

10.1.3

Unit Overview

“I won’t let her change me, I promised myself. I won’t be what I’m not.”

Texts	Unit 3: “Rules of the Game” and “Two Kinds” from <i>The Joy Luck Club</i> by Amy Tan; “Dreaming of Heroes” (excerpt) from <i>Friday Night Lights</i> by H. G. Bissinger
Number of Lessons in Unit	14

Introduction

In the third unit of Module 10.1, students develop and continue to solidify the skills and practices of close reading, vocabulary acquisition, participation in diverse discussions, and evidence collection and organization, all of which they have been building throughout this module. Students continue to engage with the development of central ideas and characters in their analysis of Amy Tan’s *The Joy Luck Club* and expand their understanding of informational standards as they work through the complex questions raised by H. G. Bissinger’s literary non-fiction text, *Friday Night Lights*.

In their work with Tan’s “Two Kinds” and “Rules of the Game,” students analyze how Tan develops central ideas through the interactions between complex characters. In their exploration of Bissinger’s “Dreaming of Heroes,” students continue their analysis of how authors shape and refine central ideas. Specifically, students forge thematic connections between Bissinger and the central ideas of Tan’s fiction, such as parental and communal expectations, identity formation, and performance. Student analysis of Bissinger’s text is enriched by a structured engagement with the critical questions surrounding authorship and point of view, raised by the complex genre of literary non-fiction.

At the Mid-Unit Assessment, students prepare and present an analysis of how Amy Tan shapes and refines a central idea in the chapter “Two Kinds.” Students are formally assessed on the clarity and logic of their analysis and practice collaborative discussion skills in their preparation for their presentations. This assessment includes an accompanying written response, in which students demonstrate their mastery of writing skills and practices that they have been working with throughout the unit, such as producing audience- and task-specific work, as well as effectively selecting and organizing well-chosen, relevant, and sufficient textual details.

At the End-of-Unit Assessment, students are formally assessed on their cumulative understanding of Amy Tan's *The Joy Luck Club* and H. G. Bissinger's *Friday Night Lights*. Students are evaluated on their ability to identify and analyze the development of a central idea common to both Tan's literary text and Bissinger's informational text. Students incorporate the writing skills and practices they have been building throughout this unit, as they draw evidence from both literary and informational texts to support their analysis and convey their ideas clearly and accurately through the effective selection, organization, and analysis of content.

The excerpt from *Friday Night Lights* contains instances of people using emotionally charged language and/or language outside of some students' particular cultural experiences to describe other people and the cultural groups they represent. The curriculum includes this excerpt because this is a work of literary non-fiction describing real emotions, real people, and real events. While the curriculum tries to limit inappropriate language in general, in this context the use of language contributes to the development of the people, situations, and themes in this text.

Authentic texts such as *Friday Night Lights* will likely prompt authentic responses—perhaps even strong disagreement—among students; some students may find it difficult to read or discuss content that contains this type of language. It is important not to ignore such concerns. Discuss the reasons for students' concerns and determine whether it is appropriate to proceed. Remind students that this text depicts real thoughts, speech, and events.

The instructional notes and questions embedded in the lesson require students to engage with this language.

Note: This unit continues Accountable Independent Reading (AIR). See Prefatory Material for Grades 9–12 English Language Arts for more information about AIR.

Literacy Skills & Habits

- Read closely for textual details
- Annotate texts to support comprehension and analysis
- Employ a variety of skills to make meaning of unknown vocabulary, both literal and figurative
- Engage in productive evidence-based discussions about text
- Collect and organize evidence from texts to support analysis in writing
- Present information, findings, and evidence clearly, concisely, and logically

Standards for This Unit

CCS Standards: Reading—Literature	
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 idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.
RL.9-10.3	Analyze how complex characters (e.g., those with multiple or conflicting motivations) develop over the course of a text, interact with other characters, and advance the plot or develop the theme.
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).
CCS Standards: Reading—Informational	
RI.9-10.1	Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.
RI.9-10.2	Determine a central idea of a text and analyze its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.
RI.9-10.3	Analyze how the author unfolds an analysis or series of ideas or events, including the order in which the points are made, how they are introduced and developed, and the connections that are drawn between them.
RI.9-10.6	Determine an author's point of view or purpose in a text and analyze how an author uses rhetoric to advance that point of view or purpose.

CCS Standards: Writing	
W.9-10.2.b, d	<p>Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.</p> <p>b. Develop the topic with well-chosen, relevant, and sufficient facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience's knowledge of the topic.</p>

CCS Standards: Writing	
	d. Use precise language and domain-specific vocabulary to manage the complexity of the topic.
W.9-10.4	Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.
W.9-10.9	Draw evidence from literary or informational texts to support analysis, reflection, and research.

CCS Standards: Speaking & Listening	
SL.9-10.1.a, c, e	<p>Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on <i>grades 9–10 topics, texts, and issues</i>, building on others' ideas and expressing their own clearly and persuasively.</p> <p>a. Come to discussions prepared, having read and researched material under study; explicitly draw on that preparation by referring to evidence from texts and other research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas.</p> <p>c. Propel conversations by posing and responding to questions that relate the current discussion to broader themes or larger ideas; actively incorporate others into the discussion; and clarify, verify, or challenge ideas and conclusions.</p> <p>e. Seek to understand other perspectives and cultures and communicate effectively with audiences or individuals from varied backgrounds.</p>
SL.9-10.4	Present information, findings, and supporting evidence clearly, concisely, and logically such that listeners can follow the line of reasoning and the organization, development, substance, and style are appropriate to purpose, audience, and task.

CCS Standards: Language	
L.9-10.1.a, b	<p>Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.</p> <p>a. Use parallel structure.</p> <p>b. Use various types of phrases (noun, verb, adjectival, adverbial, participial, prepositional, absolute) and clauses (independent, dependent; noun, relative, adverbial) to convey specific meanings and add variety and interest to writing or presentations.</p>

CCS Standards: Language	
L.9-10.2	<p>Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.</p> <p>a. Use a semicolon (and perhaps a conjunctive adverb) to link two or more closely related independent clauses.</p> <p>c. Spell correctly.</p>
L.9-10.4.a	<p>Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on <i>grades 9–10 reading and content</i>, choosing flexibility from a range of strategies.</p> <p>a. Use context (e.g., the overall meaning of a sentence, paragraph, or text; a word's position or function in a sentence) as a clue to the meaning of a word or phrase.</p>
L.9-10.5	Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.

Note: Bold text indicates targeted standards that will be assessed in the unit.

Unit Assessments

Ongoing Assessment	
Standards Assessed	RL.9-10.3, RI.9-10.3, RI.9-10.6, L.9-10.2.a, c
Description of Assessment	Varies by lesson but may include responses to questions focused on structural choices; character development; central idea development; and how authors unfold analysis or a series of events or ideas, through discussion, tools, and informal writing prompts.

Mid-Unit Assessment	
Standards Assessed	RL.9-10.2, W.9-10.2.b, W.9-10.4, SL.9-10.4

Description of Assessment	Students use the skills and habits they have been building throughout the unit to craft a presentation in groups in response to the following prompt: How does Tan develop a central idea in “Two Kinds”? Each student group is assigned a specific key passage of Tan’s text to focus their analysis. Students are assessed on the presentation of their findings, as well as an accompanying brief written response on the Presentation Preparation Tool.
End-of-Unit Assessment	
Standards Assessed	RI.9-10.2, RL.9-10.2, W.9-10.2, W.9-10.9
Description of Assessment	Students use the skills and habits they have been building throughout the unit to craft a multi-paragraph response to the End-of-Unit Assessment prompt: Choose either “Rules of the Game” or “Two Kinds” from <i>The Joy Luck Club</i> , and compare it to Bissinger’s “Dreaming of Heroes” from <i>Friday Night Lights</i> . How do the relationships between children and their parents develop the central ideas of these two texts? Students cite evidence from both texts in this unit to support their response to this assessment.

Unit-at-a-Glance Calendar

Lesson	Text	Learning Outcomes/Goals
1	“Rules of the Game” (pp. 89–101)	Students listen to a masterful reading of “Rules of the Game” in its entirety. Students work slowly and deliberately through a short portion of the chapter, analyzing the interactions of Waverly Jong and her mother.
2	“Rules of the Game”: “My mother imparted” through “dog-eared instruction book” (pp. 89–93)	Students collaboratively analyze the development of Waverly Jong through an exploration of her descriptions of her neighborhood and her interactions with the characters that populate it, with a particular focus on the significance of the chessboard in this excerpt.
3	“Rules of the Game”: “I watched Vincent” through “my opponent for good measure” (pp. 93–98)	Students build upon their analysis of Waverly's character development as they explore the relationship between her outward success in chess competitions and her inner thoughts and feelings. Students consider Waverly's interactions with her mother and make inferences about the shifting familial and social expectations placed on her.
4	“Rules of the Game”: “I no longer played in the alley” through “pondered my next move” (pp. 98–101)	Students complete their close reading of this chapter, analyzing the cumulative development of Waverly's character by considering her shifting interactions with her mother. Students also consider the development of central ideas in the chapter.
5	“Two Kinds”: “My mother believed” through “At last she was beginning to give up hope” (pp. 132– 135)	Students begin their exploration of “Two Kinds,” the second excerpt from Amy Tan's <i>The Joy Luck Club</i> . Students analyze Jing-mei's interactions with her mother and continue to build upon the unit-long focus on central-idea development, as they consider how Tan unfolds the central ideas of parental expectations and identity.

Lesson	Text	Learning Outcomes/Goals
6	“Two Kinds”: “Three days after watching the Ed Sullivan show” through “I was determined to put a stop to her foolish pride” (pp. 136–138)	Students continue their exploration of Jing-mei’s interactions with other characters, with an emphasis on how these interactions reveal the interwoven thematic threads of “Two Kinds,” with a focus on storytelling as an integral mode of interaction between the characters of Tan’s text.
7	“Two Kinds”: “When my turn came” through “a small brown leaf, thin, brittle, lifeless” (pp. 139–142)	Students analyze the events in this excerpt, with an emphasis on understanding these events as a turning point in Jing-mei’s relationship with her mother and the corresponding shift in Jing-mei’s understanding of herself.
8	“Two Kinds”: “It was not the only disappointment” through “I realized they were two halves of the same song” (pp. 142–144)	Students work towards a cumulative understanding of how Jing-mei’s character develops throughout “Two Kinds,” as they connect their analysis of this close-reading passage to key details from the chapter as a whole. Students make connections between Jing-mei’s initial response to her mother’s expectations, and the relationship between these childhood interactions and Jing-mei’s adult sense of self.
9	“Two Kinds” full chapter (pp. 132–144)	Mid-Unit Assessment: Students prepare and present an analysis of how Amy Tan develops and refines a central idea in the chapter “Two Kinds.” Students work in small groups to collaboratively craft a presentation in response to the following prompt: How does Tan develop a central idea in “Two Kinds”? Students are assessed on the presentation of their findings, as well as an accompanying brief written response on the Presentation Preparation Tool.
10	“Dreaming of Heroes”: “When his father gazed” through “truly wonderful to happen	Students begin their exploration of H.G. Bissinger’s <i>Friday Night Lights</i> . Students consider key details in the text in order to explore how H.G. Bissinger begins to develop a portrait of Mike Winchell, with a focus on how Bissinger constructs Mike’s relationship with

Lesson	Text	Learning Outcomes/Goals
	to him” (pp. 73–76)	his father, Billy, as well as the community of Odessa, and how these relationships influence Mike’s self-perception as a man and as an athlete.
11	“Dreaming of Heroes”: “He didn’t dwell much” through “see his own reflection” (pp. 77–79)	Students complete a series of activities that encourage them to think critically about H.G. Bissinger’s point of view and purpose as author/narrator. Students consider how Bissinger unfolds his portrait of Odessa, the residents of that community, and the events of the year he is recounting. Students continue their analysis of the relationship between the Permian Panthers and the town of Odessa.
12	“Dreaming of Heroes”: “there were some kids” through “as long as the season lasted” (pp. 79–84)	Student analysis explores the social factors at work beneath the surface of Permian football and how memory and time function within this community, as revealed by key details in Bissinger’s descriptions of the father/son narrative of Don and Charlie Billingsley, a parallel relationship to that of Mike and Billy Winchell. This lesson provides an opportunity for students to have constructive, respectful, and academically focused conversations around issues of class and race, topics that are central to Bissinger’s larger ideas in the text (see excerpt rationale in prefatory material).
13	“Dreaming of Heroes”: “With all those eyes focused on him” through “the answer became obvious” (pp. 84–87)	Students analyze the actions of the key players in the season opener, and how these actions affect how players see themselves, and how they are seen by others. Students consider how H.G. Bissinger structures the actions, reactions, and interactions in the text in order to shape and refine the social pressures and expectations at work in Odessa.
14	“Two Kinds” and “Rules of the Game” from <i>The Joy Luck Club</i> (full chapters);	End-of-Unit Assessment: Students demonstrate a cumulative understanding of Amy Tan’s <i>The Joy Luck Club</i> and H.G. Bissinger’s <i>Friday Night Lights</i> in response to the End-of-Unit Assessment prompt: Choose either “Rules of the Game” or “Two Kinds” from

Lesson	Text	Learning Outcomes/Goals
	"Dreaming of Heroes" from <i>Friday Night Lights</i> (full excerpt).	<i>The Joy Luck Club</i> , and compare it to Bissinger's "Dreaming of Heroes" from <i>Friday Night Lights</i> . How do the relationships between children and their parents develop the central ideas of these two texts?

Preparation, Materials, and Resources

Preparation

- Read and annotate "Two Kinds" and "Rules of the Game" from *The Joy Luck Club* by Amy Tan and "Dreaming of Heroes" (excerpt) from *Friday Night Lights* by H. G. Bissinger.
- Review the Text Analysis Rubric and Checklist.
- Review all unit standards and post in classroom.
- Consider creating a word wall of the vocabulary provided in all lessons.

Materials/Resources

- Chart paper
- Copies of the texts "Two Kinds" and "Rules of the Game" from *The Joy Luck Club* by Amy Tan and "Dreaming of Heroes" (excerpt) from *Friday Night Lights* by H. G. Bissinger
- Self-stick notes for students
- Writing utensils including pencils, pens, markers, and highlighters
- Methods for collecting student work: student notebooks, folders, etc.
- Access to technology (if possible): interactive whiteboard, document camera, and LCD projector
- Copies of handouts and tools for each student: see materials list in individual lesson plans
- Copies of the 10.1 Common Core Learning Standards Tool
- Copies of the Text Analysis Rubric and Checklist
- Copies of the Short Response Rubric and Checklist
- Copies of the Speaking and Listening Rubric and Checklist

10.1.3

Lesson 1

Introduction

In this lesson, students encounter Amy Tan’s *The Joy Luck Club* for the first time, and begin a four-lesson exploration of the chapter “Rules of the Game” (pp. 89–101), which details the relationship between chess prodigy Waverly Jong and her mother, Lindo Jong. During this initial exposure to Tan’s text, students begin to make inferences about Waverly Jong and her relationship to her mother by exploring key details and character interactions. Comprehension of this pivotal relationship, and these initial key details is essential to student understanding of central ideas of social and familial expectations, self-perception, and competition that develop across the chapter. This analysis lays the groundwork for the exploration of character and the development of central ideas that occurs throughout this unit.

In this lesson, students listen to a masterful reading of “Rules of the Game” in its entirety. Students then work slowly and deliberately through a short portion of the chapter, taking time to notice and consider key details. Slowing down the pace and working intensively with a short excerpt helps students hone their skills in comprehending complex texts, and prepares them for longer excerpts in the weeks to come. Then, students work in pairs, reading aloud and discussing the text through a series of text-dependent questions. At the end of the lesson, students respond briefly in writing to the following prompt: How does the interaction between Waverly and her mother in this passage reveal a central idea of the text?

For homework, students find and define two unfamiliar words in the section of text they will read in the next lesson. They also continue their Accountable Independent Reading (AIR), this time with a new focus standard (RL.9-10.5 or RI.9-10.5) to guide their reading.

Standards

Assessed Standard(s)	
RL.9-10.3	Analyze how complex characters (e.g., those with multiple or conflicting motivations) develop over the course of a text, interact with other characters, and advance the plot or develop the theme.
Addressed Standard(s)	
RL.9-10.1	Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as draw inferences from the text.

L.9-10.4	Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on <i>grades 9–10 reading and content</i> , choosing flexibly from a range of strategies.
L.9-10.5	Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.

Assessment

Assessment(s)
<p>The learning in this lesson is captured through a Quick Write at the end of the lesson. Students answer the following prompt based on the reading completed in the lesson.</p> <ul style="list-style-type: none"> How does the interaction between Waverly and her mother in this passage reveal a central idea of the text? <p>❶ In this lesson, and in each subsequent lesson in the unit with a Quick Write assessment, students are evaluated on their Quick Write using the Short Response Rubric.</p>
High Performance Response(s)
<p>A High Performance Response should:</p> <ul style="list-style-type: none"> Identify a central idea of the text. Analyze how interactions between Waverly and her mother reveal and develop a central idea of the text. Cite textual evidence, key words, and phrases to support analysis.

Vocabulary

Vocabulary to provide directly (will not include extended instruction)
<p>Students are reading a brief section of text in this lesson. The vocabulary is accessible, though some students may need assistance in parsing the syntax of the dialogue. Consider rephrasing the dialogue to meet syntax conventions or encouraging students to read the dialogue aloud.</p> <p>This vocabulary activity can also be extended to include student analysis of the relationship between Waverly and her mother, for example:</p> <ul style="list-style-type: none"> How is Waverly's mother's voice different from the voice of the narrator? What clues in the text provide an explanation for this difference?
Vocabulary to teach (may include direct word work and/or questions)
<ul style="list-style-type: none"> None.

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards & Text: <ul style="list-style-type: none"> Standards: RL.9-10.3, RL.9-10.1, L.9-10.4, L.9-10.5 Text: <i>The Joy Luck Club</i> “Rules of the Game” (pp. 89–101) Learning Sequence: <ol style="list-style-type: none"> 1. Introduction of Lesson Agenda 2. Homework Accountability 3. Masterful Reading 4. Paragraphs 1–3 Reading and Discussion 5. Quick Write 6. Closing 	<ol style="list-style-type: none"> 1. 10% 2. 10% 3. 40% 4. 25% 5. 10% 6. 5%

Materials

- Student copies of the Short Response Rubric and Checklist (refer to 10.1.1 Lesson 1)
- Student copies of the 10.1 Common Core Learning Standards Tool (refer to 10.1.1 Lesson 1)

Learning Sequence

How to Use the Learning Sequence	
Symbol	Type of Text & Interpretation of the Symbol
10%	Percentage indicates the percentage of lesson time each activity should take.
no symbol	Plain text indicates teacher action.
	Bold text indicates questions for the teacher to ask students.
	<i>Italicized text indicates a vocabulary word.</i>
►	Indicates student action(s).
💬	Indicates possible student response(s) to teacher questions.
ⓘ	Indicates instructional notes for the teacher.

Activity 1: Introduction of Lesson Agenda

10%

Begin by reviewing the agenda and the assessed standard for this lesson: RL.9-10.3. Briefly introduce students to the text. Inform them that they will study two chapters from the novel *The Joy Luck Club*,

but that these chapters are capable of standing alone for analysis, since they are rich in isolation and do not require back-story to understand.

- ① Consider encouraging students to read the entire novel independently over the course of this unit, as this will serve to enrich their understanding of the characters and themes they will study in this chapter.

Inform students they are working with a new standard in this lesson: L.9-10.5. Ask students to individually read standard L.9-10.5 on the 10.1 Common Core Learning Standards Tool and assess their familiarity with and mastery of this standard.

- ▶ Students read standard L.9-10.5 and assess their familiarity with and mastery of this standard.

Activity 2: Homework Accountability

10%

Instruct students to talk in pairs about how they applied their focus standard to their AIR homework.

- ▶ Students (or pairs) discuss their AIR in pairs.

Activity 3: Masterful Reading

40%

Introduce the Quick Write assessment (How does the interaction between Waverly and her mother in this passage reveal a central idea of the text?). Explain to students that this is the lesson assessment and the focus for today's reading.

- ▶ Students read the assessment prompt and listen.

- ① Display the Quick Write assessment prompt for students to see.
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Have students listen to a masterful reading of “Rules of the Game” in its entirety.

- ▶ Students follow along in their text, reading silently as they listen to the masterful reading.
- ① Depending on students' abilities and interest it may be possible and helpful for students to read this accessible text independently or in pairs.

Activity 4: Paragraphs 1–3 Reading and Discussion

25%

Instruct students to form pairs for their initial encounter with “Rules of the Game.” Instruct students to read the entire excerpt from the title to “on the counter with the rest of the items” (p. 89). Ask students to identify at least one of each of the following, and annotate their text accordingly:

- Put a question mark (?) next to a section you’re questioning.
- Write in the margin or at the top or bottom of the page to record questions (and perhaps answers) that a passage raises in your mind.
- Use an exclamation point (!) for areas that remind you of another text, strike you in some way, or surprise you.
- Add an arrow (-->) to make connections between points.
- Box or circle words and phrases that you do not know or that you find confusing. Rewrite a word or phrase you might have figured out.
- Star (*) ideas that seem important, or may support your thesis writing later.

Instruct students to discuss in pairs the annotations they made and questions or important moments they noticed in the text.

- ▶ Students discuss in pairs.

Pose the following question for full class discussion:

The title of this chapter is “Rules of the Game.” Based on the portion of text you just read, what might the “game” be?

- 💬 Student responses may point to “chess games,” (p. 89) though some students may also extend this question to include “arguments” and “respect from others” (p. 89) as a kind of game since they are described by the narrator in terms of “winning” and “strategy” (p. 89) in the same sentence where chess appears.
- ① This question prompts students to consider the literal and figurative definitions of “game.” Literally, “game” refers to chess and the rules of that game, but there is a figurative nuance to Waverly’s relationship with her mother and the games they play in their interactions—an important inference for understanding this chapter, and the emerging relationship between Waverly and her mother.
- ① It may be helpful to review the definitions of *literal* (the ordinary or usual meaning of a word) and *figurative* (a meaning that is different from the basic meaning and that expresses an idea in an interesting way by using language that usually describes something else) with students.
- ① Some students may benefit from reading the text independently for this first encounter, then rereading in pairs. It can be a rich extension for students to have the opportunity to internalize

Waverly Jong's voice, particularly because of the intimate address employed in the story. The voice of the narrator tells a story full of personal and often painful details of her life, speaking directly to the reader as if sharing a story with a friend.

Inform students that they will be closely and deliberately considering these three paragraphs, moving slowly through this first encounter with the text, to lay groundwork for the larger excerpts they will be expected to tackle in later lessons.

Instruct students to reread the first paragraph in their pairs from “I was six when my mother taught me” to “though neither of us knew it at the time, chess games” (p. 89). Instruct students to discuss these questions in their pairs before sharing out with the whole class.

What do the skills taught to Waverly by her mother reveal about the kinds of character traits Waverly's mother values?

💬 Waverly's mother teaches Waverly “invisible strength” (p. 89)—how to win arguments, how to gain respect. Her mother values intangible—invisible—character traits.

① It may be helpful to encourage students to brainstorm synonyms for *strength* like *patience*, *grit*, and *pride*.

What effect is created in this paragraph by the phrase “neither of us knew it at the time” (p. 89)?

💬 The effect is one of foreshadowing. The phrase implies that Waverly and her mother will realize it later, and that the narrator knows something that her six-year-old self did not. Some students may be able to extend this inference to understand this paragraph as a kind of “prologue” to the chapter, revealing key details in advance of the plot.

① **Differentiation Consideration:** Consider posing the following extension question to enrich students' understanding of the text:

What age is Waverly in this excerpt? What can the use of “was” in the first sentence reveal about the narrator's point of view?

💬 Students should identify the phrase “I was six” (p. 89). Students should infer that “was” establishes the narrator's point of view as one looking back. The narrator is likely grown, recalling a childhood memory.

Instruct students to reread from “‘Bite back your tongue,’ scolded my mother” to “on the counter with the rest of the items” (p. 89). Pose the following question to discuss in their pairs before sharing out with the class.

What can you infer about Waverly's attitude toward her mother in this passage?

🗨 Student responses may include:

- Waverly has a respectful, obedient attitude toward her mother because she follows her mother's advice, and says her mother "taught" (p. 89) her skills.
- Waverly's attitude toward her mother is one of a competitor, because she uses "strategy" as a way of "winning" (p. 89) what she wants from her mother. Their relationship may be a kind of "game" (p. 89) with a series of rules, like the title of the chapter.

① Given the brevity of this passage, student responses may vary. The goal of this question is for students to begin to focus their analysis on the relationship between Waverly and her mother. The idea that Waverly is playing a game, and strategically "winning" (p. 89), and not truly internalizing her mother's value system, is an important idea that will be explored in more depth later in the chapter. Some students may not be able to make this inference, but will have support to reach this understanding in later lessons.

Pose the following question for full class discussion. Allow a moment for students to write down their initial thoughts before they discuss with the class.

According to Waverly, "invisible strength" is "a strategy for winning" (p. 89). What, if anything, has Waverly won from her mother in this excerpt?

- 🗨 Waverly won the "forbidden candies" (p. 89) that she wanted from her mother.
- 🗨 Waverly won an "argument" (p. 89) with her mother by following her mother's advice rather than "[crying] loudly" (p. 89).
- 🗨 Waverly won her mother's respect by following her mother's advice and behaving while they were in the store. Her mother first "scolded" (p. 89) her, but when Waverly changes her behavior to act like a "wise guy" (p. 89) her mother buys her a treat.

① This prompt asks students to begin to consider both the literal and figurative implications of games and winning in the relationship between Waverly and her mother within "Rules of the Game."

Activity 5: Quick Write**10%**

Instruct students to respond briefly in writing to the following prompt:

How does the interaction between Waverly and her mother in this passage reveal a central idea of the text?

Instruct students to look at their text and notes to find evidence. Remind students to use the Short Response Rubric and Checklist to guide their written responses.

① Display the prompt for students to see, or provide the prompt in hard copy.

- ▶ Students independently answer the prompt, using evidence from the text.
- 🗨 See the High Performance Response at the beginning of this lesson.

Activity 6: Closing

5 %

For homework, instruct students to read the section of text they will be reading in the next lesson, from “My mother imparted her daily truths so” to “and reading from the dog-eared instruction book” (pp.89–93) and find two unfamiliar words in that section. Students should find and record definitions of these words and be prepared to discuss them in the next lesson.

Introduce standard RI.9-10.5 and RL.9-10.5 as a focus standard to guide students’ AIR, and model what applying a focus standard looks like. Instruct students to prepare for a 3–5 minute discussion applying the language of the standards to their reading.

For example, RL.9-10.5 asks students to “Analyze how an author’s choices concerning how to structure a text, order events within it (e.g., parallel plots), and manipulate time (e.g., pacing, flashbacks) create such effects as mystery, tension, or surprise.” Students who read *The Joy Luck Club* might analyze how Amy Tan structures the chapters of *The Joy Luck Club* to alternate between the daughters’ perspectives and the mothers’ perspectives. These parallel plots create the effect of tension, because the reader hears the same story from two different perspectives, and often the events and emotions in these stories don’t match.

Instruct student to continue their AIR through the lens of their focus standard and prepare for a 3–5 minute discussion of their text based on that standard.

- ▶ Students follow along.

Homework

Find and define two unfamiliar words in the section of text you will be close reading in the next lesson.

Additionally, continue your AIR, this time using the language of the focus standard to guide your reading. Come prepared for a 3–5 minute discussion at the beginning of the next lesson based on your focus standard (RI.9-10.5 or RL.9-10.5).

10.1.3**Lesson 2****Introduction**

In this lesson students continue reading “Rules of the Game” from Amy Tan’s *The Joy Luck Club*. Students read from “My mother imparted her daily truths” through “the dog-eared instruction book” (pp. 89–93) in which Waverly describes her neighborhood in San Francisco’s Chinatown and the events that lead to her family receiving the chess board that initiates her chess career.

Students begin by working in groups to analyze the first two pages of the excerpt. This collaborative analysis prompts an exploration of how Waverly’s descriptions of her neighborhood, and her interactions with the characters that populate it, develop central ideas in the text. Students then explore the final two pages of the excerpt in a full-class discussion that targets the development of Waverly’s character through key details, with a specific focus on the significance of the chess board. Student analysis culminates in a response to this Quick Write prompt: How does your understanding of Waverly develop over the course of this passage?

For homework, students respond briefly in writing to the following reflective prompt: How does the relationship between Waverly’s thoughts and actions compare to the relationship between her mother’s actions and thoughts? This prompt asks student to reflect upon this lesson’s assessment response, and then expand their analysis to include a consideration of how Waverly’s interactions with her mother further develop the central idea of self-perception. Additionally, students preview and annotate the next lesson’s text.

Standards

Assessed Standard(s)	
RL.9-10.3	Analyze how complex characters (e.g., those with multiple or conflicting motivations) develop over the course of a text, interact with other characters, and advance the plot or develop the theme.
Addressed Standard(s)	
RL.9-10.2	Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.

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).
SL.9-10.1.e	Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on <i>grades 9–10 topics, texts, and issues</i> , building on others' ideas and expressing their own clearly and persuasively. e. Seek to understand other perspectives and cultures and communicate effectively with audiences or individuals from varied backgrounds.

Assessment

Assessment(s)
The learning in this lesson is captured through a Quick Write at the end of the lesson. Students answer the following prompt based on the reading (citing text evidence and analyzing key words and phrases) completed in the lesson.
<ul style="list-style-type: none"> How does your understanding of Waverly develop over the course of this passage?
High Performance Response(s)
A High Performance Response should:
<ul style="list-style-type: none"> Analyze at least one aspect of Waverly's character development in this passage. Make a connection about the relationship between Waverly's thoughts and actions.

Vocabulary

Vocabulary to provide directly (will not include extended instruction)
<ul style="list-style-type: none"> imparted (v.) – communicated curio (n.) – any object valued for being unusual saffron (n.) – yellow-orange color dim sum (n.) – small dumplings, usually filled with meat or vegetables embossed (v.) – decorated with raised ornament sanddabs (n.) – flat fish found along the Pacific coast grotto (n.) – a cave-like structure emerged (v.) – rose or came forth from

- missionary (n.) – a person sent by a church into an area to spread its religious beliefs
- parishioners (n.) – members of a church
- toilet water (n.) – lightly scented perfume

Vocabulary to teach (may include direct word work and/or questions)

- eluded (v.) – escaped the understanding
- solemnly (adv.) – seriously and formally, without humor

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards & Text: <ul style="list-style-type: none"> • Standards: RL.9-10.3, RL.9-10.2, RL.9-10.4, SL.9-10.1.e • Text: <i>The Joy Luck Club</i> “Rules of the Game” (pp. 89–93) 	
Learning Sequence: <ol style="list-style-type: none"> 1. Introduction of Lesson Agenda 2. Homework Accountability 3. Collaborative Discussion Activity 4. Pages 89–93 Reading and Discussion 5. Quick Write 6. Closing 	<ol style="list-style-type: none"> 1. 10% 2. 10% 3. 35% 4. 30% 5. 10% 6. 5%

Materials

- Collaborative Discussion Prompts written on Chart Paper
- Student copies of 10.1 Common Core Learning Standards Tool (refer to 10.1.1 Lesson 1)
- Student copies of Short Response Rubric and Checklist (refer to 10.1.1 Lesson 1)
- Student copies of Speaking and Listening Rubric (refer to 10.1.1 Lesson 3)

Learning Sequence

How to Use the Learning Sequence	
Symbol	Type of Text & Interpretation of the Symbol
10%	Percentage indicates the percentage of lesson time each activity should take.
no symbol	Plain text indicates teacher action.
	Bold text indicates questions for the teacher to ask students.
	<i>Italicized text indicates a vocabulary word.</i>
►	Indicates student action(s).
💬	Indicates possible student response(s) to teacher questions.
❗	Indicates instructional notes for the teacher.

Activity 1: Introduction of Lesson Agenda

10%

Begin by reviewing the agenda and the assessed standard for this lesson: RL.9-10.3. In this lesson students work independently, in groups, and as a full class to analyze the excerpt “My mother her imparted daily truths” through “the dog-eared instruction book (pp. 89–93). Students gain familiarity with the norms and expectations of collaborative discussion and continue to explore how key details in the text develop the central idea of how Waverly’s mother’s expectations influence her self-perception.

Inform students that they will begin working with a new standard in this lesson, SL.9-10.1.e. Instruct students to individually read standard SL.9-10.1.e on the 10.1 Common Core Learning Standards Tool and assess their familiarity with and mastery of this standard.

- Students read the standard.

Instruct students to talk in pairs to discuss the questions below. Inform students that they will return to this standard in more detail later in this lesson.

What do you notice about this standard?

What is it asking you to be able to do?

What questions does this standard raise for you?

- Students discuss SL.9-10.1.e in pairs.
- 💬 This standard is asking us to have conversations about other cultures.
- 💬 This standard is asking us to talk to a lot of different kinds of people.

Activity 2: Homework Accountability

10%

Instruct students to talk in pairs about the unfamiliar words they identified and defined for homework. Ask them to talk about the strategies they used to define the words.

- ▶ Students discuss their homework in pairs.
- 🗨 See vocabulary above for possible examples of unfamiliar vocabulary that students may identify.

Instruct students to talk in pairs about how they can apply their new focus standard (RI.9-10.5 or RL.9-10.5) to their AIR text. Lead a brief share out on the previous lesson's AIR homework assignment. Select several students (or student pairs) to explain how they applied their focus standard to their AIR text.

- ▶ Students (or student pairs) discuss and then share out.

Activity 3: Collaborative Discussion Activity

35%

Introduce the Quick Write assessment prompt (How does your understanding of Waverly develop over the course of this passage?). Explain to students that this is the lesson assessment and the focus for today's reading.

- ▶ Students read the assessment prompt and listen.

① Display the Quick Write assessment prompt for students to see.

Group students into pre-established heterogeneous groups of four. Explain that they will practice standard SL.9-10.1.e through collaborative group work in this lesson. Display and review the Speaking and Listening Rubric (refer to 10.1.1 Lesson 3). Remind students to practice the speaking and listening skills they have been using throughout this module.

Display or provide the definitions for the following vocabulary words to support student reading: *imparted*, *curio*, *saffron*, *dim sum*, *embossed*, *sanddabs*, *grotto*, *emerged*, *missionary*, *parishioners*, and *toilet water*.

Instruct students that for this collaborative discussion activity each group is responsible for examining a facet of Waverly's opinion and perception of key relationships and communities in this excerpt.

Assign and distribute one of the following prompts to each student group on chart paper:

- Read from “My mother imparted her daily truth” to “then locked the door behind him, one-two-three clicks” (pp. 89–90). How does Waverly describe her family and family life? In your group, collaboratively generate an observation about Waverly’s perception of her family life/situation.
- Read from “At the end of our two-block alley” to “reported my mother” (p. 90). How does Waverly describe her neighborhood? In your group, collaboratively generate an observation about Waverly’s perception of her neighborhood.
- Read from “Farther down the street” to “pounding with hope that he would chase us” (pp. 90–91). How does Waverly describe her encounter with the Caucasian photographer? In your group, collaboratively generate an observation about Waverly’s perception of “tourists” (p. 90).
- Read from “My mother named me after the street” to “We do torture. Best torture” (p. 91). How does Waverly describe this conversation with her mother? In your group, collaboratively generate an observation about Waverly’s perception of her mother.

Instruct students to read aloud in their groups from “My mother imparted her daily truths” to “the dog-eared instruction book” (pp. 89–93). Encourage students to take turns reading, so each student has an opportunity to read the text aloud. Ask students to collaboratively identify and record the key details, repeating words or phrases, and moments in their portion that they identify as important for the class to notice in context of their prompt.

Explain that each student in the group will jot down a response independently to this prompt, and then work together as a group to generate a single response collaboratively. Explain to students that they will track their group work on chart paper, and when they are finished they will move clockwise around the room, examining the other groups’ chart papers, and adding evidence or responding to other groups’ observations.

① Prepare the chart paper ahead of time, and hang around the classroom. Depending on the size of your classroom more than one group may consider the same prompt, during share out be sure to remind students not to repeat points already made by their peers. There are multiple facets of perception to consider in this passage. This activity allows students to encounter more of these key details through collaboration with their classmates than they might be able to consider independently. This activity also allows students to engage with more text in a shorter amount of time.

- ▶ Students participate in the collaborative discussion activity.

Model Collaborative Discussion Responses:

- 💬 Prompt 1: Waverly describes her family as typical “like most of the other Chinese” (p. 89); they were probably poor though she “didn’t think [they] were poor” (p. 89); at the time, she had everything she needed, and they had a comfortable routine, and a “warm, clean” home (p. 89).

Waverly's perception of her family when she was a child was that they were comfortable and had everything they needed.

- Prompt 2: Waverly describes the neighborhood as a “playground,” with “mysteries” and “adventures” (p. 90). There is a sense of wonderment in her description of old Li portioning “insect shells, saffron-colored seeds, and pungent leaves” (p. 90). “Farther down the street” Waverly and her brothers examine the “...iced prawns, squid and slippery fish” (p. 90), which are described with less wonder and slight fear. Waverly's perception is that her neighborhood is a place where all sorts of exciting things could happen and where her parents are watching out for her. Her neighborhood is a place where she knows the rules and a place where she belongs.
- Prompt 3: Waverly describes the sign in the butcher window that “informed tourists” (p. 90) and that “tourists never went to Hong Sing's” (p. 91), the restaurant where the menu is “printed only in Chinese” (p. 91). Her encounter with the photographer is a moment of mischievousness, and Waverly describes a playful, childish “hope that he would chase us” (p. 91). Waverly's childhood perception is that tourists are foreign and unusual, but she is interested in them and wants to interact with them.
- Prompt 4: Waverly describes her mother doing her hair as a painful experience she “would twist and yank” (p. 91) on Waverly's “disobedient hair” (p. 91). Waverly says she had a “sly thought” (p. 91) and asks her mother a tricky question. Waverly describes her mother as being “without a trace of knowing” (p. 91). Waverly's perception of her mother is that her mother is clueless and doesn't understand her.

① **Differentiation Consideration:** If students struggle to generate answers to these prompts, consider asking questions to guide their reading:

- How does Waverly's use of “always” function in her description of a typical day in from her childhood (p. 89)? What effect is created by her use of “always”?
- What is the alley “crammed” with (p. 90)? What is the cumulative effect of the details with which Waverly describes her neighborhood?
- What details in the neighborhood does Waverly describe in terms of “tourists” (p. 90)? What might these descriptions reveal about how Waverly perceives outsiders who come into her neighborhood?
- Why does Waverly call her question a “sly thought” (p. 91)? What does Waverly's description of her mother's reply reveal about Waverly's understanding of their relationship?

Instruct students to rotate clockwise to a new chart paper, read what is written there, and respond or add to the observations generated by other groups. Then call on groups to share out with the whole class, so each portion is covered. Ask students to share how they understand other groups' observations and how they responded to or added to the observations recorded on the chart paper. Students are

responsible for taking notes or making annotations on their own text of the details identified by the other groups.

After all student groups have had the opportunity to share observations, pose the following question for full-class discussion:

What do Waverly's perceptions reveal about the relationship between the communities of Chinatown and "America" portrayed in this text?

- Waverly describes a community that sees itself as being something apart from "America." Old Li is described as being better than "the best of American doctors" (p. 90), and Waverly's mother describes Chinese torture as "best torture," better than that of the "lazy...American people" (p. 91). Waverly's perception demonstrates a fascination with "Americans," like the "Caucasian" photographer and tourists (pp. 90–91), and also with her own neighborhood, like the "fragrant red beans," "saffron-colored seeds," and "crates of live frogs and crabs" (p. 90).

① **Differentiation Consideration:** If students need additional scaffolding, consider asking these questions:

Waverly says that "old Li" the pharmacist, "once cured a woman dying of an ancestral curse" (p. 90). Who is old Li's accomplishment compared to? Hint: consider the meaning of "eluded" in this context.

- Old Li accomplished something that had "eluded" American doctors, something American doctors could not do.

How does this description of old Li's accomplishment compare to Waverly's mother's statement that "Chinese people do many things...not lazy like American people." (p. 91)?

- Waverly's mother states that Chinese people are "not lazy like American people" (p. 91) and that Chinese are accomplished in many areas, including business, medicine, and art. Chinese accomplishments are described in contrast to American deficiencies.
- ① When having conversations around cultures and perspectives it is important that students practice engaging with this potentially sensitive material and the assumptions, prejudices, and conflicts it may reveal, in a productive, critical, and thoughtful manner. It may be helpful to review the Speaking and Listening Rubric, focusing on SL.9-10.1.e, with students before beginning this conversation.

Activity 4: Pages 89–93 Reading and Discussion**30%**

Instruct students to remain in their groups and reread from “My older brother Vincent was the one who” to “the dog-eared instruction book” (pp. 91–93). Pose the following questions for students to discuss in their groups. Instruct students to write down their observations in their notebooks as they discuss.

What knowledge does Waverly have that she assumes the younger children at the Christmas party do not have?

- Waverly assumes the younger children do not know that “Santa Claus was not Chinese” (p. 92). Waverly knows “the only answer” (p. 92) to the questions had she been good, obedient and did she believe in Jesus was “yes.” It is not clear if she believes this answer or not, but since there is only one answer it doesn’t really matter.

What might Waverly’s mother’s opinion of the chess set reveal about her character?

- Waverly’s mother thinks the gift is no good because it is used: “She not want it. We not want it” (p. 93). Though in the church she says thank you, she really doesn’t want the old chess set. The attitude Waverly’s mother has suggests that she is “proud” (p. 93).

What is Waverly’s opinion of the gifts she and her brothers receive?

- Waverly believes her “twelve-pack of Life Savers” and her brother Winston’s “authentic miniature replica of a World War II submarine” are some of “the nicest ones” and that they both “chose wisely” (p. 92). Waverly carefully chooses her present and then “spen[ds] the rest of the party arranging and rearranging the candy” (p. 92). Her brother Vincent, however, receives what “would have been” a nice gift—a chess set. But the fact that it is used means that it is not a nice gift (p. 93). The phrase “would have been” indicates that it had the possibility to be good, but that it is not.

Lead a brief full-class share out of student observations, and then pose the following question for full-class discussion. Allow students a moment to jot down their initial responses before beginning to discuss with the whole class.

What purpose does Waverly, the narrator, have for recounting the story of the Christmas party?

- The origin of the chess set is the purpose for telling this story. The first sentence of this section begins with the chess set, then moves into telling the story of the Christmas party, and ends with the chess set. The chess set must be important, and this is the story of how Waverly’s brother got the chess set.

Activity 5: Quick Write

10%

Instruct students to respond briefly in writing to the following prompt:

How does your understanding of Waverly develop over the course of this passage?

Instruct students to look at their text and notes to find evidence. Remind students to use the Short Response Rubric and Checklist to guide their written responses.

- ▶ Students read the assessment and listen.

① Display the prompt for students to see, or provide the prompt in hard copy.

- ▶ Students independently answer the prompt, using evidence from the text.
- 🗣 See the High Performance Response at the beginning of this lesson.

Activity 6: Closing

5%

Display and distribute the homework assignment. Instruct students that for homework they will respond briefly in writing to the following prompt:

How does the relationship between Waverly’s thoughts and actions compare to the relationship between her mother’s actions and thoughts?

Additionally, instruct students to preview the next lesson’s text, from “I watched Vincent and Winston play during Christmas week” through “thrown back at my opponent for good measure” (pp. 93–98) and annotate according to the protocols established in 10.1.1 Lesson 1.

Provide the following definitions to support student reading:

- ancestral (adj.) – descended or claimed from ancestors
- pawn (n.) – chess piece of lowest value
- adversaries (n.) – people or forces that oppose or attack; enemies
- Hopalong Cassidy (n.) – fictional cowboy, popular in the 1950s
- benevolently (adv.) – characterized by or expressing goodwill or kindly feelings
- Tao (n.) – a Chinese philosophy of truth
- Bobby Fisher (n.) – youngest ever chess grandmaster, famous in the 1960s
- malodorous (adj.) – having an unpleasant or offensive odor; smelling bad
- ▶ Students follow along.

Homework

Respond briefly to the following writing prompt:

How does the relationship between Waverly's thoughts and actions compare to the relationship between her mother's actions and thoughts?

10.1.3**Lesson 3****Introduction**

In this lesson, students continue their exploration of “Rules of the Game” as they read the passage from “I watched Vincent and Winston play during Christmas week” through “thrown back at my opponent for good measure” (pp. 93–98). In this excerpt, Waverly begins to play chess competitively and gains notoriety in her community.

Students build upon their analysis of Waverly’s character development as they explore the relationship between her outward success in chess competitions, and her inner thoughts and feelings. Guided by a series of questions, students consider Waverly’s interactions with her mother and make inferences about the shifting familial and social expectations placed on her. The assessment is an Evidence Collection Tool which students use to collect evidence and analyze the text to answer the following prompt: How do interactions between Waverly and her mother develop a central idea of the text?

For homework, students continue to read their AIR texts. Additionally, students preview the next lesson’s text and annotate according to established protocols.

Standards

Assessed Standard(s)	
RL.9-10.2	Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.
Addressed Standard(s)	
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.9-10.3	Analyze how complex characters (e.g. those with multiple or conflicting motivations) develop over the course of a text, interact with other characters, and advance the plot or develop the theme.

W.9-10.2.b	Write informative/explanatory texts to examine and convey complex ideas, concepts and information clearly and accurately through the effective selection, organization and analysis of content. b. Develop the topic with well-chosen, relevant, and sufficient facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience's knowledge of the topic.
L.9-10.5	Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.

Assessment

Assessment(s)
<p>The learning in this lesson is captured on the Game Evidence Collection Tool, which prompts students to collect key details and begin to make connections in order to answer the following question:</p> <ul style="list-style-type: none"> How do interactions between Waverly and her mother develop a central idea of the text? <p>① This process of selecting and analyzing key details on the Game Evidence Collection Tool encourages students to build skills around developing a topic with well-chosen and specific details and quotations (W.9-10.2.b). Students will call upon these skills in their formal written work later in the unit.</p>
High Performance Response(s)
<p>A High Performance Response should:</p> <ul style="list-style-type: none"> Demonstrate thoughtfulness in choice of details. Include a connecting statement that is clear and follows from the details chosen. <p>See the Model Game Evidence Collection Tool for an example of a High Performance Response.</p>

Vocabulary

Vocabulary to provide directly (will not include extended instruction)
<ul style="list-style-type: none"> ancestral (adj.) – descended or claimed from ancestors pawn (n.) – chess piece of lowest value adversaries (n.) – people or forces that oppose or attack; enemies Hopalong Cassidy (n.) – fictional cowboy, popular in the 1950s benevolently (adv.) – characterized by or expressing goodwill or kindly feelings

- Tao (n.) – a Chinese philosophy of truth
- Bobby Fisher (n.) – youngest ever chess grandmaster, famous in the 1960s
- malodorous (adj.) – having an unpleasant or offensive odor; smelling bad

Vocabulary to teach (may include direct word work and/or questions)

- humility (n.) – the quality or condition of being humble
- prodigy (n.) – a person, especially a child, of extraordinary talent or ability

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards & Text: <ul style="list-style-type: none"> • Standards: RL.9-10.2, RL.9-10.1, RL.9-10.3, W.9-10.2.b, L.9-10.5 • Text: <i>The Joy Luck Club</i> “Rules of the Game” (pp. 93–98) 	
Learning Sequence: <ol style="list-style-type: none"> 1. Introduction of Lesson Agenda 2. Homework Accountability 3. Pages 93–98 Reading and Discussion 4. Evidence Collection Activity 5. Closing 	<ol style="list-style-type: none"> 1. 5% 2. 10% 3. 45% 4. 35% 5. 5%

Materials

- Copies of the Game Evidence Collection Tool for each student

Learning Sequence

How to Use the Learning Sequence	
Symbol	Type of Text & Interpretation of the Symbol
10%	Percentage indicates the percentage of lesson time each activity should take.
no symbol	Plain text indicates teacher action.
	Bold text indicates questions for the teacher to ask students.
	<i>Italicized text indicates a vocabulary word.</i>
►	Indicates student action(s).
☞	Indicates possible student response(s) to teacher questions.
ⓘ	Indicates instructional notes for the teacher.

Activity 1: Introduction of Lesson Agenda

5%

Begin by reviewing the agenda and assessed standard for this lesson: RL.9-10.2. In this lesson, students use an Evidence Collection Tool to collect and organize their observations as they continue to build skills around analyzing the development of character and the central idea through language choice and key details.

- ▶ Students look at the agenda.

Activity 2: Homework Accountability

10%

Instruct students to form pairs and briefly discuss their responses to the homework prompt: How does the relationship between Waverly's thoughts and actions compare to the relationship between her mother's actions and thoughts?

- ▶ Student pairs discuss the homework.
- 🗨 Waverly's mother knows what she believes or thinks, but when she is polite in public it is more out of pride or respect for the people around her; in private she is very candid and does not hold back. Waverly says or does what she needs to in order to get the result she wants; her mother says or does what she thinks is respectful, but asserts her true feelings once at home.

Activity 3: Pages 93–98 Reading and Discussion

45%

Introduce the Game Evidence Collection Tool assessment (How do interactions between Waverly and her mother develop a central idea of the text?). Explain to students that this is the lesson assessment and the focus for today's reading.

- ▶ Students read the assessment prompt and listen.

① Display the Game Evidence Collection Tool assessment prompt for students to see.

Pair students; students will remain in these pairs for the remainder of the lesson, except for independent written work. Instruct students to read aloud in their pairs from "I watched Vincent and Winston play during Christmas week" through "thrown back at my opponent for good measure" (pp. 93–98).

Display or provide the definitions for the following vocabulary words to support student reading: *ancestral*, *pawn*, *adversaries*, *Hopalong Cassidy*, *benevolently*, *Tao*, *Bobby Fisher*, and *malodorous*.

Instruct students to discuss the following questions in pairs.

Give a brief definition of *prodigy* (p. 97) in your own words.

① Asking students to generate this vocabulary definition not only reinforces the vocabulary, but also sets students up to consider Waverly as a prodigy in the excerpt they are about to read.

☞ A *prodigy* is a highly talented person, probably a child, who excels at a specific task or skill.

How does the term *prodigy* apply to Waverly?

- ☞ She is a prodigy because she started out not knowing anything about chess but quickly became a chess champion.
- ☞ She is a prodigy because she plays against much older opponents and wins.
- ☞ She is a prodigy because she learned so quickly or because chess comes so naturally to her.

Lead a brief discussion of student observations.

Instruct students to read in their pairs from “I watched Vincent and Winston play during Christmas week” through “trying to absorb the power each contained” (pp. 93–94).

Display the following question:

What might Waverly’s description of her mother’s understanding of chess and the rulebook reveal about Waverly’s mother?

- ☞ When Waverly describes her mother as “seeming to search deliberately for nothing in particular” (p. 94) and “not reading the foreign English symbols” (p. 94), she reveals that her mother may not know how to read English or may not understand the rules of chess.

Instruct students to read in their pairs from “I learned about opening moves and why it’s important” through “roaming the streets after school in their Hopalong Cassidy cowboy hats” (pp. 94–95). Display the following questions:

What might Waverly’s love for chess reveal about what she values?

- ☞ Waverly “loved the secrets” (p. 95) of the game. This is connected to Waverly’s assertion that “the power of chess” “is a game of secrets” (p. 95), and infers that Waverly loves the power she feels when she is playing chess.

Instruct students to read from “On a cold spring afternoon, while walking home from school” through “with a triumphant smile thrown back at my opponent for good measure” (pp. 95–98). Display the following questions:

According to Waverly’s mother, what is “proper Chinese humility” (p. 96)?

- “Proper Chinese humility” (p. 96) is saying the polite thing, even if it is not what you really think. Waverly’s mother is humble in public, telling people who admire Waverly’s chess skills that “is luck” to show “proper...humility” (p. 96).

How does the repetition of Waverly’s mother’s phrase “is luck” (p. 96) change in context?

- The first time this phrase is used it is to show “proper Chinese humility” (p. 96). The second time it is used it is in reference to a gift from mother to daughter. Waverly worked really hard to get good at chess, reading and practicing. She probably would not think it was “luck.”
- ① This question prompts students to consider the nuanced meanings of “luck” in this text, as it is used repeatedly in different contexts and with different implications throughout this chapter (L.9-10.5).

How does Waverly get her mother to allow her to play in a tournament?

- Waverly “bit back [her] tongue” (p. 96) to avoid showing her mother how much she really wants to go to the tournament, just like she did at the beginning of the chapter to get the candy she wanted. Waverly speaks with “proper Chinese humility” (p. 96) when she says she doesn’t want to go to the tournament and criticizes the “American rules” (p. 96) just like her mother did on page 94. Her humility makes her mother think Waverly should go. Waverly strategically uses her mother’s own rules to get what she wants.

How does the advice the wind gives to Waverly compare to her mother’s advice?

- The wind gives Waverly similar advice to what her mother gave her at the beginning of the chapter: “blow from the South” (p. 96). It tells her to wait for the right moment to strike. It gives her strategies to win through imagery of wind and strength.
- ① **Differentiation Consideration:** Consider posing the following extension question to enrich students’ understanding of the text:

What might Waverly’s success represent to the Chinatown community?

- The community views Waverly as a champion. She gets lots of special attention, like a cake in the window of the bakery (p. 97). Waverly represents the community’s pride. They want to invest in her to remind themselves of their own ability to succeed.

Lead a brief full-class discussion of student observations.

Activity 4: Evidence Collection Tool

35%

Distribute copies of the Game Evidence Collection Tool, and display a copy that has the purpose and question filled in. Read through the directions with students and answer any questions they may have. Explain that the purpose of this activity is to analyze how complex characters interact with other characters and advance the plot or develop the central idea, using well-chosen, relevant, and sufficient facts, extended definitions, concrete details, quotations, or other information and examples. Instruct students to copy this into the “Purpose” box on their tool.

Instruct students to copy the following prompt into the “Question” box on their tool and then begin using the tool to gather and analyze evidence.

How do interactions between Waverly and her mother develop a central idea of the text?

- ① It may be helpful to encourage students to collect all related details and record them separately, then consider the three or four most relevant and important details to connect.
 - ▶ Students complete the Game Evidence Collection Tool.
- ① Consider allowing students to complete the evidence collection in pairs, though students should complete their response to the prompt independently for assessment.
- 💬 See the Model Game Evidence Collection Tool for student responses.

Activity 5: Closing

5%

Display and distribute the homework assignment. For homework, instruct students to preview the next lesson’s text from “I no longer played in the alley of Waverly Place” through “I closed my eyes and pondered my next move” (pp. 98–101). Instruct students to annotate this passage according to the protocols established in 10.1.1 Lesson 1.

Provide students with definitions to the following vocabulary words to support their reading of the next lesson’s text:

- vain (adj.) – ineffectual or unsuccessful
- plane (n.) – a flat or level surface

Additionally, instruct students to continue reading their AIR text through the lens of focus standard RL.9-10.5 or RI.9-10.5. Students should come prepared for a 3–5 minute discussion at the beginning of the next lesson based on that focus standard.

Finally, students may finish the Game Evidence Collection Tool for homework if they have not finished it in class.

- ▶ Students follow along.

Homework

Preview the next lesson’s text from “I no longer played in the alley of Waverly Place” through “I closed my eyes and pondered my next move” (pp. 98–101). Annotate this passage according to established protocols.

Additionally, continue with your AIR through the lens of focus standard RL.9-10.5 or RI.9-10.5. Come prepared for a 3–5 minute discussion at the beginning of the next lesson based on your focus standard.

Finally, finish your Game Evidence Collection Tool if you did not finish it in class.

Game Evidence Collection Tool

Name:		Class:		Date:	
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“...one must gather invisible strengths and see the endgame before the game begins.”

Directions: Collect details from the text that can help you to respond to the question below. Analyze these details then write a statement that connects all three.

Purpose:		
Question:		
Key Details	Key Details	Key Details
Analysis	Analysis	Analysis
Connections		

Model Game Evidence Collection Tool

Name:		Class:		Date:	
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“...one must gather invisible strengths and see the endgame before the game begins.”

Directions: Collect details from the text that can help you to respond to the question below. Analyze these details then write a statement that connects all three.

Purpose: Analyze how complex characters interact with other characters to advance the plot or develop the central idea, using well-chosen, relevant, and sufficient facts, extended definitions, concrete details, quotations, or other information and examples.

Question: How do interactions between Waverly and her mother develop a central idea of the text?

Key Details	Key Details	Key Details
“‘Better to lose less, see if you really need.’ At the next tournament, I won again, but it was my mother who wore the triumphant grin” (p. 97).	“That’s when my mother decided I no longer had to do the dishes...‘Is new American rules,’ said my mother” (p. 97).	“...my elbows poised lightly on the table in the manner my mother had shown me for posing for the press” (p. 98).
Analysis	Analysis	Analysis
Waverly’s mother is always thinking ahead and gathering strengths for the “endgame.” She is thinking past the immediate tournaments and preparing Waverly’s image and free time to be ready to take on more and more tournaments and games. Her mother is skillful in playing the “game” in her own way.	Her mother is looking ahead to see the value in her daughter playing chess and preemptively taking away other responsibilities so she can focus on chess only.	Her mother is savvy about media attention and outward appearances. She is thinking ahead about how Waverly’s image will influence her opportunities down the line.
Connections		
The interactions between Waverly and her mother show that her mother still has strong expectations of the way Waverly should behave and what she should accomplish. They are still playing a competitive game with one another.		

10.1.3

Lesson 4

Introduction

In this lesson, students complete their close reading of the chapter “Rules of the Game,” from *The Joy Luck Club*, in which Waverly has a climactic confrontation with her mother. Students consider the development of Waverly’s character by studying her shifting interactions with her mother.

Students call upon key details as they shape and refine their understanding of Waverly as a character. Students also consider the development of central ideas in the chapter. Students work in pairs to answer a series of questions. The lesson will conclude with a Quick Write that encourages students to consider the development of Waverly’s character throughout the entire chapter: How does Waverly’s character develop through confrontation and competition? Draw upon evidence from the entire chapter to support your understanding.

For homework, students revise and expand their Quick Write response, adding at least one additional quotation from the text to support their response, as well as continue reading their AIR texts.

Standards

Assessed Standard(s)	
RL.9-10.3	Analyze how complex characters (e.g., those with multiple or conflicting motivations) develop over the course of a text, interact with other characters, and advance the plot or develop the theme.
W.9-10.9	Draw evidence from literary or informational texts to support analysis, reflection, and research.
Addressed Standard(s)	
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 idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.

Assessment

Assessment(s)
<p>The learning in this lesson is captured through a Quick Write at the end of the lesson. Students answer the following prompt based on the reading completed in this lesson, and in each subsequent lesson in the unit, with a Quick Write assessment.</p> <ul style="list-style-type: none"> How does Waverly's character develop through confrontation and competition? Draw upon evidence from the entire chapter to support your understanding.
High Performance Response(s)
<p>A High Performance Response should:</p> <ul style="list-style-type: none"> Include a clear statement with well-organized details to support observations around how Waverly's development and her interactions with other characters advance the plot and develop the theme (RL.9-10.3). Incorporate key details from across the chapter, not just from this lesson's reading (RL.9-10.1, W.9-10.9). Develop an analysis of this prompt from a variety of angles, with a consideration of how Waverly's confrontations with her mother develop her character; how Waverly's competition with herself develops her character; or how the expectations people have for Waverly, both in her family and in her community, develops her character.

Vocabulary

Vocabulary to provide directly (will not include extended instruction)
<ul style="list-style-type: none"> vain (adj.) – ineffectual or unsuccessful plane (n.) – a flat or level surface
Vocabulary to teach (may include direct word work and/or questions)
<ul style="list-style-type: none"> concerning (v.) – relating to, being connected with pondered (v.) – considered something deeply and thoroughly

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards & Text: <ul style="list-style-type: none"> Standards: RL.9-10.3, W.9-10.9, RL.9-10.1, RL.9-10.2 Text: <i>The Joy Luck Club</i> “Rules of the Game” (pp. 98–101) Learning Sequence: <ol style="list-style-type: none"> 1. Introduction of Lesson Agenda 2. Homework Accountability 3. Pages 98–101 Reading and Discussion 4. Quick Write 5. Closing 	<ol style="list-style-type: none"> 1. 5% 2. 10% 3. 50% 4. 30% 5. 5%

Materials

- Student copies of the Short Response Rubric and Checklist (refer to 10.1.1 Lesson 1)

Learning Sequence

How to Use the Learning Sequence	
Symbol	Type of Text & Interpretation of the Symbol
10%	Percentage indicates the percentage of lesson time each activity should take.
no symbol	Plain text indicates teacher action.
	Bold text indicates questions for the teacher to ask students.
	<i>Italicized text indicates a vocabulary word.</i>
►	Indicates student action(s).
💬	Indicates possible student response(s) to teacher questions.
❗	Indicates instructional notes for the teacher.

Activity 1: Introduction of Lesson Agenda

5%

Begin by introducing the agenda and assessed standard for this lesson: RL.9-10.3 and W.9-10.9. In this lesson, students complete their close reading of “Rules of the Game” and consider the development of Waverly’s character throughout the entire chapter.

Begin by displaying the Quick Write prompt on the board:

How does Waverly’s character develop through confrontation and competition? Draw upon evidence from throughout the chapter to support your understanding.

Instruct students to consider the prompt, and briefly note their initial response.

Inform students that the prompt will remain on the board for the duration of the class. At the end of this lesson, students will respond briefly in writing to this focus question, and see how their opinions have shifted in light of the key details of this lesson’s excerpt.

- ▶ Students follow along.

Activity 2: Homework Accountability

10%

Instruct students to talk in pairs about how they can apply their new focus standard (RI.9-10.5 or RL.9-10.5) to their AIR text. Lead a brief share out on the previous lesson’s AIR homework assignment. Select several students (or student pairs) to explain how they applied their focus standard to their AIR text.

- ▶ Students (or student pairs) discuss and then share how they applied their focus standard to their AIR text from the previous lesson’s homework.

Activity 3: Pages 98–101 Reading and Discussion

50%

Introduce the Quick Write assessment (How does Waverly’s character develop through confrontation and competition?). Explain to students that this is the lesson assessment and the focus for today’s reading.

- ▶ Students read the assessment prompt and listen.

① Display the Quick Write assessment prompt for students to see.

Direct students to form pairs. Instruct students to reread in their pairs from “I no longer played in the alley of Waverly Place” through “only this one came out of her tight throat” (p. 98). Display or pose the following question.

- ① Students will be working through a series of text-dependent questions to closely guide their final reading of this chapter from *The Joy Luck Club*. Questions may be displayed as students work through each section or copied and handed out. Students should record answers in their notebooks or on a separate sheet. Remind students that even though they are working in pairs, each individual will be accountable to respond to each question. Throughout the class, students will be responsible to share out their observations with brief full-class discussions.

Display or provide the definitions for the following vocabulary words to support student reading: *vain* and *plane*.

What might the places that Waverly no longer goes to reveal about her development as a character?

- Waverly no longer goes to the places where she used to play as a little kid (p. 98). She doesn't play "in the alley" with her brothers, she doesn't "visit[] the playground" (p. 98). Places that were once important to her are not important at all anymore. All of her attention is focused on "chess secrets" (p. 98).
-

Instruct students to reread from "One day, after we left a shop" through "the alleys contained no escape routes" (pp. 99–100). Display or pose the following question for students to discuss in pairs:

Given what you know about Waverly's mother, how might the conflict in the market influence her reaction to Waverly's statement?

- Waverly's mother likes to practice "proper Chinese humility" (p. 96). She likes to be polite in public and save family issues for the privacy of their home. Her mother is probably embarrassed because there are so many people around to see this improper interaction.
-

Instruct students to reread from "My breath came out like angry smoke" through "from the dinnertime lights of neighboring flats" (p. 100). Display or pose the following questions for students to discuss in pairs:

What might the image of light coming out of Waverly's family's apartment represent in the context of Waverly's current situation?

- The image of "two tiger's eyes" (p. 100) represents the apprehension and dread Waverly is feeling walking back to her apartment, knowing she is about to get into trouble.

How might your understanding of Waverly's mother's statement be different if "concerning" was replaced with "proud of/pride" (p. 100)?

- Waverly's mother's statement is expressing anger and disappointment that Waverly is acting selfishly; her mother is upset that Waverly seems ashamed of her family, ashamed to be her daughter.

Optional Extension: Consider asking the following question to deepen students' understanding.

What might the description of the fish reveal about Waverly? What can this inference reveal about Waverly's character development?

- Student responses should indicate an understanding of the image of the fish carcass. “Its fleshy head still connected to bones swimming upstream in vain escape” (p. 100), might represent how Waverly feels: like there is no escape, like she is being picked apart by her family and community, and that she wishes to escape. Waverly used to see her family and community as a safe, fun, predictable place. She now sees it as a place she wishes she could escape from, a scary place that is not fun and adventurous, but rather an adversary she cannot beat.
-

Instruct students to reread from “In my head, I saw a chessboard” through “I closed my eyes and pondered my next move” (pp. 100–101). Display or pose the following question for students to discuss in pairs:

How might your understanding of Waverly’s attitude be different if “pondered” (p. 101) was replaced with the word “plotted”? What can this final statement reveal about Waverly’s development as a character?

- If it were “plotted” it would be a more sinister, strategizing statement. “Pondered” (p. 101) is a thoughtful word, so Waverly is considering her options, but in a more thoughtful and less strategic way than she has thought about things in the rest of the chapter.
-

Pose the following question. Instruct students to briefly jot down their initial responses to the question, then be prepared to discuss their observations with the class.

Who is Waverly’s final opponent?

- Waverly imagines her mother as her final opponent. The evidence is that she describes her opponent with the same “dark slits” (p. 100) for eyes as she described her mother having in the market “black slits” (p. 99). Her opponent also says the same words of advice “strongest wind cannot be seen” (p. 100) as her mother says at the beginning of the chapter (p. 89).

Activity 4: Quick Write

30%

Instruct students that this Quick Write is asking them to consider their understanding across the entire chapter. While this is not a formal assessment, like a Mid- or End-of-Unit Assessment, it is slightly more comprehensive than the Quick Writes they have been doing so far in this unit. Inform students that the annotations they have been making as they have read this chapter, the notes they have taken, and the thinking they have done will all contribute to their ability to use the chapter in its entirety to respond to this prompt. Remind students that they will be assessed on standard W.9-10.9. Inform students that because they are being assessed on their writing, they will have more time than usual to complete their

Quick Write. This will allow them time to briefly review their notes and annotations in order to draw evidence from the text to support their response.

① Students have been introduced to and addressed standard W.9-10.9 in previous units but should review and reflect on their ability to draw evidence from an entire text before beginning to respond to this prompt.

- ▶ Students review the text with their notes and annotations.

Instruct students to respond briefly in writing to the following prompt.

How does Waverly’s character develop through confrontation and competition? Draw upon evidence from the entire chapter to support your understanding.

Instruct students to look at their text and notes to find evidence. Remind students to use the Short Response Rubric and Checklist to guide their written response.

- ▶ Students listen and read the Quick Write prompt.

① Display the prompt for students to see or provide the prompt in hard copy.

Transition students to the independent Quick Write.

- ▶ Students independently answer the prompt, using evidence from the text.

☞ See the High Performance Response at the beginning of this lesson.

Activity 5: Closing

5%

Display and distribute the homework assignment. For homework, instruct students to select at least one additional quotation from “Rules of the Game” that supports and strengthens their response to the Quick Write. Remind students to be prepared to turn in their revised response at the beginning of the next lesson.

- ▶ Students follow along.

① This homework assignment prompts students to practice the skills necessary for proficiency in W.9-10.9 and W.9-10.2.b. Students are held accountable for selecting additional evidence from the text to support their reflection and engage in an evaluative discussion in order to deepen their understanding of how to develop a topic with well-chosen details and quotations.

Additionally, students should continue their AIR using the language of the focus standard (RI.9-10.5 or RL.9-10.5) to guide their reading. Students should come prepared for a 3–5 minute discussion at the beginning of the next lesson based on their focus standard.

- ▶ Students follow along.

Homework

Revise and expand your Quick Write response, adding at least one additional quotation from the text to support your response.

Also, continue your AIR using the language of the focus standard (RI.9-10.5 or RL.9-10.5) to guide your reading. Come prepared for a 3–5 minute discussion at the beginning of the next lesson based on your focus standard.

10.1.3**Lesson 5****Introduction**

In this lesson, students begin their exploration of “Two Kinds,” the second excerpt from Amy Tan’s *The Joy Luck Club*. Students will deepen their understanding of this chapter throughout the next four lessons, as they build towards the mid-unit presentation on the development of central ideas in “Two Kinds” in 10.1.1 Lesson 9.

Guided by a set of text-dependent questions, students perform a close reading of the first three pages of this chapter (pp. 132–135), in which the central conflict between young Jing-mei and her mother is established. These questions will guide students in an exploration of how Jing-mei interacts with her mother and develops over the course of this passage. This analysis will continue to build upon the unit-long focus on central-idea development, as students consider how Tan unfolds the central ideas of parental expectations and identity that develop across the chapter. Students read independently, practice collaborative skills in pairs and with the class, and craft an independent Quick Write to the following prompt: How do Jing-mei’s interactions with her mother develop over the course of this passage? What is she hoping will happen? Use details from the text to support your answer.

For homework, students preview the next lesson’s text, annotate according to pre-established protocols, and then respond in writing to the prompt that encourages students to reflect on their understanding of the text.

Standards

Assessed Standard(s)	
RL.9-10.3	Analyze how complex characters (e.g., those with multiple or conflicting motivations) develop over the course of a text, interact with other characters, and advance the plot or develop the theme.
Addressed Standard(s)	
RL.9-10.4	Determine the meanings 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).

SL.9-10.1	Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 9–10 topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively.
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Assessment

Assessment(s)
<p>The learning in this lesson is captured through a Quick Write at the end of the lesson. Students answer the following prompt based on the reading (citing text evidence and analyzing key words and phrases) completed in the lesson.</p> <ul style="list-style-type: none"> How do Jing-mei's interactions with her mother develop over the course of this passage? What is she hoping will happen? Use details from the text to support your answer. <p>① This prompt encourages students to engage with the assessed standard RL.9-10.3, as they analyze how Jing-mei's interactions with her mother have developed over the course of this excerpt. This preliminary analysis will prepare students to engage with how Jing-mei's development over the course of the text cultivates Tan's central ideas of parental expectations and identity later in the unit.</p>
High Performance Response(s)
<p>A High Performance Response should:</p> <ul style="list-style-type: none"> Trace how Jing-mei's approach to her mother's tests (and by extension her mother's expectations) has changed throughout the course of this excerpt. Offer support for this claim with evidence drawn from both the beginning and end of the excerpt. Make an observation about what Jing-mei is hoping will happen next.

Vocabulary

Vocabulary to provide directly (will not include extended instruction)
<ul style="list-style-type: none"> reproach (n.) – an expression of disapproval indignity (n.) – an injury to a person's dignity lamented (v.) – to have mourned for, as a person who is dead listlessly (adv.) – in a manner characterized by a lack of interest or energy

Vocabulary to teach (may include direct word work and/or questions)

- prodigy (n.) – a person, especially a child or young person, having extraordinary talent or ability

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards & Text: <ul style="list-style-type: none"> Standards: RL.9-10.3, RL.9-10.4, SL.9-10.1 Text: “Two Kinds” (pp. 132–135) 	
Learning Sequence: <ol style="list-style-type: none"> Introduction to Lesson Agenda Homework Accountability Masterful Reading Pages 132–135 Reading and Discussion Quick Write Closing 	<ol style="list-style-type: none"> 5% 10% 10% 55% 15% 5%

Materials

- Student copies of the Short Response Rubric and Checklist (refer to 10.1.1 Lesson 1)

Learning Sequence

How to Use the Learning Sequence	
Symbol	Type of Text & Interpretation of the Symbol
10%	Percentage indicates the percentage of lesson time each activity should take.
no symbol	Plain text indicates teacher action.
	Bold text indicates questions for the teacher to ask students.
	<i>Italicized text indicates a vocabulary word.</i>
►	Indicates student action(s).
💬	Indicates possible student response(s) to teacher questions.
📘	Indicates instructional notes for the teacher.

Activity 1: Introduction to Lesson Agenda

5%

Begin by introducing the agenda and assessed standard for this lesson: RL.9-10.3. In this lesson, students read the first three pages of Amy Tan's "Two Kinds." Working in pairs, students engage with a series of questions and begin to make inferences about the character of Jing-mei and her interactions with her mother.

- ① To avoid confusion, consider explaining to students that although "Two Kinds" is a chapter in the same book as "Rules of the Game," this chapter is a distinct story with different characters.

Activity 2: Homework Accountability

10%

Ask students to share the additional quote they have selected from "Rules of the Game." Guide a full class discussion with the following question: How does this new evidence strengthen and support the analysis you presented in your Lesson 4 Quick Write?

- ▶ Students share the additional evidence they added to their Lesson 4 Quick Writes, and explain how this evidence strengthens and supports their analysis.
- ① This homework assignment and subsequent full class share out supports students as they build the skills necessary for proficiency in W.9-10.9 and W.9-10.2.b. Students are held accountable for selecting additional evidence from the text to support their reflection, and engaging in an evaluative discussion in order to deepen their understanding of how to develop a topic with well-chosen details and quotations.

Transition to AIR accountability. Instruct students to talk in pairs about how they can apply their focus standard (RL.9-10.5 or RI.9-10.5) to their AIR text. Lead a brief share out on the previous lesson's AIR homework assignment. Select several students (or student pairs) to explain how they applied their focus standard to their AIR text.

- ▶ Students (or student pairs) discuss and then share how they applied their focus standard to their AIR text from the previous lesson's homework.

Activity 3: Masterful Reading

10%

Introduce the Quick Write assessment (How do Jing-mei's interactions with her mother develop over the course of this passage? What is she hoping will happen?). Explain to students that this is the lesson assessment and the focus for today's reading.

- ▶ Students read the assessment prompt and listen.

① Display the Quick Write assessment prompt for students to see.

Have students listen to a masterful reading of pages 132–135 of “Two Kinds,” from “My mother believed you could be anything you wanted to be” through “At last she was beginning to give up hope” (pp. 132–135). Instruct students to read along in their texts.

- ▶ Students follow along in their texts, reading silently.

Provide definitions for the following words as they appear during the masterful reading: *reproach*, *indignity*, *lamented*, and *listlessly*.

Activity 4: Pages 132–135 Reading and Discussion

55%

Direct students to form heterogeneous groups. Instruct students to read the first three paragraphs of page 132 independently or aloud in their groups, from “My mother believed you could be anything you wanted to be” to “there were so many ways for things to get better” (p. 132).

- ▶ Students read independently or aloud in their groups.

Display the following questions for students to discuss in their groups. Each student should note their group observations and be prepared to share with the class.

How do Jing-mei’s mother’s expectations of her daughter relate to her expectations of America? Call upon your understanding of the word *prodigy* (p. 132) to inform your response.

- 💬 Students should connect Jing-mei’s mother’s statement “...you could be anything you wanted to be in America” (p. 132) to her desire for her daughter to be a *prodigy* (p. 132) in order to demonstrate an understanding that she expects her daughter to take advantage of the opportunities for fame and fortune that she believes America offers.
- ① Students first encountered the word *prodigy* in 10.1.3 Lesson 2 of this unit, when they were asked to generate their own definition and discuss how the term *prodigy* applies to Waverly. Students revisit this concept here as it applies to the characters and their interactions in Tan’s “Two Kinds” in order to solidify and develop their understanding of this crucial vocabulary concept.
- ① **Differentiation Consideration:** Consider asking the following question to scaffold student understanding:

What does Jing-mei’s mother want her daughter to be?

- Students should demonstrate an understanding that Jing-mei's mother wants her to be a *prodigy* (p. 132).

Differentiation Consideration: If students struggle to recollect their understanding of the word *prodigy*, pose the following question:

What clues in paragraph 1 and paragraph 2 can help you to determine what it means to be a “prodigy” (p. 132)?

- Students should identify the word “famous” in paragraph 1 and the phrase “best anything” in paragraph 2, to help them understand that *prodigy* means to be known for being the best at something (p. 132).
- ① The explicit connection between the idea of a *prodigy* and childhood may have to be made directly for students, perhaps by pointing to the later textual references to “amazing children” (p. 133) and “remarkable children” (p. 134) as contextual clues.

What do you notice about the way that Jing-mei's mother speaks? How does her voice compare to the voice of the narrator?

- Jing-mei's mother speaks in sentence fragments and broken English, while the narrator (Jing-mei) speaks in full, fluent, and grammatically correct sentences.

What might Tan's purpose have been for creating this difference in voice?

- Tan creates a difference in the voices of these two characters in order to emphasize the difference in the characters themselves. Other students may suggest that this difference in voice suggests a difference in cultural alignment between mother and daughter.
- ① These questions prompt students to engage with the subtle cultural differentiation that Tan develops between mother and daughter in “Two Kinds.” This is a foundational understanding for continued critical engagement with how cultural alignment and expectations shape the interactions between Jing-mei and her mother throughout the chapter.

What did Jing-mei's mother leave behind in China? How does Jing-mei describe her mother's attitude towards this loss?

- Jing-mei's mother lost her home, her “mother and father,” her “first husband” and her “two daughters” in China (p. 132). When she left China, she left behind this loss. Jing-mei describes her mother's attitude towards this tragic loss as optimistic and forward-looking: she “never looked back with regret” (p. 132).
- ① This question is intended to get students to begin thinking about how the conflict between mother and daughter is also a conflict between cultures. This central idea will be developed further in later

lessons. Be alert to possible misinterpretations—this is a more difficult question than it first appears. Upon a cursory reading, students may respond that Jing-mei’s mother left behind her family and her home when she came to America. Although this is true, it is only one component of the more complex understanding that this question encourages. If necessary, have students reread the third paragraph in order to make the connection that Jing-mei’s mother had lost her family before leaving China, so in leaving China she leaves behind this loss.

- ① **Differentiation Consideration:** The question “How does Jing-mei describe her mother’s attitude towards this loss?” opens up the space for students to begin to consider the role of point of view in this chapter. The use of the word “never” in Jing-mei’s description of her mother’s feelings may raise red flags for some students. The use of an absolute when describing another person’s thoughts and feelings calls into question the trustworthiness of the narrator—how can Jing-mei be so sure?
- ① **Differentiation Consideration:** Consider asking the following question to provide additional scaffolding for student understanding:

What does Jing-mei’s mother believe about America? What can you infer from this belief about what her mother values?

- 💬 Student responses should indicate an understanding that Jing-mei’s mother believes that people can be anything they want to be in America. America offers limitless possibilities, from easy home ownership to instant fame and fortune. Students’ inferences about what Jing-mei’s mother values may vary, but may include equal opportunities, self-determination, hard work, as well as financial security, wealth, and celebrity.

Lead a brief class discussion of student observations.

Instruct students to reread from “We didn’t immediately pick the right kind of prodigy” to “and then you’ll always be nothing” (pp. 132–133). Display the following questions for students to discuss in their groups. Each student should write down their group observations and be prepared to share them with the class.

Why isn’t Shirley Temple the “right kind of prodigy” (p. 132) for Jing-mei to emulate?

- 💬 Shirley Temple was not the “right kind of prodigy” for Jing-mei to emulate because Jing-mei does not look like Shirley Temple (p. 132). Students may infer that Jing-mei does not look like Shirley Temple because Jing-mei is Chinese, and Shirley Temple is not. Students may infer that this phrase indicates that Jing-mei cannot achieve the same kind of fame that Shirley Temple has because she is not white.

- ① This question prompts students to begin to build connections between what it means to be a “prodigy” in America and how this relates to Jing-mei’s identity as a Chinese-American.

How does Jing-mei feel about her “Peter Pan” haircut? How does the following paragraph (beginning with “In fact”) complicate your understanding of her feelings?

- 💬 Jing-mei likes her Peter Pan haircut because it makes her feel excited about her “future fame” (p. 133). Some students may suggest that Jing-mei sees her outer transformation as corresponding to an inner transformation that will fulfill her mother’s expectations for genius. Students should identify that Jing-mei qualifies her excitement about being a potential prodigy with the phrase “In the beginning” in the following paragraph, indicating that this feeling might change with time.
-

Instruct students to reread from “In fact, in the beginning, I was just as excited as my mother” to “with sparkly cartoon music filling the air” (p. 133). Then pose the following questions one at a time. Allow students time to discuss in their groups before sharing out with the class.

How does Jing-mei picture the “prodigy part” of herself? Why does she try each image “on for size” (p. 133)? Support your inference with evidence from the text.

- 💬 Student responses should indicate an understanding that Jing-mei pictures the prodigy part of herself as three different images—a “ballerina girl,” the “Christ child,” and “Cinderella” (p. 133). Students should infer that Jing-mei tries these images “on for size” because she understands the “prodigy part” of herself as a separate identity (p. 133). She slips on her mother’s expectations of “prodigy” like a piece of clothing. For Jing-mei, it is an identity as easily taken off as it is put on. Some students might make the explicit connection to the idea of a split-self, or of performance of identity (she “puts on” the prodigy costume in order to play the part).
-

Reread the last two paragraphs of this section from “In all of my imaginings, I was filled with a sense” to “and then you’ll always be nothing” (p. 133) aloud. Then pose the following question. Allow students time to discuss in their groups before sharing out with the class.

- ▶ Students follow along in their texts as they listen and discuss the following question in their groups before sharing with the class.

With whom is Jing-mei having a conversation? What does this conversation reveal about how Jing-mei understands herself?

- Jing-mei is having a conversation with the “prodigy part” of herself (p. 133). Some students might suggest that the prodigy’s warning “and then you’ll always be nothing” reveals a central fear Jing-mei has about her identity—if she cannot be the best then she is nothing at all (p. 133). Others might point to Jing-mei’s description of the prodigy as “impatient” to suggest that Jing-mei herself is impatient to discover what she is best at (p. 133). Still others might suggest that the fact Jing-mei is talking to the prodigy as distinct from herself reinforces the notion that her mother’s expectations have produced a fractured sense of identity.
-

Instruct students to reread from “Every night after dinner, my mother and I would sit” to “... that’s all I remember, Ma, I said” (pp. 133–134). Then pose the following question for students to discuss as a class.

What tests does Jing-mei’s mother give her? How does Jing-mei measure up against the “amazing children” her mother admires (p. 133)?

- Jing-mei’s mother asks Jing-mei to name the capital of Finland, to multiply numbers in her head, find the queen of hearts in a deck of cards, stand on her head without using her hands, predict the daily temperatures of various cities, and quickly memorize passages of the Bible. Jing-mei fails to pass all of these tests—she proves herself unremarkable when put in direct competition with the “amazing children” her mother admires (p. 133).
-

Instruct students to reread from “And after seeing my mother’s disappointed face” through “trying to scratch out the face in the mirror” (p. 134). Then pose the following question for students to discuss as a class.

How does Jing-mei interact with her own reflection? What does this interaction suggest about how Jing-mei sees herself?

- When Jing-mei looks at herself in the mirror she cries, makes animal noises, and tries to scratch out the image of her face. Students should identify that this interaction suggests that Jing-mei doesn’t like what she sees in the mirror; she sees herself as “ordinary” and “ugly” and with no potential for growth or change—“it would always be this ordinary face” (p. 134).
-

Instruct students to reread from “And then I saw what seemed to be the prodigy side of me” through “at last she was beginning to give up hope” (pp. 134–135). Then pose the following question for students to discuss as a class.

How does Jing-mei's reflection change? How is this transformation reflected in her attitude towards her mother's expectations?

- As Jing-mei continues to look at herself, the “ordinary ... sad, ugly girl” transforms into the “prodigy side” of herself (p. 134). Students should connect this visual transformation with Jing-mei's changing attitude towards her mother's expectations. Rather than feeling sad about “the raised hopes and failed expectations” of her mother's tests, she now feels “angry, powerful,” and is determined to not let her mother change her, or make her be something she is not (p. 134).

- ① Students may also make a connection to the fantasy images (ballerina, Cinderella, baby Jesus) that Jing-mei tries on and then takes off on page 132.

Activity 5: Quick Write**15%**

Instruct students to respond briefly in writing to the following prompt.

How do Jing-mei's interactions with her mother develop over the course of this passage? What is she hoping will happen? Use details from the text to support your answer.

- ① Display the prompt for students to see or provide the prompt in hard copy.

Instruct students to look at their text and notes to find evidence. Remind students to use the Short Response Rubric and Checklist to guide their written response.

- ▶ Students listen, review the Short Response Rubric and Checklist, and read the Quick Write prompt.

Transition students to the independent Quick Write.

- ▶ Students independently respond to the prompt, using evidence from the text.
- See the High Performance Response at the beginning of this lesson.

Activity 6: Closing**5%**

Display and distribute the homework assignment. For homework, instruct students to independently read from “Two or three months had gone by without any mention ...” to “because later on I had to learn how to play it” (pp. 135–136). Students should annotate the text with the annotation symbols they learned in 10.1.1 (see 10.1.1. Lesson 1), and be prepared to offer their response to the following questions at the beginning of the next lesson:

According to Jing-mei’s mother, why is Jing-mei “not the best” (p. 136)? What trait does she find valuable?

Review the expectations of SL.9-10.1.a with students. Instruct students to draw upon the preparation they have done in this homework assignment for their full-class discussion in the following lesson.

► Students follow along.

- ① This homework assignment encourages students to practice the skills outlined in SL.9-10.1.a. Students prepare for a thoughtful, well-reasoned exchange of ideas about this passage in the following lesson through their annotations and identify specific evidence from the text in order to answer the focusing question.

Homework

Independently read from “Two or three months had gone by without any mention ...” to “because later on I had to learn how to play it” (pp. 135–136) and annotate according to pre-established protocols. Be prepared to offer a response to the following questions at the beginning of the next lesson:

According to Jing-mei’s mother, why is Jing-mei “not the best” (p. 136)? What trait does she find valuable?

10.1.3

Lesson 6

Introduction

In this lesson, students read “Two Kinds” from “Three days after watching *The Ed Sullivan Show*” through “I was determined to put a stop to her foolish pride” (pp. 136–138), as they continue their exploration of Jing-mei’s interactions with other characters. There should be an emphasis on how these interactions reveal the interwoven thematic threads of “Two Kinds.” This lesson builds upon the foundational character analysis established in Lesson 5, with a focus on storytelling as an integral mode of interaction between the characters of Tan’s text.

Guided by a set of text-dependent questions, instruct students to work in groups to analyze and discuss pages 136–138, in which Jing-mei defies her mother’s expectations by refusing to devote herself to her piano lessons. These questions will guide students in an exploration of how Jing-mei and her mother redefine themselves and others through storytelling. Ask students to connect their analysis of the narrative interactions between characters to the thematic development of parental expectations and Jing-mei’s sense of self. Students conclude the lesson with a Quick Write to the following prompt: What is the impact of Tan’s choice to insert Waverly into “Two Kinds”?

For homework, ask students to read from “A few weeks later, Old Chong and my mother” to “and then clap enthusiastically” (pp. 138–139), annotate, and then respond to a reflective writing prompt.

Standards

Assessed Standard(s)	
RL.9-10.2	Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.

Addressed Standard(s)	
RL.9-10.3	Analyze how complex characters (e.g., those with multiple or conflicting motivations) develop over the course of a text, interact with other characters, and advance the plot or develop the theme.
SL.9-10.1.a	Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 9–10 topics, texts or issues, building on others’ ideas and expressing their own clearly and persuasively. a. Come to discussions prepared, having read and researched material under study; explicitly draw on that preparation by referring to evidence from texts and other research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas.

Assessment

Assessment(s)
<p>The learning in this lesson is captured through a Quick Write at the end of the lesson. Students answer the following prompt based on the reading (citing text evidence and analyzing keywords and phrases) completed in the lesson.</p> <ul style="list-style-type: none"> What is the impact of Tan’s choice to insert Waverly into “Two Kinds”? <p>① The learning sequence in this lesson prompts students towards an analysis of how the character interactions orchestrated by Tan’s structural decision to reintroduce an earlier narrative develops some aspect of a central idea established thus far in “Two Kinds.”</p>
High Performance Response(s)
<p>A High Performance Response should:</p> <ul style="list-style-type: none"> Consider how the interactions between characters in the passage in which Waverly and Jing-mei’s stories collide develop a central idea in “Two Kinds.”

Vocabulary

Vocabulary to provide directly (will not include extended instruction)
<ul style="list-style-type: none"> treble (n.) – a high or shrill voice or sound bass (n.) – a low pitched voice or sound arpeggios (n.) – the sounding of the notes of a chord in rapid succession instead of simultaneously

- sonatas (n.) – compositions of one or two instruments, typically in three or four movements in contrasted forms and keys
- preludes (n.) – musical sections that serve as an introduction to the rest of the piece

Vocabulary to teach (may include direct word work and/or questions)

- staccato (adj.) – composed of or characterized by abruptly disconnected elements
- discordant (adj.) – disagreeable to the ear; dissonant; harsh

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards & Text: <ul style="list-style-type: none"> • Standards: RL.9-10.2, RL.9-10.3, SL.9-10.1.a • Text: <i>The Joy Luck Club</i> “Two Kinds,” (pp. 136–138) 	
Learning Sequence: <ol style="list-style-type: none"> 1. Introduction of Lesson Agenda 2. Homework Accountability 3. Masterful Reading 4. Pages 138–139 Reading and Discussion 5. Quick Write 6. Closing 	<ol style="list-style-type: none"> 1. 5% 2. 10% 3. 10% 4. 55% 5. 15% 6. 5%

Materials

None.

Learning Sequence

How to Use the Learning Sequence	
Symbol	Type of Text & Interpretation of the Symbol
10%	Percentage indicates the percentage of lesson time each activity should take.
no symbol	Plain text indicates teacher action.
	Bold text indicates questions for the teacher to ask students.
	<i>Italicized text indicates a vocabulary word.</i>
▶	Indicates student action(s).
💬	Indicates possible student response(s) to teacher questions.
❗	Indicates instructional notes for the teacher.

Activity 1: Introduction of Lesson Agenda

5%

Begin by introducing the agenda and assessed standard for this lesson: RL.9-10.2. In this lesson, students work in groups as they continue to develop their analysis of Jing-mei's interactions with her mother. After participating in evidence-based discussions in their groups, students complete a Quick Write.

- ▶ Students look at the agenda.

Activity 2: Homework Accountability

10%

Instruct students to independently reread the last three paragraphs that they read for homework on page 136, from "What are you picking on her for?" to "because later on I had to learn how to play it."

Review the expectations of SL.9-10.1.a with students. Inform students that they will be drawing upon the preparation they have done in this homework assignment in their full-class discussion.

Lead a full-class discussion of student responses to the homework prompt: According to Jing-mei's mother, why is Jing-mei "not the best?" (p. 136). What trait does she find valuable?

- ❗ This homework assignment encourages students to practice the skills outlined in SL.9-10.1.a. Students have prepared for a thoughtful, well-reasoned exchange of ideas about this passage through their annotations, and have identified specific evidence from the text in order to answer the focus question. Students call upon their individual preparation in their responses to the question that the teacher poses for a follow-up discussion.

- ▶ Students share their written responses to the homework prompt.

- According to her mother, Jing-mei is “not the best” (p. 136) because she does not try hard enough. Students should infer from this statement that Jing-mei’s mother finds hard work and perseverance valuable.

Pose the following question for a full-class discussion.

What values does Jing-mei express in her defense of the girl? How do these values compare to those of Jing-mei’s mother?

- Jing-mei defends the girl on the TV against her mother’s criticism by arguing that although she is not perfect, “she’s trying hard” (p. 136). Jing-mei is talking about the same value as her mother—hard work. It is not how perfectly she plays, but how hard she’s trying that really matters. Students should express an understanding that, although Jing-mei and her mother are fighting, both sides of the debate share a common value. Some students might point to this lack of recognition of shared beliefs as a sign that Jing-mei and her mother often have difficulty communicating.

Activity 3: Masterful Reading

10%

Introduce the Quick Write assessment (What is the impact of Tan’s choice to insert Waverly into “Two Kinds”?). Explain to students that this is the lesson assessment and the focus for today’s reading.

- Students read the assessment prompt and listen.

① Display the Quick Write assessment prompt for students to see.

Have students listen to a masterful reading of “Two Kinds” from “Three days after watching *The Ed Sullivan Show*” through “I was determined to put a stop to her foolish pride” (pp. 136–138). Instruct students to read along in their text.

- Students follow along in their texts, reading silently.

Provide definitions for the following words as they appear during the masterful reading: *treble*, *bass*, *arpeggios*, *sonatas*, and *preludes*.

Activity 4: Pages 138–139 Reading and Discussion**55%**

Place students into heterogeneous groups. Instruct students to read independently from “Three days after watching *The Ed Sullivan Show*” to “slid off the meat when I picked it up” (pp. 136–137) and annotate according to established protocols to the focus question:

How does Jing-mei describe Mr. Chong? Underline the words in the text that support your understanding.

- ▶ Students read independently and annotate to the focus prompt.
- 💬 Student annotations should include some or all of the following adjectives: “old,” “strange,” “ancient,” “tired,” and “sleepy” (p. 136).

Pose the following questions one at a time for full-class discussion.

What clues in the text indicate that Mr. Chong may have been different from how Jing-mei remembers him?

- 💬 Students should point to the phrase “but he must have been younger than I thought, since he lived with his mother and was not yet married” (p. 136) to indicate that Jing-mei’s memories of Mr. Chong as “ancient” and “old” might not have been entirely accurate.

How might this insight shape your understanding of Jing-mei’s memories in this story?

- 💬 Students should begin to make the connection that the memories that make up Jing-mei’s story may not be entirely correct. In the case of “Old” Chong, Jing-mei is revising her original memories based on her new perspective, a perspective that she did not have when she was first experiencing these events. Look for students to begin to make the crucial shift from understanding memories as objective descriptions of what happened, to an understanding of memories (and by extension storytelling) as narratives constructed by others.
- ① This series of questions prompts students to engage with the broad definition of storytelling as the interactive process of the narration of self and others. The analysis students conduct in this lesson of how characters develop through the stories they tell thus includes both the stories told within the text by one character to another, as well as the more subtle process of the first-person narration of the text itself, as in this exploration of the authenticity of Jing-mei’s memories.

How does Jing-mei’s mother’s meaning and tone change when she shifts from English to Chinese in this passage?

- Students should make connections between this switch in language and a corresponding shift in meaning and tone. When Jing-mei's mother speaks in English, she tells her daughter that she wants her to succeed for her own sake: "Who ask you be genius? ... Only ask you be your best. For you sake. You think I want you be genius? Hnnh! What for? Who ask you!" (p. 136). She is speaking directly to Jing-mei, and her tone, although frustrated, is constructive. When she speaks in Chinese, she criticizes her daughter for the temper that leads her to disobey her mother: "So ungrateful ... If she had as much talent as she has temper, she would be famous now" (p. 136). Her tone makes it seem more like she is speaking to herself as she "mutter[s]" her criticism (p. 136), and her disappointment in her daughter's behavior is more clearly expressed.
-

Instruct students to read independently from "I soon found out why Old Chong" to "but now you must learn to keep time" (p. 137). Display the following questions for students to discuss in their groups.

How can the description "like an obedient little soldier" help you to understand the meaning of *staccato* on page 137?

- Students should derive the meaning of the unfamiliar word *staccato* from context: Jing-mei's fingers move stiffly and precisely on the keys, and so *staccato* must be an adjective that describes musical notes arranged in this kind of rhythm.

What does Jing-mei learn in her piano lessons? Why? Use evidence from the text to support your response.

- Rather than learning how to play the piano, Jing-mei learns "how to be lazy and get away with mistakes" (p. 137). Old Chong cannot hear the incorrect notes that she plays, so Jing-mei learns that she can get away with not practicing, as long as she puts on a convincing enough performance.

How does Jing-mei take advantage of the ways that both Mr. Chong and her mother cannot "hear" her?

- Students should make the connection that both Jing-mei's mother and Mr. Chong demand obedience and discipline, and both Mr. Chong and her mother cannot hear Jing-mei (Mr. Chong literally because he is hard of hearing, and her mother figuratively). Because Mr. Chong and Jing-mei's mother cannot hear Jing-mei, they do not initially recognize the reality of Jing-mei's disobedience. Jing-mei takes advantage of this by refusing to do what they ask.

- ① **Differentiation Consideration:** If students struggle to make the connection between communication obstacles and generational and cultural alignment, consider posing the following question:

How do Jing-mei's interactions with Mr. Chong compare to her interactions with her mother?

- 💬 Student responses will vary, but should make a connection between the communication gap that distances Jing-mei from Mr. Chong and the communication barrier that separates Jing-mei from her mother. Students may point out that Jing-mei defies the expectations of both her mother and Mr. Chong, or that she rebels against both authority figures in her life.

Circle the room and assist as needed. When student groups have discussed all the questions, lead a full-class discussion of student observations.

Instruct students to read from “So maybe I never really gave myself a fair chance” to “ear-splitting preludes, the most discordant hymns” (pp. 137–138). Display the following questions for students to discuss in their groups.

Remind students that they should be noting their group observations individually.

What other adjective in this sentence can help you to make meaning of the word *discordant* (p. 138) in this context?

- 💬 Students should identify the corresponding adjective “ear-splitting” to help them understand that *discordant* is an adjective that describes an unpleasant or disagreeable combination of sounds.

What does Jing-mei realize? Why has her perspective changed?

- 💬 In hindsight, Jing-mei realizes that she might have been a good pianist if she had not been so set on defying her mother's expectations for excellence. Jing-mei's perspective has changed because she is reflecting on her childhood decisions from the more experienced position of adulthood.

How does Jing-mei's understanding of herself change through the telling of her own story?

- 💬 Students should begin to forge the crucial connection between the process of storytelling and the construction and reconstruction of identity. In this case, Jing-mei looks back on the decisions of her childhood and reflects on how things might have been different had she made different choices. Within the course of this reflection, a little girl who refuses to practice piano becomes a girl who squandered her own potential in her attempts to defy her mother. In the process of

telling her own story, Jing-mei transplants her present understanding onto her past self. She is revising her understanding of herself through a reinterpretation of her own past.

- ① This sequence of questions builds upon student analysis of how Jing-mei develops as a character through the interactive process of storytelling. It may be helpful to prompt students to make a connection between this moment of reflection and the similar moment on page 136 when Jing-mei reflects that Mr. Chong may not have been quite as old as she remembers.

Circle the room and assist as needed. When student groups have discussed all the questions, lead a class discussion of student responses.

Instruct students to read from “Over the next year, I practiced like this” to “I was determined to put a stop to her foolish pride” (p. 138). Display the following questions for students to discuss in their groups.

What is the tone of the conversation between Lindo Jong and Jing-mei’s mother? How does your understanding of the tone of this conversation influence your understanding of the content?

- Even though the content of Jing-mei’s mother and Lindo Jong’s conversation makes it appear as if they are complaining about their daughters, in reality they are bragging about the accomplishments of their children, as is evidenced from the description of the tone of their voices as “loud” and “bragging” (p. 138).

What stories are the two mothers telling each other about their daughters? How are these stories different from the stories that Jing-mei and Waverly tell about themselves?

- In the story that Jing-mei’s mother tells Lindo Jong, Jing-mei is a devoted musical prodigy, and Jing-mei’s mother is only a passive spectator of Jing-mei’s amazing accomplishments. Lindo Jong tells a similar story of Waverly’s chess success. Students should contrast these stories with those told by the girls themselves. In Waverly’s “Rules of the Game,” it is clear that Waverly has conflicting feelings about chess and her mother’s relationship to her success. Thus far in “Two Kinds,” it is clear that Jing-mei isn’t a musical prodigy, and that her mother plays an active and aggressive role in her daughter’s life. Ultimately, the mothers’ stories are a form of wish fulfillment, one that is highlighted by the reader’s inside knowledge of Jing-mei and Waverly’s differing perspectives.
- ① This question and the following Quick Write prompt students to reflect on storytelling as a mode of interaction between the characters in “Two Kinds” and how these interactions develop central ideas of Tan’s text. This concluding analysis complicates and broadens students’ initial analysis of how Jing-mei develops as a character through the stories she tells about herself.

Activity 5: Quick Write

15%

Instruct students to respond briefly in writing to the following prompt:

What is the impact of Tan’s choice to insert Waverly into “Two Kinds”?

Instruct students to look at their text and notes to find evidence. Remind students to use the Short Response Rubric and Checklist to guide their written response.

- ▶ Students listen and read the Quick Write prompt.

① Display the Quick Write prompt for students to see or provide the prompt in hard copy.

Transition students to the independent Quick Write.

- ▶ Students independently answer the prompt, using evidence from the text.
- ☞ See the High Performance Response at the beginning of this lesson.

Activity 6: Closing

5%

Display and distribute the homework assignment. For homework, instruct students to independently read from “A few weeks later, Old Chong and my mother” to “and then clap enthusiastically” (pp. 138–139), annotate according to the protocols established in 10.1.1 Lesson 1, and then respond to the following questions in writing:

What song is Jing-mei playing for the talent show? How does she describe this song?

Provide the following definitions to support student reading:

- stricken (adj.) – deeply affected, as with grief, fear, or other emotions
- fiasco (n.) – a complete failure
- nonchalantly (adj.) – coolly unconcerned, indifferent, or unexcited; casual
- ▶ Students follow along.

Homework

Read independently from “A few weeks later, Old Chong and my mother” to “and then clap enthusiastically” (pp. 138–139), annotate according to the protocols established in 10.1.1 Lesson 1, and then respond to the following questions in writing:

What song is Jing-mei playing for the talent show? How does she describe this song?

10.1.3

Lesson 7

Introduction

In this lesson, students read pages 139–142 of “Two Kinds,” in which Jing-mei performs at a community-wide talent show. Students analyze the events in this excerpt, with an emphasis on the interactions between complex characters. The focus is on understanding these events as a turning point in Jing-mei’s relationship with her mother and the corresponding shift in her understanding of herself.

Students explore this passage through a Jigsaw activity structured around the Evidence Collection Tool. Students use this tool to formulate and record their response to a focus question, then draw upon the analysis they have conducted in their tool to contribute to a larger group discussion. Finally, students synthesize and record collaboratively-generated ideas in the Lesson 7 Jigsaw Tool. A Quick Write on the Jigsaw Tool captures student learning with the following prompt: How does Jing-Mei’s performance at the talent show illustrate her development as a character?

For homework, students respond to a reflective writing prompt that encourages them to examine the understanding they have of Jing-mei’s character development in this lesson’s reading passage as they consider how Jing-mei’s mother has developed over the course of these same events.

Standards

Assessed Standard(s)	
RL.9-10.3	Analyze how complex characters (e.g., those with multiple or conflicting motivations) develop over the course of a text, interact with other characters, and advance the plot or develop the theme.
Addressed Standard(s)	
RL.9-10.2	Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.
W.9-10.2.b	Write informative/explanatory texts to examine and convey complex ideas, concepts and information clearly and accurately through the effective selection, organization, and analysis of content.

	b. Develop the topic with well-chosen, relevant, and sufficient facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience's knowledge of the topic.
SL.9-10.1	Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on <i>grades 9–10 topics, texts, and issues</i> , building on others' ideas and expressing their own clearly and persuasively.

Assessment

Assessment(s)
<p>Student learning in this lesson is captured with the Evidence Collection Tool and the Lesson 7 Jigsaw Tool, including the following Quick Write prompt on the Lesson 7 Jigsaw Tool.</p> <ul style="list-style-type: none"> How does Jing-Mei's performance at the talent show illustrate her development as a character? Use specific details and direct quotes from your Evidence Collection Tool and the Lesson 7 Jigsaw Tool to develop your response.
High Performance Response(s)
<ul style="list-style-type: none"> See the Model Lesson 7 Jigsaw Tool.

Vocabulary

Vocabulary to provide directly (will not include extended instruction)
<ul style="list-style-type: none"> stricken (adj.) – deeply affected, as with grief, fear, or other emotions fiasco (n.) – a complete failure nonchalantly (adj.) – coolly unconcerned, indifferent, or unexcited; casual
Vocabulary to teach (may include direct word work and/or questions)
<ul style="list-style-type: none"> None.

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards & Text: <ul style="list-style-type: none"> Standards: RL.9-10.3, RL.9-10.2, W.9-10.2.b, SL.9-10.1 Text: “Two Kinds” (pp. 139–142). 	
Learning Sequence <ol style="list-style-type: none"> 1. Introduction of Lesson Agenda 2. Homework Accountability 3. Evidence Collection Tool 4. Lesson 7 Jigsaw Tool 5. Evidence-Based Discussion 6. Closing 	<ol style="list-style-type: none"> 1. 5% 2. 10% 3. 35% 4. 30% 5. 15% 6. 5%

Materials

- Copies of the Evidence Collection Tool for each student
- Copies of the Lesson 7 Jigsaw Tool for each student

Learning Sequence

How to Use the Learning Sequence	
Symbol	Type of Text & Interpretation of the Symbol
10%	Percentage indicates the percentage of lesson time each activity should take.
no symbol	Plain text indicates teacher action.
	Bold text indicates questions for the teacher to ask students.
	<i>Italicized text indicates a vocabulary word.</i>
►	Indicates student action(s).
💬	Indicates possible student response(s) to teacher questions.
❗	Indicates instructional notes for the teacher.

Activity 1: Introduction of Lesson Agenda

5%

Begin by introducing the agenda and assessed standard for this lesson: RL.9-10.3. Students explore pages 139–142 of “Two Kinds” through a Jigsaw activity that makes use of the Evidence Collection Tool. The focus of this activity is on understanding the events of this excerpt as a turning point in Jing-mei’s interactions with her mother, and the ways in which these events shape how Jing-mei understands herself.

- ▶ Students follow along.

Activity 2: Homework Accountability

10%

Instruct students to reread independently from a “few weeks later, Old Chong and my mother conspired” to “and then clap enthusiastically” (pp. 138–139). Lead a full class discussion of student responses to the homework prompt:

What song is Jing-mei playing for the talent show? How does she describe this song?

- 💬 Jing-mei is playing the song “Pleading Child” from Schumann’s *Scenes from Childhood* for the talent show. She describes the song as a “simple, moody piece that sounded more difficult than it was” (p. 138).

- ① This activity encourages student accountability for the reading completed for homework, and more crucially calls attention to a key detail in the text that students analyze more thoroughly in Lesson 8.

Activity 3: Evidence Collection Tool

35%

Introduce the assessment prompt (How does Jing-Mei’s performance at the talent show illustrate her development as a character?). Explain to students that this is the lesson assessment and the focus for today’s reading.

- ▶ Students read the assessment prompt and listen.

- ① Display the assessment prompt for students to see.

Display or provide the definitions for the following vocabulary words to support student reading: *stricken*, *fiasco*, and *nonchalantly*.

Instruct students to read independently from “When my turn came, I was very confident” to “cry and blame her for all my misery” (pp. 139–141).

Display the following five questions on the board:

1. What is Jing-mei feeling as she prepares for her recital? What can you infer about how Jing-mei understands herself?
2. What has Jing-mei done to prepare for the talent show? Hint: look back at the text assigned for homework and refer to your work with the excerpt you read in 10.1.3 Lesson 6.
3. How does Jing-mei envision her performance? What seems to be the source of Jing-mei's confidence?
4. What happens when Jing-mei performs?
5. How does the audience respond to Jing-mei's performance? How does Jing-mei feel about her own performance?

Hand out the Evidence Collection Tool. Explain that students use the Evidence Collection Tool to record their observations and analysis of the Jigsaw questions they have just been assigned. Once students have completed their Evidence Collection Tool, they share their analysis with their groups to gain a more comprehensive understanding of this crucial turning point in Jing-mei's interactions with her mother.

Arrange the students into Jigsaw groups, so that there is the same number of students in each group as there are questions. Assign one of the five questions to each member of a group, so that each group contains one student responsible for each of the five questions displayed on the board.

① If your class has less than 25 students, modify this exercise by discussing one or more of the Jigsaw questions as a full class, then breaking students into groups of two or three to answer the remaining questions. If your class has more than 25 students, modify this exercise by assigning students pairs to each question.

Instruct students to perform the following before they begin working through the tool independently:

1. Write your name and the text ("Two Kinds") in the spaces provided.
 2. In the space provided for Reading Purpose, write the following description of this lesson's focus: To explore interactions between complex characters.
 3. Write the jigsaw question you have been assigned in the space provided for "question."
 4. Now reread independently from "When my turn came, I was very confident" to "cry and blame her for all my misery" (pp. 139–141), and follow the instructions provided in the tool to develop a response to your question.
 - ▶ Students formulate and record their thinking about the question assigned to them through the process of working through the Evidence Collection.
- 🗨 See the Model Evidence Collection Tool for sample student responses.

Circle the room and assist only as necessary.

① Students are familiar with the Evidence Collection Tool, so additional instruction may be unnecessary. If students struggle, review the instructions provided on the Evidence Collection Tool

to provide a forum for clarifying questions. Additionally, consider reviewing the model Evidence Collection Tool provided in this lesson, or model filling out a new Evidence Collection Tool with the class.

Activity 4: Lesson 7 Jigsaw Tool

30%

Once students have completed their Evidence Collection Tool, distribute the Lesson 7 Jigsaw Tool. Explain to students that they can use the Lesson 7 Jigsaw Tool to record important information from their Jigsaw group discussions.

- ▶ Students share the individual analysis they have completed on their Evidence Collection Tool, and record observations and key details of their peers to gain a more comprehensive understanding of this passage as a turning point in Jing-mei's interactions with her mother.

Instruct students to read over the directions at the top of the Lesson 7 Jigsaw Tool in their groups, and work through the tool according to the directions provided. Answer any clarifying questions.

- 🗨 See the Model Lesson 7 Jigsaw Tool (side 1) for elements to look for in student responses.

Circle the room as students work in their groups and answer any questions that arise.

- ① This tool guides students through Jigsaw protocols, while holding students accountable for understanding the responses of others. Additionally, this tool is a valuable resource for the Mid-Unit Assessment.

Instruct students to turn to the second side of their Lesson 7 Jigsaw Tool. Students have five minutes to craft a response to the Quick Write provided on their tool:

How does Jing-mei's performance at the talent show illustrate her development as a character? Use specific details from the text to support your response.

- 🗨 See the Model Lesson 7 Jigsaw Tool (side 2) for elements to look for in a High Performance Response.
- ① The goal of this exercise is to ensure that students have time to independently reflect upon and synthesize their own understanding of the Jigsaw group discussion in their analysis of how Jing-mei develops as a character throughout this passage.

Instruct students to turn in their Evidence Collection Tool and Lesson 7 Jigsaw Tool.

Activity 5: Evidence-Based Discussion

15%

Instruct students to read independently from “I assumed my talent-show fiasco” to “No! I won’t! I screamed” (p. 141). Display the following question:

How does Jing-mei’s new understanding of her “true self” differ from her former sense of self (p. 141)?

- Students should compare this new understanding of self with Jing-mei’s sense of self before the recital. This “true self” no longer cares about living up to her mother’s expectations for excellence. This “true self” recognizes that it is not the “genius” that Jing-mei’s mother expects (p. 141).

Instruct students to read independently from “She yanked me by the arm, pulled me off the floor” on to “a small brown leaf, thin, brittle, lifeless” (pp. 141–142). Display the following questions one at a time, pausing between each question to facilitate a full-class discussion.

- Differentiation Consideration:** If students need further scaffolding, consider asking the following question:

What does Jing-mei now believe “had been inside [her] all along” (p. 141)?

- Jing-mei believes that the power to say “No!” (p. 141) to her mother has been inside her along.

According to Jing-mei’s mother, what are the “only two kinds of daughters” (p. 142)? Why might Jing-mei’s mother say this in Chinese?

- According to Jing-mei’s mother, the only two kinds of daughters are those who are obedient, and those who follow their own mind. The only kind of daughter that can live in her house is an obedient daughter. Students should infer that Jing-mei’s mother says this in Chinese because the expectation of obedience is a value that Jing-mei’s mother associates with China.

Activity 6: Closing

5%

Display and distribute the homework assignment. Instruct students to reread from “She yanked me by the arm” to “a small brown leaf, thin, brittle, lifeless” (pp. 141–142), annotate according to the protocols established in 10.1.1 Lesson 1, and then respond in writing to the following prompt:

How does Jing-mei’s mother transform over the course of this passage? What causes this change?

Homework

Reread from “She yanked me by the arm” to “a small brown leaf, thin, brittle, lifeless” (pp. 141–142), annotate according to the protocols established in 10.1.1 Lesson 1, and then respond in writing to the following prompt:

How does Jing-mei’s mother transform over the course of this passage? What causes this change?

Evidence Collection Tool

Name:		Class:		Date:	
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Directions: Select three quotes from this passage that address your focus question. Explain how each quote helps you to answer the focusing question. Finally, use these notes to construct a response to the focusing question that connects your analysis of all three details.

Purpose: To explore interactions between complex characters.

Question: How does Jing-mei envision her performance? What seems to be the source of her confidence?

Key Detail	Key Detail	Key Detail
"...I envisioned people jumping ... introduce me to everyone on TV." (p. 139)	"I had on a white dress ... and a pink bow in my Peter Pan haircut." (p. 139)	"I was so caught up ... I didn't worry how I would sound." (p. 139)
Analysis	Analysis	Analysis
Jing-mei thinks her performance at the talent show will be so good that she will become famous.	Jing-mei's appearance mirrors the girl on Ed Sullivan (p. 135). She thinks if she looks like this girl she will play the piano like her.	Jing-mei's confidence comes from what she looks like, not how she sounds.

Connections
Jing-mei envisions her performance at the talent show as her gateway to fame and fortune. However, her confidence does not stem from her musical abilities, but that she looks the part.

Model Lesson 7 Jigsaw Tool (Side 1)

Name:		Class:		Date:	
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Directions: Use this tool to record important information from your Jigsaw group discussions. Briefly summarize your understanding, be sure to include at least one detail from the text.

1. What is Jing-mei feeling as she prepares for her recital? What can you infer about how Jing-mei understands herself?

- Jing-mei does not feel nervous or afraid about the talent show. Despite the fact that she has not been practicing the piano, she is “confident” and “excite[d]” to perform in front of an audience (p. 139). Some students might connect this “childish excitement” (p. 139) to Jing-mei’s initial attitude towards her mother’s expectations, as she explains on page 133, “in fact, in the beginning, I was just as excited as my mother, maybe even more so” (p. 133). Look for students to infer that although Jing-mei has since moved past this original feeling of excitement, it seems that the prospect of performing at the talent show has renewed her faith that there truly is a “prodigy part” inside of her (p. 133). As Jing-mei reflects before she performs, she now has no doubt that the “prodigy side” of herself “really did exist” (p. 139).

2. What has Jing-mei done to prepare for the talent show? Hint: look back at the text assigned for homework, as well as the Lesson 6 excerpt.

- Jing-mei has done very little to prepare for the talent show. Students might return to the Lesson 6 excerpt as evidence that the only music she has been “dutifully” practicing are the “ear-splitting preludes” and “discordant hymns” (p. 138) that speak of her determination “not to try, not to be anybody different” (p. 138). Students may also return to the excerpt that they read for homework. Instead of focusing on her piano playing, Jing-mei has “daydreamed about being somewhere else, about being someone else” (p. 139). Students may also note that the “part [Jing-mei] liked to practice best” was the curtsy at the end of her performance (p. 139). Jing-mei is not prepared for her musical recital at the talent show, because all that she has practiced is how to appear to be a prodigy, rather than the skills necessary to actually be one.

3. How does Jing-mei envision her performance? What seems to be the source of Jing-mei’s confidence?

- Jing-mei envisions her performance as a gateway to future fame and fortune, she imagines “people jumping to their feet and Ed Sullivan rushing up to introduce me to everyone on TV” (p. 139). Listen for students to infer that Jing-mei’s confidence does not come from her musical abilities, but her feeling that she looks the part of a prodigy in her “white dress layered with sheets of lace, and a pink bow in my Peter Pan haircut” (p. 139). Students might connect this description with the earlier description of the child pianist on TV that first inspired Jing-mei’s mother, “a little Chinese girl, about nine years old, with a Peter Pan haircut ... She also did this

fancy sweep of a curtsy, so that the fluffy skirt of her white dress cascaded slowly to the floor..." (p. 135). Jing-mei feels that if she looks like the child prodigy on TV, then she will be able to perform like her too.

4. What happens when Jing-mei performs?

- Jing-mei's actual performance is not at all that she imagines. She plays wrong note after wrong note, yet "couldn't stop playing as though my hands were bewitched" (p. 139). Jing-mei is going through the "right motions" (p. 140) but the result is a "strange jumble" (p. 139) of sound, rather than the beautiful music she envisioned she would produce.

5. How does the audience respond to Jing-mei's performance? How does Jing-mei feel about her own performance?

- Student notes should explore the reactions of specific members of the audience in order to come to a more comprehensive understanding of Jing-mei's failed performance. Students might note that Old Chong, who cannot hear, is the only member of the audience, "who was beaming and shouting, 'Bravo! Bravo! Well done!'" (p. 140). Jing-mei's father seems similarly unaware of Jing-mei's failure, as Jing-mei cannot tell if his comment "that was somethin' else" is meant to be funny, or if he has already forgotten about her terrible performance (p. 140). Students may point to Auntie Lindo's obvious pleasure at Jing-mei's failure, when she "smile[s] broadly" at Jing-mei's mother (p. 140), as well as the condescending assertion of another mother in the audience "well, she certainly tried" (p. 140). Perhaps the most straightforward response comes from Waverly, who asserts, "you aren't a genius like me" (p. 140).
- Although students may make note of many reactions, look for students to focus most explicitly on her mother's response as the reaction that most informs Jing-mei's own feelings about her performance: "but my mother's expression was what devastated me: a quiet, blank look that said she had lost everything. I felt the same way, and it seemed as if everybody were now coming up, like gawkers at the scene of an accident, to see what parts were actually missing" (pp. 140–141). Jing-mei is aware of how she has humiliated her mother in front of the entire community, "I realized how many people were in the audience, the whole world it seemed" (p. 140), and she recognizes how her own performance in turn influences her mother's sense of self, "I felt the shame of my mother" (p. 140).

Model Lesson 7 Jigsaw Tool (Side 2)

Directions: Now that you have heard everyone’s ideas, synthesize your understanding of the text by writing a brief response to the following Quick Write:

How does Jing-Mei’s performance at the talent show illustrate her development as a character?

- ☛ Student responses to this Quick Write may vary. A High Performance Response should:
- Make a statement about what Jing-mei has learned about herself, and support this statement by connecting key details from the text to trace a pattern of self-discovery.
 - For example: After her failed performance at the talent show, Jing-mei learns that she is not a prodigy. Before Jing-mei performs she is “very confident” and filled with a “childish excitement” (p. 139). Despite the fact that she has not practiced the piano, she is “without a doubt” that the “prodigy side of [her] really did exist” (p. 139). Even after Jing-mei plays wrong note after wrong note, she still hopes that the audience “had seen me go through the right motions and had not heard anything wrong at all” (p. 140). But when Jing-mei sees her mother’s “stricken face,” she realizes that she is not a musical genius (p. 140). This realization that, as Waverly asserts, “you aren’t a genius like me,” makes Jing-mei feel as if “she had lost everything” (p. 140).

10.1.3

Lesson 8

Introduction

In this culminating lesson on “Two Kinds,” students analyze Jing-mei’s reflections on the significance of events from her childhood (pp. 142–144). Students work towards a cumulative understanding of how Jing Mei’s character develops throughout “Two Kinds” as they connect their analysis of this passage to key details from the chapter as a whole.

Working in groups to complete the Expectations and Response Tool, students select key details from throughout the chapter in order to forge connections between Jing-mei’s initial response to her mother’s expectations, and the relationship between these childhood interactions and Jing-mei’s adult sense of self. Students then discuss a series of questions that facilitate a more detailed consideration of the character interactions, point of view, and structural choices in this final excerpt. These questions guide students in their exploration of this lesson’s focusing question: What “kind” of a daughter has Jing-mei become? Students address this question in a Quick Write at the end of the lesson.

For homework, students revise and expand their notes in preparation for the Mid-Unit Assessment in Lesson 9 and continue with their AIR, with a new focus standard (RL.9-10.6 or RI.9-10.6) to guide their reading.

Standards

Assessed Standard(s)	
RL.9-10.3	Analyze how complex characters (e.g., those with multiple or conflicting motivations) develop over the course of a text, interact with other characters, and advance the plot or develop the theme.
Addressed Standard(s)	
W.9-10.2.b	<p>Write informative/explanatory texts to examine and convey complex ideas, concepts and information clearly and accurately through the effective selection, organization and analysis of content.</p> <p>b. Develop the topic with well-chosen, relevant, and sufficient facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience’s knowledge of the topic.</p>


W.9-10.4	Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.
SL.9-10.1.a, c	<p>Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on <i>grades 9–10 topics, texts and issues</i>, building on others’ ideas and expressing their own clearly and persuasively.</p> <p>a. Come to discussions prepared, having read and researched material under study; explicitly draw on that preparation by referring to evidence from texts and other research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas.</p> <p>c. Propel conversations by posing and responding to questions that relate the current discussion to broader themes or larger ideas; actively incorporate others into the discussion; and clarify, verify, or challenge ideas and conclusions.</p>

Assessment

Assessment(s)

The learning in this lesson is captured through a Quick Write at the end of the lesson. Students answer the following prompt based on the reading (citing text evidence and analyzing key words and phrases) completed in the lesson.

- What “kind” of daughter has Jing-mei become? How has she developed over the course of the text? Support your response with evidence from the excerpts on your Expectations and Response Tool, as well as from this lesson’s excerpt (pp. 142–144).

 This question encourages students to engage with the assessed standard RL.9-10.3, as they consider how Jing-mei has developed over the course of the text.

High Performance Response(s)

A High Performance Responses should:

- Begin with a claim about the “kind” of daughter Jing-mei has become.
- Make a connection between the “kind” of daughter Jing-mei has become as an adult, and the “kind” of daughter she was as a child.
- Support this connection with evidence from both the Expectations and Response Tool and the Lesson 8 close reading excerpt.
- Conclude with a reflection on this comparison between Jing-mei’s relationship to her mother’s expectations as a child and her relationship to these expectations as an adult.

Vocabulary

Vocabulary to provide directly (will not include extended instruction)
<ul style="list-style-type: none"> unchecked (adj.) – not restrained or controlled
Vocabulary to teach (may include direct word work and/or questions)
<ul style="list-style-type: none"> inevitable (adj.) – unable to be avoided, evaded or escaped; certain; necessary

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards & Text: <ul style="list-style-type: none"> Standards: RL.9-10.3, W.9-10.2.b, W.9-10.4, SL.9-10.1.a, c Text: “Two Kinds” (pp. 142–144) 	
Learning Sequence: <ol style="list-style-type: none"> Introduction of Lesson Agenda Homework Accountability Masterful Reading Expectations and Response Tool Evidence-Based Discussion Quick Write Closing 	<ol style="list-style-type: none"> 5% 10% 5% 30% 30% 15% 5%

Materials

- Copies of the Expectations and Response Tool for each student
- Student Copies of the 10.1 Common Core Learning Standards Tool (refer to 10.1.1 Lesson 1)
- Student Copies of the Short Response Rubric (refer to 10.1.1. Lesson 1)

Learning Sequence

How to Use the Learning Sequence	
Symbol	Type of Text & Interpretation of the Symbol
10%	Percentage indicates the percentage of lesson time each activity should take.
no symbol	Plain text indicates teacher action.
	Bold text indicates questions for the teacher to ask students.
	<i>Italicized text indicates a vocabulary word.</i>
►	Indicates student action(s).
💬	Indicates possible student response(s) to teacher questions.
📘	Indicates instructional notes for the teacher.

Activity 1: Introduction of Lesson Agenda

5%

Begin by introducing the agenda and assessed standard for this lesson: RL.9-10.3. Students work towards a cumulative understanding of how Jing Mei's character develops throughout the story in order to answer the focusing question and end-of-lesson assessment: What “kind” of a daughter has Jing-mei become?

- Students follow along.

Activity 2: Homework Accountability

10%

Lead a full-class discussion of student responses to the homework prompt: How does Jing-mei's mother transform over the course of this passage? What causes this change? Use evidence from the text to support your response.

- Students share their written responses to the homework prompt.
- 💬 In the beginning of this passage, Jing-mei describes her mother as “frighteningly strong,” her “chest was heaving” and she was “smiling crazily” (pp. 141–142). By the end of this passage, she has transformed from a strong angry woman to a frail shell of herself. Jing-mei describes her mother as she backs out of the room as “blank” faced, “slack” armed, and “blowing away like a small brown leaf, thin, brittle, lifeless” (p. 142). Students should identify Jing-mei's final statement “I wish I'd never been born!...I wish I were dead! Like them” as the “magic words” that transform her mother from a strong woman into a lifeless and fragile shell of herself. Some students might suggest that Jing-mei's statement makes it appear as if she doesn't understand the sacrifices that her mother has made to give her a better life than the daughters she left

behind in China. Others might understand her mother's transformation as a result of having all of the hopes and dreams she had invested in her "American" daughter destroyed.

- ① If students struggle to make this connection, direct them back to the portion of text in which Jing-mei first references her mother's lost daughters. In the third paragraph on page 132, Jing-mei explains, "America was where all my mother's hopes lay. She had come here in 1949 after losing everything in China...twin baby girls. But she never looked back with regret. There were so many ways for things to get better."

Activity 3: Masterful Reading

5%

Introduce the Quick Write assessment (What "kind" of daughter has Jing-mei become? How has she developed over the course of the text?). Explain to students that this is the lesson assessment and the focus for today's reading.

- ▶ Students read the assessment prompt and listen.

- ① Display the Quick Write assessment prompt for students to see.

Have students listen to a masterful reading of "Two Kinds" from "It was not the only disappointment my mother felt in me" through "I realized they were two halves of the same song" (pp. 142–144). Instruct students to follow along in their texts.

Provide the definition for the word *unchecked* when it appears during the masterful reading.

Activity 4: Expectations and Response Tool

30%

Instruct students to take out their 10.1 Common Core Learning Standards Tool. Review W.9-10.2.b, and answer any clarifying questions.

Distribute the Expectations and Response Tool. Inform students that they are practicing the W.9-10.2.b skills of developing analysis with well-chosen, relevant, concrete details, quotations, or other examples through their work with the Expectations and Response Tool. Explain that the Expectations and Response Tool is for connecting key details throughout "Two Kinds" in order to build towards a cumulative understanding of how Jing-mei develops over the course of the text through her interactions with her mother. Students use the Expectations and Response Tool to review and select textual details from previous excerpts of "Two Kinds" (pp. 132–142) in columns 1 and 2, and then make connections

between these key details and those in the Lesson 8 close reading excerpt (pp. 142–144) in column 3, in order to build towards cumulative comprehension of “Two Kinds.”

Have students form heterogeneous groups. They will remain in these groups for the duration of the lesson. Instruct students to read over the directions on their Expectations and Response Tool in their groups and answer any clarifying questions.

Instruct students to read independently from “It was not the only disappointment my mother felt in me” to “I could be anything I wanted to be. I could only be me” (p. 142), then complete the Expectations and Response Tool in their groups.

🗨 See the Model Expectations and Response Tool.

① If students struggle to complete the tool, take the time to model a few of the boxes with them. Alternately, modify the tool to include fewer blank boxes for students to complete.

Observe group work and offer guidance if needed.

Activity 5: Evidence-Based Discussion

30%

Inform students that they will deepen the character analysis they conducted on their Expectations and Response Tool through a series of discussion questions. Display the following questions for students to discuss in their groups. All students should be prepared to share their collaboratively generated observations with the class.

How much time has passed between this excerpt and the last? How do you know? Underline the parts of the text that tell you so.

🗨 Many years have passed between this excerpt and the last. Students should underline Jing-mei’s reference to “the years that followed,” as well as her reference to dropping out of college (p. 142). Students should underline Jing-mei’s statement “A few years ago, she offered to give me the piano, for my thirtieth birthday” (p. 143), as a more precise indication of the time that has passed since the piano incident.

How does this affect your understanding of Jing-mei’s point of view in this excerpt and in this chapter?

🗨 In this excerpt, Jing-mei clearly expresses an adult perspective. Students should connect this observation to a corresponding observation about Jing-mei’s point of view throughout “Two

Kinds.” Students might suggest that although this chapter is almost entirely about events that occurred in Jing-mei’s childhood, these “events” are memories, or reflections. The voice of the narrator is an adult voice remembering what it was like to be a child.

- ① **Differentiation Consideration:** Consider asking students to connect this observation to portions of the text that they have already analyzed that reveal Jing-mei’s reflective perspective. For example, Jing-mei remembers that Old Chong “must have been younger than I thought” (p. 136), exposing her childhood memories as potentially biased.

What “kind” of daughter has Jing-mei become (p. 142)? Use her mother’s explanation of the “only two kinds of daughters” to frame your response.

- 💬 Jing-mei has not become the “obedient” daughter her mother desired. Instead she asserts her “own mind” (p. 142). She is the other “kind of daughter,” one of “those who follow their own mind” (p. 142).

- ① **Differentiation Consideration:** Consider posing the following extension question to enrich students’ understanding of the text:

What words or phrases in the last paragraph can help you to understand what Jing-mei means by “failure was inevitable” (p. 142)? What does this suggest about who Jing-mei thinks is responsible for the way her life turned out? Support your response with textual evidence from the Expectations and Response Tool.

- 💬 Students should derive the meaning of “inevitable” from that final sentence: “so I never found a way to ask her why she had hoped for something so large that failure was inevitable” (p.142). If Jing-mei’s mother’s hopes were unreasonably high, then Jing-mei was bound to fall short of these expectations. Therefore, *inevitable* means that something is certain to happen. Students should reference Jing-mei’s response to her mother’s expectations on pages 136 and 142 of their Expectations and Response Tool, to explain that her mother’s dreams for her make Jing-mei feel as if her mother wants her to be something different than she is.

- ① **Differentiation Consideration:** If students struggle with this vocabulary question, direct them to the first paragraph of this excerpt. Jing-mei’s detailed list of her many failures clarify her reference to “inevitable” failure later in the excerpt, as this list illustrates that Jing-mei did indeed fail to live up to her mother’s expectations.

What does Jing-mei's attitude toward her mother's possessions reveal about her adult feelings for her mother?

- Jing-mei appears to treasure her mother's possessions, even items like the hand knitted sweaters that she used to hate (p. 143). Listen for students to infer that Jing-mei's respectful attitude towards her mother's possessions indicates a similar respect for her mother. Some students might point to the Chinese origins of many of these treasured possessions to indicate that Jing-mei has come to find value in her mother's culture.

What might the phrase “or so it seemed” in the first line of the last paragraph reveal about Jing-mei's adult perspective (p. 144)?

- Students should infer from the addition of the qualifying phrase “or so it seemed” to Jing-mei's statement “and for the first time” (p. 144) that she is suggesting that perhaps she had made this realization before. However, as an adult, she understands this realization in a new way, and so it feels like the “first time” (p. 144). The phrase “or so it seemed” reveals that Jing-mei's adult perspective influences how she understands (and therefore narrates) her childhood memories.

What is the relationship between “Pleading Child” and “Perfectly Contented” (p. 144)? What might this realization reveal about Jing-mei's adult understanding of her childhood?

- “Perfectly Contented” and “Pleading Child” are two halves of the same song. Student responses will vary, but may include that Jing-mei's realization suggests that she understands her childhood “misery” as only one half of her story. The other half of the story is that of a “perfectly contented” adult. Some students might suggest that if these two components each only make up half a song, then both are necessary to complete an entire song. One cannot exist in isolation from the other, and together they complete and complement each other. Perhaps Jing-mei is realizing that her childhood struggles were necessary for her to find the sense of peace she feels as an adult.

Circulate and assist as needed. When groups have discussed questions 1–4, lead a brief class recap of student observations.

Instruct students to take out their 10.1 Common Core Learning Standards Tool. Review SL.9-10.1.c and SL.9-10.1.a.

- ① Students first encountered SL.9-10.1.c and SL.9-10.1.a in Lesson 2, but have yet to strategically employ these skills in class discussion. Consider displaying SL.9-10.1.c and SL.9-10.1.a for the duration of the discussion.

Pose the following question for full-class discussion: What “kind” of daughter has Jing-mei become? Support your response with evidence from the excerpts on your Expectations and Response Tool, as well as from this lesson’s close reading excerpt (pp. 142–144).

Remind students that during class discussion they should explicitly draw upon the preparation they have done with their Expectations and Response Tool by referring to direct evidence from the text as they exchange ideas (SL.9-10.1.a).

① If students struggle, consider providing the additional support of sentence stems that encourage students to refer to textual evidence in discussion. For example:

- I think that (evidence) supports this connection...because...
- I think that...based on (evidence).

Throughout the discussion, encourage students to practice the skills outlined in SL.9-10.1.c. Some students may benefit from the display or distribution of sentence stems to guide them in actively incorporating others into the discussion and clarifying, verifying, or challenging ideas and conclusions.

For example:

- I agree/disagree with (student) because...
- I hear you saying that...I think that...
- I hear you saying that...This raises (a question)
- I think that (evidence) shows...This supports/challenges your idea that...

Activity 6: Quick Write

15%

Inform students that they will be working on incorporating the skills outlined in W.9-10.4 in their writing throughout the rest of this unit. Direct students to review W.9-10.4 on their Common Core Learning Standards Tool. Allow time to answer any clarifying questions.

Display the following two excerpts:

Excerpt #1: “Cane sugar can be traced back to the island now called New Guinea, which is just north of Australia. Cane was probably first cultivated by humans on the island some five thousand years or more before the Greeks.” (Aronson Marc and Marina Budhos. *Sugar Changed the World: A Story of Magic, Spice, Slavery, Freedom, and Science*, 10).

Excerpt #2: “It was as if I had said the magic words. Alakazam! – and her face went blank, her mouth closed, her arms went slack, and she backed out of the room, stunned, as if she were blowing away like a small brown leaf, thin, brittle, lifeless” (Tan, Amy. “Two Kinds” *The Joy Luck Club*, 142)

Pose the following questions to guide students through a comparison of these two excerpts: What might the intended task, purpose, or audience be for this piece of writing? How do you know? Students should call upon details from the excerpts to support their understanding.

- ▶ Students compare the style and tone of the two excerpts to deduce the purpose, task, or audience of each.
- 🗨 Excerpt #1 is intended to educate readers about a topic. This excerpt is written in formal, objective language, and contains facts. The content is informational, and the matter of fact style matches this content.
- 🗨 Excerpt #2 is written in an emotional, narrative style to communicate personal feelings about an emotional experience. Students may support this understanding by pointing to the irregular punctuation of this excerpt, the informal, conversational word “Alakazam!,” or the poetic descriptions.

Lead students in a brief conversation about what they think appropriate style, development, and organization is for a Quick Write. Students should consider the purpose and audience of this task.

Instruct students to respond briefly in writing to the following prompt:

What “kind” of daughter has Jing-mei become? How has she developed over the course of the text? Support your response with evidence from the excerpts on your Expectations and Response Tool, as well as from this lesson’s close reading excerpt (pp. 142–144).

Instruct students to look at their text and notes to find evidence. Remind students to use the Short Response Rubric and Checklist to guide their written response. Instruct students that their writing should reflect an understanding of the purpose and intended audience of this informal writing assignment.

- ▶ Students listen and read the Quick Write prompt.

① Display the prompt for students to see or provide the prompt in hard copy.

Transition students to the independent Quick Write.

- ▶ Students independently answer the prompt, using evidence from the text.
- 🗣 See the High Performance Response at the beginning of this lesson.

Activity 7: Closing

5%

Display and distribute the homework assignment. Instruct students to revise and expand their notes in preparation for the Mid-Unit Assessment presentation. Share the presentation prompt with students:

How does Tan develop and refine a central idea in “Two Kinds”?

Additionally, students should continue to read their AIR text, this time through a new focus standard: RL.9-10.6 or RI.9-10.6. Introduce these standards and model what applying a focus standard looks like.

For example, RI.9-10.6 asks students to “determine an author’s point of view or purpose in a text and analyze how an author uses rhetoric to advance that point of view or purpose.” Students who have read an article on importing exotic animals might determine that the author’s intention is to stop the illegal trade of exotic animals. Students should call upon how the author uses rhetoric to persuade readers of their point of view; for example, when the author draws upon statistics like “50 percent of all pet parrots are kept in substandard conditions.”

Explain that students should prepare for a 3–5 minute discussion in which they will apply the language of the standards to their reading.

Homework

Revise and expand your notes in preparation for the Mid-Unit Assessment. Continue your AIR through the lens of the focus standard RL.9-10.6 or RI.9-10.6.

Expectations and Response Tool

Name:		Class:		Date:	
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Instructions: Working in your groups, fill in the blank spaces in this table with a quote or key detail from “Two Kinds” that helps you to make connections between Jing-mei’s mother’s expectations (column 1), Jing-mei’s childhood response (column 2), and how these interactions play out in Jing-mei’s adult life (column 3).

Hint: Jing-mei’s response and her mother’s expectations can usually be found close together in the text. All evidence in column 3 should come from the Lesson 8 close reading excerpt (pp. 142–144).

Mother’s Expectations	Jing-mei’s Response	“In the years that followed...” (p. 142)
“My mother believed you could be anything you wanted to be ... You could become instantly famous” (p. 132).	“So maybe I never really gave myself ... the most discordant hymns” (p. 138).	
“‘Just like you,’ she said. ‘Not the best. Because you not trying.’ She gave a little huff as she let go of the sound dial and sat down on the sofa” (p. 136).	“He taught me all these things ... because I hadn’t practiced enough, I never corrected myself” (p. 137).	
“My mother slapped me. ‘Who ask you be genius?’ She shouted. ‘Only ask you be your best. For you sake. You think I want you be genius? Hnnh! What for! Who ask you!’” (p. 136)		
	“‘You want me to be someone that I’m not!’ I sobbed. ‘I’ll never be the kind of daughter you want me to be!’” (p. 142)	

Model Expectations and Response Tool

Name:		Class:		Date:	
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Instructions: Working in your groups, fill in the blank spaces in this table with a quote or key detail from “Two Kinds” that helps you to make connections between Jing-mei’s mother’s expectations (column 1), Jing-mei’s childhood response (column 2), and how these interactions play out in Jing-mei’s adult life (column 3).

Hint: Jing-mei’s response and her mother’s expectations can usually be found close together in the text. All evidence in column 3 should come from the Lesson 8 close reading excerpt (pp. 142–144).

Mother’s Expectations	Jing-mei’s Response	“In the years that followed...” (p. 142)
“My mother believed you could be anything you wanted to be ... You could become instantly famous” (p. 132).	“So maybe I never really gave myself ... the most discordant hymns” (p. 138).	“I didn’t get straight As. ... I could only be me” (p. 142).
“‘Just like you,’ she said. ‘Not the best. Because you not trying.’ She gave a little huff as she let go of the sound dial and sat down on the sofa” (p. 136).		“You just not trying,’ said my mother. And she was neither angry nor sad. She said it as if to announce a fact that could never be disproved. Take it,’ she said” (p.143).
“My mother slapped me. ‘Who ask you be genius?’ She shouted. ‘Only ask you be your best. For you sake. You think I want you be genius? Hnnh! What for! Who ask you!’” (p. 136)	“‘Why don’t you like me the way I am? I’m not a genius! I can’t play the piano. And even if I could, I wouldn’t go on TV if you paid me a million dollars!’ I cried” (p. 136).	“‘You pick up fast,’ said my mother, as if she knew this was certain. ‘You have natural talent. You could be genius if you want to.’ ‘No I couldn’t’” (p. 143).
“‘Only two kinds of daughters,’ she shouted in Chinese. ‘Those who are obedient and those who follow their own mind! Only one kind of daughter can live in this house. Obedient daughter!’” (142)	“‘You want me to be someone that I’m not!’ I sobbed. ‘I’ll never be the kind of daughter you want me to be!’” (p. 142)	“In the years that followed, I failed her so many times, each time asserting my own will, my right to fall short of expectations” (p. 142).

10.1.3

Lesson 9

Introduction

This lesson comprises the Mid-Unit Assessment for this unit. In this lesson, students prepare and present an analysis of how Amy Tan develops and refines a central idea in the chapter “Two Kinds.” Students work in small groups to collaboratively craft a presentation in response to the following prompt: How does Tan develop a central idea in “Two Kinds”? Each student group will be assigned a specific key passage of Tan’s text to focus their analysis. Students are assessed on the presentation of their findings, as well as an accompanying brief written response on the Presentation Preparation Tool.

This analysis prepares students for the End-of-Unit Assessment by prompting students to consider the development of central ideas in a text, as well as providing an opportunity to assess the speaking and listening skills students have been practicing throughout this unit.

For homework, students will continue their Accountable Independent Reading.

Standards

Assessed Standard(s)	
RL.9-10.2	Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.
W.9-10.2.b	Write informative/explanatory texts to examine and convey complex ideas, concepts and information clearly and accurately through the effective selection, organization and analysis of content. b. Develop the topic with well-chosen, relevant, and sufficient facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience’s knowledge of the topic.
W.9-10.4	Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.
SL.9-10.4	Present information, findings, and supporting evidence clearly, concisely, and logically

	such that listeners can follow the line of reasoning and the organization, development, substance, and style are appropriate to purpose, audience, and task.
Addressed Standard(s)	
RL.9-10.3	Analyze how complex characters (e.g., those with multiple or conflicting motivations) develop over the course of a text, interact with other characters, and advance the plot or develop the theme.
L.9-10.1.b	Demonstrate command of the conventions of standard English grammar and usage when writing or speaking. a. Use various types of phrases (noun, verb, adjectival, adverbial, participial, prepositional, absolute) and clauses (independent, dependent; noun, relative, adverbial) to convey specific meanings and add variety and interest to writing or presentations.

Assessment

Assessment(s)
<p>Mid-Unit Assessment</p> <ul style="list-style-type: none"> Presentation Prompt: How does Tan develop and refine a central idea in “Two Kinds”? Support your analysis with at least three concrete details or quotations, and include an objective summary of the text. <p>① Students are assessed on their presentation, using the Speaking and Listening Rubric.</p> <p>① Additionally, students are assessed on the written response outlined on their Presentation Preparation Tool, using the Short Response Rubric.</p> <p>① Students are held accountable for the notes they have taken on other group presentations.</p>
High Performance Response(s)
<p>A High Performance Response students:</p> <ul style="list-style-type: none"> Provide a clear and organized summary of the excerpt, as well as trace the development of a central idea using at least three pieces of text evidence. Develop the analysis with at least three well-chosen, relevant, and sufficient concrete details or quotations.

- Present their analysis and supporting evidence clearly, concisely, and logically such that listeners can follow the line of reasoning and the organization.
- Demonstrate command of the conventions of standard English grammar and usage when speaking.
- Use various types of phrases and clauses to convey specific meanings and add variety to their presentations.

A High Performance Written Response should:

- Be appropriate to the task of a presentation preparation.
- Be coherent, clearly organized, and developed by relevant, sufficient, and concrete key details and quotations.

See the Model Presentation Preparation Tool for sample student responses.

Vocabulary

Vocabulary to provide directly (will not include extended instruction)
<ul style="list-style-type: none"> • None.*
Vocabulary to teach (may include direct word work and/or questions)
<ul style="list-style-type: none"> • None.*

*Because this is not a close reading lesson, there is no specified vocabulary. However, in the process of returning to the text, students may uncover unfamiliar words. Teachers can guide students to make meaning of these words by following the protocols described in 1E of this document

http://www.engageny.org/sites/default/files/resource/attachments/9-12_ela_prefatory_material.pdf.

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards & Text: <ul style="list-style-type: none"> • Standards: RL.9-10.2, W.9-10.2.b, W.9-10.4, SL.9-10.4, RL.9-10.3, L.9-10.1.b • Text: “Two Kinds” 	
Learning Sequence: <ol style="list-style-type: none"> 1. Introduction of Lesson Agenda 2. Homework Accountability 3. Presentation Preparation 	<ol style="list-style-type: none"> 1. 10% 2. 10% 3. 30%

4. Mid-Unit Assessment	4. 45%
5. Closing	5. 5%

Materials

- Student copies of the 10.1 Common Core Learning Standards Tool (refer to 10.1.1 Lesson 1)
- Student copies of the Speaking and Listening Rubric: SL.9-10.4 (refer to 10.1.1 Lesson 3)
- Student copies of the Short Response Rubric and Checklist (refer to 10.1.1 Lesson 1)
- Copies of the Presentation Preparation Tool for each student

Learning Sequence

How to Use the Learning Sequence	
Symbol	Type of Text & Interpretation of the Symbol
10%	Percentage indicates the percentage of lesson time each activity should take.
no symbol	Plain text indicates teacher action.
	Bold text indicates questions for the teacher to ask students.
	<i>Italicized text indicates a vocabulary word.</i>
►	Indicates student action(s).
💬	Indicates possible student response(s) to teacher questions.
❗	Indicates instructional notes for the teacher.

Activity 1: Introduction of Lesson Agenda

10%

Begin by reviewing the agenda and assessed standards for this lesson: RL.9-10.2, W.9-10.2.b, W.9-10.4, and SL.9-10.4. This lesson comprises the Mid-Unit Assessment. Guided by a Presentation Preparation Tool, students work collaboratively to prepare and present an analysis of how Amy Tan develops and refines a central idea in “Two Kinds.”

Inform students that they will be working with two new standards in this lesson: SL.9-10.4 and L.9-10.1.b.

Instruct students to return to the 10.1 Common Core Learning Standards Tool.

Direct students to find SL.9-10.4 and L.9-10.1.b. on their tool and to follow along as they are read aloud.

- Students follow along, reading silently as standards SL.9-10.4 and L.9-10.1.b. are read aloud.

Pose the following questions for class discussion:

What do you notice about these standards?

What are they asking you to be able to do?

What questions do these standards raise for you?

Ask students to write their ideas down. Lead a brief class discussion about standards SL.9-10.4 and L.9-10.1.b.

💬 Student responses may include the following:

- SL.9-10.4 is asking us to present information in a way that other people can easily understand.
- SL.9-10.4 requires that we consider the task and the audience when presenting.
- L.9-10.1.b asks us to use a variety of words and phrase structures when writing and when speaking.
- What is a clause?

▶ Students participate in a full-class discussion.

① If students are unfamiliar with the expectations of L.9-10.1.b, it may be necessary to take additional time to teach grammatical components such as the different types of phrases and clauses.

Activity 2: Homework Accountability

10%

Instruct students to briefly discuss in pairs how they revised and expanded their notes in preparation for the Mid-Unit Assessment.

▶ Students discuss homework in pairs.

Instruct students to talk in pairs about how they can apply the focus standard RL.9-10.6 or RI.9-10.6 to their AIR text.

▶ Students (or student pairs) discuss and then share how they applied the focus standard to their AIR text from the previous lesson's homework.

Activity 3: Presentation Preparation

30%

Have students form four pre-established heterogeneous groups. Students will work collaboratively in these groups to analyze and present on an excerpt from “Two Kinds.” Students will structure their presentation in response to the following prompt: How does Tan develop and refine a central idea in “Two Kinds”?

Display or distribute the Speaking and Listening Checklist and the Short Response Rubric. Inform students that for their Mid-Unit Assessment they will be presenting on an excerpt from the chapter “Two Kinds.” Inform students that they will prepare these presentations collaboratively, according to the norms and protocols on the Speaking and Listening Checklist, and the skills outlined by standard SL.9-10.4 and L.9-10.1.b. Additionally, students are expected to hand in their preparatory materials, which they will use to organize and structure their presentations. Students are assessed on the concrete details and quotations they have chosen to develop their topic, as well as their brief written response at the bottom of the tool.

Review the Speaking and Listening Checklist and Short Response Rubric with students, allowing time for students to pose any questions they may have.

- ▶ Students review and discuss the Speaking and Listening Checklist and Short Response Rubric.

① It may be necessary to review different types of phrases (noun, verb, adjectival, adverbial, participial, prepositional, absolute) and clauses (independent, dependent, noun, relative, adverbial) with students before they begin their preparation. Students are not assessed on this skill, but should be encouraged to practice L.9-10.1.b during their presentations.

Display and distribute the Presentation Prompt:

How does Tan develop and refine a central idea in “Two Kinds”?

Distribute the Presentation Preparation Tool. Instruct students that the purpose of this activity is to structure and organize their analysis of how a central idea of “Two Kinds” emerges and is shaped and refined by key details in preparation for their presentation.

Assign each student group to an excerpt from “Two Kinds”:

- Group 1: From “My mother believed you could be anything” through “at last she was beginning to give up hope” (pp. 132–135).
- Group 2: From “Two or three months had gone by” through “I was determined to put a stop to her foolish pride” (pp. 135–138).
- Group 3: From “A few weeks later, Old Chong and my mother” through “like a small brown leaf, thin, brittle, lifeless” (pp. 138–142).

- Group 4: From “It was not the only disappointment my mother” through “they were two halves of the same song” (pp. 142–144).
- ① Students will be familiar with the format of the Presentation Preparation Tool through their work with the Evidence Collection Tool. If students struggle, consider modeling select elements of the tool.
- ▶ Students work collaboratively with the Presentation Preparation Tool to prepare group presentations.

Activity 4: Mid-Unit Assessment

45%

Instruct students to begin presentations, in the order that the excerpts appear in the text. Remind students that they should be taking independent notes on these presentations on a separate piece of paper as they listen. Students turn in both their Presentation Preparation Tool and the notes they have taken on presentations for assessment at the end of this lesson.

- ▶ Students present or take notes on presentations. Students turn in their Presentation Preparation Tool and their class notes when they are finished presenting for the teacher to assess.
- 🗨 See model Presentation Preparation Tool.

Activity 5: Closing

5%

Display and distribute the homework assignment. Inform students that for homework they should continue to read their AIR text through the lens of focus standard RL.9-10.6 or RI.9-10.6.

Homework

Continue to read your AIR text through the lens of focus standard RL.9-10.6 or RI.9-10.6.

Presentation Preparation Tool

Name:		Class:		Date:	
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Directions: Collect key details from your assigned passage in response to the presentation prompt. Analyze these details, then write a statement that connects all three.

Presentation Prompt: How does Tan develop a central idea in “Two Kinds”?

Focusing Statement:

Excerpt:

Objective Summary:

Key Detail	Key Detail	Key Detail

Analysis	Analysis	Analysis

Connections

Model Presentation Preparation Tool

Name:		Class:		Date:	
--------------	--	---------------	--	--------------	--

Directions: Collect key details from your assigned passage in response to the presentation prompt. Analyze these details, then write a statement that connects all three.

Presentation Prompt: How does Tan develop a central idea in “Two Kinds”?

Focusing Statement: Tan develops a central idea of rebellion through Jing-mei’s response to her mother’s expectations.

Excerpt: From “Two or three months had gone by” through “I was determined to put a stop to her foolish pride” (pp. 135–138).

Objective Summary:

In this excerpt Jing-mei’s mother decides that Jing-mei should play piano, and forces her to take lessons with Mr. Chong. Although Jing-mei takes lessons, she refuses to practice the piano and so is not a good pianist. After a year, Jing-mei overhears her mother having a conversation with the mother of chess prodigy Waverly Jong, in which both mothers brag about their daughters’ successes.

Key Detail	Key Detail	Key Detail
““Play note right, but doesn’t sound good! No singing sound,’ complained my mother.” “‘What are you picking on her for?’ I said carelessly.” “‘She’s pretty good. Maybe she’s not the best, but she’s trying hard.’ I knew almost immediately I would be sorry I said that.” (p. 136)	“Why don’t you like me the way I am? ... I wouldn’t go on TV if you paid me a million dollars!” (p. 136)	“But I was so determined not to try, ... the most discordant hymns.” (p. 138)

Analysis	Analysis	Analysis
<p>It doesn't matter to Jing-mei's mother how hard the girl on TV tries, because she is not good at playing piano. Jing-mei's mother expects excellence, and is disappointed by anything less.</p> <p>Jing-mei feels differently than her mother about the girl's performance. She defends the girl.</p>	<p>Jing-mei thinks her mother's desire to have her play the piano means that her mother does not think she is good enough without this. This makes Jing-mei not want to play the piano.</p>	<p>Jing-mei's response to being forced to take piano lessons by her mother is to decide not to try very hard on purpose, rebelling against what her mother expects of her.</p>

Connections
<p>In this excerpt, Tan develops the central idea of rebellion through Jing-mei's interactions with her mother. Jing-mei's mother expects Jing-mei to be an excellent pianist. Jing-mei responds to her mother's dreams for her by rebelling against her mother's expectations because she thinks these expectations imply that she is not good enough as she is. Jing-mei refuses to learn from Old Chong, she puts all of her effort into playing terribly rather than playing well.</p>

10.1.3

Lesson 10

Introduction

In this lesson, students begin their exploration of H. G. Bissinger's *Friday Night Lights*. Students read a portion of the chapter "Dreaming of Heroes," from "When his father gazed at him from the hospital bed" through "ready for something truly wonderful to happen to him" (pp. 73–76), in which they encounter high school football star Mike Winchell and learn about his relationship with his father.

Students consider key details in the text in order to explore how Bissinger begins to develop a portrait of Mike Winchell. This analysis will focus on how Bissinger constructs Mike's relationship to his father Billy, as well as the community of Odessa, and how these relationships influence Mike's self-perception as a man and as an athlete. This lesson culminates in a Quick Write that prompts students to consider how Mike's relationship with his father develops central ideas in the text. Student analysis in this lesson will also lay the groundwork for the exploration of the father/son relationship between Charlie and Don Billingsley in subsequent lessons. This analysis further develops many of the central ideas students have been working with throughout this unit, this time through the lens of informational standards.

For homework, students will complete a Preface Activity in preparation for a deeper exploration of authorial authority and subjectivity in the next lesson, building critical reading skills in order to access the complexities of creative nonfiction.

Standards

Assessed Standard(s)	
RI.9-10.2	Determine a central idea of a text and analyze its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.
Addressed Standard(s)	
RI.9-10.3	Analyze how the author unfolds an analysis or series of ideas or events, including the order in which the points are made, how they are introduced and developed, and the connections that are drawn between them.
L.9-10.1.a	Demonstrate command of the conventions of standard English grammar and usage when writing or speaking. a. Use parallel structure.

Assessment

Assessment(s)

The learning in this lesson is captured through a Quick Write at the end of the lesson. Students answer the following prompt based on the reading (citing text evidence and analyzing key words and phrases) completed in the lesson.

- How does Mike's relationship with his father develop a central idea of the text?

High Performance Response(s)

A High Performance Response should:

- Select several specific details from the text that develop their understanding of Mike's relationship to his father.
- Explore how Mike's relationship to his father develops a central idea of the text.

Vocabulary

Vocabulary to provide directly (will not include extended instruction)

- Little League (n.) – youth baseball league
- admonished (v.) – to caution, counsel, or advise against something
- arthritis (n.) – acute or chronic inflammation of a joint
- disciple (n.) – a person who is a pupil or an adherent to the doctrines of another; follower
- tutelage (n.) – instruction; teaching; guidance
- brood (v.) – to think or worry persistently or moodily about; ponder
- homers/home runs (n.) – a baseball term for the most successful hit a batter can make
- exalted (adj.) – noble or elevated; lofty
- ceaseless (adj.) – without stop or pause; unending
- instincts (n.) – natural or *innate* impulses, inclinations, or tendencies

Vocabulary to teach (may include direct word work and/or questions)

- innate (adj.) – inherent in the essential character of something
- allegiance (n.) – loyalty or devotion to some person, group, cause or the like

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards & Text: <ul style="list-style-type: none"> Standards: RI.9-10.2, RI.9-10.3, L.9-10.1.a Text: “Dreaming of Heroes” (pp. 73–76) 	
Learning Sequence: <ol style="list-style-type: none"> Introduction of Lesson Agenda Homework Accountability Pages 73–76 Reading and Discussion Quick Write Closing 	<ol style="list-style-type: none"> 10% 10% 60% 10% 10%

Materials

- Student copies of 10.1 Common Core Learning Standards Tool (refer to 10.1.1 Lesson 1)
- Student copies of Short Response Rubric (refer to 10.1.1 Lesson 1)
- Copies of the Preface Activity Tool (for homework) for each student

Learning Sequence

How to Use the Learning Sequence	
Symbol	Type of Text & Interpretation of the Symbol
10%	Percentage indicates the percentage of lesson time each activity should take.
no symbol	Plain text indicates teacher action.
	Bold text indicates questions for the teacher to ask students.
	<i>Italicized text indicates a vocabulary word.</i>
►	Indicates student action(s).
☞	Indicates possible student response(s) to teacher questions.
ⓘ	Indicates instructional notes for the teacher.

Activity 1: Introduction of Lesson Agenda

10%

Begin by reviewing the agenda and assessed standards for this lesson: RI.9-10.2. In this lesson, students consider key details of the text in order to explore how H. G. Bissinger develops a portrait of Mike

Winchell in this informational text. This analysis will focus on Mike's relationship to his father, Billy, and how this relationship influences Mike's perception of himself as a man and as an athlete. Students demonstrate their learning in a Quick Write prompt. Students conclude this lesson by reading a small excerpt from *Friday Night Lights*'s preface in order to explore the role of the narrator and the author in this text.

Inform students that they will begin working with three new standards in this lesson: RI.9-10.2, RI.9-10.3 and L.9-10.1.a. Instruct students to find these standards on their 10.1 Common Core Learning Standards Tool and to follow along as you read it aloud.

- ▶ Students follow along, reading silently as standards RI.9-10.2, RI.9-10.3, and L.9-10.1.a are read aloud.

Pose the following questions for class discussion of the standards:

What do you notice about these standards?

What are they asking you to be able to do?

What questions do these standards raise for you?

Ask students to write down their ideas. Lead a brief class discussion about these standards.

- 💬 Student responses may include observations like the following:

RI.9-10.2 asks students to:

- determine a central idea of a text and analyze how it develops over the course of the text.
- analyze how a central idea is introduced and is shaped by details in the text.
- provide an objective summary of the text.

RI.9-10.3 asks students to:

- analyze how an author develops an analysis or a series of ideas or events.
- analyze how points are made, introduced, developed, and connected with each other.

L.9-10.1.a asks students to:

- use parallel structure in their writing and conversations.

- ① **Differentiation Consideration:** If students are unfamiliar with parallel structure, it may be helpful to offer a definition: “a way of using the same pattern in writing or speaking to show that words or ideas hold equal importance.” Students will be dealing with specific examples and more direct instruction later in this lesson.

- ① Additionally, it may be helpful to ask students to consider how the reading informational text standards compare to the reading literature standards that they have been working with up to this point in the unit.

Activity 2: Homework Accountability

10%

Instruct students to talk in pairs about how they can apply focus standard RL.9-10.6 or RI.9-10.6 to their AIR text. Lead a brief share out on the previous lesson's AIR homework assignment. Select several students (or student pairs) to explain how they applied their focus standard to their AIR text.

- ▶ Students (or student pairs) discuss and then share how they applied their focus standard to their AIR text from the previous lesson's homework.

Activity 3: Pages 73–76 Reading and Discussion

60%

Introduce the assessment prompt (How does Mike's relationship with his father develop a central idea of the text?). Explain to students that this is the lesson assessment and the focus for today's reading.

- ▶ Students read the assessment prompt and listen.

- ① Display the assessment prompt for students to see.

Provide or display the definitions for the following vocabulary: *Little League*, *admonished*, *arthritis*, *disciple*, *tutelage*, *brood*, *homers/home runs*, *exalted*, *ceaseless*, and *instincts*.

Instruct students to read the section of text they will be studying in this lesson independently in its entirety, from "When his father gazed at him from the hospital bed" through "ready for something truly wonderful to happen to him" (pp. 73–76).

Direct students to annotate the passage for key details that help them to identify the setting and the key individuals introduced in this passage.

- ▶ Students read the excerpt independently and annotate according to established protocols.
- 🗨 After their initial reading, students should identify:
 - Setting: the town of Odessa.
 - Key individuals: Mike Winchell, Mike's father Billy, Mike's grandmother Julia, and Mike's brother Joe Bill. Students may also identify Mike's mother, who is not named, and Coach Gaines, who is briefly mentioned.

- ① Students may likely not be aware at this point that this is a work of nonfiction. Avoid explicitly establishing this. Students will work toward this understanding throughout their reading of *Friday Night Lights*. Allowing students to experience initial productive confusion about the genre of this text will illuminate the unique considerations necessary for a critical engagement with literary nonfiction. Students explicitly explore the integral questions about authorship and point of view that literary nonfiction raises later on in the unit.
-

Group students into pre-established heterogeneous groups of four. Inform students that they will remain in these groups for the remainder of this lesson for added support during their analysis. Instruct students to scan the excerpt to answer the following question:

How much time has passed in this passage?

- 💬 Students should identify Mike's age at the beginning and end of the excerpt in order to determine the passage of time. Mike is 13 at the beginning of the excerpt (p. 73), and a senior in high school at the end, probably 17 or 18 (p. 76). This passage covers four to five years.

Offer students a description and examples of parallel structure (L.9-10.1.a) as a type of sentence in speaking or writing where the pattern of words stays the same to show that two or more ideas have the same level of importance.

- ① See <https://owl.english.purdue.edu/owl/resource/623/1/> for a handout that describes and provides examples of parallel structure.

After reviewing parallel structure, instruct students to reread the first paragraph on page 73. Once students have finished, direct students to the first sentence of "Dreaming of Heroes," and pose the following question for full class discussion:

Is the first sentence of "Dreaming of Heroes" an example of parallel structure?

- 💬 The first sentence of "Dreaming of Heroes" ("When his father gazed at him from the hospital bed with those sad eyes that had drawn so narrow from the drinking and the smoking and the endless heartache..." (p. 73)) is not an example of parallel structure. Although the first two verbs ("drinking" and "smoking") follow the same pattern, the third description in the list, "endless heartache," does not follow this pattern.
- ① Consider displaying or projecting the first sentence of "Dreaming of Heroes" during this activity.
-

Instruct students to reread paragraphs 1–3 on page 73. Display the following question for students to discuss in their groups:

- ▶ Students reread the first three paragraphs of “Dreaming of Heroes,” and discuss the following questions in their groups, individually noting their responses in preparation for the full-class discussion.

What can you infer about Mike’s father’s expectations of his son based on what he wants to make sure his son hears?

- ☛ Mike’s father “wanted Mike to listen” to his advice about baseball: “he had to go to college, there could be no two ways about it,” “it was ok to drink beer sometimes, but never drugs,” and “he told his son he loved him” (p. 73). He is giving his son advice to avoid mistakes and have a good life. Listen for students to infer that Mike’s father expects him to get an education, succeed in sports, and lead a healthy and responsible life.

Instruct students to reread from the fourth paragraph on page 73, “Mike ran out of the room when it happened” through “despite what he thought about Odessa, it was impossible to let it go” (p. 74). Display the following questions for students to discuss in their groups:

What is the effect of the words “always” and “unfailingly” in Joe Bill’s description of Mike (p. 74)?

- ☛ Joe Bill says Mike “had always been...quiet, loyal, unfailingly steady” (p. 74). Listen for students to suggest that Joe Bill’s descriptions double as his expectations of Mike. They are things that Mike is supposed to do and be no matter what.

What is “it” in the first sentence of the fourth paragraph on page 73?

- ☛ The “it” is Mike’s father’s death. He “didn’t have to put up a fight anymore” and he “let go” of his life (p. 73). He held until he had imparted all the most important words to his son. He was able to die because he had said all he could say to Mike.

What effect is created by the repetition of “power” in paragraph 3 on page 74?

- ☛ Students should identify the repetition of power: “the power of Permian football” and “the most powerful pull” (p. 74). The effect of this repetition is to make football seem really, really important.

What phrase in paragraph 4 can help you to determine the meaning of *allegiance* in this context?

- ☛ Students should point to the phrase “it was impossible to let it go” (p. 74) to determine that allegiance means adherence to something, or loyalty.

According to Joe Bill, why is Odessa uniquely suited to Mike’s “dream” (p. 74)?

- Joe Bill calls upon the dream of playing for Permian and being a football hero to keep Mike in Odessa. Odessa is uniquely suited to Mike's dream because there are "so few places that could offer the same sense of allegiance and tradition" (p. 74).

- ① **Differentiation Consideration:** Consider posing the following extension question to enrich students' understanding of the text:

Consider the phrase "impossible to let it go" (p. 74). Where have you seen these words before? What is the effect of this repetition?

- The phrase "let...go" that first appears in the description of Billy's death on page 73 ("he let go"). The effect of the repetition is to reinforce the connection between Mike's relationship with his father and his dreams of football success. This repetition echoes the words used to describe his father's death, emphasizing the reasons behind, and pressure on, Mike's decision to stay and play football.

Instruct students to reread from the fifth paragraph on page 74 from "He stayed in Odessa and sometimes, when he went over" through "'but you don't want him hurtin' all the time either'" (p. 75). Display the following questions for students to discuss in their groups:

What framing phrase repeats in the first two paragraphs on page 75? What about the relationship between Mike and Billy might this repetition reveal?

- Students should notice the repetition of the sentence structure "There was Mike," "There was Billy," "There they were together" (p. 75). Mike and Billy were always together; they were inseparable; they really loved each other.

How does Billy's illness affect Mike's attitude toward his athletic abilities?

- As his father's health declines, Mike loses confidence in his own abilities. Listen for students to infer that it was Billy's confidence, pride and "demanding tutelage" that first encouraged Mike to excel at sports (p. 75). Billy's illness corresponds to the loss of an essential support system for Mike.

What familiar words can help you to understand the meaning of the word *innate* (p. 75)?

- Students should identify the familiar words "inner" from the prefix and "natural" from the suffix, and make the connection that *innate* means "something that comes naturally from within."

- ① **Differentiation Consideration:** If students struggle, encourage them to consider both the prefix "in" and the suffix "nate" separately, finding familiar words to help make meaning of both.

Instruct students to reread from the last paragraph on page 75, “After Billy died, Mike’s life didn’t get any easier” through “ready for something truly wonderful to happen to him” on page 76. Display the following questions for students to discuss in their groups:

What details in the text inform your understanding of Mike’s economic circumstances?

- Student responses should identify key details, like “brother who was sent to prison,” “they didn’t have much money,” and “‘not havin’ a nice home or a nice car’” (p. 76). Listen for students to infer that Mike is ashamed or embarrassed of his situation, because he never lets his girlfriend DeAnn come over to his house and “almost never talked of his mother” (p. 76).

How does Mike’s approach to football compare to his earlier experiences with baseball?

- Mike is a “coach’s dream” and that he was a “gifted student” of football (p. 76), just as he was a “gifted disciple” of baseball (p. 75). Students should also make the connection between the fact that Mike would “agonize over [football]” (p. 76) and the fact that Mike would “brood over” (p. 75) baseball. The “checklist racing through his mind” (p. 76) when he plays football is the result of the same lack of confidence that began in his Little League days.

Lead a brief full class discussion of student observations; then pose the following question for full-class discussion. Allow time for students to briefly jot their initial responses before discussing with the whole class:

How does “pressure” affect Mike’s game (p. 76)?

- Mike’s athletic ability is directly influenced by the level of pressure he is under: “when the pressure was off...it was hard to find a better quarterback” but “when the pressure was on...something seemed to unravel inside him” (p. 76). The pressure comes from both the community and his own expectations. Some students might suggest that Mike’s expectations of himself are directly related to his father’s expectations of him.

Activity 4: Quick Write

10%

Instruct students to briefly respond in writing to the following prompt:

How does Mike’s relationship with his father develop a central idea of the text?

Instruct students to look at their text and notes to find evidence. Remind students to use the Short Response Rubric and Checklist to guide their written responses.

- Students listen and read the Quick Write prompt.

① Display the prompt for students to see, or provide the prompt in hard copy.

Transition students to the independent Quick Write.

- ▶ Students independently answer the prompt, using evidence from the text. See the High Performance Response at the beginning of this lesson.

Activity 5: Closing

10%

Display and distribute the homework assignment. Inform students that for homework they will complete an activity using the Preface Activity Tool. Distribute the Preface Activity Tool. Instruct students to complete the Preface Activity Tool for homework and come to the next lesson prepared to discuss their response.

- ① This activity asks students to begin to consider the role of the author/narrator and starts to approach the complexities of the genre of creative nonfiction (RI.9-10.6). Students will further explore and analyze the text through this lens in subsequent lessons. Some students may make this inference on their own, but avoid explicitly providing this information.

Students should also preview the excerpt for the next lesson, “He didn’t dwell much” through “see his own reflection” (pp. 77–79), and annotate according to established protocols. Provide students with the vocabulary to be given directly in this excerpt:

- jiggering (v.) – interfering with; manipulating or altering, especially in order to get something done illegally or unethically
- succinct (adj.) – expressed in few words
- waning (v.) – decreasing in strength, intensity, power, importance, prosperity, etc.; drawing to a close, approaching an end
- immaculate (adj.) – free from spot or stain; free from moral blemish; pure; free from errors
- methodical (adj.) – systematic; orderly; painstaking, especially slow and careful; deliberate
- meticulous (adj.) – taking or showing extreme care about minute details; precise; thorough
- debut (n.) – a first appearance on a stage, on television, etc.
- balmy (adj.) – mild and refreshing

Homework

Complete the Preface Activity Tool and preview the excerpt for the next lesson, from “He didn’t dwell much” through “see his own reflection” (pp. 77–79).

Preface Activity Tool

Name:		Class:		Date:	
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Directions: Read the excerpt from “Maybe it was a suddenly acute awareness of being “thirtysomething.”” through “*Twenty thousand*...I knew I had to go there.” (“Preface,” xi); then answer the questions below.

Excerpt Vocabulary

Self-satisfaction (adj.) – an unbothered enjoyment of one’s own self

Atlas (n.) – a bound collection of maps

1. Who is the “I” in this excerpt?

2. How does the preface influence your understanding of Bissinger’s relationship to the residents of Odessa?

Model Preface Activity Tool

Name:		Class:		Date:	
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Directions: Read the excerpt from “Maybe it was a suddenly acute awareness of being “thirtysomething.”” through “*Twenty thousand*...I knew I had to go there.” (“Preface,” xi); then answer the questions below.

Excerpt Vocabulary

Self-satisfaction (adj.) – an unbothered enjoyment of one’s own self

Atlas (n.) – a bound collection of maps

1. Who is the “I” in this excerpt?

- ☛ The “I” is the author of this text, H. G. Bissinger. He is also the narrator of the text.

2. How does the preface influence your understanding of Bissinger’s relationship to the residents of Odessa?

- ☛ The preface reveals that the narrator is actually also the author, H. G. Bissinger. Odessa is a real town in a poor part of West Texas. Bissinger moves to Odessa specifically to study the football culture, therefore his relationship to the residents is one of an observer.

10.1.3

Lesson 11

Introduction

In this lesson, students read “Dreaming of Heroes,” from “He didn’t dwell much on his father’s death anymore” through “to look down on the field and see his own reflection” (pp. 77–79) in which Don and Charlie Billingsley are introduced, and the beginning plays of the season opener football game are described.

Students begin their analysis of this excerpt with an exploration of the two photos adjacent to pages 76 and 77. This photo activity encourages students to raise questions about Bissinger’s point of view and purpose as author/narrator, building off of the work begun in the Preface Activity completed for homework. Students then begin work with the Documented and Reconstructed Details Tool, which guides targeted student analysis in this lesson. This tool enables students to track when Bissinger documents events and discussions that he has witnessed in this passage and when Bissinger reconstructs events, conversations, and emotions in order to develop the central ideas of his text and advance his point of view or purpose. Student understanding will be assessed through their responses to questions on this tool. This work lays the foundation for further student exploration of how Bissinger unfolds his portrait of Odessa, the residents of that community, and the events of the year he is recounting, as well as encourages students to consider his purpose in writing.

For homework, students respond briefly in writing to a prompt that asks students to reflect on the learning they completed in this lesson. Additionally, students can choose to continue working on their Documented and Reconstructed Details Tool.

Standards

Assessed Standard(s)	
RI.9-10.3	Analyze how the author unfolds an analysis or series of ideas or events, including the order in which the points are made, how they are introduced and developed, and the connections that are drawn between them.
RI.9-10.6	Determine an author’s point of view or purpose in a text and analyze how an author uses rhetoric to advance that point of view or purpose.
Addressed Standard(s)	
RI.9-10.1	Cite strong and thorough textual evidence to support analysis of what the text says

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

Assessment

Assessment(s)
Student learning in this lesson is captured through the Documented and Reconstructed Details Tool. This tool enables students to track when Bissinger documents events and discussions that he has witnessed in this passage and when Bissinger reconstructs events, conversations, and emotions in order to develop the central ideas of his text and advance his point of view or purpose. Student learning will be assessed through their responses to questions on the tool.
High Performance Response(s)
<ul style="list-style-type: none"> See the Model Documented and Reconstructed Details Tool.

Vocabulary

Vocabulary to provide directly (will not include extended instruction)
<ul style="list-style-type: none"> jiggering (v.) – interfering with; manipulating or altering, especially in order to get something done illegally or unethically succinct (adj.) – expressed in few words waning (v.) – decreasing in strength, intensity, power, importance, prosperity, etc.; drawing to a close, approaching an end immaculate (adj.) – free from spot or stain; free from moral blemish; pure; free from errors methodical (adj.) – systematic; orderly; painstaking, especially slow and careful meticulous (adj.) – taking or showing extreme care about minute details; precise; thorough debut (n.) – a first appearance on a stage, on television, etc. balmy (adj.) – mild and refreshing
Vocabulary to teach (may include direct word work and/or close reading and discussion questions)
<ul style="list-style-type: none"> poise (n.) – grace and elegance

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards & Text: Standards: RI.9-10.3, RI.9-10.6, RI.9-10.1, RI.9-10.2 Text: <i>Friday Night Lights</i> (pp. 77–79)	
Learning Sequence:	
1. Introduction of Lesson Agenda	1. 10%
2. Homework Accountability	2. 10%
3. Photo Activity	3. 10%
4. Pages 77–79 Reading and Discussion	4. 35%
5. Documented and Reconstructed Details Tool	5. 30%
6. Closing	6. 5%

Materials

- Student copies of the 10.1 Common Core Learning Standards Tool (refer to 10.1.1 Lesson 1)
- Student copies of the Preface Activity Tool (refer to homework from 10.1.3 Lesson 10)
- Copies of the Documented and Reconstructed Details Tool for each student

Learning Sequence

How to Use the Learning Sequence	
Symbol	Type of Text & Interpretation of the Symbol
10%	Percentage indicates the percentage of lesson time each activity should take.
no symbol	Plain text indicates teacher action.
	Bold text indicates questions for the teacher to ask students.
	<i>Italicized text indicates a vocabulary word.</i>
►	Indicates student action(s).
💬	Indicates possible student response(s) to teacher questions.
❗	Indicates instructional notes for the teacher.

Activity 1: Introduction of Lesson Agenda

10%

Begin by reviewing the agenda and assessed standards for this lesson: RI.9-10.3 and RI.9-10.6. In this lesson, students work in groups to analyze pages 77–79 of “Dreaming of Heroes.” This analysis begins with a Photo Activity, in which students continue to explore Bissinger’s point of view and purpose as author/narrator/documentarian.

Students then begin work with the Documented and Reconstructed Details Tool. This tool enables students to track when Bissinger documents events and discussions that he has witnessed and when he reconstructs events, conversations, and emotions in order to develop the central ideas of his text. This work will lay the foundation for further student exploration of how Bissinger constructs his portraits of Odessa and the residents of that community.

Inform students that they will begin working with two new standards in this lesson: RI.9-10.1 and RI.9-10.6.

Instruct students to find these standards on their 10.1 Common Core Learning Standards Tool and to follow along as you read them aloud.

- ▶ Students follow along, reading silently as standards RI.9-10.1 and RI.9-10.6 are read aloud.

Pose the following questions for class discussion of the standards:

What do you notice about these standards?

What are they asking you to be able to do?

What questions do these standards raise for you?

Ask students to jot their ideas down. Lead a brief class discussion about RI.9-10.1 and RI.9-10.6.

💬 Student responses may include:

RI.9-10.1 is asking students to:

- use strong evidence from the text to support analysis of what the text says explicitly.
- use strong evidence from the text to support analysis of what students can infer from the text.

RI.9-10.6 is asking students to:

- consider the author’s purpose in writing an informational text.
- analyze how the author furthers that purpose in their writing.

- ① If students are unfamiliar with the term *rhetoric*, take the time to define and discuss with students as “the art of effective or persuasive writing or speaking,” as this is an integral understanding of RI.9-10.6.

Activity 2: Homework Accountability

10%

Instruct students to briefly discuss their homework assignment in pairs. For homework, students completed the Preface Activity Tool.

- ▶ Students discuss their response to the Preface Activity Tool in pairs.
- 🗨 See the Model Preface Activity Tool (10.1.3 Lesson 10) for sample student responses.

Briefly ask students to share any questions, comments, or insights that were raised during their homework preview of this lesson’s excerpt (pp. 77–79).

- ▶ Students share their annotations and questions from pages 77–79.
- ① Students received a list of the vocabulary for this excerpt to accompany their preview of the text in the homework of Lesson 10. Consider displaying this list for the duration of the lesson.

Activity 3: Photo Activity

10%

Organize students into pre-established heterogeneous groups of four. They will remain in these groups for the duration of the class for support and consistency during their discussions. Direct students to the photo facing page 76 and the photo facing page 77. Direct students to the Photo Glossary facing page 369. Then display the following questions for students to discuss in their groups before sharing out with the class.

Who are the people in these photos? How do you know?

- 🗨 Students should reference their Photo Glossary to identify the young man in the photo facing page 76 as Mike Winchell and the young man in the photo facing page 77 as Don Billingsley.
- ① This photo is students’ introduction to Don Billingsley, a primary figure in this lesson’s focus excerpt.

Why might Bissinger choose to include these photos here?

- 🗨 These photos can further our understanding of Mike and Don as characters—Mike’s expression is sad, while Don’s is more confident. Other students might suggest that Bissinger includes these

photos to establish and reinforce our understanding that these figures are real young men, rather than fictional characters.

How does the presence of these photos inform your understanding of Bissinger’s relationship to the residents of Odessa?

- These photos show a separation or distance between Bissinger and the residents of Odessa. Students might indicate that these photos reinforce their understanding of Bissinger’s role as an observer, while other students might suggest that these photos clarify Bissinger’s role as a journalist.

Lead a brief, full-class discussion of the questions above. Then display the following question for full class discussion:

What type of text is *Friday Night Lights*? Use evidence from the Preface Activity you completed for homework and the Photo Activity to support your response.

- Students should make the connection that this is an informational text, based on the evidence from both the preface and the Photo Activity they just completed. The fact that real people are depicted in photographs, and the photographs were included by the author alongside the text, supports their understanding that this text is informational.
- ① This is a foundational understanding necessary for student analysis of Bissinger’s role as creator of this text. This question fosters understanding of genre without a low-level discussion or direct instruction around types of genre.

Activity 4: Pages 77–79 Reading and Discussion

35%

Instruct students to reread from “He didn’t dwell much on his father’s death anymore” to “He sure would have been proud of him” (p. 77). Display or provide the definitions for the following vocabulary words to support student reading: *jiggering*, *succinct*, *waning*, *immaculate*, *methodical*, *meticulous*, *debut*, and *balmy*.

Display the following questions for students to discuss with their groups before sharing out with the class.

How might your understanding of Mike and Billy’s relationship change if the word “cherished” was replaced with “enjoyed” in paragraph 2?

- Student responses should suggest that this substitution would change their understanding of Billy’s relationship to Mike’s football success. The word “enjoyed” makes Billy’s spectatorship

seem more casual and detached, while “cherished” carries more weight and investment in Mike’s performance.

What effect is created by the phrase from page 75 that repeats in this section?

- Students should identify the repeating phrase “Mike and Billy” on pages 75 and 77. This repetition emphasizes the close relationship between father and son.
-

Instruct students to reread from “Some of you haven’t played before, been in the spotlight” to “nothing else mattered, nothing else made a difference” (pp. 77–78). Display the following questions for students to discuss with their groups before sharing out with the class:

What might Tam Hollingshead’s statement about “all those lights” reveal about the relationship between the Permian Panthers and the “Friday night lights” (p. 77)?

- According to Tam Hollingshead, being in the “spotlight” can cause even the most talented football player to “come unglued” (p. 77). Listen for students to infer that Hollingshead is establishing a conflicted relationship between the football players and the “Friday night lights” (p. 77). Although players may crave the spotlight: “now came the Friday night lights. Now it was showtime” (p. 77), this intense pressure can also be damaging and adversely affect their performance on the field.

What did “everyone kn[o]w was at stake” in the first game of the season (p. 78)?

- The outcome of the first game sets the tone for the entire season—if the team wins the first game of the season, it will be “the beginning of a glorious” football season (p. 78). If the team loses their first game, the entire season will be influenced by this initial failure (p. 78). Some students might point to the high expectations of the Permian fans to indicate that the loss of this game would be a huge disappointment to the community.

What key details on page 78 inform your understanding of the players’ commitment to this game?

- Students should respond that Bissinger describes how the team “went through their pre-game warmups with methodical, meticulous determination,” (p. 78) and how they were getting ready for a season of “pure devotion to football where nothing else mattered, nothing else made a difference” (p. 78). These details establish the team’s total commitment to football. It is the most important thing in their lives.
-

Instruct students to reread from “That 1988 season is four and a half minutes away” to “to look down on the field and see his own reflection” (pp. 78–79). Display the following questions for students to discuss with their groups before sharing out with the class:

What can you infer about what the Permian Panthers represent to this community from the fan’s response to the team?

- Bissinger describes the fans “squealing in delight,” and “yelling the war cry...in frantic unison” (p. 78). A little girl “put her hand to her mouth, as if she had seen something incredible” and is left “momentarily speechless” (p. 78). As the team comes into the stadium the “eight thousand” fans rise “to give a standing ovation” (p. 78). The reaction is as if the football players are superstars, they are unbelievable and incredible. They represent the town’s desire for “heroes.”

How can Bissinger’s description of Mike Winchell on the field help you to understand what *poise* means in this context (pp. 78–79)?

- Student responses may include “looked good” (p. 78), “throwing nicely,” and “no rushed throws” (p. 79) in Bissinger’s description of Mike. The inference is that *poise* is a description of quality in form, grace, or elegance.

Why did “no one want it [a win] more” than Charlie Billingsley (p. 79)? Use details from the text to support your response.

- Charlie Billingsley wants a win because his son Don is the starting Tailback for the Panthers. Students should cite the sentence “but it was more than the natural swell of parental pride” (p. 79) to indicate that Charlie’s desire for a win also comes from the desire to see his son relive his own past glory as a football star.

① **Differentiation Consideration:** Consider posing the following extension question to enrich students’ understanding of the text:

What might be represented by whom Charlie sees on the football field?

- Charlie sees “his own reflection” (p. 79) on the football field. Charlie’s memories of his own success influence his ability to separate his own accomplishments from his son Don’s success.

Activity 5: Documented and Reconstructed Details Tool

30%

Distribute copies of the Documented and Reconstructed Details Tool to students. Explain to students that they will use this tool to collect key details and make observations in order to explore the differences between the details in the text that have been reconstructed by Bissinger and the details in the text that have been documented through dialogue and direct reference to accounts given by the

residents of Odessa. In their work with this tool, students consider how the point of view of the narrator of this informational text informs their impressions of the events that are described and creates portraits of the people that populate the text.

Students will conclude their work with this tool by answering the accompanying questions and developing their own critical line of inquiry.

- ① Students use this tool to shift their analysis from the central ideas of this text to a consideration of how Bissinger depicts details and events in order to advance his point of view or purpose. This shift is essential to building skills around reading informational text, particularly in creative nonfiction, where the text can easily be read without a critical eye towards the informational aspects.

The purpose of this tool is to drive students towards the questions that underscore critical readership of creative nonfiction—what are the “facts”? Whose voice is heard the most? Whose point of view shapes the details presented?

Explain to students that in the left-hand column (“Documented”), they will consider what the people of Odessa actually say. Encourage students to look for quotation marks, and dialogue markers, to help them to isolate portions of the text where Bissinger is directly citing the point of view of the residents of Odessa.

- ① Although Bissinger frequently records dialogue for situations that he could not possibly have been present for (i.e. the death of Mike Winchell’s father four years before Bissinger arrived in Odessa), this distinction might be too subtle for student’s to distinguish due to the excerpted nature of this chapter.

Inform students that in the right-hand column (“Reconstructed”), they will collect and analyze portions of the text where Bissinger is reconstructing inner thoughts and memories, where he is making inferences about other people’s thoughts and feelings, and elaborating on or recreating the details of events.

Inform students that the details selected to model filling in the chart are from the reading completed in 10.1.3 Lesson 10. See Model Documented & Reconstructed Details Tool for details and example observations.

In the left-hand column, model copying the relevant detail, and ask students to point to the textual evidence that indicates that this detail is “documented.” Call attention to phrases like “as he later put it” (p. 74) to indicate a point where Bissinger is documenting something Mike said. Model recording whom is being documented (i.e., Mike Winchell). Repeat the same process for the right-hand column, pointing students to the absence of quotation marks or dialogue marking phrases to indicate reconstructed details.

Repeat this process a second time, with the evidence from page 75, found on the Model. This time, ask students to provide the observations.

Instruct students to copy down this modeling for reference. Instruct students to work in their groups to fill in this tool. Remind students to record brief observations about how they know whether the key details they collect are documented or reconstructed, in order to support their choices. Inform students that they do not need to have equal amounts of evidence in each column, and one column may be longer than the other.

- ① Consider informing students that their work with this tool may result in a great deal of productive frustration. The dichotomy between the details that they collect in the left- and right-hand columns will not always be obvious and straightforward. The chart will not look neat and organized, and there may be disagreement within student groups about where details belong. The goal here is to foster the discussions that result from this type of productive frustration, so that students can begin the critical process of analyzing the often complex fusion between documented facts and the reconstruction of events in *Friday Night Lights*. This analysis will enable students to determine Bissinger's point of view and purpose, and analyze how Bissinger reconstructs details and events in order to advance his position (RI.9-10.6).

Activity 6: Closing

5%

Display and distribute the homework assignment. Instruct students that for homework they will respond briefly in writing the following prompt:

What questions does this tool raise about the purpose and point of view of the author/narrator in “Dreaming of Heroes”?

Students should be prepared to discuss their response in the following lesson.

Additionally, students should preview the text excerpt for the next lesson from “There were some kids who came out of Odessa” through “At least for as long as the season lasted” (pp. 79–84) and annotate according to established protocols. Provide students with a list of the vocabulary to accompany their reading:

- David and Goliath (n.) – a Bible story about a child who defeats a giant in battle
- townies (n.) – residents of a town, especially non-student residents of a college town
- parable (n.) – a short allegorical story designed to illustrate or teach some truth, religious principle, or moral lesson
- lineman (n.) – in American football, one of the players in the line, as a center, guard, tackle, or end

- hair trigger (n.) – a trigger that allows the firing mechanism of a firearm to be operated by very slight pressure
- regaled (v.) – entertained lavishly or agreeably; delighted
- exploits (n.) – striking or notable deeds; feats; spirited or heroic acts
- macho (adj.) – having or characterized by qualities considered manly, especially when manifested in an assertive, self-conscious or dominating way
- tacit (adj.) – understood without being openly expressed, implied
- insouciant (adj.) – free from concern, worry, or anxiety; carefree; nonchalant
- tailback (n.) – in American football, the offensive player who lines up farthest behind the line of scrimmage

Homework

Respond to the following reflective writing prompt:

What questions does the Documented and Reconstructed Details Tool raise about the purpose and point of view of the author/narrator in “Dreaming of Heroes”?

Additionally, preview the excerpt for the next lesson, from “There were some kids who came out of Odessa” through “At least for as long as the season lasted” (pp. 79–84) and annotate according to established protocols.

Document and Reconstructed Details Tool

Name:		Class:		Date:	
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Directions: Record key details or quotes in each column, and then support your reasoning with evidence from the text. Be sure to reference characters and page numbers. Then respond to the questions below.

What do the people of Odessa actually say? How do you know?	What is Bissinger supplying or creating? How do you know?

Model Document and Reconstructed Details Tool

Name:		Class:		Date:	
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Directions: Record key details or quotes in each column, and then support your reasoning with evidence from the text. Be sure to reference characters and page numbers. Then respond to the questions below.

What do the people of Odessa actually say? How do you know?	What is Bissinger supplying or creating? How do you know?
<p>Mike Winchell: “so damn flat, as he later put it, that a car ran down the highway and never disappeared” (p. 74).</p> <p>Followed by “he later put it,” so Bissinger is saying directly that Mike told him this (p. 74).</p> <p>Mike Winchell: “It was hurtin’ ‘im ... but you don’t want him hurtin’ all the time either” (p. 75).</p> <p><i>Quotation marks, dialogue is in a dialect.</i></p> <p>Mike Winchell: “...he said he had never met anyone more honest, or more clever, or more dependable ... and how he had bought him every piece of sports equipment that had ever been invented” (p. 77).</p> <p><i>“He said” and “he talked”</i></p> <p>Julia Winchell: “He would have liked to have lived for Mike’s sake,” said Julia Winchell. “He sure would have been proud of him” (p. 77).</p> <p><i>Quotations marks, and “said Julia Winchell”</i></p> <p>Tam Hollingshead: ““some of you haven’t played before, been in the spotlight,” said assistant coach Tam Hollingshead...He offered some succinct advice ‘have some fun, hustle your ass, and stick the hell out of ‘em’” (p. 77).</p> <p><i>Quotation marks, prefaced by “said” and “offered some succinct advice”</i></p>	<p>“But he didn’t want to stay in Odessa anymore. ... that a car ran down the highway and never disappeared” (p. 74).</p> <p>No quotation marks to indicate that this is a direct quote from Mike. The only part of the excerpt that seems to be from Mike himself is the final sentence, as indicated by the phrase “as he later put it” (p. 74).</p> <p>“There had always been something ... forced him to grow up even faster than he already had” (p. 75).</p> <p><i>Observation about Mike, point of view is from outside.</i></p> <p>“And Mike also knew how much Billy Winchell would have cherished seeing him on this September night, dressed in the immaculate black and white of the Permian Panthers, moments away from playing out the dream that had kept him in Odessa” (p. 77).</p> <p>Tam Hollingshead: “he knew what the jitters of the season opener could do, how the most talented kid could come unglued in the sea of all those lights and those thousands of fans” (p. 77).</p> <p>“Charlie Billingsley...still had powerful memories of those days ... it seemed impossible not to look down on the field and see his own reflection” (p. 79).</p> <p><i>No quotation marks or “he said”, Charlie’s thoughts but very stylized.</i></p>

1. How does the voice of Mike Winchell in the left-hand column compare to Mike’s voice in the right-hand column?

- Mike’s voice sounds different in each column. In the direct quotes that Bissinger provides, Mike’s voice is casual, colloquial (dropping consonants) and grammatically non-standard. In the left-hand column the voice is formal, grammatically correct, and has a level of introspection and self-reflection (“he knew,” “he thought”) not explicitly present in the documented portions.

2. What might this comparison reveal about the purpose of Bissinger’s reconstructions? Consider what elements of the text Bissinger’s reconstructions emphasize.

- The text in the right-hand column provides Bissinger’s own insights into people and their motivations and their feelings that they may not have explicitly stated themselves. He emphasizes underlying motivations and inner thoughts.

3. How does Bissinger unfold the events of the Season Opener? Use the details you tracked on your Documented and Reconstructed Tool to support your response.

- H. G. Bissinger unfolds the events of the season opener by both recording things people said and did, and also adding the thoughts of the people who are there, and detailing their past in ways that he probably couldn’t know for sure, like when he describes things that had “always” been true about Mike Winchell, even though the author hasn’t known Mike for more than a year. The events unfold in a combination of memories, observations, and descriptions.

10.1.3

Lesson 12

Introduction

In this lesson, students will read “Dreaming of Heroes,” from “There were some kids who came out of Odessa” through “At least for as long as the season lasted” (pp. 79–84), in which H. G. Bissinger develops the father/son narrative of Don and Charlie Billingsley, a parallel relationship to that of Mike and Billy Winchell. Students explore the social factors at work beneath the surface of Permian football, and how memory and time function within this community as revealed by key details in Bissinger’s descriptions of Don and Charlie. The exploration of this nuanced father/son relationship in the lesson will prepare students to make more complex inferences in Lesson 13, as they expand the scope of their analysis to consider the relationship between the town of Odessa and the Permian Panthers.

In this lesson, students participate in discussions in small groups and with the whole class, as well as complete a detailed analysis activity. An independent writing assignment that asks students to consider how Bissinger unfolds a series of ideas assesses student learning. This lesson provides opportunity for students to have constructive, respectful, and academically focused conversations around issues of class and race; topics that are central to Bissinger’s larger ideas in the text.

For homework, students reread the portion of the chapter they have read thus far and identify at least one central idea of the text. Additionally, students continue to read their Accountable Independent Reading texts.

Standards

Assessed Standard(s)	
RI.9-10.3	Analyze how the author unfolds an analysis or series of ideas or events, including the order in which the points are made, how they are introduced and developed, and the connections that are drawn between them.
L.9-10.2.a	Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing. <ul style="list-style-type: none"> a. Use a semicolon (and perhaps a conjunctive adverb) to link two or more closely related independent clauses.

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

Assessment

Assessment(s)
<p>The learning in this lesson is captured through a Quick Write at the end of the lesson. Students answer the following prompt based on the reading (citing text evidence and analyzing key words and phrases) completed in the lesson.</p> <ul style="list-style-type: none"> What connection does Bissinger develop between Don and Charlie Billingsley's relationship and Permian football? Use key details from the text to support your response. <p>① Remind students that they will be assessed on their use of a semicolon in this response.</p>
High Performance Response(s)
<p>A High Performance Response should:</p> <ul style="list-style-type: none"> Make an observation about the relationship between Don and his father, and how Bissinger connects this relationship to Permian football. Support this analysis with specific details from the text. Use a semicolon to link two closely related independent clauses.

Vocabulary

Vocabulary to provide directly (will not include extended instruction)
<ul style="list-style-type: none"> David and Goliath: a Bible story about a child who defeats a giant in battle townies (n.) – residents of a town, especially non-student residents of a college town parable (n.) – a short allegorical story designed to illustrate or teach some truth, religious principle, or moral lesson lineman (n.) – in American football, one of the players in the line, as a center, guard, tackle, or end hair trigger (n.) – a trigger that allows the firing mechanism of a firearm to be operated by very slight pressure

- regaled (v.) – entertained lavishly or agreeably; delighted
- exploits (n.) – striking or notable deeds; feat; spirited or heroic act
- macho (adj.) – having or characterized by qualities considered manly, especially when manifested in an assertive, self-conscious, or dominating way
- tacit (adj.) – understood without being openly expressed, implied
- insouciant (adj.) – free from concern, worry, or anxiety; carefree; nonchalant
- tailback (n.) – in American football, the offensive player who lines up farthest behind the line of scrimmage

Vocabulary to teach (may include direct word work and/or questions)

- ornery (adj.) – ugly or unpleasant in disposition or temper; stubborn

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards & Text: <ul style="list-style-type: none"> • Standards: RI.9-10.3, L.9-10.2a, RI.9-10.2 • Text: <i>Friday Night Lights</i> “Dreaming of Heroes” (pp. 79–84). 	
Learning Sequence:	
1. Introduction Lesson Agenda	1. 15%
2. Homework Accountability	2. 10%
3. Pages 79–84 Reading and Discussion	3. 60%
4. Quick Write	4. 10%
5. Closing	5. 5%

Materials

- Student copies of the 10.1 Common Core Learning Standards Tool (refer to 10.1.1 Lesson 1)
- Student copies of the Short Response Rubric (refer to 10.1.1 Lesson 1)

Learning Sequence

How to Use the Learning Sequence	
Symbol	Type of Text & Interpretation of the Symbol
10%	Percentage indicates the percentage of lesson time each activity should take.
no symbol	Plain text indicates teacher action.
	Bold text indicates questions for the teacher to ask students.
	<i>Italicized text indicates a vocabulary word.</i>
▶	Indicates student action(s).
💬	Indicates possible student response(s) to teacher questions.
📘	Indicates instructional notes for the teacher.

Activity 1: Introduction to Lesson Agenda

15%

Begin by introducing the agenda and assessed standards for this lesson: RI.9-10.3 and L.9-10.2.a. In this lesson, students consider the father/son narrative of Don and Charlie Billingsley through an exploration of their relationship to one another, to Permian football, and to the town of Odessa.

- ▶ Students look at the agenda.

Explain to students that this excerpt contains sensitive material, and that they will engage with these controversial passages and the assumptions, prejudices, and conflicts they reveal, in a productive, critical, and thoughtful manner.

Inform students that they will be working with a new standard in this lesson: L.9-10.2.a. Instruct students to locate L.9-10.2.a on their 10.1 Common Core Learning Standards Tool and to follow along as you read aloud.

- ▶ Students follow along, reading silently as standard L.9-10.2.a is read aloud.

Pose the following questions for class discussion of L.9-10.2.a. Allow time for students to offer what they know about semicolons.

What do you notice about this standard?

What is it asking you to be able to do?

What questions does this standard raise for you?

Ask students to jot down their ideas. Lead a brief class discussion about L.9-10.2.a.

- 💬 Student responses may include:

- o L.9-10.2.a focuses on grammar.
 - o L.9-10.2.a is asking us to link independent clauses with a semicolon.
 - o A semicolon is a punctuation mark that indicates a pause between two clauses
 - o What is a conjunctive adverb?
- ① If students struggle, consider defining semicolons as “punctuation that serves to link two closely related independent clauses.” If necessary, consider a mini-lesson on the proper use of semicolons in writing. It may also be necessary to review the meaning and use of the terms “clause” and “conjunctive adverb.”
- ① Illustrated web-resource on semicolons: <http://theoatmeal.com/comics/semicolon>

Call students’ attention to Bissinger’s use of a semicolon: “Right before his sophomore year, he informed his mother that he wasn’t coming back to Blanchard; he was going to stay with his father in Odessa so he could play for Permian, even though he had little chance of starting there until his senior year” (p. 82). Ask the following question:

What function is the semicolon serving in this sentence? What might change if you rewrote the sentence without the semicolon?

- 💬 The semicolon is linking two independent clauses, and if the sentence were revised to remove the semicolon then it would have to be two separate sentences.

Activity 2: Homework Accountability

10%

Instruct students to talk in pairs about their response to the reflective writing homework prompt: What questions does the Documented and Reconstructed Details Tool raise about the purpose and point of view of the author/narrator in “Dreaming of Heroes”? Alternately, students who chose to add evidence to their Documented and Reconstructed Details Tool should share their revisions.

- 💬 Student responses may vary widely. The goal of this prompt is to encourage critical thinking about the role of the author in creative nonfiction. Possible student questions may include:
 - o Where did Bissinger learn of the thoughts, emotions, and motivations that he reconstructs?
 - o Why doesn’t Bissinger refer to himself in the text?
 - o Why does Bissinger choose to write Mike’s inner thoughts in a voice that contrasts with Mike’s own?
 - o What is Bissinger’s background? What is his point of view? How does this influence how he describes these people?
 - o Did the people Bissinger writes about know he was going to write about them in this way?
 - o What do the residents of Odessa think about Bissinger’s representation of them?

Lead a brief student share out on the annotations that they made in their excerpt preview.

- ▶ Students share their annotations.

Activity 3: Pages 79–84 Reading and Discussion

60%

Introduce the Quick Write assessment (“What connection does Bissinger develop between Don and Charlie Billingsley’s relationship and Permian football?”). Explain to students that this is a lesson assessment and the focus for today’s reading.

- ▶ Students read the assessment prompt and listen.

① Display the assessment prompt for students to see.

Display or provide the definitions for the following vocabulary words to support student reading: *David and Goliath*, *townies*, *parable*, *lineman*, *hair trigger*, *regaled*, *macho*, *exploits*, *tacit*, *insouciant*, and *tailback*.

Instruct students to independently reread from “There were some kids who came out of Odessa” through “falling down like a tire bouncing along the highway” (pp. 79–80). Organize students into heterogeneous groups that they will remain in for the duration of this lesson. Display the following questions for students to discuss in their groups. Allow time before asking students to share out with the class.

① It may be necessary to spend some time addressing Bissinger’s reference to “a little bashing at the local gay bar” (p. 79) in this excerpt. Issues of homophobia and racism are prevalent throughout this text, and must be dealt with in a thoughtful, critical, and collaborative environment. See question 2 on page 8 “how does Don establish his behavior....” for a question that scaffolds a similarly sensitive situation.

- ▶ Students read independently and then discuss the following questions in their groups, individually writing down observations in preparation for full class discussion.

How does Bissinger’s description of the rodeo bull help you to understand the meaning of *ornery* in this context (p. 79)?

- ☛ The bull is probably angry and in pain because it has a “rope wrapped tight around his balls.” Students should deduce that *ornery* means “angry and mean, in opposition to some kind of pain.”

What portrait of life in Odessa is Bissinger crafting through the cumulative effect of his descriptions of a “good time” (p. 79)?

- Bissinger's descriptions of a good time: "look for fights," "do a little bashing," "bite into the steaming flesh of a fresh killed rabbit," "down a cockroach," and "go rattlesnake hunting" (p. 79) to infer that Bissinger is crafting a portrait of life in Odessa that is physical and violent (as evidenced by the verbs *bash*, *fight*, *hunt*, and *bite*).

① Some students may make a connection between these activities and rural life, as many of these activities deal with hunting, animals, and wildlife.

Why might Bissinger find these "ornery" (p. 79) kids "admirable" (p. 80)?

- Bissinger compares these "ornery" kids to a bull with a rider, trying to buck it off. Some students might cite the related comparison between these kids and David in the story of David and Goliath. Listen for students to infer that Bissinger finds their "fearlessness" in the face of a more powerful opponent admirable (p. 80).

Who do these kids see as their opponents? What position do they occupy in these fights?

- These kids see the "townies from Andrews or Crane" as their opponents (p. 79). Other students may suggest that they see the "fat-assed lineman" from another team that they can't wait to knock down as their opponent (p. 80). Students should call upon their understanding of the comparison between these kids and rodeo bulls and David to indicate that they occupy the position of the underdog in these fights.

What relationship is Bissinger establishing between football and the "damn rope" "wrapped tight around [their] balls" (p. 79)?

- Student responses should indicate a connection between the hardships these kids face and their desire to play football. Some students might suggest that these "ornery" kids want to play a contact sport because the "rope" that confines them makes them mean, irritable, and violent (p. 79). Others might suggest that the violence of their lives, the constant "buck[ing]" (p. 79) off of painful constraints, has left them "fearless[]" (p. 80) and eager to take on big and strong opponents, perhaps to prove that despite the weight of their "rider" they have not been beaten, and that they remain unafraid (p. 79).

Circulate and assist only as needed. Lead a brief full class discussion.

Instruct students to read aloud in their groups from "Charlie Billingsley may not have been the meanest kid ever" through "913 yards to lead the team as a senior" (p. 80). Display the following questions for students to discuss in their groups. Allow time before asking students to share out with the class.

- ▶ Students read independently and then discuss the following questions in their group, independently writing down observations in preparation for full class discussion.

How does Bissinger’s description of Charlie Billingsley connect to his earlier description of “ornery” kids (p. 79)?

- 💬 Charlie is one of the “ornery” kids Bissinger describes (p. 79). Bissinger describes Charlie as not the “meanest kid ever at Permian, but he was somewhere near the top,” mirroring his earlier description of “lean and mean” kids (p. 80). He also writes that Charlie loved to fight (as evidenced by “put up his fists right there,” “he won a lot [of fights] and lost a few,” “the minute the season was over, he got into a fight” (p. 80)), which connects to his description that the kids thought a “good time” was having “fights with townies” (p. 79).

Despite his behavior, what kept Charlie out of “trouble” (p. 80)?

- 💬 Despite Charlie’s bad behavior, his “numbers” in football keep him out of trouble (p. 80). He is a talented football player and helps his team to succeed. Despite being a “hell-raiser,” he is a valuable and valued member of the community (p. 80).

Lead a brief full class discussion.

Instruct students to reread aloud in their groups from “Those were great days back then, great days” through “an unexpected element entered his life: his son Don” (pp. 81–82).

- ① It may be necessary to spend additional time addressing Charlie Billingsley’s statement “those inbred Okies, they didn’t take kindly to the pros from Dover” (p. 81). As with the sensitive material on pages 79 and 83, it is important that students practice engaging with this controversial material and the assumptions, prejudices, and conflicts it reveals, in a productive, critical, and thoughtful manner.

How was Charlie’s life “never quite the same” after high school (p. 81)?

- 💬 Students responses may include evidence from the description of Charlie Billingsley’s time in college (“you were a whole lot more expendable in college, a hero one day and a broken-down nobody the next, and if you didn’t like it no one really gave a crap because there was always a bunch of guys ready to replace you in a second” (p. 81)), while he was travelling (“...loaded down with the baggage of too much booze...and too many wives... still casting around for the proper fit twenty years out of high school, still trying to find the way home” (p. 81)), or after he returned to Odessa (“He floated from one job to another, some of them good, some of them not so good” (p. 81)). Student responses should indicate an understanding that once Charlie left the

spotlight of high school football, he could not regain the same sense of belonging and of being someone special. He spends the rest of his life unsuccessfully searching for the things he has lost.

Lead a brief full class discussion.

- ① **Remind students not to repeat key details that have already been offered in discussion to ensure brevity.**
-

Instruct students to read aloud in their groups from “Whether he knew it or not, Don had become” through “at least for as long as the season lasted” (pp. 83–84).

Display the following questions for students to discuss in their groups. Allow time before asking students to share out with the class:

What is implied in Bissinger’s description of Don as “Charlie Billingsley reborn seventeen years later” (p. 83)?

- 💬 Students should infer that Bissinger is implying that Don is headed down the same path, good or bad, that Charlie took in life.
- ① **Differentiation Consideration:** Consider asking the following question to provide additional scaffolding:

How does Don establish his reputation? What preconceptions does his behavior reveal?

- 💬 Don establishes his reputation by “mixing it up with kids who were a whole lot bigger” and gets into a fight with Boobie. His words (“those niggers, they talk a lot” (p. 83)) and actions (“wasn’t intimidated” and “took him down easily” (p. 83)) suggest that Don holds offensive preconceptions based on race.
- ① This is a highly sensitive racially charged moment in the text. Addressing it in this passage is crucial for students to be able to access and analyze the complex race relations in this text. It is important to establish and model classroom norms and expectations for a respectful and critical approach to sensitive topics in an academic context.

How does Odessa’s collective memory compare to the portrait Bissinger offers of Charlie? What is forgotten in Odessa in order to “dream [...] of heroes”?

- 💬 The town of Odessa remembers Charlie for his success in football in high school, where he was “the most valuable offensive player in the district” (p. 84). They remember him as a “hero,” not a “broken-down nobody” (p. 81), even though he has grown up to be a drunk with no job. Listen for students to infer that the residents of Odessa “forget” all of Charlie’s failures in order to keep dreaming of heroes.

What might the status Charlie retains in Odessa suggest about the social pressures placed on Don?

- Because Don and Charlie are regarded as the same, “spitting image,” “like his father” (p. 83), the town might expect Don to be as much of a “hero” as his father was (p. 81) and to have the same skills and success in football.

How might your understanding of the relationship between Charlie and Don be different if the word “through” was replaced with “for” in the last sentence of paragraph three (p. 84)?

- If Charlie Billingsley had said of his son, “I got him to live for,” rather than “I got him to live through,” (p. 84) this father/son relationship might appear to be more like the relationship between Mike and Billy. Charlie “lives through” Don’s achievements, indicating that his investment in Don’s success is self-serving. If Charlie had said that he “lived for” his son, this would indicate a pride centered around his son’s accomplishments, rather than an attempt to reestablish his own past glory through Don’s success.

Activity 4: Quick Write**10%**

Review the Short Response Checklist and Rubric with students. Instruct students to respond briefly in writing to the Quick Write prompt. Remind students that they should use a semicolon in their response and that they will be assessed on this skill.

What connection does Bissinger develop between Don and Charlie Billingsley’s relationship and Permian football? Use key details from the text to support your response.

- Students listen and read the Quick Write prompt.

① Display the prompt for students to see, or provide the prompt in hard copy.

Transition students to the independent Quick Write.

- Students independently answer the prompt, using evidence from the text.
- See the High Performance Response at the beginning of this lesson.

Activity 5: Closing**5%**

Display and distribute the homework assignment. For homework, instruct students to reread the portion of the chapter they have read thus far and identify at least one central idea of the text.

Additionally, students should continue to read their AIR text, using the lens of focus standard RL.9-10.6 or RI.9-10.6. Students should come in prepared for a 3–5-minute discussion at the beginning of the next lesson based on the focus standard.

Homework

Reread the chapter thus far and identify at least one central idea. Also, continue reading your AIR text using the lens of focus standard RL.9-10.6 or RI.9-10.6. Come prepared for a 3–5-minute discussion at the beginning of the next lesson based on the focus standard.

10.1.3**Lesson 13****Introduction**

In the final lesson before the End-of-Unit Assessment, students explore Bissinger’s action-filled description of the Permian Panther’s season opener. Students read from “With all those eyes focused on him” through “the answer became obvious” (pp. 84–87).

Students use the Season Opener: Actions and Reactions Tool as well as the Glossary of American Football Handout to structure their analysis of the actions of the key players in the season opener, how these actions affect how players see themselves, and how others see them. Students call upon this cumulative understanding to consider how Bissinger structures the actions, reactions, and interactions in the text in order to shape and refine the social pressures and expectations at work in Odessa.

Students work collaboratively to select and analyze textual details and to engage in discussions in small groups and with the whole class. Student learning is assessed through written responses to the final question on the Season Opener: Actions and Reactions Tool.

For homework, students complete a Checkerboard Tool that prompts students to trace the relationship between parental expectations and children’s responses in both texts.

Standards

Assessed Standard(s)	
RI.9-10.2	Determine a central idea of a text and analyze its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.
Addressed Standard(s)	
RI.9-10.1	Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.
RI.9-10.3	Analyze how the author unfolds an analysis or series of ideas or events, including the order in which the points are made, how they are introduced and developed, and the connections that are drawn between them.

SL.10.1	Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on <i>grades 9-10 topics, texts and issues</i> , building on others' ideas and expressing their own clearly and persuasively.
L.9-10.2.a	Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing. a. Use a semicolon (and perhaps a conjunctive adverb) to link two or more closely related independent clauses.

Assessment

Assessment(s)
The learning in this lesson is captured through the written response to the final question on the Season Opener: Actions and Reactions Tool: <ul style="list-style-type: none"> How do the final events of the season opener shape and refine a central idea of the text?
High Performance Response(s)
<ul style="list-style-type: none"> See the Model Season Opener: Actions and Reactions Tool

Vocabulary

Vocabulary to provide directly (will not include extended instruction)
<ul style="list-style-type: none"> sync (n.) – synchronization; harmony or harmonious relationship redeem (v.) – buy or pay off, clear by payment mired (adj.) – plunged and fixed in mire; involved; entangled composure (n.) – serene, self-controlled state of mind; calmness; tranquility
Vocabulary to teach (may include direct word work and/or questions)
<ul style="list-style-type: none"> euphoric (adj.) – intensely happy or confident entrapped (v.) – caught in, as in a trap fluke (n.) – an accidental advantage; stroke of good luck

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards & Text: <ul style="list-style-type: none"> Standards: RI.9-10.2, RI.10.1, RI.9-10.3, SL.10.1, L.9-10.2.a Text: <i>Field of Dreams</i> “Dreaming of Heroes” (pp. 84–87) 	
Learning Sequence <ol style="list-style-type: none"> Introduction of Lesson Agenda Homework Accountability Annotation Exercise Season Opener: Actions and Reactions Tool Pages 84–87 Reading Discussion Closing 	<ol style="list-style-type: none"> 5% 10% 10% 35% 30% 10%

Materials

- Copies of the Glossary of American Football Handout for each student
- Copies of the Season Opener: Actions and Reactions Tool for each student
- Copies of the Checkerboard Tool for each student

Learning Sequence

How to Use the Learning Sequence	
Symbol	Type of Text & Interpretation of the Symbol
10%	Percentage indicates the percentage of lesson time each activity should take.
no symbol	Plain text indicates teacher action.
	Bold text indicates questions for the teacher to ask students.
	<i>Italicized text indicates a vocabulary word.</i>
►	Indicates student action(s).
💬	Indicates possible student response(s) to teacher questions.
❗	Indicates instructional notes for the teacher.

Activity 1: Introduction of Lesson Agenda

5%

Begin by reviewing the agenda and assessed standard for this lesson: RI.9-10.2. In this lesson, students explore Bissinger's action-filled description of the Permian Panther's season opener in order to consider how Bissinger structures the actions, reactions, and interactions in the text to develop the social pressures and expectations at work in Odessa.

- ▶ Students look at the agenda.

Activity 2: Homework Accountability

10%

Instruct students to talk in pairs about how they can apply focus standard RL.9-10.6 or RI.9-10.6 to their AIR text. Then lead a brief share out. Select several students (or student pairs) to explain how they applied focus standard RL.9-10.6 or RI.9-10.6 to their AIR text.

- ▶ Students share out how they applied the focus standard.

Lead a brief full-class share out of the central ideas students identified in the text. Record and display the central ideas on chart paper, for students to reference throughout this lesson.

- ▶ Students share out the central ideas they identified for homework.

💬 Student responses may include:

- Social expectations for the football team
- Family expectations for the boys
- Relationships between fathers and sons
- The importance of football to the community
- How sports and sports teams give teenagers a sense of purpose

① **Differentiation Consideration:** Consider posing the following extension question to enrich students' understanding of the text:

How does Bissinger's point of view or purpose influence how he develops these central ideas?

💬 Student responses should call upon the understanding they developed in 10.1.3 Lesson 11 about Bissinger's point of view or purpose, and apply this to their analysis of the development of central ideas in the text.

For example, students may note that Bissinger develops the central idea of the social expectations on the football team through a negative lens. The way that Bissinger's depicts the season opener reveals his point of view that the social pressures that the town of Odessa puts

on these young men is often too much for them to handle, as is evidenced by Don Billingsley's failure to perform at the season opener. As Bissinger writes, "...the rumbles that Charlie Billingsley's boy sure as hell wasn't going to follow in his father's footsteps..." make Don "...drown deeper and deeper the second half" (p. 86).

Activity 3: Annotation Exercise

10%

Instruct students to form groups of four. Students remain in these groups for the duration of the class.

Distribute the Glossary of American Football Handout to accompany student reading. Provide students with the following vocabulary for this passage: *sync*, *redeem*, *mired*, and *composure*.

- ① The Glossary of American Football Handout serves primarily as a vocabulary resource to support students in making meaning of the crucial actions that occur in the season opener.

Instruct students to read the entire excerpt from "With all those eyes focused on him" through "he just bullied his way past several tacklers, the answer became obvious" (pp. 84–87) and annotate their text according to established protocols.

- ① If students struggle to understand the actions and events in this passage, the following brief video on the basic tenants of football is an excellent classroom resource:
<http://www.youtube.com/watch?v=Pr7Pu-Zw0Ow> (3:51). This may also be a great opportunity to call upon "football experts" in the classroom to illuminate these concepts.

Ask students the following question to focus student reading and annotation:

Who wins and who loses in the season opener?

- ☞ Student responses may vary to this open-ended focusing question. Listen for the following observations:
- The Permian Panthers win and El Paso Austin loses in the season opener: "The game ended with Permian beating El Paso Austin 49–0" (p. 86).
 - Others might apply this question to the players themselves and state that Mike Winchell and Chris Comer win, while Don Billingsley and Boobie lose.

- ① Lead a brief recap of student observations.

Activity 4: Season-Opener: Actions and Reactions Tool

35%

Distribute the Season Opener: Actions and Reactions Tool to students.

Explain that student groups will use this tool in order to make meaning of the events that occur in this action-oriented passage. The tool prompts students to select evidence from the text to support their understanding of how a player's actions influence their sense of self, as well as how these actions shape the ways in which the community perceives them.

Instruct students to work in their groups, selecting evidence from the text to complete their Season Opener: Actions and Reactions Tool.

Explain to students that they may not have evidence for every column on the tool but should do their best to find as much evidence as possible.

Instruct students to practice using semicolons in their written responses on the Season Opener: Actions and Reactions Tool. Students are not assessed on this skill in this lesson.

- ▶ Students work in groups of four to complete the Season Opener: Actions and Reactions Tool.

🗨 See the Model Season Opener: Actions and Reactions Tool

① Circulate and assist only as needed.

Lead a brief full class discussion to review student observations to the questions on the bottom of the tool.

- ▶ Students contribute to full class discussion, offering the observations they have recorded on their Season Opener: Actions and Reactions Tool.

Activity 5: Evidence Based Discussion

30%

Display the following questions for students to discuss in their groups. Allow time before asking students to share out with the class.

According to Don Billingsley, what is “disappointing but somehow inevitable” (p. 87)?

- 🗨 According to Don, Chris Comer overshadowing him is inevitable. Comer is brought in to “play the entire second half as full back,” and Don thinks this is not fair because Chris Comer is “untested” and he should be playing on “junior varsity” (p. 87).

What does it take for Chris Comer to ascend to “star running back of Permian High School” (p. 87)?

What might this suggest about “allegiance and tradition” in Odessa (p. 74)?

- 🗨 It takes only two good plays from Chris, and a single failing game from former star Don, for Chris Comer to ascend to the position of star running back. Some students might note that this ascension happens in Chris's first-ever varsity game. Students should infer that the football community in Odessa is quick to replace one “star” with another. This is not consistent with Joe

Bill's claim that "few places could offer the same sense of allegiance and tradition" as Odessa (p. 74), because allegiance means loyalty and devotion, attributes clearly not demonstrated in the quick transferal of admiration from one player to another.

- ① This question encourages students to consider the notions of Permian Football that were established earlier in the chapter by Joe Bill and question their validity in light of the events of the season opener.

What has been forgotten during the season opener in order for Odessa to keep "dreaming of heroes"?

☞ The former hero Don (who played poorly) has been "forgotten" in favor of newcomer Chris (who played well). It seems that "dreaming of heroes" in Odessa requires the quick transferal of allegiance from one player to another.

- ① The repetition of this question connects students to their analysis from 10.1.3 Lesson 12 and asks students to continue broadening their understanding of how Bissinger shapes and refines what it means to "dream of heroes" in Odessa, specifically what is necessary for those dreams to survive.

Collect the Season Opener: Actions and Reactions Tool for assessment of student understanding.

Activity 6: Closing

10%

Display and distribute the Checkerboard Tool. For homework, instruct students to complete the tool in order to identify and analyze evidence from the texts. This exercise prepares students to craft a brief formal written response to the End-of-Unit Assessment prompt: Choose either "Rules of the Game" or "Two Kinds" from *The Joy Luck Club* and compare it to Bissinger's "Dreaming of Heroes" from *Friday Night Lights*. How do the relationships between children and their parents develop a central idea common to these two texts?

- ▶ Students follow along.

Explain to students that they will use this tool to explore how Tan and Bissinger develop central ideas of their text through the relationships between children and their parents. The tool guides students in selecting, organizing, and analyzing content in preparation for their End-of-Unit Assessment, as well as provides valuable practice in the W.9-10.9 skills of drawing evidence from literary and informational texts to support analysis.

Inform students that some of the boxes on this tool prompt them to select key details from the text to support an analysis that they already have. Other boxes ask students to supply an analysis of a quote that they already have.

Model completing one row of the Checkerboard Tool and then answer any clarifying questions.

- ▶ Students follow along.

- ① The Checkerboard Tool also provides an opportunity to familiarize students with basic citation, which they should be encouraged to use in their End-of-Unit Assessment, particularly because they should cite from two texts.
- ① The Model Checkerboard Tool is included in 10.1.3 Lesson 14.

Homework

Use the Checkerboard Tool to prepare for the End-of-Unit Assessment.

Glossary of American Football Handout

Name:		Class:		Date:	
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Term	Definition	"Dreaming of Heroes"
Actions		
block/blocking	Engaging an opponent in an effort to keep him from getting to a specific part of the field or player.	
fumble	Too many of these and a player will lose his job. A fumble is when the ball carrier loses possession of the football. Any player on both teams can recover a fumble.	
hand-off	The act of giving the ball to another player.	
interception	A pass that is caught by a defensive player, giving his team possession of the ball.	
pass	One of two ways for an offense to move the football. Passes are usually thrown by the quarterback.	
pitch	A long underhanded toss, usually using both hands, from the quarterback to a running back on running plays.	
punt	A kick made when the punter drops the ball and kicks it while it falls toward his foot.	
snap	The action in which the ball is thrown or handed by the center to the quarterback, to the holder on a kick attempt, or to the punter.	

Term	Definition	"Dreaming of Heroes"
sweep	A run around the end of the line.	
tackle	To stop the ball carrier by forcing him to the ground.	
touchdown	A scoring play in which any part of the ball, while legally in the possession of a player who is in-bounds, crosses the plane of the opponent's goal line.	
Positions		
offense	The team with the ball.	
defense	The team that is responsible for keeping the opposition out of their end zone.	
quarterback	The offensive player who receives the ball from the center at the start of each play before either handing it to the running back, throwing it to a receiver, or running with it himself.	
running back	A player position on offense.	
defensive end	A defensive player who lines up at the end of the defensive line.	
tacklers	The offensive linemen at each end of the line. Primary task is to protect the quarterback on passing plays by blocking the opponent's pass-rushing defensive ends.	
blocking back	A player who lines up in the running back or fullback position but whose primary job is to block a defensive player or open up a hole for the ball carrier.	

Term	Definition	"Dreaming of Heroes"
flanker	A player who catches passes. In an offensive formation, he usually lines up outside the tight end, off the line of scrimmage.	
linebacker	A defensive player who lines up behind the defensive linemen and in front of the defensive backfield. The linebackers are a team's second line of defense.	
punter	The player who stands behind the line of scrimmage, catches the long snap from the center, and then kicks the ball after dropping it toward his foot.	
fullback	An offensive player who lines up in the offensive backfield and generally is responsible for blocking for the running back and pass-blocking for the quarterback.	
Mechanics of the Game		
sideline	One of the lines marking each side of the field.	
yard	One yard of linear distance in the direction of one of the two goals. A field is 100 yards.	
yard line	The markings on the field used to determine yards gained and field position.	
plays	A close to the ground plan of action or strategy used to move the ball down the field. These can vary between basic and very complicated.	

Term	Definition	"Dreaming of Heroes"
down	A play, starting when the ball is put into play and ending when the ball is ruled dead. Basically, a down is one play.	
quarter	A 15-minute playing period. Four quarters make up an official game.	
penalty	A foul signified by the throwing of a yellow flag on the field.	
flank	To occupy a position at the side.	
half	The break between the 2nd and 3rd quarter	
line of scrimmage	An imaginary line stretching the width of the field that separates the two teams prior to the snap of the ball.	

Definitions developed in part from www.nfl.com

Model Glossary of American Football Handout

Name:		Class:		Date:	
Term	Definition		“Dreaming of Heroes”		
Actions					
block/blocking	Engaging an opponent in an effort to keep him from getting to a specific part of the field or player.				
fumble	Too many of these and a player will lose his job. A fumble is when the ball carrier loses possession of the football. Any player on both teams can recover a fumble.		“fumbles and penalties had kept Permian from leading 35–0 at the half” (p. 86) “[Don] had peeled off a nice thirty-four-yard run on a sweep. But then, with time running out in the half, he had fumbled again...” (p. 85)		
hand-off	The act of giving the ball to another player.		“After Permian took over on downs on its 41, [Don] took the hand-off and had clear sailing on the right flank. But his feet were still moving too fast for him and he slipped” (p. 86)		
interception	A pass that is caught by a defensive player, giving his team possession of the ball.		“[The ball] was destined for an interception...” (p. 85)		
pass	One of two ways for an offense to move the football. Passes are usually thrown by the quarterback.		“Winchell dropped back to pass” (p. 85). “[Winchell] had had the best game of his life—seven for nine passing for 194 yards and four touchdowns” (p. 86).		
pitch	A long underhanded toss, usually using both hands, from the quarterback to a running back on running plays.				

Term	Definition	"Dreaming of Heroes"
punt	A kick made when the punter drops the ball and kicks it while it falls toward his foot.	"Permian took over after a punt" (p. 85).
snap	The action in which the ball is thrown or handed by the center to the quarterback, to the holder on a kick attempt, or to the punter.	
sweep	A run around the end of the line.	"[Don] had peeled off a nice thirty-four-yard run on a sweep" (p. 85).
tackle	To stop the ball carrier by forcing him to the ground.	"The hapless Austin running backs suffocating under a pile of five or six raging dogs in black shirts" (p. 85).
touchdown	A scoring play in which any part of the ball, while legally in the possession of a player who is in-bounds, crosses the plane of the opponent's goal line.	"Three plays later [Winchell] threw his fourth touchdown pass of the night, tying a Permian Record for most touchdown passes in a game" (86).
Positions		
offense	The team with the ball.	
defense	The team that is responsible for keeping the opposition out of their end zone.	"'We should have had two more [touchdowns],' said defensive coordinator Hollingshead. 'Don laid it on the ground'" (p. 86).
quarterback	The offensive player who receives the ball from the center at the start of each play before either handing it to the running back, throwing it to a receiver, or running with it himself.	Mike Winchell's position.

Term	Definition	“Dreaming of Heroes”
running back	A player position on offense.	<p>“Or, in the aftermath of Boobie’s knee problems, had [Comer] just become the new star running back of Permian High School?” (p. 87)</p> <p>The position Chris Comer replaces Don Billingsley and the position Boobie occupied before his injury</p>
defensive end	A defensive player who lines up at the end of the defensive line.	
tacklers	The offensive linemen at each end of the line. Primary task is to protect the quarterback on passing plays by blocking the opponent’s pass-rushing defensive ends.	<p>“When [Comer] did it again, this time on a twenty-seven yard touchdown where he just bullied his way past several tacklers, the answer became obvious” (p. 87).</p>
blocking back	A player who lines up in the running back or fullback position but whose primary job is to block a defensive player or open up a hole for the ball carrier.	
flanker	A player who catches passes. In an offensive formation, he usually lines up outside the tight end, off the line of scrimmage.	<p>“[Winchell] saw flanker Robert Brown open...” (p. 85)</p>
linebacker	A defensive player who lines up behind the defensive linemen and in front of the defensive backfield. The linebackers are a team’s second line of defense.	
punter	The player who stands behind the line of scrimmage, catches the long snap from the center, and then kicks the ball after dropping it toward his foot.	<p>“Permian took over after a punt” (p. 85).</p>

Term	Definition	"Dreaming of Heroes"
fullback	An offensive player who lines up in the offensive backfield and generally is responsible for blocking for the running back and pass-blocking for the quarterback.	"Gaines said he was going to let an untested junior named Chris Comer play the entire second half at fullback" (p. 87).
Mechanics of the Game		
sideline	One of the lines marking each side of the field.	"[Don] said to no one in particular on the sideline" (p. 84).
yard	One yard of linear distance in the direction of one of the two goals. A field is 100 yards.	"Winchell threw a five-yard touchdown pass to Hill..." (p. 85)
yard line	The markings on the field used to determine yards gained and field position.	
plays	A close to the ground plan of action or strategy used to move the ball down the field. These can vary between basic and very complicated.	"Three plays later [Mike] threw his fourth touchdown pass of the night..." (p. 86)
down	A play, starting when the ball is put into play and ending when the ball is ruled dead. Basically, a down is one play.	"After Permian took over on downs on its 41, [Don] took the hand-off..." (p. 86)
quarter	A 15-minute playing period. Four quarters make up an official game.	"Comer took the ball early in the third quarter at the 50, lingered behind the line for a split second until a tiny alleyway developed, turned the corner, broke past two defenders with an acceleration of speed, and dashed down the sideline for a touchdown" (p. 87).
penalty	A foul signified by the throwing of a yellow flag on the field.	"Fumbles and penalties had kept Permian from leading 35-0 at the half" (p. 86)

Term	Definition	"Dreaming of Heroes"
flank	To occupy a position at the side.	"[Don] took the hand-off and had clear sailing on the right flank" (p. 86).
half	The break between the 2nd and 3rd quarter	"Permian scored twice more in the first half to go ahead 21–0." (p. 85)
line of scrimmage	An imaginary line stretching the width of the field that separates the two teams prior to the snap of the ball.	"[Comer] lingered behind the line for a split second..." (p. 87)

Definitions developed in part from www.nfl.com

Season Opener: Actions and Reactions Tool

Name:		Class:		Date:	
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	Action	Player Reaction	Community Reaction
"Dreaming of Heroes"	Use the glossary to summarize briefly what is happening.	How does the player react to his own action(s)?	How does the crowd react? The coaches?
"Regaining his composure, [Don] had peeled off a nice thirty-four-yard run on a sweep. But then, with time running out in the half, he had fumbled again, as if the ghost of Charlie caused to football to go bounce along the turf like a baseball" (p. 85).			
"After Permian took over on downs on its 41, [Don] took the hand-off and had clear sailing on the right flank. But his feet were still moving too fast for him and he slipped..." (p. 86)			
"With a first down inside El Paso territory at the 47, Winchell dropped back to pass. He saw flanker Robert Brown open, but the touch was too soft and the ball fluttered, a high fly up for grabs...the ball plopped into Brown's			

	Action	Player Reaction	Community Reaction
hands, a gift, an absolute gift, and he had a clear path down the left sideline. He scored..." (p. 85)			
"Three plays later [Mike] threw his fourth touchdown pass of the night, tying a Permian record for most touchdown passes in a game" (p. 86).			
"Comer took the ball early in the third quarter at the 50, lingered behind the line for a split second until a tiny alleyway developed, turned the corner, broke past two defenders with an acceleration of speed, and dashed down the sideline for a touchdown" (p. 87).			

Instructions: After completing the chart, discuss the following questions, record any observations, and be prepared to share out with the whole class.

1. How do Mike and Don's relationships with their fathers come into play in the actions and reactions above?
2. How do the coaches respond to success? How do they respond to failure?
3. How do the final events of the season opener shape and refine a central idea of the text?

Model Season Opener: Actions and Reactions Tool

Name:		Class:		Date:	
	Action	Player Reaction	Community Reaction		
"Dreaming of Heroes"	Use the glossary to summarize briefly what is happening.	How does the player react to his own action(s)?	How does the crowd react? The coaches?		
"Regaining his composure, [Don] had peeled off a nice thirty-four-yard run on a sweep. But then, with time running out in the half, he had fumbled again, as if the ghost of Charlie caused to football to go bounce along the turf like a baseball" (p. 85).	Don was able to run pretty far down the field but then he dropped the ball.	"The mixture of excitement and anticipation had him in knots, his legs working so hard he looked like a cartoon character going at fast-forward speed" (p. 85).	"The coaches, who had always harbored concerns about Billingsley because of his life-style, were not terribly surprised....'I think we've got a big-assed choke dog on our hands,' said one at halftime" (pp. 85–86).		
"After Permian took over on downs on its 41, [Don] took the hand-off and had clear sailing on the right flank. But his feet were still moving too fast for him and he slipped..." (p. 86).	Don got the ball and had the opportunity to run down the right hand side of the field, but he tripped.	"...it was hardly the kind of game that would make him a legend alongside Charlie...and now there was something else to contend with, something that to Don's way of thinking was disappointing but somehow inevitable" (pp. 86–87).	"...rumbles that Charlie Billingsley's boy sure as hell wasn't going to follow in his father's footsteps, at least not on the football field" (p. 86).		
"With a first down inside El Paso territory at the 47, Winchell dropped back to pass. He saw flanker Robert Brown open, but the touch was	Winchell threw a pass that was not very good, but Brown caught it and scored the first touchdown of the game.	"Winchell, coming back to the sideline, almost, but not quite, looked pleased with himself, a tiny look of relief, perhaps even the	"What do you think?" [Mike] said, motioning to the crowd, to the stadium, to the starry beauty of it all..." (p. 85).		

	Action	Player Reaction	Community Reaction
too soft and the ball fluttered, a high fly up for grabs...the ball plopped into Brown's hands, a gift, an absolute gift, and he had a clear path down the left sideline. He scored..." (p. 85)		glimmer of a smile" (p. 85). "In the locker room at halftime he seemed as if he was walking on air" (p. 85).	
"Three plays later [Mike] threw his fourth touchdown pass of the night, tying a Permian record for most touchdown passes in a game" (p. 86).	Mike threw the ball for three more touchdowns and tied a record.	"His performance proved how high he could soar when he could unleash himself from the constant self-doubt that entrapped him after the death of Billy" (p. 86).	"The performance of Winchell had been wonderful. He had had the best game of his life--seven for nine passing for 194 yards and four touchdowns" (p. 86).
"Comer took the ball early in the third quarter at the 50, lingered behind the line for a split second until a tiny alleyway developed, turned the corner, broke past two defenders with an acceleration of speed, and dashed down the sideline for a touchdown" (p. 87).	Comer waited until the right time to make a touchdown without anyone tackling him or blocking him. He made a touchdown with no assistance.	N/A	"The run had been so stunning that it was hard to know what to make of it" (p. 87).

After completing the chart, discuss the following questions, record any observations, and be prepared to share out with the whole class.

1. How do Mike and Don's relationships with their fathers come into play in the actions and reactions above?

- ☞ The reactions of everyone to Don's failure connect to his troubled relationship with his father; Charlie is a legend, and Don has not been able to live up to the town's expectations of him. His

entire success is judged on the failure of one game. Mike is able to forget about the doubt that has been troubling him since his father died, and succeed at the game.

2. How do the coaches respond to success? How do they respond to failure?

- The coaches are very quick to side with successful players (as evidenced by the quick transition from doubt to excitement in the case of Chris Comer) and drop failing players (as evidenced by the equally quick replacement of Don and Boobie).

3. How do the final events of the season opener shape and refine a central idea of the text?

- Student responses should draw upon the evidence they collected in their Season Opener: Actions and Reactions Tool in order to explore how Bissinger's description of Mike and Chris's success and Don's failure in the season opener shapes and refines a central idea of the text. For example, how communal expectations influence the ways in which the players play the game or understand themselves, or how parental expectations shape the player's identities and expectations of themselves.

Checkerboard Tool

Name:		Class:		Date:	
Text	Quote	Parent's Expectations	Quote	Children's Reactions	
"Two Kinds"	"Of course, you can be prodigy, too,' my mother told me when I was nine. 'You can be best anything.'" (Tan, p. 132)			Jing-mei does not practice the piano and refuses to be someone that she is not.	
"Rules of the Game"	"My mother placed my first trophy next to a new plastic chess set...as she wiped each piece with a soft cloth, she said, 'Next time win more, lose less.'" (Tan, p. 97)		"Why do you have to use me to show off? If you want to show off, then why don't you learn to play chess?" (Tan, p. 99)		
"Dreaming of Heroes" (Mike and Billy)		Billy wants Mike to be a successful athlete.	"And then somewhere around the time his father started slipping, Mike lost that innate confidence in himself." (Bissinger p. 75)		

Text	Quote	Parent's Expectations	Quote	Children's Reactions
<p>"Dreaming of Heroes" (Don and Charlie)</p>	<p>"The roars of the crowd got louder and louder as Don took the ball and headed for the goal line...And no one wanted it more, no one felt it more, than Charlie Billingsley...but it was more than the natural swell of parental pride...twenty years earlier, Charlie Billingsley himself had worn the black and white of Permian....as a star, a legend...it seemed impossible not to look down on the field and see his own reflection" (Bissinger, p. 79)</p>		<p>"As for Billingsley, he debut as a starter had become further mired after his first nervous fumble...But then with time running out in the half...bouncing along the turf like a basketball" (Bissinger, p. 85)</p>	

10.1.3

Lesson 14

Introduction

In the End-of-Unit Assessment for 10.1.3, students demonstrate a cumulative understanding of Amy Tan's *The Joy Luck Club* and H. G. Bissinger's *Friday Night Lights* through an exploration of how central ideas of each text develop through key details.

Students craft a brief formal written response to the End-of-Unit Assessment prompt: Choose either "Rules of the Game" or "Two Kinds" from *The Joy Luck Club*, and compare it to Bissinger's "Dreaming of Heroes" from *Friday Night Lights*. How do the relationships between children and their parents develop a central idea common to these two texts?


For homework, students continue with their AIR, this time through the lens of the focus standard of their choosing.

Standards

Assessed Standard(s)	
RI.9-10.2	Determine a central idea of a text and analyze its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.
RL.9-10.2	Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.
W.9-10.2	Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.
W.9-10.9	Draw evidence from literary or informational texts to support analysis, reflection, and research.
Addressed Standard(s)	
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.9-10.3	Analyze how complex characters (e.g., those with multiple or conflicting motivations) develop over the course of a text, interact with other characters, and advance the plot or develop the theme.
RI.9-10.1	Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.

Assessment

Assessment(s)
<p>The learning in this unit is captured through a multi-paragraph written response at the end of the lesson.</p> <ul style="list-style-type: none"> Choose either “Rules of the Game” or “Two Kinds” from <i>The Joy Luck Club</i> and compare it to Bissinger’s “Dreaming of Heroes” from <i>Friday Night Lights</i>. How do the relationships between children and their parents develop a central idea common to these two texts? <p>Responses should discuss at least two pieces of textual evidence from both texts.</p> <p> The End-of-Unit Assessment should be assessed using the Text Analysis Rubric.</p>
High Performance Response(s)
<p>Student responses should:</p> <ul style="list-style-type: none"> Focus on one parent/child relationship from each of their two chosen texts. Trace the development of a common central idea in <i>The Joy Luck Club</i> and <i>Friday Night Lights</i>. Establish a central idea common to both texts. Analyze how Tan develops this central idea through the interactions between a parent and child from one of the chapters in <i>The Joy Luck Club</i>. Analyze how Bissinger shapes and refines this central idea through the specific details of a parent/child relationship from <i>Friday Night Lights</i>. Compare the two parent/child relationships through the lens of the central idea they identified. End with a strong concluding sentence that connects the development of a common central idea in both <i>The Joy Luck Club</i> and <i>Friday Night Lights</i>. Effectively select, organize, and analyze content. Cite strong and thorough evidence from both texts to support their observations.

Vocabulary

Vocabulary to provide directly (will not include extended instruction)
None.*
Vocabulary to teach (may include direct word work and/or questions).
None.*

*Because this is not a close reading lesson, there is no specified vocabulary. However, in the process of returning to the texts, students may uncover unfamiliar words. Teachers can guide students to make meaning of these words by following the protocols described in 1E of this document:

http://www.engageny.org/sites/default/files/resource/attachments/9-12_ela_prefatory_material.pdf

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards & Text: <ul style="list-style-type: none"> Standards: RI.9-10.2, RL.9-10.2, W.9-10.2, W.9-10.9, RL.9-10.1, RL.9-10.3, RI.9-10.1 Texts: “Two Kinds” and “Rules of the Game” from <i>The Joy Luck Club</i> by Amy Tan; “Dreaming of Heroes” from <i>Friday Night Lights</i> by H. G. Bissinger Learning Sequence: <ol style="list-style-type: none"> Introduction of Lesson Agenda Homework Accountability End-of-Unit Assessment Closing 	<ol style="list-style-type: none"> 5% 20% 70% 5%

Materials

- Copies of the Text Analysis Rubric (refer to 10.1.1 Lesson 7)

Learning Sequence

How to Use the Learning Sequence	
Symbol	Type of Text & Interpretation of the Symbol
10%	Percentage indicates the percentage of lesson time each activity should take.
no symbol	Plain text indicates teacher action.
	Bold text indicates questions for the teacher to ask students.

	<i>Italicized text indicates a vocabulary word.</i>
▶	Indicates student action(s).
💬	Indicates possible student response(s) to teacher questions.
❗	Indicates instructional notes for the teacher.

Activity 1: Introduction of Lesson Agenda

5%

Begin by reviewing the agenda and assessed standards for this lesson: RI.9-10.2, RL.9-10.2, W.9-10.2, and W.9-10.9.

In this lesson, students craft an independent written response that demonstrates their cumulative understanding of the excerpts they have read from *The Joy Luck Club* and *Friday Night Lights*.

- ▶ Students look at the agenda.

Activity 2: Homework Accountability

20%

Instruct students to talk in pairs about the analysis they completed on their Checkerboard Tool.

- ▶ Students discuss the homework in pairs.
- 💬 See the Model Checkerboard Tool.

Activity 4: End-of-Unit Assessment

70%

Instruct students to use the text selections found on their tool and their own notes and annotations to write a multi-paragraph response to the following prompt:

Choose either “Rules of the Game” or “Two Kinds” from Tan’s *The Joy Luck Club*, and compare it to Bissinger’s “Dreaming of Heroes” from *Friday Night Lights*. How do the relationships between children and their parents develop a central idea common to these two texts?

Use at least two pieces of textual evidence from both texts in your response. You may focus on one set of parents/children from each text or incorporate all four.

Remind students to use the Text Analysis Rubric to guide their written responses.

- ❗ Display the prompt for students to see, or provide the prompt in hard copy.
 - ▶ Students independently answer the prompt using evidence from the text.
 - 💬 See the High Performance Response at the beginning of this lesson.

- ① Circulate around the room and offer non-content support as needed. When circulating the room, remind students that this is an assessment of independent textual analysis so the teacher cannot provide direction on specific content from the text.

Inform students that those who finish early can read their AIR text.

Activity 8: Closing

5%

Display and distribute the homework assignment. For homework, instruct students to continue with their AIR this time through the lens of a focus standard of their choosing (RI/RL.9-10.1-RI/RL.9-10.6). Students should be prepared for a 3–5 minute discussion of their text based on the standard they have chosen.

- ▶ Students follow along.

Homework

Continue reading your AIR text through the lens of a focus standard of your choice (RI/RL.9-10.1-RI/RL.9-10.6). Prepare for a 3–5 minute discussion of your text based on that standard.

Model Checkerboard Tool

Name:		Class:		Date:	
Text	Quote	Parent's Expectations	Quote	Children's Reactions	
"Two Kinds"	"Of course, you can be prodigy, too,' my mother told me when I was nine. 'You can be best anything.'" (Tan, p. 132)	Jing-mei's mother wants her to be a prodigy.	"Why don't you like me the way I am? I'm not a genius! I can't play the piano. And even if could, I wouldn't go on TV if you paid me a million dollars!" (Tan, p. 136) "You want me to be someone that I'm not!' I sobbed, 'I'll never be the kind of daughter you want me to be!'" (Tan, p. 142)	Jing-mei doesn't practice the piano and refuses to be someone that she is not.	
"Rules of the Game"	"My mother placed my first trophy next to a new plastic chess set...as she wiped each piece with a soft cloth, she said, 'Next time win more, lose less.'" (Tan, p. 97)	Waverly's mother wants her to be a chess champion.	"Why do you have to use me to show off? If you want to show off, then why don't you learn to play chess?" (Tan, p. 99)	Waverly wants to be a chess champion, but she does not want her mother to take credit for her success.	
"Dreaming of Heroes" (Mike and Billy)	"And there was Billy, the proud master, watching his gifted disciple from the car." (Bissinger, p. 75) "When he had trouble with his baseball swing he knew that Billy would have been able to fix it in a second, standing with him, showing him where to place his hands,	Billy wants Mike to be a successful athlete.	"And then somewhere around the time his father started slipping, Mike lost that innate confidence in himself." (Bissinger, p. 75)	Mike wants to be a football star, but after his father dies he doesn't have any self-confidence.	

Text	Quote	Parent's Expectations	Quote	Children's Reactions
	jiggering his stance just a tad here and a tad there, doing all the things only a dad could do to make a swing level again and keep a baseball flying forever." (Bissinger, p. 77)			
"Dreaming of Heroes" (Don and Charlie)	"The roars of the crowd got louder and louder as Don took the ball and headed for the goal line...And no one wanted it more, no one felt it more, than Charlie Billingsley...but it was more than the natural swell of parental pride...twenty years earlier, Charlie Billingsley himself had worn the black and white of Permian....as a star, a legend...it seemed impossible not to look down on the field and see his own reflection." (Bissinger, p. 79)	Charlie wants Don to be a football star, just like he was in high school.	"As for Billingsley, his debut as a starter had become further mired after his first nervous fumble...But then with time running out in the half, he had fumbled again, as if the ghost of Charlie caused the football to go bouncing along the turf like a basketball." (Bissinger, p. 85)	Don wants to be just like his father. He tries to be a football hero like his dad, but the pressure of his father's legendary status makes him fumble.

Preface

MAYBE IT WAS A SUDDENLY ACUTE AWARENESS OF BEING "thirtysomething."

Maybe it was where I lived, in a suburb of Philadelphia, in a house that looked like all the other ones on the block. Or maybe it was my own past as an addicted sports fan who had spent a shamelessly large part of life watching football and basketball and baseball. I just felt something pulling at me, nagging at me, a soft voice telling me to do it, to see for myself what was out there and make the journey before self-satisfaction crept in for good.

The idea had been rattling in my head since I was thirteen years old, the idea of high school sports keeping a town together, keeping it alive. So I went in search of the Friday night lights, to find a town where they brightly blazed that lay beyond the East Coast and the grip of the big cities, a place that people had to pull out an atlas to find and had seen better times, a real America.

A variety of names came up, but all roads led to West Texas, to a town called Odessa.

It was in the severely depressed belly of the Texas oil patch, with a team in town called the Permian Panthers that played to as many as twenty thousand fans on a Friday night.

Twenty thousand . . .

I knew I had to go there.

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CHAPTER 4

Dreaming of Heroes

I

73

WHEN HIS FATHER GAZED AT HIM FROM THE HOSPITAL BED with those sad eyes that had drawn so narrow from the drinking and the smoking and the endless heartache, Mike Winchell had been thirteen years old. He knew something was wrong because of the way his father acted with him, peaceful in the knowledge he didn't have to put up a fight anymore. Mike tried to joke with him as he always had, but Billy Winchell didn't have time for playful banter. He was serious now, and he wanted Mike to listen.

He brought up Little League and warned Mike that the pitchers were going to get better now and the home runs wouldn't come as easily as they once had. He told him he had to go to college, there could be no two ways about it. He let him know it was okay to have a little beer every now and then because the Winchells were, after all, German, and Germans loved their beer, but he admonished him to never, ever try drugs. And he told his son he loved him.

He didn't say much more after that, the arthritis eating into his hips and the agony of the oil field accident that had cost him his leg too much for him now. In the early morning silence of that hospital room in Odessa, he let go.

Mike ran out of the room when it happened, wanting to be by himself, to get as far away as he possibly could, and his older brother, Joe Bill, made no attempt to stop him. He knew Mike

74

would be back because he had always been that kind of kid, quiet, loyal, unfailingly steady. Mike didn't go very far. He stopped in front of the fountain at the hospital entrance and sat by himself. It was one in the morning and hardly anything stirred in those wide downtown streets. He cried a little but he knew he would be all right because, ever since the split-up of his parents when he was five, he had pretty much raised himself. Typically, he didn't worry about himself. He worried about his grandmother.

But he didn't want to stay in Odessa anymore. It was too ugly for him and the land itself bore no secrets nor ever inspired the imagination, so damn flat, as he later put it, that a car ran down the highway and never disappeared. He longed for lakes and trees and hills, for serene places where he could take walks by himself.

Mike came back to the hospital after about half an hour. "You were the most special thing in his life," his brother told him. "It's a hard pill to swallow, but you're gonna have to make him proud of you." As for leaving Odessa to come live with him, Joe Bill gently talked Mike out of it. He used the most powerful pull there was for a thirteen-year-old boy living in Odessa, really the only one that gave a kid something to dream about—the power of Permian football.

He talked about how Mike had always wanted to wear the black and white and how much he would regret it if he didn't because there were so few places that could offer the same sense of allegiance and tradition. Mike knew that Joe Bill was right. He had already carried that dream for a long time, and despite what he thought of Odessa, it was impossible to let it go.

He stayed in Odessa and sometimes, when he went over to his grandmother's house and talked about his father, it helped him through the pain of knowing that Billy was gone forever. "His daddy worshiped him," said Julia Winchell. "He sure loved that little boy." And Mike returned that love.

"When he died, I just thought that the best person in the world had just died."

75

Billy and Mike.

There was Mike, smiling, curly-haired, looking into his dad's face at Christmastime. And there was Billy, thin and wizened and slightly hunched, like a walking stick that had warped in the rain. There was Mike at the flea markets they went to together on Saturdays and Sundays over on University, helping his father lift the boxes from the car and set them in the little booth. There was Billy following him to a chair so he could sit and rest. There they were together on those hot afternoons that Mike hated so much but never complained about, selling the cheap tools and knives and toys and Spanish Bibles that had been found in catalogues or on trips to Mexico.

There was Mike playing Little League baseball with that goto-hell stance of his—feet close together, up on the toes, taking as big a stride as he could possibly muster into the ball—jacking one homer after another. And there was Billy, the proud master, watching his gifted disciple from the car, unable to get out because of the pain in his leg and the arthritis.

Under the demanding tutelage of his father, Mike could do no wrong in Little League. He became the stuff of legend, with twenty-seven pitches in a row thrown for strikes, a single season in which he hit thirty home runs. And then somewhere around the time his father started slipping, Mike lost that innate confidence in himself. The gift was always there, but he began to question it, doubt it, brood over it. When he hit three homers in a game once, he didn't go back to the bench feeling exalted. "Why in the hell can I hit these home runs?" he asked himself. "Why could I do it when other kids couldn't?"

There had always been something inward and painfully shy about Mike, but the death of his father forced him to grow up even faster than he already had. He knew Billy was in pain and he also knew that only death could stop it. "It was hurtin' 'im and there was nothin' they could do," he said. "You don't want nobody to die, but you don't want him hurtin' all the time either."

After Billy died, Mike's life didn't get any easier. He had a

76

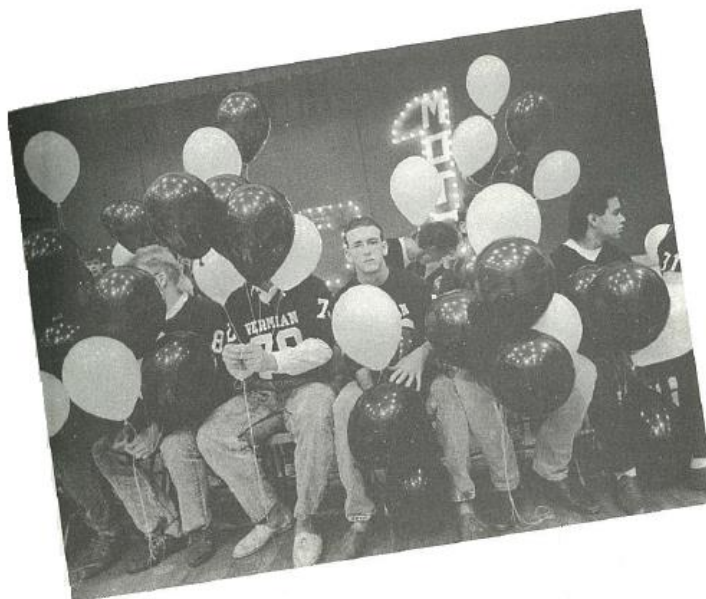
brother who was sent to prison for stealing. At home he lived with his mother, who worked at a service station convenience store as a clerk. They didn't have much money. His mother was enormously quiet and reserved, almost like a phantom. Coach Gaines, who spent almost as much time dealing with parents as he did with the players, had never met her.

Mike himself almost never talked of his mother, and he was reluctant to let people into his home, apparently because of its condition. "He never wants me to come in," said his girlfriend, DeAnn. "He never wants me to be inside, ever." When they got together it was over at his grandmother's, and that's where his yard sign was, announcing to the world that he was a Permian football player.

"Me and him talked about not havin' a nice home or a nice car and how those things were not important," said Joe Bill. "I told him, you make your grades and stay in sports, you'll one day have those things."

Mike persevered, a coach's dream who worked hard and became a gifted student of the game of football, just as he had in baseball with his father. The one ceaseless complaint was that he thought too much, and he knew that was true, that whenever he threw the ball he didn't just wing it, go with his instincts, but sometimes seemed to agonize over it, a checklist racing through his mind even as he backpedaled—*be careful. . . get the right touch now . . . watch the wrist, watch the wrist! . . . don't overthrow it now, don't throw an interception. . .*

He started at quarterback his junior year at Permian, but his own obvious lack of confidence caused some of his teammates to lose faith in him in a tight game. When the pressure was off and the score wasn't close, it was hard to find a better quarterback. When the pressure was on, though, something seemed to unravel inside him. But now he was a senior and had had a whole year to process the incredible feeling of walking into a stadium and seeing twenty thousand fans expecting the world from him. He seemed ready, ready for something truly wonderful to happen to him.





77

He didn't dwell much on his father's death anymore. It had been four years since it happened and Mike had moved on since then. But he still thought about him from time to time, and he said he had never met anyone more honest, or more clever, or more dependable. He smiled as he talked about what a good "horse trader" Billy was, and how he loved animals, and how he had bought him every piece of sports equipment that had ever been invented. When he had had trouble with his baseball swing, he knew that Billy would have been able to fix it in a second, standing with him, showing him where to place his hands, jiggering his stance just a tad here and a tad there, doing all the things only a dad could do to make a swing level again and keep a baseball flying forever.

And Mike also knew how much Billy Winchell would have cherished seeing him on this September night, dressed in the immaculate black and white of the Permian Panthers, moments away from playing out the dream that had kept him in Odessa. The two-a-days in the August heat were over now. The Watermelon Feed had come and gone, and so had the pre-season scrimmage. Now came the Friday night lights. Now it was show-time and the first game of the season.

Most everyone thought that Billy Winchell had given up on himself by the time he died. But they also knew that if there was anything making him hold on, it was Mike.

Billy and Mike.

"He would have liked to have lived for Mike's sake," said Julia Winchell. "He sure would have been proud of him."

"Some of you haven't played before, been in the spotlight," said assistant coach Tam Hollingshead in those waning hours before Permian would take the field against El Paso Austin. He knew what the jitters of the season opener could do, how the most talented kid could come unglued in the sea of all those lights and those thousands of fans. He offered some succinct advice.

"Have some fun, hustle your ass, and stick the hell out of 'em."

"It's not a party we're goin' to, it's a business trip," Mike Belew

78

told the running backs. "If you get hurt, that's fine, you're hurt. But if you get a lick, and you're gonna lay there and whine about it, you don't belong on the field anyway."

The team left the field house and made its way to the stadium in a caravan of yellow school buses. They went through their pre-game warmups with methodical, meticulous determination. Then they went to the dressing room and sat in silence before Gaines called the team to huddle around him. He didn't say much. He didn't have to.

Everyone knew what was at stake, that if all went without a hitch, this game would be the beginning of a glorious stretch that would not end until the afternoon of December 17 with a state championship trophy. It would be a sixteen-game season, longer than that of any college team in America and as long as most of the pro teams' seasons. Three and a half months of pure devotion to football where nothing else mattered, nothing else made a difference.

"That 1988 season is four and a half minutes away," Gaines said quietly with a little smile still on his lips. "Let's have a great one."

At the very sight of the team at the edge of the stadium, hundreds of elementary school kids started squealing in delight. They wore imitation cheerleading costumes and sweatshirts that said PERMIAN PANTHERS # 1. They began yelling the war cry of "*MO-JO! MO-JO! MO-JO!*" in frantic unison, rocking their arms back and forth. A little girl in glasses put her hand to her mouth, as if she had seen something incredible, and it made her momentarily speechless between screams. As the black wave of the Permian players moved out into the middle of the field, eight thousand other souls who had filled the home side rose to give a standing ovation. This moment, and not January first, was New Year's day.

Brian Johnson opened the season with a fifteen-yard run off the right side through a gaping hole to the Permian 47, lurching forward for every possible extra inch. Two quick passes from Winchell to split end Lloyd Hill gave Permian a first down at the El Paso Austin ten. Winchell looked good, setting up with

79

poise in the pocket, throwing nicely, no rushed throws skittering off the hand.

Then Don Billingsley, the starting tailback for the Permian Panthers, got the ball on a pitch. He was a senior, and it was his debut as a starter.

The roars of the crowd got louder and louder as Don took the ball and headed for the goal line. A touchdown on the first drive of the season seemed destined, to the delight of the thousands who were there. And no one wanted it more, no one felt it more, than Charlie Billingsley.

It was his son Don down there on that field with the ball. But it was more than the natural swell of parental pride that stirred inside him.

Twenty years earlier, Charlie Billingsley himself had worn the black and white of Permian, not as some two-bit supporter but as a star, a legend. He still had powerful memories of those days, and as he sat in the stands on this balmy and beautiful night where the last wisps of clouds ran across the sky like a residue of ash from a once-brilliant fire, it seemed impossible not to look down on the field and see his own reflection.

II

There were some kids who came out of Odessa ornery in the same way that a rodeo bull with a rope wrapped tight around his balls is ornery, kids who went through life as if they were perpetually trying to buck someone off their backs to get that damn rope off their nuts, kids whose idea of a good time was to look for fights with townies from Andrews or Crane, or do a little bashing at the local gay bar, or bite into the steaming flesh of a fresh-killed rabbit, or down a cockroach or two in the locker room, or go rattlesnake hunting by shining a little mirror into the crevice of some limestone pit where the only sign of human life was the shards of broken beer bottles that had been used for target practice.

They were kids for whom the story of David and Goliath

80

wasn't some religious parable but the true story of their own lives, kids who were lean and mean and weighed maybe 170 pounds dripping wet but were built like steel beams and had a kind of fearlessness that was admirable and irrational and liked nothing better than to knock some slow, fat-assed lineman up in the air and watch him come falling down like a tire bouncing along the highway.

Charlie Billingsley may not have been the meanest kid ever at Permian, but he was somewhere near the top, and it was hard to forget how that tough son-of-a-bitch had played the game in the late sixties.

His sense of right and wrong had been mounted on a hair trigger. If he thought you were jacking with him, he didn't go grumbling back to the huddle making empty threats about revenge. He just put up his fists right there and if that didn't work, then what the hell, he'd just rear back and kick you smack in the face.

And it wasn't like he left all that anger on the field or anything. He wasn't one of these chameleons, one of these split-personality types. He was as memorable off the field as he was on it, hanging out at Cue Balls or Nicky's or the old A & W over on Eighth Street or wherever he happened to be night after night. He won a lot and lost a few and the coach of Permian then, Gene Mayfield, finally told him that he'd be off the team if there was one more fight. But Charlie Billingsley wasn't about to change his ways. The minute the season was over, he got into a fight and someone broke his jaw. They had to wire it shut and he dropped to 130 pounds but that was okay because Charlie Billingsley got an opportunity for a rematch, which is all he really wanted, and taught the kid who had messed up his jaw a very serious lesson.

If all he had been was a hell-raiser, Charlie Billingsley might have been in some trouble. But he also had the numbers, the kinds of numbers that everyone in Odessa understood and admired: 890 yards rushing to lead the team as a junior, when it went all the way to the state finals before losing to Austin Reagan; 913 yards to lead the team as a senior.

81

Those were great days back then, great days, and it was safe to say that life was never quite the same afterward. In the succeeding years he had traveled a lot of miles, too many to tell the truth, loaded down with the baggage of too much booze ("I've spilt more whiskey than most people have drunk") and too many wives ("I wouldn't have married a couple of girls I married"), still casting around for the proper fit twenty years out of high school, still trying to find the way home.

He had been recruited by Texas A & M, and as he recalled all the false promises that were cooed into his ear he couldn't help but give a little chuckle. He played for a few years, but one thing led to another, and Charlie Billingsley found out that life in college was a whole lot different from what it was in high school when it came to football: you were a whole lot more expendable in college, a hero one day and a broken-down nobody the next, and if you didn't like it no one really gave a crap because there was always a bunch of guys ready to replace you in a second. He transferred to a small school in Durant, Oklahoma.

"It was the worst mistake I made in my life," said Charlie Billingsley, looking back on it. "Those inbred Okies, they didn't take kindly to the pros from Dover." A friend got shot in a bar one night, and he and some others beat up the assailant.

Charlie Billingsley left school after that. He floated from one job to another, some of them good, some of them not so good. He was in the floor-covering business in Houston, but high interest rates kind of put a damper on that. And then he sold casing pipe during the boom, and that worked out pretty great for a while. He made \$40,000 the first year out when Houston back in those days "was blowin' gold." But then the bust set in after a couple of years and Charlie moved back to Odessa. He helped start up a new bar in town that featured bull riding on Sunday afternoons—there was a ring in back—and kick-ass rock 'n' roll acts, but a falling-out with one of the partners put an end to Charlie's involvement in that. He started running another bar-restaurant in town where, as he gently put it, "it was hard to deal with drunks sober." He had also been through two

82

marriages at that point, one to a girl from Odessa, the other to a girl from Houston, and then an unexpected element entered his life: his son Don.

Don had been living up in Blanchard in Oklahoma with his mother. It was a quiet, sedate kind of place and he was a star there, a starter on the varsity football team as a freshman. But Don, who spent part of every summer with Charlie, knew of Permian and of his dad's exploits there. He knew that every year the team had a chance of going to State and had won the whole shooting match four times since 1964. The more he heard, the more he realized how badly he wanted a piece of it.

Right before his sophomore year, he informed his mother that he wasn't coming back to Blanchard; he was going to stay with his father in Odessa so he could play for Permian, even though he had little chance of starting there until his senior year. He didn't want her to take his decision personally because it had nothing to do with his loving one parent more than the other, it just had to do with playing football for Permian High School. Don remembered his mother's being "kind of pissed off" about his decision. But since she herself had been a Permian Pepette during Charlie's senior year, she also understood.

Don had been three when his parents had split up, and his coming back into Charlie's life on a permanent basis wasn't the simplest of moves. Living with Charlie was sometimes more like living with an older brother or a roommate than with a father. There were times when Don stayed up almost all night, regaled by his father's stories of how to live the world and how not to live it. Don treasured those sessions and learned from them. But when Don came home one night with a black eye, Charlie's idea of advice was to tell him to "stop leading with his face."

Charlie's drinking didn't go away. He would go on binges, three- or four-day hauls that were tough for everybody to handle. "I'd get pretty hairy at the end of one of 'em. Those three or four days, they were eventful" was how Charlie Billingsley said it, giving a hoarse laugh that made you realize that at

83

the age of thirty-seven he had been through one hell of a lot in his life since his playing days for Permian.

During the spring of his junior year, Don moved in with one of his grandparents while Charlie Billingsley went to a clinic for alcohol rehabilitation. Don went to visit him a couple of times. It was difficult to watch his dad try to pull himself through, and Don was glad he had football. The locker room became his home, the one place where he always felt he belonged.

Whether he knew it or not, Don had become the spitting image of his dad, Charlie Billingsley reborn seventeen years later. The physical resemblance they bore to one another was striking—the same thin, power-packed frames coiled and ready to strike if the wrong button got grazed, the insouciant swagger, the same shark's-tooth smile that could be both charming and threatening, the same friendly way of speaking, the words falling casually out of the side of the mouth like cards being slowly flipped over during a poker game.

Like his father, Don was a fighter who didn't think there was anything irrational about mixing it up with kids who were a whole lot bigger than he was. His reputation was established sophomore year when he told Boobie one day after practice to take the stocking cap off his head. Boobie told Don to go ahead and make him, but Don wasn't intimidated. "Those niggers, they talk a lot," he later said, describing how he had eagerly taken up Boobie's challenge. Although he gave up about five inches and forty pounds to Boobie, he took him down easily and earned the admiration of many who had always thought Boobie was too damn cocky for his own good. When Don had a few pops in him, which was frequently, he felt the urge to fight even more.

He had taken his first drink in fifth grade, and by the time he was a senior had built up quite a reputation for drinking. There was nothing exceptional about that in Odessa, where kids drank freely, often with the tacit blessing of their parents, who saw it as part of the macho mentality of the place. When Don went home from school for lunch, he sometimes raided

84

the liquor cabinet. As a sophomore at Permian he was found wandering around the field house parking lot one day drunk. Customers at the various bars his father worked in were quick to buy him beer.

Like his father, Don was also the starting tailback for Permian. Charlie Billingsley had been the most valuable offensive player in the district when he had played that position his senior year. He had left his mark on the program, even though it sometimes seemed he used his fists as much as his legs. But he had been one hell of a runner, tough as leather, hard-nosed, and people around town still remembered him for that as if it had happened yesterday. They always would.

Until he went into the rehabilitation clinic, he admitted, he had been right on the edge, making things tough not only for himself but for Don. Their relationship, he knew, had been at the point of fracturing. But he was more in control now. He had settled down, and he had his son's football season to look forward to. As Charlie Billingsley said, "I got him to live through, and that's something pretty special."

After all, football was what had brought the two of them together in the first place, and it seemed destined to keep them together. At least for as long as the season lasted.

III

With all those eyes focused on him, the ball popped loose from Don's hands without anyone's touching him. He went after it on his hands and knees, desperately trying to recover it and redeem himself, but he couldn't get to it. A groan went up from the crowd as El Paso Austin came up with the ball.

He came off the field, his eyes downcast and brooding, his eagerness to do well in this first game and live up to the legend of Charlie putting his whole body out of sync. "God Almighty," he said to no one in particular on the sideline. "I can't believe that."

85

El Paso Austin was held to six yards in three plays, the hapless Austin running backs suffocating under a pile of five or six raging dogs in black shirts. *Swarm the ball!* That's what the coaches had told the Permian players time after time after time. *Never let up! Swarm the ball every play!*

Permian took over after a punt. With a first down inside El Paso territory at the 47, Winchell dropped back to pass. He saw flanker Robert Brown open, but the touch was too soft and the ball fluttered, a high fly up for grabs, the kind of pass that had become a Winchell trademark the year before, etched with hesitation. It was destined for an interception, but the El Paso defensive back mistimed. The ball plopped into Brown's hands, a gift, an absolute gift, and he had a clear path down the left sideline. He scored, and the ice was broken.

Winchell, coming back to the sideline, almost, but not quite, looked pleased with himself, a tiny look of relief, perhaps even the glimmer of a smile. "What do you think?" he said, motioning to the crowd, to the stadium, to the starry beauty of it all. "You ain't seen nothin' yet. Wait till Midland Lee."

Permian scored twice more in the first half to go ahead 21-0. Winchell threw a five-yard touchdown pass to Hill and then made it three when he hooked up with Brown for a sixty-one-yard bomb with twenty-four seconds left. In the locker room at halftime he seemed as if he was walking on air. Three touchdown passes in the first half. *Three!* Last season it had taken him his first four games to get three touchdown passes, and he only had eleven the entire season in fifteen games.

As for Billingsley, his debut as a starter had become further mired after that first nervous fumble. Regaining his composure, he had peeled off a nice thirty-four-yard run on a sweep. But then, with time running out in the half, he had fumbled again, as if the ghost of Charlie caused the football to go bouncing along the turf like a basketball. The mixture of excitement and anticipation had him in knots, his legs working so hard he looked like a cartoon character going at fast-forward speed.

The coaches, who had always harbored concerns about Bil-

86

lingsley because of his life-style, were not terribly surprised. They knew of his drinking and partying and the fact that he and his father moved around a lot. "I think we got a big-assed choke dog on our hands," said one at halftime.

Gaines called Billingsley into the little coaches' room and threw him a football. "Hold on to it," he said.

Then Belew took him aside. "Just put that behind you. If you worry about it, it's gonna screw you up. It's history."

The locker room was hot and steamy, and Gaines and his four assistants were hardly euphoric. The Panthers were dominating every facet of the game, but fumbles and penalties had kept Permian from leading 35-0 at the half.

"We should have had two more [touchdowns]," said defensive coordinator Hollingshead. "Don laid it on the ground."

Billingsley continued to drown deeper and deeper the second half. After Permian took over on downs on its 41, he took the hand-off and had clear sailing on the right flank. But his feet were still moving too fast for him and he slipped, adding to the rumbles that Charlie Billingsley's boy sure as hell wasn't going to follow in his father's footsteps, at least not on the football field.

"God damn!" said Hollingshead derisively.

If Billingsley could do nothing right, Winchell could do nothing wrong. Three plays later he threw his fourth touchdown pass of the night, tying a Permian record for most touchdown passes in a game.

The game ended with Permian beating El Paso Austin 49-0. El Paso Austin had been a helpless opponent but even so, the performance of Winchell had been wonderful. He had had the best game of his life—seven for nine passing for 194 yards and four touchdowns. His performance proved how high he could soar when he could unleash himself from the constant self-doubt that had entrapped him after the death of Billy.

Billingsley's starting debut had been just the opposite; it was hardly the kind of game that would make him a legend alongside Charlie, or anyone else for that matter. And now there was

87

something else to contend with, something that to Don's way of thinking was disappointing but somehow inevitable.

It began at halftime when Gaines said he was going to let an untested junior named Chris Comer play the entire second half at fullback. It was Comer's first game ever on the Permian varsity, and it was only because of the injury to Boobie that he was there at all—otherwise he would have been back on the junior varsity. He had talent, but the coaches were wary of him. The previous school year he had been ineligible for spring practice because of academic problems, which put him way down in the doghouse. The coaches questioned his work habits and desire, and they were hardly inspired by his background—from the Southside, living not with his parents but with his grandmother.

But these concerns began to lessen when Comer took the ball early in the third quarter at the 50, lingered behind the line for a split second until a tiny alleyway developed, turned the corner, broke past two defenders with an acceleration of speed, and dashed down the sideline for a touchdown. The run had been so stunning that it was hard to know what to make of it. Had it been a fluke? Or, in the aftermath of Boobie's knee problems, had he just become the new star running back of Permian High School?

When he did it again, this time on a twenty-seven-yard touchdown where he just bullied his way past several tacklers, the answer became obvious.

Belew, who had spent most of the game in the press box relaying offensive signals to Gaines over the headset, moved down to the sidelines in the waning moments of the game, clearly beside himself. He started to gush about Comer, and then he eyed Boobie, who had had knee surgery the day before. He

obviously did not want to hurt Boobie's feelings by raving in front of him about someone else. He moved until Boobie was out of earshot. Then he opened up like an excited child. "Did you see that?" said Belew of Comer's performance, 116 yards and two touchdowns. "Comer's a motherfucker!"

88

With the injury to Boobie, Billingsley had thought he might get the ball more often. But if Corner continued to run as he had tonight, Billingsley could pretty much forget about that. The ball would go to Corner on the pitches and the sweeps and he would lead the noble but anonymous charge trying to take out the defensive ends and the linebackers. Corner would get all the touchdowns, all the attention, all the glory, and Billingsley would get the aches and pains of being a blocking back.

That sure as hell wasn't why he had given up so much to come to Permian, to have a black kid come in and steal away his chance at glory. It was something his father had never had to contend with. There wasn't one black around when Charlie played. Back then they all went to high school on the Southside, had their own stadium, and as long as they stayed put there was no problem. But things were different now.

Don knew they had talent. It was just the way some of them kind of swaggered around that bothered him, how some of them seemed to do whatever they wanted in practice and the coaches let them get away with it. It seemed obvious to him that the Permian system was prejudiced against him—it had rules for blacks and then rules for everybody else. "In practice, the niggers, they do what they want to do, and they still start Friday night," he said. "There are different rules for black and white at Permian."

So the injury to Boobie hadn't made a damn bit of difference. As he later looked back on it, it seemed that the minute one black player got hurt there was another to take over.

"I didn't get to carry the ball" was how Don Billingsley sized it up. "They moved up another nigger to carry the ball."

Jerrod McDougal appears facing page xiv.

Boobie and L.V. Miles appear facing page 56.

Boobie Miles appears facing pages 57 and 202.

Mike Winchell appears facing page 76.

Don Billingsley appears facing page 77.

Ivory Christian appears facing page 118.

Brian and Tony Chavez appear facing page 180.

Gary Gaines appears facing pages 240 and 256.

Sharon Gaines appears facing page 257.

Photographs facing pages 57, 155, 241, and 257 were taken during the game against Midland Lee.

Photographs facing pages xiv and 240 were taken in the Ratliff Stadium dressing room immediately following the Midland Lee game.

The photograph facing page 274 was taken outside the field house following the Midland Lee game.