL.1, CCSS.ELA-Literacy.CCRA.SL.4, CCSS.ELA-Literacy.CCRA.L.1

2. Encourage students to consider examples of media-fueled stories that ignore truth for the sake of spectacle (e.g., coverage of protests, celebrity gossip, and scandals in popular magazines and on websites, etc.).

- Why do some viewers/listeners/readers find these stories so engaging?
- What dangers exist when media outlets are not held accountable for accuracy and unbiased reporting?
- Is news entertainment? Should it be?

CCSS.ELA-Literacy.CCRA.R.7

3. On a blank piece of paper, have students sketch a map of their childhood neighborhood. It might be the same place they live now, it might be a place they lived only briefly, or it might fall anywhere in between. Have them annotate the map with brief descriptions of key memories connected to this place. Encourage students to share their map and annotations with a partner they trust.

- As a class, discuss the nature of memory in general. What does it mean to remember something?
- How do you remember your neighborhood—and what does it look like in your mind’s eye?
- What do you remember and why?
- Do you have control over what you remember?

CCSS.ELA-Literacy.CCRA.R.2, CCSS.ELA-Literacy.CCRA.W.3, CCSS.ELA-Literacy.CCRA.SL.1, CCSS.ELA-Literacy.CCRA.SL.2, CCSS.ELA-Literacy.CCRA.L.5



INTERDISCIPLINARY Connections

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Fate or Free Will

This age-old debate centers on the extent to which we have control over our lives.

- In the context of the novel, why is A’s life the way that it is?
- What choices does A have as A navigates the life he has been given?
- Was he granted this life for a reason? Why him? Why now?

Additional Resources:

- Gleiser, Marcelo. (15 January 2014). The choice is yours: The fate of free will. *Cosmos and Culture*. National Public Radio. Accessed online at <http://www.npr.org/blogs/13.7/2014/01/15/261716096/the-choice-is-yours-the-fate-of-free-will>.
- Wolchover, Natalie (21 March 2012). Is free will an illusion? Scientists, philosophers forced to differ. *LiveScience*. Accessed online at <http://www.livescience.com/19213-free-fate.html>.

INTERDISCIPLINARY Connections (continued)

Religious Differences—and Similarities

A contemplates how humans are much more alike than they realize and comes to this conclusion: “And religion—whether you believe in God or Yahweh or Allah or something else, odds are that at heart you want the same things. For whatever reason, we like to focus on the 2 percent that’s different, and most of the conflict in the world comes from that” (p. 77). Ask students to research various world religions to determine whether or not they agree.

- Religions. British Broadcasting Corporation (BBC). Accessed online at <http://www.bbc.co.uk/religion/religions/>.
- Just the facts on the world’s religions. ReligionFacts. Accessed online at <http://www.religionfacts.com/>.

The Butterfly Effect

As A thinks about the implications of A’s daily decisions while inhabiting the body of another person, A realizes, “If you think about it hard enough, if you trace potential reverberations long enough, every step can be a false step, any move can lead to an unintended consequence” (p. 195). Have students research the butterfly effect to learn more about the results of every action.

- Butterfly effect. Wikipedia. Accessed online at http://en.wikipedia.org/wiki/Butterfly_effect.
- What is the butterfly effect? wiseGEEK. Accessed online at <http://www.wisegeek.org/what-is-the-butterfly-effect.htm>.

DISCUSSION Questions

1. What are the challenges that A faces as a result of A’s reality? What are the benefits? With these in mind, are there any circumstances under which you would wish to emulate A’s body-changing experience?

CCSS.ELA-Literacy.CCRA.R.1

2. Are you troubled when A interacts with Rhiannon without her knowledge (for example, when A poses as a gay teen in order to dance with her (pp. 73–74)? Why or why not?

CCSS.ELA-Literacy.CCRA.R.3

3. How much of an impact does (and should) A have on the bodies A inhabits? Do you agree with A’s decision to tell Nathan the truth about his seeming abduction (p. 115), for instance? Should A have intervened to help Kelsea (pp. 127–133)? Why or why not?

CCSS.ELA-Literacy.CCRA.R.3

4. Rhiannon calls A “the guest” in the lives of those whose bodies A inhabits (p. 259). Should A’s life come second? Or is A a person deserving of choice? Do you agree with A’s claim that “A life isn’t real unless someone else knows its reality” (p. 91)?

CCSS.ELA-Literacy.CCRA.R.8, CCSS.ELA-Literacy.CCRA.L.5

5. When Nathan compares A to the devil, A is forced to consider what keeps A from choosing to do harm. A determines that A is no different from anyone else who chooses not to commit a crime each and every day (p. 171). Why do most people choose not to commit a crime? Are humans inherently good?

CCSS.ELA-Literacy.CCRA.R.2

6. In a pivotal chapter, A wakes up in Rhiannon’s body (pp. 188ff). If you could spend a day living the life of anyone else, who would you choose, if anyone, and why?

CCSS.ELA-Literacy.CCRA.R.1

7. Consider A’s frustration in the following passage: “I have to resort to email, and email is not enough. I am starting to get tired of relying on words. They are full of meaning, yes, but they lack sensation. Writing to her is not the same as seeing her face as she listens. Hearing back from her is not the same as hearing her voice. I have always been grateful for technology, but now it feels as if there’s a little hitch of separation woven into any digital interaction” (p. 213).

- What are the benefits and challenges of conversing in digital forms?
- What is gained and lost when we interact across distances?

CCSS.ELA-Literacy.CCRA.R.7, CCSS.ELA-Literacy.CCRA.SL.2

DISCUSSION Questions (continued)

8. Near the novel’s end, A states, “If you stare at the center of the universe, there is a coldness there. A blankness. Ultimately, the universe doesn’t care about us. Time doesn’t care about us. That’s why we have to care about each other” (p. 320).

- Is this a compelling enough reason for us to care?
- Are connections with others essential for our happiness? Why or why not?

CCSS.ELA-Literacy.CCRA.R.6

9. As you reflect upon the various people you meet through A, which person sticks with you? What writing techniques does Levithan use to create this particularly memorable portrait?

CCSS.ELA-Literacy.CCRA.R.4

10. *Every Day* deals with emotionally difficult subjects (e.g., drug addiction, depression, bullying, body image). After reading the novel and being exposed to a wide array of lived realities experienced by the people A inhabits, do you feel hopeful, hopeless, helpless, empowered, something else?

CCSS.ELA-Literacy.CCRA.R.2

Activities

1. In the opening pages of the novel, we learn that A can access “facts, not feelings” associated with the bodies he inhabits (p. 2). This identity-swap activity will allow students to examine how much/how little we can know about others based upon factual information.

- On a half-sheet of paper that contains no identifying information, have students complete the following prompts for themselves:
 - My favorite color is . . .
 - My ideal vacation destination is . . .
 - I sometimes worry about . . .

Upon completion and collection, redistribute the half-sheets to all members of the class.

- Given the following scenario, ask students to generate a piece of writing that draws upon the facts before them:
 - You are at the grocery store.
 - You turn down the aisle, and there she is, the one person you aren’t ready to face. . . .

After writing, solicit student volunteers to share their writing. At the conclusion of the sharing, have students reveal which facts belong to whom.

CCSS.ELA-Literacy.CCRA.R.2, CCSS.ELA-Literacy.CCRA.W.3, CCSS.ELA-Literacy.CCRA.SL.6, CCSS.ELA-Literacy.CCRA.L.1, CCSS.ELA-Literacy.CCRA.L.2

2. When A spends the day in Rhiannon’s body, A takes her on a hike to the top of a small mountain in hopes that the view at the summit will provide a new perspective. A encourages her to remember that “when no one else is around, we open ourselves to the quieter astonishments that enormity can offer” (p. 198).

- Take students outside to a quiet spot on campus and have them sit in a circle in which all are facing outward.
- Ask them to just be present for a few moments, to notice the world around them in whatever way they desire (eyes closed or open, heads up or down, etc.). Encourage them to pay attention to things that often go unnoticed.
- Regroup for a reflective class discussion on the experience.

CCSS.ELA-Literacy.CCRA.R.2

3. During their special outing at the beach, A (in Justin’s body) and Rhiannon describe some of their best days, from a mother-daughter fashion show to a journey to new heights in a tree during a game of hide-and-seek (pp. 17–22).

- Ask students to reflect upon their own memories and capture in writing a special part of their past.
- Engage in a writing workshop to bring the piece to publication.

CCSS.ELA-Literacy.CCRA.W.3, CCSS.ELA-Literacy.CCRA.W.5, CCSS.ELA-Literacy.CCRA.L.1, CCSS.ELA-Literacy.CCRA.L.2



DISCUSSION QUESTIONS FOR *every day* AND *another day*

1. Both novels explore continuity and the role of tomorrow in our conception of life. Rhiannon is saddened that A has never experienced the ups and downs that come from relationships built over time, while A finds solace in the vast variety of experiences A has been able to enjoy. Consider the concept of tomorrow.

- a. Would you live differently if you had no continuity from day to day, if tomorrow wasn't connected to today?
- b. What would be gained?
- c. What would be lost?
- d. How is this idea represented in the titles of the novels?

 **CCSS.ELA-Literacy.CCRA.R.9, CCSS.ELA-Literacy.CCRA.L.5**


2. Both novels examine the mystery of identity—why we're born as we are in the place and time we exist. A explains to Rhiannon that, in A's view, all lives are filled with elements of the unexplained. A asks her, "Do you really know why you are the way you are? Or why you do the things you do? . . . We're all in the dark" (*Another Day*, p. 280).

- a. How would you respond to A's questions?
- b. How might your answer address the issues of inequity and privilege described during A's experiences on Day 6011 (*Every Day*, p. 180)?

 **CCSS.ELA-Literacy.CCRA.R.2**

3. The point of view of the narrator influences significantly the impressions and details we receive as readers of the two novels. This distinction is particularly salient in the portrayal of Justin as seen through the eyes of A and the eyes of Rhiannon. For example, in *Another Day*, we learn more about Justin's penchant for Girl Scout cookies (pp. 88–92) and his emotional response to the illness of his grandmother (p. 106).

- a. Are moments like these enough to justify Rhiannon's decision to stay with him?
- b. What might a version of events as seen through Justin's eyes reveal?

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4. As A and Rhiannon work to know one another better, they turn to books as windows into their individual identities (*Every Day*, pp. 226ff; *Another Day*, pp. 221ff).

- a. If you had to select three books that say something about who you are, which would you pick and why?

 **CCSS.ELA-Literacy.CCRA.R.7**

5. As you contemplate the endings of both novels, consider the motivations that drive the final decisions of A and Rhiannon.

- a. What are they both hoping to achieve?
- b. Whose plan do you admire more?
- c. Whose is more realistic or likely to come to fruition?

 **CCSS.ELA-Literacy.CCRA.R.3**

