

11.4

Module Overview

“This is one story I’ve never told before.”

How do authors use narrative techniques to craft fiction writing?

Texts	<p>Unit 1: “On the Rainy River” from <i>The Things They Carried</i> by Tim O’Brien; “The Red Convertible” from <i>The Red Convertible</i> by Louise Erdrich</p> <p>Unit 2: <i>The Awakening</i> by Kate Chopin; “On the Rainy River” from <i>The Things They Carried</i> by Tim O’Brien; “The Red Convertible” from <i>The Red Convertible</i> by Louise Erdrich</p>
Number of Lessons in Module	42 (including Module Performance Assessment)

Introduction

In this module, students read, discuss, and analyze literary texts, focusing on the authors’ choices in developing and relating textual elements such as character development, point of view, and central ideas while also considering how a text’s structure conveys meaning and creates aesthetic impact. Additionally, students learn and practice narrative writing techniques as they examine the techniques of the authors whose stories students analyze in the module.

The texts in this module develop complex characters who demonstrate conflicts between social conventions and the human psyche, particularly around the issues of war and gender. The texts take up the ideas of freedom and boundaries, bravery and cowardice, sense of self and societal expectations.

Module 11.4 builds upon the key protocols and routines for reading, writing, and discussion that were established in Module 11.1 and developed throughout Modules 11.2 and 11.3. Additionally, Module 11.4 fosters students’ independent learning by decreasing scaffolds in key text analysis lessons.

Throughout the module, students discuss the narrative writing techniques in W.11-12.3.a-e. Using the module texts as exemplars of narrative writing, students practice narrative writing techniques to produce a variety of text-based narrative writing. Narrative writing prompts draw inspiration from the

module texts, but allow for less structured narrative writing practice. Alternately, or in addition, students may also use the narrative writing skills they develop in relation to W.11-12.3.a-e as the basis for drafting a college essay. Students engage in every aspect of the writing process, from brainstorming, prewriting, drafting, and revising, to peer review, editing, and ultimately, publishing, as they craft final narrative writing pieces in 11.4.1 and in the Module Performance Assessment.

In 11.4.1, students read and discuss the short stories “On the Rainy River” by Tim O’Brien and “The Red Convertible” by Louise Erdrich, analyzing the authors’ uses of structure and point of view to relate the experiences of the protagonists/narrators regarding the Vietnam War. In their own narrative writing, students practice establishing a point of view, crafting engaging introductions, and using narrative techniques to develop experiences, events, and characters.

In 11.4.2, students read and analyze Kate Chopin’s novel *The Awakening*, considering the interrelatedness of setting, plot, and character in developing related central ideas. Additionally, students consider the text’s structure and how it contributes to meaning and aesthetic impact in the text. Students practice their narrative writing, drafting new pieces as well as revising and refining writing they produced in the first unit of the module. Specifically, students build on their narrative writing skills from the first unit as they practice a variety of structural techniques to sequence events and create a coherent whole, include precise words and sensory language to convey a vivid picture, and craft compelling conclusions that follow from or reflect on the narrative provided.

Literacy Skills and Habits

- Read closely for textual details
- Annotate texts to support comprehension and analysis
- Engage in productive, evidence-based discussions about texts
- Collect and organize evidence from texts to support analysis in writing
- Collect and organize evidence from texts to support analysis in discussion
- Use vocabulary strategies to define unknown words
- Independently read texts in preparation for supported analysis
- Paraphrase and quote relevant evidence from a text
- Generate and respond to questions in scholarly discourse
- Examine and analyze fiction texts for effective narrative writing technique
- Practice narrative writing techniques and strategies
- Engage in the process of brainstorming, prewriting, drafting, peer review, revision, and publication of narrative writing

English Language Arts Outcomes

Yearlong Target Standards

These standards embody the pedagogical shifts required by the Common Core State Standards and will be a strong focus in every English Language Arts module and unit in grades 9–12.

CCS Standards: Reading—Literature	
RL.11-12.1	Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.
RL.11-12.4	Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including words with multiple meanings or language that is particularly fresh, engaging, or beautiful. (Include Shakespeare as well as other authors.)
RL.11-12.10	By the end of grade 11, read and comprehend literature, including stories, dramas, and poems, in the grades 11–CCR text complexity band proficiently, with scaffolding as needed at the high end of the range.
CCS Standards: Reading—Informational Text	
RI.11-12.1.a	Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain. a. Develop factual, interpretive, and evaluative questions for further exploration of the topic(s).
RI.11-12.4	Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze how an author uses and refines the meaning of a key term or terms over the course of a text (e.g., how Madison defines <i>faction</i> in <i>Federalist</i> No. 10).
RI.11-12.10	By the end of grade 11, read and comprehend literary nonfiction in the grades 11–CCR text complexity band proficiently, with scaffolding as needed at the high end of the range.
CCS Standards: Writing	
W.11-12.9.a, b	Draw evidence from literary or informational texts to support analysis, reflection, and research. a. Apply <i>grades 11–12 Reading standards</i> to literature (e.g., “Demonstrate knowledge of eighteenth-, nineteenth- and early-twentieth-century foundational

	<p>works of American literature, including how two or more texts from the same period treat similar themes or topics”).</p> <p>b. Apply <i>grades 11–12 Reading standards</i> to literary nonfiction (e.g., “Delineate and evaluate the reasoning in seminal U.S. texts, including the application of constitutional principles and use of legal reasoning [e.g., in U.S. Supreme Court Case majority opinions and dissents] and the premises, purposes, and arguments in works of public advocacy [e.g., <i>The Federalist</i>, presidential addresses]”).</p>
W.11-12.10	Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of tasks, purposes, and audiences.
CCS Standards: Speaking & Listening	
SL.11-12.1	Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on <i>grades 11–12 topics, texts, and issues</i> , building on others’ ideas and expressing their own clearly and persuasively.
CCS Standards: Language	
L.11-12.4.a-d	<p>Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on <i>grades 11–12 reading and content</i>, choosing flexibly 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> <p>b. Identify and correctly use patterns of word changes that indicate different meanings or parts of speech (e.g., <i>conceive, conception, conceivable</i>).</p> <p>c. Consult general and specialized reference materials (e.g., dictionaries, glossaries, thesauruses), both print and digital, to find the pronunciation of a word or determine or clarify its precise meaning, its part of speech, its etymology, or its standard usage.</p> <p>d. Verify the preliminary determination of the meaning of a word or phrase (e.g., by checking the inferred meaning in context or in a dictionary).</p>

Module-Specific Assessed Standards

These standards will be the specific focus of instruction and assessment, based on the texts studied and proficiencies developed in this module.

College and Career Readiness Anchor Standards for Reading

None.

CCS Standards: Reading—Literature	
RL.11-12.2	Determine two or more themes or central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to produce a complex account; provide an objective summary of the text.
RL.11-12.3	Analyze the impact of the author's choices regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed).
RL.11-12.4	Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including words with multiple meanings or language that is particularly fresh, engaging, or beautiful. (Include Shakespeare as well as other authors.)
RL.11-12.5	Analyze how an author's choices concerning how to structure specific parts of a text (e.g., the choice of where to begin or end a story, the choice to provide a comedic or tragic resolution) contribute to its overall structure and meaning as well as its aesthetic impact.
RL.11-12.6	Analyze a case in which grasping point of view requires distinguishing what is directly stated in a text from what is really meant (e.g., satire, sarcasm, irony, or understatement).
CCS Standards: Reading—Informational Text	
None.	
CCS Standards: Writing	
W.11-12.2.a-f	<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> <ol style="list-style-type: none"> Introduce a topic; organize complex ideas, concepts, and information so that each new element builds on that which precedes it to create a unified whole; include formatting (e.g., headings), graphics (e.g., figures, tables), and multimedia when useful to aiding comprehension. Develop the topic thoroughly by selecting the most significant and relevant facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience's knowledge of the topic. Use appropriate and varied transitions and syntax to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts.

	<p>d. Use precise language, domain-specific vocabulary, and techniques such as metaphor, simile, and analogy to manage the complexity of the topic.</p> <p>e. Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing.</p> <p>f. Provide a concluding statement or section that follows from and supports the information or explanation presented (e.g., articulating implications or the significance of the topic).</p>
W.11-12.3.a-e	<p>Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.</p> <p>a. Engage and orient the reader by setting out a problem, situation, or observation and its significance, establishing one or multiple point(s) of view, and introducing a narrator and/or characters; create a smooth progression of experiences or events.</p> <p>b. Use narrative techniques, such as dialogue, pacing, description, reflection, and multiple plot lines, to develop experiences, events, and/or characters.</p> <p>c. Use a variety of techniques to sequence events so that they build on one another to create a coherent whole and build toward a particular tone and outcome (e.g., a sense of mystery, suspense, growth, or resolution).</p> <p>d. Use precise words and phrases, telling details, and sensory language to convey a vivid picture of the experiences, events, setting, and/or characters.</p> <p>e. Provide a conclusion that follows from and reflects on what is experienced, observed, or resolved over the course of the narrative.</p>
W.11-12.4	Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1–3).
W.11-12.5	Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience. (Editing for conventions should demonstrate command of Language standards 1–3 up to and including grades 11–12.)
W.11-12.9.a	<p>Draw evidence from literary or informational texts to support analysis, reflection, and research.</p> <p>a. Apply <i>grades 11-12 Reading standards</i> to literature (e.g., “Demonstrate knowledge of eighteenth-, nineteenth- and early-twentieth-century foundational works of American literature, including how two or more texts from the same period treat</p>

	similar themes or topics”).
CCS Standards: Speaking & Listening	
SL.11-12.1.a, c, d	<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 11-12 topics, texts, and issues</i>, building on others’ ideas and expressing their own clearly and persuasively.</p> <ul style="list-style-type: none"> 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. c. Propel conversations by posing and responding to questions that probe reasoning and evidence; ensure a hearing for a full range of positions on a topic or issue; clarify, verify, or challenge ideas and conclusions; and promote divergent and creative perspectives. d. Respond thoughtfully to diverse perspectives; synthesize comments, claims, and evidence made on all sides of an issue; resolve contradictions when possible; and determine what additional information or research is required to deepen the investigation or complete the task.
CCS Standards: Language	
L.11-12.1	Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.
L.11-12.2	Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.

Addressed Standards

These standards will be addressed at the unit or module level, and may be considered in assessment, but will not be the focus of extended instruction in this module.

College and Career Readiness Anchor Standards for Reading
None.
CCS Standards: Reading—Literature
None.
CCS Standards: Reading—Informational Text
None.

CCS Standards: Writing	
W.11-12.6	Use technology, including the Internet, to produce, publish, and update individual or shared writing products in response to ongoing feedback, including new arguments or information.
W.11-12.7	Conduct short as well as more sustained research projects to answer a question (including a self-generated question) or solve a problem; narrow or broaden the inquiry when appropriate; synthesize multiple sources on the subject, demonstrating understanding of the subject under investigation.
CCS Standards: Speaking & Listening	
None.	
CCS Standards: Language	
L.11-12.4.a, b	<p>Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on <i>grades 11–12 reading and content</i>, choosing flexibly from a range of strategies.</p> <ul style="list-style-type: none"> 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. b. Identify and correctly use patterns of word changes that indicate different meanings or parts of speech (e.g., <i>conceive</i>, <i>conception</i>, <i>conceivable</i>).
L.11-12.5	Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.

Module Performance Assessment

Prompt
<p>Over the course of this module, you have read and analyzed “On the Rainy River” by Tim O’Brien, “The Red Convertible” by Louise Erdrich, and <i>The Awakening</i> by Kate Chopin. You have also studied effective narrative writing techniques, including crafting engaging introductions, applying narrative techniques to develop characters and events, developing a sequence of events that demonstrate a coherent narrative whole, revising for precise/sensory language, and crafting conclusions that effectively follow from the narrative provided. For this assessment, craft a 1–3 page narrative writing piece in response to the following prompt:</p> <p>Write an original narrative piece that assumes a specific point of view based on the setting of “On the Rainy River,” “The Red Convertible,” or <i>The Awakening</i>. Choose two narrative writing</p>

substandards (W.11-12.3.a-e) and develop the criteria of both substandards in your narrative writing piece.

To answer this prompt, use the setting of your selected text as a springboard for research into events, attitudes, and issues about the text's setting. Additionally, based on the narrative writing instruction throughout the module, select two substandards from W.11-12.3 as the focus for your original narrative piece. This original narrative piece does not need to be a complete story; instead, craft a narrative writing piece that reflects the development of your choice of two W.11-12.3 substandards. For example, if you choose W.11-12.3.a and W.11-12.3.d, you will craft an engaging introduction with precise language and sensory details.

Lesson 1

Distribute or display the Module Performance Assessment prompt. Instruct students to review the prompt and to take out their module texts, text-based narrative writing pieces from 11.4.1 and 11.4.2, the 11.4 Narrative Writing Rubric and Checklist, and the previous lesson's homework.

Instruct students to form pairs and discuss their responses to the questions from the previous lesson's homework assignment:

- Which of the three module texts ("On the Rainy River," "The Red Convertible," or *The Awakening*) was the most profound, interesting, or thought-provoking to you?
- Which time period (the Vietnam War era or late-nineteenth-century America) is more intriguing to you and why?
- Which place (Native American reservation, New Orleans, the Rainy River in Northern Minnesota) would be the most interesting to write about and why?
- What questions are you left with after reading the texts?
- What might be some areas of research to explore based on each text?

Following the homework discussion, instruct students to select the text/setting they will use as the springboard for their original narrative writing piece. Instruct students to independently research the setting using their responses to the questions above as a guide for their research. Instruct students to begin their research by considering their selected module text, common or repeated themes or ideas in their responses to the previous homework questions, and the aspects of the setting they are most curious about. For example, if student responses to the questions above indicate a strong interest in Native American participation in the Vietnam War, that is an area for potential research. If student answers indicate a strong interest in the politics of the Vietnam War, that is an area for potential research. Or, if student responses indicate a strong interest in gender roles of late-nineteenth-century-America, that is an area for potential research.

During their research, instruct students to think about a point of view for their original narrative

writing piece, based on the setting.

Instruct students to begin brainstorming and prewriting in class by drafting ideas related to their selected setting and possible points of view. As they brainstorm and prewrite, remind students to be aware of questions and issues that surface for which they need more information regarding the setting and possible points of view. Explain that these questions and issues represent areas that may require further research.

Lesson 2

Instruct students to draft their narrative writing pieces using the two W.11-12.3 substandards they selected as the foci for their writing, and the setting and point of view they selected and researched in the previous lesson.

Remind students to use the setting of their selected module text, relevant notes and annotations, module tools, and their research from the previous lesson's homework as reference for the drafting process.

Lesson 3

Instruct students to form pairs to peer review their narrative writing drafts.

Once student reviewers complete their peer reviews, students should begin implementing revisions in their narrative writing pieces.

Lesson 4

In this lesson, students finalize their narrative writing pieces for publication. When the narrative writing is complete, instruct students who wrote in response to "On The Rainy River's" setting to form one group; students who wrote in response to "The Red Convertible's" setting to form another group; and students who wrote in response to *The Awakening's* setting to form a third group. Instruct student groups to take turns sharing their published pieces within their respective groups.

Texts

Unit 1: "You're twenty-one years old, you're scared, and there's a hard squeezing pressure in your chest. What would you do?"

O'Brien, Tim. *The Things They Carried*. New York: Mariner Books, 2009.

Erdrich, Louise. *The Red Convertible*. New York: Harper Perennial, 2010.

Unit 2: “She wanted to swim far out, where no woman had swum before.”

Chopin, Kate. *The Awakening and Other Stories*. New York: Oxford University Press, 2008.

O’Brien, Tim. *The Things They Carried*. New York: Mariner Books, 2009.

Erdrich, Louise. *The Red Convertible*. New York: Harper Perennial, 2010.

Module-at-a-Glance Calendar

Text	Lessons in the Unit	Literacy Skills and Habits	Assessed and Addressed CCSS	Assessments
Unit 1: ““You’re twenty-one years old, you’re scared, and there’s a hard squeezing pressure in your chest. What would you do?”				
<p>“On the Rainy River” from <i>The Things They Carried</i> by Tim O’Brien</p> <p>“The Red Convertible” from <i>The Red Convertible</i> by Louise Erdrich</p>	16	<ul style="list-style-type: none"> Read closely for textual details Annotate texts to support comprehension and analysis Engage in productive, evidence-based discussions about texts Collect and organize evidence from texts to support analysis in writing Collect and organize evidence from texts to support analysis in discussion Use vocabulary strategies to define unknown words Independently read a text in preparation for supported analysis Paraphrase and quote relevant evidence from 	<p>RL.11-12.2 RL.11-12.3 RL.11-12.5 RL.11-12.6 W.11-12.2 a-f W.11-12.3.a,b W.11-12.4 W.11-12.5 W.11-12.6 W.11-12.9.a SL.11-12.1.a, c SL.11-12.1.d L.11-12.1 L.11-12.2 L.11-12.4.a L.11-12.5</p>	<p>Mid-Unit:</p> <p>Students write a multi-paragraph response to the following prompt: Choose a specific part of the text and analyze how it contributes to the overall meaning and structure of the text.</p> <p>End-of-Unit Part 1:</p> <p>Students engage in a formal, evidence-based discussion in response to the following prompt: Consider the point of view in each text. Choose evidence from both texts in which what is directly stated differs from what is really meant. Explain what is really meant by the chosen text evidence.</p> <p>End-Of-Unit Part 2:</p>

Text	Lessons in the Unit	Literacy Skills and Habits	Assessed and Addressed CCSS	Assessments
		a text <ul style="list-style-type: none"> • Generate and respond to questions in scholarly discourse • Examine and analyze fiction texts for effective narrative writing technique • Practice narrative writing techniques and skills • Engage in the process of brainstorming, prewriting, drafting, peer review, revision, and publication of narrative writing 		Students brainstorm, prewrite, draft, peer review, revise, edit, and publish a text-based narrative writing piece in response to the following prompt: Consider another character's point of view in either "On the Rainy River" or "The Red Convertible" and retell a key scene from either text through that character's point of view.
Unit 2: "She wanted to swim far out, where no woman had swum before."				
<i>The Awakening</i> by Kate Chopin "On the Rainy River" from <i>The Things They Carried</i> by Tim O'Brien "The Red Convertible" from <i>The Red Convertible</i> by Louise Erdrich	22	<ul style="list-style-type: none"> • Read closely for textual details • Annotate texts to support comprehension and analysis • Engage in productive, evidence-based discussions about texts • Collect and organize evidence from texts to support analysis in writing • Collect and organize evidence from texts to support analysis in 	RL.11-12.2 RL.11-12.3 RL.11-12.4 RL.11-12.5 W.11-12.2 a-f W.11-12.3.c-e W.11-12.4 W.11-12.5 W.11-12.9.a SL.11-12.1.a, c, d L.11-12.4.a, b L.11-12.5	Mid-Unit: Students write a multi-paragraph response to the following prompt: How does the development of Edna's character contribute to two interrelated central ideas in the text? End-of-Unit: Students engage in a formal, evidence-based discussion in response to the following prompt: Who or what bears the

Text	Lessons in the Unit	Literacy Skills and Habits	Assessed and Addressed CCSS	Assessments
		<p>discussion</p> <ul style="list-style-type: none"> • Use vocabulary strategies to define unknown words • Independently read a text in preparation for supported analysis • Paraphrase and quote relevant evidence from a text • Generate and respond to questions in scholarly discourse • Examine and analyze fiction texts for effective narrative writing technique • Practice narrative writing techniques and skills • Engage in the process of brainstorming, prewriting, drafting, peer review, revision, and publication of narrative writing 		<p>most responsibility for the tragic conclusion of <i>The Awakening</i>?</p>

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

11.4.1

Unit Overview

“You’re twenty-one years old, you’re scared, and there’s a hard squeezing pressure in your chest. What would you do?”

Texts	“On the Rainy River” from <i>The Things They Carried</i> by Tim O’Brien; “The Red Convertible” from <i>The Red Convertible</i> by Louise Erdrich
Number of Lessons in Unit	16

Introduction

In the first unit of Module 11.4, students continue to refine the skills, practices, and routines of reading closely, annotating text, and engaging in evidence-based discussion and writing introduced in Modules 11.1, 11.2, and 11.3.

This unit focuses upon two masterful examples of the short story genre: Tim O’Brien’s “On the Rainy River” from *The Things They Carried* and Louise Erdrich’s “The Red Convertible” From *The Red Convertible*. Throughout the unit, students trace the development and interaction of central ideas, and consider how both authors develop and relate story elements, including character, setting, and plot. Students analyze both authors’ structural choices, paying particular attention to the role that point of view plays in each text. Additionally, students are introduced to and practice narrative writing techniques outlined in W.11-12.3.a and W.11-12.3.b.

As students read, discuss, and write about each short story, they examine how O’Brien and Erdrich use narrative techniques to craft their stories. Using the short stories as models, students learn and practice text-based narrative writing techniques detailed in the standards W.11-12.3.a and W.11-12.3.b. Students engage in the writing process several times throughout the unit, including pre-writing, brainstorming, drafting, peer review, revision, and editing.

There are two formal assessments in this unit. In the Mid-Unit Assessment, students craft a written response to a prompt that asks them to choose a specific part of “On the Rainy River” and analyze how it contributes to the overall meaning and structure of the text. For Part 1 of the End-of-Unit Assessment, students engage in a discussion that asks them to consider each author’s point of view in “On the Rainy

River” and “The Red Convertible,” and analyze key textual evidence in which what is stated directly differs from what is really meant. Part 2 of the End-of-Unit Assessment asks students to engage in the narrative writing process to craft a text-based response to the following prompt: Consider another character’s point of view in either “On the Rainy River” or “The Red Convertible” and retell a key scene from either text through that character’s point of view. Students use the narrative writing skills they have developed throughout this unit to brainstorm, pre-write, draft, peer review, revise, and publish their narrative writing pieces.

Literacy Skills and Habits

- Read closely for textual details
- Annotate texts to support comprehension and analysis
- Engage in productive, evidence-based discussions about texts
- Collect and organize evidence from texts to support analysis in writing
- Collect and organize evidence from texts to support analysis in discussion
- Use vocabulary strategies to define unknown words
- Independently read a text in preparation for supported analysis
- Paraphrase and quote relevant evidence from a text
- Generate and respond to questions in scholarly discourse
- Examine and analyze fiction texts for effective narrative writing technique
- Practice narrative writing techniques and skills
- Engage in the writing process of brainstorming, prewriting, drafting, peer review, revision, and publication of narrative writing

Standards for This Unit

College and Career Readiness Anchor Standards for Reading	
None.	
CCS Standards: Reading — Literature	
RL.11-12.2	Determine two or more themes or central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to provide a complex account; provide an objective summary of the text.

RL.11-12.3	Analyze the impact of the author's choices regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed).
RL.11-12.5	Analyze how an author's choices concerning how to structure specific parts of a text (e.g. the choice of where to begin or end a story, the choice to provide a comedic or tragic resolution) contribute to its overall structure and meaning as well as its aesthetic impact.
RL.11-12.6	Analyze a case in which grasping a point of view requires distinguishing what is directly stated in a text from what is really meant (e.g., satire, sarcasm, irony, or understatement).
CCS Standards: Reading — Informational	
None.	
CCS Standards: Writing	
W.11-12.2.a-f	<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> <ul style="list-style-type: none"> a. Introduce a topic; organize complex ideas, concepts, and information so that each new element builds on that which precedes it to create a unified whole; include formatting (e.g., headings), graphics (e.g., figures, tables), and multimedia when useful to aiding comprehension. b. Develop the topic thoroughly by selecting the most significant and relevant facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience's knowledge of the topic. c. Use appropriate and varied transitions and syntax to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts. d. Use precise language, domain-specific vocabulary, and techniques such as metaphor, simile, and analogy to manage the complexity of the topic. e. Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing. f. Provide a concluding statement or section that follows from and supports the information or explanation presented (e.g., articulating implications or the significance of the topic).
W.11-12.3.a, b	Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.

	<p>a. Engage and orient the reader by setting out a problem, situation, or observation and its significance, establishing one or multiple point(s) of view, and introducing a narrator and/or characters; create a smooth progression of experiences or events.</p> <p>b. Use narrative techniques, such as dialogue, pacing, description, reflection, and multiple plot lines, to develop experiences, events, and/or characters.</p>
W.11-12.4	Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.
W.11-12.5	Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience.
W.11-12.6	Use technology, including the Internet, to produce, publish, and update individual or shared writing products in response to ongoing feedback, including new arguments or information.
W.11-12.9.a	<p>Draw evidence from literary or informational texts to support analysis, reflection, and research.</p> <p>a. Apply <i>grades 11–12 Reading standards</i> to literature (e.g., “Demonstrate knowledge of eighteenth-, nineteenth- and early-twentieth-century foundational works of American literature, including how two or more texts from the same period treat similar themes or topics”).</p>
CCS Standards: Speaking & Listening	
SL.11-12.1.a, c, d	<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 11–12 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 probe reasoning and evidence; ensure a hearing for a full range of positions on a topic or issue; clarify, verify, or challenge ideas and conclusions; and promote divergent and creative perspectives.</p> <p>d. Respond thoughtfully to diverse perspectives; synthesize comments, claims, and evidence made on all sides of an issue; resolve contradictions when possible; and</p>

	determine what additional information or research is required to deepen the investigation or complete the task.
CCS Standards: Language	
L.11-12.1	Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.
L.11-12.2	Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.
L.11-12.4.a	Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on <i>grades 11–12 reading and content</i> , choosing flexibly from a range of strategies. 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.
L.11-12.5	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.11-12.2, RL.11-12.3, RL.11-12.5, RL.11-12.6, W.11-12.4, W.11-12.5, SL.11-12.1.a, c
Description of Assessment	Assessments for reading lessons vary but may include informal written responses or evidence-based discussions in response to text-based questions and prompts. Additionally, students plan, draft, and peer review responses to text-based narrative writing prompts.

Mid-Unit Assessment	
Standards Assessed	RL.11-12.5, W.11-12.2.a-f
Description of Assessment	Students write a multi-paragraph response to the following prompt: Choose a specific part of the text and analyze how it contributes to the overall meaning and structure of the text.

End-of-Unit Assessment	
Standards Assessed	RL.11-12.6, W.11-12.3.a, b, SL.11-12.1.a, c, L.11-12.1, L.11-12.2
Description of Assessment	<p>Part 1: Students engage in a formal, evidence-based discussion in response to the following prompt: Consider the point of view in each text. Choose evidence from both texts in which what is directly stated differs from what is really meant. Explain what is really meant by the chosen text evidence.</p> <p>Part 2: Students brainstorm, prewrite, draft, peer review, revise, edit and publish a text-based narrative writing piece in response to the following prompt: Consider another character's point of view in either "On the Rainy River" or "The Red Convertible" and retell a key scene from either text through that character's point of view.</p>

Unit-at-a-Glance Calendar

Lesson	Text	Learning Outcomes/Goals
1	"On the Rainy River" from <i>The Things They Carried</i> by Tim O'Brien, pages 37–44	In this first lesson of the unit and module, students begin analysis of "On the Rainy River," a short story from <i>The Things They Carried</i> by Tim O'Brien. Students analyze the impact of the narrator's first person point of view on the developing story, taking into consideration how the narrator positions himself in relation to the 20-year-old events he recounts.
2	"On the Rainy River," from <i>The Things They Carried</i> by Tim O'Brien, pages 44–51	In this lesson, students continue to read and analyze "On the Rainy River." This excerpt introduces the Tip Top Lodge, where the narrator goes to contemplate leaving the United States to escape the draft. This excerpt also introduces students to a pivotal character in the story, Elroy Berdahl, the proprietor of the Tip Top Lodge. Students pay particular attention to the way interrelated elements contribute to plot development in this excerpt.

Lesson	Text	Learning Outcomes/Goals
3	"On the Rainy River," from <i>The Things They Carried</i> by Tim O'Brien, pages 52–58	In this lesson, students read and analyze pages 52–58 of "On the Rainy River" in which the narrator confronts his decision to flee the United States and the draft. Students discuss the conclusion of the text, including the relationship between the narrator and Elroy, and how point of view develops central ideas, while completing an Evidence Collection Tool. Students use the 11.4.1 Lesson 3 Evidence Collection Tool to guide small group discussions about how the narrator's point of view develops central ideas in the text.
4	"On the Rainy River" from <i>The Things They Carried</i> by Tim O'Brien	In this lesson, students prepare for the Mid-Unit Assessment in the following lesson by engaging in an evidence-based discussion analyzing Tim O'Brien's "On the Rainy River." This lesson provides the first opportunity for students to discuss the story in its entirety, specifically focusing on how certain parts of the text contribute to the overall meaning and structure of the text.
5	"On the Rainy River" from <i>The Things They Carried</i> by Tim O'Brien	In this lesson, the Mid-Unit Assessment, students use textual evidence from Tim O'Brien's "On the Rainy River" to craft a formal, multi-paragraph response to the following prompt: Choose a specific part of the text and analyze how it contributes to the overall meaning and structure of the text.
6	"On the Rainy River" from <i>The Things They Carried</i> by Tim O'Brien	In this lesson, students are introduced to writing standard W.11-12.3.a, which requires students to create an engaging narrative introduction that orients the reader to a problem, situation, or observation and its significance; establish point of view; introduce characters or a narrator; and create a smooth progression of experiences or events. This is the first of several lessons in the module that include targeted writing instruction on W.11-12.3.
7	"On the Rainy River" from <i>The Things They Carried</i> by Tim O'Brien	In this lesson, students engage in peer review and revision of their text-based narrative writing pieces from the previous lesson. The peer review is based on W.11-12.3.a. Students revise their narrative writing pieces based on the peer review process and the Peer Review Accountability Tool.

Lesson	Text	Learning Outcomes/Goals
8	"The Red Convertible" from <i>The Red Convertible</i> by Louise Erdrich, pages 1–4	In this lesson, students begin reading and analyzing Louise Erdrich's "The Red Convertible" from <i>The Red Convertible</i> . Students read pages 1–4, in which Marty introduces himself and recounts a trip he took with his brother Stephan in a red convertible. Analysis focuses on the development of the narrator, Marty, and his brother, Stephan, and specifically on how Marty's point of view impacts the character development of Stephan.
9	"The Red Convertible," from <i>The Red Convertible</i> by Louise Erdrich, pages 4–10	In this lesson, students complete their reading and analysis of "The Red Convertible." Students read pages 4–10, in which Stephan returns from the Vietnam War, and Marty describes the events leading up to the final moments of Stephan's life. Analysis focuses on how elements in the text impact the development of the relationship between two central characters in this excerpt. Students consider the setting of the river, the dialogue and interactions between the two brothers, and how Erdrich uses the red convertible both literally and symbolically to develop and refine the relationship between the two brothers.
10	"The Red Convertible" from <i>The Red Convertible</i> by Louise Erdrich	In this lesson, students apply their reading and analysis of "The Red Convertible" by analyzing the aesthetic impact of Erdrich's choices in structuring the text. Students consider how the decision to provide information about the ending of the story in the first paragraph impacts the reader's understanding of the story as a whole. After briefly responding in writing, students participate in a whole-class discussion about their responses regarding the aesthetic impact of the author's structural choices in the text.

Lesson	Text	Learning Outcomes/Goals
11	“The Things They Carried” from <i>The Things They Carried</i> by Tim O’Brien; “The Red Convertible” from <i>The Red Convertible</i> by Louise Erdrich	In this lesson, narrative writing instruction continues with the introduction of a new substandard: W.11-12.3.b, which requires students to incorporate narrative techniques into their writing to develop events, experiences, and characters. Students review the two texts in this unit, “On the Rainy River” from <i>The Things They Carried</i> and “The Red Convertible” from <i>The Red Convertible</i> , to identify and analyze the authors’ use of narrative techniques.
12	“The Red Convertible” from <i>The Red Convertible</i> by Louise Erdrich	In this lesson, students engage in peer review and revision of their text-based narrative writing pieces from the previous lesson. Students peer review and revise their writing for components of W.11-12.3.b: effective use of narrative writing techniques to develop experiences, events, and/or characters.
13	“On the Rainy River” from <i>The Things They Carried</i> by Tim O’Brien; “The Red Convertible” from <i>The Red Convertible</i> by Louise Erdrich	In this lesson, students return to analyzing the 11.4.1 texts for Part 1 of the End-of-Unit Assessment. Students participate in small group discussions, analyzing both texts in this unit: “On the Rainy River” and “The Red Convertible.” Students review the texts and complete the 11.4.1 End-of-Unit Evidence Collection Tool before engaging in a text-based discussion. Student learning is assessed via discussion in response to the following prompt: Consider the point of view in each text. Choose evidence from both texts in which what is directly stated differs from what is really meant. Explain what is really meant by the chosen text evidence.

Lesson	Text	Learning Outcomes/Goals
14	“On the Rainy River” from <i>The Things They Carried</i> by Tim O’Brien; “The Red Convertible” from <i>The Red Convertible</i> by Louise Erdrich	In this lesson, students begin Part 2 of the End-of-Unit Assessment by planning their text-based narrative writing in response to the following prompt: Consider another character’s point of view in either “On the Rainy River” or “The Red Convertible” and retell a key scene from either text through that character’s point of view. Students choose a character and a scene from one of the two unit texts, and brainstorm and prewrite in preparation for drafting text-based narrative writing pieces, using the skills outlined in W.11-12.3.a,b.
15	“On the Rainy River” from <i>The Things They Carried</i> by Tim O’Brien; “The Red Convertible” from <i>The Red Convertible</i> by Louise Erdrich	In this lesson, students continue Part 2 of the End-of-Unit Assessment by peer reviewing and revising their narrative writing from the previous lesson. Students peer review and revise for standards W.11-12.3.a and W.11-12.3.b, including engaging introductions and effective use of narrative writing techniques such as dialogue, pacing, description, or reflection.
16	““On the Rainy River” from <i>The Things They Carried</i> by Tim O’Brien; “The Red Convertible” from <i>The Red Convertible</i> by Louise Erdrich	In this last lesson of the unit, students complete Part 2 of the End-of-Unit Assessment. Students work in class to finalize their narrative writing pieces by editing, polishing, and rewriting as necessary. Students also publish their narrative writing pieces on a class blog, which serves as a repository for student writing throughout this module.

Preparation, Materials, and Resources

Preparation

- Read and annotate “On the Rainy River” from *The Things They Carried* by Tim O’Brien and “The Red Convertible” from *The Red Convertible* by Louise Erdrich.
- Review the Short Response Rubric and Checklist.
- Review the 11.4 Speaking and Listening Rubric and Checklist.
- Review the 11.4 Narrative Writing Rubric and Checklist.
- Review the 11.4.1 Mid-Unit Assessment and End-of-Unit Text Analysis Rubrics and Checklists.

- Review all unit standards and post in classroom.

Materials and Resources

- Chart Paper
- Copies of “On the Rainy River” from *The Things They Carried* by Tim O’Brien and “The Red Convertible” from *The Red Convertible* by Louise Erdrich
- 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, LCD projector, computers for individual students (for word processing and blogging narrative writing)
- Self-stick notes for students
- Copies of handouts and tools for each student: see materials list in individual lesson plans
- Copies of the Short Response Rubric and Checklist
- Copies of the 11.4 Speaking and Listening Rubric and Checklist
- Copies of the 11.4 Narrative Writing Rubric and Checklist
- Copies of 11.4 Common Core Learning Standards Tool
- Copies of the 11.4.1 Mid-Unit and End-of-Unit Text Analysis Rubrics and Checklists
- Copies of the Peer Review Accountability Tool

11.4.1

Lesson 1

Introduction

In this first lesson of the unit and module, students begin analysis of “On the Rainy River,” a short story from *The Things They Carried* by Tim O’Brien. Students begin this lesson having read the entire text as homework assigned in the previous module, and initiate their exploration of the short story by analyzing an excerpt, pages 37–44 (from “This is one story I’ve never told before” to “Something vague. Taking off, will call, love Tim.” In this excerpt, students are introduced to the narrator’s story about the Vietnam War, which he begins by recounting his emotional and physical reactions to the draft notice he receives. Students analyze the impact of the narrator’s first person point of view on the developing story, taking into consideration how the narrator positions himself in relation to the 20-year-old events he recounts. Student learning is assessed via a Quick Write at the end of the lesson: How does the narrator’s point of view impact the meaning of the excerpt?

For homework, students read and annotate pages 44–51 of “On the Rainy River,” identifying and defining unfamiliar vocabulary. Additionally, students resume reading their Accountable Independent Reading (AIR) texts from Module 11.2.

Standards

Assessed Standard(s)	
RL.11-12.6	Analyze a case in which grasping point of view requires distinguishing what is directly stated in a text from what is really meant (e.g., satire, sarcasm, irony, or understatement).
Addressed Standard(s)	
W.11-12.9.a	<p>Draw evidence from literary or informational texts to support analysis, reflection, and research.</p> <p>a. Apply <i>grades 11–12 Reading standards</i> to literature (e.g., “Demonstrate knowledge of eighteenth-, nineteenth- and early-twentieth-century foundational works of American literature, including how two or more texts from the same period treat similar themes or topics”).</p>

Assessment

Assessment(s)

Student learning is assessed via a Quick Write at the end of the lesson. Students respond to the following prompt, citing textual evidence to support analysis and inferences drawn from the text.

- How does the narrator's point of view impact the meaning of the excerpt?

① Throughout this unit, Quick Writes will be evaluated using the Short Response Rubric.

High Performance Response(s)

A High Performance Response should:

- Identify the narrator's point of view (e.g., first person).
- Analyze how the narrator's point of view impacts the meaning of the excerpt (e.g., The narrator, from a first person point of view, reflects upon a story from his youth that makes him "squirm" and makes him feel "shame" (p. 37). His reflections create a distance between his present self and the arrogant and severe feelings of his younger self. Phrases such as "[c]ourage, I seemed to think" (p. 38), "that was my conviction" (p. 37), and "I was twenty-one years old. Young, yes, and politically naïve" (p. 38) do not necessarily contradict his statements about the war and his community, but they do soften the impact of his harsh statements. His use of specific words further dulls the rudeness of some of his youthful reflections. When he describes himself twenty years prior as "too good" (p. 39) and as a "liberal" (p. 40), he emphasizes the words "good" and "liberal" as if mocking himself while acknowledging that these were immature and arrogant excuses for his exemption from the war.).

Vocabulary

Vocabulary to provide directly (will not include extended instruction)

- forthrightly (adv.) – straight or directly forward; in a direct or straightforward manner
- amortizing (v.) – gradually reducing or writing off the cost or value of (as an asset)
- consensus (n.) – a general agreement about something; an idea or opinion that is shared by all the people in a group
- jingo (n.) – a person who professes his or her patriotism loudly and excessively, favoring vigilant preparedness for war and an aggressive foreign policy
- eviscerated (v.) – took out the internal organs of (an animal)
- deferments (n.) – official permission to do required military service at a later time

- censure (n.) – official strong criticism
- platitudes (n.) – flat, dull, or trite remarks, especially uttered as if they were fresh or profound

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

- None.

Additional vocabulary to support English Language Learners (to provide directly)

- confession (n.) – the act of telling people something that makes you embarrassed, ashamed, etc.
- moral (adj.) – concerning or relating to what is right and wrong in human behavior
- discredit (v.) – to cause (someone or something) to seem dishonest or untrue
- reservoir (n.) – an extra supply of something
- finite (adj.) – having limits
- inheritance (n.) – money, property, etc., that is received from someone when that person dies
- capital (n.) – the money, property, etc., that a person or business owns
- dispensed (v.) – no longer used or required (something); got rid of (something)
- shrouded (v.) – covered or hid (something)
- radical (adj.) – having extreme political or social views that are not shared by most people
- hothead (n.) – a person who gets angry easily
- impending (adj.) – happening or likely to happen soon
- smug (adj.) – having or showing the annoying quality of people who feel very pleased or satisfied with their abilities, achievements, etc.
- province (n.) – a subject or area of interest that a person knows about or is involved in
- tolerate (v.) – to accept the feelings, behavior, or beliefs of (someone)
- liberal (n.) – a person who believes that government should be active in supporting social and political change
- assembly line (n.) – an arrangement of machines, equipment, and workers in which work passes from operation to operation in a direct line until the product is assembled
- decapitated (v.) – cut the head off of (a person or animal)
- narrowing (v.) – something becoming smaller in amount or range
- conscience (n.) – the part of the mind that makes you aware of your actions as being either morally right or wrong
- instincts (n.) – ways of behaving, thinking, or feeling that are not learned; natural desires or tendencies that make you want to act in a particular way

- exile (n.) – a situation in which you are forced to leave your country or home and go to live in a foreign country
- conservative (adj.) – believing in the value of established and traditional practices in politics and society

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards & Text: <ul style="list-style-type: none"> • Standards: RL.11-12.6, W.11-12.9.a • Text: “On The Rainy River” from <i>The Things They Carried</i> by Tim O’Brien, pages 37–44 Learning Sequence: <ol style="list-style-type: none"> 1. Introduction of Lesson Agenda 2. Homework Accountability 3. Reading and Discussion 4. Quick Write 5. Closing 	<ol style="list-style-type: none"> 1. 10% 2. 10% 3. 65% 4. 10% 5. 5%

Materials

- Copies of the Short Response Rubric and Checklist 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 outlining the goals for this module and unit. Explain to students that in this fourth module of the year, they will read, discuss, and analyze contemporary and canonical American literature, focusing on how authors structure texts, establish point of view, and develop complex characters.

Additionally, explain to students that in this module, the narrative texts they analyze will serve as models for narrative writing instruction. Explain that they will participate in focused narrative writing instruction, practice, peer review, and revision within the context of W.11-12.3.a-e. Accordingly, this text-based narrative writing instruction and practice will provide students with the opportunity to develop and strengthen the skills required to craft narrative texts that clearly and effectively develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.

- ▶ Students follow along.

① The following lessons in Module 11.4 contain targeted narrative writing instruction: 11.4.1 Lessons 6, 7, 11, 12, 14, 15, 16 and 11.4.2 Lessons 3, 4, 11, 12, 19, 20.

Review the agenda and assessed standard for this lesson: RL.11-12.6. In this lesson, students begin their analysis of Tim O'Brien's "On the Rainy River" from *The Things They Carried* and consider the impact of the author's point of view on the meaning of the excerpt.

- ▶ Students look at the agenda.

Activity 2: Homework Accountability

10%

Instruct students to take out their responses to the previous lesson's homework assignment. (Read "On the Rainy River" from *The Things They Carried* by Tim O'Brien and write down your initial reactions and questions). Instruct students to form pairs and discuss their initial reactions and questions about the text.

- ▶ Students form pairs and discuss their homework responses.

☛ Student responses may include:

- What does the narrator mean by "It dispensed with all those bothersome little acts of daily courage" (p. 38)?
- The narrator "hated" the "American war in Vietnam" and felt that "[c]ertain blood was being shed for uncertain reasons" (p. 38). He does not really understand what the purpose of the war is.
- The narrator seems arrogant because he feels like he is "too good" for the war and that he is "above it" (p. 39).

- How do the author's descriptions of his job at the "meat-packing plant" (pp. 40–41) relate to his "confession" (p. 37)?
- How would the narrator's escape to Canada get him out of going to the war (p. 42)?
- For what does the narrator hold the people of his hometown "responsible" (p. 43)?
- Why was being taken for "granted" by Elroy helpful to the narrator (p. 47)?
- Why did the narrator's "problem" go "beyond discussion" (p. 49)?
- The narrator felt that fleeing to Canada was "the right thing" but his "shame" stopped him from actually doing it (p. 49).
- Why did Elroy take the narrator "to the edge" on the Rainy River (p. 53)?
- Why was the narrator certain on the day he left the Tip Top Lodge that Elroy "wouldn't be back," and why did he feel Elroy's absence was "appropriate" (p. 58)?

Lead a brief share out on the previous lesson's homework assignment. Select several students (or student pairs) to share reactions and questions about the text.

Activity 3: Reading and Discussion

65%

Instruct students to form pairs. Post or project each set of questions below for students to discuss. Instruct students to continue to annotate the text as they read and discuss.

- ① This annotation exercise supports students' engagement with W.11-12.9.a, which addresses the use of textual evidence in writing.
- ① **Differentiation Consideration:** If necessary to support comprehension and fluency, consider using a masterful reading of the text before students begin independent analysis. This optional masterful reading will add approximately one day to the length of the module.
- ① Consider reminding students that although the author and narrator share the same name, the author structures the text and determines the point of view from which the story is told. The narrator tells the story.
- ① **Differentiation Consideration:** Consider posting or projecting the following guiding question to support students in their reading throughout the lesson:

What does the narrator believe about the Vietnam War?

Instruct student pairs to reread pages 37–39 of "On the Rainy River" (from "This is one story I've never told before" to "killing and dying did not fall within my special province") and answer the following questions before sharing out with the class.

Provide students with the following definitions: *forthrightly* means "straight or directly forward; in a direct or straightforward manner," *amortizing* means "gradually reducing or writing off the cost or value

of (as an asset),” and *consensus* means “a general agreement about something; an idea or opinion that is shared by all the people in a group.”

- ▶ Students write the definitions for *forthrightly*, *amortizing*, and *consensus* on their copies of the text or in a vocabulary journal.

- ① **Differentiation Consideration:** Consider providing the following definitions to support students: *confession* means “the act of telling people something that makes you embarrassed, ashamed, etc.,” *moral* means “concerning or relating to what is right and wrong in human behavior,” *discredit* means “to cause (someone or something) to seem dishonest or untrue,” *reservoir* means “an extra supply of something,” *finite* means “having limits,” *inheritance* means “money, property, etc., that is received from someone when that person dies,” *capital* means “the money, property, etc., that a person or business owns,” *dispensed* means “no longer used or required (something); got rid of (something),” *shrouded* means “covered or hid (something),” *radical* means “having extreme political or social views that are not shared by most people,” *hothead* means “a person who gets angry easily,” *impending* means “happening or likely to happen soon,” *smug* means “having or showing the annoying quality of people who feel very pleased or satisfied with their abilities, achievements, etc.,” and *province* means “a subject or area of interest that a person knows about or is involved in.”

- ▶ Students write the definition for *confession*, *moral*, *discredit*, *reservoir*, *finite*, *inheritance*, *capital*, *dispensed*, *shrouded*, *radical*, *hothead*, *impending*, *smug*, and *province* on their copies of the text or in a vocabulary journal.

- ① **Differentiation Consideration:** Consider explaining that the narrator’s mention of “The Lone Ranger” in this excerpt is a reference to an American television show that ran from 1949–1957 and depicted a hero cowboy ranger (police officer).

What is the effect of the author’s choice to begin the story with a “confession”?

💬 Student responses may include:

- The effect of the “confession” creates intrigue or engagement for readers, making them want to continue reading to find out what makes the narrator’s story so difficult to tell that he wants to “relieve at least some of the pressure on [his] dreams,” as if even his sleep is tormented by the story (p. 37).
- The narrator demonstrates vulnerability or openness, since he immediately entrusts readers with a personal story or “confession” from his past, one that makes him feel “shame” (p. 37).

What words and phrases on page 37 suggest the point in time when the narrator is speaking?

- The narrator uses words and first-person phrases like “[t]his is one story I’ve never told before,” “[e]ven now, I’ll admit,” “I suppose,” and “that was my conviction back in the summer of 1968” to show he speaks in the present but reflects on a story from his past (p. 37).

How does the narrator’s point of view impact his statements on page 37?

- The narrator’s first-person reflective point of view separates his feelings as a young man in the past from his feelings as an older adult in the present. His first-person statements signal that the feelings (or ideas) he expresses are “twenty years” old, and thus may be different than his feelings and ideas in the present (p. 37).

- ① **Differentiation Consideration:** If students struggle with this analysis, consider posing the following scaffolding question:

What do the phrases “[e]ven now, I’ll admit,” “I suppose,” and “that was my conviction” (p. 37) demonstrate about the narrator’s point of view?

- The phrases demonstrate the narrator’s comparison of his present day feelings about his “story” with his feelings from the past (p. 37). In this way, he separates what he felt at the time the story took place with how he feels in the present.

What was the narrator’s “conviction” about heroes “back in the summer of 1968” (p. 37)?

- The narrator’s “conviction” was his belief that “heroes” behave “bravely and forthrightly, without thought of personal loss or discredit;” thus, heroes courageously and selflessly make the right choices in the face of “moral emergenc[ies]” or high stakes situations (p. 37).

How does the narrator’s “comforting theory” (p. 38) relate to his “conviction” (p. 37)?

- The narrator’s “comforting theory” equates courage with a bank account, using figurative language such as “inheritance,” “letting it earn interest,” “moral capital,” “the account,” and “drawn down” to further develop the concept of courage as something that can be saved for later use (p. 38). This “comforting theory” about courage presumes that unused courage increases “over the years,” and that “stashing it away and letting it earn interest” makes it “increase” (p. 38). The narrator’s “comforting theory” supports his “conviction” by suggesting that it is acceptable to save courage rather than act “bravely” or perform “bothersome little acts of daily courage” (p. 38).

- ① **Differentiation Consideration:** Consider using the following question to extend student understanding in the previous question sequence, as needed.

What is the “moral emergency” the narrator describes on page 37? Why is it a “moral emergency?”

- A “moral emergency” describes a “high” stakes situation in which a person is faced with a choice between “good” and “evil” (p. 37). This “moral emergency” calls into question a person’s morals, or personal sense of right and wrong.

How do specific words and phrases in this excerpt further refine the narrator’s “convictions?”

- The narrator uses the phrase “justice and imperative” to further explain his “convictions” that a country should not go to war unless the war is just and immediately necessary (p. 39). He makes the statement that “[t]he very facts were shrouded in uncertainty” and reinforces this with “you don’t make war without knowing why” (p. 38). He asserts that the mistakes of war are not fixable and that “[o]nce people are dead, you can’t make them undead” (p. 39).
- ① Consider explaining to students that the narrator’s references to the USS Maddox, the Gulf of Tonkin, Ho Chi Minh, the Geneva Accords, SEATO, the Cold War, and dominoes refer to events, issues, or people related to the United States’ decision to become involved in the Vietnam War (p. 38).

How does the narrator’s “stand against the war” compare to his “convictions” about the war?

- The narrator recalls that protesting the war was an “abstract endeavor” to him because he “felt no personal danger” or “impending crisis” (p. 39). The narrator’s “stand against the war” as “almost entirely an intellectual activity” was “[o]dd[]” given the strength of his “convictions” or “hate[]” for the war (pp. 38–39).
- ① Consider explaining that Gene McCarthy, referenced in this excerpt, was a United States Congressman (1949–1959) and later a Senator (1959–1971) from Minnesota who opposed the war in Vietnam.

Lead a brief whole-class discussion of student responses.

Instruct student pairs to reread pages 39–44 of “On the Rainy River” (from “The draft notice arrived on June 17, 1968” to “Something vague. Taking off, will call, love Tim”).

Provide students with the following definitions: *jingo* means “a person who professes his or her patriotism loudly and excessively, favoring vigilant preparedness for war and an aggressive foreign policy,” *eviscerated* means “took out the internal organs of (an animal),” *deferments* means “official permission to do required military service at a later time,” *censure* means “official strong criticism” and *platitudes* means “flat, dull, or trite remarks, especially uttered as if they were fresh or profound.”

Students write the definitions of *jingo*, *eviscerated*, *deferments*, *censure*, and *platitudes* on their copies of the text or in a vocabulary journal.

① **Differentiation Consideration:** Consider providing students with the following definitions: *tolerate* means “to accept the feelings, behavior, or beliefs of (someone),” *liberal* means “a person who believes that government should be active in supporting social and political change,” *assembly line* means “an arrangement of machines, equipment, and workers in which work passes from operation to operation in a direct line until the product is assembled,” *decapitated* means “cut the head off of (a person or animal),” *narrowing* means “something becoming smaller in amount or range,” *conscience* means “the part of the mind that makes you aware of your actions as being either morally right or wrong,” *instincts* means “ways of behaving, thinking, or feeling that are not learned; natural desires or tendencies that make you want to act in a particular way,” *exile* means “a situation in which you are forced to leave your country or home and go to live in a foreign country,” and *conservative* means “believing in the value of established and traditional practices in politics and society.”

► Students write the definitions of *tolerate*, *liberal*, *assembly line*, *decapitated*, *narrowing*, *conscience*, *instincts*, *exile*, and *conservative* on their copies of the text or in a vocabulary journal.

How do the “million things all at once” (p. 39) further develop the narrator’s character?

Student responses may include:

- The narrator attempts to justify his desire not to go to war by reasoning that he “was too good” for the Vietnam War (p. 39). He arrogantly states that he was “[t]oo smart, too compassionate, too everything,” and then underscores these claims by saying he “was above” the war (p. 39).
- The narrator describes his future plans for “grad studies at Harvard” on a “full-ride scholarship,” as well as lists all the reasons why he would not be a good soldier, including that he “hated Boy Scouts ... hated camping out ... hated dirt ... [and] blood made [him] queasy” (p. 39). The narrator’s reasoning contributes to his development as someone who saw himself as superior to those “fresh bodies” (p. 40) who should go to war, and demonstrates the “smug removal” (p. 39) he recalls in the previous paragraph.
- Among the narrator’s “million things all at once” is his objection to the war as a matter of principle (p. 39). He indicates that as a “liberal” opposed to the war, he should not have to participate in it, and that “some dumb jingo in his hard hat,” or someone who is in favor of the war, should fight instead (p. 40).

How does the narrator’s explanation regarding who should go to war impact the tone of this excerpt?

Student responses may include:

- The narrator's explanation creates an arrogant and self-deprecating tone. When he states that he was "too good" for the war (p. 39), that he "was a liberal" (p. 40), and that "some dumb jingo" should be drafted instead of him (p. 40), he establishes an arrogant tone, and implies that "good," "liberal" people should not go to war.
- His tone becomes intentionally sarcastic when he talks about "LBJ's pretty daughters" being drafted, or Westmoreland's "nephews and nieces and baby grandson" (p. 40). Finally, by using italics to emphasize certain words, the narrator conveys a self-deprecating or sarcastic tone to acknowledge the immaturity of his ideas when he was a young person.

① **Differentiation Consideration:** Consider explaining that the narrator's statement about a "Bomb Hanoi button" is a reference to Hanoi, a city in Vietnam (p. 40). Explain that a "button," in this context, is a pin with a picture or message some people wear on clothing. Additionally, consider explaining that the narrator's mention of "LBJ" is a reference to Lyndon Baines Johnson, the United States president from 1963–1969, and his mention of "Westmoreland" is a reference to William Westmoreland, a four-star army general who commanded U.S. military operations in the Vietnam War from 1964–1968.

How does the narrator's description of his work at the meat-packing plant relate to his conflict?

Student responses may include:

The narrator connects the "draft notice" (p. 39) and prospects of going to the war with the description of work at the meat-packing plant by describing how he feels his "life ... collapsing toward slaughter" (p. 41). At the meat-packing plant, he faces the slaughter of pigs each day with "carcass[es]," that have been "decapitated, split ... pried open, eviscerated, and strung up" (p. 40). His thoughts reflect the death of the future he planned, and an emotional state that leaves him feeling "isolated" (p. 41) and "prried open" (p. 40) to the judgment of his community.

① **Differentiation Consideration:** Consider using the following question to extend student understanding as needed.

Why was there "no happy way out" (p. 41)?

Student responses may include:

The narrator had "no happy way out" of participating in the Vietnam War because he could not get out of the war for any reason (p. 41). For example, "[t]he government had ended most graduate school deferments; the waiting lists for the National Guard and Reserves were impossibly long; [the narrator's] health was solid," and he "didn't qualify for CO status" (p. 41).

① **Differentiation Consideration:** Consider explaining that "CO status" (p. 41) is a reference to the term "conscientious objector." A conscientious objector is "one who is opposed to serving in the armed forces and/or bearing arms on the grounds of moral or religious principles" (For more information go to: <https://www.sss.gov/default.htm>. Go to "Fast Facts" on the left side of the page,

and select “Conscientious Objection”). CO status provides those who qualify with alternate forms of service outside the military.

- ① **Differentiation Consideration:** Consider using the following question to extend student understanding as needed.

What is the narrator’s “moral split” (p. 42)?

- 💬 The “moral split” describes the narrator’s inability to “make up [his] mind” about whether he should flee the United States for Canada to avoid going to war (p. 42). He “feared the war,” but he “also feared exile” (p. 42).

For what does the narrator hold the people of his hometown responsible? What does his point of view suggest about the people in his hometown and the narrator himself?

- 💬 Student responses should include:
- The narrator holds the people of his hometown responsible for “sending [him] off to fight a war they didn’t understand” (p. 43).
 - His point of view that these people “didn’t know history” and that it was “too damned complicated” for them (p. 43) suggests that he thought they were ignorant, and that his opinion that a nation should have to be “justified in using military force” (p. 42) was accurate and superior.

Lead a brief whole-class discussion of student responses.

Activity 4: Quick Write

10%

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

How does the narrator’s point of view impact the meaning of the excerpt?

Instruct students to look at their annotations to find evidence. Ask students to use this lesson’s vocabulary wherever possible in their written responses. 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 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 read and annotate pages 44–51 of “On the Rainy River” (from “I drove north. It’s a blur now, as it was then” to “a two-word note that said EMERGENCY FUND. The man knew”). Direct students to box any unfamiliar words from pages 44–51 and look up their definitions. Instruct them to choose the definition that makes the most sense in context, and write a brief definition above or near the word in the text.

Additionally, students should continue to read their AIR texts through the lens of a focus standard of their choice and prepare for a 3–5 minute discussion of their texts based on that standard.

- ▶ Students follow along.

① AIR was suspended in Module 11.3; students should continue reading their AIR texts from Module 11.2.

Homework

Read and annotate pages 44–51 of “On the Rainy River” (from “I drove north. It’s a blur now, as it was then” to “a two-word note that said EMERGENCY FUND. The man knew”). Box any unfamiliar words from pages 44–51 and look up their definitions. Choose the definition that makes the most sense in context, and write a brief definition above or near the word in the text.

Additionally, continue reading your Accountable Independent Reading text through the lens of a focus standard of your choice and prepare for a 3–5 minute discussion of your text based on that standard.

Short Response Rubric

Assessed Standard: _____

	2-Point Response	1-Point Response	0-Point Response
Inferences/Claims	Includes valid inferences or claims from the text. Fully and directly responds to the prompt.	Includes inferences or claims that are loosely based on the text. Responds partially to the prompt or does not address all elements of the prompt.	Does not address any of the requirements of the prompt or is totally inaccurate.
Analysis	Includes evidence of reflection and analysis of the text.	A mostly literal recounting of events or details from the text(s).	The response is blank.
Evidence	Includes the most relevant and sufficient textual evidence, facts, or details to develop response according to the requirements of the Quick Write.	Includes some relevant facts, definitions, concrete details and/or other information from the text(s) to develop an analysis of the text according to the requirements of the Quick Write.	The response includes no evidence from the text.
Conventions	Uses complete sentences where errors do not impact readability.	Includes incomplete sentences or bullets.	The response is unintelligible or indecipherable.

Short Response Checklist

Assessed Standard: _____

Does my writing...	Did I...	✓
Include valid inferences and/or claims from the text(s)?	Closely read the prompt and address the whole prompt in my response?	<input type="checkbox"/>
	Clearly state a text-based claim I want the reader to consider?	<input type="checkbox"/>
	Confirm that my claim is directly supported by what I read in the text?	<input type="checkbox"/>
Develop an analysis of the text(s)?	Consider the author's choices, impact of word choices, the text's central ideas, etc.?	<input type="checkbox"/>
Include evidence from the text(s)?	Directly quote or paraphrase evidence from the text?	<input type="checkbox"/>
	Arrange my evidence in an order that makes sense and supports my claim?	<input type="checkbox"/>
	Reflect on the text to ensure the evidence I used is the most relevant and sufficient evidence to support my claim?	<input type="checkbox"/>
Use complete sentences, correct punctuation, and spelling?	Reread my writing to ensure it means exactly what I want it to mean?	<input type="checkbox"/>
	Review my writing for correct grammar, spelling, and punctuation?	<input type="checkbox"/>

11.4.1

Lesson 2

Introduction

In this lesson, students continue to read and analyze “On the Rainy River” from *The Things They Carried* by Tim O’Brien, pages 44–55 (from “I drove north. It’s a blur now” to “a two-word note that said EMERGENCY FUND. The man knew”). In this excerpt students are introduced to the Tip Top Lodge, where the narrator goes to contemplate leaving the United States to escape the draft. This excerpt also introduces students to a pivotal character in the story, Elroy Berdahl, the proprietor of the Tip Top Lodge. Students pay particular attention to the way interrelated elements contribute to plot development in this excerpt. Student learning is assessed via a Quick Write at the end of the lesson: How do two interrelated elements in this excerpt contribute to the development of the plot?

For homework, students read and annotate pages 52–58 of “On The Rainy River.” Students also identify and define unfamiliar vocabulary, as well as respond in writing to two questions about the reading.

Standards

Assessed Standard(s)	
RL.11-12.3	Analyze the impact of the author’s choices regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed).
Addressed Standard(s)	
W.11-12.9.a	Draw evidence from literary or informational texts to support analysis, reflection, and research. <ul style="list-style-type: none"> a. Apply <i>grades 11–12 Reading standards</i> to literature (e.g., “Demonstrate knowledge of eighteenth-, nineteenth- and early-twentieth-century foundational works of American literature, including how two or more texts from the same period treat similar themes or topics”).
L.11-12.4.a	Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on <i>grades 11–12 reading and content</i> , choosing flexibly from a range of strategies. <ul style="list-style-type: none"> 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.

Assessment

Assessment(s)
<p>Student learning is assessed via a Quick Write at the end of the lesson. Students respond to the following prompt, citing textual evidence to support analysis and inferences drawn from the text:</p> <ul style="list-style-type: none"> How do two interrelated elements in this excerpt contribute to the development of the plot?
High Performance Response(s)
<p>A High Performance Response should:</p> <ul style="list-style-type: none"> Determine two interrelated elements in this excerpt (e.g., the setting of the Tip Top Lodge on the Rainy River and the character Elroy). Analyze how the interrelated elements contribute to the development of the plot (e.g., The setting of the Tip Top Lodge on the Rainy River relates to the character of Elroy, because together they represent the solitude the narrator needs in order to deal with the turmoil in his mind. Elroy and the setting of the lodge give the narrator the emotional and physical space he needs to make his decision about whether or not he should flee to Canada. O'Brien describes the wilderness, where the lodge is located, as "withdraw[n] into a great permanent stillness" (pp. 46–47), and Elroy as having a "willful, almost ferocious silence" (p. 47). Elroy "offer[s] exactly what [the narrator] needed, without questions, without any words at all" (p. 46), just as the Rainy River, on the edge of Canada, offers him the opportunity to make the choice that will determine "one life from another" (p. 45).).

Vocabulary

Vocabulary to provide directly (will not include extended instruction)
<ul style="list-style-type: none"> cryptic (adj.) – mysterious in meaning; puzzling; ambiguous grotesque (adj.) – extremely different from what is expected or usual
Vocabulary to teach (may include direct word work and/or questions)
<ul style="list-style-type: none"> reticence (n.) – the state of being reserved, especially with regard to speaking freely; restraint
Additional vocabulary to support English Language Learners (to provide directly)
<ul style="list-style-type: none"> adrenaline (n.) – a substance that is released in the body of a person who is feeling a strong emotion (such as excitement, fear, or anger) and that causes the heart to beat faster and gives the person more energy giddy (adj.) – feeling or showing great happiness and joy

- flimsy (adj.) – easily broken, torn, etc.; not strong or solid
- critical (adj.) – extremely important
- gesture (n.) – something said or done to show a particular feeling or attitude
- ferocious (adj.) – very great or extreme
- hick (n.) – an uneducated person from a small town or the country
- psychic (adj.) – of or relating to the mind
- hauling (v.) – pulling or dragging
- denials (n.) – statements saying that something is not true or real
- insufficient (adj.) – not having or providing enough of what is needed
- pros and cons (n.) – the various arguments in favor of or against a course of action
- irrational (adj.) – not thinking clearly; not able to use good reason or good judgment
- crisis (n.) – a difficult or dangerous situation that needs serious attention
- confronted (v.) – directly questioned the action or authority
- fussed with (v.) – moved or handled something in a nervous or uncertain way
- sermon (n.) – a speech about a moral or religious subject that is usually given by a religious leader
- recitation (n.) – the act of saying or repeating something out loud for an audience
- butchery (n.) – the job of preparing meat for sale
- aroma (n.) – a noticeable and usually pleasant smell
- fond of (adj.) – having a liking for or love of (someone or something)
- crud (n.) – a dirty or greasy substance

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards & Text: <ul style="list-style-type: none"> • Standards: RL.11-12.3, W.11-12.9.a, L.11-12.4.a • Text: “On the Rainy River” from <i>The Things They Carried</i> by Tim O’Brien, pages 44–51 	
Learning Sequence: <ol style="list-style-type: none"> 1. Introduction of Lesson Agenda 2. Homework Accountability 	<ol style="list-style-type: none"> 1. 5% 2. 15%

3. Reading and Discussion	3. 60%
4. Quick Write	4. 15%
5. Closing	5. 5%

Materials

- Student copies of the Short Response Rubric and Checklist (refer to 11.4.1 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 reviewing the agenda and assessed standard for this lesson: RL.11-12.3. In this lesson, students are introduced to a pivotal character in the story, Elroy Berdahl. They are also introduced to the Tip Top Lodge, the setting where the narrator goes to contemplate leaving the United States. Students pay particular attention to the way interrelated elements of the story contribute to the development of the plot.

- Students look at the agenda.

Explain to students that the assessment for this lesson focuses on RL.11-12.3, which pertains to an author's choices about the elements of a story and the impact of these choices. Remind students that the elements of a story include plot, character, structure, conflict, setting, and point of view.

- ❗ Students were introduced to RL.11-12.3 in 11.1.1 Lesson 2.
- ❗ Consider posting the list of elements for future reference in the module, as students will encounter additional RL.11-12.3 assessment prompts in subsequent lessons.

Activity 2: Homework Accountability

15%

Instruct students to take out their responses to the previous lesson's homework assignment. (Read and annotate pages 44–51 of “On the Rainy River” (from “I drove north. It’s a blur now, as it was then” to “a two-word note that said EMERGENCY FUND. The man knew”)). Instruct students to form pairs to discuss their responses.

- ▶ Student pairs discuss their annotations from the previous lesson's homework.

🗨 Student annotations may include:

- Star near:
 - “Even after two decades I can close my eyes” because this statement is a repetition of the narrator’s earlier statements about this story being a memory from his past (p. 46).
 - “[B]ut before I could stop myself I was talking about the blood clots and the water gun and how the smell had soaked into my skin” because this is a point in the story where the narrator demonstrates some transparency or reveals some of his vulnerability to Elroy (p. 51).
- Exclamation point near:
 - “[T]he man saved me” because this is the introduction of a new pivotal character in the story (p. 46).
 - “He took my presence for granted” because while this phrase would normally be seen as negative, it seems in this context that this is comforting to the narrator (p. 47).
 - “The man knew” because this gives the impression that Elroy has been tactical about his treatment of the narrator, both in his sparse conversation and in his actions at the lodge (p. 51).
- Question mark near “The man’s self-control was amazing. He never pried.” (p. 49) Does the narrator want Elroy to pry?

① This annotation supports students’ engagement with W.11-12.9.a, which addresses the use of textual evidence in writing.

Instruct student pairs to share and discuss the vocabulary words they identified and defined in the previous lesson's homework.

🗨 Students may identify the following words: *cryptic, grotesque*.

① **Differentiation Consideration:** Students may also identify the following words: *adrenaline, giddy, flimsy, critical, gesture, ferocious, hick, psychic, hauling, denials, insufficient, pros and cons, irrational, crisis, confronted, fussed with, sermon, recitation, butchery, aroma, fond of, crud*.

① Definitions are provided in the Vocabulary box in this lesson.

Instruct students to talk in pairs about how they applied a focus standard to their Accountable Independent Reading (AIR) texts. Select several students (or student pairs) to explain how they applied a focus standard to their AIR texts.

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

Activity 3: Reading and Discussion

60%

Instruct students to stay in their pairs from the previous activity. Post or project each set of questions below for students to discuss. Instruct students to continue to annotate the text as they read and discuss.

- ① **Differentiation Consideration:** Consider posting or projecting the following guiding question to support students in their reading throughout the lesson:

How do the setting of the Tip Top Lodge and the character of Elroy contribute to the development of the story's plot?

Instruct student pairs to reread pages 44–48 of “On the Rainy River” (from “I drove north. It’s a blur now” to “it seemed so grotesque and terrible and sad”) and answer the following questions before sharing out with the class.

How does the description of the “dr[i]ve north” (p. 44) further develop the narrator’s character?

☞ Student responses may include:

- The description of the “dr[i]ve north” suggests the narrator is unstable or confused during this time in his life (p. 44). The narrator describes the drive as a “blur” and only “remember[s] ... velocity and the feel of a steering wheel in [his] hands” (p. 44). “[R]iding on adrenaline,” he feels “giddy” and excited, yet aware that he would not have a “happy conclusion” to his adventure (p. 44).
- During the narrator’s “dr[i]ve north” (p. 44), he has “no plan” (p. 45) and acknowledges his actions are “mindless” (p. 44) but drives because “it was all [he] could think of to do” (p. 44). This description further portrays the narrator as having an impulsive and irrational response to the fear about his “moral split” (p. 42).

How does the description of the Tip Top Lodge and its surroundings further develop the plot of the story?

- The description of the Tip Top Lodge and its surroundings signal a shift in the story. The lodge sits “on a peninsula that jutted northward into the Rainy River,” which “separated one life from another” (p. 45). This setting is a place where the narrator can actually see both sides of his “moral split” (p. 42): decide whether he will flee to Canada and face the judgment of his community and family, or go to a war with which he morally disagrees and “hate[s]” (p. 38).

① **Differentiation Consideration:** Consider providing the following question to support student understanding in the previous question sequence.

How does the Rainy River “separate[] one life from another” (p. 45) for the narrator?

- The Rainy River “separates Minnesota from Canada,” which is another way of saying that the Rainy River separates the narrator’s real life from his imagined life (p. 45). The narrator’s real life in Minnesota requires his participation in the Vietnam War, whereas his potential or imagined life in Canada does not.

How is Elroy introduced? What does the way Elroy is introduced suggest about his role in the story?

- Student responses should include:
 - The narrator introduces Elroy as “[t]he man who opened the door” of the Tip Top Lodge, and “the hero of [the narrator’s] life” (p. 45).
 - This introduction signals to the reader that this character will play a pivotal role in the story.

How does the setting of the Tip Top Lodge compare with the narrator’s hometown?

- The Tip Top Lodge stands unoccupied, except for the narrator and Elroy. “Tourist season was over” the narrator explains, “and there were no boats on the river” (p. 46). The narrator depicts a sense of quiet associated with the Tip Top Lodge when he states, “the wilderness seemed to withdraw into a great permanent stillness” (pp. 46–47). These descriptions offer a quiet contrast to the gore of the meat-packing plant and the disapproval the narrator perceives in his hometown. The setting of the Tip Top Lodge offers a quiet physical and mental space for the narrator to confront his decision.

① **Differentiation Consideration:** Consider sharing with students that the phrase “tourist season” refers to a time of year when tourists (or people) are numerous and frequent in a given location.

How does Elroy’s behavior over the “six days” affect the narrator?

- Student responses may include:

- The narrator describes Elroy's "willful, almost ferocious silence," and that Elroy "had a way of compressing large thoughts into small, cryptic packets of language" (p. 47). Elroy's behavior provides the narrator with the neutral environment he needs to think about the decision before him, and ensures that he does not say the "wrong" or "right word" to cause the "wired and jittery" narrator to "disappear[]" (pp. 47–48).
- Elroy "knew [the narrator] couldn't talk about it" (p. 47) and offers the narrator "exactly what [he] needed" (p. 46), "never ask[ing]" (p. 47) the questions that most people would ask in a similar situation.

Lead a brief whole-class discussion of student responses.

Instruct student pairs to reread pages 48–51 of "On the Rainy River" (from "I'm not sure how I made it through those six days" to "a two-word note that said EMERGENCY FUND. The man knew") and answer the following questions before sharing out with the class.

What relationship develops between Elroy and the narrator?

- Elroy acts as a neutral, non-judgmental witness or adult figure observing the narrator's turmoil or despair during the "six days" (p. 48). Elroy does not shame him and does not spark "lies or denials" (p. 49), unlike the "people sitting around a table down at the old Gobbler Café on Main Street" (p. 43) with whom the narrator might interact with back home.

Based on the narrator's description of Elroy on page 49, what might the word "reticence" mean?

- The narrator describes Elroy as having "amazing" "self-control" in not "pr[ying]" about the narrator's problem, and that his choice in not asking any questions relates to his living in a part of the country where "privacy still held value" (p. 49). Based on these explanations, "reticence" could have to do with a person being reserved and not speaking freely.
- ① **Differentiation Consideration:** If students struggle to define *reticence*, consider providing the following definition: *reticence* means "the state of being reserved, especially with regard to speaking freely; restraint."
- ▶ Students write the definition of *reticence* on their copies of the text or in a vocabulary journal.
- ① Consider drawing students' attention to their application of standard L.11-12.4.a through the process of using context to make meaning of a word.

How does the phrase "[i]ntellect had come up against emotion" (p. 49) relate to the narrator's conflict?

- ☛ This phrase demonstrates the “moral split” (p. 42) the narrator experiences between his convictions, or his intellect, and shame, or his emotion. His “conscience [tells him] to run,” but “[h]ot, stupid shame” and the fear of “people ... think[ing] badly of [him]” make him stay. In considering his flight to Canada, he further states he is “ashamed to be doing the right thing” (p. 49).

How does the interaction on pages 50–51 between Elroy and the narrator further develop Elroy’s character?

- ☛ The interaction develops Elroy’s character because it shows that Elroy cares about the narrator and his situation. Elroy demonstrates his determination to help the narrator when he states “[w]e forgot wages,” and insists on paying the narrator generously for his work around the Tip Top Lodge (p. 50). And when the narrator refuses the money, Elroy leaves it with a note that reads “EMERGENCY FUND” (p. 51). With this action, Elroy acknowledges the narrator faces “crisis” and wants to help him without confrontation or opinions (p. 49).

Lead a brief whole-class discussion of student responses.

Activity 4: Quick Write

15%

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

How do two interrelated elements in this excerpt contribute to the development of the plot?

Instruct students to look at their annotations to find evidence. Ask students to use this lesson’s vocabulary wherever possible in their written responses. 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.
- ① **Differentiation Consideration:** Consider reminding students to reference the posted list of story elements.

Transition 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 read and annotate pages 52–58 of “On the Rainy River” (from “Looking back after twenty years, I sometimes wonder” to “I was a coward. I went to the war”). Direct students to box any unfamiliar words from pages 52–58 and look up their definitions. Instruct them to choose the definition that makes the most sense in context, and write a brief definition above or near the word in the text. Additionally, after completing reading and annotation, instruct students to respond briefly in writing to 2 of the 3 following prompts of their choice:

What is the effect of the narrator addressing the reader in this excerpt?

Why has the narrator never shared his story before?

What is Elroy’s role in this excerpt?

- ▶ Students follow along.

Homework

Read and annotate pages 52–58 of “On the Rainy River” (from “Looking back after twenty years, I sometimes wonder” to “I was a coward. I went to the war”). Box any unfamiliar words from pages 52–58 and look up their definitions. Choose the definition that makes the most sense in context, and write a brief definition above or near the word in the text.

After completing reading and annotation, respond briefly in writing to 2 of the 3 following prompts of your choice:

What is the effect of the narrator addressing the reader in this excerpt?

Why has the narrator never shared his story before?

What is Elroy’s role in this excerpt?

11.4.1

Lesson 3

Introduction

In this lesson, students read and analyze pages 52–58 of “On the Rainy River” from *The Things They Carried* (from “Looking back after twenty years, I sometimes wonder” to “I was a coward. I went to the war”), in which the narrator confronts his decision to flee the United States and the draft.

Students discuss the conclusion of the text, including the relationship between the narrator and Elroy, and how point of view develops central ideas, and complete an Evidence Collection Tool. Students then use the 11.4.1 Lesson 3 Evidence Collection Tool to guide small group discussions about how the narrator’s point of view develops central ideas in the text. Student learning is assessed via a Quick Write at the end of the lesson: How does the narrator’s point of view develop two or more related central ideas?

For homework, students respond briefly in writing to the following prompt: What purpose does telling the story serve for the narrator? Additionally, students continue to read their Accountable Independent Reading (AIR) texts.

Standards

Assessed Standard(s)	
RL.11-12.2	Determine two or more themes or central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to produce a complex account; provide an objective summary of the text.
RL.11-12.6	Analyze a case in which grasping point of view requires distinguishing what is directly stated in a text from what is really meant (e.g., satire, sarcasm, irony, or understatement).
Addressed Standard(s)	
W.11-12.9.a	Draw evidence from literary or informational texts to support analysis, reflection, and research. a. Apply <i>grades 11–12 Reading standards</i> to literature (e.g., “Demonstrate knowledge of eighteenth-, nineteenth- and early-twentieth-century foundational works of American literature, including how two or more texts from the same

	period treat similar themes or topics”).
SL.11-12.1.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 11–12 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 probe reasoning and evidence; ensure a hearing for a full range of positions on a topic or issue; clarify, verify, or challenge ideas and conclusions; and promote divergent and creative perspectives.</p>

Assessment

Assessment(s)

Student learning is assessed via a Quick Write at the end of the lesson. Students respond to the following prompt, citing textual evidence to support analysis and inferences drawn from the text.

- How does the narrator’s point of view develop two or more related central ideas?

High Performance Response(s)

A High Performance Response should:

- Determine two or more central ideas in the text (e.g., conviction and shame).
- Analyze how the narrator’s point of view contributes to the development of two or more related central ideas (e.g., The point of view of the narrator, as an older person reflecting on his youthful self, develops the interaction of the central ideas of shame and conviction. Because the narrator has perspective on his past conflict and decision, he struggles with a different shame in the present-day from the shame of his youth. As a kid who “couldn’t make [him]self be brave,” the narrator’s “embarrassment” comes from the thought that family and peers might judge or shame him if he does not go to war (p. 57). This imagined embarrassment causes the narrator to ignore his convictions and submit to self-inflicted shame; he describes himself as “a coward” who “went to the war” (p. 58). As an adult, the narrator feels ashamed that he did not follow his convictions, an experience he describes as “the paralysis that took [his] heart. A moral freeze” (p. 54).).

Vocabulary

Vocabulary to provide directly (will not include extended instruction)

- configurations (n.) – the ways the parts of something are arranged
- comport (v.) – to bear or conduct (oneself); behave
- pretense (n.) – a false show of something
- threadbare (adj.) – meager, scanty, or poor
- pipe dream (n.) – a hope, wish, or dream that is impossible to achieve or not practical
- turncoat (n.) – a person who stops being a member of a group in order to join another group that opposes it
- impassive (adj.) – without emotion; apathetic; unmoved

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

- None.

Additional vocabulary to support English Language Learners (to provide directly)

- hovering (v.) – staying very close to a person or place
- rawness (n.) – the state of being natural, not treated or prepared
- daydream (n.) – pleasant thoughts about your life or your future that you have while you are awake
- tangible (adj.) – real or actual, rather than imaginary or visionary
- vigil (n.) – an event or period of time when a person or group stays in a place and quietly waits, prays, etc.
- frontier (n.) – a distant area where few people live
- pity (n.) – a strong feeling of sadness or sympathy for someone or something
- paralysis (n.) – a state of being unable to function, act, or move
- bawling (v.) – crying very loudly
- crushing (adj.) – very bad, harmful, or severe
- sorrow (n.) – a feeling of sadness or grief caused especially by the loss of someone or something
- swell (n.) – an increase in the strength of an emotion
- sensation (n.) – a particular feeling or effect that your body experiences
- overboard (adv.) – over the side of a ship into the water
- hallucination (n.) – something (such as an image, a sound, or a smell) that seems real but does not

really exist and that is usually caused by mental illness or the effect of a drug

- ridicule (n.) –the act of making fun of someone or something in a cruel or harsh way
- submitted (v.) – stopped fighting or resisting something; agreed to do or accept something that you have been resisting or opposing
- mute (adj.) – not able or willing to speak

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards & Text: <ul style="list-style-type: none"> Standards: RL.11-12.2, RL.11-12.6, W.11-12.9.a, SL.11-12.1.a, c Text: “On the Rainy River” from <i>The Things They Carried</i> by Tim O’Brien, pages 52–58 	
Learning Sequence: <ol style="list-style-type: none"> 1. Introduction of Lesson Agenda 2. Homework Accountability 3. Reading and Evidence Collection 4. Small Group Discussion 5. Quick Write 6. Closing 	<ol style="list-style-type: none"> 1. 5% 2. 30% 3. 20% 4. 30% 5. 10% 6. 5%

Materials

- Copies of the 11.4.1 Lesson 3 Evidence Collection Tool for each student
- Copies of the 11.4 Speaking and Listening Rubric and Checklist for each student
- Student copies of the Short Response Rubric and Checklist (refer to 11.4.1 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 reviewing the agenda and assessed standards for this lesson: RL.11-12.2 and RL.11-12.6. In this lesson, students analyze how the narrator’s point of view contributes to the development of central ideas. Students work in small groups, reading and analyzing the excerpt using the 11.4.1 Lesson 3 Evidence Collection Tool.

- ▶ Students look at the agenda.

Activity 2: Homework Accountability

30%

Instruct students to take out their responses to the previous lesson’s homework assignment. (Read and annotate pages 52–58 of “On the Rainy River” (from “Looking back after twenty years, I sometimes wonder” to “I was a coward. I went to the war”)). Instruct students to form pairs to discuss their responses.

- ▶ Student pairs discuss their annotations from the previous lesson’s homework.
- 💬 Student annotation may include:
 - Boxes near the words “paralysis” (p. 54), “hallucination” (p. 55), and “submitted” (p. 57) because they are unfamiliar or are used in a different context.
 - Arrow near:
 - “Even now I can see myself as I was then” because it demonstrates another instance where the narrator reflects on this powerful memory from his present day point of view (p. 52).
 - “And I want you to feel it” (p. 54) because this statement connects back to the narrator wanting to “relieve at least some of the pressure on [his] dreams” (p. 37); the narrator wants to unburden himself to the reader.
 - Star near:
 - “All around us, there was a vastness to the world, an unpeopled rawness, just the trees and the sky and the water reaching out toward nowhere” because the description is very detailed and gives the impression of isolation (pp. 52–53).

- “It struck me then that he must’ve planned it” because although Elroy appears passive, he takes the narrator to the place where he must act on his decision (p. 53).
- “I would go to the war—I would kill and maybe die—because I was embarrassed not to” because this statement demonstrates both the narrator’s decision and motivation for that decision (p. 57).
- Exclamation point near:
 - “[B]ut then it occurred to me that at some point we must’ve passed into Canadian waters, across that dotted line between two different worlds” because the narrator realizes he now must act on his decision to flee to Canada (p. 53).
 - “I was a coward. I went to the war” because this statement sounds contradictory (p. 58).
- Question mark near “I saw faces from my distant past and distant future” (p. 56) How is it possible for the narrator to see people from his future?

① This annotation supports students’ engagement with W.11-12.9.a, which addresses the use of textual evidence in writing.

Instruct student pairs to share and discuss the vocabulary words they identified and defined in the previous lesson’s homework.

💬 Students may identify the following words: *configurations, comport, pretense, threadbare, pipe dream, turncoat, and impassive.*

① **Differentiation Consideration:** Students may also identify the following words: *hovering, rawness, daydream, tangible, vigil, frontier, pity, paralysis, bawling, crushing, sorrow, swell, sensation, overboard, hallucination, ridicule, submitted, and mute.*

① Definitions are provided in the Vocabulary box in this lesson.

Instruct students to form small groups and talk about their responses to the prompts from the previous lesson’s homework assignment. (After completing reading and annotation, respond briefly in writing to 2 of the 3 following prompts of your choice.)

① Not all students will have prepared responses to the same 2 prompts. Consider arranging groups so that all three prompts are covered in each group.

What is the effect of the narrator addressing the reader in this excerpt?

💬 Student responses may include:

- The narrator’s direct address of the reader draws the reader into the story, so the reader can better understand the narrator and his conflict. The narrator wants empathy from readers and accomplishes this by asking readers to imagine themselves in his position: “You’re at the bow of a boat on the Rainy River. You’re twenty-one-years-old, you’re scared, and there’s a hard squeezing pressure in your chest” (p. 54).
- The narrator seeks validation for his failure to act on his own convictions by asking a series of hypothetical questions, starting with the open-ended phrase “[w]hat would you do?” (p. 54). The effect of the narrator’s direct address is that the reader thinks about what he/she would do if they were in his situation, thus validating the narrator’s decisions made in that moment.

Why has the narrator never shared his story before?

- The narrator has never shared his story before because he remains embarrassed still by “the paralysis that took [his] heart,” or the fact that he could not act on his convictions (p. 54). The narrator thought he knew the choice he was going to make, but when he actually had the opportunity, he had “[a] moral freeze” and “couldn’t decide ... couldn’t act” (p. 54). The narrator describes his figurative paralysis as a memory that “always will” embarrass him, which indicates that he shares his story because it continually haunts him (p. 54).

What is Elroy’s role in this excerpt?

- Student responses may include:
 - Elroy plays the role of “guide,” responsible for bringing the narrator up “against the realities” of his conflict (p. 53). While Elroy seems like a passive character, he becomes the one who places the narrator in a specific place—on the river—to “[choose] a life for [himself]” (p. 53).
 - Elroy serves a “witness” or God-like figure who observes the narrator without judgment, “in absolute silence,” while “we make our choices or fail to make them” (p. 57). Elroy’s absence during the last “morning” further demonstrates his role as a witness to the narrator’s decision. When the narrator tells Elroy that he plans to leave, Elroy “nod[s] as if he already knew,” acknowledging that he realizes the narrator has made a decision finally (p. 58). The narrator describes Elroy’s absence as “appropriate” (p. 58), since he already made his decision and no longer needs Elroy as a “witness” (p. 57).

Lead a brief whole-class discussion of student responses.

Activity 3: Reading and Evidence Collection

20%

Display and distribute the 11.4.1 Lesson 3 Evidence Collection Tool. Explain that during this activity, students use the Evidence Collection Tool to guide the discussion.

- ▶ Students follow along.

Instruct students to independently review pages 52–58 of “On the Rainy River” (from “Looking back after twenty years, I sometimes wonder” to “I was a coward. I went to the war”), and record evidence and analysis in response to the following discussion prompt:

How does the narrator’s point of view develop two or more related central ideas?

- ▶ Students independently review pages 52–58 of “On the Rainy River” and complete the 11.4.1 Lesson 3 Evidence Collection Tool.
- 🗣 See the Model 11.4.1 Lesson 3 Evidence Collection Tool at the end of this lesson for sample student responses.
- ① Reading and discussion activities in this lesson differ from previous lessons to allow students greater independence in analyzing the text.
- ① This activity supports students’ engagement with W.11-12.9.a, which addresses the use of textual evidence in writing.
- ① **Differentiation Consideration:** Consider modeling the 11.4.1 Lesson 3 Evidence Collection Tool to support student understanding during this activity.
- ① **Differentiation Consideration:** Consider facilitating a discussion about the text’s central ideas if students need more support.

Activity 4: Small Group Discussion

30%

Display or distribute the 11.4 Speaking and Listening Rubric and Checklist. Explain to students that they should refer to the 11.4 Speaking and Listening Rubric and Checklist for standards SL.11-12.1.a, c during the following discussion. Instruct students to review the relevant portions of the 11.4 Speaking and Listening Rubric and Checklist.

- ▶ Students independently review the relevant portions of the 11.4 Speaking and Listening Rubric and Checklist.

Instruct students to form small groups of 3–4 to discuss their analysis from the previous activity. Instruct student groups to discuss their evidence and ideas and record them on their copies of “On the Rainy River.” Encourage students to continue to return to the text to find new evidence to support their analysis.

- ▶ Students form small groups and discuss their analysis from the previous activity.
- 🗨 See the Model 11.4.1 Lesson 3 Evidence Collection Tool at the end of this lesson for sample student responses.
- ① Consider reminding students of their previous work with SL.11-12.1.a, as this discussion requires that students come to class having read the material and asks them to explicitly draw on evidence from the text to support their discussion.
- ① Consider reminding students of their previous work with SL.11-12.1.c, as this discussion requires that students pose and respond to questions and qualify or justify their own points of agreement and disagreement with other students.

Activity 5: Quick Write

10%

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

How does the narrator’s point of view develop two or more related central ideas?

Instruct students to look at their annotations to find evidence. Ask students to use this lesson’s vocabulary wherever possible in their written responses. 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 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 respond briefly in writing to the following prompt:

What purpose does telling the story serve for the narrator?

Ask students to use this lesson’s vocabulary wherever possible in their written responses.

Additionally, students should continue to read their AIR texts through the lens of a focus standard of their choice and prepare for a 3–5 minute discussion of their texts based on that standard.

- ▶ Students follow along.

Homework

Respond briefly in writing to the following prompt:

What purpose does telling the story serve for the narrator?

Use this lesson's vocabulary wherever possible in your written responses.

Also, continue reading your Accountable Independent Reading text through the lens of a focus standard of your choice and prepare for a 3–5 minute discussion of your text based on that standard.

11.4.1 Lesson 3 Evidence Collection Tool

Name:		Class:		Date:	
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Directions: Use this tool to collect and identify evidence in preparation for the small group discussion and Quick Write. Read pages 52–58 of “On the Rainy River” and identify evidence of how the narrator’s point of view develops two or more related central ideas.

Central ideas:	
Evidence of point of view	How does the narrator’s point of view develop two or more related central ideas?

Model 11.4.1 Lesson 3 Evidence Collection Tool

Name:		Class:		Date:	
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Directions: Use this tool to collect and identify evidence in preparation for the small group discussion and Quick Write. Read pages 52–58 of “On the Rainy River” and identify evidence of how the narrator’s point of view develops two or more related central ideas.

Central ideas: Shame and conviction	
Evidence of point of view	How does the narrator’s point of view develop two or more related central ideas?
“I’d slipped out of my own skin, hovering a few feet away while some poor yo-yo with my name and face tried to make his way toward a future he didn’t understand and didn’t want.” (p. 52)	From his present day point of view, the narrator describes his younger self with sympathy because only through twenty years of reflection can he fully comprehend the tough decision of choosing between his own shame and his convictions. The narrator’s description of “a future he didn’t understand and didn’t want” (p. 52) demonstrates how difficult the decision is for him; he does not want to go to war because of his convictions and yet he does not “understand” (p. 52) how to deal with the shame or embarrassment if he were to flee to Canada.
“Even now as I write this, I can still feel that tightness. And I want you to feel it—the wind coming off the river, the waves, the silence, the wooded frontier. You’re ... on the Rainy River. You’re twenty-one years old, you’re scared, and there’s a hard, squeezing pressure in your chest.” (p. 54)	Through the narrator’s reflective point of view and his use of direct address, the narrator explains the “squeezing pressure” (p. 54) he felt when he was twenty-one and realized that he was not capable of being a “hero” (p. 55) like his younger self had hoped. The narrator asks readers to place themselves in his situation, to bear some of the burden of his past decision because of his ongoing shame and lack of conviction in going to war. The narrator remains embarrassed of his past decision, because he allowed shame to overtake his conviction; thus, he can still feel the same tightness today in his chest as he did then.
“I saw faces from my distant past and distant future.” (p. 56)	The narrator describes a “hallucination ... as real as anything I would ever feel” (p. 55). This extensive hallucination conveys the mounting pressure the narrator feels when he confronts his decision of whether to succumb to shame or act on his conviction. These

	<p>numerous “faces” belong to the community or world of the narrator’s youth and his future (p. 56). The “faces” of his past or his hometown community are the ones that represent those who might shame him (p. 56). The perceived pressure and shame the narrator feels from these “faces” is what ultimately convinces him to forego his convictions (p. 56).</p>
<p>“I was a coward. I went to the war.” (p. 58)</p>	<p>The narrator describes how he “went to the war” or gave in to his shame, and he calls himself “a coward” because he still lives with the fact that his conviction was not strong enough (p. 58). As a young person, he becomes a “coward” because he goes to war as an alternative to being embarrassed (p. 58). As an adult, he feels like a “coward” because he allowed embarrassment to challenge his convictions (p. 58).</p>

11.4 Speaking and Listening Rubric

____ / ____ (Total points)

Criteria	4 – Responses at this Level:	3 – Responses at this Level:	2 – Responses at this Level:	1 – Responses at this Level:
Command of Evidence and Reasoning The extent to which the speaker demonstrates preparation for the discussion by explicitly drawing on evidence from texts and other research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas. CCSS.ELA-Literacy.SL.11-12.1 Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on <i>grades 11–12 topics, texts, and issues</i> , building on others' ideas and expressing their own clearly and persuasively. CCSS.ELA-Literacy.SL.11-12.1.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. The extent to which the speaker propels conversations by posing and responding to questions that probe reasoning and evidence; ensures a hearing for a full range of positions on a topic or issue; clarifies, verifies, or challenges	Demonstrate thorough preparation for the discussion by explicitly drawing on precise and sufficient evidence from texts and other research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas. (SL.11-12.1.a) Skillfully propel conversations by consistently posing and responding to questions that probe reasoning and evidence; frequently ensure a hearing for a full range of positions on a topic or issue; consistently clarify, verify, or challenge ideas and conclusions; and frequently promote divergent and creative perspectives. (SL.11-12.1.c)	Demonstrate preparation for the discussion by explicitly drawing on relevant and sufficient evidence from texts and other research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas. (SL.11-12.1.a) Propel conversations by posing and responding to questions that probe reasoning and evidence; ensure a hearing for a full range of positions on a topic or issue; clarify, verify, or challenge ideas and conclusions; and promote divergent and creative perspectives. (SL.11-12.1.c)	Demonstrate partial preparation for the discussion by inconsistently drawing on relevant or sufficient evidence from texts and other research on the topic or issue, occasionally stimulating a thoughtful, well-reasoned exchange of ideas. (SL.11-12.1.a) Somewhat effectively propel conversations by inconsistently posing and responding to questions that probe reasoning and evidence; occasionally ensure a hearing for a full range of positions on a topic or issue; inconsistently clarify, verify, or challenge ideas and conclusions; and occasionally promote divergent and creative perspectives. (SL.11-12.1.c)	Demonstrate a lack of preparation for the discussion by rarely drawing on relevant or sufficient evidence from texts or other research on the topic or issue, rarely stimulating a thoughtful or well-reasoned exchange of ideas. (SL.11-12.1.a) Ineffectively propel conversations by rarely posing or responding to questions that probe reasoning and evidence; rarely ensure a hearing for a full range of positions on a topic or issue; rarely clarify, verify, or challenge ideas and conclusions; and prevent divergent and creative perspectives. (SL.11-12.1.c)

Criteria	4 – Responses at this Level:	3 – Responses at this Level:	2 – Responses at this Level:	1 – Responses at this Level:
ideas and conclusions; and promotes divergent and creative perspectives. CCSS.ELA-Literacy.SL.11-12.1.c Propel conversations by posing and responding to questions that probe reasoning and evidence; ensure a hearing for a full range of positions on a topic or issue; clarify, verify, or challenge ideas and conclusions; and promote divergent and creative perspectives.				
Collaboration and Presentation The extent to which the speaker works with peers to promote civil, democratic discussions and decision-making, setting clear goals and deadlines and establishing individual roles as needed. CCSS.ELA-Literacy.SL.11-12.1 Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on <i>grades 11–12 topics, texts, and issues</i> , building on others' ideas and expressing their own clearly and persuasively. CCSS.ELA-Literacy.SL.11-12.1.b Work with peers to promote civil, democratic discussions and decision-making, set clear goals and deadlines, and establish individual roles as needed. The extent to which the speaker	Skillfully work with peers to promote civil, democratic discussions and decision-making, set clear goals and deadlines, and establish individual roles as needed. (SL.11-12.1.b) Skillfully address diverse perspectives; skillfully synthesize comments, claims, and evidence made on all sides of an issue; frequently resolve contradictions when possible; and precisely determine what additional information or research is required to deepen the investigation or complete the task. (SL.11-12.1.d) Consistently seek to understand other perspectives and cultures and communicate thoughtfully and effectively with audiences or individuals from varied backgrounds. (SL.11-12.1.e)	Work with peers to promote civil, democratic discussions and decision-making, set clear goals and deadlines, and establish individual roles as needed. (SL.11-12.1.b) Effectively address diverse perspectives; accurately synthesize comments, claims, and evidence made on all sides of an issue; resolve contradictions when possible; and accurately determine what additional information or research is required to deepen the investigation or complete the task. (SL.11-12.1.d) Frequently seek to understand other perspectives and cultures and communicate effectively with audiences or individuals from varied backgrounds. (SL.11-12.1.e)	Work somewhat effectively with peers to promote civil, democratic discussions and decision-making, set clear goals and deadlines, and establish individual roles as needed. (SL.11-12.1.b) Somewhat effectively address diverse perspectives; with partial accuracy, synthesize comments, claims, and evidence made on all sides of an issue; occasionally resolve contradictions when possible; and determine with partial accuracy what additional information or research is required to deepen the investigation or complete the task. (SL.11-12.1.d) Occasionally seek to understand other perspectives and cultures and communicate somewhat effectively with audiences or individuals from varied backgrounds. (SL.11-12.1.e)	Work ineffectively with peers to promote civil, democratic discussions and decision-making, set clear goals and deadlines, or establish individual roles as needed. (SL.11-12.1.b) Ineffectively address diverse perspectives; inaccurately synthesize comments, claims, and evidence made on all sides of an issue; rarely resolve contradictions when possible; and inaccurately determine what additional information or research is required to deepen the investigation or complete the task. (SL.11-12.1.d) Rarely seek to understand other perspectives and cultures and communicate ineffectively with audiences or individuals from varied backgrounds. (SL.11-12.1.e)

Criteria	4 – Responses at this Level:	3 – Responses at this Level:	2 – Responses at this Level:	1 – Responses at this Level:
<p>addresses diverse perspectives; synthesizes comments, claims, and evidence made on all sides of an issue; resolves contradictions when possible; and determines what additional information or research is required to deepen the investigation or complete the task.</p> <p>CCSS.ELA-Literacy.SL.11-12.1.d Respond thoughtfully to diverse perspectives; synthesize comments, claims, and evidence made on all sides of an issue; resolve contradictions when possible; and determine what additional information or research is required to deepen the investigation or complete the task.</p> <p>The extent to which the speaker seeks to understand other perspectives and cultures and communicate effectively with audiences or individuals from varied backgrounds.</p> <p>CCSS.ELA-Literacy.SL.11-12.1.e Seek to understand other perspectives and cultures and communicate effectively with audiences or individuals from varied backgrounds.</p>				

- A response that is a personal response and makes little or no reference to the task or text can be scored no higher than a 1.
- A response that is totally copied from the text with no original writing must be given a 0.
- A response that is totally unrelated to the task, illegible, incoherent, blank, or unrecognizable as English must be scored as a 0.

11.4 Speaking and Listening Checklist

Assessed Standards: _____

	Does my response...	✓
Command of Evidence and Reasoning	Explicitly draw on evidence from texts and other research on the topic or issue? (SL.11-12.1.a)	<input type="checkbox"/>
	Pose and respond to questions that probe reasoning and evidence? (SL.11-12.1.c)	<input type="checkbox"/>
	Ensure a hearing for a full range of positions on a topic or issue? (SL.11-12.1.c)	<input type="checkbox"/>
	Clarify, verify, or challenge ideas and conclusions? (SL.11-12.1.c)	<input type="checkbox"/>
	Promote divergent and creative perspectives? (SL.11-12.1.c)	<input type="checkbox"/>
Collaboration and Presentation	Work with peers to promote civil, democratic discussions and decision-making? (SL.11-12.1.b)	<input type="checkbox"/>
	Work with peers to set clear goals and deadlines? (SL.11-12.1.b)	<input type="checkbox"/>
	Work with peers to establish individual roles, if necessary? (SL.11-12.1.b)	<input type="checkbox"/>
	Respond to diverse perspectives? (SL.11-12.1.d)	<input type="checkbox"/>
	Synthesize comments, claims, and evidence made on all sides of an issue? (SL.11-12.1.d)	<input type="checkbox"/>
	Resolve contradictions when possible? (SL.11-12.1.d)	<input type="checkbox"/>
	Determine what additional information or research is required to deepen the investigation or complete the task? (SL.11-12.1.d)	<input type="checkbox"/>
	Seek to understand other perspectives and cultures? (SL.11-12.1.e)	<input type="checkbox"/>
	Communicate effectively with audiences or individuals from varied backgrounds? (SL.11-12.1.e)	<input type="checkbox"/>

11.4.1

Lesson 4

Introduction

In this lesson, students prepare for the Mid-Unit Assessment in the following lesson by engaging in an evidence-based discussion analyzing Tim O’Brien’s “On the Rainy River” from *The Things They Carried*. This lesson provides the first opportunity for students to discuss the story in its entirety, specifically focusing on how certain parts of the text contribute to the overall meaning and structure of the text. Student learning is assessed via peer assessment of a small-group discussion at the end of the lesson: Choose a specific part of the text and analyze how it contributes to overall structure and meaning in the text.


For homework, students review and expand their notes, tools, and annotations from “On the Rainy River” in preparation for the Mid-Unit Assessment in the following lesson.

Standards

Assessed Standard(s)	
RL.11-12.5	Analyze how an author's choices concerning how to structure specific parts of a text (e.g., the choice of where to begin or end a story, the choice to provide a comedic or tragic resolution) contribute to its overall structure and meaning as well as its aesthetic impact.
SL.11-12.1.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 11–12 topics, texts, and issues</i>, building on others’ ideas and expressing their own clearly and persuasively.</p> <ul style="list-style-type: none"> 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. c. Propel conversations by posing and responding to questions that probe reasoning and evidence; ensure a hearing for a full range of positions on a topic or issue; clarify, verify, or challenge ideas and conclusions; and promote divergent and creative perspectives.

Addressed Standard(s)	
W.11-12.9.a	<p>Draw evidence from literary or informational texts to support analysis, reflection, and research.</p> <p>a. Apply <i>grades 11–12 Reading standards</i> to literature (e.g., “Demonstrate knowledge of eighteenth-, nineteenth- and early-twentieth-century foundational works of American literature, including how two or more texts from the same period treat similar themes or topics”).</p>

Assessment

Assessment(s)
<p>Student learning is assessed via a small-group discussion at the end of the lesson. Students discuss the following prompt, citing textual evidence to support analysis and inferences drawn from the text.</p> <ul style="list-style-type: none"> Choose a specific part of the text and analyze how it contributes to the overall meaning and structure of the text. <p> This assessment will be evaluated using the relevant portions of the 11.4 Speaking and Listening Rubric.</p>
High Performance Response(s)
<p>A High Performance Response should:</p> <ul style="list-style-type: none"> Determine a specific part of the text (e.g., The story’s introduction in which the narrator tells readers “This is one story I’ve never told before” (p. 37). The narrator describes how he has “had to live with [his story]” for two decades and calls it a “confession” (p. 37). The narrator also identifies the reason he tells the story now is a hope “to relieve at least some of the pressure on [his] dreams” (p. 37).). Analyze how this part of the text contributes to the overall meaning of the text (e.g., O’Brien’s introduction makes readers aware of the story’s importance to the narrator or the “confession” the narrator is about to tell (p. 37). The narrator confesses a long-kept secret for the first time, a story in which he is not the “secret hero” who has a “secret reservoir of courage,” giving the impression that the story will be about his personal lack of heroism or courage (p. 37).). Analyze how this part of the text contributes to the overall structure of the text (e.g., Through the introduction, O’Brien establishes the story as a reflection. The narrator describes wanting “to relieve at least some of the pressure on [his] dreams,” indicating he needs validation or at least a break from the burden of his past shame, which he hopes to attain by confiding in readers via his confession (p. 37).).

- Adhere to the criteria of the 11.4 Speaking and Listening Rubric and Checklist.

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.*
Additional vocabulary to support English Language Learners (to provide directly)
<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.11-12.5, SL.11-12.1.a, c, W.11-12.9.a • Text: “On the Rainy River” from <i>The Things They Carried</i> by Tim O’Brien 	
Learning Sequence: <ol style="list-style-type: none"> 1. Introduction of Lesson Agenda 2. Homework Accountability 3. 11.4.1 Mid-Unit Evidence Collection Tool 4. Small-Group Discussion 5. Closing 	<ol style="list-style-type: none"> 1. 5% 2. 10% 3. 30% 4. 50% 5. 5%

Materials

- Copies of the 11.4.1 Mid-Unit Evidence Collection Tool for each student
- Student copies of the 11.4 Speaking and Listening Rubric and Checklist (refer to 11.4.1 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

5%

Begin by reviewing the agenda and assessed standards for this lesson: RL.11-12.5 and SL.11-12.1.a, c. In this lesson, students prepare for the Mid-Unit Assessment by completing the 11.4.1 Mid-Unit Evidence Collection Tool and engaging in small group discussion about how specific parts of the text contribute to its overall structure and meaning.

- ▶ Students look at the agenda.

Activity 2: Homework Accountability

10%

Instruct students to take out their responses to the previous lesson's homework assignment. (Respond briefly in writing to the following prompt: What purpose does telling the story serve for the narrator?) Instruct students to form pairs to discuss their responses.

- ▶ Student pairs discuss the homework from the previous lesson.

What purpose does telling the story serve for the narrator?

- 💬 Student responses may include:
 - The narrator wants to relieve some of the guilt and shame associated with his story, which is why he describes it as a “confession,” through which he can “relieve at least some of the pressure on my dreams” (p. 37).
 - The narrator directly addresses readers to validate his choices, remembering the “terrible squeezing pressure” and tightness in his chest from twenty years earlier, and tells readers “I want you to feel it” (p. 54).

- The narrator seeks empathy for his lack of courage and conviction when he describes how he wants readers to put themselves in his situation. He asks readers to imagine themselves as “twenty-one-year-olds” and “scared,” facing a similar conflict (p. 54).

Instruct students to talk in pairs about how they applied a focus standard to their text. Select several students (or student pairs) to explain how they applied a focus standard to their Accountable Independent Reading (AIR) text.

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

Activity 3: 11.4.1 Mid-Unit Evidence Collection Tool

30%

Instruct students to stay in their pairs from the previous activity. Instruct student pairs to discuss the following questions:

How does O’Brien begin the story?

- O’Brien begins the story with the narrator admitting he is about to share a story he has “never told before” that makes him “squirm” (p. 37). The narrator refers to his story as a “confession” that is “hard ... to tell” (p. 37).

How is the story organized?

- Student responses may include:
 - After introducing the story as an event from his past, the narrator tells a story that begins in “the summer of 1968” (p. 37). From this point, the story unfolds chronologically through the events that surround the receipt of his “draft notice” (p. 39), his “work[] in an Armour meat-packing plant” (p. 40), and his time at “an old fishing resort called the Tip Top Lodge” (p. 45).
 - O’Brien organizes the story as a reflection of the narrator’s past. The narrator refers to the story as “an act of remembering” (p. 37).

① Explain to students that “reflection” refers to consideration of a subject, idea, or past event.

How does O’Brien end the story?

- O’Brien ends the story by confessing “I was a coward. I went to the war” (p. 58), and in so doing, makes it clear he is still ashamed “twenty years” (p. 37) later that he did not stay true to his “convictions” (p. 39) about the war.

Lead a brief whole-class discussion of student responses.

Explain to students that their responses to these questions are examples of structural choices. Structural choices can refer to how a story is ordered, including how it begins and ends, as well as how an author manipulates time.

① Students were introduced to RL.11-12.5 in 11.1.2 Lesson 1.

- ▶ Students listen.
-

Display and distribute the 11.4.1 Mid-Unit Evidence Collection Tool. Explain to students that this tool is used to guide their discussion in the following activity. Explain to students that this activity and the following discussion prepare them for the Mid-Unit Assessment in the following lesson.

- ▶ Students follow along.

Instruct students to independently review “On the Rainy River” in its entirety and record evidence and analysis in response to the Mid-Unit Assessment prompt, which they will discuss in the next activity:

Choose a specific part of the text and analyze how it contributes to the overall meaning and structure of the text.

- ▶ Students independently review “On the Rainy River” and complete the 11.4.1 Mid-Unit Evidence Collection Tool.

☞ See the Model 11.4.1 Mid-Unit Evidence Collection Tool at the end of this lesson for sample student responses.

① This activity supports students’ engagement with W.11-12.9.a, which addresses the use of textual evidence in writing.

① **Differentiation Consideration:** Consider modeling the 11.4.1 Mid-Unit Evidence Collection Tool to support student understanding during this activity.

Activity 4: Small-Group Discussion

50%

Instruct students to form small groups of 3–4 to discuss the Mid-Unit Assessment prompt they were introduced to in the last activity. Explain to students that this activity’s small-group discussions comprise the lesson assessment, and as such, require students to use the 11.4 Speaking and Listening Rubric and Checklist for SL.11-12.1.a, c to assess their group members’ participation and contributions to the discussion.

- ▶ Students form small groups and review the relevant portions of the 11.4 Speaking and Listening Rubric and Checklist.

Instruct students to refer to their 11.4.1 Mid-Unit Evidence Collection Tools from the previous activity to inform their small-group discussions. Remind students to take additional notes during their discussions to prepare for the Mid-Unit Assessment in the following lesson. Instruct students to discuss the following prompt:

Choose a specific part of the text and analyze how it contributes to the overall meaning and structure of the text.

- ▶ Student groups engage in discussion while reviewing their 11.4.1 Mid-Unit Evidence Collection Tools and take notes to prepare for the Mid-Unit Assessment.
- 🗣 See the High Performance Response at the beginning of this lesson.

① Circulate and support students in their discussions as needed. Pause student discussions once during the allotted time to provide space for reflection and assessment. Provide additional time at the end of the lesson for students to complete the peer assessments.

Explain that students have time once during discussion and again at the end of discussion to complete the 11.4 Speaking and Listening Rubric and Checklist for SL.11-12.1.a, c for each peer in their group.

- ▶ Students complete peer assessments for SL.11-12.1.a, c on the 11.4 Speaking and Listening Rubric and Checklist.

Activity 5: Closing

5%

Instruct students to review and expand their notes, tools, and annotations in preparation for the following lesson's Mid-Unit Assessment.

Homework

Review and expand your notes, tools, and annotations in preparation for the following lesson's Mid-Unit Assessment.

11.4.1 Mid-Unit Evidence Collection Tool

Name:		Class:		Date:	
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Directions: Use this tool to collect and identify evidence in preparation for the small-group discussion and Mid-Unit Assessment: Choose a specific part of the text and analyze how it contributes to the overall meaning and structure of the text.

Specific Part of the Text	Contribution to Overall Meaning	Contribution to Overall Structure

Model 11.4.1 Mid-Unit Evidence Collection Tool

Name:		Class:		Date:	
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Directions: Use this tool to collect and identify evidence in preparation for the small-group discussion and Mid-Unit Assessment: Choose a specific part of the text and analyze how it contributes to the overall meaning and structure of the text.

Specific Part of the Text	Contribution to Overall Meaning	Contribution to Overall Structure
In the introduction, the narrator tells readers, “This is one story I’ve never told before” (p. 37). He describes how he has “had to live with it” for two decades and calls it a “confession” (p. 37). The narrator also identifies the reason he tells the story now is a hope “to relieve at least some of the pressure on my dreams” (p. 37).	The introduction makes readers aware of the story’s importance to the narrator. The narrator confesses a long-kept secret for the first time, a story where he is not the “secret hero” who has a “secret reservoir of courage” (p. 37). Instead, the narrator uses the introduction to establish that his story demonstrates his lack of heroism or courage.	Through the introduction, O’Brien establishes the story as a reflection. The narrator describes wanting “to relieve at least some of the pressure on [his] dreams,” indicating he seeks validation or at least a break from the burden of his shame which he hopes to attain by confiding in readers via his “confession” (p. 37).
Out in the boat on the Rainy River, the narrator recalls the “sudden tightness in [his] chest” (p. 53) from twenty years before and interrupts his reflection to engage the reader by saying, “as I write this, I can still feel that tightness” (p. 54). The narrator asks his readers to imagine themselves in his same situation, telling them “I want you to feel it ... You’re at the bow of a boat on the Rainy River. You’re twenty-one years old, you’re scared, and there’s a hard squeezing pressure in your chest” (p. 54). The narrator further engages readers by asking a series of hypothetical	Breaking the structure of the narrative pulls the reader into the intensity of the narrator’s conflict. By directly addressing the reader in this section of text, the narrator creates feelings of empathy and further clarifies the meaning of the story, which is his ongoing struggle to resolve the conflict between his shame and his beliefs. The narrator wants the reader to envision themselves as young, scared, and facing a life-changing decision that tests their convictions because he seeks validation and relief from his shame.	This structural choice contributes to the overall structure of the text by momentarily breaking the narrator’s reflection. Following this break, the narrator returns to the story by addressing his reflections at the beginning of the story about why he “never told this story before” (p. 54), thus, connecting the past to the present.

questions, starting with “What would you do?” (p. 54)		
The narrator recalls his past as though it happened “in some other dimension,” even though “[n]one of it ever seemed real” (p. 52). The narrator recalls, “[e]ven now I can see myself as I was then” (p. 52).	O’Brien manipulates time by shifting between the narrator’s present observations and recollections of the past. The narrator tells the burdensome story from his past, while showing he still struggles with the shame of it in the present, referring to the memory “like watching an old home movie” (p. 52). The narrator tries to get readers to empathize with his situation and even his feelings about it in the present, even though when “[he] [tries] to explain some of [his] feelings ... there aren’t enough words” (p. 52). The narrator tries to make the reader understand that his feelings from the past are different from his feelings now, and part of telling this story is working through this understanding of himself: who he was then versus who he is now.	O’Brien manipulates time in the story by shifting between the narrator’s present observations and recollections of his past. This shift in time contributes to the reflective structure of the story, as the narrator shares both his thoughts from when the events happened and from present day.
In the conclusion, the narrator admits, “I was a coward. I went to the war” (p. 58).	This conclusion contributes to the overall meaning of the text because the narrator’s conflict is not resolved; it is not a “happy ending” (p. 58) because he still feels “shame” (p. 37).	The story’s conclusion also contributes to the overall structure of the text in that it ends without a resolution.

11.4.1

Lesson 5

Introduction

In this lesson, the Mid-Unit Assessment, students use textual evidence from Tim O’Brien’s story “On the Rainy River” from *The Things They Carried* to craft a formal, multi-paragraph response to the following prompt: Choose a specific part of the text and analyze how it contributes to the overall meaning and structure of the text.

Students review their annotated texts, lesson Quick Writes, discussion notes, homework notes, and tools to organize their ideas. Students then develop their responses to convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content. The Mid-Unit Assessment is assessed using the 11.4.1 Mid-Unit Text Analysis Rubric.


For homework, students continue their Accountable Independent Reading (AIR).

Standards

Assessed Standard(s)	
RL.11-12.5	Analyze how an author’s choices concerning how to structure specific parts of a text (e.g., the choice of where to begin or end a story, the choice to provide a comedic or tragic resolution) contribute to its overall structure and meaning as well as its aesthetic impact.
W.11-12.2.a-f	<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> <ol style="list-style-type: none"> Introduce a topic; organize complex ideas, concepts, and information so that each new element builds on that which precedes it to create a unified whole; include formatting (e.g., headings), graphics (e.g., figures, tables), and multimedia when useful to aiding comprehension. Develop the topic thoroughly by selecting the most significant and relevant facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience’s knowledge of the topic. Use appropriate and varied transitions and syntax to link the major sections of the

	<p>text, create cohesion, and clarify the relationships among complex ideas and concepts.</p> <p>d. Use precise language, domain-specific vocabulary, and techniques such as metaphor, simile, and analogy to manage the complexity of the topic.</p> <p>e. Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing.</p> <p>f. Provide a concluding statement or section that follows from and supports the information or explanation presented (e.g., articulating implications or the significance of the topic).</p>
Addressed Standard(s)	
W.11-12.4	Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.
W.11-12.9.a	<p>Draw evidence from literary or informational texts to support analysis, reflection, and research.</p> <p>a. Apply <i>grades 11–12 Reading standards</i> to literature (e.g., “Demonstrate knowledge of eighteenth-, nineteenth- and early-twentieth-century foundational works of American literature, including how two or more texts from the same period treat similar themes or topics”).</p>

Assessment

Assessment(s)
<p>Student learning in the first part of this unit is assessed via a formal, multi-paragraph response. Students respond to the following prompt, citing textual evidence to support analysis and inferences drawn from the text.</p> <ul style="list-style-type: none"> Choose a specific part of the text and analyze how it contributes to the overall meaning and structure of the text. <p> Student responses are evaluated using the 11.4.1 Mid-Unit Text Analysis Rubric.</p>
High Performance Response(s)
<p>A High Performance Response should:</p> <ul style="list-style-type: none"> Choose a specific part of the text (e.g., The story’s introduction in which the narrator tells readers “This is one story I’ve never told before” contributes to the structure and meaning of the text. The narrator describes how he has “had to live with [his story]” for two decades and calls it a “confession” (p. 37). The narrator also explains that the reason he tells the story now is a hope “to

relieve at least some of the pressure on my dreams” (p. 37).).

- Analyze how this part of the text contributes to the overall meaning of the text (e.g., O’Brien’s introduction makes readers aware of the story’s importance to the narrator, and the “confession” the narrator is about to tell (p. 37). The narrator confesses a long-kept secret for the first time, a story in which he is not the “secret hero” who has a “secret reservoir of courage,” giving the impression that the story will be about his personal lack of heroism or courage (p. 37).).
- Analyze how this part of the text contributes to the overall structure of the text (e.g., Through the introduction, O’Brien establishes the story as a reflection. The narrator describes wanting “to relieve at least some of the pressure on [his] dreams,” indicating he needs validation or at least a break from the burden of his past shame which he hopes to attain by confiding in readers via his confession (p. 37).).

A High Performance Response may include the following evidence in support of a multi-paragraph analysis:

- In the boat on the Rainy River, the narrator recalls the “sudden tightness in [his] chest” (p. 53) from twenty years before, and interrupts his reflection to engage the reader by saying, “as I write this, I can still feel that tightness” (p. 54). Breaking the structure of the narrative pulls the reader into the intensity of the narrator’s conflict. He asks readers to imagine themselves in his situation, telling them “I want you to feel it ... You’re at the bow of a boat on the Rainy River. You’re twenty-one years old, you’re scared, and there’s a hard squeezing pressure in your chest” (p. 54). The narrator further engages the reader in his “moral split” (p. 42) with a series of hypothetical questions, starting with “What would you do?” (p. 54). By directly addressing readers, the narrator creates feelings of empathy and further clarifies the meaning of the story, which is his ongoing struggle to resolve the conflict between his shame and his beliefs. This structural choice contributes to the overall structure of the text by momentarily breaking the narrator’s reflection. Following this break, the narrator returns to the story by addressing his reflections at the beginning of the story about why he “never told this story before,” thus, connecting the past to the present (p. 54).
- The narrator recalls his past as though it happened “in some other dimension” because “[n]one of it ever seemed real” (p. 52). The narrator recalls “[e]ven now I can see myself as I was then” (p. 52). O’Brien manipulates time by shifting between the narrator’s present observations and recollections of the past. The narrator tells the burdensome story from his past, while showing he still struggles with the shame of it in the present, referring to the memory “like watching an old home movie” (p. 52). The narrator tries to get readers to empathize with his situation and even his feelings about his conflict in the present, even though when “he [tries] to explain some of [his] feelings ... there aren’t enough words” (p. 52). The narrator tries to make the reader understand that his feelings from the past are different from his feelings now, and part of telling this story is working through this understanding of himself, and who he was then versus who he is now.

O'Brien manipulation of time contributes to the reflective structure of the story, as the narrator shares both his thoughts from when the events happened and from present day.

- In the conclusion of the story, the narrator admits he was “a coward” because he goes to war (p. 58). This conclusion contributes to the overall meaning of the text because the narrator’s conflict is not resolved; it is not a “happy ending” (p. 58) because he still feels “shame” (p. 37). The story’s conclusion also contributes to the overall structure of the text in that it ends without a resolution.

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.*
Additional vocabulary to support English Language Learners (to provide directly)
<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.11-12.5, W.11-12.2.a-f, W.11-12.4, W.11-12.9.a • Text: “On the Rainy River” from <i>The Things They Carried</i> by Tim O’Brien 	
Learning Sequence: <ol style="list-style-type: none"> 1. Introduction of Lesson Agenda 2. Homework Accountability 3. 11.4.1 Mid-Unit Assessment 4. Closing 	<ol style="list-style-type: none"> 1. 5% 2. 10% 3. 80% 4. 5%

Materials

- Copies of the 11.4.1 Mid-Unit Assessment for each student
- Copies of the 11.4.1 Mid-Unit Text Analysis Rubric and Checklist 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 the assessed standards for this lesson: RL.11-12.5 and W.11-12.2.a-f. In this lesson, students complete the Mid-Unit Assessment in which they analyze how specific parts of the text contribute to the overall meaning and structure of the text.

- ▶ Students look at the agenda.

Activity 2: Homework Accountability

10%

Instruct students to take out the previous lesson's homework assignment. (Review and expand notes, tools, and annotations in preparation for the following lesson's Mid-Unit Assessment.)

Instruct students to form pairs and share how they reviewed and expanded their materials for the Mid-Unit Assessment.

- ▶ Students discuss how they reviewed and organized materials for the Mid-Unit Assessment.

Activity 3: 11.4.1 Mid-Unit Assessment

80%

Explain to students that because it is a formal writing task, the Mid-Unit Assessment should include an introductory statement, well-organized ideas supported by the most significant and relevant evidence, and a concluding statement or section. Students should use appropriate and varied transitions and syntax to clarify relationships among complex ideas, and manage the complexity of the topic by using precise language, domain-specific vocabulary, and techniques such as metaphor and simile. Remind students to use this unit's vocabulary, as well as proper grammar, capitalization, punctuation, and spelling in their responses to establish a formal style and objective tone.

Instruct students to write a multi-paragraph response to the following prompt:

Choose a specific part of the text and analyze how it contributes to the overall meaning and structure of the text.

Instruct students to use their annotated texts, lesson Quick Writes, discussion notes, homework notes, and tools to write their response. Distribute and review the 11.4.1 Mid-Unit Text Analysis Rubric. Remind students to use the Text Analysis Rubric to guide their written responses. Ask students to use this unit's vocabulary wherever possible in their written responses.

- ① Consider reminding students that the appropriate use of textual evidence to support their response demonstrates their application of W.11-12.9.a.
- ① If necessary, consider reviewing the components of W.11-12.4, which include producing clear, coherent writing that employs organization and style appropriate to the task, purpose, and audience.

Instruct students to use the remaining class period to write their Mid-Unit Assessment.

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

- ① Consider encouraging students who finish early to reread and revise their responses.

Activity 4: Closing

5%

Display and distribute the homework assignment. For homework, students should continue to read their AIR texts through the lens of a focus standard of their choice and prepare for a 3–5 minute discussion of their texts based on that standard.

- ▶ Students follow along.

Homework

For homework, continue to read your Accountable Independent Reading text through the lens of a focus standard of your choice and prepare for a 3–5 minute discussion of your text based on that standard.

11.4.1 Mid-Unit Assessment

Text-Based Response

Your Task: Based on your reading and analysis of “On the Rainy River” from *The Things They Carried* by Tim O’Brien, write a well-developed, text-based response to the following prompt:

Choose a specific part of the text and analyze how it contributes to the overall structure and meaning of the text.

Your response will be assessed using the 11.4.1 Mid-Unit Text Analysis Rubric.

Guidelines:

Be sure to:

- Read the prompt closely
- Address all elements of the prompt in your response
- Organize your ideas in a cohesive and coherent manner
- Maintain a formal style of writing
- Cite strong and thorough textual evidence to support your analysis
- Follow the conventions of standard written English

CCSS: RL.11-12.5, W.11-12.2.a-f

Commentary on the Task:

This task measures RL.11-12.5 because it demands that students:

- Analyze how an author’s choices concerning how to structure specific parts of the text (e.g., the choice of where to begin or end a story, the choice to provide a comedic or tragic resolution) contribute to its overall structure and meaning as well as its aesthetic impact.

This task measures W.11-12.a-f because it demands that students:

- 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.
 - Introduce a topic; organize complex ideas, concepts, and information so that each new element builds on that which precedes it to create a unified whole; include formatting (e.g., headings), graphics (e.g., figures, tables), and multimedia when useful to aiding comprehension.
 - Develop the topic thoroughly by selecting the most significant and relevant facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience’s knowledge of the topic.
 - Use appropriate and varied transitions and syntax to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts.

- Use precise language, domain-specific vocabulary, and techniques such as metaphor, simile, and analogy to manage the complexity of the topic.
- Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing.
- Provide a concluding statement or section that follows from and supports the information or explanation presented (e.g., articulating implications or the significance of the topic).

11.4.1 Mid-Unit Text Analysis Rubric

____ / ____ (Total points)

Criteria	4 – Responses at this Level:	3 – Responses at this Level:	2 – Responses at this Level:	1 – Responses at this Level:
Content and Analysis The extent to which the response analyzes how an author's choices concerning how to structure specific parts of a text contribute to its overall structure and meaning as well as its aesthetic impact. CCSS.ELA-Literacy.RL.11-12.5 Analyze how an author's choices concerning how to structure specific parts of a text (e.g., the choice of where to begin or end a story, the choice to provide a comedic or tragic resolution) contribute to its overall structure and meaning as well as its aesthetic impact.	Skillfully analyze how an author's choices concerning how to structure specific parts of a text contribute to the text's overall structure and meaning as well as its aesthetic impact.	Accurately analyze how an author's choices concerning how to structure specific parts of a text contribute to the text's overall structure and meaning as well as its aesthetic impact.	With partial accuracy, analyze how an author's choices concerning how to structure specific parts of a text contribute to the text's overall structure and meaning as well as its aesthetic impact.	Inaccurately analyze how an author's choices concerning how to structure specific parts of a text contribute to the text's overall structure and meaning as well as its aesthetic impact.
Command of Evidence and Reasoning The extent to which the response thoroughly develops the topic through the effective selection and analysis of the most significant and relevant facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience's knowledge of the topic. CCSS.ELA-Literacy.W.11-12.2 Write informative/explanatory texts to examine and convey	Thoroughly and skillfully develop the analysis with the most significant and relevant facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience's knowledge of the topic. (W.11-12.2.b)	Develop the analysis with significant and relevant facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience's knowledge of the topic. (W.11-12.2.b)	Partially develop the analysis with weak facts, extended definitions, details, quotations, or other information and examples appropriate to the audience's knowledge of the topic. (W.11-12.2.b)	Minimally develop the analysis, providing few or irrelevant facts, extended definitions, details, quotations, or other information and examples appropriate to the audience's knowledge of the topic. (W.11-12.2.b)

Criteria	4 – Responses at this Level:	3 – Responses at this Level:	2 – Responses at this Level:	1 – Responses at this Level:
<p>complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.</p> <p>CCSS.ELA-Literacy.W.11-12.2.b Develop the topic thoroughly by selecting the most significant and relevant facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience's knowledge of the topic.</p>				
<p>Coherence, Organization, and Style The extent to which the response introduces a topic and organizes complex ideas, concepts, and information so that each new element builds on that which precedes it to create a unified whole; when useful to aiding comprehension, includes formatting, graphics, and multimedia.</p> <p>CCSS.ELA-Literacy.W.11-12.2 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.</p> <p>CCSS.ELA-Literacy.W.11-12.2.a Introduce a topic; organize complex ideas, concepts, and</p>	<p>Skillfully introduce a topic; effectively organize complex ideas, concepts, and information so that each new element clearly builds on that which precedes it to create a unified whole; when useful to aiding comprehension, skillfully include formatting, graphics, and multimedia. (W.11-12.2.a)</p> <p>Skillfully use appropriate and varied transitions and syntax to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts. (W.11-12.2.c)</p> <p>Skillfully use precise language, domain-specific vocabulary, and techniques such as metaphor, simile, and analogy to manage the complexity of the topic. (W.11-12.2.d)</p> <p>Skillfully establish and maintain a formal style and objective tone that is appropriate for the norms and conventions of the discipline. (W.11-</p>	<p>Introduce a topic; organize complex ideas, concepts, and information so that each new element builds on that which precedes it to create a unified whole; when useful to aiding comprehension, include formatting, graphics, and multimedia. (W.11-12.2.a)</p> <p>Effectively use appropriate and varied transitions and syntax to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts. (W.11-12.2.c)</p> <p>Use precise language, domain-specific vocabulary, and techniques such as metaphor, simile, and analogy to manage the complexity of the topic. (W.11-12.2.d)</p> <p>Establish a formal style and objective tone that is appropriate for the norms and conventions of the discipline.</p>	<p>Ineffectively introduce a topic; organize complex ideas, concepts, and information so that each new element partially builds on that which precedes it to create a loosely unified whole; when useful to aiding comprehension, somewhat effectively include formatting, graphics, and multimedia. (W.11-12.2.a)</p> <p>Somewhat effectively use transitions or use unvaried transitions and syntax to link the major sections of the text, creating limited cohesion or clarity in the relationships among complex ideas and concepts. (W.11-12.2.c)</p> <p>Inconsistently use precise language, domain-specific vocabulary, and techniques such as metaphor, simile, and analogy to manage the complexity of the topic. (W.11-12.2.d)</p> <p>Establish but fail to maintain a formal style and objective tone that is appropriate for the norms and</p>	<p>Lack a clear a topic; illogically arrange ideas, concepts, and information, failing to create a unified whole; when useful to aiding comprehension, ineffectively include formatting, graphics, and multimedia. (W.11-12.2.a)</p> <p>Ineffectively use transitions and syntax to link the major sections of the text, creating incoherent or unclear relationships among complex ideas and concepts. (W.11-12.2.c)</p> <p>Rarely or inaccurately use precise language, domain-specific vocabulary, or any techniques such as metaphor, simile, and analogy to manage the complexity of the topic. (W.11-12.2.d)</p> <p>Lack a formal style and objective tone that adheres to the norms and conventions of the discipline. (W.11-12.2.e)</p> <p>Provide a concluding statement or</p>

Criteria	4 – Responses at this Level:	3 – Responses at this Level:	2 – Responses at this Level:	1 – Responses at this Level:
<p>information so that each new element builds on that which precedes it to create a unified whole; include formatting (e.g., headings), graphics (e.g., figures, tables), and multimedia when useful to aiding comprehension.</p> <p>The extent to which the response uses appropriate and varied transitions and syntax to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts.</p> <p>CCSS.ELA-Literacy.W.11-12.2.c Use appropriate and varied transitions and syntax to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts.</p> <p>The extent to which the response includes and uses precise language, domain-specific vocabulary, and techniques such as metaphor, simile, and analogy to manage the complexity of the topic.</p> <p>CCSS.ELA-Literacy.W.11-12.2.d Use precise language, domain-specific vocabulary, and techniques such as metaphor, simile, and analogy to manage the complexity of the topic.</p> <p>The extent to which the response properly establishes and</p>	<p>12.2.e)</p> <p>Provide a concluding statement or section that clearly follows from and skillfully supports the information or explanation presented. (W.11-12.2.f)</p>	<p>(W.11-12.2.e)</p> <p>Provide a concluding statement or section that follows from and supports the information or explanation presented. (W.11-12.2.f)</p>	<p>conventions of the discipline. (W.11-12.2.e)</p> <p>Provide a concluding statement or section that loosely follows from and so ineffectively supports the information or explanation presented. (W.11-12.2.f)</p>	<p>section that does not follow from or support the information or explanation presented. (W.11-12.2.f)</p>

Criteria	4 – Responses at this Level:	3 – Responses at this Level:	2 – Responses at this Level:	1 – Responses at this Level:
<p>maintains a formal style and objective tone as well as adheres to the writing conventions of the discipline.</p> <p>CCSS.ELA-Literacy.W.11-12.2.e Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing.</p> <p>The extent to which the response provides a concluding statement or section that follows from and supports the information or explanation presented (e.g., articulating implications or the significance of the topic).</p> <p>CCSS.ELA-Literacy.W.11-12.2.f Provide a concluding statement or section that follows from and supports the information or explanation presented (e.g., articulating implications or the significance of the topic).</p>				

- A response that is a personal response and makes little or no reference to the task or text can be scored no higher than a 1.
- A response that is totally copied from the text with no original writing must be given a 0.
- A response that is totally unrelated to the task, illegible, incoherent, blank, or unrecognizable as English must be scored as a 0.

11.4.1 Mid-Unit Text Analysis Checklist

Assessed Standards: _____

	Does my response...	✓
Content and Analysis	Analyze how an author's choices concerning how to structure specific parts of a text contribute to the text's overall structure and meaning as well as its aesthetic impact? (RL.11-12.5)	<input type="checkbox"/>
Command of Evidence and Reasoning	Develop the response with the most significant and relevant textual evidence? (W.11-12.2.b)	<input type="checkbox"/>
Coherence, Organization, and Style	Introduce a topic? (W.11-12.2.a)	<input type="checkbox"/>
	Organize complex ideas, concepts, and information so that each new element builds on that which precedes it to create a unified whole? (W.11-12.2.a)	<input type="checkbox"/>
	When useful to aiding comprehension, include formatting, graphics, and multimedia? (W.11-12.2.a)	<input type="checkbox"/>
	Use appropriate and varied transitions and syntax to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts? (W.11-12.2.c)	<input type="checkbox"/>
	Use precise language, domain-specific vocabulary, and techniques such as metaphor, simile, and analogy to manage the complexity of the topic? (W.11-12.2.d)	<input type="checkbox"/>
	Establish a formal style and objective tone that is appropriate for the norms and conventions of the discipline? (W.11-12.2.e)	<input type="checkbox"/>
	Provide a concluding statement or section that follows from and supports the explanation or analysis? (W.11-12.2.f)	<input type="checkbox"/>

11.4.1

Lesson 6

Introduction

In this lesson, students are introduced to writing substandard W.11-12.3.a, which requires students to create an engaging narrative introduction that orients the reader to a problem, situation, or observation and its significance; establish point of view; introduce characters or a narrator; and create a smooth progression of experiences or events. This is the first of several lessons in the module that include targeted writing instruction on W.11-12.3. Students review “On the Rainy River” from *The Things They Carried* to determine and analyze how Tim O’Brien constructs an engaging narrative introduction that orients the reader to a problem, situation, or observation.

Student learning is assessed via an Exit Slip. Students write 2–3 sentences in response to the following prompt: Propose an idea for a new introduction to “On the Rainy River” and explain how the idea engages and orients the reader to the narrator’s problem or situation and its significance.

For homework, students draft a text-based narrative writing piece, incorporating the skills of W.11-12.3.a, in preparation for peer review and revision in the following lesson.

Standards

Assessed Standard(s)	
W.11-12.4	Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.
Addressed Standard(s)	
W.11-12.3.a	<p>Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.</p> <p>a. Engage and orient the reader by setting out a problem, situation, or observation and its significance, establishing one or multiple point(s) of view, and introducing a narrator and/or characters; create a smooth progression of experiences or events.</p>

Assessment

Assessment(s)
<p>Student learning is assessed via an Exit Slip. Students write 2–3 sentences in response to the following prompt:</p> <ul style="list-style-type: none"> Propose an idea for a new introduction to “On the Rainy River” and explain how the idea engages and orients the reader to the narrator’s problem or situation and its significance. <p>① Consider using the W.11-12.3.a portion of the 11.4 Narrative Writing Rubric and Checklist to guide the assessment.</p>
High Performance Response(s)
<p>A High Performance Response should:</p> <ul style="list-style-type: none"> Propose a new introduction for “On the Rainy River” (e.g., Introduce the story from the moment the narrator receives the draft notice rather than with the narrator’s reflection on why he is telling the story.). Explain how this idea engages and orients the reader to the narrator’s problem or situation and its significance (e.g., Readers are unaware of the narrator’s explicit conflict until he says “In June of 1968, a month after graduating from Macalester College, I was drafted to fight a war I hated” (p. 38). If the story started with the draft notice, the narrator’s reflections could be moved elsewhere in the story (e.g., before the narrator writes the note to his parents) or discarded. With this change, readers would not be aware of or understand that the story is difficult for the narrator, because they would not have read his confession that “[t]his is one story I’ve never told before” (p. 37). This change to the beginning of the story would introduce “the moral split” earlier, and would allow for later portions of the text to develop the more complicated aspects of the narrator’s internal conflict (p. 42).).

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.*
Additional vocabulary to support English Language Learners (to provide directly)

- 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: W.11-12.4, W.11-12.3.a Text: “On the Rainy River” from <i>The Things They Carried</i> by Tim O’Brien 	
Learning Sequence: <ol style="list-style-type: none"> Introduction of Lesson Agenda Homework Accountability Writing Instruction: Narrative Introductions Narrative Writing: Brainstorming and Prewriting Lesson Assessment: Exit Slip Narrative Writing: Drafting Closing 	<ol style="list-style-type: none"> 10% 10% 25% 20% 10% 20% 5%

Materials

- Copies of the 11.4 Common Core Learning Standards Tool for each student
- Copies of the 11.4 Narrative Writing Rubric and Checklist 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 the assessed standard for this lesson: W.11-12.4. In this lesson, students are formally introduced to narrative writing standards W.11-12.3 and W.11-12.3.a. Students brainstorm, prewrite, and begin drafting a new introduction to “On the Rainy River” that engages and orients the reader to a problem or situation and its significance.

- ▶ Students look at the agenda.

Distribute the 11.4 Common Core Learning Standards Tool. Inform students that in this lesson they begin to work with new narrative writing standards: W.11-12.3 and W.11-12.3.a. Instruct students to individually read the standards on their tools and assess their familiarity with and mastery of them.

- ▶ Students read and assess their familiarity with standards W.11-12.3 and W.11-12.3.a.

Instruct students to talk in pairs about what they think the standard and substandard mean. Lead a brief discussion about these standards.

What does the standard identify as the function of narrative writing?

- 💬 Students may identify that narrative writing should develop narratives or stories about experiences or events.

How does the standard suggest students should develop their narratives?

- 💬 Student responses should include:
 - The standard requires students to use effective techniques or writing skills and components.
 - The standard requires students to include well-chosen details that develop the story.
 - The standard requires students to order story events in an effective way.

Instruct students to focus on W.11-12.3.a and talk in pairs about what they think this standard means. Lead a brief discussion about the standard. Remind students to pay attention to the overarching standard W.11-12.3 as well as W.11-12.3.a.

- 💬 Student responses may include:
 - The standard requires students to get the reader’s attention at the beginning of the story and identify a situation or problem to be discussed.

- The standard requires students to introduce a narrator and/or other characters at the beginning of the story.
- The standard requires students to clearly establish one or more points of view (e.g., the narrator's and other characters).
- The standard requires students to write about the events at the beginning of the story in a smooth and clear way.

Explain to students they will discuss and practice W.11-12.3.a in today's lesson.

Activity 2: Homework Accountability

10%

Instruct students to talk in pairs about how they applied a focus standard to their Accountable Independent Reading (AIR) texts. Select several students (or student pairs) to explain how they applied a focus standard to their AIR texts.

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

Activity 3: Writing Instruction: Narrative Introductions

25%

Display and distribute the 11.4 Narrative Writing Rubric and Checklist. Inform students that their narrative writing will be evaluated using the 11.4 Narrative Writing Rubric and Checklist. Explain to students that each part of this rubric is aligned to specific Common Core State Standards that are targeted to assess components of narrative writing as well as relevant language standards.

Inform students that the 11.4 Narrative Writing Rubric and Checklist is a resource to which they will refer to as they engage in the writing process throughout this module.

① **Differentiation Consideration:** Consider reviewing the rubric with students. Explain to students that the first four pages of the handout are comprised of the 11.4 Narrative Writing Rubric, which details four categories of assessed standards, a brief synthesis of what those categories entail, and a list of the standards contained in that category. Corresponding to each standard category are four levels of potential student response. The final page of the handout is a student checklist that corresponds with the rubric.

- ▶ Students follow along and review the 11.4 Narrative Writing Rubric and Checklist.

Inform students that throughout the module they will learn how to write narrative texts to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences. Explain to students that while narrative writing allows students the opportunity to be creative, open-minded, and experimental in what they choose to write, it still requires a process, or a

series of steps, to develop a clear and cohesive text. Explain that in this module, students have opportunities to develop text-based narrative writing based on specific writing substandards; they also have the opportunity to revise, expand, edit, and publish their narratives. Explain to students that the module texts serve as examples of effective narrative writing techniques.

► Students listen.

① Consider informing students that for their 11.4.1 End-of-Unit Assessment Part 2, they will brainstorm, prewrite, draft, peer review, revise, edit, and publish a narrative writing piece.

Instruct students to examine the W.11-12.3.a portion of the 11.4 Narrative Writing Rubric and Checklist. Students focus on the skills outlined in W.11-12.3.a in the writing instruction that follows.

► Students examine substandard W.11-12.3.a on the 11.4 Narrative Writing Rubric and Checklist.

Ask the whole class:

How does this standard suggest effectively engaging and orienting the reader?

💬 Student responses should include:

- By getting the reader's attention at the beginning of the story and identifying a situation or problem that engrosses the reader in the story
- By establishing at least one point of view
- By introducing a narrator or character(s)
- By writing about the events or experiences at the beginning of the story in a smooth and clear way

Instruct students to take out their copies of “On the Rainy River” by Tim O’Brien. Explain that “On the Rainy River” serves as an exemplar to provide students with examples of each of the elements of W.11-12.3.a: a problem, situation, or observation and its significance; one or more points of view; a narrator and/or characters; and a smooth progression of experiences and events.

① **Differentiation Consideration:** Consider using a different model text to serve as an exemplar for these narrative techniques depending on student needs.

For the text examples below, ask students to discuss in pairs the following question:

How does this example conform to the criteria of W.11-12.3.a?

After each example, engage students in a discussion about how the example conforms to the criteria of W.11-12.3.a.

Example 1: “This is one story I’ve never told before” (p. 37).

Student responses may include:

- This conforms to the criteria of W.11-12.3.a because it establishes an engaging situation or observation and its significance. The reader understands that the narrator will share a personal or intimate story about his life, which he has never shared with anyone; this knowledge contributes to the reader's motivation to continue reading.
- This example conforms to the criteria of W.11-12.3.a by establishing a first person point of view. The narrator establishes himself as the storyteller, or someone who bears the burden of telling a story to the reader that has never been shared with anyone else.

Lead a brief whole-class discussion of student responses.

Example 2: "For more than twenty years I've had to live with it, feeling the shame, trying to push it away, and so by this act of remembrance, by putting facts down on paper, I'm hoping to relieve at least some of the pressure on my dreams" (p. 37).

Student responses may include:

- This example conforms to the criteria of W.11-12.3.a because it establishes who the narrator is and that he is retelling a story that happened in his past that profoundly affected him. This excerpt demonstrates who and what the story will likely be about: the narrator and his desire to explain his secret story so as to alleviate its burden.
- This example conforms to the criteria of W.11-12.3.a because it begins a smooth progression of experiences or events in the story by revealing clues about the story that makes the narrator "squirm" (p. 37). The narrator takes the time to preface his story by further qualifying the secretive nature of it. The narrator confesses that his story is personal, shameful, and haunting. This sentence builds upon the first sentence and explains the motivation behind the narrator's willingness to reveal a story that he has "never told before" (p. 37).

Lead a brief whole-class discussion of student responses.

Ask students to keep these examples in mind as they develop their own narrative writing pieces according to the criteria of W.11-12.3.a, both in class and for homework in the following activities.

► Students listen.

① Consider focusing the narrative writing instruction on personal narrative to prepare students for the Common Application essay prompts. Students may choose from any of the 2014–2015 Common Application essay prompts:

- Some students have a background or story that is so central to their identity that they believe their application would be incomplete without it. If this sounds like you, then please share your story.

- Recount an incident or time when you experienced failure. How did it affect you, and what lessons did you learn?
 - Reflect on a time when you challenged a belief or idea. What prompted you to act? Would you make the same decision again?
 - Describe a place or environment where you are perfectly content. What do you do or experience there, and why is it meaningful to you?
 - Discuss an accomplishment or event, formal or informal, that marked your transition from childhood to adulthood within your culture, community, or family.
- ① Unit 12.1.3 in Module 12.1 is devoted to instruction on crafting a personal narrative in preparation for the college application essay prompts. Consider referencing or implementing Unit 12.1.3 as an alternative to 11.4.1 Lessons 6, 7, 11, 12, 14, 15, 16 and 11.4.2 Lessons 3, 4, 11, 12, 19, 20.

Activity 4: Narrative Writing: Brainstorming and Prewriting

20%

Transition students to small groups for this activity. Explain to students that the assessment in this lesson is an Exit Slip, which will be based on this brainstorming and prewriting activity. In this activity, student groups brainstorm ideas for narrative writing based on “On the Rainy River.”

Post or project the following prompt for students:

Draft a new introduction to “On the Rainy River” that engages and orients the reader to the problem or situation and its significance. Establish a point of view, a narrator, and/or characters, and create a smooth progression of experiences or events.

- ▶ Students read the prompt and follow along.

Instruct student groups to come up with 3–4 different ideas for a narrative writing piece. These ideas should reflect different ways to engage and orient the reader by setting out a problem, situation, or observation and its significance, establishing one or multiple point(s) of view, introducing a narrator and/or characters, and creating a smooth progression of experiences or events. Remind students to write notes during their discussion, as their discussion will contribute to the assessment: an articulation of their plan for the narrative writing piece. Remind students to refer to W.11–12.3.a on the 11.4 Narrative Writing Rubric and Checklist to guide their discussion.

- ▶ Student groups discuss and brainstorm ideas for a narrative writing piece, using the prompt above.
- 💬 Student responses may include:
 - Introduce the story from the moment the narrator receives the draft notice rather than with the narrator’s reflection on why he is telling the story. Readers are unaware of the

- narrator's explicit conflict until he says "In June of 1968, a month after graduating from Macalester College, I was drafted to fight a war I hated" (p. 38). If the story started with the draft notice, the narrator's reflections could be moved elsewhere in the story (e.g., before the narrator writes the note to his parents) or discarded. With this change, readers would not be aware of or understand that the story is difficult for the narrator, because they would not have read his confession that "[t]his is one story I've never told before" (p. 37). This change to the beginning of the story would introduce "the moral split" earlier, and would allow for later portions of the text to develop the more complicated aspects of the narrator's internal conflict (p. 42).
- Introduce the story from another point of view or even multiple points of view, so readers would benefit from getting an outsider's impression of the narrator. It would be interesting to start the story from the Tip Top Lodge, with Elroy's description of the narrator who shows up unannounced. This would provide an opportunity to write a physical description about the narrator, similar to the physical description of Elroy as "eighty-one years old, skinny and shrunken and mostly bald" (p. 46).
 - Introduce the story with third person narration. This would engage and orient the reader by using an objective tone, and it might contribute to a deeper understanding of the opinions and actions of the narrator, as well as those with whom he interacts (e.g., Elroy or the narrator's parents). The narrator's decision making is greatly influenced by the opinions he assumes others have of him as a "Traitor!" or "Turncoat!" but third person narration would allow opportunities to see where different characters' thoughts and opinions overlap and diverge with the narrator's internal thoughts (p. 57).
 - Introduce the story from the section where the narrator describes "working in an Armour meatpacking plant" (p. 40). The backdrop of the meatpacking plant includes physical carnage and gore, but it also represents an emotional space for the narrator to think about his options. The setting of the meatpacking plant also aligns with the narrator's description of "a physical rupture—a cracking-leaking-popping feeling" that ultimately forces him to make a major decision in the story (p. 44). This would be an engaging introduction because it means the first decision the narrator makes in the story is to flee or take action regarding his conflict, rather than beginning his story with an explanation of his "confession" (p. 37).

Lead a brief whole-class discussion of student responses.

Activity 5: Lesson Assessment: Exit Slip

10%

Instruct students to write 2–3 sentences in response to the following prompt:

Propose an idea for a new introduction to “On the Rainy River” and explain how the idea engages and orients the reader to the narrator’s problem or situation and its significance.

Explain to students that this Exit Slip will serve as the foundation for the narrative writing piece they begin to draft during the following activity.

- ▶ Students listen and read the Exit Slip prompt.

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

Transition to the independent Exit Slip.

- ▶ Students independently answer the prompt.

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

Activity 6: Narrative Writing: Drafting

20%

Instruct students to spend the remainder of this lesson independently drafting their narratives based on the writing prompt, using the ideas they just generated:

Draft a new introduction to “On the Rainy River” that engages and orients the reader to the problem or situation and its significance. Establish a point of view, a narrator, and/or characters, and create a smooth progression of experiences or events.

Instruct students to incorporate the skills outlined in W.11-12.3.a as they draft their narrative writing pieces. Remind students to refer to the relevant portions of the 11.4 Narrative Writing Rubric and Checklist and their notes from the prewriting and brainstorming activity as they work on their narrative writing pieces.

① Explain to students that they will have opportunities to revise their narrative writing in the following lesson.

① The process of writing narrative involves drafting, peer review, editing, and revising. If access to technology is available, consider using a cloud or electronic storage system (Microsoft Word, Google Drive, etc.) that allows each student to write and track changes using a word-processing program. If technological resources are not available, use the established classroom protocols for drafting, editing, and revising hard copies.

① **Differentiation Consideration:** Consider instructing students to briefly research public opinion about the Vietnam War to support them as they craft new introductions to “On the Rainy River.”

- ▶ Students independently draft their narrative writing.

Activity 7: Closing

5%

Display and distribute the homework assignment. For homework, instruct students to continue to draft their text-based narrative writing pieces in response to the following prompt:

Draft a new introduction to “On the Rainy River” that engages and orients the reader to the problem or situation and its significance. Establish a point of view, a narrator and/or characters and create a smooth progression of experiences or events.

Instruct students to come to class prepared for peer review and revision in the following lesson. Remind students to refer to the W.11-12.3.a portion of the 11.4 Narrative Writing Rubric and Checklist and notes from the brainstorming and prewriting discussion as they draft their narrative pieces.

- ▶ Students follow along.

Homework

Continue to draft your text-based narrative writing piece in response to the following prompt:

Draft a new introduction to “On the Rainy River” that engages and orients the reader to the problem or situation and its significance. Establish a point of view, a narrator and/or characters, and create a smooth progression of experiences or events.

Refer to the W.11-12.3.a portion of the 11.4 Narrative Writing Rubric and Checklist and notes from the brainstorming and prewriting discussion as you draft your narrative piece. Come to class prepared to participate in peer review and revision of your narrative piece.

11.4 Common Core Learning Standards Tool

Name:		Class:		Date:	
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CCS Standards: Writing		I know what this is asking and I can do this.	This standard has familiar language, but I haven't mastered it.	I am not familiar with this standard.
W.11-12.3	Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.			
W.11-12.3.a	Engage and orient the reader by setting out a problem, situation, or observation and its significance, establishing one or multiple point(s) of view, and introducing a narrator and/or characters; create a smooth progression of experiences or events.			

CCS Standards: Writing		I know what this is asking and I can do this.	This standard has familiar language, but I haven't mastered it.	I am not familiar with this standard.
W.11-12.3.b	Use narrative techniques, such as dialogue, pacing, description, reflection, and multiple plot lines, to develop experiences, events, and/or characters.			
W.11-12.3.c	Use a variety of techniques to sequence events so that they build on one another to create a coherent whole and build toward a particular tone and outcome (e.g., a sense of mystery, suspense, growth, or resolution).			
W.11-12.3.d	Use precise words and phrases, telling details, and sensory language to convey a vivid picture of the experiences, events, setting, and/or characters.			

CCS Standards: Writing		I know what this is asking and I can do this.	This standard has familiar language, but I haven't mastered it.	I am not familiar with this standard.
W.11-12.3.e	Provide a conclusion that follows from and reflects on what is experienced, observed, or resolved over the course of the narrative.			
W.11-12.6	Use technology, including the Internet, to produce, publish, and update individual or shared writing products in response to ongoing feedback, including new arguments or information.			

11.4 Narrative Writing Rubric

____ / ____ (Total points)

Criteria	4 – Responses at this Level:	3 – Responses at this Level:	2 – Responses at this Level:	1 – Responses at this Level:
Coherence, Organization, and Style The extent to which the response engages and orients the reader by setting out a problem, situation, or observation and its significance, establishing one or multiple point(s) of view, and introducing a narrator and/or characters; and creates a smooth progression of experiences or events. CCSS.ELA-Literacy.W.11-12.3 Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences. CCSS.ELA-Literacy.W.11-12.3.a Engage and orient the reader by setting out a problem, situation, or observation and its significance, establishing one or multiple point(s) of view, and introducing a narrator and/or characters; create a smooth progression of experiences or events. The extent to which the response uses narrative techniques, such as dialogue, pacing, description, reflection, and multiple plot lines, to develop experiences, events, and/or characters.	Skillfully engage and orient the reader by thoroughly and clearly setting out a problem, situation, or observation and its significance, establishing one or multiple point(s) of view, and introducing a narrator and/or characters; skillfully create a smooth progression of experiences or events. (W.11-12.3.a) Skillfully use narrative techniques such as dialogue, pacing, description, reflection, and multiple plot lines, thoroughly developing experiences, events, and/or characters. (W.11-12.3.b) Skillfully use a variety of techniques to sequence events so that they build on one another to create a coherent whole and clearly build toward a particular tone and outcome. (W.11-12.3.c) Skillfully use precise words and phrases, telling details, and sensory language, conveying a complete and vivid picture of the experiences, events, setting, and/or characters. (W.11-12.3.d) Provide a conclusion that clearly follows from and skillfully reflects on what is experienced, observed, or resolved over the course of the narrative. (W.11-12.3.e)	Engage and orient the reader by setting out a problem, situation, or observation and its significance, establishing one or multiple point(s) of view, and introducing a narrator and/or characters; create a smooth progression of experiences or events. (W.11-12.3.a) Use narrative techniques such as dialogue, pacing, description, reflection, and multiple plot lines, developing experiences, events, and/or characters. (W.11-12.3.b) Use a variety of techniques to sequence events so that they build on one another to create a coherent whole and build toward a particular tone and outcome. (W.11-12.3.c) Use precise words and phrases, telling details, and sensory language, conveying a vivid picture of the experiences, events, setting, and/or characters. (W.11-12.3.d) Provide a conclusion that follows from and reflects on what is experienced, observed, or resolved over the course of the narrative. (W.11-12.3.e)	Somewhat effectively engage or orient the reader by partially setting out a problem, situation, or observation and its significance, establishing one or multiple point(s) of view, and introducing a narrator and/or characters; create an unclear progression of experiences or events. (W.11-12.3.a) Somewhat effectively use narrative techniques such as dialogue, pacing, description, reflection, and multiple plot lines, partially developing experiences, events, and/or characters. (W.11-12.3.b) Somewhat effectively use techniques, or use unvaried techniques to sequence events so that they insufficiently build on one another to create a loosely connected whole or a particular tone and outcome. (W.11-12.3.c) Somewhat effectively use precise words and phrases, telling details, and sensory language, conveying a clear picture of the experiences, events, setting, and/or characters. (W.11-12.3.d) Provide a conclusion that loosely follows from and partially reflects on what is experienced, observed, or resolved over the course of the text. (W.11-12.3.e)	Ineffectively engage or orient the reader by insufficiently setting out a problem, situation, or observation and its significance, establishing one or multiple point(s) of view, and introducing a narrator and/or characters; create a disorganized collection of experiences or events. (W.11-12.3.a) Ineffectively or rarely use narrative techniques such as dialogue, pacing, description, reflection, and multiple plot lines, insufficiently developing experiences, events, and/or characters. (W.11-12.3.b) Ineffectively use techniques, creating a disorganized collection of events that fail to build on one another to create a coherent whole or a particular tone and outcome. (W.11-12.3.c) Ineffectively use precise words and phrases, telling details, and sensory language, conveying an unclear picture of the experiences, events, setting, and/or characters. (W.11-12.3.d) Provide a conclusion that does not follow from or reflect on what is experienced, observed, or resolved over the course of the text. (W.11-12.3.e)

Criteria	4 – Responses at this Level:	3 – Responses at this Level:	2 – Responses at this Level:	1 – Responses at this Level:
<p>CCSS.ELA-Literacy.W.11-12.3.b Use narrative techniques, such as dialogue, pacing, description, reflection, and multiple plot lines, to develop experiences, events, and/or characters.</p> <p>The extent to which the response uses a variety of techniques to sequence events so that they build on one another to create a coherent whole and build toward a particular tone and outcome.</p> <p>CCSS.ELA-Literacy.W.11-12.3.c Use a variety of techniques to sequence events so that they build on one another to create a coherent whole and build toward a particular tone and outcome (e.g., a sense of mystery, suspense, growth, or resolution).</p> <p>The extent to which the response uses precise words and phrases, telling details, and sensory language to convey a vivid picture of the experiences, events, setting, and/or characters.</p> <p>CCSS.ELA-Literacy.W.11-12.3.d Use precise words and phrases, telling details, and sensory language to convey a vivid picture of the experiences, events, setting, and/or characters.</p> <p>The extent to which the response provides a conclusion that follows from and reflects on what is experienced, observed, or</p>				

Criteria	4 – Responses at this Level:	3 – Responses at this Level:	2 – Responses at this Level:	1 – Responses at this Level:
resolved over the course of the narrative. CCSS.ELA-Literacy.W.11-12.3.e Provide a conclusion that follows from and reflects on what is experienced, observed, or resolved over the course of the narrative.				
Coherence, Organization, and Style The extent to which the response demonstrates clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. CCSS.ELA-Literacy.W.11-12.4 Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.	Consistently demonstrate clear and coherent writing in which the development, organization, and style thoroughly and skillfully address the task, purpose, and audience.	Demonstrate clear and coherent writing in which the development, organization, and style are appropriate to the task, purpose, and audience.	Inconsistently demonstrate clear and coherent writing in which the development, organization, and style are appropriate to the task, purpose, and audience.	Rarely demonstrate clear and coherent writing in which the development, organization, and style are appropriate to the task, purpose, and audience.
Coherence, Organization, and Style The extent to which the response develops and strengthens writing during the writing process, addressing what is most significant for the specific purpose and audience. CCSS.ELA-Literacy.W.11-12.5 Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience.	Thoroughly develop and strengthen writing during the writing process, skillfully addressing what is most significant for the specific purpose and audience.	Develop and strengthen writing during the writing process, addressing what is most significant for the specific purpose and audience.	Partially develop and strengthen writing during the writing process, somewhat effectively addressing what is most significant for the specific purpose and audience.	Insufficiently develop and strengthen writing during the writing process, ineffectively addressing what is most significant for the specific purpose and audience.

Criteria	4 – Responses at this Level:	3 – Responses at this Level:	2 – Responses at this Level:	1 – Responses at this Level:
Control of Conventions The extent to which the response demonstrates command of the conventions of standard English grammar, usage, capitalization, punctuation, and spelling. CCSS.ELA-Literacy.L.11-12.1 CCSS.ELA-Literacy.L.11-12.2 Demonstrate command of the conventions of standard English grammar, usage, capitalization, punctuation, and spelling when writing or speaking.	Demonstrate skillful command of conventions with no grammar, usage, capitalization, punctuation, or spelling errors.	Demonstrate command of conventions with occasional grammar, usage, capitalization, punctuation, or spelling errors that do not hinder comprehension.	Demonstrate partial command of conventions with several grammar, usage, capitalization, punctuation, or spelling errors that hinder comprehension.	Demonstrate insufficient command of conventions with frequent grammar, usage, capitalization, punctuation, or spelling errors that make comprehension difficult.

- A response that is a personal response and makes little or no reference to the task or text can be scored no higher than a 1.
- A response that is totally copied from the text with no original writing must be given a 0.
- A response that is totally unrelated to the task, illegible, incoherent, blank, or unrecognizable as English must be scored as a 0.

11.4 Narrative Writing Checklist

Assessed Standards: _____

	Does my response...	✓
Coherence, Organization, and Style	Engage and orient the reader by setting out a problem, situation, or observation and its significance? (W.11-12.3.a)	<input type="checkbox"/>
	Establish one or multiple point(s) of view? (W.11-12.3.a)	<input type="checkbox"/>
	Introduce a narrator and/or characters? (W.11-12.3.a)	<input type="checkbox"/>
	Create a smooth progression of experiences or events? (W.11-12.3.a)	<input type="checkbox"/>
	Use narrative techniques, such as dialogue, pacing, description, reflection, and multiple plot lines, to develop experiences, events, and/or characters? (W.11-12.3.b)	<input type="checkbox"/>
	Use a variety of techniques to sequence events so that they build on one another to create a coherent whole and build toward a particular tone and outcome? (W.11-12.3.c)	<input type="checkbox"/>
	Use precise words and phrases, telling details, and sensory language to convey a vivid picture of the experiences, events, setting, and/or characters? (W.11-12.3.d)	<input type="checkbox"/>
	Provide a conclusion that follows from and reflects on what is experienced, observed, or resolved over the course of the narrative? (W.11-12.3.e)	<input type="checkbox"/>
	Demonstrate clear and coherent writing in which the development, organization, and style that are appropriate to task, purpose, and audience? (W.11-12.4)	<input type="checkbox"/>
	Develop and strengthen writing during the writing process, addressing what is most significant for the specific purpose and audience? (W.11-12.5)	<input type="checkbox"/>
Control of Conventions	Demonstrate command of the conventions of standard English grammar, usage, capitalization, punctuation, and spelling? (L.11-12.1, L.11-12.2)	<input type="checkbox"/>

11.4.1

Lesson 7

Introduction

In this lesson, students engage in peer review and revision of their text-based narrative writing pieces from the previous lesson. The peer review is based on W.11-12.3.a, which provides standards for crafting introductions that engage and orient the reader by setting out a problem, situation, or observation and its significance, establishing one or multiple point(s) of view, introducing a narrator and/or characters, and creating a smooth progression of experiences or events. Students revise their narrative writing pieces based on the peer review process and the Peer Review Accountability Tool. Students are assessed via the completion of the Peer Review Accountability Tool and the quality of the implementation of the peer revisions to their own writing.

For homework, students finish revising their text-based narrative responses, making sure to incorporate the components of W.11-12.3.a. Additionally, students read pages 1–10 of “The Red Convertible” from *The Red Convertible* by Louise Erdrich, and record their initial reactions and questions about the text.

Standards

Assessed Standard(s)	
W.11-12.5	Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience.
Addressed Standard(s)	
W.11-12.3.a	Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences. a. Engage and orient the reader by setting out a problem, situation, or observation and its significance, establishing one or multiple point(s) of view, and introducing a narrator and/or characters; create a smooth progression of experiences or events.
SL.11-12.1	Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on <i>grades 11–12 topics, texts, and issues</i> , building on others’ ideas and expressing their own clearly and persuasively.

Assessment

Assessment(s)
<p>Student learning is assessed via:</p> <ul style="list-style-type: none"> • Incorporation of peer review edits (from the Peer Review Accountability Tool) to their narrative writing pieces. • Individual student responses to the peer editing on the Peer Review Accountability Tools (Final Decision and Explanation Column only). <p>① Student incorporation of peer review edits and student responses on the Peer Review Accountability Tool will be evaluated using the W.11-12.3.a portion of the 11.4 Narrative Writing Rubric and Checklist.</p>
High Performance Response(s)
<p>A High Performance Response should:</p> <ul style="list-style-type: none"> • Effectively incorporate at least one suggestion or revision into the narrative draft to craft an introduction that engages and orients the reader to a problem, situation, or observation and its significance, establishes point of view, introduces a narrator and/or characters, and creates a smooth progression of experiences or events. • Include thoughtful responses on the Peer Review Accountability Tool (Final Decision and Explanation Column) that describe how the student chose to address a peer's concerns and suggestions.

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.*
Additional vocabulary to support English Language Learners (to provide directly)
<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: W.11-12.5, W.11-12.3.a, SL.11-12.1 Text: “On the Rainy River” from <i>The Things They Carried</i> by Tim O’Brien 	
Learning Sequence: <ol style="list-style-type: none"> Introduction of Lesson Agenda Homework Accountability Peer Review and Revision Lesson Assessment Closing 	<ol style="list-style-type: none"> 5% 0% 70% 20% 5%

Materials

- Copies of the Peer Review Accountability Tool for each student
- Student copies of the 11.4 Narrative Writing Rubric and Checklist (refer to 11.4.1 Lesson 6)
- Sticky notes and colored pens or pencils, or computer-based peer review software (such as Track Changes in Microsoft Word or Google Docs editing tools)

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 the assessed standard for this lesson: W.11-12.5. In this lesson, students engage in a peer review of the narrative writing they began in the previous lesson. Students then revise their narrative writing piece in response to peer feedback.

- ▶ Students look at the agenda.

Activity 2: Homework Accountability

0%

- ① Students will be held accountable for homework during Activity 3: Peer Review and Revision.

Activity 3: Peer Review and Revision

70%

Explain to students that in this lesson they peer review and revise the narrative writing pieces they drafted in the previous lesson in response to the following prompt: Draft a new introduction to “On the Rainy River” that engages and orients the reader to the problem or situation and its significance. Establish a point of view, a narrator and/or characters and create a smooth progression of experiences or events.

Distribute a Peer Review Accountability Tool to each student. Explain that students’ review and revision should focus on the skills outlined in W.11-12.3.a, and is guided by the Peer Review Accountability Tool. The completed Peer Review Accountability Tool serves as the assessment for this lesson.

- ▶ Students examine the Peer Review Accountability Tool.
- ① If necessary, review the conventions of peer review, the Peer Review Accountability Tool and constructive criticism to which students were introduced in 11.3.3 Lesson 11.
- ① Remind students that part of assessed standard W.11-12.5 is to select the most significant change for revision concerning purpose and audience. Once the student reviewers complete a review, they should record the three most significant revision suggestions for their peer’s narrative draft on the Peer Review Accountability Tool.

To review the skills outlined in W.11-12.3.a, ask the whole class:

What are elements of an engaging narrative introduction?

- 💬 Student responses should include:
 - Getting the reader’s attention at the beginning of the story and identifying a situation or problem that engrosses the reader in the story
 - Establishing at least one point of view

- Introducing a narrator or character(s)
- Writing about the events or experiences at the beginning of the story in a smooth and clear way

In addition to the components of W.11-12.3.a, inform students that the peer review process for any type of writing should also incorporate review for proper capitalization, spelling, and punctuation.

- ① **Differentiation Consideration:** If individual students need more focused instruction on specific capitalization, punctuation, and spelling conventions, consider providing web resources for students' reference, such as: <http://owl.english.purdue.edu/> (search terms: capitalization, spelling conventions, etc.).

Lead a brief whole-class discussion of student responses.

Instruct students to work in pairs to peer review each other's narrative drafts, checking for engaging introductions that orient the reader to a problem, situation, or observation and its significance, establish point of view, introduce a narrator and/or characters, and create a smooth progression of experiences or events (W.11-12.3.a). Instruct students to look for instances in their peer's draft where the components of W.11-12.3.a could be improved. Remind students to consult the relevant portions of the 11.4 Narrative Writing Rubric and Checklist as they review their peer's drafts.

Instruct students to also review also for their peer's alignment to the writing prompt from the previous lesson. (Draft a new introduction to "On the Rainy River" that engages and orients the reader to the problem or situation and its significance. Establish a point of view, a narrator and/or characters and create a smooth progression of experiences or events.) Remind students to use the Peer Review Accountability Tool to record the three most significant revisions on the tool.

- ▶ Students form pairs and review each other's drafts, using the relevant portions of the 11.4 Narrative Writing Rubric and Checklist and completing the Peer Review Accountability Tool.
- ① This collaborative feedback and discussion provides students with a crucial opportunity for oral processing of their ideas, and supports their engagement with SL.11-12.1, which addresses the clear, persuasive expression and exchange of ideas.
- ① Consider checking in with students on an individual basis during the review and revision process to formatively assess their application of narrative writing techniques, and offer targeted feedback for revision.
- ① Students can peer review by tracking their changes in a word-processing program. Google Docs and other document sharing programs have their own protocols for tracking changes. Ensure that students know how to use these tools before they begin modifying their peers' drafts. Remind

students to save their original documents with a different file name to safeguard against accidental deletions or corruption.

- ① If students write directly on the papers, consider recommending they use different colored pens or colored pencils for peer review. Students can also use color-coded sticky notes.

Activity 4: Lesson Assessment

20%

Instruct students to independently revise and edit their own drafts according to their peer's suggested revisions. Remind students to consult the relevant portions of the 11.4 Narrative Writing Rubric and Checklist as they review their own drafts. Remind students to respond to their peer's feedback on the Peer Review Accountability Tool (Final Decision and Explanation Column) as they revise.

- ▶ Students work independently to revise and edit their narrative writing pieces.

Collect Peer Review Accountability Tools from each student for assessment purposes.

- ☞ 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 continue to revise their narrative writing pieces based on peer feedback, and come to class prepared to discuss 1–2 revisions. Instruct students to read their drafts aloud (to themselves or someone else) to identify errors in syntax, grammar, or logic. Students should come to the following lesson with a revised narrative writing piece.

Additionally, instruct students to read “The Red Convertible” by Louise Erdrich in its entirety (from “I was the first one to drive a convertible” to “going and running and going and running and running”) and record their initial reactions and questions about the text.

Homework

Continue to revise your narrative writing piece, based on peer feedback, and come to class prepared to discuss 1–2 revisions. Read your draft aloud (to yourself or someone else) to identify errors in syntax, grammar, or logic. Come to the following lesson with a revised narrative writing piece.

Additionally, read the entire text (pages 1–10) of “The Red Convertible” by Louise Erdrich (from “I was the first one to drive a convertible” to “going and running and going and running and running”) and record your initial reactions and questions about the text.

Peer Review Accountability Tool

Name:		Class:		Date:	
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Directions: Use this tool to record suggestions for revisions from your peer's review. Provide the original text, peer suggestion, and explanation of your decision about the final revision.

Original	Peer Suggestion	Final Decision and Explanation

11.4.1

Lesson 8

Introduction

In this lesson, students begin their reading and analysis of Louise Erdrich’s “The Red Convertible” from *The Red Convertible*. Students read pages 1–4 (from “I was the first one to drive a convertible” to “it gave us a beautiful performance when we needed it”), in which Marty introduces himself and recounts a trip he took with his brother Stephan in a red convertible. Analysis focuses on the development of the narrator, Marty, and his brother, Stephan, and specifically on how Marty’s point of view impacts the character development of Stephan. Student learning is assessed via a Quick Write at the end of the lesson: What is the impact of Erdrich’s choice to introduce Stephan through Marty’s point of view?

For homework, students read and annotate pages 4–10 of “The Red Convertible.” Additionally, students respond in writing to several questions about this excerpt.

Standards

Assessed Standard(s)	
RL.11-12.3	Analyze the impact of the author's choices regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed).
RL.11-12.6	Analyze a case in which grasping point of view requires distinguishing what is directly stated in a text from what is really meant (e.g., satire, sarcasm, irony, or understatement).
Addressed Standard(s)	
W.11-12.9.a	<p>Draw evidence from literary or informational texts to support analysis, reflection, and research.</p> <p>a. Apply <i>grades 11–12 Reading standards</i> to literature (e.g., “Demonstrate knowledge of eighteenth-, nineteenth- and early-twentieth-century foundational works of American literature, including how two or more texts from the same period treat similar themes or topics”).</p>

Assessment

Assessment(s)
<p>Student learning is assessed via a Quick Write at the end of the lesson. Students answer the following prompt, citing textual evidence to support analysis and inferences drawn from the text.</p> <ul style="list-style-type: none"> What is the impact of Erdrich's choice to introduce Stephan through Marty's point of view?
High Performance Response(s)
<p>A High Performance Response should:</p> <ul style="list-style-type: none"> Provide examples of Marty's description of Stephan (e.g., Marty describes Stephan as fun-loving or humorous. For example, Marty describes Stephan putting Susy on his shoulders and pretending he has "long pretty hair" (p. 3) and everyone laughs, and Marty says, "it was a funny sight" (pp. 3–4). Marty also describes how Stephan forgot he "signed up" to join the Army, which demonstrates Stephan's carefree attitude (p. 4).). Discuss the impact of Erdrich's choice to introduce Stephan through Marty's point of view (e.g., Erdrich's choice to tell the story through Marty's point of view impacts the reader's understanding of Stephan because the reader only knows Stephan before the war, through the perspective of his brother. For example, the reader learns about Stephan through his brother's descriptions, including teasing Marty about his "Indian nose" (p. 4) and referring to them as a unit: "we got up there and never wanted to leave" (p. 3). Marty's point of view shows that Stephan and Marty as close siblings did things together, like purchasing a car: "the car belonged to us and our pockets were empty" (p. 2). They spent a whole summer traveling anywhere they wanted, living "here to there" (p. 2). The impact of Marty's point of view demonstrates Stephan's lighthearted and playful attitude before he left for the Vietnam War.).

Vocabulary

Vocabulary to provide directly (will not include extended instruction)
<ul style="list-style-type: none"> repose (v.) – to lay at rest
Vocabulary to teach (may include direct word work and/or questions)
<ul style="list-style-type: none"> None.
Additional vocabulary to support English Language Learners (to provide directly)
<ul style="list-style-type: none"> convertible (n.) – a car with a roof that can be lowered or removed reservation (n.) – an area of land in the U.S. that is kept separate as a place for Native Americans

to live

- big break (idiom) – significant good luck or opportunity
- greener pastures (idiom) – a better or more exciting place
- marine (n.) – a member of the U.S. Marine Corps (one of a class of naval troops serving both on shipboard and on land)
- outhouse (n.) – a small outdoor building that is used as a toilet

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards & Text: <ul style="list-style-type: none"> Standards: RL.11-12.3, RL.11-12.6, W.11-12.9.a Text: “The Red Convertible” from <i>The Red Convertible</i> by Louise Erdrich, pages 1–4 Learning Sequence: <ol style="list-style-type: none"> Introduction of Lesson Agenda Homework Accountability Reading and Discussion Quick Write Closing 	<ol style="list-style-type: none"> 5% 15% 60% 15% 5%

Materials

- Student copies of the Short Response Rubric and Checklist (refer to 11.4.1 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.
①	Indicates instructional notes for the teacher.

Activity 1: Introduction of Lesson Agenda

5%

Begin by reviewing the agenda and the assessed standards for this lesson: RL.11-12.3 and RL.11-12.6. In this lesson, students read and analyze pages 1–4 of “The Red Convertible” and consider the impact of Erdrich’s choices concerning point of view, and how these choices influence character development.

- ▶ Students look at the agenda.

Activity 2: Homework Accountability

15%

Instruct students to take out the previous lesson’s homework assignment. (Continue to revise your narrative writing piece based on peer feedback, and come to class prepared to discuss 1–2 revisions.) Instruct students to form pairs and share 1–2 revisions based on their peer review and alignment to W.11-12.3.a. Instruct students to submit their revised narrative writing pieces after their discussion.

- 💬 Student responses will vary depending on their narrative writing pieces. Students should use the language of W.11-12.3.a in discussion.

- ① **Differentiation Consideration:** Consider reminding students to use the relevant portions of the 11.4 Narrative Writing Rubric and Checklist to guide their discussions if necessary.
- ① Consider instructing students to read aloud their drafts in pairs before discussing their revisions.
- ① Collect students’ narrative writing pieces and keep the writing for student use in 11.4.2. Consider using a class blog as a repository for the students’ narrative writing over the course of the module.

Instruct pairs to discuss their initial reactions and questions about “The Red Convertible.” (Read the entire text (pages 1–10) of “The Red Convertible” by Louise Erdrich (from “I was the first one to drive a convertible” to “going and running and going and running and running”) and record your initial reactions and questions about the text.)

- ▶ Student pairs discuss their initial reactions and questions about “The Red Convertible.”
- 💬 Student responses may include:
 - This is a story about two brothers and how the older brother, Stephan, changed after going to war.

- The red convertible is something both the brothers share until the end of the story.
- The story is told from the point of view of the younger brother Marty.
- What happened to Stephan at the end of the story?
- Why did Marty dump the convertible into the river at the end of the story?
- What happened to Stephan during the war that changed his behavior so dramatically?

Lead a brief whole-class discussion of student responses. Remind students that as they analyze the text many of their initial questions will be answered.

Activity 3: Reading and Discussion

60%

Instruct students to stay in pairs. Post or project each set of questions below for student pairs to discuss before sharing out with the class. Instruct students to continue to annotate the text as they read and discuss.

- ① **Differentiation Consideration:** If necessary to support comprehension and fluency, consider using a masterful reading of the text before students begin independent analysis. This optional masterful reading will add approximately one day to the length of the module.
- ① **Differentiation Consideration:** Consider posting or projecting the following guiding question to support students in their reading throughout this lesson:

What details does Marty provide about Stephan?

Instruct student pairs to reread and annotate pages 1–4 of “The Red Convertible” (from “I was the first one to drive a convertible” to “it gave us a beautiful performance when we needed it”).

- ▶ Students reread and annotate pages 1–2 of “The Red Convertible.”

- ① This annotation supports students’ engagement with W.11-12.9.a, which addresses the use of textual evidence in writing.

Instruct student pairs to reread pages 1–2 of “The Red Convertible” (from “I was the first one to drive a convertible” to “Anyway, it was where we met the girl”) and answer the following questions before sharing out with the class.

Provide students with the following definition: *repose* means “to lay at rest.”

- ▶ Students write the definition of *repose* on their copies of the text or in a vocabulary journal.

- ① **Differentiation Consideration:** Consider providing students with the following definitions: *convertible* means “a car with a roof that can be lowered or removed,” *reservation* means “an area of land in the U.S. that is kept separate as a place for Native Americans to live,” and *big break* means “significant good luck or opportunity.”

- ▶ Students write the definitions of *convertible*, *reservation*, and *big break* on their copies of the text or in a vocabulary journal.
- ① Explain to students that the Chippewa, also called Ojibwa, are a large tribe of Native Americans living in Canada and the U.S., principally in the region around Lakes Huron and Superior but extending as far west as Saskatchewan and North Dakota.

How does Louise Erdrich choose to introduce Stephan and Marty?

- 💬 Erdrich introduces Stephan through the point of view of his younger brother Marty: “I owned that car along with my brother Stephan” (p. 1). Erdrich introduces Marty in the context of his relationship to his older brother Stephan: “his younger brother Marty (that’s myself)” (p. 1).

What is the effect of Marty’s direct address on the tone of the story?

- 💬 The direct address, “I’ll tell you when we first saw it” develops a reflective or nostalgic tone (p. 2). Like the narrator in “On the Rainy River,” Marty reflects on the events of “The Red Convertible” from the present. This story of Marty and his brother, Stephan, has already occurred and Marty now retells the story to the reader.
- ① **Differentiation Consideration:** Consider posing the following question to scaffold student understanding to the previous question.

How does the phrase “I’ll tell you when we first saw it” (p. 2) develop point of view in the story?

- 💬 This phrase develops Marty’s point of view of narrator or storyteller because Marty, as the narrator, directly addresses the reader and indicates that he is telling a story. Marty’s statement, “That time we first saw it!” indicates that the action happened in the past (p. 2).

What does Marty’s statement “Some people hang on to details when they travel, but we didn’t let them bother us” (p. 2) demonstrate about the brothers and their trip?

- 💬 Marty says that they did not let the details “bother [them]” (p. 2). Thus, Marty and Stephan were not interested in where they were or where they were going; they enjoyed being with each other and living carefree or “here to there” (p. 2).
- ① **Differentiation Consideration:** Considering posing the following question to scaffold student understanding to the previous question.

How does Marty describe the summer trip?

- 💬 Marty describes the trip in a very general way, “I can’t tell you all the places we went to,” and although he mentions a few specific locations such as “Wakpala” and “Montana,” Marty does not provide many specific details about the locations or what they did during their trip (p. 2).

The only place Marty does describe in detail is the “one place with willows” but the location did not matter, “it could have been anywhere” (p. 2).

Lead a brief whole-class discussion of student responses.

Instruct student pairs to reread pages 3–4 of “The Red Convertible” (from “All her hair was in buns around her ears” to “it gave us a beautiful performance when we needed it”) and answer the following questions before sharing out with the class.

- ① Explain to students that Khe Sanh is a city in Vietnam that was the site of a major battle during the Vietnam War.
- ① **Differentiation Consideration:** Consider providing students with the following definitions: *greener pastures* means “a better or more exciting place,” *marine* means “a member of the U.S. Marine Corps (one of a class of naval troops serving both on shipboard and on land),” and *outhouse* means “a small outdoor building that is used as a toilet.”
 - ▶ Students write the definitions of *greener pastures*, *marine*, and *outhouse* on their copies of the text or in a vocabulary journal.

Why do the brothers “never want[] to leave” (p. 3) Alaska?

- 💬 They do not want to leave Alaska because they have a feeling of peace or freedom “like an animal in nature” (p. 3). Additionally, they do not need to “sleep hard” or face obligations while they are there, so they are able to “put away the world” (p. 3).

How do the interactions with Susy further develop the characters of Stephan and Marty?

- 💬 Student response may include:
 - The interactions with Susy demonstrate that Stephan and Marty make decisions together. For example, when the brothers first meet Susy, it is Stephan who tells her to “Hop on in,” and it is Stephan who agrees with Marty when Marty says “[w]e’ll take you home,” even though she lives in Alaska (p. 3).
 - When Stephan picks up Susy and pretends he has “long pretty hair” (p. 3) it further develops his character by showing his sense of humor: “it was a funny sight, the way he did it” (p. 3–4).

What is the impact of the pronoun “we” in the description of the summer trip?

- 💬 The use of the pronoun “we” demonstrates the close relationship between the brothers. In this section of text, and throughout Marty’s description of their trip, he refers to the both of them.

“That time we first saw it” (p. 2), “We went places in that car” (p. 2), and “we got up and took leave of those people” (p. 4) are all examples of their unity and close bond as brothers.

How does the sentence, “We got home just in time, it turned out, for the Army to remember Stephan had signed up” (p. 4), further develop Stephan’s character?

- ☛ This sentence shows that Stephan was enjoying himself so much on the road trip that he forgot or did not “remember” about the agreement he made to join the Army (p. 4). On the road trip, he “put[s] away the world” and therefore is not thinking about his future (p. 3).

How does the phrase, “it gave us a beautiful performance when we needed it” (p. 4), further develop the relationship between Stephan and Marty?

- ☛ Marty’s description of the convertible’s “performance” as “beautiful” demonstrates that Marty appreciates and treasures the memory of the road trip with Stephan (p. 4). The summer trip in the convertible represents a significant event for Marty and Stephan before Stephan has to leave for “Khe Sanh” or the Vietnam War (p. 4).

Lead a brief whole-class discussion of student responses.

Activity 4: Quick Write

15%

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

What is the impact of Erdrich's choice to introduce Stephan through Marty's point of view?

Instruct students to look at their annotations to find evidence. Instruct students to use this lesson’s vocabulary wherever possible in their written responses. 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 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 read and annotate pages 4–10 of “The Red Convertible” (from “It was at least two years before Stephan came home again” to “the sound of it going and running and going and running and running”).

Additionally, instruct students to briefly respond in writing to the following questions:

How does the scene on pages 4–5 impact the character development of Marty and Stephan?

How does “that picture” further develop Stephan and Marty’s relationship?

- ▶ Students follow along.

Homework

Read and annotate pages 4–10 of “The Red Convertible” (from “It was at least two years before Stephan came home again” to “the sound of it going and running and going and running and running”).

Also, respond briefly in writing to the following questions:

How does the scene on pages 4–5 impact the character development of Marty and Stephan?

How does “that picture” further develop Stephan and Marty’s relationship?

11.4.1

Lesson 9

Introduction

In this lesson, students complete their reading and analysis of "The Red Convertible" from *The Red Convertible* by Louise Erdrich. Students read pages 4–10 (from "It was at least two years before Stephan" to "going and running and going and running and running"), in which Stephan returns from the Vietnam War, and Marty describes the events leading up to the final moments of Stephan's life. Student analysis focuses on how elements in the text impact the development of the relationship between two central characters in this excerpt. Students consider the setting of the river, the dialogue and interactions between the two brothers, and how Erdrich uses the red convertible both literally and symbolically to develop and refine the relationship between the two brothers. Student learning is assessed via a Quick Write at the end of the lesson: Choose one or more elements of the text and explain how the element(s) impact(s) Marty and Stephan's relationship in this excerpt.

For homework, students return to the beginning of "The Red Convertible" and write a brief response to the following prompt: How has your understanding of the first paragraph changed or developed through reading and analysis of the whole text? Additionally, students continue their Accountable Independent Reading (AIR).

Standards

Assessed Standard(s)	
RL.11-12.3	Analyze the impact of the author's choices regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed).
Addressed Standard(s)	
W.11-12.9.a	<p>Draw evidence from literary or informational texts to support analysis, reflection, and research.</p> <p>a. Apply <i>grades 11–12 Reading standards</i> to literature (e.g., "Demonstrate knowledge of eighteenth-, nineteenth- and early-twentieth-century foundational works of American literature, including how two or more texts from the same period treat similar themes or topics").</p>

SL.11-12.1.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 11–12 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 probe reasoning and evidence, ensure a hearing for a full range of positions on a topic or issue; clarify, verify, or challenge ideas and conclusions; and promote divergent and creative perspectives.</p>
L.11-12.5	Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.

Assessment

Assessment(s)
<p>Student learning is assessed via a Quick Write at the end of the lesson. Students respond to the following prompt, citing textual evidence to support analysis and inferences drawn from the text.</p> <ul style="list-style-type: none"> Choose one or more elements of the text and explain how the element(s) impact(s) Marty and Stephan's relationship in this excerpt.
High Performance Response(s)
<p>A High Performance Response should:</p> <ul style="list-style-type: none"> Choose one or more elements of the text (e.g., setting, how the action is ordered, individual character development, or the symbolic red convertible.) Analyze how the chosen element(s) impact(s) Marty and Stephan’s relationship in the excerpt. For example: <ul style="list-style-type: none"> How the action is ordered: The frequent and fast shifts in action in the final scene from Marty’s sudden “shaking” of his brother telling him “Wake up!” (p. 8) to Stephan “crying ... [b]ut no, he’s laughing” (p. 9), creates an unstable or unpredictable interaction between the two brothers. The fast pacing and unpredictable actions create uncertainty about what will happen next. This goes on until Stephan takes his final action and jumps in the river “all of the sudden” ending their relationship (p. 10). Marty’s final action of driving the car into the river shows that he has come to the end of possible actions he can take to help his brother.

- The setting: Marty describes the river as “at its limit, hard, swollen,” which parallels Stephan’s “white, hard” face and Marty’s feeling of “something squeezing inside me and tightening” (p. 8). The “something” is about to “break” or spill over between the two brothers, and this impending “break” or tension is reflected in the setting of the “swollen” river (p. 8). Additionally, the final description of the river seems to imply that Marty’s grief regarding his brother will go on, and on, just like the river that continues “going and running and running” (p. 10). The river becomes the final setting of the end of the brothers’ relationship.
- Marty and Stephan’s individual character development: When Stephan returns from the war, it is clear that something is very wrong with him and he is hurting himself as a result of this change. Stephan no longer acts as carefree and fun-loving as he was before going to war: “now you couldn’t get him to laugh, or when he did it was more the sound of a man choking” (p. 5). Ultimately, Stephan jumps into the river and dies because “[i]t’s no use” (p. 8). As a witness to this post-war change in his brother, Marty transforms from a person who watched his brother have fun into a person who tries to be “better than he had been before” (p. 6). Marty finally gives up on helping his brother because Stephan gives up on his life.
- The red convertible: Marty and Stephan’s final conversation about the convertible is both about the car and about the brothers’ relationship to each other. Stephan tries to get Marty to have the car “for good” and Marty does not want it (p. 9). Marty wants their carefree relationship, before Stephan left for the war. Stephan’s insistence, then anger, emphasizes the car’s role in their relationship and demonstrates that Stephan gives up on trying to get better because it “[was] no use” (p. 8). The red convertible, in the end, represents the ways in which the brothers try to care for one another.

Vocabulary

Vocabulary to provide directly (will not include extended instruction)

- windbreaks (n.) – things (such as a fence or group of trees) that protect an area from the wind
- clinch (v.) – to hold each other closely during a fight
- fancydancer (n.) – a dancer in a fast Native American powwow dance that features jumping and twirling, with participants wearing bright colors and flying feathers and ribbons

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

- None.

Additional vocabulary to support English Language Learners (to provide directly)

- tip-top (adj.) – excellent or great

- did a number (idiom) – damaged or harmed someone or something
- whacked (v.) – struck with a smart, resounding blow or blows
- ran the piss right out (idiom) – treated something so badly or used something so much that you destroyed it
- A-1 (adj.) – good or excellent
- down in the dumps (idiom) – feeling very sad
- loner (n.) – a person who is or prefers to be alone, especially one who avoids the company of others
- top (n.) – something that covers the upper part or opening of something (e.g., a convertible); a child's toy that can be made to spin very quickly
- emphasize (v.) – to give special attention to something
- bowls me over (phrasal v.) – hits and pushes down (someone or something) while quickly moving past
- grouse (n.) – a small bird that is often hunted
- whoopee (n.) – merrymaking; boisterous fun
- clutch (n.) – a pedal that is pressed to change gears in a vehicle

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards & Text: <ul style="list-style-type: none"> • Standards: RL.11-12.3, W.11-12.9.a, SL.11-12.1.a, c, L.11-12.5 • Text: “The Red Convertible” from <i>The Red Convertible</i> by Louise Erdrich, pages 4–10 	
Learning Sequence: <ol style="list-style-type: none"> 1. Introduction of Lesson Agenda 2. Homework Accountability 3. Reading and Discussion 4. Quick Write 5. Closing 	<ol style="list-style-type: none"> 1. 5% 2. 15% 3. 60% 4. 15% 5. 5%

Materials

- Student copies of the 11.4 Speaking and Listening Rubric and Checklist (refer to 11.4.1 Lesson 3)
- Student copies of the Short Response Rubric and Checklist (refer to 11.4.1 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 reviewing the agenda and the assessed standard for this lesson: RL.11-12.3. In this lesson, students complete their reading and analysis of “The Red Convertible” with a focus on how elements in the text impact the relationship between the central characters Marty and Stephan.

- ▶ Students look at the agenda.

Activity 2: Homework Accountability

15%

Instruct students to take out their responses to the previous lesson’s homework assignment. (Read and annotate pages 4–10 of “The Red Convertible” (from “It was at least two years before Stephan came home again” to “the sound of it going and running and going and running and running”).) Instruct students to form pairs to discuss their responses.

- ▶ Student pairs discuss their annotations from the previous lesson’s homework.
- 💬 Student annotation may include:
 - Star near:
 - “Stephan was jumpy and mean” (p. 5) and “He ate more slowly and didn’t jump up and down” (p. 6) because these phrases demonstrate Stephan’s evolving behavior and development as a character in the story.

- The use of parallel structure “‘I know it,’ he says. ‘I know it. I can’t help it’” (p. 8) and repetition in dialogue “‘Ha! Ha!’ he says. ‘Ha! Ha!’” and “‘I says, ‘Okay no problem! Ha! Ha!’” (p. 9), since it creates a frantic tone in the interaction between the two brothers.
- “‘And then there’s only the water, the sound of it going and running and going and running and running,” since this final sentence creates the sense that the emotions of the final scene continue even after the story ends (p. 10).
- Question mark near:
 - “[M]y mother was afraid if we brought him to a regular hospital they would keep him” (pp. 5–6) since it is unclear what, exactly, is medically happening with Stephan.
 - “‘Whoo I’m on the lovepath! I’m out for loving!’” since it is unclear what, exactly, Stephan means by saying this (p. 9).
- Exclamation point near:
 - “[U]ntil he was eating his own blood mixed in with the food” because this phrase creates the sense that Stephan is eating himself alive, a disturbing and evocative image in the story (p. 5).
 - “‘My boots are filling,’ he says” because this phrase connects back to the first paragraph of the story, and implies Stephan’s death by drowning (p. 10).

① This annotation supports students’ engagement with W.11-12.9.a, which addresses the use of textual evidence in writing.

Instruct student pairs to discuss their responses to the questions from the previous lesson’s homework assignment. (Respond briefly in writing to the following questions: How does the scene on pages 4–5 impact the character development of Marty and Stephan? How does “that picture” further develop Stephan and Marty’s relationship?)

How does the scene on pages 4–5 impact the character development of Marty and Stephan?

💬 Student responses should include:

- This scene impacts the character development of Stephan by showing something is deeply wrong with him now that he is home from the war. He is “eating his own blood” and he does not allow his brother to interrupt his tense and uncomfortable television watching (p. 5). For example, he “rushe[s] from his chair and shove[s] [Marty] out of the way” when Marty tries to intervene (p. 5).
- This scene impacts the character development of Marty by showing his inability to intervene with what is happening to his brother. He cannot “smash that tube to pieces” because Stephan intervenes (p. 5). Marty watches over his brother, seeing everything that is happening, but he cannot do anything to change Stephan’s new behavior.

How does “that picture” further develop Stephan and Marty’s relationship?

- ☞ The picture demonstrates their relationship’s complexity. The picture has some hold on Marty, it “tugs at [him]” but also makes him feel “close to [Stephan]” (p. 7). Marty demonstrates his conflict with the photo, as he “put[s] the picture way back in a closet” but it still appears in his imagination (p. 7). The picture seems to represent “that day” that Stephan jumped into the river, which ends their relationship and does not give Marty any closure (p. 7).

Lead a brief whole-class discussion of student responses.

Activity 3: Reading and Discussion**60%**

Instruct students to form small groups. As student groups discuss the final section of “The Red Convertible” (pp. 4–10), students should consider the possibility of multiple responses, listen to diverse perspectives, and respond to their peers’ observations. Instruct students to use the relevant portions of the 11.4 Speaking and Listening Rubric and Checklist to guide their discussion.

- ① This discussion is structured with four main discussion prompts. In small groups, students discuss each question in-depth, presenting a variety of text evidence and analysis. The structure of this lesson is meant to increase student independence in text analysis by scaffolding their understanding through collaborative discussion.
- ① Consider reminding students of their previous work with SL.11-12.1.a, as this discussion requires that students have come to class having read the material and asks them to explicitly draw on evidence from the text to support their discussion.
- ① Consider reminding students of their previous work with SL.11-12.1.c, as this discussion requires that students pose and respond to questions, and qualify or justify their own points of agreement and disagreement with other students.
- ① Students may bring up the term Post Traumatic Stress Disorder when discussing Stephan’s behavior. If necessary, consider instructing students to research this term to engage in an informed discussion about Stephan’s actions.
- ① **Differentiation Consideration:** Consider posting or projecting the following guiding question to support students in their reading throughout this lesson:

How does Stephan’s behavior after he returns from the war compare to his behavior before he left for the war? What happens to Stephan and Marty’s relationship in the final excerpt of “The Red Convertible”?

Post or project the questions below for students to discuss. Instruct students to continue to annotate the text as they read and discuss.

Instruct student groups to read pages 4–10 of “The Red Convertible” (from “It was at least two years before Stephan” to “going and running and going and running and running”) and answer the following questions before sharing out with the class.

Provide students with the following definitions: *windbreaks* means “things (such as a fence or group of trees) that protect an area from the wind,” *clinch* means “to hold each other closely during a fight,” and *fancydancer* means “a dancer in a fast Native American powwow dance that features jumping and twirling, with participants wearing bright colors and flying feathers and ribbons.”

- ▶ Students write the definitions of *windbreaks*, *clinch* and *fancydancer* on their copies of the text or in a vocabulary journal.
- ① Students may be familiar with some of these words. Consider asking students to volunteer definitions before providing them to the class.
- ① **Differentiation Consideration:** Consider providing students with the following definitions: *tip-top* means “excellent or great,” *did a number* is a phrase that means “damaged or harmed someone or something,” *whacked* means “struck with a smart, resounding blow or blows,” *ran the piss right out* means “treated something so badly or used something so much that you destroyed it,” *A-1* means “good or excellent,” *down in the dumps* is a phrase that means “feeling very sad,” *loner* means “a person who is or prefers to be alone, especially one who avoids the company of others,” *top* means “something that covers the upper part or opening of something (e.g., a convertible)” the first time it appears and “a child’s toy that can be made to spin very quickly” the second time, *emphasize* means “to give special attention to,” *bowls me over* means “hits and pushes down (someone or something) while quickly moving past,” *grouse* means “a small bird that is often hunted,” *whoopee* means “merrymaking; boisterous fun,” and *clutch* means “a pedal that is pressed to change gears in a vehicle.”
 - ▶ Students write the definitions of *tip-top*, *did a number*, *whacked*, *ran the piss right out*, *A-1*, *down in the dumps*, *loner*, *top*, *emphasize*, *bowls*, *grouse*, *whoopee*, and *clutch* on their copies of the text or in a vocabulary journal.
- ① **Differentiation Consideration:** Consider informing students that *tailpipe*, *muffler*, and *carburetor* are all parts of a car, but that their specific functions are not necessary to understand the events of the story.
- ① **Differentiation Consideration:** Consider instructing students to complete the following annotation before they begin their discussion:

Annotate the text for phrases that describe Stephan’s actions after “[he] came home again” (p. 4).

💬 Student annotations may include:

- “Stephan was very different, and I’ll say this, the change was no good” (p. 4)

- “he was quiet, so quiet, and never comfortable sitting still” (pp. 4–5)
- “now you couldn’t get him to laugh” (p. 5)
- “Stephan was jumpy and mean” (p. 5)
- “it was the kind of stillness that you see in a rabbit when it freezes and before it will bolt” (p. 5)
- “if he let go at all he would rocket forward and maybe crash right through the set” (p. 5)

What words and phrases demonstrate Marty’s opinion of Stephan’s “change” (p. 4)?

🗨️ Students responses may include:

- Marty understands that Stephan has changed because of the war: “You could hardly expect him to change for the better” (p. 4). Marty compares his brother’s old behavior like how “he’d always had a joke then” to his current behavior of “now you couldn’t get him to laugh” and is concerned with the change in his brother (p. 5). Marty describes Stephan in terms of “a man choking” and “a rabbit when it freezes and before it will bolt”; both are descriptions of discomfort and danger that suggest Marty’s concern for his brother (p. 5).
- Marty feels “sorry [he’d] ever bought” the television set, because of the way that Stephan behaves when he is watching the television (p. 5). Stephan shows he is “not comfortable” and seems to be on the edge of losing control (p. 5). “High speed,” “rocket forward,” and “crash right through” are all phrases use to describe Stephan’s behavior in front of the television (p. 5).
- In the scene at the river Marty thinks he understands and feels exactly what his brother feels: “I felt something squeezing inside me ... I knew I was not just feeling it myself, I knew I was feeling what Stephan was going through” (p. 8).
- Marty believes he knows what his brother needs to “wake up,” which is to have a car to fix (p. 8). However, “it was obvious” (p. 9) to Stephan what Marty was up to, and it was “no use” (p. 8). Nothing Marty does gets through to Stephan. Marty rejects Stephan’s offer to keep the car “for good” because he sees a change in Stephan after fixing the car (p. 9). Marty wants his brother to continue to change for the better, to “wake up” (p. 8).

① **Differentiation Consideration:** Consider asking the following extension question to further analysis:

How does Marty’s use of the direct address “you” impact the meaning and tone of the final scene (p. 9)?

🗨️ Student responses may include:

- The use of direct address “you” asks the reader to be a witness to these events and act as an audience with whom Marty can share and confess what has happened (p. 9). Marty wants the reader to “understand” his actions (p. 9). By using “you,” Marty asks the reader to share

the burden of his story, which creates a somber or melancholy tone, and demonstrates Marty's loneliness.

- Marty watches over his brother, seeing everything that is happening, but he cannot do anything to change it. At the end of the text, Marty has developed into a character full of desperation. Marty's helplessness remains frustrating for him as he strives for "you" the reader, to understand what he is going through (p. 9).

How does the setting of this excerpt relate to the action?

🗨 Student responses may include:

- The final scene of the excerpt is set at the banks of a river. The trip to reach the river is "beautiful" but the river, by contrast, is "high and full of winter trash" with "dirty snow" on the ground (p. 8). The air is "colder by the river" despite the presence of the sun, and it is described as being "like an old gray scar" (p. 8). The river seems to set the stage for the tragic actions that are about to take place.
- Marty describes the river as "at its limit, hard, swollen," which parallels Stephan's "white, hard" face and Marty's feeling of something "squeezing inside me and tightening" (p. 8). This action in the story demonstrates a turning point; the action between the two brothers is about to "break" or spill over, and this impending "break" or tension is reflected in the setting of the "swollen" river (p. 8).
- The final description of the river seems to imply that Marty's grief will go on and on, just like the river that continues "going and running and running" (p. 10).

What is the impact of Marty and Stephan's actions and dialogue in the final scene (pp. 8–10) on the text's meaning?

🗨 Student responses may include:

- The frequent and fast shifts in action in the final scene from Marty's sudden "shaking" of his brother telling him "'Wake up!'" (p. 8) to Stephan "crying ... [b]ut no, he's laughing" (p. 9), creates an unstable or unpredictable interaction between the two brothers. The fast pacing and unpredictable actions create uncertainty about what will happen next between the two brothers, until Stephan takes his final action and jumps in the river "all of a sudden" (p. 10), ending their relationship. It is unclear exactly what prompts Stephan to suddenly jump into the river, or to start dancing, or to start fighting or laughing or crying. What is clear is that Stephan has experienced a deep change since he returned from the war, as evidenced through his actions and decisions in the text. Stephan's inner pain has been building throughout the text, and culminates in this final scene "like stones [that] break all of the sudden when water boils up inside them" (p. 8). The lack of clarity makes Marty's struggles to get Stephan to "'wake up'" and let go of the inner pain all the more tragic (p. 8).

- Marty's final action of driving the convertible into the river is the last possible action that he can take. Marty demonstrates through this action that there is nothing left he can do to help his brother. Even though he tried to jump in and save Stephan (p. 10) and even though he banged up the car to try to get his brother to "wake up" (p. 8), he is ultimately unable to save Stephan.
- Stephan's decision to jump in the river demonstrates a complicated and surprising turn of events in the story, not only because "he shouts all of a sudden," but because the delivery of Stephan's final dialogue is almost casual or light-hearted (p. 10). Marty says that Stephan spoke in "a normal voice" (p. 10) when he says "My boots are filling" (p. 10); Stephan's delivery of this line of dialogue demonstrates the seriousness of the action he has just taken.

What is the role of the convertible in the development of Marty and Stephan's relationship?

💬 Student responses may include:

- The convertible serves as a way for Marty and Stephan to communicate; their actions and conversation about the convertible represent what they want to say to each other. Marty does not know "what was going to happen to [Stephan]" (p. 5) and he cannot "get him [to the hospital]," (p. 6) but he can take action against the car to help his brother. The description of Marty's destruction of the car is violent and active; he "whacked," "bent," "ripped," and "threw dirt" at the car (p. 6). These actions "just about hurt" Marty, and show his willingness to take action to help his brother (p. 6).
- After Marty takes action through the convertible, Stephan communicates with Marty through the convertible as well. Stephan throws himself into repairing the car; he was "out there all day and at night" (p. 6). The repair work also alters Stephan's behavior, as he is "better than he had been before, but that's still not saying much" (p. 6). He also "ate more slowly and didn't jump up and down" and he stops watching so much television (p. 6). Fixing the convertible changes Stephan, though the change is slow, and he is still not as he was before the war when Stephan and Marty were always together.
- The convertible provides a reason for the brothers to spend time together. Marty "jump[s] at the chance" to spend time with his brother when Stephan suggests that they go "for a spin" (p. 7). It seems for a moment to be a way for the two brothers to return to their former relationship from the past summer.
- Marty and Stephan's final conversation about the convertible is about both the car and the brothers' relationship to each other. Stephan tries to get Marty to keep the car "for good" and Marty does not want it (p. 9). Marty wants the carefree relationship they had before Stephan left for the war. Stephan's insistence, then anger, emphasizes the car's role in their relationship and demonstrates that Stephan is giving up on trying to get better because it

“[was] no use” for Marty to try to help him (p. 8). The red convertible, in the end, represents the ways the brothers try to care for one another.

- ① Consider drawing students’ attention to the application of L.11-12.5 through their analysis of figurative language and symbolism in the text.

Lead a brief whole-class discussion of student responses.

Activity 4: Quick Write

15%

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

Choose one or more elements of the text and explain how the element(s) impact(s) Marty and Stephan's relationship in this excerpt.

Instruct students to look at their annotations to find evidence. Instruct students to use this lesson’s vocabulary wherever possible in their written responses. 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 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 return to the first paragraph of “The Red Convertible” and respond briefly in writing to the following prompt:

How has your understanding of the first paragraph changed or developed through reading and analysis of the whole text?

Additionally, instruct students to continue to read their AIR texts through the lens of a focus standard of their choice and prepare for a 3–5 minute discussion of their texts based on that standard.

- ▶ Students follow along.

Homework

Return to the first paragraph of “The Red Convertible” and respond briefly in writing to the following prompt:

How has your understanding of the first paragraph changed or developed through reading and analysis of the whole text?

Also, continue to read your Accountable Independent Reading through the lens of a focus standard of your choice and prepare for a 3–5 minute discussion of your text based on that standard.

11.4.1

Lesson 10

Introduction

In this lesson, students apply their reading and analysis of “The Red Convertible” from *The Red Convertible* by analyzing the aesthetic impact of Erdrich’s choices in structuring the text. Students consider how the decision to provide information about the ending of the story in the first paragraph impacts the reader’s understanding of the story as a whole. After briefly responding in writing, students participate in a whole-class discussion about their responses regarding the aesthetic impact of the structural choices made in the text. Student learning is assessed via a Quick Write at the end of the lesson: How does Erdrich structure the text? How does the structure contribute to the aesthetic impact of the text?

For homework, students write a response analyzing how Erdrich uses the components of W.11-12.3.a in the opening of “The Red Convertible,” as well as continue Accountable Independent Reading (AIR).

Standards

Assessed Standard(s)	
RL.11-12.5	Analyze how an author's choices concerning how to structure specific parts of a text (e.g., the choice of where to begin or end a story, the choice to provide a comedic or tragic resolution) contribute to its overall structure and meaning as well as its aesthetic impact.
Addressed Standard(s)	
W.11-12.9.a	<p>Draw evidence from literary or informational texts to support analysis, reflection, and research.</p> <p>a. Apply <i>grades 11–12 Reading standards</i> to literature (e.g., "Demonstrate knowledge of eighteenth-, nineteenth- and early-twentieth-century foundational works of American literature, including how two or more texts from the same period treat similar themes or topics").</p>
SL.11-12.1.a, c, d	<p>Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners <i>on grades 11–12 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;</p>

	<p>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 probe reasoning and evidence; ensure a hearing for a full range of positions on a topic or issue; clarify, verify, or challenge ideas and conclusions; and promote divergent and creative perspectives.</p> <p>d. Respond thoughtfully to diverse perspectives; synthesize comments, claims, and evidence made on all sides of an issue; resolve contradictions when possible; and determine what additional information or research is required to deepen the investigation or complete the task.</p>
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Assessment

Assessment(s)

Student learning is assessed via a Quick Write at the end of the lesson. Students respond to the following prompt, citing textual evidence to support analysis and inferences drawn from the text.

- How does Erdrich structure the text? How does the structure contribute to the aesthetic impact of the text?

High Performance Response(s)

A High Performance Response should:

- Determine Erdrich's structural choices in "The Red Convertible" (e.g., Erdrich chooses to structure "The Red Convertible" through the repetition of key phrases and images like Stephan's "boots filled with water" (p. 1) at the beginning of the text and "[m]y boots are filling" (p. 10) at the ending of the text.).
- Analyze how these structural choices contribute to the aesthetic impact of the text (e.g., Erdrich's choices about where to begin and end the story heighten the beauty and tragedy of the text, since they create the sense of an aesthetic whole or a text that comes full circle. For example, Erdrich uses euphemism to structure the beginning of the story, since the reader does not necessarily understand the full implication of "he bought out my share" until the story finishes (p. 1). The phrase "he bought out my share" seems to mean that Stephan purchased the car from Marty, but once the story is finished the reader realizes it implies Stephan's death. Then the reader understands that the tragic resolution of the story is that Stephan is dead and the car is in the river. The circular narration also creates a tragic resolution through the delayed understanding of Stephan's fate, as the reader finishes the story and then can go back with a

more complex understanding of the first paragraph to understand figurative statements like “Stephan owns the whole car” (p. 1).).

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.*
Additional vocabulary to support English Language Learners (to provide directly)
<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.11-12.5, W.11-12.9.a, SL.11-12.1.a, c, d Text: “The Red Convertible” from <i>The Red Convertible</i> by Louise Erdrich 	
Learning Sequence: <ol style="list-style-type: none"> Introduction of Lesson Agenda Homework Accountability Pre-Discussion Quick Write Whole-Class Discussion Quick Write Closing 	<ol style="list-style-type: none"> 5% 10% 15% 45% 20% 5%

Materials

- Copies of the 11.4.1 Lesson 10 Structure Tool for each student (optional)

- Student copies of the 11.4 Speaking and Listening Rubric and Checklist (refer to 11.4.1 Lesson 3)
- Student copies of the Short Response Rubric and Checklist (refer to 11.4.1 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 reviewing the agenda and the assessed standard for this lesson: RL.11-12.5. In this lesson, students apply their reading and analysis of “The Red Convertible” in response to a prompt that asks them to identify and analyze the aesthetic impact of specific structural choices in the text. Students respond briefly in writing before participating in a whole-class discussion. Students then have the opportunity to review or expand their Quick Write responses after the discussion. Students continue to practice the narrative writing skills they have been learning throughout the unit.

- Students look at the agenda.

❗ Students were introduced to RL.11-12.5 and the meaning of *aesthetic* in 11.1.2 Lesson 1. Consider reminding students that *aesthetic* means “of or relating to the beautiful.”

Activity 2: Homework Accountability

10%

Instruct students to talk in pairs about how they applied a focus standard to their AIR texts. Select several students (or student pairs) to explain how they applied a focus standard to their AIR texts.

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

Instruct student pairs to Turn-and-Talk about their responses to the previous lesson's homework assignment. (How has your understanding of the first paragraph changed or developed through reading and analysis of the whole text?)

- ▶ Student pairs Turn-and-Talk about their homework responses.
- 🗨 Student responses may include:
 - In the first paragraph, Marty says that “Stephan owns the whole car,” which makes it seem as though the car is still around and Stephan is the owner (p. 1). After reading the full text, it becomes clear that statement is not saying exactly what it means. Stephan “owns the whole car” because Marty cannot keep the car, and so he drives it into the river to reside with Stephan (p. 1).
 - In the first paragraph, Marty says that Stephan’s “boots filled with water on a windy night” (p. 1). Before reading the story, it is not completely clear what “boots filled with water” might mean, but after reading the full text it becomes clear that this statement implies Stephan’s death in the river at the end of the story (p. 1).

Lead a brief whole-class discussion of student responses.

Activity 3: Pre-Discussion Quick Write

15%

Instruct students to begin their analysis in this lesson by responding briefly in writing to the following prompt:

How does Erdrich structure the text? How does the structure contribute to the aesthetic impact of the text?

- ▶ Students listen and review the Quick Write prompt.
- ① **Differentiation Consideration:** Consider posting or projecting the following guiding question to support students in their reading throughout this lesson:

How does Erdrich begin and end the story? What is important about these choices?
- ① Display the prompt for students to see, or provide the prompt in hard copy.
- ① Consider reminding students that the appropriate use of textual evidence to support their responses demonstrates their application of W.11-12.9.a.

Transition 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.

- ① This initial Quick Write is intended to demonstrate student's first thoughts and observations in response to the prompt. Students have additional time to develop their analysis in this lesson and return to this Quick Write after a whole-class discussion.

Activity 4: Whole-Class Discussion

45%

Facilitate a whole-class discussion of student responses and observations from their Quick Write responses. Encourage students to consider points of agreement or disagreement with other students and how the evidence and reasoning presented by other students can help qualify or justify the observations they generated independently.

- ① **Differentiation Consideration:** Consider distributing the 11.4.1 Lesson 10 Structure Tool to support student discussion and evidence collection.

Instruct students to use the relevant portions of the 11.4 Speaking and Listening Rubric and Checklist to guide their discussion.

- ① Consider reminding students of their previous work with SL.11-12.1.a, as this discussion requires that students have come to class having read the material and asks them to explicitly draw on evidence from the text to support their discussion.
- ① Consider reminding students of their previous work with SL.11-12.1.c, as this discussion requires that students pose and respond to questions, and qualify or justify their own points of agreement and disagreement with other students.
- ① Consider reminding students of their previous work with SL.11-12.1.d, as this discussion requires that students seek to understand and respond thoughtfully to diverse perspectives in order to deepen the investigation of their position and observations.
- ▶ Students share their observations and evidence generated during the Quick Write with the whole class.
 - 🗣 Student responses may include:
 - Erdrich's chooses to structure the text by repeating key details and phrases at the beginning of the story, like "his boots filled with water" (p. 1), and at the end of the story, like "My boots are filling" (p. 10). The story is like a closed circle or a cohesive whole because of the repetition that connects the beginning of the story to the story's ending. This closed circle or cohesiveness of the story contributes to the aesthetic impact or beauty of the text by demonstrating Marty's ongoing grief.
- ① Explain to students that the repetition creates circular narration by connecting the story's ending to the beginning. *Circular narration* is "a narrative that ends in the same place it began; a narrative that

has certain plot points repeated.” Students will work with circular narration again in the following lesson.

- Erdrich also chooses to structure the opening of the text by using figurative language to imply what happens at the end of the story. In the story’s introduction, Marty states that Stephan “bought out my share,” which seems to mean that Stephan purchased the car from Marty (p. 1). After the story ends, the phrase “bought out my share” takes on a different meaning, since the reader knows that it is referring to Stephan’s death (p. 1).
- ① Explain to students that the phrase used at the beginning of the text to imply Stephan’s death is an indirect expression of the real meaning (Stephan’s death). This kind of indirect substitution is called a *euphemism*: “the substitution of a mild, indirect, or vague expression for one thought to be offensive, harsh, or blunt.” Students may consider using *euphemism* in their own narrative writing throughout 11.4.1 and 11.4.2.
- Erdrich chooses to structure the text through Marty’s reflections. The text begins in the past tense (“was”) with a memory of a car Marty used to own with his brother, and the use of “now” further shows that the story is a reflection by setting up a “now” that is separate from the “then” in which the story takes place (p. 1). At key points in the story, Erdrich chooses to remind the reader that this story is a reflection or memory: “That time we first saw it” (p. 2), “That picture. I never look at it anymore” (p. 7). This structure contributes to the aesthetic impact of the story by demonstrating the ongoing, “going and running and running” of the grief and pain in Marty’s life (p. 10).
 - Erdrich chooses to structure the ending of the text as a tragedy. Marty’s grief continues to go, and run, even after the car has sunk to the bottom of the river. The emotional impact of this ending contributes to the overall aesthetic impact of the story because the tension between the two brothers throughout the story resolves in tragedy.
- ① Remind students of their work with *tragic resolution* in Unit 11.1.2, where they analyzed the tragic resolution of Shakespeare’s *Hamlet*. Explain to students that tragic resolution in a Shakespearean tragedy follows a classic dramatic structure; tragic resolution in Erdrich’s story is similar in that the story ends in death, but is different from the Shakespearean form.
- Marty directly addresses the reader by saying, “you understand” and demonstrates a desire for the reader to understand the events of the story (p. 9). This contributes to the aesthetic impact by revealing Marty’s pain and the desire to share his pain with the reader.
 - Erdrich chooses to structure the text through the use of the convertible as a connecting detail; it is the title and appears in the first sentence of the story: “I was the first one to drive a convertible on my reservation” (p. 1). The convertible also plays a role in significant moments throughout the story. Erdrich uses the convertible at every stage of the brothers’

relationship, from when they were happy before Stephan left for the war, to the very end of Stephan's life. For example, during the summer road trip, "it gave us a beautiful performance when we needed it" (p. 4) and when Stephan turns his attention to fixing the car after he returns from the war, "I thought he'd freeze himself to death working on that vehicle" (p. 6). Also, Marty drives the car into the river at the end of the story and watches "it plow softly into the water" (p. 10). Through the convertible, Marty tries to reach out to Stephan and remind him of the way his life used to be, and Marty's decision to drive the convertible into the river is representative of his powerlessness at being able to reach, or help, his brother. The symbolic nature of the convertible, and its connection to the brother's relationship, heightens the tragedy in Marty's final action with the car since he realizes he cannot help his brother and ultimately loses him.

- ① Consider putting students into small groups and having each group elect a spokesperson to share their observations, or asking students to volunteer to discuss the observations and evidence generated during their Quick Write.
- ① **Differentiation Consideration:** If students would benefit from a more structured discussion, consider providing the following scaffolding questions to support their analysis and discussion:

What choices does Erdrich make in beginning and ending the story?

How is the story structured?

How does the story's structure impact its meaning?

Instruct students to form pairs and briefly discuss how their opinions were challenged or verified through discussion, or if they made new connections in light of the evidence and reasoning presented during the discussions.

- ▶ Student pairs discuss how their opinions were challenged or verified through discussion, and any new connections they made during the discussion.

Lead a brief whole-class discussion of student observations.

Activity 5: Quick Write

20%

Instruct students to return to their Pre-Discussion Quick Write. Instruct students to independently revise or expand their Quick Write response in light of the whole-class discussion, adding any new connections, and strengthening or revising any verified or challenged opinions.

How does Erdrich structure the text? How does the structure contribute to the aesthetic impact of the text?

Instruct students to look at their annotations to find evidence. Also, 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 to the independent Quick Write.

- ▶ Students revise or expand their Pre-Discussion Quick Write responses.

☞ 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 review their 11.4 Narrative Writing Rubric and Checklist for the skills outlined in W.11-12.3.a, as well as their work with standard W.11-12.3.a in 11.4.1 Lessons 6 and 7. Instruct students to respond in writing to the following prompt:

How does Erdrich use components of W.11-12.3.a in the opening of “The Red Convertible”?

Additionally, students should continue to read their AIR texts through the lens of a focus standard of their choice and prepare for a 3–5 minute discussion of their texts based on that standard.

- ▶ Students follow along.

Homework

Review your 11.4 Narrative Writing Rubric and Checklist for the skills outlined in W.11-12.3.a and the work you did with that standard in 11.4.1 Lessons 6 and 7. Respond in writing to the following prompt:

How does Erdrich use components of W.11-12.3.a in the opening of “The Red Convertible”?

Additionally, continue reading your Accountable Independent Reading text through the lens of a focus standard of your choice and prepare for a 3–5 minute discussion of your text based on that standard.

11.4.1 Lesson 10 Structure Tool (Optional)

Name:		Class:		Date:	
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Directions: Use this tool to collect and identify evidence in preparation for analyzing text structure: How does Erdrich structure the text? How does the structure contribute to the aesthetic impact of the text?

Evidence of how the author structures the text	How does this structure inform the meaning of the text?	What is the aesthetic impact of this structure?

Model 11.4.1 Lesson 10 Structure Tool (Optional)

Name:		Class:		Date:	
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Directions: Use this tool to collect and identify evidence in preparation for analyzing text structure: How does Erdrich structure the text? How does the structure contribute to the aesthetic impact of the text?

Evidence of how the author structures the text	How does this structure inform the meaning of the text?	What is the aesthetic impact of this structure?
Erdrich chooses to structure the text by repeating key details and phrases at the beginning of the story, like “his boots filled with water” (p. 1), and at the end of the story, like “My boots are filling” (p. 10).	The meaning of the phrase “his boots filled with water” at the beginning of the story makes sense at the close of the story when Stephan repeats it after jumping in the river (p. 1). The repetition adds shades of meaning to the phrase, since the reader now knows what happens to Stephan and why his “boots filled with water” (p. 1).	This contributes to the aesthetic impact or beauty of the text by making the story come full circle and demonstrating Marty’s ongoing grief. The repetition creates a complete story, almost like a closed circle, because the beginning of the story is directly linked to the story’s ending and, thus, shows the hopelessness that Marty continually feels as a result of losing his brother.
Erdrich chooses to structure the text through Marty’s reflections. It begins in the past tense (“was”) with a memory of a car Marty used to own with his brother (p.1). The use of “now” further shows that the story is a reflection by setting up a “now” (p. 1) that is separate from the “then” in which the story takes place.	Through the reflective structure of the story, the reader understands that Marty’s grief continues to go, and run, even after the car has sunk to the bottom of the river.	These reflections contribute to the aesthetic impact of the text by showing the ongoing, “going and running and running” of the grief and pain in Marty’s life (p. 10).
Erdrich chooses to structure the text through the red convertible as a connecting detail; it is the title and appears in the first sentence of the story: “I was the first one to drive a convertible	Erdrich uses the convertible at every stage of the brothers’ relationship throughout the text. For example, during the summer road trip, before Stephan’s war experience, and again when Stephan turns his attention to	Through the convertible, Marty tries to reach out to Stephan and remind him of the way his life used to be, and Marty’s decision to drive the convertible into the river is representative of his powerlessness at being

on my reservation" (p. 1).	fixing the car after he returns from the war: "I thought he'd freeze himself to death working on that vehicle" (p. 6). Also, Marty drives the car into the river at the end of the story and watches "it plow softly into the river" (p. 10). The red convertible symbolizes Marty's continued attempts to reconnect with and save his brother.	able to reach, or help, his brother. The symbolic nature of the convertible, and its connection to the brothers' relationship, heightens the tragedy in Marty's final action with the car since he realizes he cannot help his brother and ultimately loses him.
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11.4.1

Lesson 11

Introduction

In this lesson, narrative writing instruction continues with the introduction of a new substandard: W.11-12.3.b, which requires students to incorporate narrative techniques into their writing to develop events, experiences, and characters. Students review the two texts in this unit, “On the Rainy River” from *The Things They Carried* and “The Red Convertible” from *The Red Convertible*, to identify and analyze the authors’ use of narrative techniques. Student learning is assessed via an Exit Slip. Students write 2–3 sentences in response to the following prompt: Describe one idea for retelling a scene from “The Red Convertible” using one of the following narrative techniques: dialogue, pacing, description, reflection, or multiple plot lines to further develop an experience, event, or character.

For homework, students draft their text-based narrative writing pieces, incorporating the skills of W.11-12.3.b, in preparation for peer review and revision in the following lesson.

Standards

Assessed Standard(s)	
W.11-12.4	Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.
Addressed Standard(s)	
W.11-12.3.a, b	<p>Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.</p> <ul style="list-style-type: none"> a. Engage and orient the reader by setting out a problem, situation, or observation and its significance, establishing one or multiple point(s) of view, and introducing a narrator and/or characters; create a smooth progression of experiences or events. b. Use narrative techniques, such as dialogue, pacing, description, reflection, and multiple plot lines, to develop experiences, events, and/or characters.

Assessment

Assessment(s)
<p>Student learning is assessed via an Exit Slip. Students write 2–3 sentences in response to the following prompt:</p> <ul style="list-style-type: none"> Describe one idea for retelling a scene from “The Red Convertible” using one of the following narrative techniques: dialogue, pacing, description, reflection, or multiple plot lines to further develop an experience, event, or character.
High Performance Response(s)
<p>A High Performance Response should:</p> <ul style="list-style-type: none"> Incorporate a narrative technique such as dialogue, pacing, description, etc. into a scene from “The Red Convertible” (e.g., a conversation between Marty and Stephan after Stephan returns home from the Vietnam War). Explain how this technique develops experiences, events, and/or characters from “The Red Convertible” (e.g., The scene on pages 4–5 could benefit from dialogue. Marty says that Stephan was “so quiet” (p. 4) and also “jumpy and mean” (p. 5). When Marty and Stephan have a fight about the condition of the convertible, Marty also mentions that Stephan had hardly said “more than six words at once” since coming home (p. 6). Therefore, adding dialogue to this scene would likely involve Marty speaking and Stephan listening or pretending to listen while watching TV. This addition of dialogue would further develop the characters of Marty and Stephan after Stephan returns from the war.). <p>① Consider using the W.11-12.3.b portion of the 11.4 Narrative Writing Rubric and Checklist to guide the assessment.</p>

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.*
Additional vocabulary to support English Language Learners (to provide directly)
<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: W.11-12.4, W.11-12.3.a, b Texts: “On the Rainy River” from <i>The Things They Carried</i> by Tim O’Brien; “The Red Convertible” from <i>The Red Convertible</i> by Louise Erdrich 	
Learning Sequence: <ol style="list-style-type: none"> Introduction of Lesson Agenda Homework Accountability Writing Instruction: Narrative Techniques Identifying Narrative Techniques Narrative Writing: Brainstorming and Prewriting Lesson Assessment: Exit Slip Closing 	<ol style="list-style-type: none"> 10% 10% 30% 20% 15% 10% 5%

Materials

- Student copies of the 11.4 Common Core Learning Standards Tool (refer to 11.4.1 Lesson 6)
- Student copies of the 11.4 Narrative Writing Rubric and Checklist (refer to 11.4.1 Lesson 6)

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: W.11-12.4. In this lesson, students begin to incorporate narrative techniques into their writing to develop events, experiences, and characters.

- ▶ Students look at the agenda.

Instruct students to take out their copies of the 11.4 Common Core Learning Standards Tool. Inform students that in this lesson they begin to work with a new substandard of W.11-12.3: W.11-12.3.b. Instruct students to individually read this standard on their tools and assess their familiarity with and mastery of it.

- ▶ Students read and assess their familiarity with standard W.11-12.3.b.

Provide students with the following definitions: *dialogue* refers to the “lines spoken by characters in drama or fiction; conversation between two or more characters,” *pacing* refers to the “how the author handles the passage of time in a narrative, moving through events either more quickly or slowly to serve the purpose of the text,” *reflection* refers to the “consideration of a subject, idea, or past event,” and *multiple plot lines* refers to the “different plots of a literary text.”

- ▶ Students write the definitions of *dialogue*, *pacing*, *reflection*, and *multiple plot lines* on their copies of the 11.4 Common Core Learning Standards Tool.

❗ Students were previously introduced to *reflection* in 11.4.1 Lesson 4.

❗ **Differentiation Consideration:** Consider providing students with the following definition: *description* refers to “a statement that tells you how something or someone looks or sounds.”

- ▶ Students write the definition of *description* on their copies of the 11.4 Common Core Learning Standards Tool.

Instruct students to talk in pairs about what they think the substandard means. Lead a brief discussion about the standard.

🗨 Student responses should include:

- The standard asks students to use different approaches to describe characters and explain experiences or events in a narrative.
- The standard asks students to use approaches or techniques such as dialogue, pacing, description, reflection, and multiple plot lines.

Activity 2: Homework Accountability

10%

Instruct students to take out their responses to the previous lesson's homework assignment. (Review your 11.4 Narrative Writing Rubric and Checklist for the skills outlined in W.11-12.3.a, and the work you did with that standard in 11.4.1 Lessons 6 and 7. Respond in writing to the following prompt: How does Erdrich use components of W.11-12.3.a in the opening of "The Red Convertible?"). Remind students to use the language of W.11-12.3.a and refer to the 11.4 Narrative Writing Rubric and Checklist to guide their discussion.

🗨 Student responses should include:

- Erdrich engages and orients the reader to the story by providing a setting "on my reservation" (p. 1). The author also provides characters, "my brother Stephan" and "his younger brother Marty," and a situation in which the brothers owned a red convertible together until Stephan "bought out [Marty's] share" (p. 1).
- Erdrich also establishes point of view by beginning the story in first person and having the narrator say who he is, "Marty (that's myself)" (p. 1).
- Erdrich also sets out the problem or situation of the text and its significance through Marty's statements about what happens to Stephan at the end of the text: "his boots filled with water on a windy night and he bought out my share" (p. 1). However, the meaning of these statements is not entirely clear until the end of the story when the reader finds out that Stephan "jumps in" to the river (p. 10).
- After reading the introduction, the reader quickly engages with the story and is left with questions such as: What happened on that windy night? Why does Marty "walk[] everywhere" instead of getting a new car? (p. 1). What happened between the brothers?

Lead a brief whole-class discussion of student responses.

Additionally, instruct students to talk in pairs about how they applied a focus standard to their Accountable Independent Reading (AIR) texts. Select several students (or student pairs) to explain how they applied a focus standard to their AIR texts.

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

Activity 3: Writing Instruction: Narrative Techniques

30%

Instruct students to stay in their pairs from the previous activity. Explain to students that narrative writing instruction continues in this lesson. Remind students they were introduced to narrative writing in 11.4.1 Lesson 6.

Explain to students that in narrative writing, an author uses a variety of narrative techniques to develop the content of their story and create an engaging and nuanced experience for the reader. Remind students of the narrative techniques previously introduced in this lesson: dialogue, pacing, description, reflection, and multiple plot lines. An exemplary work of narrative writing may use these techniques to develop experiences, events, and the characters in a story.

- ▶ Students follow along.

Instruct students to take out the first text in this unit, “On the Rainy River” by Tim O’Brien. Explain that “On the Rainy River” serves as an exemplar to illustrate some of the narrative techniques defined in this lesson.

① **Differentiation Consideration:** Consider using a different model text to serve as an exemplar for these narrative techniques, depending on student needs.

Instruct students to form pairs. Post or project each set of questions below for students to discuss.

Instruct student pairs to reread pages 50–51 of “On The Rainy River” (from “‘Well, the basic rate,’ he said, ‘is fifty bucks’” to “and a two-word note that said EMERGENCY FUND. The man knew”) and answer the following question before sharing out with the class.

How does O’Brien use the narrative technique of dialogue in this portion of text to develop experiences, events, or characters?

- 💬 Student responses should include:
 - O’Brien uses dialogue to develop the characters in this portion of text. This is the only time in the story where Elroy voices his inner thoughts about the narrator’s circumstances: “‘I wondered about all that. The aroma, I mean’” (p. 51). This dialogue also demonstrates that

Elroy is thoughtful and aware that the narrator is in trouble. When Elroy offers to pay the narrator for his work around the lodge and offers him “four fifties” to “[c]all it even,” this dialogue demonstrates that Elroy is a caring person who wants to help the narrator (p. 51).

Lead a brief whole-class discussion of student responses.

Instruct student pairs to reread pages 40–41 of “On The Rainy River” (from “I spent the summer of 1968 working” to “And there was also that draft notice tucked away in my wallet”). Explain to students that in this portion of text, O’Brien uses description to provide a clear picture about what it was like for the narrator to work at a hog plant on the “disassembly line” to develop the narrator’s experience of considering whether or not to go to the war (p. 40). Instruct student pairs to review this portion of text and highlight any descriptive words they find particularly effective, and answer the following questions before sharing out with the class.

What are examples of effective use of description in this portion of text?

💬 Student responses may include:

- O’Brien’s description of the clotting machine is effective because he writes about its weight, “eighty pounds” (p. 40), and what it felt like to use the machine: “there was some bounce to it, an elastic up-and-down give” (pp. 40–41).
- The description of the smell on the narrator, “the stink was always there—like old bacon, or sausage, a greasy pig-stink that soaked deep into my skin,” effectively develops the experience of working at the hog plant (p. 41).

How does O’Brien’s effective use of description develop the experiences, events, or characters in the narrative?

💬 Student responses may include:

- O’Brien describes the hog plant, a place where animals are killed every day, as a gross and brutal place. The narrator would stand for eight hours “under a lukewarm blood-shower” and at night he would bathe, only to find the “stink was always there” (p. 41). This description further develops the narrator’s conflicted feelings about war and his inability to come to terms with the ever present “draft notice” by showing that the narrator cannot even escape the “pig-stink that soaked deep into [his] skin” (p. 41).
- O’Brien’s description develops the experience of the narrator who “spent a lot of time alone” because of his inner conflict and the “greasy pig-stink” from the hog factory (p. 41). This description further develops the fear and loneliness the narrator felt that summer and adds to the struggle of his decision to run away from the draft notice. Additionally, the

narrator faces this decision on his own, and the entire “meat-packing plant” description adds to the narrator’s pain and isolation (p. 40).

Lead a brief whole-class discussion of student responses.

Explain to students that description can also be a way of controlling the pacing in a narrative. Depending on the scene, as well as the arc and action of the story as a whole, the author may choose to go into detail or summarize actions, events, and dialogue. It is important to keep writing engaging for the reader, so authors must assess the appropriate time to implement fast or slow pacing for the development of experiences, events, and characters.

Direct student pairs back to the previous example of dialogue on pages 50–51 of “On The Rainy River” (from “‘Well, the basic rate,’ he said, ‘is fifty bucks’” to “and a two-word note that said EMERGENCY FUND. The man knew”). Instruct student pairs to answer the following questions before sharing out with the class.

What does O’Brien choose to describe in this scene?

- 🗣️ O’Brien chooses to describe the conversation between Elroy and the narrator. O’Brien uses specific details about the scene, such as “Elroy kept his eyes on the tablecloth” (p. 50) and “he took four fifties out of his shirt pocket and laid them on the table,” to give the reader a sense of what it was like to be in the room with the two characters (p. 51).

What does O’Brien choose to summarize in this scene?

- 🗣️ O’Brien chooses to summarize the history of the narrator: “I told him about my days at the pig plant” (p. 50). Though O’Brien does provide details about the pig plant such as “sounds of butchery, slaughterhouse sounds,” he does not write this as a dialogue like the rest of the scene (p. 51).

What is the effect of these pacing choices?

- 🗣️ O’Brien’s pacing choice to limit the history of the narrator to a summary in this portion of text keeps the reader engaged in the dialogue between the narrator and Elroy, which contributes to character development. The choice to omit details about the meatpacking plant with which the reader is already familiar, and to focus on the exchange between Elroy and the narrator, maintains the pace of the story.

Lead a brief whole-class discussion of student responses.

Direct students' attention to the following quote on page 52 of "On the Rainy River": "Looking back after twenty years, I sometimes wonder if the events of that summer didn't happen in some other dimension, a place where your life exists before you've lived it, and where it goes afterward. None of it ever seemed real."

Explain to students that in "On the Rainy River," the entire story could be considered a reflection because the narrator considers and explains events that happened in his past and often pauses to describe his feelings in the present regarding what happened in the past. In this particular quote, the narrator grapples with his own understanding of his sense of self in the past and present.

Instruct student pairs to answer the following questions before sharing out with the class.

What other portion of "On the Rainy River" illustrates reflection?

💬 Student responses may include:

- At the beginning of the story the narrator starts by reflecting on the story he is about to tell, and says: "the story makes me squirm" (p. 37). The narrator also considers his own thoughts and opinions from the perspective of the present: "that was my conviction back in the summer of 1968" (p. 37).
- On page 52, the narrator describes the surreal feeling he still has about his experience at the Tip Top Lodge: "I sometimes wonder if the events of that summer didn't happen in some other dimension" (p. 52). The narrator goes on to say, "even now I can see myself as I was then," explaining and reflecting on his own sense of self (p. 52).

How does O'Brien's use of reflection develop the experiences, events, or characters in the narrative?

💬 O'Brien uses reflection to develop the character of the narrator. Through reflection, the reader learns the narrator still "feel[s] the shame" he describes later in the story (p. 37). The technique of reflection demonstrates the story's importance for the narrator in the present, even though it happened when the narrator was much younger.

Lead a brief whole-class discussion of student responses.

Explain to students that not all exemplary stories include all of the narrative techniques discussed. The goal of effective and engaging narrative writing is to decide which techniques benefit the story. For example, "On the Rainy River" and "The Red Convertible" do not include multiple plot lines. "On the Rainy River" could have had additional plot lines if Tim O'Brien had chosen to write also about the reaction of the narrator's parents, the situation from Elroy's perspective, or perhaps a Canadian border patrolman who saw the boat close to the Canadian shore. Multiple plot lines often include different character's perspectives.

- ▶ Students listen.

Activity 4: Identifying Narrative Techniques

20%

Instruct students to form small groups. Instruct student groups to take out their copies of “The Red Convertible.” Explain to students that in addition to identifying the technique used in the story, it is necessary to analyze how the technique develops experiences, events, and/or characters in the story.

- ▶ Students form small groups and take out their copies of “The Red Convertible.”

Assign each student group a different narrative technique (dialog, pacing, description, and reflection) to identify and analyze.

Post or project the prompt below for students to discuss. Instruct student groups to discuss the prompt before sharing out with the class.

Identify examples of your assigned narrative technique in “The Red Convertible.” Analyze how the narrative technique develops experiences, events, and/or characters in the story.

💬 Student responses may include:

- Dialogue: Erdrich uses dialogue to develop the relationship between Marty and Stephan on page 6, and specifically reinforces the red convertible as a symbol of the bond between the two brothers. When Stephan says, “I kept that car in A-1 shape” before he went to Vietnam and now he is unsure if he can “get it anywhere near its old condition,” he is recalling the close and positive relationship Stephan and Marty had before Stephan left for war (p. 6). Marty uses the car as bait in order to help Stephan get better. After their conversation, Marty realizes it was the first time Stephan had said “more than six words at once,” which means that Marty has begun to accomplish his goal of aiding his brother (p. 6). Erdrich uses the dialogue about the car to demonstrate this reconnection between the brothers and further develop their relationship after Stephan’s return from the Vietnam War.
- Pacing: Erdrich uses pacing to develop the experience of the summer trip. Erdrich chooses to provide very little detail or description about the trip. Marty provides locations “Little Knife River and Mandaree in Fort Berthold,” but he does not say what they did at these places (p. 2). This technique allows a quick passage of time in the story while still demonstrating the close bond between the brothers. Marty and Stephan were not interested in where they were or where they were going. Rather, they enjoyed being with each other and living carefree or “here to there,” and the pacing of the car trip reflects this carefree sense of life.

- Description: Erdrich uses description to develop the relationship between the brothers when Marty describes Stephan's appearance. Before Stephan goes to Vietnam, Marty says that Stephan had a "nose big and sharp as a hatchet" and that Stephan was "built like a brick outhouse" (p. 4). When Stephan returns, Marty describes him as "jumpy and mean" and compares Stephan to a rabbit "before it will bolt" (p. 5). The difference between Marty's descriptions demonstrates the change in the relationship that took place between the brothers before and after the war. Marty feels comfortable with pre-war Stephan and could tease him. In contrast, Marty feels tense with post-war Stephan, and this description of Stephan reflects the change in Stephan and their relationship.
- Reflection: Erdrich uses reflection on pages 7–8 to further develop Marty's character and experience in the story. The scene in which Marty recalls the photograph of Stephan takes place after Stephan jumps into the river and dies. At the time the photo was taken, Marty says he "felt ... close to [Stephan]," which was after Stephan returned from Vietnam (p. 7). Yet Marty soon finds the picture oppressive, saying that Stephan's "smile had changed" or that "it was gone" (p. 7). Marty needed someone else to help him take down the picture and put it "way back in a closet," which demonstrates that Marty has not dealt with Stephan's death and cannot let go of his sadness and guilt (p. 7). The effect of this reflection is that it shows Marty still cannot forgive himself for Stephan's death and his inability to help his brother.

Lead a brief whole-class discussion of student responses.

Activity 5: Narrative Writing: Brainstorming and Prewriting

15%

Instruct students to stay in small groups for this activity. Explain to students that the assessment in this lesson is an Exit Slip, which will be based on this brainstorming and prewriting activity. In this activity, student groups brainstorm ideas for narrative writing pieces based on "The Red Convertible."

Post or project the following prompt for students:

Choose a scene from "The Red Convertible" and retell it using one of the following narrative techniques: dialogue, pacing, description, reflection, or multiple plot lines to further develop an experience, event, or character.

- ▶ Students read the prompt and follow along.

Instruct student groups to come up with 3–4 different ideas for a narrative writing piece. These ideas should reflect at least two different narrative techniques—for example, ideas of how to incorporate dialogue in a scene and adding description to another. Remind students to write notes during their discussion, as their discussion will contribute to the assessment. Remind students that taking notes on the prewriting and discussion will also help them draft their narrative writing pieces.

- ▶ Student groups discuss and brainstorm ideas for a narrative writing piece, using the prompt above.
- 🗨 Student responses may include:
 - An idea for a writing piece is a conversation between Marty and Stephan after Stephan returns home from Vietnam. The scene on pages 4–5 could benefit from dialogue. Marty says that Stephan was “so quiet” (p. 4) and also “jumpy and mean” (p. 5). When Marty and Stephan have a fight about the condition of the convertible, Marty also mentions that Stephan had hardly said “more than six words at once” since coming home (p. 6). Therefore, adding dialogue to this scene would likely involve mostly Marty speaking and Stephan listening or pretending to listen while watching TV. This addition of dialogue would further develop the characters of Marty and Stephan after Stephan returns from the war.
 - Going into further detail about the red convertible and the sale of the car using description is another idea for a writing piece. Marty says that the car was a “red Olds” (p. 1) and that it was “gleaming” and seemed “as if it was alive,” but those are the only concrete details Marty provides about the car (p. 2). Providing more description about the car and maybe the sale of the car would be an interesting addition to this scene and develop an event in the story.
 - Adding a plot line from the mother’s perspective could be an interesting writing piece. The mother makes dinner during the scene when Stephan has blood running down his face and it is mixing with the food. There is more information about the mother when Marty says she is also worried that a regular hospital “would keep him” if they tried to take Stephan (p. 6). This would further develop the character of Stephan by providing another character’s perspective of his post-war condition.
 - Providing more reflection at the end of the story is another idea for a writing piece. After Stephan jumps into the river, Marty goes after him but Stephan is too far away (p. 10). Since this event happened in the past it would be possible to add Marty’s reflections as he puts the convertible in the river. In the story there are statements concerning Marty’s actions, such as “put it in first gear,” “get out, close the door,” “watch it plow,” but there is no explanation of Marty’s thoughts when he performs this action (p. 10). This added reflection would further develop the character of Marty in the story.

Lead a brief whole-class discussion of student responses.

Activity 6: Lesson Assessment: Exit Slip

10%

Instruct students to write 2–3 sentences in response to the following prompt:

Describe one idea for retelling a scene from “The Red Convertible” using one of the following narrative techniques: dialogue, pacing, description, reflection, or multiple plot lines to further develop an experience, event, or character.

Explain to students that this Exit Slip will serve as the foundation for the narrative writing piece they begin to draft for homework.

- ▶ Students listen and read the Exit Slip prompt.

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

Transition to the independent Exit Slip activity.

- ▶ Students independently answer the prompt.
- ☛ See the High Performance Response at the beginning of this lesson.

Activity 7: Closing

5%

Display and distribute the homework assignment. For homework, instruct students to draft a text-based narrative writing piece in response to the following prompt:

Choose a scene from “The Red Convertible” and retell it using one of the following narrative techniques: dialogue, pacing, description, reflection, or multiple plot lines to further develop an experience, event, or character.

Instruct students to incorporate one of the narrative techniques of W.11-12.3.b introduced in this lesson. Remind students to refer to W.11-12.3.b on the 11.4 Narrative Writing Rubric and Checklist and their notes from the prewriting and brainstorming activity as they draft their narrative writing pieces. Instruct students to come to class prepared for peer review and revision in the following lesson.

- ▶ Students follow along.

Homework

Draft a text-based narrative writing piece in response to the following prompt:

Choose a scene from “The Red Convertible” and retell it using one of the following narrative techniques: dialogue, pacing, description, reflection, or multiple plot lines to further develop an experience, event, or character.

Remember to refer to the W.11-12.3.b portions of the 11.4 Narrative Writing Rubric and Checklist and your notes from the prewriting and brainstorming activity. Come to class prepared to participate in peer review and revision of your narrative writing piece.

11.4.1**Lesson 12****Introduction**

In this lesson, students engage in peer review and revision of their text-based narrative writing pieces from the previous lesson. Students peer review and revise their writing for components of W.11-12.3.b: effective use of narrative writing techniques to develop experiences, events, and/or characters. Students are assessed via the completion of the Peer Review Accountability Tool and student incorporation of peer revisions to their writing.

For homework, students continue to incorporate peer review feedback and revise their writing, crafting a revised narrative writing piece. Students also continue Accountable Independent Reading (AIR).

Standards

Assessed Standard(s)	
W.11-12.5	Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience.
Addressed Standard(s)	
W.11-12.3.b	Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences. b. Use narrative techniques, such as dialogue, pacing, description, reflection, and multiple plot lines, to develop experiences, events, and/or characters.
SL.11-12.1	Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on <i>grades 11–12 topics, texts, and issues</i> , building on others' ideas and expressing their own clearly and persuasively.

Assessment

Assessment(s)
Student learning is assessed via: <ul style="list-style-type: none">Incorporation of peer review edits (from the Peer Review Accountability Tool) to their narrative

writing pieces.

- Individual student responses to the peer editing on the Peer Review Accountability Tools (Final Decision and Explanation Column only).
- ① Student incorporation of peer review edits and student responses on the Peer Review Accountability Tool will be evaluated using the W.11-12.3.b portion of the 11.4 Narrative Writing Rubric and Checklist.

High Performance Response(s)

A High Performance Response should:

- Effectively incorporate at least one suggestion or revision, as appropriate, into the narrative draft to use narrative techniques to develop experiences, events, or characters.
- Include thoughtful responses on the Peer Review Accountability Tool (Final Decision and Explanation Column) that describe how the student chose to address their peers' concerns and suggestions.

Vocabulary

Vocabulary to provide directly (will not include extended instruction)

- None.*

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

- None.*

Additional vocabulary to support English Language Learners (to provide directly)

- 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: W.11-12.5, W.11-12.3.b, SL.11-12.1 • Texts: "The Red Convertible" from <i>The Red Convertible</i> by Louise Erdrich 	

Learning Sequence:	
1. Introduction of Lesson Agenda	1. 5%
2. Homework Accountability	2. 0%
3. Peer Review and Revision	3. 70%
4. Lesson Assessment	4. 20%
5. Closing	5. 5%

Materials

- Copies of the Peer Review Accountability Tool for each student (refer to 11.4.1 Lesson 7)—students may need additional blank copies
- Student copies of the 11.4 Narrative Writing Rubric and Checklist (refer to 11.4.1 Lesson 6)
- Sticky notes and colored pens or pencils, or computer-based peer review software (such as Track Changes in Microsoft Word or Google Docs editing tools)

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 the assessed standards for this lesson: W.11-12.5. In this lesson, students engage in a peer review of the narrative writing drafted in the previous lesson. Students revise their narrative writing pieces in response to peer feedback in preparation for the End-of-Unit Assessment in 11.4.1 Lesson 14.

- ▶ Students look at the agenda.

Activity 2: Homework Accountability

0%

- ① Students are held accountable for homework during Activity 3: Peer Review and Revision.

Activity 3: Peer Review and Revision

70%

Explain to students that in this lesson, they peer review and revise the narrative writing pieces they drafted from the previous lesson's homework assignment in response to the following prompt: Choose a scene from "The Red Convertible" and retell it using one of the following narrative techniques: dialogue, pacing, description, reflection, or multiple plot lines to further develop an experience, event, or character.

Student review and revision focuses on the skills outlined in W.11-12.3.b, and is guided by the Peer Review Accountability Tool. Distribute a Peer Review Accountability Tool to each student. Explain that the completed Peer Review Accountability Tool serves as the assessment for this lesson.

- Students listen.

- ① Remind students of their work with the narrative writing substandard W.11-12.3.b in the previous lesson.
- ① **Differentiation Consideration:** Consider reminding students of the definitions of the terms in W.11-12.3.b: *dialogue* means "the lines spoken by characters in drama or fiction; conversation between two or more characters," *pacing* means "how the author handles the passage of time in a narrative, moving through events either more quickly or slowly to serve the purpose of the text," *reflection* means "consideration of a subject, idea, or past event," and *multiple plots lines* means "the different plots of a literary text."

In addition to the components of W.11-12.3.b, inform students that the peer review process for any type of writing should also incorporate review for proper capitalization, spelling, and punctuation.

- ① **Differentiation Consideration:** If individual students need more focused instruction on specific capitalization, punctuation, and spelling conventions, consider providing web resources for students' reference, such as: <http://owl.english.purdue.edu/> (search terms: capitalization, spelling conventions, etc.).

Instruct students to work in pairs to peer review each other's narrative writing drafts for the use of narrative techniques. Remind students to also review for their peer's alignment to the writing prompt from the previous lesson: Choose a scene from "The Red Convertible" and retell it using one of the following narrative techniques: dialogue, pacing, description, reflection, or multiple plot lines to further develop an experience, event, or character. Instruct students to look for instances in their peer's drafts

where a different or additional narrative technique could be effective, and when a narrative technique is not effectively developing the experiences, events, or characters of “The Red Convertible.” Instruct students to use the Peer Review Accountability Tools to record the three most significant revisions.

- ▶ Students listen.

Remind students to consult the W.11-12.3.b portion of the 11.4 Narrative Writing Rubric and Checklist as they review their peer’s drafts.

- ▶ Students form pairs and review each other’s drafts, using the relevant portions of the 11.4 Narrative Writing Rubric and Checklist and completing the Peer Review Accountability Tool.
- ① This collaborative feedback and discussion provides students with a crucial opportunity for oral processing of their ideas and supports their engagement with SL.11-12.1, which addresses the clear, persuasive expression and exchange of ideas.
- ① Consider checking in with students on an individual basis during the review/revision process to formatively assess their application of narrative writing techniques, and offer targeted feedback for revision.
- ① Students can peer review by tracking their changes in a word processing program. Google Docs and other document sharing programs have their own protocols for tracking changes. Ensure that students know how to use these tools before they begin modifying their peer’s drafts. Remind students to save their original documents with a different file name to safeguard against accidental deletions or corruption.
- ① If students write directly on the papers, consider recommending they use different colored pens or colored pencils for peer review. Students can also use color-coded sticky notes.

Activity 4: Lesson Assessment

20%

Instruct students to independently revise and edit their own drafts according to their peer’s suggested revisions. Remind students to consult the relevant portions of the 11.4 Narrative Writing Rubric and Checklist as they review their own drafts. Remind students to respond to their peer’s feedback on the Peer Review Accountability Tool (Final Decision and Explanation Column) as they revise.

- ▶ Students work independently to revise and edit their narrative writing pieces.

Collect Peer Review Accountability Tools from each student for assessment purposes.

- 🗨 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 continue to revise their narrative writing pieces based on peer feedback, and come to class prepared to discuss 1–2 revisions. Instruct students to read their drafts aloud (to themselves or someone else) to identify problems in syntax, grammar, or logic. Students should come to the following lesson with a revised narrative writing piece.

Additionally, students should continue to read their AIR texts through the lens of a focus standard of their choice and prepare for a 3–5 minute discussion of their texts based on that standard.

- ▶ Students follow along.

Homework

Continue to revise your narrative writing piece, based on peer feedback, and come to class prepared to discuss 1–2 revisions. Read your draft aloud (to yourself or someone else) to identify problems in syntax, grammar, or logic. Come to the following lesson with a revised narrative writing piece.

Additionally, continue reading your Accountable Independent Reading text through the lens of a focus standard of your choice and prepare for a 3–5 minute discussion of your text based on that standard.

11.4.1

Lesson 13

Introduction

In this lesson, students return to analyzing the 11.4.1 texts for Part 1 of the End-of-Unit Assessment. Students participate in small group discussions, analyzing both texts in this unit: “On the Rainy River” from *The Things They Carried* by Tim O’Brien and “The Red Convertible” from *The Red Convertible* by Louise Erdrich. Students review the texts and complete the 11.4.1 End-of-Unit Evidence Collection Tool before engaging in a text-based discussion. During the discussion, students analyze point of view in each text and discuss how analysis of point of view can help the reader to distinguish between what is stated in the text and what is actually meant. Student learning is assessed via discussion in response to the following prompt: Consider the point of view in each text. Choose evidence from both texts in which what is directly stated differs from what is really meant. Explain what is really meant by the chosen text evidence.


For homework, students review and expand their notes on both texts and review the 11.4 Narrative Writing Rubric and Checklist in preparation for Part 2 of the End-of-Unit Assessment in the following lesson, in which students draft narrative writing pieces. Students also continue Accountable Independent Reading (AIR).

Standards

Assessed Standard(s)	
RL.11-12.6	Analyze a case in which grasping point of view requires distinguishing what is directly stated in a text from what is really meant (e.g., satire, sarcasm, irony, or understatement).
SL.11-12.1. 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 11–12 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 probe reasoning</p>

	and evidence; ensure a hearing for a full range of positions on a topic or issue; clarify, verify, or challenge ideas and conclusions; and promote divergent and creative perspectives.
Addressed Standard(s)	
W.11-12.9.a	<p>Draw evidence from literary or informational texts to support analysis, reflection, and research.</p> <p>a. Apply <i>grades 11–12 Reading standards</i> to literature (e.g., “Demonstrate knowledge of eighteenth-, nineteenth- and early-twentieth-century foundational works of American literature, including how two or more texts from the same period treat similar themes or topics”).</p>

Assessment

Assessment(s)	
<p>Student learning is assessed via small group discussion in response to the following prompt.</p> <ul style="list-style-type: none"> Consider the point of view in each text. Choose evidence from both texts in which what is directly stated differs from what is really meant. Explain what is really meant by the chosen text evidence. <p> This assessment will be evaluated using the 11.4.1 End-of-Unit Text Analysis Rubric.</p>	
High Performance Response(s)	
<p>A High Performance Response should:</p> <ul style="list-style-type: none"> Identify evidence in which what is stated differs from what is really meant. For example: <ul style="list-style-type: none"> “I owned that car along with my brother Stephan. We owned it together until his boots filled with water on a windy night and he bought out my share.” (p. 1) “In the morning, though, I found an envelope tacked to my door. Inside were the four fifties and a two-word note that said EMERGENCY FUND. The man knew.” (p. 51) Provide an explanation of what is meant by the stated evidence. For example: <ul style="list-style-type: none"> At the beginning of “The Red Convertible,” Marty figuratively connects his ownership of the red convertible to his brother’s death when he explains that Stephan “bought out my share” (p. 1). The literal meaning of this statement is not apparent until the end of the story when the reader finds out what happens on the windy night when Stephan “runs over to the river and jumps in” (p. 10) and drowns, “his boots filled with water” (p. 1). Only at this point do readers understand what Marty really means in the introduction of the story when he speaks about his brother buying out his “share” and, then saying, “Now Stephan owns the whole car” (p. 1). Marty, in his grief, cannot help his brother and decides to put the convertible into the 	

river: “I get out, close the door, and watch it plow softly into the water” (p. 10). Stephan, overcome by water, now “owns” the car because his brother cannot keep the car that was meant to help Stephan (p. 1).

- Labeling the envelope as “EMERGENCY FUND” implies that the money Elroy leaves for the narrator is for any sort of life emergency that could arise (p. 51). Elroy does not write on the envelope that the money is to be used for the narrator’s possible escape to Canada. Yet when the narrator states, “The man knew” he acknowledges that although he and Elroy have never discussed his thoughts about leaving for Canada, Elroy knows the decision the narrator is trying to make, even though he labels the envelope as “EMERGENCY FUND” (p. 51).
- Adhere to the criteria of the 11.4.1 End-of-Unit Text Analysis Rubric and Checklist.

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.*
Additional vocabulary to support English Language Learners (to provide directly)
<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.11-12.6, SL.11-12.1. a, c, W.11-12.9.a ● Texts: “On the Rainy River” from <i>The Things They Carried</i> by Tim O’Brien; “The Red Convertible” from <i>The Red Convertible</i> by Louise Erdrich 	

Learning Sequence:	
1. Introduction of Lesson Agenda	1. 5%
2. Homework Accountability	2. 10%
3. 11.4.1 End-of-Unit Evidence Collection Tool	3. 20%
4. 11.4.1 End-of-Unit Assessment Part 1: Small-Group Discussion	4. 60%
5. Closing	5. 5%

Materials

- Copies of the 11.4.1 End-of-Unit Evidence Collection Tool for each student
- Copies of the 11.4.1 End-of-Unit Text Analysis Rubric and Checklist 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 the assessed standards for this lesson: RL.11-12.6 and SL.11-12.1.a, c. In this lesson, students examine both texts from this unit through the lens of point of view and collect evidence to support analysis and reflection during an assessed small group discussion. This is part 1 of the End-of-Unit Assessment.

- Students look at the agenda.

Activity 2: Homework Accountability

10%

Instruct students to take out their responses to the previous lesson's homework assignment. (Continue to revise your narrative writing piece based on peer feedback, and come to class prepared to discuss 1–2 revisions.) Instruct students to form pairs and share 1–2 revisions based on their peer review and alignment to W.11-12.3.b. Instruct students to submit their revised narrative writing pieces after their discussion.

- 💬 Student responses will vary depending on their narrative writing piece. Students should use the language of W.11-12.3.b in their discussion.

- ① **Differentiation Consideration:** Consider reminding students to use the relevant portions of the 11.4 Narrative Writing Rubric and Checklist to guide their discussions if necessary.
- ① Collect students' narrative writing and keep the writing for student use in 11.4.2. Consider using a class blog as a repository for students' narrative writing over the course of the module.

Instruct students to talk in pairs about how they applied a focus standard to their AIR texts. Select several students (or student pairs) to explain how they applied a focus standard to their AIR texts.

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

Activity 3: 11.4.1 End-of-Unit Evidence Collection Tool

20%

Display and distribute the 11.4.1 End-of-Unit Evidence Collection Tool. Explain to students that this tool is used to guide their discussion in the following assessment activity.

- ▶ Students follow along.

Instruct students to independently review both texts from this unit, "On the Rainy River" and "The Red Convertible," and record evidence and analysis in response to the following discussion prompt:

Consider the point of view in each text. Choose evidence from both texts in which what is directly stated differs from what is really meant. Explain what is really meant by the chosen text evidence.

- ▶ Students independently review their texts and complete the 11.4.1 End-of-Unit Evidence Collection Tool.
- 💬 See the Model 11.4.1 End-of-Unit Evidence Collection Tool at the end of this lesson.
- ① This activity supports students' engagement with W.11-12.9.a, which addresses the use of textual evidence in writing.

- ① **Differentiation Consideration:** Consider modeling the 11.4.1 End-of-Unit Evidence Collection Tool to support student understanding during this activity.

Activity 4: 11.4.1 End-of-Unit Assessment Part 1: Small-Group Discussion 60%

Instruct students to form small groups to discuss their responses to the following prompt:

Consider the point of view in each text. Choose evidence from both texts in which what is directly stated differs from what is really meant. Explain what is really meant by the chosen text evidence.

Encourage students to consider points of agreement or disagreement with other students and how the evidence and reasoning presented by other students challenge or affirm the observations they generated independently. Distribute the 11.4.1 End-of-Unit Text Analysis Rubric and Checklist and remind students to use the rubric and checklist to guide their discussion.

- ① Students should reference the 11.4.1 End-of-Unit Text Analysis Rubric and Checklist to ensure they are practicing the skills outlined in SL.11-12.1.a, c during this discussion.
- ▶ Students form small groups to discuss their responses to the prompt.
 - 🗣 See the High Performance Response at the beginning of this lesson.
-

Instruct students to form pairs and briefly discuss how their opinions were challenged or verified through discussion, or if they made new connections in light of the evidence and reasoning presented during the discussion.

- ▶ Student pairs discuss how their opinions were challenged or verified through discussion, and any new connections they made during the discussion.

Activity 5: Closing 5%

Display and distribute the prompt for Part 2 of the End-of-Unit Assessment:

Consider another character's point of view in either "On the Rainy River" or "The Red Convertible" and retell a key scene from either text through that character's point of view.

Explain to students that in the next lesson they will begin Part 2 of the End-of-Unit Assessment by brainstorming and drafting a narrative writing piece. Students will continue to review, revise, and expand their narrative writing pieces in subsequent lessons.

Display and distribute the homework assignment. For homework, instruct students to review and expand their notes from both "On the Rainy River" and "The Red Convertible" in preparation for Part 2

of the End-of-Unit Assessment. Additionally, remind students to review the W.11-12.3.a and W.11-12.3.b portions of the 11.4 Narrative Writing Rubric and Checklist.

Students also should continue to read their AIR texts through the lens of a focus standard of their choice and prepare for a 3–5 minute discussion of their texts based on that standard.

- ▶ Students follow along.

Homework

Review and expand your notes from “On the Rainy River” and “The Red Convertible” in preparation for drafting narrative writing pieces in Part 2 of the End-of-Unit Assessment in the following lesson.

Review the W.11-12.3.a and W.11-12.3.b portions of the 11.4 Narrative Writing Rubric and Checklist.

Also, continue reading your Accountable Independent Reading text through the lens of a focus standard of your choice and prepare for a 3–5 minute discussion of your text based on that standard.

11.4.1 End-of-Unit Evidence Collection Tool

Name:		Class:		Date:	
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Directions: Use this tool to collect and identify evidence in preparation for the End-of-Unit Assessment Part 1: Small Group Discussion. Review both texts and include at least 4 pieces of evidence (2 from each text), in which what is directly stated differs from what is really meant. Explain what is really meant by the chosen text evidence.

Point of View	Evidence (What Is Stated)	Explanation (What Is Really Meant)

Model 11.4.1 End-of-Unit Evidence Collection Tool

Name:		Class:		Date:	
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Directions: Use this tool to collect and identify evidence in preparation for the End-of-Unit Assessment Part 1: Small-Group Discussion. Review both texts and include at least 4 pieces of evidence (2 from each text) in which what is directly stated differs from what is really meant. Explain what is really meant by the chosen text evidence.

Point of View	Evidence (What Is Stated)	Explanation (What Is Really Meant)
Tim O'Brien (narrator)	"In the morning, though, I found an envelope tacked to my door. Inside were the four fifties and a two-word note that said EMERGENCY FUND. The man knew" (p. 51).	Elroy labels the envelope "EMERGENCY FUND," implying that the money is for any sort of life emergency that could arise (p. 51). Elroy does not write on the envelope that the money is to be used for the narrator's possible escape to Canada. Yet when the narrator states, "The man knew," he acknowledges that although he and Elroy have never discussed his thoughts about leaving for Canada, Elroy knows the decision the narrator is trying to make, even though he labels the envelope as "EMERGENCY FUND" (p. 51).
Marty (narrator)	"I got his picture out and tacked it on my wall. I felt good about Stephan at the time, close to him ... I don't know what it was but his smile had changed. Or maybe it was gone ... We put the picture in a bag and folded the bag over and over and put the picture way back in a closet" (p. 7).	In this portion of text, Marty reflects on the story he tells in "The Red Convertible" and expresses sorrow about the death of his brother on the day the photograph was taken. Marty says that "[Stephan's] smile had changed" in the photograph and after looking at it Marty "was shaking" (p. 7). Marty does not destroy the photograph, he just "put the picture way back in a

		closet” (p. 7). This demonstrates that the memories of Stephan are too painful to confront and Marty has not forgiven himself for the death of his brother.
Tim O'Brien (narrator)	“I was a coward. I went to the war” (p. 58).	The narrator uses irony in these statements, knowing that those who go to war are typically regarded as heroes, but he perceives himself as a “coward” (p. 58) for abandoning his “convictions” (p. 39).
Marty (narrator)	“I owned that car along with my brother Stephan. We owned it together until his boots filled with water on a windy night and he bought out my share” (p. 1).	At the beginning of “The Red Convertible,” Marty figuratively connects his ownership of the red convertible to his brother’s death when he explains that Stephan “bought out my share” (p. 1). The literal meaning of this statement is not apparent until the end of the story when the reader finds out what happens on the windy night when Stephan “runs over to the river and jumps in” (p. 10) and drowns, “his boots filled with water” (p. 1). Only at this point do readers understand what Marty really means in the introduction of the story when he speaks about his brother buying out his “share” and, then saying, “Now Stephan owns the whole car” (p. 1). Marty, in his grief, cannot help his brother and decides to put the convertible into the river: “I get out, close the door, and watch it plow softly into the water” (p. 10). Stephan, overcome by water, now “owns” the car because his brother cannot keep the car that was meant to help Stephan (p. 1).

Tim O'Brien (narrator)	"If they needed fresh bodies, why not draft some back-to-the-stone-age hawk? Or some dumb jingo in his hard hat and Bomb Hanoi button, or one of LBJ's pretty daughters, or Westmoreland's whole handsome family—nephews and nieces and baby grandson" (p. 40).	Although the narrator in this excerpt sarcastically suggests that the military draft should include the president's daughters and even an infant, in reality he does not mean these statements. He is trying to make a point that policy makers should feel the pain and impact of the decisions they make. He makes his point of view clear when he says, "There should be a law ... If you support a war ... you have to put your own precious fluids on the line" (p. 40).
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11.4.1 End-of-Unit Text Analysis Rubric

____ / ____ (Total points)

Criteria	4 – Responses at this Level:	3 – Responses at this Level:	2 – Responses at this Level:	1 – Responses at this Level:
Content and Analysis The extent to which the response analyzes a point of view by distinguishing what is directly stated in a text from what is really meant. CCSS.ELA-Literacy.RL.11-12.6 Analyze a case in which grasping a point of view requires distinguishing what is directly stated in a text from what is really meant (e.g., satire, sarcasm, irony, or understatement).	Skillfully analyze a point of view by precisely distinguishing what is directly stated in a text from what is really meant.	Accurately analyze a point of view by accurately distinguishing what is directly stated in a text from what is really meant.	Somewhat effectively analyze a point of view by distinguishing with partial accuracy what is directly stated in a text from what is really meant.	Ineffectively analyze a point of view by inaccurately distinguishing what is directly stated in a text from what is really meant.
Command of Evidence and Reasoning The extent to which the speaker demonstrates preparation for the discussion by explicitly drawing on evidence from texts and other research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas. CCSS.ELA-Literacy.SL.11-12.1 Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on <i>grades 11–12 topics, texts, and issues</i> , building on others' ideas and expressing their own clearly and persuasively. CCSS.ELA-Literacy.SL.11-12.1.a Come to discussions prepared,	Demonstrate thorough preparation for the discussion by explicitly drawing on precise and sufficient evidence from texts and other research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas. (SL.11-12.1.a) Skillfully propel conversations by consistently posing and responding to questions that probe reasoning and evidence; actively ensure a hearing for a full range of positions on a topic or issue; consistently clarify, verify, or challenge ideas and conclusions; and actively promote divergent and creative perspectives. (SL.11-12.1.c)	Demonstrate preparation for the discussion by explicitly drawing on relevant and sufficient evidence from texts and other research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas. (SL.11-12.1.a) Propel conversations by posing and responding to questions that probe reasoning and evidence; ensure a hearing for a full range of positions on a topic or issue; clarify, verify, or challenge ideas and conclusions; and promote divergent and creative perspectives. (SL.11-12.1.c)	Demonstrate partial preparation for the discussion by inconsistently drawing on relevant or sufficient evidence from texts and other research on the topic or issue, occasionally stimulating a thoughtful, well-reasoned exchange of ideas. (SL.11-12.1.a) Somewhat effectively propel conversations by inconsistently posing and responding to questions that probe reasoning and evidence; occasionally ensure a hearing for a full range of positions on a topic or issue; inconsistently clarify, verify, or challenge ideas and conclusions; and occasionally promote divergent and creative perspectives. (SL.11-12.1.c)	Demonstrate a lack of preparation for the discussion by rarely drawing on relevant or sufficient evidence from texts or other research on the topic or issue, rarely stimulating a thoughtful or well-reasoned exchange of ideas. (SL.11-12.1.a) Ineffectively propel conversations by rarely posing or responding to questions that probe reasoning and evidence; rarely ensure a hearing for a full range of positions on a topic or issue; rarely clarify, verify, or challenge ideas and conclusions; and prevent divergent and creative perspectives. (SL.11-12.1.c)

Criteria	4 – Responses at this Level:	3 – Responses at this Level:	2 – Responses at this Level:	1 – Responses at this Level:
<p>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>The extent to which the speaker propels conversations by posing and responding to questions that probe reasoning and evidence; ensures a hearing for a full range of positions on a topic or issue; clarifies, verifies, or challenges ideas and conclusions; and promotes divergent and creative perspectives.</p> <p>CCSS.ELA-Literacy.SL.11-12.1.c Propel conversations by posing and responding to questions that probe reasoning and evidence; ensure a hearing for a full range of positions on a topic or issue; clarify, verify, or challenge ideas and conclusions; and promote divergent and creative perspectives.</p>				

- A response that is a personal response and makes little or no reference to the task or text can be scored no higher than a 1.
- A response that is totally copied from the text with no original writing must be given a 0.
- A response that is totally unrelated to the task, illegible, incoherent, blank, or unrecognizable as English must be scored as a 0.

11.4.1 End-of-Unit Text Analysis Checklist

Assessed Standards: _____

	Does my response...	✓
Content and Analysis	Distinguish what is directly stated in a text from what is really meant? (RL.11-12.6)	<input type="checkbox"/>
	Determine and analyze an author's point of view in a text? (RL.11-12.6)	<input type="checkbox"/>
Command of Evidence and Reasoning	Explicitly draw on evidence from texts and other research on the topic or issue? (SL.11-12.1.a)	<input type="checkbox"/>
	Pose and respond to questions that probe reasoning and evidence? (SL.11-12.1.c)	<input type="checkbox"/>
	Ensure a hearing for a full range of positions on a topic or issue? (SL.11-12.c)	<input type="checkbox"/>
	Clarify, verify, or challenge ideas and conclusions? (SL.11-12.1.c)	<input type="checkbox"/>
	Promote divergent and creative perspectives? (SL.11-12.1.c)	<input type="checkbox"/>

11.4.1

Lesson 14

Introduction

In this lesson, students begin Part 2 of the End-of-Unit Assessment by planning their text-based narrative writing through brainstorming and prewriting activities. Students review the two texts in this unit, “On the Rainy River” from *The Things They Carried* and “The Red Convertible” from *The Red Convertible* and recall their discussions of point of view in these texts from the previous lesson (11.4.1 Lesson 13). Students choose a character and a scene from one of the two texts, and brainstorm and prewrite in preparation for drafting narrative writing pieces, using the skills outlined in W.11-12.3.a-b. Student learning is assessed via an Exit Slip in response to the following prompt: In 2–3 sentences, describe one idea for retelling a key scene in either “On the Rainy River” or “The Red Convertible” through another character’s point of view. Also, in 2–3 sentences, describe how you plan to incorporate the skills outlined in W.11-12.3.a and W.11-12.3.b in your narrative writing piece. After students propose their ideas they spend the remainder of the lesson drafting their narrative writing pieces.

For homework, students continue to draft their narrative writing pieces by incorporating the skills of W.11-12.3.a, b in preparation for peer review and revision in the following lesson.

Standards

Assessed Standard(s)	
W.11-12.4	Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.
Addressed Standard(s)	
W.11-12.3.a, b	<p>Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.</p> <ul style="list-style-type: none"> a. Engage and orient the reader by setting out a problem, situation, or observation and its significance, establishing one or multiple point(s) of view, and introducing a narrator and/or characters; create a smooth progression of experiences or events. b. Use narrative techniques, such as dialogue, pacing, description, reflection, and multiple plot lines, to develop experiences, events, and/or characters.

Assessment

Assessment(s)

Student learning is assessed via an Exit Slip in response to the following prompt:

- In 2–3 sentences, describe one idea for retelling a key scene in either “On the Rainy River” or “The Red Convertible” through another character’s point of view. Also, in 2–3 sentences, describe how you plan to incorporate the skills outlined in W.11-12.3.a and W.11-12.3.b in your narrative writing piece.

High Performance Response(s)

A High Performance Response should:

- Describe an idea for retelling a key scene in either “On the Rainy River” or “The Red Convertible” through another character’s point of view. For example:
 - I am going to write from the perspective of Elroy from “On the Rainy River,” and describe Elroy’s perspective of the narrator during the scene on the river at the end of the narrative (pp. 52–57). The narrator makes assumptions about what Elroy is thinking during the river scene: “he must’ve planned it ... to bring me up against the realities, to guide me across the river” (p. 53). This may not be what Elroy was thinking at all.
 - I am going to write from the perspective of Bonita from “The Red Convertible,” using Bonita’s perspective of her brothers before she takes their picture (p. 7). Bonita’s perspective of Marty complicates Marty’s perspective of Stephan, since Marty’s behavior—“[doing] a number” on the red convertible—could be seen as erratic by his family (p. 6).
- Describe the plan to incorporate the skills outlined in W.11-12.3.a and W.11-12.3.b. For example:
 - In order to incorporate W.11-12.3.a, I plan to engage and orient the reader by setting out Elroy’s perspective of the narrator’s problems. In order to incorporate W.11-12.3.b, I plan to incorporate reflection of Elroy’s own past to illuminate his reasons and motivation for helping the narrator.
 - In order to incorporate W.11-12.3.a, I plan to engage and orient the reader by establishing Bonita as the narrator of my narrative writing, thinking about her brothers. In order to incorporate W.11-12.3.b, I plan to add dialogue between Bonita and her brothers to show their relationship.

① Consider using the W.11-12.3.a and W.11-12.3.b portions of the 11.4 Narrative Writing Rubric and Checklist to guide the assessment.

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.*
Additional vocabulary to support English Language Learners (to provide directly)
<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: W.11-12.4, W.11-12.3.a, b Text: “On the Rainy River” from <i>The Things They Carried</i> by Tim O’Brien; “The Red Convertible” from <i>The Red Convertible</i> by Louise Erdrich 	
Learning Sequence: <ol style="list-style-type: none"> Introduction of Lesson Agenda Homework Accountability Narrative Writing: Brainstorming and Prewriting Lesson Assessment: Exit Slip Narrative Writing: Drafting Closing 	<ol style="list-style-type: none"> 5% 10% 35% 10% 35% 5%

Materials

- Student copies of the 11.4 Narrative Writing Rubric and Checklist (refer to 11.4.1 Lesson 6)

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 the assessed standard for this lesson: W.11-12.4. In this lesson, students prepare for Part 2 of the End-of-Unit Assessment by planning and prewriting for a draft narrative response to the prompt for the assessment.

- ▶ Students look at the agenda.

Activity 2: Homework Accountability

10%

Instruct students to talk in pairs about how they applied a focus standard to their Accountable Independent Reading (AIR) texts. Select several students (or student pairs) to explain how they applied a focus standard to their AIR texts.

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

Instruct students to take out the previous lesson's homework assignment. (Review and expand your notes from "On the Rainy River" and "The Red Convertible" in preparation for drafting narrative writing pieces in Part 2 of the End-of-Unit Assessment. Review the W.11-12.3.a and W.11-12.3.b portions of the 11.4 Narrative Writing Rubric and Checklist.) Instruct students to form pairs to discuss their notes.

- ▶ Student pairs discuss their notes.

❗ Students learned about and practiced W.11-12.3.a in 10.4.1 Lessons 6 and 7. Consider reminding students that elements of an engaging introduction include: setting out a problem, situation or

observation and its significance; establishing one or multiple point(s) of view; introducing a narrator and/or characters; and creating a smooth progression of experiences or events.

- ① Students learned about and practiced W.11-12.3.b in 10.4.1 Lessons 11 and 12. Consider reminding students that examples of narrative techniques include: dialogue, pacing, description, reflection, and multiple plot lines.

Lead a brief whole-class discussion of student responses.

Activity 3: Narrative Writing: Brainstorming and Prewriting

35%

Instruct students to form small groups. Explain to students that the assessment in this lesson is an Exit Slip, in which they articulate their plans for another narrative writing piece, which will serve as Part 2 of their End-of-Unit Assessment.

Remind students they previously worked on a narrative writing piece based on “On the Rainy River” in 11.4.1 Lessons 6 and 7 and another narrative piece based off of “The Red Convertible” in 11.4.1 Lessons 11 and 12. In this activity, student groups will brainstorm ideas for narrative writing from the point of view of one of the key characters, retelling a key scene from either “On the Rainy River” or “The Red Convertible.”

Post or project the following prompt for students:

Consider another character’s point of view in either “On the Rainy River” or “The Red Convertible” and retell a key scene from either text through that character’s point of view.

- ▶ Students read the prompt and follow along.

Instruct student groups to brainstorm ideas for their narrative writing pieces. Explain to students that their narrative writing pieces should include:

- A character from “On the Rainy River” other than the narrator, or a character from “The Red Convertible” other than Marty
- A scene that offers rich material to re-imagine from that character’s point of view
- All the relevant evidence in the text that can help establish a compelling and convincing point of view for their chosen character
- How that character might perceive their chosen scene from the text

- ① **Differentiation Consideration:** Consider posting this criteria to support students during this activity.

Remind students to record the results of their discussions, which will help them to draft their narrative writing pieces.

- ▶ Student groups discuss and brainstorm ideas for their narrative writing piece.

☞ Student responses may include:

- The narrator describes Elroy from “On the Rainy River” as quiet, introspective, and having “a silent, watchful presence” (p. 46), with a “willful, almost ferocious silence” (p. 47). The narrator describes Elroy as “eighty-one years old, skinny and shrunken and mostly bald,” (p. 46), but he is still very active and goes “out on long hikes into the woods” (p. 47) and “split[s] and stack[s] firewood” (p. 49). It is clear that Elroy enjoys reading and demonstrates intelligence: “[t]he man was sharp” (p. 47). Elroy also has the ability to “[compress] large thoughts into small, cryptic packets of language” (p. 47). He has a strong sense of “self-control” and he extends a great deal of kindness to the narrator (p. 49).
- The scene that offers rich material for considering Elroy’s point of view is the scene on the river, when the narrator is deciding what choice he will make. The narrator speculates about Elroy’s intentions and motivations for bringing him to the border, saying, “he must’ve planned it ... he meant to bring me up against the realities ... to stand a kind of vigil as I chose a life for myself” (p. 53). It could be interesting to explore what Elroy’s motivations may really have been in that situation, and if he is as intentional as the narrator believes him to be in this scene.
- The character Bonita from “The Red Convertible” is a witness to both her brothers’ final rides in the red convertible. As Marty and Stephan’s “little sister,” she takes their photograph, commanding Stephan to “‘Smile’” (p. 7). The author mentions Bonita in the text only in this one scene, so there is not a lot of textual evidence to frame her point of view, but it could be interesting to have an outside perspective on both Marty and Stephan from another member of their family. Other than their mother’s worry that “a regular hospital ... would keep [Stephan],” there is not much exploration in the text of how Stephan’s issues affect any members of his family besides Marty (pp. 5–6).
- A scene from “The Red Convertible” to rewrite from Bonita’s perspective could be the scene in which she takes the picture (p. 7), or the scene where Stephan has “bitten through his lip” (p. 5), and the whole family eats dinner together, but “no one said anything” (p. 5) as they all watch Stephan eat his food and his blood together. Bonita may have had a similar point of view as Marty, or she may have had a very different experience when Stephan returned from the war.

① Students may choose other characters from these texts. These examples are not meant to be prescriptive of students’ choice in this assignment, but rather to serve as examples of how students might discuss and articulate their decisions.

① **Differentiation Consideration:** Consider using a graphic organizer to structure discussion and evidence collection.

Lead a brief whole-class discussion of student responses.

Activity 4: Lesson Assessment: Exit Slip

10%

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

In 2–3 sentences, describe one idea for retelling a key scene in either “On the Rainy River” or “The Red Convertible” through another character’s point of view. Also, in 2–3 sentences, describe how you plan to incorporate the skills outlined in W.11-12.3.a and W.11-12.3.b in your narrative writing piece.

Explain to students that this Exit Slip will serve as the foundation for the narrative writing piece they begin to draft during the following activity.

- ▶ Students listen and read the Exit Slip prompt.

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

Transition to the independent Exit Slip.

- ▶ Students independently answer the prompt.
- 💬 See the High Performance Response at the beginning of this lesson.

Activity 5: Narrative Writing: Drafting

35%

Instruct students to spend the remainder of this lesson independently drafting their narratives based on the writing prompt, using the ideas they just generated:

Consider another character’s point of view in either “On the Rainy River” or “The Red Convertible” and retell a key scene from either text through that character’s point of view.

Instruct students to incorporate the skills outlined in W.11-12.3.a and W.11-12.3.b as they draft their narrative writing pieces. Remind students to refer to the relevant portions of the 11.4 Narrative Writing Rubric and Checklist and their notes from the prewriting and brainstorming activity as they work on their narrative writing pieces.

- ▶ Students independently draft their narrative writing pieces.
- ① Remind students that they will have additional time to draft and revise their narrative writing pieces before publishing them on a class blog in 11.4.1 Lesson 16.

Activity 6: Closing

5%

Display and distribute the homework assignment. For homework, instruct students to continue to draft their text-based narrative writing pieces in response to the following prompt:

Consider another character’s point of view in either “On the Rainy River” or “The Red Convertible” and retell a key scene from either text through that character’s point of view.

Instruct students to come to class prepared for peer review and revision in the following lesson (11.4.1 Lesson 15). Remind students to refer to the W.11-12.3.a and W.11-12.3.b portions of the 11.4 Narrative Writing Rubric and Checklist and notes from the brainstorming and prewriting discussion as they draft their narrative pieces.

- ▶ Students follow along.

Homework

Continue to draft your text-based narrative writing piece in response to the following prompt:

Consider another character’s point of view in either “On the Rainy River” or “The Red Convertible” and retell a key scene from either text through that character’s point of view.

Refer to the W.11-12.3.a and W.11-12.3.b portions of the 11.4 Narrative Writing Rubric and Checklist and notes from the brainstorming and prewriting discussion as you draft your narrative piece. Come to class prepared for peer review and revision in the following lesson.

11.4.1

Lesson 15

Introduction

In this lesson, students continue Part 2 of the End-of-Unit Assessment by peer reviewing and revising their narrative writing from the previous lesson. Students peer review and revise for standards W.11-12.3.a and W.11-12.3.b, including engaging introductions and effective use of narrative writing techniques such as dialogue, pacing, description, or reflection. Students are assessed via the completion of the Peer Review Accountability Tools and their incorporation of peer feedback into their response to the End-of-Unit Assessment Part 2 prompt: Consider another character's point of view in either "On the Rainy River" or "The Red Convertible" and retell a key scene from either text through that character's point of view.

For homework, students continue to incorporate peer review feedback and revise their writing in preparation for publishing their narrative writing pieces in the following lesson.

Standards

Assessed Standard(s)	
W.11-12.5	Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience. (Editing for conventions should demonstrate command of Language standards 1–3 up to and including grades 11–12.)
Addressed Standard(s)	
W.11-12.3.a, b	<p>Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.</p> <ul style="list-style-type: none"> a. Engage and orient the reader by setting out a problem, situation, or observation and its significance, establishing one or multiple point(s) of view, and introducing a narrator and/or characters; create a smooth progression of experiences or events. b. Use narrative techniques, such as dialogue, pacing, description, reflection, and multiple plot lines, to develop experiences, events, and/or characters.

SL.11-12.1	Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on <i>grades 11–12 topics, texts, and issues</i> , building on others' ideas and expressing their own clearly and persuasively.
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Assessment

Assessment(s)
<p>Student learning is assessed via:</p> <ul style="list-style-type: none"> • Incorporation of peer review edits (from the Peer Review Accountability Tools) to their narrative writing pieces. • Individual student responses to the peer review on the Peer Review Accountability Tools (Final Decision and Explanation Column only). <p>① Student incorporation of peer review feedback and student responses on the Peer Review Accountability Tool will be evaluated using the W.11-12.3 a, b portions of the 11.4 Narrative Writing Rubric and Checklist.</p>
High Performance Response(s)
<p>A High Performance Response should:</p> <ul style="list-style-type: none"> • Effectively incorporate at least one suggestion or revision, as appropriate, into the narrative draft to strengthen the narrative introduction and effectively use narrative techniques (dialogue, pacing, description, etc.) and to develop experiences, events, or characters. • Include thoughtful responses on the Peer Review Accountability Tool (Final Decision and Explanation Column) that describe how the student chose to address their peers' concerns and suggestions.

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.*
Additional vocabulary to support English Language Learners (to provide directly)
<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 & Texts: <ul style="list-style-type: none"> Standards: W.11-12.5, W.11-12.3.a, b, SL.11-12.1 Texts: “On the Rainy River” from <i>The Things They Carried</i> by Tim O’Brien; “The Red Convertible” from <i>The Red Convertible</i> by Louise Erdrich Learning Sequence: <ol style="list-style-type: none"> Introduction of Lesson Agenda Homework Accountability Peer Review and Revision Lesson Assessment Closing 	<ol style="list-style-type: none"> 5% 0% 70% 20% 5%

Materials

- Student copies of the Peer Review Accountability Tool (refer to 11.4.1 Lesson 7)—students will need two additional blank copies
- Student copies of the 11.4 Narrative Writing Rubric and Checklist (refer to 11.4.1 Lesson 6)
- Sticky notes and colored pens or pencils, or computer-based peer review software (such as Track Changes in Microsoft Word or Google Docs editing tools)

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.
①	Indicates instructional notes for the teacher.

Activity 1: Introduction of Lesson Agenda

5%

Begin by reviewing the agenda and the assessed standard for this lesson: W.11-12.5. In this lesson, students continue Part 2 of the End-of-Unit Assessment by engaging in a peer review of the narrative writing pieces they drafted in the previous lesson. Students revise their narrative writing pieces in response to peer feedback in preparation for publishing in the following lesson.

- ▶ Students look at the agenda.

Activity 2: Homework Accountability

0%

- ① Students will be held accountable for homework during Activity 3: Peer Review and Revision.

Activity 3: Peer Review and Revision

70%

Explain to students that in this lesson they peer review and revise the narrative writing pieces they drafted in 11.4.1 Lesson 14 in response to the following prompt: Consider another character's point of view in either "On the Rainy River" or "The Red Convertible" and retell a key scene from either text through that character's point of view.

Student review and revision focuses on the skills outlined in W.11-12.3.a and W.11-12.3.b. Instruct students to use the Peer Review Accountability Tools to guide their peer review and revision process, using one copy of the Peer Review Accountability Tool for each substandard as they peer review, and selecting the three most significant revisions for each substandard to record on the tool for their peer.

In addition to the components of W.11-12.3.a and W.11-12.3.b, inform students that the peer review process for any type of writing should also incorporate review for proper capitalization, spelling, and punctuation.

- ▶ Students listen.

- ① **Differentiation Consideration:** If individual students need more focused instruction on specific capitalization, punctuation, and spelling conventions, consider providing web resources for students' reference, such as: <http://owl.english.purdue.edu/> (search terms: capitalization, spelling conventions, etc.).

Instruct students to work in pairs to peer review each other's narrative drafts for engaging introductions that orient the reader to a problem, situation, or observation and its significance, as well as the use of a variety of narrative techniques to develop the elements of the writing, such as experiences, events, or characters (W.11-12.3.a, b). Instruct students to look for instances in their peer's paper where a different technique could be effective, the progression of experiences or events is not smooth, or the narrative technique is not effectively developing the experiences, events, or characters of the text. Instruct students to look for alignment to the prompt (Consider another character's point of view in either "On the Rainy River" or "The Red Convertible" and retell a key scene from either text through that character's point of view). Instruct students to look for details that may seem conflicting or out of place given the selected text, character, and scene.

- ▶ Students listen.

Remind students to consult the relevant portions of the 11.4 Narrative Writing Rubric and Checklist as they review their peer's drafts.

- ▶ Students form pairs and review each other's drafts, using the relevant portions of the 11.4 Narrative Writing Rubric and Checklist and completing the Peer Accountability Tools.
- ① This collaborative feedback and discussion provides students with a crucial opportunity for oral processing of their ideas and supports their engagement with SL.11-12.1, which addresses the clear, persuasive expression and exchange of ideas.
 - ① Consider checking in with students on an individual basis during the review and revision process to formatively assess their application of narrative writing techniques, and offer targeted feedback for revision.
 - ① Students can peer review by tracking their changes in a word-processing program. Google Docs and other document-sharing programs have their own protocols for tracking changes. Ensure that students know how to use these tools before they begin modifying their peers' drafts. Remind students to save their original documents with a different file name to safeguard against accidental deletions or corruption.
 - ① If students write directly on the papers, consider recommending they use colored pens or colored pencils to differentiate review for each substandard. Students can also use color-coded sticky notes.

Activity 4: Lesson Assessment

20%

Instruct students to independently revise and edit their own drafts according to their peer's suggested revisions. Remind students to consult the relevant portions of the 11.4 Narrative Writing Rubric and Checklist as they review their own drafts. Remind students to respond to their peer's feedback on the Peer Review Accountability Tool (Final Decision and Explanation Column only) as they revise.

- ▶ Students work independently to revise and edit their drafts.

Collect Peer Review Accountability Tools from each student for assessment purposes.

- 🗨 See the High Performance Response at the beginning of this lesson.

- ① Consider creating a writing gallery activity to extend the peer review process. After students discuss the peer review, instruct them to post their work around the classroom for their classmates to read. Instruct students to walk around the gallery of narratives, and read and discuss how the writing pieces effectively use the different components of the substandards W.11-12.3.a and W.11-12.3.b.

Activity 5: Closing

5%

Display and distribute the homework assignment. For homework, instruct students to continue to implement revisions based on peer review. Additionally, instruct students to read their drafts aloud (to themselves or someone else) to identify problems in syntax, grammar, or logic in order to prepare for the following lesson's completion of Part 2 of the End-of-Unit Assessment. Students should come to the following lesson with a revised narrative writing piece.

- ▶ Students follow along.

Homework

Continue to implement revisions based on peer review. Read your draft aloud (to yourself or someone else) to identify problems in syntax, grammar, or logic in order to prepare for the following lesson's completion of Part 2 of the End-of-Unit Assessment. Come to the following lesson with a revised narrative writing piece.

11.4.1

Lesson 16

Introduction

In this last lesson of the unit, Part 2 of the End-of-Unit Assessment, students work in class to finalize their narrative writing pieces by editing, polishing, and rewriting as necessary. Students also publish their narrative writing pieces on a class blog, which serves as a repository for student writing throughout this module. This text-based narrative writing piece (Consider another character’s point of view in either “On the Rainy River” or “The Red Convertible” and retell a key scene from either text through that character’s point of view.) will be evaluated using the W.11-12.3.a, b portions of the 11.4 Narrative Writing Rubric and Checklist.

For homework, students read and annotate chapters I–II of *The Awakening* by Kate Chopin.

Standards

Assessed Standard(s)	
W.11-12.3.a, b	<p>Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.</p> <ul style="list-style-type: none"> a. Engage and orient the reader by setting out a problem, situation, or observation and its significance, establishing one or multiple point(s) of view, and introducing a narrator and/or characters; create a smooth progression of experiences or events. b. Use narrative techniques, such as dialogue, pacing, description, reflection, and multiple plot lines, to develop experiences, events, and/or characters.
L.11-12.1	Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.
L.11-12.2	Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.
Addressed Standard(s)	
W.11-12.4	Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.
W.11-12.6	Use technology, including the Internet, to produce, publish, and update individual or shared writing products in response to ongoing feedback, including new arguments or information.

Assessment

Assessment(s)
<p>Student learning in this lesson is assessed via a text-based narrative writing piece in response to the following prompt:</p> <ul style="list-style-type: none"> Consider another character's point of view in either "On the Rainy River" or "The Red Convertible" and retell a key scene from either text through that character's point of view. <p>① The assessment will be evaluated using the W.11-12.3.a, b portions of the 11.4 Narrative Writing Rubric.</p>
High Performance Response(s)
<p>A High Performance Response should:</p> <ul style="list-style-type: none"> Engage and orient the reader by setting out a problem, situation, or observation and its significance. Establish one or multiple point(s) of view. Introduce a narrator and/or characters. Create a smooth progression of experiences or events. Use narrative techniques, such as dialogue, pacing, description, reflection, and multiple plot lines, to develop experiences, events, and/or characters. Align with the key elements and style of the selected text. Adhere to the criteria of the W.11-12.3.a, b portions of the 11.4 Narrative Writing Rubric and Checklist.

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 *
Additional vocabulary to support English Language Learners (to provide directly)
<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 & Texts: <ul style="list-style-type: none"> Standards: W.11-12.3.a, b, L.11-12.1, L.11-12.2, W.11-12.4, W.11-12.6 Texts: “On the Rainy River” from <i>The Things They Carried</i> by Tim O’Brien; “The Red Convertible” from <i>The Red Convertible</i> by Louise Erdrich Learning Sequence: <ol style="list-style-type: none"> 1. Introduction of Lesson Agenda 2. Homework Accountability 3. 11.4.1 End-of-Unit Assessment Part 2: Narrative Writing 4. Closing 	<ol style="list-style-type: none"> 1. 10% 2. 10% 3. 75% 4. 5%

Materials

- Student copies of the 11.4 Common Core Learning Standards Tool (refer to 11.4.1 Lesson 6)
- Student copies of the 11.4 Narrative Writing Rubric and Checklist (refer to 11.4.1 Lesson 6)
- Computers with an Internet connection (one 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 the assessed standards for this lesson: W.11-12.3.a, b. In this lesson, students publish a final draft of their narrative writing pieces for Part 2 of the 11.4.1 End-of-Unit Assessment. Student writing is in response to the following text-based prompt: Consider another character's point of view in either "On the Rainy River" or "The Red Convertible" and retell a key scene from either text through that character's point of view. Students work independently and publish the final writing piece at the end of class.

- ▶ Students look at the agenda.

Instruct students to take out their copies of the 11.4 Common Core Learning Standards Tool. Inform students that in this lesson they begin to work with a new standard: W.11-12.6. Instruct students to individually read the standard on their tools and assess their familiarity with and mastery of it.

- ▶ Students read and assess their familiarity with standard W.11-12.6.

Instruct students to talk in pairs about what they think the standard means. Lead a brief discussion about the standard.

☞ Student responses should include:

- Create and revise writing products using the Internet or other forms of technology.

Activity 2: Homework Accountability

10%

Instruct student pairs to discuss their responses to the previous lesson's homework assignment. (Continue to implement revisions based on peer review.)

- ▶ Student pairs discuss revisions based on peer review from the previous lesson.

Activity 3: 11.4.1 End-of-Unit Assessment Part 2: Narrative Writing

75%

Instruct students to spend the remaining portion of the class completing the final drafts of their narrative writing pieces. Instruct students to use this time to edit, polish, and rewrite as they see fit, using all the skills they have learned over the course of this unit to respond to the prompt (Consider another character's point of view in either "On the Rainy River" or "The Red Convertible" and retell a key scene from either text through that character's point of view).

Instruct students to post their final drafts to a class blog when their editing is complete. Explain to students that this blog serves as a portfolio for the class and tracks student progress as they continue to develop and strengthen their narrative writing in this module.

Remind students that producing clear and coherent narrative writing supports students' engagement with standards L.11-12.1 and L.11-12.2, which address the correct use of English grammar and usage and English capitalization, punctuation, and spelling in writing.

- ① Posting and publishing writing products on the Internet supports students' engagement with W.11-12.6, which addresses the role of technology in the publishing of writing in response to ongoing feedback and new information.
 - ① If necessary, consider reviewing the components of W.11-12.4, which include producing clear, coherent writing that employs organization and style appropriate to the task, purpose, and audience.
 - ① Consider using a blog website (such as Blogger or Wordpress) that allows for multiple sections so students can post their narrative writing on their own page within the class blog.
 - ① Collect students' narrative writing and keep the writing for student use in 11.4.2.
 - ▶ Students independently finalize their narrative writing pieces and post to a class blog when complete.
- 🗣 See the High Performance Response at the beginning of this lesson.

Activity 4: Closing

5%

Display and distribute the homework assignment. For homework, instruct students to read and annotate chapters I–II of *The Awakening* by Kate Chopin (from “A green and yellow parrot, which hung in a cage” to “the little Pontellier children, who were very fond of him”).

- ① *The Awakening* was published in 1899, and contains several antiquated words and phrases, as well as references to racial classifications (e.g., *quadroon* (p. 4)) that are products of the time in which the text was written. While these words and phrases are not necessarily essential to student understanding and analysis of the text, it is important that students understand these terms are from a particular time and place.
 - ▶ Students follow along.

Homework

Read and annotate chapters I–II of Kate Chopin's *The Awakening* (from “A green and yellow parrot, which hung in a cage” to “the little Pontellier children, who were very fond of him”).

11.4.1 End-of-Unit Assessment Part 2

Narrative Writing

Your Task: Rely on the instruction and practice with the skills of W.11-12.3.a, b in this unit to respond to the following prompt:

Consider another character’s point of view in either “On the Rainy River” or “The Red Convertible” and retell a key scene from either text through that character’s point of view.

In crafting your narrative writing, engage and orient the reader, establish point of view, introduce characters, and create a smooth progression of experience or events. Be sure to use narrative techniques in your writing that develop experiences, events, and/or characters. Use your 11.4 Narrative Writing Rubric and Checklist and peer comments to guide the publication of your final draft.

Guidelines

Be sure to:

- Review your writing for alignment with all components of W.11-12.3.a, b.
- Establish one or multiple point(s) of view.
- Engage and orient the reader by setting out a problem, situation, or observation and its significance.
- Introduce a narrator and/or characters.
- Create a smooth progression of experiences or events.
- Use narrative techniques, such as dialogue, pacing, description, reflection, and multiple plot lines, to develop experiences, events, and/or characters.
- Align your narrative with key elements and craft of the selected text.
- Follow the conventions of standard written English.

CCSS: W.11-12.3.a, b, L.11-12.1, L.11-12.2

Commentary on the Task:

This task measures W.11-12.3.a, b because it demands that students:

- Write narratives to develop real or imagined experiences or events using effective techniques.
- Engage and orient the reader by setting out a problem, situation, or observation and its significance, establishing one or multiple point(s) of view, and introducing a narrator and/or characters; create a smooth progression of experiences or events.
- Use narrative techniques, such as dialogue, pacing, description, reflection, and multiple plot lines, to develop

experiences, events, and/or characters.

This task measures L.11-12.1 because it demands that students:

- Demonstrate command of the conventions of standard English grammar and usage when writing.

This task measures L.11-12.2 because it demands that students:

- Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.

11.4.2

Unit Overview

“She wanted to swim far out, where no woman had swum before.”

Texts	<i>The Awakening</i> by Kate Chopin “On the Rainy River,” from <i>The Things They Carried</i> by Tim O’Brien “The Red Convertible,” from <i>The Red Convertible</i> by Louise Erdrich
Number of Lessons in Unit	22

Introduction

In the second unit of Module 11.4, students continue to refine the skills, practices, and routines they have been using in the English Language Arts classroom throughout the year, including close reading, annotation, collaborative discussion, and evidence-based writing. Additionally, students continue to learn and practice the narrative writing techniques outlined in standard W.11-12.3.c, d, e.

Over the course of this unit, students read and analyze *The Awakening*, exploring how an author develops characters and central ideas, and considering the role that structural choices play in the text. Particular emphasis is given to analyzing the relationship of character development to the novel’s related central ideas of sense of self and societal expectations.

Narrative writing instruction in this unit uses all three texts from the module as exemplars of narrative writing. Students continue to engage in the writing process, responding to text-based narrative writing prompts. Students draft new writing pieces and revise narrative pieces from the previous unit, as they implement the skills outlined in W.11-12.3.c, d, e.

There are two formal assessments in this unit: the Mid-Unit Assessment and the End-of-Unit Assessment. For the Mid-Unit Assessment, students craft a written response to a prompt that asks them to analyze how the development of Edna’s character contributes to two interrelated central ideas in *The Awakening*. For the End-of-Unit Assessment, students engage in a formal evidence-based discussion in response to the following prompt: Who or what bears the most responsibility for the tragic conclusion of *The Awakening*?

Literacy Skills and Habits

- Read closely for textual details
- Annotate texts to support comprehension and analysis
- Engage in productive, evidence-based discussions about texts
- Collect and organize evidence from texts to support analysis in writing
- Collect and organize evidence from texts to support analysis in discussion
- Use vocabulary strategies to define unknown words
- Independently read a text in preparation for supported analysis
- Paraphrase and quote relevant evidence from a text
- Generate and respond to questions in scholarly discourse
- Examine and analyze fiction texts for effective narrative writing technique
- Practice narrative writing techniques and skills
- Engage in the process of brainstorming, prewriting, drafting, peer review, revision, and publication of narrative writing

Standards for This Unit

College and Career Readiness Anchor Standards for Reading	
None.	
CCS Standards: Reading — Literature	
RL.11-12.2	Determine two or more themes or central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to provide a complex account; provide an objective summary of the text.
RL.11-12.3	Analyze the impact of the author's choices regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed).
RL.11-12.4	Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including words with multiple meanings or language that is particularly fresh, engaging, or beautiful. (Include Shakespeare as well as other authors.)

RL.11-12.5	Analyze how an author’s choices concerning how to structure specific parts of a text (e.g., the choice of where to begin or end a story, the choice to provide a comedic or tragic resolution) contribute to its overall structure and meaning as well as its aesthetic impact.
CCS Standards: Reading — Informational	
None.	
CCS Standards: Writing	
W.11-12.2.a-f	<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> <ul style="list-style-type: none"> a. Introduce a topic; organize complex ideas, concepts, and information so that each new element builds on that which precedes it to create a unified whole; include formatting (e.g., headings), graphics (e.g., figures, tables), and multimedia when useful to aiding comprehension. b. Develop the topic thoroughly by selecting the most significant and relevant facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience’s knowledge of the topic. c. Use appropriate and varied transitions and syntax to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts. d. Use precise language, domain-specific vocabulary, and techniques such as metaphor, simile, and analogy to manage the complexity of the topic. e. Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing. f. Provide a concluding statement or section that follows from and supports the information or explanation presented (e.g., articulating implications or the significance of the topic).
W.11-12.3.c, d, e	<p>Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.</p> <ul style="list-style-type: none"> c. Use a variety of techniques to sequence events so that they build on one another to create a coherent whole and build toward a particular tone and outcome (e.g., a sense of mystery, suspense, growth, or resolution). d. Use precise words and phrases, telling details, and sensory language to convey a vivid picture of the experiences, events, setting, and/or characters. e. Provide a conclusion that follows from and reflects on what is experienced,

	observed, or resolved over the course of the narrative.
W.11-12.4	Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.
W.11-12.5	Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience.
W.11-12.9.a	Draw evidence from literary or informational texts to support analysis, reflection, and research. a. Apply <i>grades 11–12 Reading standards</i> to literature (e.g., “Demonstrate knowledge of eighteenth-, nineteenth- and early-twentieth-century foundational works of American literature, including how two or more texts from the same period treat similar themes or topics”).
CCS Standards: Speaking & Listening	
SL.11-12.1.a, c, d	Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on <i>grades 11–12 topics, texts, and issues</i>, 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. c. Propel conversations by posing and responding to questions that probe reasoning and evidence; ensure a hearing for a full range of positions on a topic or issue; clarify, verify, or challenge ideas and conclusions; and promote divergent and creative perspectives. d. Respond thoughtfully to diverse perspectives; synthesize comments, claims, and evidence made on all sides of an issue; resolve contradictions when possible; and determine what additional information or research is required to deepen the investigation or complete the task.
CCS Standards: Language	
L.11-12.4.a, b	Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on <i>grades 11–12 reading and content</i>, choosing flexibly from a range of strategies. 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. b. Identify and correctly use patterns of word changes that indicate different meanings or parts of speech (e.g., <i>conceive</i> , <i>conception</i> , <i>conceivable</i>).
L.11-12.5	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.11-12.2, RL.11-12.3, RL.11-12.4, RL.11-12.5, W.11-12.4, W.11-12.5, W.11-12.9.a, SL.11-12.1.a, c, d
Description of Assessment	Assessments for reading lessons vary but may include informal written responses or evidence-based discussions in response to text-based questions and prompts. Additionally, students plan, draft, and peer review responses to text-based narrative writing prompts.

Mid-Unit Assessment	
Standards Assessed	RL.11-12.2, RL.11-12.3, W.11-12.2.a-f
Description of Assessment	Students write a multi-paragraph response to the following prompt: How does the development of Edna's character contribute to two interrelated central ideas in the text?

End-of-Unit Assessment	
Standards Assessed	RL.11-12.2, RL.11-12.3, SL.11-12.1.a, c, d
Description of Assessment	Students engage in a formal, evidence-based discussion in response to the following prompt: Who or what bears the most responsibility for the tragic conclusion of <i>The Awakening</i> ?

Unit-at-a-Glance Calendar

Lesson	Text	Learning Outcomes/Goals
1	<i>The Awakening</i> by Kate Chopin, Chapters I–II	In this first lesson of the unit, students begin an exploration of <i>The Awakening</i> by Kate Chopin. Students read and analyze chapters I–II of <i>The Awakening</i> , in which the characters of Mr. Pontellier, Mrs. Pontellier, and Robert are introduced. Students focus on the impact of Chopin’s choice to introduce Mr. Pontellier before his wife in the text. Additionally, students consider the relationships between Mr. and Mrs. Pontellier, and Mrs. Pontellier and Robert.
2	<i>The Awakening</i> by Kate Chopin, Chapter IV	In this lesson, students read and analyze chapter IV of <i>The Awakening</i> . Student analysis focuses on Chopin’s use of figurative language in this chapter, specifically the compound noun “mother-woman” (p. 10). Students consider how this phrase describes one of the typical female social roles of this time, and how the tension between Edna and the idea of the “mother-woman” further develops her character.
3	<i>The Awakening</i> by Kate Chopin, Chapters V–VI	In this lesson, students continue their work with narrative writing with the introduction of a new standard, W.11–12.3.d, which requires students to incorporate precise words and phrases, telling details, and sensory language to provide a vivid picture of experiences, events, setting, and characters. Students analyze Chopin’s use of detailed language in chapter VI of <i>The Awakening</i> as a model for understanding precise words and sensory language. Students brainstorm and discuss which of their narrative writing pieces from the previous unit would benefit from the incorporation of elements of W.11–12.3.d.

Lesson	Text	Learning Outcomes/Goals
4	“On the Rainy River” from <i>The Things They Carried</i> by Tim O’Brien; “The Red Convertible” from <i>The Red Convertible</i> by Louise Erdrich	In this lesson, students engage in revision and peer review of one of their narrative writing pieces from the previous unit . Student discussion focuses on the integration of standard W.11-12.3.d: use precise words and phrases, telling details, and sensory language to convey a vivid picture of experiences, events, setting, and/or characters. Students continue to revise their narrative drafts after this initial peer discussion and review.
5	<i>The Awakening</i> by Kate Chopin, Chapter VII	In this lesson, students read and analyze chapter VII of <i>The Awakening</i> , in which Edna and Madame Ratignolle spend an afternoon together and Edna shares her intimate thoughts on her relationship with her family and her romantic history. Analysis focuses on the development of the central ideas of sense of self and societal expectations in this portion of the text.
6	<i>The Awakening</i> by Kate Chopin, Chapters X–XI	In this lesson, students read and analyze chapters X–XI of <i>The Awakening</i> , in which Edna swims for the first time and recognizes her developing affection for Robert, as well as her growing independence from her husband. Student analysis focuses on the continued development of Edna as a character in relation to both her husband and Robert.
7	<i>The Awakening</i> by Kate Chopin, Chapters XIV–XV	In this lesson, students read and analyze chapters XIV–XV of <i>The Awakening</i> , in which Edna returns from her daytrip with Robert and later learns that Robert is departing for Mexico. Student analysis focuses on the continued development and interaction of two central ideas.
8	<i>The Awakening</i> by Kate Chopin, Chapters XVII–XVIII	In this lesson, students read and analyze chapters XVII–XVIII of <i>The Awakening</i> . In this excerpt, Edna and Mr. Pontellier have an argument about societal obligations and Edna tries to destroy her wedding ring; Edna also joins the Ratignolles for dinner. Students work in small groups to discuss the development of central ideas in chapters XVII–XVIII.

Lesson	Text	Learning Outcomes/Goals
9	<i>The Awakening</i> by Kate Chopin, Chapters I–XIX	In this lesson, students review chapters I–XIX of <i>The Awakening</i> as they prepare for the Mid-Unit Assessment in the following lesson. Student groups collaborate to complete a jigsaw review activity that asks them to analyze how Edna’s character development contributes to the development of two related central ideas in the text.
10	<i>The Awakening</i> by Kate Chopin, Chapters I–XIX	In this lesson, the Mid-Unit Assessment, students use textual evidence from chapters I–XIX of <i>The Awakening</i> to craft a formal, multi-paragraph response to the following prompt: How does the development of Edna’s character contribute to two interrelated central ideas in the text?
11	<i>The Awakening</i> by Kate Chopin, Chapters XX–XXI; “On the Rainy River” from <i>The Things They Carried</i> by Tim O’Brien; “The Red Convertible” from <i>The Red Convertible</i> by Louise Erdrich	In this lesson, students focus on narrative writing with the introduction of a new standard: W.11-12.3.c, which requires students to use a variety of techniques to sequence events so that they build on one another to create a coherent whole and build toward a particular tone and outcome. Students identify and analyze structural techniques, focusing on the texts from 11.4.1: “On the Rainy River” and “The Red Convertible.” Additionally, students revisit the narrative writing they drafted in 11.4.1, and brainstorm ideas for how a narrative writing piece can be revised using structural techniques.
12	“On the Rainy River” from <i>The Things They Carried</i> by Tim O’Brien; “The Red Convertible” from <i>The Red Convertible</i> by Louise Erdrich	In this lesson, students engage in peer review and revision of their narrative writing pieces from the previous lesson. Students peer review and revise their drafts for the structural techniques described in standard W.11-12.3.c.

Lesson	Text	Learning Outcomes/Goals
13	<i>The Awakening</i> by Kate Chopin, Chapters XXII–XXIV	In this lesson, students read and analyze chapters XXII–XXIV of <i>The Awakening</i> . In these chapters, Mr. Pontellier consults a physician about Edna’s changing behavior and mood before leaving on a lengthy trip, and Edna’s father visits the Pontellier family. Students independently identify and analyze evidence of how the central ideas interact and build on one another in this excerpt of the text.
14	<i>The Awakening</i> by Kate Chopin, Chapters XXV–XXVIII	In this lesson, students analyze chapters XXV–XXVIII of <i>The Awakening</i> , in which Edna’s relationship with Alcée Arobin develops and Edna decides to move out of the home she shares with her family. Students consider Edna’s character development in relation to the development of two interrelated central ideas and apply their analysis independently in a written response at the beginning of the lesson. This response informs students’ participation in a whole-class discussion that follows.
15	<i>The Awakening</i> by Kate Chopin, Chapters XXIX–XXXI	In this lesson, students read and analyze chapters XXIX–XXXI of <i>The Awakening</i> , in which Edna throws a dinner party and then moves out of her husband’s home. Student analysis focuses on story elements and how the related elements contribute to Edna’s character development. Students discuss their observations and analysis in small groups after independently completing an Evidence Collection Tool.
16	<i>The Awakening</i> by Kate Chopin, Chapters XXXIII–XXXIV	In this lesson, students read and analyze chapters XXXIII–XXXIV of <i>The Awakening</i> , in which Mr. Pontellier learns of his wife’s decision to move out and Robert returns from Mexico and dines with Edna at the “pigeon house.” Students consider in writing and a whole-class discussion how Robert’s return impacts Edna’s character development.

Lesson	Text	Learning Outcomes/Goals
17	<i>The Awakening</i> by Kate Chopin, Chapters XXXV–XXXVI	In this lesson, students read and analyze chapters XXXV–XXXVI of <i>The Awakening</i> , in which Edna and Robert finally confess their feelings for each other. Student analysis focuses on how the central ideas of societal expectations and Edna’s sense of self build on one another and interact over the course of <i>The Awakening</i> . At the end of the lesson, using a fishbowl method for discussion, students engage in a critical dialogue about the text in response to the following prompt: How do central ideas that have been developed over the course of the text interact and build on one another in this excerpt?
18	<i>The Awakening</i> by Kate Chopin, Chapters XXXVIII–XXXIX	In this lesson, students read and analyze chapters XXXVIII–XXXIX of <i>The Awakening</i> , in which Robert leaves and Edna returns to Grand Isle for a final swim. Student analysis focuses on Chopin’s choices in concluding the text and how those choices contribute to the meaning and aesthetic impact of the narrative.
19	“On the Rainy River” from <i>The Things They Carried</i> by Tim O’Brien, pages 57–58; “The Red Convertible” from <i>The Red Convertible</i> by Louise Erdrich, page 10; <i>The Awakening</i> by Kate Chopin, pages 127–128	In this lesson, students continue their work with narrative writing with the introduction of a new substandard: W.11-12.3.e, which requires students to provide a conclusion to their narrative writing. Students participate in a collaborative jigsaw discussion activity, analyzing the conclusions from the three module texts in regards to W.11-12.3.e. Students engage in a brainstorming and prewriting activity as they consider how to craft a new conclusion to one of the module’s three texts.
20	“On the Rainy River” from <i>The Things They Carried</i> by Tim O’Brien; “The Red Convertible” from <i>The Red Convertible</i> by Louise Erdrich; <i>The Awakening</i> by Kate Chopin	In this lesson, students engage in a peer review and revision process of their text-based narrative writing piece from the previous lesson. Students peer review and revise for the standard W.11-12.3.e, crafting conclusions that follow from and reflect upon what is experienced, observed, or resolved over the course of the narrative.

Lesson	Text	Learning Outcomes/Goals
21	<i>The Awakening</i> by Kate Chopin	In this lesson, students analyze the entire text of <i>The Awakening</i> in preparation for the End-of-Unit Assessment in the following lesson. Students work in pairs to identify evidence to support a claim in response to the End-of-Unit Assessment prompt: Who or what bears the most responsibility for the tragic conclusion of <i>The Awakening</i> ? Student analysis focuses on identifying characters or societal expectations that are responsible for the tragic conclusion of the text using the 11.4.2 End-of-Unit Evidence Collection Tool.
22	<i>The Awakening</i> by Kate Chopin	In this last lesson of the unit, students complete the End-of-Unit Assessment by engaging in an evidence-based discussion in response to the following prompt: Who or what bears the most responsibility for the tragic conclusion of <i>The Awakening</i> ? Students make a claim about who or what bears the most responsibility for the tragic conclusion of <i>The Awakening</i> . Students rely on their reading and analysis of <i>The Awakening</i> to support their claim, considering the complexity of the central ideas of the text as well as the development of characters.

Preparation, Materials, and Resources

Preparation

- Read and annotate *The Awakening* by Kate Chopin.
- Review the Short Response Rubric and Checklist.
- Review the 11.4 Narrative Writing Rubric and Checklist.
- Review the 11.4 Speaking and Listening Rubric and Checklist.
- Review the 11.4.2 Mid-Unit and End-of-Unit Text Analysis Rubrics and Checklists.
- Review all unit standards and post in classroom.

Materials and Resources

- Copies of *The Awakening* by Kate Chopin; “On the Rainy River” from *The Things They Carried* by Tim O’Brien; and “The Red Convertible” from *The Red Convertible* by Louise Erdrich
- Writing utensils including pencils, pens, markers, and highlighters
- Chart paper
- Methods for collecting student work: student notebooks, folders, etc.
- Access to technology (if possible): interactive whiteboard, document camera, and LCD projector, computers for individual students (for word processing and blogging narrative writing)
- Self-stick notes for students
- Copies of handouts and tools for each student: see materials list in individual lesson plans
- Copies of the Short Response Rubric and Checklist
- Copies of the 11.4 Narrative Writing Rubric and Checklist
- Copies of the 11.4 Speaking and Listening Rubric and Checklist
- Copies of 11.4 Common Core Learning Standards Tool
- Copies of the Mid-Unit and End-of-Unit Text Analysis Rubrics and Checklists
- Copies of the Peer Review Accountability Tool
- Copies of the Central Ideas Tracking Tool (optional)

11.4.2

Lesson 1

Introduction

In this first lesson of the unit, students begin an exploration of *The Awakening* by Kate Chopin. Students read and analyze chapters I–II of *The Awakening* (from “A green and yellow parrot, which hung in a cage” to “the little Pontellier children, who were very fond of him”), in which the characters of Mr. Pontellier, Mrs. Pontellier, and Robert are introduced. Students focus on the impact of Chopin’s choice to introduce Mr. Pontellier before his wife in the text. Additionally, students consider the relationships between Mr. and Mrs. Pontellier, and Mrs. Pontellier and Robert. Student learning is assessed via a Quick Write at the end of the lesson: How does introducing Edna Pontellier through the perspective of Mr. Pontellier develop Edna’s character?

For homework, students read and annotate chapter III of *The Awakening*, and identify and define unfamiliar words. Students also respond briefly in writing to a prompt that asks students to analyze the relationship between Mr. Pontellier and Edna Pontellier.

Standards

Assessed Standard(s)	
RL.11-12.3	Analyze the impact of the author’s choices regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed).
Addressed Standard(s)	
W.11-12.9.a	Draw evidence from literary or informational texts to support analysis, reflection, and research. a. Apply <i>grades 11–12 Reading standards</i> to literature (e.g., “Demonstrate knowledge of eighteenth-, nineteenth- and early-twentieth-century foundational works of American literature, including how two or more texts from the same period treat similar themes or topics”).
L.11-12.4.a, b	Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on <i>grades 11–12 reading and content</i> , choosing flexibly from a range of strategies.

	<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> <p>b. Identify and correctly use patterns of word changes that indicate different meanings or parts of speech (e.g., <i>conceive</i>, <i>conception</i>, <i>conceivable</i>).</p>
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Assessment

Assessment(s)
<p>Student learning is assessed via a Quick Write at the end of the lesson. Students respond to the following prompt, citing textual evidence to support analysis and inferences drawn from the text.</p> <ul style="list-style-type: none"> How does introducing Edna Pontellier through the perspective of Mr. Pontellier develop Edna's character? <p>① Throughout this unit, Quick Writes will be evaluated using the Short Response Rubric.</p>
High Performance Response(s)
<p>A High Performance Response should:</p> <ul style="list-style-type: none"> Analyze how the introduction of Edna Pontellier through the perspective of Mr. Pontellier develops her character (e.g., <i>The Awakening</i> opens with the perspective of Mr. Pontellier "look[ing] about him" (p. 3). The first time Edna appears in the text, Mr. Pontellier watches her "approach slowly" from the beach (p. 4). This introduction begins to shape Edna's character in that she is first seen as her husband's wife, his "personal property," rather than as her own person (p. 4). Mr. Pontellier's introduction of Edna first develops her character through her husband's perception rather than her own sense of self.).

Vocabulary

Vocabulary to provide directly (will not include extended instruction)
<ul style="list-style-type: none"> society (n.) – companionship telling her beads (idiom) – to say one's prayers using rosary beads folly (n.) – the state or quality of being foolish; lack of understanding or sense countenance (n.) – appearance, especially the look or expression of the face languor (n.) – lack of energy or vitality mercantile (adj.) – engaged in trade or commerce

<ul style="list-style-type: none"> dilution (n.) – the act of lessening the strength of (something)
Vocabulary to teach (may include direct word work and/or questions)
<ul style="list-style-type: none"> frankly (adv.) – candidly; openly frankness (n.) – openness
Additional vocabulary to support English Language Learners (to provide directly)
<ul style="list-style-type: none"> quitting (v.) – leaving bustling (v.) – moving or going in a busy or hurried way demurely (adv.) – in a way that is not showy or flashy surveyed (v.) – looked at and examined all parts of (something) maze (n.) – a complicated and confusing system of connected passages handsome (adj.) – pleasing to look at; men are more frequently described as <i>handsome</i> than women engaging (adj.) – very attractive or pleasing in a way that holds your attention incessantly (adv.) – continuously; without stopping fond (adj.) – feeling or showing love or friendship

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards & Text: <ul style="list-style-type: none"> Standards: RL.11-12.3, W.11-12.9.a, L.11-12.4.a, b Text: <i>The Awakening</i> by Kate Chopin, Chapters I–II 	
Learning Sequence: <ol style="list-style-type: none"> Introduction of Lesson Agenda Homework Accountability Reading and Discussion Quick Write Closing 	<ol style="list-style-type: none"> 10% 10% 65% 10% 5%

Materials

- Student copies of the Short Response Rubric and Checklist (refer to 11.4.1 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.11-12.3. In this first lesson of the unit, students begin their reading and analysis of the text for 11.4.2, *The Awakening* by Kate Chopin. In this lesson, students focus on the introduction of key characters in the text.

- Students look at the agenda.

- ❗ **Differentiation Consideration:** Consider reminding students that *The Awakening* was first published in 1899, and contains several antiquated words and phrases, as well as references to racial classifications (e.g., *quadroon* on page 4) that are products of the time in which the text was written. While these words and phrases are not essential to student understanding and analysis of the text, it is important that students understand these terms are from a particular time and place.
- ❗ Draw students' attention to the text's Explanatory Notes and Glossary, which can support their understanding and analysis of key vocabulary and specific elements of the text, including the use of French phrases, Creole culture, and details specific to the time in which the novel was written.

In this unit, students read *The Awakening* in its entirety, and consider the interrelatedness of setting, plot, and character development in developing related central ideas. Students complete reading and analysis of key chapters in class while also reading some chapters outside of class for homework. Also, students consider the text's structure and how it contributes to the text's meaning, as well as its aesthetic impact.

Additionally, students continue to practice and refine their narrative writing skills, producing new pieces as well as editing and refining the pieces they produced in the first unit. Students build on their narrative writing work from the first unit as they practice using a variety of narrative techniques to sequence events, include descriptive language, and craft compelling conclusions.

- ▶ Students listen.

Activity 2: Homework Accountability

10%

Instruct students to take out their responses to the previous lesson's homework assignment. (Read and annotate chapters I–II of Kate Chopin's *The Awakening* (from "A green and yellow parrot, which hung in a cage" to "the little Pontellier children, who were very fond of him").) Instruct students to form pairs to discuss their responses.

- ▶ Student pairs discuss their annotations from the previous lesson's homework.
- 💬 Student annotations may include:
 - Box around the French phrases in the text, such as "*Allez vous-en! Allez vous-en! Sapristi!*," since they are untranslated and their meaning is unfamiliar (p. 3).
 - Star near "looking at his wife as one looks at a valuable piece of personal property," since this is a significant detail in the description of Mrs. Pontellier through the perspective of her husband (p. 4).
 - Question mark near "'I see Léonce isn't coming back,' she said, with a glance," since it is unclear how Mrs. Pontellier feels about her husband's absence (p. 6).

- ① This annotation supports students' engagement with W.11-12.9.a, which addresses the use of textual evidence in writing.

Lead a brief whole-class discussion of student responses.

Activity 3: Reading and Discussion

65%

Instruct students to form pairs. Post or project each set of questions below for students to discuss. Instruct students to continue to annotate the text as they read and discuss.

- ① **Differentiation Consideration:** If necessary to support comprehension and fluency, consider using a masterful reading of the text before students begin independent analysis in this lesson and subsequent text analysis lessons.
- ① **Differentiation Consideration:** Consider posting or projecting the following guiding question to support students in their reading throughout this lesson:

How does the narrator introduce Mr. Pontellier and Mrs. Pontellier in the story?

Instruct student pairs to reread pages 3–4 of *The Awakening* (from “A green and yellow parrot, which hung” to “followed them about, with a far-away, meditative air”) and answer the following questions before sharing out with the class.

Provide students with the following definitions: *society* means “companionship” and *telling her beads* means “to say one’s prayers using rosary beads.”

- ▶ Students write the definitions of *society* and *telling her beads* on their copies of the text or in a vocabulary journal.

① **Differentiation Consideration:** Consider providing students with the following definitions: *quitting* means “leaving,” *bustling* means “moving or going in a busy or hurried way,” and *demurely* means “in a way that is not showy or flashy.”

- ▶ Students write the definitions of *quitting*, *bustling*, and *demurely* on their copies of the text or in a vocabulary journal.

From which character’s perspective is the story introduced?

- 💬 The story begins through the perspective of Mr. Pontellier, sitting on a porch while he “looked about him” (p. 3). The opening descriptions relate the events and objects Mr. Pontellier sees as he sits and reads a newspaper “before the front door of his own cottage” (p. 3).

How does the narrator introduce the character of Mr. Pontellier in this opening excerpt?

- 💬 The narrator introduces Mr. Pontellier as a person that seems easily annoyed; he is “unable to read his newspaper” because of two birds, and leaves them with “an expression and an exclamation of disgust” (p. 3). The narrator describes him as tidy: “His hair was brown and straight” and “[h]is beard was neatly and closely trimmed” (p. 3). He reads his paper “restlessly” and seems to be distracted by the actions going on around him (p. 3).

How does the narrator introduce the setting of the excerpt?

- 💬 The narrator uses Mr. Pontellier’s perspective to describe the setting, which is a group of cottages in the summertime. The narrator describes the setting as noisy, with many activities happening at once. Mr. Pontellier hears “chattering and whistling birds,” “[t]wo young girls ... playing a duet,” and Madame Lebrun “giving orders in a high key” (pp. 3–4). Also, Mr. Pontellier sees his “two children” playing (p. 4).

Lead a brief whole-class discussion of student responses.

Instruct student pairs to reread pages 4–7 of *The Awakening* (from “Mr. Pontellier finally lit a cigar and began to smoke” to “the little Pontellier children, who were very fond of him”) and answer the following questions before sharing out with the class.

Provide students with the following definitions: *folly* means “the state or quality of being foolish; lack of understanding or sense,” *countenance* means “appearance, especially the look or expression of the face,” *languor* means “lack of energy or vitality,” *mercantile* means “engaged in trade or commerce,” and *dilution* means “the act of lessening the strength of (something).”

- ▶ Students write the definitions of *folly*, *countenance*, *languor*, *mercantile*, and *dilution* on their copies of the text or in a vocabulary journal.

① **Differentiation Consideration:** Consider providing students with the following definitions: *surveyed* means “looked at and examined all parts of (something),” *maze* means “a complicated and confusing system of connected passages,” *handsome* means “pleasing to look at; men are more frequently described as *handsome* than women,” *engaging* means “very attractive or pleasing in a way that holds your attention,” *incessantly* means “continuously; without stopping,” and *fond* means “feeling or showing love or friendship.”

- ▶ Students write the definitions of *surveyed*, *maze*, *handsome*, *engaging*, *incessantly*, and *fond* on their copies of the text or in a vocabulary journal.

① **Differentiation Consideration:** Consider providing students with the necessary support to understand the geographical references in the text, and orient them to these locations, including *New Orleans*, *Mississippi*, and *Kentucky*.

How does the narrator first introduce the character of Edna Pontellier?

- ☞ The narrator uses Mr. Pontellier’s perspective to first introduce Edna. Mr. Pontellier watches as Edna approaches their cottage, but does not really describe her in any significant way. The description shows only Mr. Pontellier “fix[ing] his gaze upon a white sunshade,” which he knows belongs to his wife (p. 4).

① Throughout this question sequence and subsequent lessons, the character of Edna Pontellier will be referred to by her first name, but be sure students understand that “Edna” and “Mrs. Pontellier” are the same character.

What language does Mr. Pontellier use to describe Edna? What does this language suggest about their relationship?

- ☞ Mr. Pontellier calls Edna’s swimming “‘folly,’” because she allows herself to get “‘burnt’” (p. 4). Mr. Pontellier sees Edna as a possession, and looks at her like “a valuable piece of personal property which has suffered some damage” (p. 4). This language suggests a relationship in which a husband feels ownership over his wife.

How does the narrator further describe Edna in this excerpt?

- The narrator describes Edna in detailed, physical terms as “rather handsome than beautiful,” and her eyes as “quick and bright” (p. 5). In terms of her personality, Edna seems to be an easy-going woman. She does not seem to be upset by her husband’s judgment of her actions as ““folly”” and quickly “began to laugh” with her friend (p. 4). She also does not seem upset when her husband will not be home for dinner and “laughed, nodding good-by to him” (p. 5).

How can the meaning of *frankly* in chapter I help define the word *frankness* in chapter II?

- In chapter I, *frankly* means to say exactly what you mean, since Robert “admitted quite frankly” that he wanted to spend time with Edna rather than accept Mr. Pontellier’s invitation (p. 5). In chapter II, *frankness* is used to describe the “captivating” look of Edna’s face and “expression,” so *frankness* must mean to have your face show exactly what you are thinking (p. 5).
- ① Consider drawing students’ attention to their application of standard L.11-12.4.a, b through the process of using context and word parts to make meaning of a word.

How do Edna and Robert interact in this scene?

- Student responses may include:
 - Robert and Edna interact differently than Edna and her husband do. Edna “looked across at Robert and began to laugh” (p. 4), and Robert “preferred to stay where he was and talk to Mrs. Pontellier” (p. 5), so it seems like Edna and Robert have an affectionate friendship.
 - Both Edna and Robert are “interested in what the other said,” and they have a real interest in each other, which seems different from Edna’s relationship with her husband (p. 6). In chapter I, Mr. Pontellier tries to listen to Edna’s story but thinks it is “some utter nonsense” (p. 4), whereas Robert “preferred to ... talk to Mrs. Pontellier” (p. 5), and engages Edna in conversation.

Lead a brief whole-class discussion of student responses.

Activity 4: Quick Write**10%**

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

How does introducing Edna Pontellier through the perspective of Mr. Pontellier develop Edna’s character?

Instruct students to look at their annotations to find evidence. Ask students to use this lesson's vocabulary wherever possible in their written responses. 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 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 read and annotate chapter III of *The Awakening* (from “It was eleven o’clock that night when Mr. Pontellier returned” to “forced to admit that she knew of none better”). Also, direct students to box any unfamiliar words from chapter III and look up their definitions. Instruct them to choose the definition that makes the most sense in context, and write a brief definition above or near the word in the text. Additionally, after completing reading and annotation, students should respond briefly in writing to the following prompt:

How do events and specific details in chapter III further develop the relationship between Mr. and Pontellier and Edna?

Homework

Read and annotate chapter III of *The Awakening* (from “It was eleven o’clock that night when Mr. Pontellier returned” to “forced to admit that she knew of none better”). Box any unfamiliar words from chapter III and look up their definitions. Choose the definition that makes the most sense in context, and write a brief definition above or near the word in the text. Additionally, after completing reading and annotation, respond briefly in writing to the following prompt:

How do events and specific details in chapter III further develop the relationship between Mr. Pontellier and Edna?

11.4.2

Lesson 2

Introduction

In this lesson, students read and analyze chapter IV of *The Awakening* (from “It would have been a difficult matter” to “being astonished, and concluded that wonders would never cease”), in which the narrator describes Edna’s social position in relation to her husband’s community and the women in that community. Student analysis focuses on Chopin’s use of figurative language in this chapter, specifically the compound noun “mother-woman” (p. 10). Students consider how this phrase describes one of the typical female social roles of this time, and how the tension between Edna and the idea of the “mother-woman” further develops her character. Student learning is assessed via a Quick Write at the end of the lesson: How does figurative language in chapter IV contribute to the development of Edna’s character?

For homework, students read and annotate chapters V and VI of *The Awakening*, as well as identify and define unfamiliar vocabulary. Additionally, students continue their Accountable Independent Reading (AIR) through the lens of a focus standard of their choice.

Standards

Assessed Standard(s)	
RL.11-12.3	Analyze the impact of the author’s choices regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed).
RL.11-12.4	Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including words with multiple meanings or language that is particularly fresh, engaging, or beautiful. (Include Shakespeare as well as other authors.)
Addressed Standard(s)	
W.11-12.9.a	<p>Draw evidence from literary or informational texts to support analysis, reflection, and research.</p> <p>a. Apply <i>grades 11–12 Reading standards</i> to literature (e.g., “Demonstrate knowledge of eighteenth-, nineteenth- and early-twentieth-century foundational works of American literature, including how two or more texts from the same period treat</p>

	similar themes or topics”).
L.11-12.4.a	Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on <i>grades 11–12 reading and content</i> , choosing flexibly from a range of strategies. 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.
L.11-12.5	Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.

Assessment

Assessment(s)
<p>Student learning is assessed via a Quick Write at the end of the lesson. Students respond to the following prompt, citing textual evidence to support analysis and inferences drawn from the text.</p> <ul style="list-style-type: none"> How does figurative language in chapter IV contribute to the development of Edna's character?
High Performance Response(s)
<p>A High Performance Response should:</p> <ul style="list-style-type: none"> Identify examples of figurative language in the excerpt (e.g., Chopin uses the compound words “mother-tots” and “mother-woman” to describe the expected behavior and roles of mothers and children in the setting of her novel (p. 10).). Analyze how this figurative language contributes to the development of Edna's character (e.g., Since Edna “was not a mother-woman” and her children “prevailed against the other mother-tots,” Chopin implies that Edna and her children do not conform to the expectations of their society (p. 10). They are different or unusual in a negative way, since Edna's husband sees her behavior as an example of “his wife fail[ing] in her duty toward their children” (p. 10). Also, “mother-women” are compared to “angels,” and since Edna is not a mother-woman, the implication is that she is not an angel either (p. 10). She does not uphold the expected social standards for women in her society.).

Vocabulary

Vocabulary to provide directly (will not include extended instruction)
<ul style="list-style-type: none"> evinced (v.) – showed clearly

- reproached (v.) – found fault with
- tacit (adj.) – understood without being openly expressed
- upbraiding (v.) – finding fault with or reproaching severely
- lamenting (v.) – feeling or expressing sorrow or regret for
- imploring (v.) – begging urgently or piteously for
- encumbrance (n.) – something burdensome, useless, or superfluous
- efface (v.) – to make (oneself) inconspicuous; withdraw (oneself) modestly or shyly
- brute (n.) – a brutal, insensitive, or crude person
- iota (n.) – a very small quantity
- unamiable (adj.) – unfriendly
- impervious (adj.) – incapable of being injured or impaired
- prudery (n.) – excessive propriety or modesty in speech, conduct, etc.
- droll (adj.) – amusing in an odd way

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

- embodiment (n.) – someone or something that is a perfect representative or example of a quality, idea, etc.

Additional vocabulary to support English Language Learners (to provide directly)

- anecdotes (n.) – short stories about interesting or funny events or occurrences
- bank notes (n.) – pieces of paper money
- existence (n.) – the state of continuing to be or to live
- habitual (adj.) – done regularly or repeatedly
- monotonous (adj.) – used to describe something that is boring because it is always the same
- foregoing (adj.) – the things that have just been mentioned
- oppression (n.) – the feeling of being heavily burdened, mentally or physically, by troubles, adverse conditions, anxiety, etc.
- abundance (n.) – a large amount of something
- perceived (v.) – noticed or became aware of (something)
- subsequent (adj.) – happening or coming after something else
- apt (adj.) – likely to do something
- prevailed (v.) – defeated an opponent, especially in a long or difficult contest

- brood (n.) – the children in someone’s family
- idolized (v.) – loved or admired (someone) very much or too much
- bygone (adj.) – from a time in the past
- heroine (n.) – a woman who is admired for great or brave acts or fine qualities
- mite (n.) – a very small amount
- diminutive (adj.) – very small
- anticipating (v.) – thinking of (something that will or might happen in the future)
- meditations (n.) – the act or process of spending time in quiet thoughts
- reconciling (v.) – finding a way of making (two different ideas, facts, etc.) exist or be true at the same time
- chastity (n.) – purity; lack of guilt or evil thoughts
- cease (v.) – to stop happening

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards & Text: <ul style="list-style-type: none"> • Standards: RL.11-12.3, RL.11-12.4, W.11-12.9.a, L.11-12.4.a, L.11-12.5 • Text: <i>The Awakening</i> by Kate Chopin, Chapter IV 	
Learning Sequence: <ol style="list-style-type: none"> 1. Introduction of Lesson Agenda 2. Homework Accountability 3. Reading and Discussion 4. Quick Write 5. Closing 	<ol style="list-style-type: none"> 1. 5% 2. 25% 3. 55% 4. 10% 5. 5%

Materials

- Student copies of the Short Response Rubric and Checklist (refer to 11.4.1 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 reviewing the agenda and the assessed standards for this lesson: RL.11-12.3 and RL.11-12.4. In this lesson, students continue reading and analyzing *The Awakening*, focusing on how the use of figurative language in chapter IV develops the character of Edna Pontellier.

- ▶ Students look at the agenda.

Activity 2: Homework Accountability

25%

Instruct students to take out their responses to the previous lesson's homework assignment. (Read and annotate chapter III of *The Awakening* (from "It was eleven o'clock that night when Mr. Pontellier returned" to "forced to admit that she knew of none better")). Instruct students to form pairs to discuss their responses.

- ▶ Student pairs discuss their annotations from the previous lesson's homework.
- 💬 Student annotations may include:
 - Exclamation point near:
 - "He thought it very discouraging that his wife ... evinced so little interest in things which concerned him" because it seems absurd that Mr. Pontellier expects his wife to show great interest in what he is saying in the middle of the night (p. 7).
 - "Such experiences as the foregoing were not uncommon in her married life" because the regularity of the Pontelliers' middle-of-the-night arguments seems to be an important revelation about their marriage (p. 8).

- Star near “She liked money as well as most women, and accepted it with no little satisfaction,” because it is interesting that Edna takes money from her husband with “no little satisfaction” right after they just had an argument (p. 9).

① This annotation supports students’ engagement with W.11-12.9.a, which addresses the use of textual evidence in writing.

Lead a brief whole-class discussion of student responses.

Instruct student pairs to share and discuss the vocabulary words they identified and defined in the previous lesson’s homework.

💬 Students may identify the following words: *evinced, reproached, tacit, upbraiding, lamenting, and imploring*.

① **Differentiation Consideration:** Students may also identify the following vocabulary: *anecdotes, bank notes, existence, habitual, monotonous, foregoing, oppression, and abundance*.

① Definitions are provided in the Vocabulary box in this lesson.

Instruct students to talk in pairs about their response to the homework prompt (How do events and specific details in chapter III further develop the relationship between Mr. Pontellier and Edna?).

💬 Student responses may include:

- The interaction between Mr. Pontellier and Edna in chapter III further develops the idea that they are not very close, since they have differing opinions on Raoul’s health: “Mrs. Pontellier was quite sure Raoul had no fever ... Mr. Pontellier was too well acquainted with fever symptoms to be mistaken” (p. 7). Also, Mr. Pontellier wakes his wife up when he gets home, then is “discourage[ed]” when she is not interested in what he talks about (p. 7).
- Mr. Pontellier considers Edna to be the “sole object of his existence,” which reinforces the idea that he thinks she is his property (p. 7). Mr. Pontellier seems to value providing for his family “with his brokerage business,” and wants his wife to fulfill the “mother’s place” in the family as the primary caretaker of their children (p. 8). He becomes very angry with Edna for not taking care of the children the way he expects her to.
- Mr. Pontellier and Edna do not seem to have a very happy marriage. When Edna begins to cry, she thinks this is “not uncommon in her married life” (p. 8). It has probably happened before, though this is the first time Edna feels “oppression” as a result (p. 8). In the past, Mr.

Pontellier's "kindness and ... uniform devotion" had outweighed these feelings; something is different about this argument from the ones they have had in the past (p. 8).

Lead a brief whole-class discussion of student responses.

Activity 3: Reading and Discussion

55%

Instruct students to form small groups. Post or project each set of questions below for students to discuss.

Instruct student groups to read and annotate pages 10–12 of *The Awakening* (from "It would have been a difficult matter" to "astonished, and concluded that wonders would never cease").

- ① This annotation supports students' engagement with W.11-12.9.a, which addresses the use of textual evidence in writing.
- ① **Differentiation Consideration:** Consider posting or projecting the following guiding question to support students in their reading throughout this lesson:

How does the description "Mrs. Pontellier was not a mother-woman" further develop the character of Mrs. Pontellier (p. 10)?

Instruct student groups to reread from "It would have been a difficult matter" to "that hair must be parted and brushed" (p. 10) and answer the following questions before sharing out with the class.

Provide students with the following definition: *encumbrance* means "something burdensome, useless, or superfluous."

- ▶ Students write the definition of *encumbrance* on their copies of the text or in a vocabulary journal.
- ① **Differentiation Consideration:** Consider providing students with the following definitions: *perceived* means "noticed or became aware of (something)," *subsequent* means "happening or coming after something else," *apt* means "likely to do something," *prevailed* means "defeated an opponent, especially in a long or difficult contest," *brood* means "the children in someone's family," and *idolized* means "loved or admired (someone) very much or too much."
- ▶ Students write the definitions of *perceived*, *subsequent*, *apt*, *prevailed*, *brood*, and *idolized* on their copies of the text or in a vocabulary journal.

What does the description of the Pontellier boys at play suggest about the typical, or expected, behavior of children in Edna's society?

- The Pontellier boys seem to behave in the opposite way of what is the expected behavior of young children at this time. Unlike the other children, the Pontellier boys are “not apt to rush crying into [their] mother’s arms” when they are hurt and often “stood their ground in childish battles,” exhibiting more independence than the “other mother-tots” (p. 10). The expected behavior of “mother-tots” shows they run to their mothers when hurt, and do not stand up for themselves.

- ① **Differentiation Consideration:** Consider reminding students that “mother-tot” and “mother-woman” are examples of compound words (p. 10).

Why does Mr. Pontellier believe “his wife failed in her duty toward their children” (p. 10)?

- Mr. Pontellier believes that since the Pontellier boys do not rely on their mother for comfort or to stand up for them, she has “failed” them. He thinks it is “difficult ... to define,” but seems to believe that Edna does not do enough for the children, or engage with them as is expected of a mother in this setting (p. 10).

Lead a brief whole-class discussion of student responses.

Instruct student groups to reread from “In short, Mrs. Pontellier was not a mother-woman” to “as individuals and grow wings as ministering angels” (p. 10) and answer the following questions before sharing out with the class.

Provide students with the following definition: *efface* means “to make (oneself) inconspicuous; withdraw (oneself) modestly or shyly.”

- ▶ Students write the definition of *efface* on their copies of the text or in a vocabulary journal.

- ① **Differentiation Consideration:** Consider providing students with the following definitions: *bygone* means “from a time in the past,” *heroine* means “a woman who is admired for great or brave acts or fine qualities,” and *mite* means “a very small amount.”

- ▶ Students write the definitions of *bygone*, *heroine*, and *mite* on their copies of the text or in a vocabulary journal.

- ① **Differentiation Consideration:** Consider beginning this sequence of questions with the following scaffolding question:

How does Chopin define the term “mother-women” (p. 10) in the text?

- Chopin describes “mother-women” as “women who idolized their children” and “worshiped their husbands” (p. 10). Thus, “mother-women” represent women who are defined by their roles as excellent mothers and wives.

What is the impact of Chopin’s use of figurative language in describing “mother-women” (p. 10)?

- Chopin describes “mother-women” as “angels,” and the entire description of the “mother-woman” uses religious language to define the term: “idolized,” “worshiped,” “holy,” “efface,” and “ministering angels” (p. 10). The impact of this language makes the “mother-woman” seem like a religious figure rather than a person. The “mother-woman” symbolizes the ideal version of both a mother and a woman.
- ① Consider drawing students’ attention to the application of L.11-12.5 through their analysis and understanding of figurative language in the text.

What is the effect of the word order in the compound “mother-woman” (p. 10)?

- In “mother-woman,” “mother” comes before “woman.” This word order implies that being a “mother” is more important than being a “woman,” or that motherhood defines a woman’s identity in this society (p. 10).

What does the description of “mother-women” (p. 10) suggest about the expectations for mothers in Edna’s society?

- The description of “mother-women” demonstrates high social expectations for mothers in this society, as if they are “ministering angels” (p. 10). Additionally, the “mother-women seemed to prevail that summer,” implying they were the majority of women and the norm for women in this society (p. 10).

Lead a brief whole-class discussion of student responses.

Instruct student groups to reread from “Many of them were delicious in the rôle” to “cut a pattern of the impervious garment” (pp. 10–11) and answer the following questions before sharing out with the class.

Provide students with the following definitions: *brute* means “a brutal, insensitive, or crude person,” *iota* means “a very small quantity,” *unamiable* means “unfriendly,” and *impervious* means “incapable of being injured or impaired.”

- Students write the definitions of *brute*, *iota*, *unamiable*, and *impervious* on their copies of the text or in a vocabulary journal.

- ① **Differentiation Consideration:** Consider providing students with the following definitions: *diminutive* means “very small,” *anticipating* means “thinking of (something that will or might happen in the future),” and *meditations* means “the act or process of spending time in quiet thought.”

- ▶ Students write the definitions of *diminutive*, *anticipating*, and *meditations* on their copies of the text or in a vocabulary journal.

How do the descriptions of Edna compare to the descriptions of Madame Ratignolle?

💬 Student responses may include:

- Compared to Mr. Pontellier’s belief that Edna “failed in her duty toward her children,” Madame Ratignolle seems to be completely successful in her duty toward her children (p. 10). The narrator describes Madame Ratignolle as “the embodiment of every womanly grace and charm” and a “fair lady of our dreams” (p. 10) because she is very beautiful and talented, and spends her time “anticipating and making winter night garments” for her children (p. 11).
- Edna “could not see the use” in doing the activities that Madame Ratignolle was doing for her children, but tries to participate to seem friendly (p. 11). Even though Edna has no interest in doing the activities that Madame Ratignolle does, her “mind was quite at rest” about it, and she does not seem to be concerned by their differences (p. 11). Edna seems unconcerned that she is not a “mother-woman” like her friend Madame Ratignolle (p. 10).

What does the description of Madame Ratignolle suggest about the meaning of *embodiment* in this context?

- 💬 The description of Madame Ratignolle identifies her as “one of” the “mother-women” who was “delicious in the rôle” and has “every womanly grace and charm” (p. 10), so *embodiment* must mean “a perfect example or representation of something.”

- ① **Differentiation Consideration:** Consider providing students with the following definition: *embodiment* means “someone or something that is a perfect representative or example of a quality, idea, etc.”
- ① Consider drawing students’ attention to their application of standard L.11-12.4.a through the process of using context to make meaning of a word.

Lead a brief whole-class discussion of student responses.

Instruct student groups to reread from “Robert was there, seated as he had been” through “being astonished, and concluded that wonders would never cease” (pp. 11–12) and answer the following questions before sharing out with the class.

Provide students with the following definitions: *prudery* means “excessive propriety or modesty in speech, conduct, etc.” and *droll* means “amusing in an odd way.”

- ▶ Students write the definitions of *prudery* and *droll* on their copies of the text or in a vocabulary journal.
- ① **Differentiation Consideration:** Consider providing students with the following definitions: *reconciling* means “finding a way of making (two different ideas, facts, etc.) exist or be true at the same time,” *chastity* means “purity; lack of guilt or evil thoughts,” and *cease* means “to stop happening.”
 - ▶ Students write the definitions of *reconciling*, *chastity*, and *cease* on their copies of the text or in a vocabulary journal.
- ① **Differentiation Consideration:** Consider informing students that “condition” implies that Madame Ratignolle might be pregnant (p. 11). While not essential to student analysis in this lesson, this detail becomes important later in the novel.

How does Edna perceive herself in comparison to Creole women?

- 💬 Student responses may include:
 - Edna perceives herself as “not thoroughly at home” within the Creole community (p. 12). She recognizes that Creole women have both “freedom of expression” and “lofty chastity,” so they are bold and open but also maintain superior morals and values for women in their society (p. 12).
 - Edna seems more reserved or easily embarrassed than the Creole women she describes. For example, Robert stops telling a story because he could “see[] the color mount into Mrs. Pontellier’s face” (p. 11), and she hides a controversial book she is reading when “none of the others had done so” (p. 12).
 - Edna “gave over being astonished” by her differences from the Creole women, and does not seem to dwell on or be particularly bothered by them (p. 12).
- ① Consider reminding students to use the text’s Explanatory Notes and Glossary, which support their understanding and analysis of Creole culture and details specific to the time in which the novel was written.

Lead a brief whole-class discussion of student responses.

Activity 4: Quick Write

10%

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

How does figurative language in chapter IV contribute to the development of Edna’s character?

Instruct students to look at their annotations to find evidence. Ask students to use this lesson’s vocabulary wherever possible in their written responses. 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 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 read and annotate chapters V–VI of *The Awakening* (from “They formed a congenial group sitting there that summer afternoon” to “enfolding the body in its soft, close embrace”). Direct students to box any unfamiliar words from chapters V and VI and look up their definitions. Instruct them to choose the definition that makes the most sense in context, and write a brief definition above or near the word in the text.

Additionally, students should continue to read their AIR texts through the lens of a focus standard of their choice and prepare for a 3–5 minute discussion of their texts based on that standard.

- ▶ Students follow along.

Homework

Read and annotate chapters V and VI of *The Awakening* (from “They formed a congenial group sitting there that summer afternoon” to “enfolding the body in its soft, close embrace”). Box any unfamiliar words from chapters V and VI and look up their definitions. Choose the definition that makes the most sense in context, and write a brief definition above or near the word in the text.

Additionally, continue to read your Accountable Independent Reading text through the lens of a focus standard of your choice and prepare for a 3–5 minute discussion of your text based on that standard.

11.4.2

Lesson 3

Introduction

In this lesson, students continue their work with narrative writing with the introduction of a new standard: W.11-12.3.d, which requires students to incorporate precise words and phrases, telling details, and sensory language to provide a vivid picture of experiences, events, setting, and characters. First, students discuss their annotations from chapters V–VI of *The Awakening*. Next, students analyze Chopin’s use of detailed language in chapter VI of *The Awakening* as a model for understanding precise words and sensory language. Additionally, students identify instances of precise words and sensory language in chapters I–V of *The Awakening*.

Students brainstorm and discuss which of their narrative writing pieces from the previous unit would benefit from the incorporation of elements of W.11-12.3.d. Student learning is assessed via an Exit Slip. Students write 2–3 sentences in response to the following prompt: Propose an idea for how to improve a previous narrative writing piece from 11.4.1 by incorporating the elements of W.11-12.3.d.

For homework, students revise 3 or more sentences from their chosen narrative writing piece from the previous unit (11.4.1), using the skills outlined in W.11-12.3.d.

Standards

Assessed Standard(s)	
W.11-12.4	Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.
Addressed Standard(s)	
W.11-12.3.d	Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences. d. Use precise words and phrases, telling details, and sensory language to convey a vivid picture of the experiences, events, setting, and/or characters.
W.11-12.9.a	Draw evidence from literary or informational texts to support analysis, reflection, and research. a. Apply <i>grades 11–12 Reading standards</i> to literature (e.g., “Demonstrate knowledge of eighteenth-, nineteenth- and early-twentieth-century foundational works of

	American literature, including how two or more texts from the same period treat similar themes or topics”).
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Assessment

Assessment(s)
<p>Student learning is assessed via an Exit Slip. Students write 2–3 sentences in response to the following prompt:</p> <ul style="list-style-type: none"> Propose an idea for how to improve a previous narrative writing piece from 11.4.1 by incorporating the elements of W.11-12.3.d. <p>① Consider using the W.11-12.3.d portion of the 11.4 Narrative Writing Rubric and Checklist to guide the assessment.</p>
High Performance Response(s)
<p>A High Performance Response should:</p> <ul style="list-style-type: none"> Explain how the elements of W.11-12.3.d (integrate precise words and phrases, telling details, and sensory language to provide a vivid picture of experiences, events, and setting) could improve one of their previous narrative writing pieces (e.g., The narrative writing from 11.4.1 Lesson 11 focuses on retelling the last scene and includes Marty’s reflection as he pushes the red convertible into the river. This scene would benefit from more detailed and precise language to effectively convey what Marty thinks and feels in that moment.).

Vocabulary

Vocabulary to provide directly (will not include extended instruction)
<ul style="list-style-type: none"> congenial (adj.) – very friendly prostrating (v.) – lying flat, as on the ground vouchsafe (v.) – to grant or give, as by favor, graciousness, or condescension Madonna (n.) – a work of art depicting Mary, the mother of Jesus gangrene (adj.) – marked by pervasive decay or corruption dwarfed (v.) – became stunted or smaller remonstrate (v.) – to say or plead in protest, objection, or disapproval sonorous (adj.) – loud, deep, or resonant

- impelled (v.) – drove or urged forward; pressed on
- sensuous (adj.) – affecting the senses in a pleasing way; pleasant, attractive, or appealing in a way that produces or suggests feelings of physical pleasure.

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

- None.

Additional vocabulary to support English Language Learners (to provide directly)

- attendant (n.) – an assistant or servant
- intimacy (n.) – emotional warmth and closeness
- naïveté (adj.) – having or showing a lack of experience or knowledge; innocent or simple
- jest (n.) – something said or done to cause laughter
- earnest (adj.) – serious and sincere
- repulse (v.) – to reject someone in a rude or unfriendly way
- contradictory (adj.) – involving or having information that disagrees with other information
- perish (v.) – to die or be killed
- tumult (n.) – a state of great mental or emotional confusion
- seductive (adj.) – making someone do or want something; very attractive
- contemplation (n.) – the act of thinking deeply about something

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards & Text: <ul style="list-style-type: none"> • Standards: W.11-12.4, W.11-12.3.d, W.11-12.9.a • Text: <i>The Awakening</i> by Kate Chopin, Chapters V–VI 	
Learning Sequence: <ol style="list-style-type: none"> 1. Introduction of Lesson Agenda 2. Homework Accountability 3. Writing Instruction: Precision, Details, and Sensory Language 4. Identifying Precision, Details, and Sensory Language 5. Narrative Writing: Brainstorming and Prewriting 6. Lesson Assessment: Exit Slip 	<ol style="list-style-type: none"> 1. 10% 2. 20% 3. 20% 4. 20% 5. 15% 6. 10%

7. Closing

7. 5%

Materials

- Student copies of the 11.4 Common Core Learning Standards Tool (refer to 11.4.1 Lesson 6)
- Student copies of the 11.4 Narrative Writing Rubric and Checklist (refer to 11.4.1 Lesson 6)

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.
①	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: W.11-12.4. In this lesson, students continue their work with narrative writing with the introduction of a new standard: W.11-12.3.d, which requires students to incorporate precise words and phrases, telling details, and sensory language to provide a vivid picture of experiences, events, setting, and characters into their narrative writing.

- ▶ Students look at the agenda.

Instruct students to take out their copies of the 11.4 Common Core Learning Standards Tool. Inform students that in this lesson they begin to work with a new substandard: W.11-12.3.d. Instruct students to individually read the standard on their tools and assess their familiarity with and mastery of it.

- ▶ Students read and assess their familiarity with substandard W.11-12.3.d.

① **Differentiation Consideration:** Consider providing students with the following definitions: *sensory* means “of or relating to your physical senses” and *vivid* means “seeming like real life because it is very clear, bright, or detailed.”

- ▶ Students write the definitions of *sensory* and *vivid* on their copies of the 11.4 Common Core Learning Standards Tool.

Instruct students to talk in pairs about what they think the standard means. Lead a brief discussion about the standard.

- 💬 This standard means using specific or descriptive language to create a clear image of the setting, characters, and action of the story.

Activity 2: Homework Accountability

20%

Instruct students to take out their responses to the previous lesson's homework assignment. (Read and annotate chapters V and VI of *The Awakening* (from "They formed a congenial group sitting there that summer afternoon" to "enfolding the body in its soft, close embrace")). Instruct students to form pairs to discuss their responses.

- ▶ Student pairs discuss their annotations from the previous lesson's homework.
- 💬 Student annotations may include:
 - Star near the phrase "a certain advanced stage of intimacy and *camaraderie*" because it seems like an important detail about Robert and Edna's developing relationship, especially because Edna is a married woman (p. 12).
 - Exclamation point near the phrase "the Creole husband is never jealous" because this striking detail helps explain why Robert is so comfortable engaging with the married women (p. 13).
 - Question mark near:
 - "[S]erio-comic tone" because it is unfamiliar but seems to distinguish Robert and Edna's relationship as different from his relationships with other women (p. 13).
 - "[O]ne of the two contradictory impulses which impelled her" because it is not clear what impulses cause Edna to go swimming with Robert (p. 15).

- ① This annotation supports students' engagement with W.11-12.9.a, which addresses the use of textual evidence in writing.

Lead a brief whole-class discussion of student responses.

Instruct student pairs to share and discuss the vocabulary words they identified and defined in the previous lesson's homework. Students may identify the following words: *congenial*, *prostrating*, *vouchsafe*, *Madonna*, *gangrene*, *dwarfed*, *remonstrate*, *sonorous*, *impelled*, and *sensuous*.

- ① **Differentiation Consideration:** Students may also identify the following words: *attendant, intimacy, naïveté, jest, earnest, repulse, contradictory, perish, tumult, seductive, and contemplation.*
- ① Definitions are provided in the Vocabulary box in this lesson.
-

Post or project the following questions for student pairs to discuss.

- ① The following questions address the text students read for the previous lesson's homework.

How does Chopin further develop Robert's character in relation to Edna in chapter V?

- 💬 Chopin further develops Robert's character in relation to Edna by showing how Robert treats her differently than other women. Robert appears flirtatious because he always picks one "fair dame or damsel" to follow around for the summer (p. 13). Robert acts humorously or comically when he talks with Madame Ratignolle about his "hopeless passion" for her, but Robert does not talk this way with Edna who would find it "unacceptable and annoying," which shows that Robert treats Edna differently than other women (p. 13).

What central idea begins to develop in chapter VI?

- 💬 A central idea that begins to develop in chapter VI is Edna's sense of self, as "Mrs. Pontellier was beginning to realize her position in the universe as a human being" (p. 16). The narrator makes it clear that Edna's new self-awareness does not have an easy beginning but that it is "tangled, chaotic, and exceedingly disturbing" (p. 16).

Lead a brief whole-class discussion of student responses.

Instruct students to talk in pairs about how they applied a focus standard to their Accountable Independent Reading (AIR) text. Select several students (or student pairs) to explain how they applied a focus standard to their AIR texts.

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

Activity 3: Writing Instruction: Precision, Details, and Sensory Language 20%

Instruct students to stay in pairs from the previous activity. Explain to students that this lesson continues the narrative writing instruction from 11.4.1. Instruct students to take out their copies of the 11.4 Narrative Writing Rubric and Checklist and examine the sections that pertain to W.11-12.3.d.

- ▶ Students examine W.11-12.3.d on the 11.4 Narrative Writing Rubric and Checklist.

Explain to students that narrative writing is like expository and argument writing in that it is important to use precise words and phrases, telling details, and sensory language in order to present a clear and detailed picture of the narrative. While the goal of expository writing and argument writing is to present information and perspectives clearly, logically, and concisely, the goal of narrative writing is to engage or entertain the reader. By judiciously choosing detailed and evocative language, an author can craft a narrative that engages and entertains the reader.

- ▶ Students follow along.
-

Post or project the following quote from *The Awakening*, chapter VI:

“The touch of the sea is sensuous, enfolding the body in its soft, close embrace” (p. 16).

Explain to students that in this example, Chopin uses precise language to describe the “touch of the sea” (p. 16) and convey a vivid picture of the setting and Edna’s experience of a “dawn[ing],” or understanding of self (p. 15). If Chopin had stopped at the word “sensuous,” this passage would not be as vivid or evocative (p. 16). Pose the following questions for student pairs to discuss before sharing out with the class.

What is the effect of Chopin’s use of the word “embrace” (p. 16)?

- ☞ Chopin specifies what kind of touch is taking place. The word “embrace” is more intimate than the word “hug” (p. 16). “Embrace” conveys a sense of romance (p. 16).

What is an example of sensory language in this quote?

- ☞ Examples of sensory language are “sensuous” and “soft” (p. 16).

What is the effect of this sensory language on the development of experiences, events, setting, and/or characters?

- ☞ By using the word “sensuous,” Chopin evokes a sexual desire and the feelings associated with attraction (p. 16). The word “soft” makes the “embrace” Chopin describes seem pleasant and comforting (p. 16). Both “sensuous” and “soft” provide a sense of Edna’s experience and develop the setting of the beach as a soothing and safe location.

Lead a brief whole-class discussion of student responses.

Instruct student pairs to work together to identify another effective example of W.11-12.3.d from chapter VI of *The Awakening*, and explain the effect of Chopin’s use of language to convey a vivid picture

of the experiences, events, setting, and/or characters. Instruct students to discuss their example before sharing in a whole-class discussion.

Identify another example of W.11-12.3.d from *The Awakening*, chapter VI. What is the effect of Chopin’s use of language in conveying a vivid picture of the experiences, events, setting, and/or characters?

💬 Student responses may include:

- Chopin uses descriptive and sensory language to write about the “voice of the sea,” using the words “whispering,” “clamoring,” and “murmuring” (p. 16). Chopin’s sensory language in this section conveys a vivid picture of being on the beach or near water and suggests that this setting allows Edna to lose herself in “mazes of inward contemplation” (p. 16).
- Chopin uses precise language, “vague, tangled, chaotic, and exceedingly disturbing,” to describe the “beginning of things” (p. 16). This language brings to life Edna’s confusion and shows how disorienting her feelings and thoughts are as she “was beginning to realize her position in the universe as a human being” (p. 16).
- Chopin uses the precise words “universe” and “human being” to provide a vivid picture of Edna’s experience (p. 16). Chopin uses specific terms to describe Edna’s realization of her “position” as an individual within a larger space (p. 16). Edna realizes she is a “human being,” not just a woman, and she is not limited to any space (p. 16). Thus, Edna’s individuality connects to the fabric of “the universe,” which extends far beyond the culture of the Creole or the constraints of her society (p. 16).

Lead a brief whole-class discussion of student responses.

Activity 4: Identifying Precision, Details, and Sensory Language

20%

Instruct students to stay in pairs from the previous activity. Instruct student pairs to review chapters I–V of *The Awakening*, and identify two different passages from the text. The first passage should illustrate precise, descriptive, or sensory language to vividly show what is happening in the text. Remind students that an example of this kind of passage was modeled in the previous activity. The second passage should exhibit direct language and explicitly state what is taking place in the story without using precise words, telling details, or sensory language. Instruct students to discuss how each passage exemplifies or does not exemplify W.11-12.3.d.

- ① **Differentiation Consideration:** Consider directing students to the following passage in chapter V to provide an example of direct language without much telling detail or precision: “The picture completed bore no resemblance to Madame Ratignolle. She was greatly disappointed to find that it did not look like her” (p. 14). Explain to students that because Chopin does not write the details of

the picture nor describe Madame Ratignolle’s reaction to the picture, this example passage does not include telling details or sensory language.

Instruct student pairs to discuss their examples before sharing out with the class.

💬 Student responses may include:

- On pages 7–8, Chopin uses detailed and precise language to convey the feelings of Edna and much less precise language to describe the feelings of Mr. Pontellier. The passage describing Mr. Pontellier’s thoughts about his wife are direct and not very detailed: “He thought it very discouraging that his wife, who was the sole object of his existence, evinced so little interest in things which concerned him, and valued so little his conversation” (p. 7). In contrast, Chopin uses detailed and precise language to describe Edna’s feelings after her conversation with her husband: “An indescribable oppression, which seemed to generate in some unfamiliar part of her consciousness, filled her whole being with a vague anguish. It was like a shadow, like a mist passing across her soul’s summer day” (p. 8). Chopin describes Mr. Pontellier after the conversation as merely “discourag[ed],” and the details of his annoyance do not go any deeper (p. 7). However, Chopin goes to great lengths to portray Edna’s feelings about her “oppression” and uses a metaphor with detailed description, the “shadow” or “mist,” to convey the depth of Edna’s feelings (p. 8).
- On page 10, Chopin uses detailed and precise language to describe the appearance of Madame Ratignolle and no detailed language to describe the Pontellier children. Chopin writes that Madame Ratignolle is the “embodiment of every womanly grace and charm” and that her beauty is “flaming and apparent,” words that also describe her physical appearance (p. 10). Chopin further describes Madame Ratignolle’s physical appearance, and compares the Madame’s eyes to “sapphires” and her lips to “cherries” or “delicious crimson fruit” to provide a vivid picture of Madame Ratignolle (p. 10). In contrast, Chopin does not even mention what the Pontellier boys look like, except that their “hair must be parted and brushed,” and that they are not inclined to come to Edna “for comfort” (p. 10).

Lead a brief whole-class discussion of student responses.

Activity 5: Narrative Writing: Brainstorming and Prewriting

15%

Instruct student pairs to consider their three text-based narrative writing pieces from the previous unit. Post or project the text-based narrative writing prompts from the previous unit:

- Draft a new introduction to “On the Rainy River” that engages and orients the reader to the problem or situation and its significance. Establish a point of view, a narrator and/or characters, and create a smooth progression of experiences or events.

- Choose a scene from “The Red Convertible” and retell it using one of the following narrative techniques: dialogue, pacing, description, reflection, or multiple plot lines to further develop an experience, event, or character.
- Consider another character’s point of view in either “On the Rainy River” or “The Red Convertible” and retell a key scene from either text through that character’s point of view.

Instruct each student to briefly review their narrative writing pieces and identify one piece they can revise using the skills of W.11-12.3.d.

- ▶ Students review their narrative writing pieces from the previous unit and consider each piece in regard to W.11-12.3.d.

① [Redistribute students’ text-based narrative writing pieces from the previous unit or instruct students to access their narrative writing pieces from the class blog.](#)

Explain to students that to effectively integrate W.11-12.3.d into one of their previous narrative writing pieces, it is necessary to brainstorm and discuss which piece would benefit from more precise, detailed, and sensory language. Remind students to write notes during their discussion, as their discussion will contribute to the assessment: an articulation of their plan for revision. Remind students to refer to W.11-12.3.d on the 11.4 Narrative Writing Rubric and Checklist to guide their discussion.

- ▶ Student pairs discuss which narrative writing piece from the previous unit would benefit from incorporation of W.11-12.3.d.
- 🗣 Student responses will vary depending on their narrative writing pieces. Listen for students to use the language of W.11-12.3.d in their discussion.

Activity 6: Lesson Assessment: Exit Slip

10%

Instruct students to write 2–3 sentences in response to the following prompt:

Propose an idea for how to improve a previous narrative writing piece from 11.4.1 by incorporating the elements of W.11-12.3.d.

Explain to students that this Exit Slip will serve as the foundation for the revisions they will begin in homework.

- ▶ Students listen and read the Exit Slip prompt.

① [Display the prompt for students to see, or provide the prompt in hard copy.](#)

Transition to the independent Exit Slip.

- ▶ Students independently answer the prompt.

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

Activity 7: Closing

5%

Display and distribute the homework assignment. For homework, instruct students to revise 3 or more sentences from their chosen narrative writing piece from the previous unit, using the skills outlined in W.11-12.3.d. Explain to students that they will continue to revise their narrative writing pieces in the following lesson. Remind students to refer to the W.11-12.3.d portion of the 11.4 Narrative Writing Rubric and Checklist and their notes from the brainstorming and prewriting activity as they revise. Instruct students to come to class prepared to participate in a discussion of their revisions in the following lesson.

- ① Consider instructing students to consult reference material, such as a dictionary or thesaurus, during their revisions for W.11-12.3.d.

- ▶ Students follow along.

Homework

Revise 3 or more sentences from your chosen narrative writing piece from the previous unit, using the skills outlined in W.11-12.3.d. Remember to refer to the W.11-12.3.d portion of the 11.4 Narrative Writing Rubric and Checklist and notes from the brainstorming and prewriting activity. Come to class prepared to participate in a discussion of your revisions.

11.4.2

Lesson 4

Introduction

In this lesson, students engage in revision and peer review of one of their narrative writing pieces from the previous unit. Students discuss with a peer 3 or more revisions they completed for homework. Student discussion focuses on the integration of standard W.11-12.3.d: use precise words and phrases, telling details, and sensory language to convey a vivid picture of experiences, events, setting, and/or characters. Students continue to revise their narrative drafts after this initial peer discussion and review.


Student learning is assessed via an Exit Slip in response to the following prompt: Write 3 or more revised sentences from the chosen narrative writing piece that demonstrate the incorporation of W.11-12.3.d. To demonstrate how you incorporated W.11-12.3.d, also include the original version of one revised sentence that most effectively or best exemplifies W.11-12.3.d.

For homework, students continue to revise their narrative writing pieces, incorporating the skills of W.11-12.3.d. Additionally, students continue their Accountable Independent Reading (AIR) through the lens of a focus standard of their choice.

Standards

Assessed Standard(s)	
W.11-12.5	Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience.
Addressed Standard(s)	
W.11-12.3.d	Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences. d. Use precise words and phrases, telling details, and sensory language to convey a vivid picture of the experiences, events, setting, and/or characters.
SL.11-12.1	Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on <i>grades 11–12 topics, texts, and issues</i> , building on others' ideas and expressing their own clearly and persuasively.

Assessment

Assessment(s)
<p>Student learning is assessed via an Exit Slip in response to the following prompt:</p> <ul style="list-style-type: none"> Write 3 or more revised sentences from the chosen narrative writing piece that demonstrate the incorporation of W.11-12.3.d. To demonstrate how you incorporated W.11-12.3.d, also include the original version of one revised sentence that most effectively or best exemplifies W.11-12.3.d. <p> This assessment will be evaluated using the W.11-12.3.d portion of the 11.4 Narrative Writing Rubric and Checklist.</p>
High Performance Response(s)
<p>A High Performance Response should:</p> <ul style="list-style-type: none"> Revise three or more sentences from a previous narrative writing piece, integrating precise words and phrases, telling details and sensory language to provide a vivid picture of experiences, events, setting, and/or characters. Explain how one of their original sentences was improved by integrating precise words and phrases, telling details and sensory language to provide a vivid picture of experiences, events, setting, and/or characters.

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.*
Additional vocabulary to support English Language Learners (to provide directly)
<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(s), 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: <ul style="list-style-type: none"> Standards: W.11-12.5, W.11-12.3.d, SL.11-12.1 	
Learning Sequence: <ol style="list-style-type: none"> Introduction of Lesson Agenda Homework Accountability Peer Review Lesson Assessment: Exit Slip Narrative Writing: Revision Closing 	<ol style="list-style-type: none"> 5% 0% 40% 10% 40% 5%

Materials

- Student copies of the 11.4 Narrative Writing Rubric and Checklist (refer to 11.4.1 Lesson 6)
- Sticky notes, colored pens or pencils, or computer-based peer review software (such as Track Changes in Microsoft Word or Google Docs editing tools)

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 the assessed standard for this lesson: W.11-12.5. In this lesson, students engage in peer review, discussion, and revisions regarding the incorporation of W.11-12.3.d in a narrative writing piece from the previous unit.

- ▶ Students look at the agenda.

Activity 2: Homework Accountability

0%

- ① Students are held accountable for homework during Activity 3: Peer Review.

Activity 3: Peer Review

40%

Instruct students to take out their responses to the previous lesson's homework assignment. (Revise 3 or more sentences from your chosen narrative writing piece from the previous unit, using the skills outlined in W.11-12.3.d.). Inform students that in this lesson they continue revising the narrative writing piece they began to revise in the previous lesson. Remind students to focus on the integration of skills outlined in W.11-12.3.d: using precise words and phrases, telling details and sensory language to provide a vivid picture of experiences, events, setting, and/or characters.

- ① Remind students of their work with the narrative writing substandard W.11-12.3.d in the previous lesson.
- ① **Differentiation Consideration:** Consider reminding students of the following definitions: *sensory* means “of or relating to your physical senses” and *vivid* means “seeming like real life because it is very clear, bright, or detailed.”

Instruct students to form pairs and peer review one another's entire narrative writing piece, focusing on sentences their peer revised for homework. Instruct students to read through their peer's revisions before discussing the revisions. Remind students to record the results of their discussions to inform their ongoing revisions, and to refer to the W.11-12.3.d portion of the 11.4 Narrative Writing Rubric and Checklist.

- ▶ Students form pairs and peer review each other's revised sentences within the context of the entire narrative writing piece.
- 💬 Student responses will vary depending on the individual narrative writing piece. Student discussion should use the language of W.11-12.3.d.
- ① This collaborative feedback and discussion provides students with a crucial opportunity for oral processing of their ideas and supports their engagement with SL.11-12.1, which addresses the clear, persuasive expression and exchange of ideas.

- ① Consider checking in with students on an individual basis during the review/revision process to formatively assess their application of narrative writing techniques, and offer targeted feedback for revision.

Lead a brief whole-class discussion of student responses.

Activity 4: Lesson Assessment: Exit Slip

10%

Instruct students to respond briefly in writing to the following prompt based on the previous peer review activity:

Write 3 or more revised sentences from the chosen narrative writing piece that demonstrate the incorporation of W.11-12.3.d. To demonstrate how you incorporated W.11-12.3.d, also include the original version of one revised sentence that most effectively or best exemplifies W.11-12.3.d.

Remind students to refer to the W.11-12.3.d portion of the 11.4 Narrative Writing Rubric and Checklist.

- ▶ Students listen and read the Exit Slip prompt.

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

Transition to the independent Exit Slip.

- ▶ Students independently answer the prompt.
- 🗨 See the High Performance Response at the beginning of this lesson.

Activity 5: Narrative Writing: Revision

40%

Instruct students to independently continue revising their entire narrative writing pieces from the previous unit, integrating the skills outlined in W.11-12.3.d: using precise words and phrases, telling details, and sensory language to provide a vivid picture of experiences, events, setting, and/or characters. Remind students to refer to the W.11-12.3.d portion of the 11.4 Narrative Writing Rubric and Checklist as they revise.

- ▶ Students continue revising their entire narrative writing pieces from the previous unit.

Activity 6: Closing

5%

Display and distribute the homework assignment. For homework, instruct students to complete the revisions to their narrative writing pieces based on their peer review discussions and work with W.11-

12.3.d, and come to class prepared to discuss 1–2 revisions. Students should come to the following lesson with a revised narrative writing piece.

Additionally, students should continue to read their AIR texts through the lens of a focus standard of their choice and prepare for a 3–5 minute discussion of their texts based on that standard.

- ▶ Students follow along.

Homework

Complete the revisions to your narrative writing piece, based on your peer review discussion and work with W.11-12.3.d, and come to class prepared to share 1–2 revisions. Come to the following lesson with a revised narrative writing piece.

Additionally, continue to read your Accountable Independent Reading text through the lens of a focus standard of your choice and prepare for a 3–5 minute discussion of your text based on that standard.

11.4.2

Lesson 5

Introduction

In this lesson, students read and analyze chapter VII of *The Awakening* (from “Mrs. Pontellier was not a woman given to confidences” to “She leaned draggingly upon his arm as they walked”), in which Edna and Madame Ratignolle spend an afternoon together and Edna shares her intimate thoughts on her relationship with her family and her romantic history. Analysis focuses on the development of the central ideas of sense of self and societal expectations in this portion of the text. Student learning is assessed via a Quick Write at the end of the lesson: How do two central ideas develop in chapter VII?

For homework, students read and annotate chapters VIII–XI of *The Awakening*. Additionally, students identify and define unfamiliar vocabulary.

Standards

Assessed Standard(s)	
RL.11-12.2	Determine two or more themes or central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to produce a complex account; provide an objective summary of the text.
Addressed Standard(s)	
W.11-12.9.a	Draw evidence from literary or informational texts to support analysis, reflection, and research. a. Apply <i>grades 11–12 Reading standards</i> to literature (e.g., “Demonstrate knowledge of eighteenth-, nineteenth- and early-twentieth-century foundational works of American literature, including how two or more texts from the same period treat similar themes or topics”).
L.11-12.4.a	Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on <i>grades 11–12 reading and content</i> , choosing flexibly from a range of strategies. 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.

Assessment

Assessment(s)
<p>Student learning is assessed via a Quick Write at the end of the lesson. Students respond to the following prompt, citing textual evidence to support analysis and inferences drawn from the text.</p> <ul style="list-style-type: none"> How do two central ideas develop in chapter VII?
High Performance Response(s)
<p>A High Performance Response should:</p> <ul style="list-style-type: none"> Determine two central ideas in chapter VII (e.g., sense of self and societal expectations). Analyze how two central ideas develop in chapter VII (e.g., The central ideas of sense of self and societal expectations develop in chapter VII. Edna's conversation with Madame Ratignolle develops her sense of self in this excerpt because Edna equates the "candor" of the interaction with a "first breath of freedom" (p. 22). This "candor" stands in contrast to the "habitual reserve" she has come to know in herself, and demonstrates that while Edna is not typically open with her thoughts and ideas, she enjoys the way it feels (p. 16). With Madame Ratignolle, Edna feels safe to open up and share intimate thoughts and ideas that defy or go against societal expectations about her marriage, which has "no trace of passion," and her relationship with her children, which is "uneven [and] impulsive" (p. 21). Edna realizes her responsibilities as a mother are something "she had blindly assumed," and that she was not naturally "fitted" to the role (p. 22); Edna's feelings are in direct opposition to her society's ideal "mother-woman" (p. 10).)

Vocabulary

Vocabulary to provide directly (will not include extended instruction)
<ul style="list-style-type: none"> reserve (n.) – the formality and self-restraint in manner and relationship; avoidance of familiarity or intimacy with others discernment (n.) – keen perception or judgment effusive (adj.) – extravagantly demonstrative of emotion enamored (v.) – filled or inflamed with love acme (n.) – the highest point fancied (v.) – believed without being absolutely sure or certain dissolution (n.) – the act of officially ending a marriage, organization, agreement, etc.
Vocabulary to teach (may include direct word work and/or questions)

- candor (n.) – the quality of being open, sincere, and honest

Additional vocabulary to support English Language Learners (to provide directly)

- confidences (n.) – secrets that you tell someone you trust
- sympathy (n.) – a state in which different people share the same interests, opinions, goals, etc.
- matronly (adj.) – suitable for an older married woman
- impulse (n.) – a sudden strong desire to do something
- controversies (n.) – arguments that involve many people who strongly disagree about something
- imperceptibly (adv.) – impossible to see or notice
- affliction (n.) – the state of being affected by something that causes suffering
- infatuation (n.) – a feeling of foolish or very strong love or admiration for someone or something
- bliss (n.) – complete happiness

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards & Text: <ul style="list-style-type: none"> • Standards: RL.11-12.2, W.11-12.9.a, L.11-12.4.a • Text: <i>The Awakening</i> by Kate Chopin, Chapter VII 	
Learning Sequence: <ol style="list-style-type: none"> 1. Introduction of Lesson Agenda 2. Homework Accountability 3. Reading and Discussion 4. Quick Write 5. Closing 	<ol style="list-style-type: none"> 1. 5% 2. 10% 3. 65% 4. 15% 5. 5%

Materials

- Copies of the Central Ideas Tracking Tool for each student (optional)
- Student copies of the Short Response Rubric and Checklist (refer to 11.4.1 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 reviewing the agenda and the assessed standard for this lesson: RL.11-12.2. In this lesson, students read and analyze chapter VII of *The Awakening*. Student analysis and discussion focuses on the development of a central idea in chapter VII.

- Students look at the agenda.

Activity 2: Homework Accountability

10%

Instruct students to take out their responses to the previous lesson's homework assignment. (Complete the revisions to your narrative writing piece based on your peer review discussion and work with W.11-12.3.d. Come to the following lesson prepared to share 1–2 revisions. Come to the following lesson with a revised narrative writing piece.)

Instruct students to form pairs and talk about 1–2 revisions they made to their narrative writing piece based on their peer review and alignment to W.11-12.3.d. Instruct students to submit their revised narrative writing pieces after their discussion.

- Student responses will vary depending on their narrative writing pieces. Students should use the language of W.11-12.3.d in discussion.

❗ Consider reminding students to use the relevant portions of the 11.4 Narrative Writing Rubric and Checklist to guide their discussions if necessary.

Instruct students to talk in pairs about how they applied a focus standard to their Accountable Independent Reading (AIR) texts. Select several students (or student pairs) to explain how they applied a focus standard to their AIR texts.

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

Activity 3: Reading and Discussion

65%

Instruct students to form pairs. Instruct students to read and annotate chapter VII of *The Awakening* (from “Mrs. Pontellier was not a woman given to confidences” to “She leaned draggingly upon his arm as they walked”).

- ① This annotation supports students' engagement with W.11-12.9.a, which addresses the use of textual evidence in writing.
- ① **Differentiation Consideration:** Consider providing students with the Central Ideas Tracking Tool for additional support in identifying where central ideas emerge in the text and how they develop over the course of the text.
- ① **Differentiation Consideration:** Consider posting or projecting the following guiding question to support students in their reading throughout this lesson:

How do the descriptions of Edna's past and present relationships develop central ideas in this portion of text?

Post or project each set of questions below for students to discuss. Instruct students to continue to annotate the text as they read and discuss.

Instruct student pairs to reread pages 16–18 of *The Awakening* (from “Mrs. Pontellier was not a woman given to confidences” to “seemed almost motionless in the far distance”) and answer the following questions before sharing out with the class.

Provide students with the following definition: *reserve* means “the formality and self-restraint in manner and relationship; avoidance of familiarity or intimacy with others” and *discernment* means “keen perception or judgment.”

- ▶ Students write the definitions of *reserve* and *discernment* on their copies of the text or in a vocabulary journal.
- ① **Differentiation Consideration:** Consider providing students with the following definitions: *confidences* means “secrets that you tell someone you trust,” *sympathy* means “a state in which

different people share the same interests, opinions, goals, etc.,” and *matronly* means “suitable for an older married woman.”

- ▶ Students write the definitions of *confidences*, *sympathy*, and *matronly* on their copies of the text or in a vocabulary journal.

How is Edna changing as a result of being at Grand Isle?

- 💬 Edna is becoming more comfortable with expressing her feelings during the summer at Grand Isle, as “she began to loosen ... the mantle of reserve” that was a part of her personality (p. 16).

What comparisons does the narrator draw between Edna and Madame Ratignolle in this excerpt?

- 💬 Student responses should include:
 - Madame Ratignolle possesses “candor” in every part of her life in contrast to Edna’s closed personality of “habitual reserve” (p. 16).
 - Madame Ratignolle possesses a “more feminine and matronly figure,” while Edna has a subtle “noble beauty” that is not a stereotypically attractive figure, which makes Edna “different from the crowd” (p. 17).

What does the description of Madame Ratignolle suggest about the meaning of *candor* in this context?

- 💬 *Candor* may mean being open or unreserved, because the narrator describes Madame Ratignolle’s existence as being one that “every one might read” (p. 16). The narrator describes Madame Ratignolle’s personality as the opposite of Edna’s “habitual reserve,” which means that Madame Ratignolle is not shy and speaks her mind (p. 16).
- ① **Differentiation Consideration:** If students struggle to define *candor*, consider providing the following definition: *candor* means “the quality of being open, sincere, and honest.”
 - ▶ Students write the definition of *candor* on their copies of the text or in a vocabulary journal.
- ① Consider drawing students’ attention to their application of standard L.11-12.4.a through the process of using context to make meaning of a word.

How do the comparisons between Edna and Madame Ratignolle develop a central idea in the text?

- 💬 The comparisons between the two women develop the central idea of societal expectations. Edna’s looks are such that an “indiscriminating observer” or a typical person of the world would fail to notice her physique or “noble beauty” (p. 17). On the other hand, the narrator describes Madame Ratignolle as a “more feminine and matronly figure,” a more stereotypically beautiful woman who enjoys domestic activities such as “needlework” and is “more careful of her

complexion” (p. 17). These comparisons further develop Edna as a woman who is “different from the crowd” and position Edna in opposition to societal expectations of women’s physiques and activities during this time period (p. 17).

Lead a brief whole-class discussion of student responses.

Instruct student pairs to reread pages 18–20 of *The Awakening* (from “Of whom—of what are you thinking?” to “But he, too, went the way of dreams”) and answer the following questions before sharing out with the class.

Provide students with the following definitions: *effusive* means “extravagantly demonstrative of emotion” and *enamored* means “filled or inflamed with love.”

- ▶ Students write the definition of *effusive* and *enamored* on their copies of the text or in a vocabulary journal.

① **Differentiation Consideration:** Consider providing students with the following definitions: *impulse* means “a sudden strong desire to do something,” *controversies* means “arguments that involve many people who strongly disagree about something,” *imperceptibly* means “impossible to see or notice,” and *affliction* means “the state of being affected by something that causes suffering.”

- ▶ Students write the definitions of *impulse*, *controversies*, *imperceptibly*, and *affliction* on their copies of the text or in a vocabulary journal.

How do Edna’s reflections on her past further develop a central idea in this excerpt?

🗣 Student responses should include:

- Edna’s reflections on her childhood further develop the idea of sense of self in this excerpt. Edna thinks of the influence of her childhood friends who were all “self-contained” and realizes those relationships contributed to her reserved nature (p. 20).
- Edna’s acknowledgement of her affections toward the “young gentleman” develops the idea of sense of self in this excerpt (p. 20). Edna’s reflection demonstrates her ability to be “inwardly disturbed” or experience internal feelings without demonstrating them externally or through “any outward show” (p. 20).
- When Edna was a child she would rather have been out “walking through the grass” than in church listening to the prayers “read in a spirit of gloom” (p. 19). These thoughts about her childhood further develop the idea of sense of self because Edna knows she would rather enjoy herself than feel sad or oppressed. Additionally, these thoughts demonstrate Edna’s impulsive nature, even as a child.

- ① **Differentiation Consideration:** Consider posing the following question to support student understanding in this portion of text:

Why is Madame Ratignolle’s display of affection “confusing” to Edna?

- 💬 Edna finds the gesture “confusing” because she was “not accustomed to an outward and spoken expression of affection” (p. 20). Edna believes the reason for her “reserve” is due to the nature of her “occasional girl friend[s],” all of whom were “self-contained” and did not express emotions openly (p. 20).

Lead a brief whole-class discussion of student responses.

Instruct student pairs to reread pages 20–22 of *The Awakening* (from “She was a grown young woman when she was overtaken” to “She leaned draggingly upon his arm as they walked”) and answer the following questions before sharing out with the class.

Provide students with the following definitions: *acme* means “the highest point,” *fancied* means “believed without being absolutely sure or certain,” and *dissolution* means “the act of officially ending a marriage, organization, agreement, etc.”

- ▶ Students write the definitions of *acme*, *fancied*, and *dissolution* on their copies of the text or in a vocabulary journal.
- ① **Differentiation Consideration:** Consider providing students with the following definitions: *infatuation* means “a feeling of foolish or very strong love or admiration for someone or something” and *bliss* means “complete happiness.”
- ▶ Students write the definitions of *infatuation* and *bliss* on their copies of the text or in a vocabulary journal.

What did Edna believe would be “the climax of her fate” (p. 21)?

- 💬 Edna believed that she would marry a “great tragedian,” which would have been “the acme of bliss,” and a fulfillment of “romance and dreams” (p. 21). Edna wanted to be married to someone who shared her sense of “thought and taste” (p. 21).

What does Edna’s description of her marriage demonstrate about her character development?

- 💬 Edna’s description of her marriage demonstrates that she is logical and realistic. Edna’s view demonstrates a lack of romance and a focus on being a “devoted wife of a man who worshiped her” (p. 21). Edna understands her position as a wife and mother in the “world of reality” and

takes satisfaction with her marriage rather than having the “acme of bliss,” or an ideal romantic relationship (p. 21).

- ① **Differentiation Consideration:** If students struggle with the above analysis, consider posing the following questions:

Why did Edna marry Mr. Pontellier?

💬 Student responses should include:

- Mr. Pontellier had fallen deeply in love with Edna. He “pressed his suit with an earnestness” and demonstrated “absolute devotion” that charmed and “pleased” Edna (p. 21).
- Edna also believed Mr. Pontellier shared the same “thought and taste,” although Edna was wrong (p. 21).
- Mr. Pontellier was Catholic, which caused “violent opposition” from her family, so in the spirit of rebellion, Edna decided to “accept Monsieur Pontellier” as her husband (p. 21).

How does Edna describe her marriage?

- 💬 Edna describes her marriage as a duty in the “world of reality” rather than a passionate engagement (p. 21). Edna’s satisfaction with her marriage to Mr. Pontellier comes from the security and adoration that Mr. Pontellier provides rather than “passion or excessive and fictitious warmth” (p. 21).

How does Edna’s relationship with her children demonstrate the development of two central ideas?

- 💬 Edna’s relationship with her children demonstrates the development of the central ideas of societal expectations and sense of self. Edna will not admit to herself that she feels a “sort of relief” when her children are away (p. 22). Edna’s realizes her responsibilities as a mother are something “she had blindly assumed” and that she was not naturally “fitted” to the role (p. 22). This conflict regarding motherhood places Edna at odds with the role of a “mother-woman,” which is an expectation for wives and mothers in her society (p. 10). As Edna discusses her realizations about her own experience as a mother, she further develops the idea of sense of self by indirectly demonstrating her own opposition to her society’s expectations of motherhood.

- ① **Differentiation Consideration:** If students struggle with this analysis, consider posing the following question:

What are Edna’s feelings toward her children?

- Edna has mixed feelings about her children; sometimes she would “forget them” and other times Edna would feel love and fondness for them, and “gather them passionately to her heart” (p. 21).

What do Edna’s revelations to Madame Ratignolle demonstrate about Edna’s character development?

- Edna’s revelations feel “like a first breath of freedom” and she feels “intoxicated” by her conversation (p. 22). Edna is unaccustomed to sharing so much about herself, and the experience was a “taste of candor” (p. 22). She enjoyed being able to share her thoughts and feelings with Madame Ratignolle. This newfound “candor” (p. 22) demonstrates that Edna is moving away from her “habitual reserve” (p. 16), because she has a trustworthy friend in whom she can confide and with whom she can share her thoughts.

Lead a brief whole-class discussion of student responses.

Activity 4: Quick Write**15%**

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

How do two central ideas develop in chapter VII?

Instruct students to look at their annotations to find evidence. Ask students to use this lesson’s vocabulary wherever possible in their written responses. 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 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 read and annotate chapters VIII–XI of *The Awakening* (from “‘Do me favor, Robert,’ spoke the pretty woman” to “‘Just as soon as I have finished my cigar’”).

Additionally, direct students to box any unfamiliar words from chapters VIII–XI and look up their definitions. Instruct them to choose the definition that makes the most sense in context, and write a brief definition above or near the word in the text.

- ▶ Students follow along.

Homework

Read and annotate chapters VIII–XI of *The Awakening* (from “‘Do me favor, Robert,’ spoke the pretty woman” to “‘Just as soon as I have finished my cigar’”). Box any unfamiliar words from chapters VIII–XI and look up their definitions. Choose the definition that makes the most sense in context, and write a brief definition above or near the word in the text.

Central Ideas Tracking Tool (Optional)

Name:		Class:		Date:	
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Directions: Identify two or more central ideas that you encounter throughout the text. Trace the development of those ideas by noting how they build on one another and interact over the course of the text. Cite textual evidence to support your work.

Text:	
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Page #	Central Ideas	Notes and Connections

Model Central Ideas Tracking Tool (Optional)

Name:		Class:		Date:	
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Directions: Identify two or more central ideas that you encounter throughout the text. Trace the development of those ideas by noting how they build on one another and interact over the course of the text. Cite textual evidence to support your work.

Text:	<i>The Awakening</i> by Kate Chopin, Chapter VII
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Page #	Central Ideas	Notes and Connections
Pages 16, 19–22	Sense of self	<p>The narrator describes Edna as a person of “habitual reserve,” and part of what attracts her to Madame Ratignolle is her “beauty” and her openness or the “candor of the woman’s whole existence” (p. 16).</p> <p>Edna’s willingness to “retrace” (p. 19) her thoughts demonstrates her willingness to self-reflect and understand her own motivations. The fact that Edna acknowledges that she has been “driven along by habit” (p. 19) illustrates her developing sense of self.</p> <p>Edna realizes her “reserve” (p. 16) may have had a lot to do with her friends during her childhood who were all “self-contained” (p. 20).</p> <p>Edna’s reflection on her “propensity” to be “inwardly disturbed” without any “outward show” further develops her sense of self (p. 20).</p> <p>Edna’s confession to Madame Ratignolle felt “like a first breath of freedom” (p. 22) and shows that Edna is changing and developing as an individual.</p>
Pages 16, 17, 19, 21, 22	Societal expectations	<p>The physical comparison between Madame Ratignolle and Edna further separates Edna from the more typical women in Creole society. While Madame Ratignolle has a “feminine and matronly figure,” Edna possesses a “noble beauty” which makes Edna “different from the crowd” (p. 17).</p> <p>As a wife, Edna remains unfulfilled concerning passion or happiness but would rather live in the “world of</p>

		<p>reality” (p. 21).</p> <p>Edna’s role as a mother is not matronly but “uneven” (p. 21), and she feels the responsibility of being a mother as something “she had blindly assumed” (p. 22).</p>
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11.4.2

Lesson 6

Introduction

In this lesson, students read and analyze chapters X–XI of *The Awakening* (from “At all events Robert proposed it, and there was not” to “Just as soon as I have finished my cigar”), in which Edna swims for the first time and recognizes her developing affection for Robert, as well as her growing independence from her husband. Student analysis focuses on the continued development of Edna as a character in relation to both her husband and Robert. Student learning is assessed via a Quick Write at the end of the lesson: How do Edna’s interactions with Mr. Pontellier and Robert in this excerpt further develop her character?

For homework, students read and annotate chapters XII–XV of *The Awakening* and identify and define unfamiliar vocabulary. Additionally, students respond briefly in writing to a prompt about chapters XII–XIII.

Standards

Assessed Standard(s)	
RL.11-12.3	Analyze the impact of the author’s choices regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed).
Addressed Standard(s)	
W.11-12.9.a	<p>Draw evidence from literary or informational texts to support analysis, reflection, and research.</p> <p>a. Apply grades 11–12 <i>Reading standards</i> to literature (e.g., “Demonstrate knowledge of eighteenth-, nineteenth- and early-twentieth-century foundational works of American literature, including how two or more texts from the same period treat similar themes or topics”).</p>
L.11-12.4.a	<p>Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on <i>grades 11–12 reading and content</i>, choosing flexibly from a range of strategies.</p> <p>a. Use context (e.g., the overall meaning of a sentence, paragraph, or text; a word’s</p>

	position or function in a sentence) as a clue to the meaning of a word or phrase.
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Assessment

Assessment(s)

Student learning is assessed via a Quick Write at the end of the lesson. Students answer the following prompt, citing textual evidence to support analysis and inferences drawn from the text.

- How do Edna's interactions with Mr. Pontellier and Robert in this excerpt further develop her character?

High Performance Response(s)

A High Performance Response should:

- Analyze Edna's character development concerning her interactions with Mr. Pontellier and Robert (e.g., In her interactions with Mr. Pontellier, Edna's character continues to evolve as she begins to reject the role of obedient wife when she refuses to heed his directives to go inside. She realizes that in the past she "unthinkingly" followed his directions, and does not understand "why or how she should have yielded" to his commands (p. 35). In her interactions with Robert, Edna's character becomes more confident and open. After her first swim, she asks Robert: "'Did you think I was afraid?'" to elicit a conversation (p. 32). Later, she becomes upset about his lighthearted attempt to mock her thoughts and tells him not to "'banter'" her (p. 33). The interactions with both men signal a shift in Edna's character development as she "perceive[s] that her will ... blazed up, stubborn and resistant" (p. 35). With both men, Edna begins to recognize or understand her own willpower and wants to begin acting on it by speaking candidly and behaving as she chooses.).

Vocabulary

Vocabulary to provide directly (will not include extended instruction)

- solicitation (n.) – a petition or request
- dissenting (v.) – differing in sentiment or opinion, especially from the majority; disagreeing
- pretext (n.) – something that is put forward to conceal a true purpose or object
- smote (v.) – affected mentally or morally with a sudden pang
- capricious (adj.) – subject to, led by, or indicative of a sudden, odd notion or unpredictable change; erratic

<ul style="list-style-type: none"> entreaty (n.) – a serious request for something
Vocabulary to teach (may include direct word work and/or questions)
<ul style="list-style-type: none"> banter (v.) – to speak to or address in a witty and teasing manner
Additional vocabulary to support English Language Learners (to provide directly)
<ul style="list-style-type: none"> speculation (n.) – ideas or guesses about something that is not known blunder (n.) – a bad mistake made because of stupidity or carelessness associate (v.) – to be together with another person or group as friends, partner, etc. flattering (v.) – causing someone to feel pleased by showing respect, affection, or admiration disagreeable (adj.) – difficult to deal with; easily angered or annoyed genuine (adj.) – actual, real, or true; not false or fake intent (n.) – the thing you plan to do or achieve; an aim or purpose devotion (n.) – a feeling of strong love or loyalty significant (adj.) – large enough to be noticed or have an effect overestimating (v.) – thinking of (someone or something) as being greater in ability, influence, or value than that person or thing actually is solitude (n.) – a state or situation in which you are alone usually because you want to be overcome (v.) – to successfully deal with or gain control of (something difficult) comprehend (v.) – to understand (something, such as a difficult or complex subject) hammock (n.) – a type of bed that consists of a piece of cloth hung between two trees, poles, etc. will (n.) – a strong desire or determination to do something declined (v.) – said that you will not or cannot do something feebly (adj.) – very weakly

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards & Text: <ul style="list-style-type: none"> Standards: RL.11-12.3, W.11-12.9.a, L.11-12.4.a Text: <i>The Awakening</i> by Kate Chopin, Chapters X–XI 	

Learning Sequence:	
1. Introduction of Lesson Agenda	1. 5%
2. Homework Accountability	2. 25%
3. Reading and Discussion	3. 55%
4. Quick Write	4. 10%
5. Closing	5. 5%

Materials

- Student copies of the Short Response Rubric and Checklist (refer to 11.4.1 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 reviewing the agenda and the assessed standard for this lesson: RL.11-12.3. In this lesson, students continue reading and analyzing *The Awakening*, chapters X–XI, focusing on how Edna’s interactions with Mr. Pontellier and Robert further develop her character.

- ▶ Students look at the agenda.

Activity 2: Homework Accountability

25%

Instruct students to take out their responses to the previous lesson’s homework assignment. (Read and annotate chapters VIII–XI of *The Awakening* (from “Do me a favor, Robert,” spoke the pretty woman” to “Just as soon as I have finished my cigar”)). Instruct students to form pairs to discuss their responses.

- ▶ Student pairs discuss their annotations from the previous lesson's homework.
- 🗨 Student annotations may include:
 - Star near Mademoiselle Reisz's statement "'You are the only one worth playing for,'" because this seems to be an important statement about how Edna is perceived by other characters in the story (p. 30).
 - Question mark near "But by an effort she rallied her staggering faculties and managed to regain the land" because it is unclear what has happened to Edna in this instance (p. 32).
 - Exclamation point near "Edna began to feel like one who awakens gradually out of a dream, a delicious, grotesque, impossible dream, to feel again the realities pressing into her soul," because this statement makes it clear that Edna is changing and that the story may shift as a result (p. 36).

① This annotation supports students' engagement with W.11-12.9.a, which addresses the use of textual evidence in writing.

Lead a brief whole-class discussion of student responses.

Instruct student pairs to share and discuss the vocabulary words they identified and defined in the previous lesson's homework.

- 🗨 Students may identify the following words: *solicitation*, *dissenting*, *pretext*, *smote*, *capricious*, and *entreaty*.

① **Differentiation Consideration:** Students may also identify the following words: *speculation*, *blunder*, *associate*, *flattering*, *disagreeable*, *genuine*, *intent*, *devotion*, *significant*, *overestimating*, *solitude*, *overcome*, *comprehend*, *hammock*, *will*, *declined*, and *feebly*.

① Definitions are provided in the Vocabulary box in this lesson.

Post or project the questions below for student pairs to discuss.

① The questions below focus on chapters VIII and IX only; students analyze chapters X and XI in the following Reading and Discussion activity.

What does the interaction between Madame Ratignolle and Robert in chapter VIII further demonstrate about Edna?

- ☞ Madame Ratignolle worries that Edna will “make the unfortunate blunder of taking [Robert’s affections] seriously”; she worries about Edna’s integrity as a wife and mother (p. 23). She points out that Edna “is not like us,” meaning that Edna is not a Creole, and thus from a different culture (p. 23). Where other Creole women enjoy Robert’s attention “as a feature of an amusing programme,” Edna might misunderstand Robert’s actions as “convincing” because she is different than the other Creole women (p. 23).

- ① **Differentiation Consideration:** To extend student analysis in this portion of the text, consider asking the following question:

What might Robert’s reaction to Madame Ratignolle’s request indicate about his feelings toward Edna?

- ☞ Robert seems offended when Madame Ratignolle asks him to “[d]o [her] a favor” and “let Mrs. Pontellier alone” (p. 22). Instead of addressing her request, he at first accuses her (in French) of being jealous, and then he becomes “annoy[ed]” (p. 23). His protest—his “hope [that] Mrs. Pontellier does take [him] seriously”—indicates that he may have genuine feelings for and romantic interest in Edna (p. 23).

What effect does Mademoiselle Reisz’s piano playing have on Edna?

- ☞ Mademoiselle Reisz’s music deeply affects Edna, as the “first chords” played “sen[d] a keen tremor down” Edna’s spine (p. 29). While before, listening to fine music caused Edna to have “material pictures” in her “imagination,” Mademoiselle Reisz’s music affects Edna so deeply that she sees “no pictures,” but “the very passions themselves [are] aroused within her soul” (p. 29). She “tremble[s],” “choke[s],” and feels “blinded” by her tears (p. 30). Afterward, when Mademoiselle Reisz asks Edna if she liked it, Edna remains so emotional she is “unable to answer” (p. 30).

Activity 3: Reading and Discussion

55%

Instruct students to form pairs. Post or project each set of questions below for students to discuss. Instruct students to continue to annotate the text as they read and discuss.

- ① **Differentiation Consideration:** Consider posting or projecting the following guiding question to support students in their reading throughout this lesson:

How do Edna’s interactions with Robert differ from her interactions with her husband?

Instruct student pairs to reread chapter X of *The Awakening* (from “At all events Robert proposed it, and there was not” to “strips of moonlight as he walked away”), and answer the following questions before sharing out with the class.

How does Edna’s comparison of Robert to the sun further develop her character?

- Edna’s comparison of Robert to the sun is a turning point in the text; for the first time, Edna seems to recognize her attachment to Robert. She compares her feelings toward him as similar to how “one misses the sun on a cloudy day without having thought much about the sun when it was shining” (p. 30). With this comparison, she acknowledges that she has taken Robert’s presence for granted, and notices that she does not like it when he is gone.

① **Differentiation Consideration:** If students struggle with this analysis, consider posing the following scaffolding question:

How do Edna’s thoughts as she walks toward the water further contribute to her character development?

- Although the women “lean[] upon the arms of their husbands” as they walk together, Edna’s thoughts demonstrate an increasing attachment to Robert (p. 30). She begins by “hear[ing] Robert’s voice behind them,” and “wonder[s] why he did not join them” (p. 30). She then lets her mind wander to thoughts of his inconsistent “devotion,” to “miss[ing] him,” and finally to a comparison of him to the sun (p. 30).

What words and phrases convey the effect of Edna’s first swim on her development as a character?

- Learning to swim shows Edna what she can accomplish on her own, in spite of others’ attempts to “instruct[]” her (p. 31). She begins the swim as a “tottering, stumbling, clutching child,” but becomes a woman who “wanted to swim far out, where no woman had swum before” (p. 31). The narrator says Edna “shout[ed] for joy,” at the sudden realization of her “powers,” and that the swim gives Edna a “feeling of exultation” (p. 31). Edna’s newfound swimming ability is likened to a “power” that gave her “control” over “her body and her soul” and “intoxicate[s]” her (p. 31).

Following her first swim, how do Edna’s interactions with her husband and Robert compare?

- Student responses should include:
 - When Edna speaks to her husband after her first swim, she tells him she thought she ““should have perished out there alone”” (p. 32). He responds in a condescending, parental manner, dismissing her fears with a correction, saying she was ““not so very far”” out on her swim and that he ““was watching”” her (p. 32).

- When she speaks to Robert she demonstrates she wants to talk with him by asking, “Did you think I was afraid?” (p. 32). He affirms her courage stating, “I knew you weren’t afraid” (p. 32). With Robert she also is more open emotionally, admitting to feeling “very tired” (p. 32) and “so exhausted” (p. 33). She tells him “[a] thousand emotions have swept through [her],” and that she does not “comprehend half of them” (p. 33).

How does the interaction between Robert and Edna about “the twenty-eighth of August” (p. 33) further develop their relationship?

- In this interaction, Robert seems to misinterpret Edna when she “wonder[s] if any night on earth will ever again be like this one” (p. 33). He responds in a joking manner about “the twenty-eighth of August,” with the apparent misunderstanding that Edna’s comments were lighthearted (p. 33). Edna quickly corrects him and is “wounded at what appeared to be his flippancy” (p. 33). She tells him not to “banter” her (p. 33). Robert does not respond directly to this “reproach” and simply “offer[s] her his arm,” almost as an offering of conciliation (p. 33). This interaction helps to define the boundaries of their relationship. Through it, Robert gains understanding about what offends Edna, and Edna sees that Robert is willing to listen to her.

What might *banter* mean in the context of Robert and Edna’s interaction in this excerpt?

- Edna tells Robert not to “banter” her after he attempts to make light of her description of the night as a “dream” with “uncanny, half-human beings” (p. 33). This “flippancy” “wound[s]” her (p. 33). Based on this context, *banter* could mean tease or bother.
- ① **Differentiation Consideration:** If students struggle to define *banter*, provide the following definition: *banter* means “to speak to or address in a witty and teasing manner.”
 - ▶ Students write the definition of *banter* on their copies of the text or in a vocabulary journal.
- ① Consider drawing students’ attention to their application of standard L.11-12.4.a through the process of using context to make meaning of a word.

Lead a whole-class discussion of student responses.

Instruct student pairs to reread chapter XI of *The Awakening* (from “What are you doing out here, Edna?” to “Just as soon as I have finished my cigar”), and answer the following questions before sharing out with the class.

How does Edna react to her husband’s requests on page 35? How has she reacted previously to his requests?

- In other similar circumstances, Edna “would have gone in at his request” out of “habit” and “not with any sense of submission or obedience ... but unthinkingly” (p. 35). For the first time, Edna thinks about what she wants to do, and does not just obey directions given to her. She acts defiantly and “perceive[s] that her will had blazed up” and “could not realize why or how she should have yielded” to her husband in similar situations in the past (p. 35). In addition, she directs her husband not to “speak to [her] like that again” (p. 35).

How does Edna’s reaction to her husband’s requests on page 35 and her reaction to Robert’s “flippancy” on page 33 further develop her character?

- Student responses should include:
 - Like her newfound ability to swim shows her she does not have to fear the water, Edna realizes during this interaction with her husband that she does not have to obey him and that obeying him is a choice. With her husband, she never addresses why she does not want to obey him; instead, she “settle[s] herself more securely in the hammock” as a way to physically reinforce her defiance of him (p. 35). When her husband resolves to stay up with her, her “will” (p. 35) relents and she goes to bed before him.
 - After Robert upsets her by “banter[ing]” her, she lies in a hammock and bids him good night (p. 33). He repeatedly asks if she wants him to stay with her, to which she only responds, “If you wish” (p. 34). She never attempts to discuss with him why his “flippancy” offends her (p. 33).

What are Edna’s “realities” and how do these “realities” impact her “dream” (p. 36)?

- Student responses may include:
 - The life Edna lives with her husband, her children, and her everyday responsibilities may represent her “realities,” which are rooted in societal expectations (p. 36). These “realities press[] into her soul” and make Edna’s “dream” seem “grotesque [and] impossible” (p. 36). Her “dream” of a life outside these expectations is “grotesque [and] impossible” because it does not fall within the accepted boundaries for women (p. 36). She cannot have both her “realities” and her “dream,” and consequently feels “helpless and yielding to the conditions which crowded her in” (p. 36).
 - The “realit[y]” of Mr. Pontellier’s unwelcomed presence on the porch with Edna seems to interrupt her “dream” of a different life (p. 36). He outlasts her defiance when “[t]he physical need for sleep ... overtake[s] her,” and she goes to bed before him (p. 36). This interaction reinforces Edna’s lack of independence and freedom from her “conditions” and causes her to feel that such a “dream” of independence is “grotesque [and] impossible” (p. 36).

- ① **Differentiation Consideration:** Consider posing the following scaffolding question to provide additional support for comprehension of this passage of text.

Why does Edna eventually go inside?

- 💬 Edna goes inside when “[t]he physical need for sleep ... overtake[s] her” (p. 36). When her “exuberance” leaves her, so, too, does her desire to continue the defiant stand-off with her husband outside (p. 36).

Activity 4: Quick Write

10%

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

How do Edna’s interactions with Mr. Pontellier and Robert in this excerpt further develop her character?

Instruct students to look at their annotations to find evidence. Ask students to use this lesson’s vocabulary wherever possible in their written responses. 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 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 read and annotate chapters XII–XV of *The Awakening* (from “She slept but a few hours. They were troubled and feverish hours” to “which her impassioned, newly awakened being demanded”). Additionally, direct students to box any unfamiliar words from chapters XII–XV and look up their definitions. Instruct them to choose the definition that makes the most sense in context, and write a brief definition above or near the word in the text.

Additionally, instruct students to respond briefly in writing to the following:

How does Edna’s day trip with Robert illustrate her development as a character?

- ▶ Students follow along.

Homework

Read and annotate chapters XII–XV of *The Awakening* (from “She slept but a few hours. They were troubled and feverish hours” to “which her impassioned, newly awakened being demanded”). Box any unfamiliar words from chapters XII–XV and look up their definitions. Choose the definition that makes the most sense in context, and write a brief definition above or near the word in the text.

Additionally, respond briefly in writing to the following prompt:

How does Edna’s day trip with Robert illustrate her development as a character?

11.4.2

Lesson 7

Introduction

In this lesson, students read and analyze chapters XIV–XV of *The Awakening* (from “The youngest boy, Etienne, had been very naughty” to “which her impassioned, newly awakened being demanded”), in which Edna returns from her daytrip with Robert and later learns that Robert is departing for Mexico. Student analysis focuses on the continued development and interaction of two central ideas. Student learning is assessed via a Quick Write at the end of the lesson: How are two central ideas in chapters XIV and XV related to Edna’s character development?

For homework, students read and annotate chapters XVI–XVIII of *The Awakening*. Additionally, students identify and define unfamiliar words.

Standards

Assessed Standard(s)	
RL.11-12.2	Determine two or more themes or central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to produce a complex account; provide an objective summary of the text.
RL.11-12.3	Analyze the impact of the author’s choices regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed).
Addressed Standard(s)	
W.11-12.9.a	<p>Draw evidence from literary or informational texts to support analysis, reflection, and research.</p> <p>a. Apply <i>grades 11–12 Reading standards</i> to literature (e.g., “Demonstrate knowledge of eighteenth-, nineteenth- and early-twentieth-century foundational works of American literature, including how two or more texts from the same period treat similar themes or topics”).</p>

L.11-12.4.a, b	<p>Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on <i>grades 11–12 reading and content</i>, choosing flexibly from a range of strategies.</p> <ul style="list-style-type: none"> 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. b. Identify and correctly use patterns of word changes that indicate different meanings or parts of speech (e.g., <i>conceive</i>, <i>conception</i>, <i>conceivable</i>).
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Assessment

Assessment(s)
<p>Student learning is assessed via a Quick Write at the end of the lesson. Students respond to the following prompt, citing textual evidence to support analysis and inferences drawn from the text.</p> <ul style="list-style-type: none"> How are two central ideas in chapters XIV and XV related to Edna’s character development?
High Performance Response(s)
<p>A High Performance Response should:</p> <ul style="list-style-type: none"> Determine two central ideas in chapters XIV and XV (e.g., sense of self and societal expectations). Analyze how two central ideas are related to Edna’s character development in chapters XIV and XV (e.g., Societal expectations ensure Edna does not express her discontent at Robert’s going away, yet her evolving sense of self does not permit her to simply act or feel as if nothing is wrong. During the dinner scene in which Edna learns of Robert’s plan to leave, Edna maintains a formal, socially acceptable tone as she inquires about Robert’s departure, not addressing him directly. When she finally speaks to Robert, she only asks him, gently, “[a]t what time do you leave?” (p. 48). Despite her distress at the thought of Robert leaving, she “force[s] herself to eat” and then leaves the table early, clearly troubled that he is going (p. 47). Thus, the conflict between societal expectations and Edna’s developing sense of self result in an internal struggle about Robert leaving.).

Vocabulary

Vocabulary to provide directly (will not include extended instruction)
<ul style="list-style-type: none"> intangible (adj.) – not tangible; incapable of being perceived by the sense of touch faculties (n.) – inherent powers of the mind or body, such as reason, memory, sight, or hearing

- deprecatory (adj.) – apologetic; making an apology
- squander (v.) – to spend or use (money, time, etc.) extravagantly or wastefully
- solicitude (n.) – a state of care or concern
- cistern (n.) – a reservoir, tank, or container for storing or holding water or other liquid
- procured (v.) – got (something) by some action or effort
- pretentious (adj.) – characterized by assumption of dignity or importance, especially when exaggerated or undeserved
- bedlam (n.) – a scene or state of wild uproar and confusion
- incipiently (adv.) – beginning to develop or exist
- poignancy (n.) – the state or condition of being poignant (keenly distressing to the feelings)

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

- impassioned (adj.) – filled with intense feeling or passion

Additional vocabulary to support English Language Learners (to provide directly)

- unattainable (adj.) – unable to accomplish or achieve (something); unable to succeed in getting or doing (something)
- humor (n.) – the way someone feels emotionally
- borne (adj.) – carried by
- drowsiness (n.) – the state of feeling tired and ready to fall asleep
- composure (n.) – calmness especially of mind, manner, or appearance
- uneasy (adj.) – worried or unhappy about something
- acquaintance (n.) – knowledge about something; a person one recognizes, but is not a close friend.
- coddle (v.) – to treat tenderly; nurse or tend indulgently; pamper
- simultaneously (adv.) – happening at the same time
- disguising (v.) – changing the usual appearance, sound, taste, etc. of (someone or something) so that people will not recognize that person or thing
- annoyance (n.) – slight anger; the feeling of being annoyed
- trunk (n.) – a large, strong box used for holding clothes or other things, especially for traveling
- irritable (adj.) – becoming angry or annoyed easily
- consideration (n.) – careful thought; the act of thinking carefully about something you will make a decision about

- detain (v.) – to keep or prevent (someone) from leaving or arriving at the expected time
- penetrate (v.) – to pierce or pass into

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards & Text: <ul style="list-style-type: none"> • Standards: RL.11-12.2, RL.11-12.3, W.11-12.9.a, L.11-12.4.a, b • Text: <i>The Awakening</i> by Kate Chopin, Chapters XIV–XV 	
Learning Sequence: <ol style="list-style-type: none"> 1. Introduction of Lesson Agenda 2. Homework Accountability 3. Reading and Discussion 4. Quick Write 5. Closing 	<ol style="list-style-type: none"> 1. 5% 2. 20% 3. 55% 4. 15% 5. 5%

Materials

- Student copies of the Central Ideas Tracking Tool (refer to 11.4.2 Lesson 5) (optional)—students may need additional blank copies
- Student copies of the Short Response Rubric and Checklist (refer to 11.4.1 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 reviewing the agenda and the assessed standards for this lesson: RL.11-12.2 and RL.11-12.3. In this lesson, students continue reading and analyzing *The Awakening*, focusing on how two central ideas are related to Edna's character development in chapters XIV and XV.

- ▶ Students look at the agenda.

Activity 2: Homework Accountability

20%

Instruct students to take out their responses to the previous lesson's homework assignment. (Read and annotate chapters XII–XV of *The Awakening* (from “She slept but a few hours. They were troubled and feverish hours” to “which her impassioned, newly awakened being demanded”)). Instruct students to form pairs to discuss their responses.

- ▶ Student pairs discuss their annotations from the previous lesson's homework.

☞ Student responses may include:

- Question mark near:
 - “The lovers” and “[t]he lady in black” because it remains unclear what their role in the story is despite repeated references to these minor characters (p. 38).
 - “[S]everal persons informed her simultaneously that Robert was going to Mexico,” because it seems like Robert should have told Edna this himself (p. 46).
- Star near:
 - “She was blindly following whatever impulse moved her, as if she had placed herself in alien hands for direction, and freed her soul of responsibility” because this statement shows the Edna is not at all worried about the expectations of others in this moment (p. 36).
 - “She could only realize that she herself—her present self—was in some way different from the other self,” because this seems related to the central idea discussed in previous lessons concerning Edna's sense of self (p. 45).
 - “Write to me when you get there,” because she seems to be restraining herself and not showing her true emotions (p. 50).
- Exclamation points near the sentences “‘Shall we go right away?’ she asked”; “‘The sun isn't as low as it will be in two hours,’ he answered”; “‘The sun will be gone in two hours’”; and “‘Well, let it go; who cares!’” because it seems surprising that Robert and Edna have no sense of responsibility to Edna's family (p. 43).

- ① This annotation supports students' engagement with W.11-12.9.a, which addresses the use of textual evidence in writing.
-

Instruct student pairs to share and discuss the vocabulary words they identified and defined in the previous lesson's homework.

- 💬 Students may identify the following words: *intangible, faculties, deprecatory, squander, solicitude, cistern, procured, pretentious, bedlam, incipiently, and poignancy.*
- ① **Differentiation Consideration:** Students may also identify the following words: *unattainable, humor, borne, drowsiness, composure, uneasy, coddle, acquaintance, simultaneously, disguising, annoyance, trunk, irritable, consideration, detain, and penetrate.*
- ① Definitions are provided in the Vocabulary box in this lesson.
-

Instruct students to talk in pairs about their response to the previous lesson's homework prompt. (How does Edna's day trip with Robert illustrate her development as a character?)

- ① This question focuses only on chapters XII and XIII only; students analyze chapters XIV and XV in the following Reading and Discussion activity.
- 💬 Student responses may include:
- Edna initiates the trip, and “sen[ds]” for Robert, marking the first time she ever “ask[s] for him” or “seem[s] to want him” (p. 37). In the past Edna enjoyed the attention Robert gave, but this action shows her changing behavior in taking the initiative to seek out his company.
 - The trip with Robert gives Edna a sense of “being borne away from some anchorage which had held her fast, whose chains had been loosening” (p. 39). The knowledge that she sails away with Robert may represent to Edna a sense of being freed from her current life obligations as a wife and mother.
 - At Madame Antoine's, Edna takes time alone and reflects on her physical body. She looks at her “round arms ... observing closely, as if ... for the first time, the fine, firm quality and texture of her flesh” (p. 41). This passage seems to indicate Edna sees herself for the “first time” and takes inventory of who she is as a person, down to the very flesh of her arms (p. 41).
 - Once Edna wakes from her nap she goes outside to find Robert waiting for her. She asks him “‘[h]ow many years have I slept?’” and muses about only she and Robert remaining as “‘past relics’” (p. 42). He responds by telling her he “‘was left ... to guard [her] slumbers,’” (p. 42). This conversation signals a change in Edna's budding relationship with Robert, where

they flirtatiously play with the idea of being alone together, unrestrained by any obligation. This conversation further demonstrates Edna's growing affection for Robert and his willingness to engage Edna in imaginative and playful interactions.

Lead a brief whole-class discussion of student responses.

Activity 3: Reading and Discussion

55%

Instruct students to remain in pairs. Post or project each set of questions below for students to discuss. Instruct students to continue to annotate as they read and discuss.

- ① **Differentiation Consideration:** Consider posting or projecting the following guiding question to support students in their reading throughout this lesson.

How do the central ideas of societal expectations and sense of self further develop in these excerpts?

Instruct student pairs to reread chapter XIV of *The Awakening*, (from “The youngest boy, Etienne, had been very naughty” to “the notes, the whole refrain haunted her memory”) and answer the following questions before sharing out with the class.

How does the narrator describe Edna's transition from her daytrip with Robert back to her family life?

- Edna comes home to the immediate needs of her family; her husband is gone, and her youngest child, Etienne is “delivered ... into the hands of his mother” after being “very naughty” (p. 44). Edna quickly makes the transition from her dreamlike daytrip with Robert, to holding her child in her arms, “soothing him to sleep” after Madame Ratignolle is unsuccessful in doing so (p. 44).

How does the description of Edna's transition from her daytrip further illustrate her character development?

- Despite her earlier feeling of “loosening” “chains” when she sailed away from her family, this scene shows Edna's value as a mother figure (p. 39). It also shows her obvious love for and connection with her child as she “coddle[s] and caress[es] him, calling him all manner of tender names” (p. 44). This transition from the daytrip to her family responsibilities illustrates the line Edna walks between her evolving sense of self and the societal expectations of her role as a mother. Despite the freedom she feels when she is “borne away from” her “anchorage,” she still demonstrates commitment to her husband and children (p. 39).

How does the central idea of sense of self further develop in chapter XIV?

- Edna “realize[s]” that “her present self” is “different from the other self” (p. 45). This realization refines the central idea of sense of self in that Edna acknowledges or “make[s] the acquaintance” of the change or developing self-awareness that occurs in her during that summer (p. 45). Although she does not completely understand her personal evolution, she knows that the current summer “had been different from any and every other summer of her life” (p. 45).

① **Differentiation Consideration:** Consider instructing students to track central ideas using the Central Ideas Tracking Tool.

Lead a brief whole-class discussion of student responses.

Instruct student pairs to reread chapter XV of *The Awakening* (from “When Edna entered the dining-room one evening a little late” to “which her impassioned, newly awakened being demanded”) and answer the following questions before sharing out with the class.

What does the dinner scene demonstrate about Edna and Robert?

- The interaction between Edna and Robert at the dinner table demonstrates their strong feelings for one another, while also showing how unsure they are about expressing those feelings given their unconventional relationship. She looks at him with a “blank picture of bewilderment” that she does not attempt to “disguis[e]” when she finds out about his pending departure, and he looks back at her “embarrassed and uneasy” (p. 46). Edna maintains a formal, socially acceptable tone as she inquires about Robert’s departure, not addressing him directly. When she finally speaks to Robert, she only asks him, without emotion, “[a]t what time do you leave?” (p. 48). Despite never expressing distress at the thought of Robert leaving, she “force[s] herself to eat” and then leaves the table early (p. 47).

How does the group dinner scene impact the mood in this excerpt?

- Edna finds out about Robert’s departure from someone other than Robert at the group dinner, creating a mood of tension because it seems contradictory to the deep relationship Robert and Edna have developed. This tension increases when Edna then asks of “everybody in general,” and not of Robert who sits “across” from her, “[w]hen is he going?” (p. 46). The conversation at the table from this point on is a lighthearted group discussion, but also encompasses a tense personal conversation between Robert and Edna. Robert speaks with the group about his plans, but targets his communication “looking chiefly at Edna” (p. 47).

- ① Remind students that the mood of a text is the emotional state that it creates in the reader. Students were introduced to mood in 11.1.2 Lesson 1.

How does the interaction between Edna and Madame Ratignolle demonstrate the interaction of two central ideas?

- ☞ Madame Ratignolle tells Edna “it doesn’t look friendly” for her to not “com[e] down” to converse with the others, which develops the idea of societal expectations (p. 49). The idea of Edna’s evolving sense of self emerges when she declines to go with Madame Ratignolle by saying, “I don’t feel like it” (p. 49), but when she expresses concern that “Madame Lebrun might be offended if we both stayed away,” Edna demonstrates her awareness of societal expectations (p. 49).

How does Edna’s desire to “hide ... from herself” further develop her character?

- ☞ Edna’s desire to “hide, even from herself ... the emotion which was troubling ... her” demonstrates the distress she feels over Robert’s departure, indicating that she is unprepared for the emotion she feels (pp. 50–51). She “bit[es] her handkerchief convulsively” and “recognize[s] anew the symptoms of infatuation which she had felt incipiently as a child” (p. 51). This reaction demonstrates her knowledge that her feelings for him are problematic, and perhaps even childish.

Why was “[t]he present alone ... significant” for Edna?

- ☞ The “present alone was significant” for Edna because “[t]he past ... offered no lesson which she was willing to heed,” and “[t]he future was a mystery ... she never attempted to penetrate” (p. 51). Edna wants only to live in the present, to seek the sort of passion Robert awakens in her, and not to think about the consequences of her actions. Her only thought in the moment pertains to losing Robert, and being “denied that which her ... newly awakened being demanded” (p. 51). Edna does not want to lose her newly “impassioned ... being” to concerns about the past or the future (p. 51).

Based on the explanation of Edna’s “newly awakened being” (p. 51), what might “impassioned” mean?

- ☞ Edna recognizes her “symptoms of infatuation,” and that only the present is “significant” to “torture her” (p. 51). These phrases indicate Edna’s very strong feelings, so “impassioned” could refer to a person feeling extreme passion or emotion.

- ① **Differentiation Consideration:** If students struggle to define *impassioned*, provide the following definition: *impassioned* means “filled with intense feeling or passion.”

- ▶ Students write the definition of *impassioned* on their copies of the text or in a vocabulary journal.
- ① Consider drawing students' attention to their application of standard L.11-12.4.a and b through the process of using context and word parts to make meaning of a word.

How does Robert's decision to leave and Edna's response to his departure further demonstrate the interaction of central ideas in the text?

- 💬 Robert's decision to leave and Edna's response to his departure demonstrate the interaction of the two central ideas of societal expectations and sense of self. His departure accelerates Edna's willingness to reject societal expectations and embrace her emerging sense of self. She determines that "[t]he past," or what experience has taught her and what society expects is "nothing to her" (p. 51). The fact that she has loved unattainable men in the past does not stop her from pursuing another unattainable relationship in the present. She also does not care to "penetrate" the "mystery" of the future, but determines that the "present alone" is important (p. 51). She focuses on herself and what her "impassioned, newly awakened being demand[s]" (p. 51). Edna's awareness of her emerging sense of self begins to surpass her concern about adherence to societal expectations by positioning her individual desire for passion and independence over her social obligations as a mother and wife.
- ① **Differentiation Consideration:** Consider instructing students to track central ideas using the Central Ideas Tracking Tool.

Lead a brief whole-class discussion of student responses.

Activity 4: Quick Write

15%

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

How are two central ideas in chapters XIV and XV related to Edna's character development?

Instruct students to look at their annotations to find evidence. Ask students to use this lesson's vocabulary wherever possible in their written responses. 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 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 read and annotate chapters XVI–XVIII of *The Awakening* (from “Do you miss your friend greatly?” asked Mademoiselle Reisz” to “It had crossed her thought like some unsought, extraneous impression”). Direct students to box any unfamiliar words from chapters XVI–XVIII and look up their definitions. Instruct them to choose the definition that makes the most sense in context, and write a brief definition above or near the word in the text.

- ▶ Students follow along.

Homework

Read and annotate chapters XVI–XVIII of *The Awakening* (from “Do you miss your friend greatly?” asked Mademoiselle Reisz” to “It had crossed her thought like some unsought, extraneous impression”). Box any unfamiliar words from chapters XVI–XVIII and look up their definitions. Choose the definition that makes the most sense in context, and write a brief definition above or near the word in the text.

Model Central Ideas Tracking Tool (Optional)

Name:		Class:		Date:	
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Directions: Identify two or more central ideas that you encounter throughout the text. Trace the development of those ideas by noting how they build on one another and interact over the course of the text. Cite textual evidence to support your work.

Text:	<i>The Awakening</i> by Kate Chopin, Chapters XII–XV
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Page #	Central Ideas	Notes and Connections
Pages 39, 42, 45, 51	Sense of self	<p>Edna feels as if she is “being borne away from some anchorage which had held her fast, whose chains had been loosening” (p. 39). She thinks of her current life as something that “chains” her, and that being on her own, leaving with Robert for the <i>Chênrière</i> is freeing (p. 39).</p> <p>Edna takes a long nap at Madame Antoine’s. When she awakens, she feels as though she has slept for “years” and muses about she and Robert being the only “relics” left of their “people from Grand Isle” (p. 42). Her nap seems to refine her sense of self in that it shows she is seeing the world differently. It further solidifies her desire to follow her impulses and not be burdened by other obligations, as she imagines that the “whole island seems changed” (p. 42).</p> <p>Edna recognizes her summer at Grand Isle is “different from any and every other summer of her life” (p. 45). She realizes that it is “her present self” that is “different from the other self,” as she acknowledges her evolving sense of self (p. 45).</p> <p>After Robert leaves, Edna realizes that she is no longer interested in the past or the future, and that only the “present” is “significant” to her (p. 51). His departure makes her “newly awakened being” feel “denied” (p. 51). She wants the passion Robert awakens in her, not the “lesson[s]” of the past or the “myster[ies]” of the future (p. 51).</p>

<p>Pages 44, 46, 49</p>	<p>Societal expectations</p>	<p>Edna returns from her dreamlike daytrip with Robert to the needs of one of her sons. She immediately transitions to her role as mother and begins “to coddle and caress him, calling him all manner of tender names, soothing him to sleep” (p. 44).</p> <p>When Edna learns from the group at dinner that Robert is leaving, she maintains a formal, socially acceptable demeanor inquiring of the group, ““When is he going?”” (p. 46). Despite the fact that she feels “bewilder[ed]” and thinks his decision to go is “[i]mpossible,” she maintains appearances and barely questions him directly (p. 46).</p> <p>Madame Ratignolle visits Edna and requests that Edna come sit with the group until Robert leaves, insisting ““it doesn’t look friendly”” for her not to go (p. 49). Although Edna does not go, she encourages Madame Ratignolle to go because it would be ““offen[sive]”” if both she and Madame Ratignolle ““stayed away”” (p. 49). Edna remains independent in making this decision, but is still concerned about the potential of ““offend[ing]”” Madame Lebrun (p. 49).</p>
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11.4.2

Lesson 8

Introduction

In this lesson, students read and analyze chapters XVII–XVIII of *The Awakening* (from “The Pontelliers possessed a very charming home on Esplanade Street” to “It had crossed her thought like some unsought, extraneous impression”). In this excerpt, Edna and Mr. Pontellier have an argument about societal obligations and Edna tries to destroy her wedding ring; Edna also joins the Ratignolles for dinner. Students work in small groups to discuss the development of central ideas in chapters XVII–XVIII. Student learning is assessed via a Quick Write at the end of the lesson: Select a phrase from either chapter XVII or XVIII and analyze how it further develops a central idea in the text.

For homework, students read and annotate chapter XIX, as well as identify and define unfamiliar vocabulary. Additionally, students continue their Accountable Independent Reading (AIR).

Standards

Assessed Standard(s)	
RL.11-12.2	Determine two or more themes or central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to produce a complex account; provide an objective summary of the text.
RL.11-12.4	Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including words with multiple meanings or language that is particularly fresh, engaging, or beautiful. (Include Shakespeare as well as other authors.)
Addressed Standard(s)	
W.11-12.9.a	Draw evidence from literary or informational texts to support analysis, reflection, and research. <ol style="list-style-type: none"> Apply <i>grades 11–12 Reading standards</i> to literature (e.g., “Demonstrate knowledge of eighteenth-, nineteenth- and early-twentieth-century foundational works of American literature, including how two or more texts from the same period treat similar themes or topics”).

L.11-12.4.a	<p>Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on <i>grades 11–12 reading and content</i>, choosing flexibly 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>
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Assessment

Assessment(s)
<p>Student learning is assessed via a Quick Write at the end of the lesson. Students respond to the following prompt, citing textual evidence to support analysis and inferences drawn from the text.</p> <ul style="list-style-type: none"> Select a phrase from either chapter XVII or XVIII and analyze how it further develops a central idea in the text.
High Performance Response(s)
<p>A High Performance Response should:</p> <ul style="list-style-type: none"> Determine a central idea common to both chapter XVII and XVIII (e.g., sense of self or societal expectations). Choose a phrase from either chapter XVII or XVIII to analyze. The phrase identified by students may vary. This section of the text is rich with examples of strong language and phrases that further develop a central idea. Some examples include: <ul style="list-style-type: none"> ““Why, my dear, I should think you’d understand by this time that people don’t do such things; we’ve got to observe <i>les convenances</i> if we ever expect to get on and keep up with the procession”” (p. 57). “She was seeking herself and finding herself in just such sweet half-darkness which met her moods” (p. 58). “The street, the children, the fruit vender, the flowers growing there under her eyes, were all part and parcel of an alien world which had suddenly become antagonistic” (p. 60). “She was moved by a kind of commiseration for Madame Ratignolle,—a pity for that colorless existence which never uplifted its possessor beyond the region of blind contentment, in which no moment of anguish ever visited her soul, in which she would never have the taste of life’s delirium” (p. 63). Analyze how this phrase develops that central idea (e.g., The phrase “She was moved by a kind of commiseration for Madame Ratignolle,—a pity for that colorless existence which never uplifted its possessor beyond the region of blind contentment, in which no moment of anguish ever

visited her soul, in which she would never have the taste of life's delirium" develops the central idea of sense of self (p. 63). This phrase shows that Edna's sense of self continues to evolve as she does not covet the domestic life that the Ratignolle's possess. Instead, Edna feels "a kind of commiseration ... a pity" for Madame Ratignolle and questions how anyone would want to live a "colorless" life without any "anguish" or the opportunity to "taste ... life's delirium" (p. 63). Edna conveys that a domestic life is bland or dull and prevents Madame Ratignolle the opportunity to fully explore all experiences that life has to offer.).

Vocabulary

Vocabulary to provide directly (will not include extended instruction)

- pittance (n.) – a small allowance or sum, as of money for living expenses
- scrupulously (adv.) – in a manner that shows a strict regard for what one considers right; in a principled manner
- damask (n.) – a reversible fabric of linen, silk, cotton, or wool, woven with patterns
- consternation (n.) – a strong feeling of surprise or sudden disappointment that causes confusion
- procure (v.) – to obtain or get by care, effort, or the use of special means
- alacrity (n.) – cheerful readiness, promptness, or willingness
- crying his wares (idiom) – to announce publicly as for sale; advertise
- part and parcel (idiom) – an essential ingredient
- commiseration (n.) – a feeling or expression of sorrow or sympathy
- delirium (n.) – a state of wild excitement and great happiness

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

- ennui (n.) – a lack of spirit, enthusiasm, or interest

Additional vocabulary to support English Language Learners (to provide directly)

- afforded (v.) – supplied or provided (something needed or wanted) to someone
- induced (v.) – caused (someone or something) to do something
- enlightenment (n.) – the state of having knowledge or understanding
- void (n.) – a large empty space
- take for granted (idiom) – to believe or assume that (something) is true or probably true without knowing that it is true
- heated (adj.) – marked by excited or angry feelings

- tasteful (adj.) – done or chosen with a knowledge of what is appealing, attractive, appropriate, or enjoyable: having or showing good taste
- amiss (adj.) – not proper or correct
- snub (v.) – to ignore (someone) in a deliberate and insulting way
- fuming (v.) – showing or feeling anger
- fuss (v.) – to become upset or worried
- administer (v.) – to provide or apply (something, such as justice); to put (something) into effect
- self-absorbed (adj.) – only caring about and interested in yourself
- antagonistic (adj.) – hostile; unfriendly
- under the spell (idiom) – held in or as if in a spell
- incomprehensible (adj.) – impossible to understand
- enviable (adj.) – very desirable
- integrity (n.) – the quality of being honest and fair
- unbounded (adj.) – not limited in any way
- fusion (n.) – a combination or mixture of things
- tonic (n.) – a type of water that has bubbles in it, has a bitter taste, and is often used in alcoholic drinks
- contentment (n.) – the state of being happy and satisfied
- anguish (n.) – extreme suffering, grief, or pain
- unsought (adj.) – not searched for
- extraneous (adj.) – not forming a necessary part of something: not important

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards & Text: <ul style="list-style-type: none"> • Standards: RL.11-12.2, RL.11-12.4, W.11-12.9.a, L.11-12.4.a • Text: <i>The Awakening</i> by Kate Chopin, Chapters XVII–XVIII 	
Learning Sequence: <ol style="list-style-type: none"> 1. Introduction of Lesson Agenda 2. Homework Accountability 	<ol style="list-style-type: none"> 1. 5% 2. 25%

3. Reading and Discussion	3. 55%
4. Quick Write	4. 10%
5. Closing	5. 5%

Materials

- Student copies of the Central Ideas Tracking Tool (refer to 11.4.2 Lesson 5) (optional)—students may need additional blank copies
- Student copies of the Short Response Rubric and Checklist (refer to 11.4.1 L1)

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 the assessed standards for this lesson: RL.11-12.2 and RL.11-12.4. In this lesson, students read and analyze chapters XVII and XVIII and consider how specific phrases from the text contribute to the development of a central idea.

- Students look at the agenda.

Activity 2: Homework Accountability

25%

Instruct students to take out their responses to the previous lesson's homework assignment. (Read and annotate chapters XVI–XVIII of *The Awakening* (from “Do you miss your friend greatly?” asked Mademoiselle Reisz” to “It had crossed her thought like some unsought, extraneous impression”)). Instruct students to form pairs to discuss their responses.

► Student pairs discuss their annotations from the previous lesson's homework.

🗨 Student annotations may include:

- Star near “How do you get on without him, Edna?,” because it seems strange that Mr. Pontellier questions his wife's ability to cope without another man around (p. 52).
- Question mark near “It was not a condition of life which fitted her, and she could see in it but an appalling and hopeless ennui” because it is not clear if Edna feels this way about herself in any domestic relationship, or specifically in the relationship with her husband (p. 63).
- Exclamation point near:
 - “Robert's going had some way taken the brightness, the color, the meaning out of everything” because this quote highlights how dull Edna's life seems without Robert around (p. 51).
 - “It did not strike her as in the least grotesque that she should be making of Robert the object of conversation and leading her husband to speak of him” because it seems like an easy way to make Mr. Pontellier suspicious about her feelings; however, Mr. Pontellier remains unaffected, which is surprising (p. 53).
 - “I would give up the unessential; I would give my money, I would give my life for my children; but I wouldn't give myself” because not only does Edna indicate that her “life” and her “self” are two different entities, but she also communicates a controversial idea to Madame Ratignolle about what she will or will not sacrifice for the sake of her children (p. 53).
 - “Nothing. I simply felt like going out, and I went out” because it demonstrates how little Edna seems to think about her assumed societal responsibilities (p. 57).
 - “Once she stopped, and taking off her wedding ring, flung it upon the carpet” because Edna throws her symbolic wedding ring to demonstrate her frustration with her husband and her marriage (p. 59).

① This annotation supports students' engagement with W.11-12.9.a, which addresses the use of textual evidence in writing.

Instruct student pairs to share and discuss the vocabulary words they identified and defined in the previous lesson's homework.

🗨 Students may identify the following words: *pittance*, *scrupulously*, *damask*, *consternation*, *procure*, *alacrity*, *crying his wares*, *part and parcel*, *commiseration*, and *delirium*.

- ① **Differentiation Consideration:** Students may also identify the following words: *afforded, induced, enlightenment, void, take for granted, heated, tasteful, amiss, snub, fuming, fuss, administer, self-absorbed, antagonistic, under the spell, incomprehensible, enviable, integrity, unbounded, fusion, tonic, contentment, anguish, unsought, and extraneous.*
- ① Definitions are provided in the Vocabulary box in this lesson.
-

Instruct student pairs to discuss the following questions. Post or project the following questions for student pairs to discuss before sharing out with the class.

- ① The questions below focus on chapter XVI only; students analyze chapters XVII and XVIII in the following Reading and Discussion activity.

How does Chopin’s use of figurative language in chapter XVI further develop Edna’s character?

💬 Student responses may include:

- Chopin uses figurative language to convey how Robert’s absence negatively affects Edna’s emotions. After Robert’s departure, Edna describes “the feeling which constantly possessed her” to convey how much she misses Robert (p. 51).
 - Edna describes hyperbolically how Robert’s absence takes away “the brightness, the color, the meaning out of everything,” thus, showing how much she cares for Robert (p. 51).
 - The narrator uses a simile to describe Edna’s painful existence without Robert, “like a faded garment which seems to be no longer worth wearing” (p. 51).
- ① Consider reminding students of the definition of *hyperbole* as a type of figurative language meaning “obvious and intentional exaggeration.” Students were introduced to hyperbole in 11.2.1 Lesson 21.

How does the interaction between Edna and Madame Ratignolle in chapter XVI further develop two central ideas in the text?

💬 Student responses may include:

- The interaction between Edna and Madame Ratignolle further develops the central idea of sense of self. In chapter XVI, Edna and Madame Ratignolle engage in “a rather heated argument” because Edna describes her unwillingness to “give herself” or her identity for her children (p. 53). Edna suggests that her “self” and her “life” exist separately, and her unwillingness to give up “[her]self” indicates how precious “self” or identity is to Edna (p. 53). Madame Ratignolle, however, does not see herself as separate from her duties as a mother and considers her children an extension of her identity; she believes “a woman who

- would give her life for her children could do no more than that” (p. 53).
- The interaction between Edna and Madame Ratignolle further develops the central idea of societal expectations. Madame Ratignolle’s identity is aligned with and inseparable from societal expectations; she believes ““a woman who would give her life for her children could do no more than that”” (p. 53). Edna wants to do more than ““give her life for her children”” (p. 53). Edna sees her identity as a mother and individual as separate, with her “self” and her “life” as two different parts. Thus, Edna rejects the “mother-woman” identity that is the expectation in her society (p. 10).

Lead a brief whole-class discussion of student responses.

Activity 3: Reading and Discussion

55%

Instruct students to form small groups. Post or project each set of questions below for students to discuss. Instruct students to continue to annotate the text as they read and discuss.

- ① **Differentiation Consideration:** Consider posting or projecting the following guiding question to support students in their reading throughout the lesson:

How do two or more central ideas further develop in this excerpt of the text?

- ① **Differentiation Consideration:** Consider instructing students to track central ideas using the Central Ideas Tracking Tool.

Instruct student groups to reread chapter XVII of *The Awakening* (from “The Pontelliers possessed a very charming home on Esplanade Street” to “taking the ring, slipped it upon her finger”) and answer the following questions before sharing out with the class.

How does the narrator’s description of the Pontellier home and “possessions” (pp. 55–56) further develop Mr. Pontellier’s character?

- 💬 The narrator describes Mr. Pontellier’s impression of the house and furnishings as “the envy of many women whose husbands were less generous” (p. 55). The narrator also notes how Mr. Pontellier takes pride in “his possessions, chiefly because they were his” (p. 56). Mr. Pontellier’s “fond” connection to his “household gods” indicates that Mr. Pontellier is materialistic because owning expensive “possessions” is important to him (p. 56).

How does Mr. Pontellier’s regard for his “possessions” connect to his relationship with Edna (p. 56)?

- 💬 Mr. Pontellier’s attachment to his “possessions” (p. 56) is similar to his treatment of Edna, whom he looks upon as his “personal property” (p. 4).

What is the source of the conflict between Edna and Mr. Pontellier in chapter XVII?

- As part of Edna's Tuesday routine, which has been "religiously followed since her marriage, six years before," she is expected to stay at home and greet "callers," or visitors in her home (p. 56). Edna decides to go "out" instead and Mr. Pontellier, concerned with keeping up appearances, scolds his wife for not providing a "'suitable explanation for [her] absence'" (p. 57).

How do Edna's argument with Mr. Pontellier and her actions after their argument further develop a central idea in the text?

- Student responses may include:
 - The argument between Edna and Mr. Pontellier further develops the central idea of societal expectations. Edna does not seem to take her societal role seriously on "reception day" (p. 56), which upsets Mr. Pontellier, even though he refers to the act of greeting callers as "'[a] seeming trifle[]'" (p. 57). Mr. Pontellier reinforces the expectation that his wife should stay home to greet callers by asking her "'Why, what could have taken you out on a Tuesday? What did you have to do?'" (p. 57). His questions imply that he expects Edna to stay at home and assume her societal obligations or at least provide a "'suitable excuse'" (p. 57).
 - The aftermath of the argument between Edna and Mr. Pontellier further develops the central idea of societal expectations. After their fight, Mr. Pontellier leaves to "'get [his] dinner at the club'" and Edna is left alone to eat dinner (p. 58). Thus, Mr. Pontellier further demonstrates the typical roles in their relationship because he gets to go out, and Edna remains alone at home.
 - The aftermath of the argument between Edna and Mr. Pontellier further develops the central idea of Edna's sense of self. The narrator describes how Edna is "somewhat familiar" with Mr. Pontellier's behavior and describes how Edna has previously handled similar situations (p. 58). On this occasion, however, "Edna finished her dinner alone, with forced deliberation" (p. 58). Edna's eyes feel "flamed with some inward fire that lighted them," which indicates that she is conscious of behaving differently in a familiar circumstance (p. 58).
 - When Edna tries to "crush" her wedding ring only to "slip[] it upon her finger," she demonstrates the central ideas of sense of self and societal expectations (p. 59). Edna's attempt to "crush" her wedding ring demonstrates her developing awareness of her new emotions and feelings about her marriage (p. 59). She rejects her marriage by symbolically rejecting her wedding ring, but when she puts the ring back on her finger she demonstrates that she cannot get away from her marriage or societal expectations.

Lead a brief whole-class discussion of student responses.

Instruct student groups to reread chapter XVIII of *The Awakening* (from “The following morning Mr. Pontellier, upon leaving for his office” to “It had crossed her thought like some unsought, extraneous impression”) and answer the following questions before sharing out with the class.

How do key words in the phrase “alien world which had suddenly become antagonistic” further develop Edna’s character (p. 60)?

💬 Student responses may include:

- Edna’s social position in New Orleans seems “alien,” or foreign, because it is a life and society with which Edna now seems unfamiliar, as this former domestic life is uninteresting to her (p. 60). She does not want to engage in the “procession” (p. 57) or the “programme [she] had religiously followed since her marriage” (p. 56).
- Edna’s old world of societal expectations becomes more “antagonistic” as it threatens her newfound independence; her current domestic life is all “part and parcel” of a world in which she no longer finds passion or freedom (p. 60). Furthermore, the setting seems “antagonistic,” or hostile, because Edna cannot feel the same passion or inspiration if she is unable to be with Robert, who places Edna “under the spell of her infatuation” (p. 60).
- The word “suddenly” contributes to an understanding of how fully Edna’s awakening has changed her, she no longer feels at home in her old “world” (p. 60).

How does Edna’s dinner with the Ratignolles further develop a central idea in the text?

💬 Edna’s dinner with the Ratignolles further develops the central idea of sense of self. Edna recognizes that the life she desires is in conflict with the life she lives, and she does not covet a domestic life. Instead, Edna feels “pity for that colorless existence” and describes domesticity as a “colorless” life without any “anguish,” or the opportunity to “taste ... life’s delirium” (p. 63). Edna conveys that a domestic life is boring or filled with “ennui” and that this kind of life does not offer Madame Ratignolle chances to explore all experiences—both good and bad—that life has to offer (p. 63).

① **Differentiation Consideration:** If students struggle to answer the question above, consider asking the following scaffolding question.

What does Edna’s description of the Ratignolles as the perfect “fusion of two human beings into one” demonstrate about Edna’s character (p. 62)?

💬 Edna’s description of the Ratignolles as a perfect couple indicates that she believes marital perfection can exist. However, when Edna describes feeling “depressed” after spending time

with the Ratignolles, she admits that the same kind of “domestic harmony” is “not a condition of life which fitted her,” or not a situation she sees for herself or even feels excited about (p. 63).

What might *ennui* mean in the context of Edna’s dinner with the Ratignolles?

- Edna uses words like “no regret, no longing” and “appalling and hopeless” to describe the feeling of *ennui* (p. 63). Edna also uses the words “colorless existence” to describe Madame Ratignolle’s relationship (p. 63). *Ennui* might mean something that is unsatisfying or boring.
- ① Consider providing students with the following definition: *ennui* means “a lack of spirit, enthusiasm, or interest.”
 - ▶ Students write the definition of *ennui* on their copies of the text or in a vocabulary journal.
- ① Consider drawing students’ attention to their application of the standard L.11-12.4.a through the process of using context to make meaning of a word.

Lead a brief whole-class discussion of student responses.

Activity 4: Quick Write

10%

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

Select a phrase from either chapter XVII or XVIII and analyze how it further develops a central idea.

Instruct students to look at their annotations to find evidence. Ask students to use this lesson’s vocabulary wherever possible in their written responses. Also, 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.
- ① **Differentiation Consideration:** If students need additional support with this Quick Write, consider using the following assessment prompt:

Select one of the following phrases. Identify the central idea the phrase develops, and provide 1–2 details that support how the phrase develops this central idea.

- ““Why, my dear, I should think you’d understand by this time that people don’t do such things; we’ve got to observe *les convenances* if we ever expect to get on and keep up with the procession”” (p. 57).
- “She was seeking herself and finding herself in just such sweet half-darkness which met her moods” (p. 58).
- “The street, the children, the fruit vender, the flowers growing there under her eyes, were all part and parcel of an alien world which had suddenly become antagonistic” (p. 60).
- “She was moved by a kind of commiseration for Madame Ratignolle,—a pity for that colorless existence which never uplifted its possessor beyond the region of blind contentment, in which no moment of anguish ever visited her soul, in which she would never have the taste of life’s delirium” (p. 63).

Activity 5: Closing

5%

Display and distribute the homework assignment. For homework, instruct students to read and annotate chapter XIX of *The Awakening* (from “Edna could not help but think that it was very foolish” to “nor weave fancies to stir her pulses and warm her blood”). Direct students to box any unfamiliar words from chapter XIX and look up their definitions. Instruct them to choose the definition that makes the most sense in context, and write a brief definition above or near the word in the text.

Additionally, instruct students to continue to read their AIR texts through the lens of a focus standard of their choice and prepare for a 3–5 minute discussion of their texts based on that standard.

- ▶ Students follow along.

Homework

Read and annotate chapter XIX of *The Awakening* (from “Edna could not help but think that it was very foolish” to “nor weave fancies to stir her pulses and warm her blood”). Box any unfamiliar words from chapter XIX and look up their definitions. Choose the definition that makes the most sense in context, and write a brief definition above or near the word in the text.

Also, continue to read your Accountable Independent Reading text through the lens of a focus standard of your choice and prepare for a 3–5 minute discussion of your text based on that standard.

Model Central Ideas Tracking Tool (Optional)

Name:		Class:		Date:	
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Directions: Identify two or more central ideas that you encounter throughout the text. Trace the development of those ideas by noting how they build on one another and interact over the course of the text. Cite textual evidence to support your work.

Text:	<i>The Awakening</i> by Kate Chopin, Chapters XVI–XVIII
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Page #	Central Ideas	Notes and Connections
Pages 51, 53, 56–57, 60, 62–63	Societal expectations	<p>Edna and Madame Ratignolle engage in a “heated argument” about the role of children in their respective lives, and Edna tries to clarify by saying “I would give my life for my children; but I wouldn’t give myself” (p. 53). Thus, Edna demonstrates she is unwilling to yield her identity or “[her]self” but would give up the “unessential[s]” of life like her “money” (p. 53). This thinking contrasts with societal expectations regarding motherhood, especially the concept of “mother-women” or existing as a mother before one’s own identity (p. 10).</p> <p>Mr. Pontellier’s attachment to his “possessions,” which he covets primarily “because they [are] his” (p. 56), is similar to his perception of Edna, who he looks upon as his “personal property” (p. 4).</p> <p>Edna follows a routine “religiously ... since her marriage, six years before” (p. 56), so it is significant when she turns her back on her societal responsibilities because “[she] simply felt like going out” (p. 57). Edna acknowledges her societal expectations and then simply refuses to adhere to them.</p> <p>After an argument with her husband, Edna’s surroundings are described as “alien” because her domestic existence no longer appeals to her (p. 60).</p> <p>Edna’s impression of the Ratignolles is that they are the “fusion of two human beings into one” which indicates that she believes that it is possible for two people to</p>

		<p>“underst[and] each other perfectly” (p. 62). This impression indicates that Edna believes the Ratignolles are a well-matched “union” of husband and wife at a time when she has recently begun to question her own marriage or life of domesticity (p. 62).</p> <p>Even though Edna acknowledges that the Ratignolles have a great relationship, “[i]t was not a condition of life which fitted her, and she could see in it but an appalling and hopeless ennui” (p. 63). Thus, Edna admits that “domestic harmony” is not something she wants to strive for with Mr. Pontellier (p. 63).</p>
Pages 51, 53, 58, 63	Sense of self	<p>Edna’s emotions are influenced by Robert’s absence. “Robert’s going” affects her entire demeanor, and his absence makes her existence seem “dull[], like a faded garment which seems to be no longer worth wearing” because with Robert gone, Edna finds that she loses the passion that her “newly awakened being demanded” (p. 51).</p> <p>Edna tries to justify her inquiries about Robert by taking ownership of the thoughts that “belonged to her and were her own,” asserting that “she had a right to them and that they concerned no one but herself” (p. 53). For the first time, Edna realizes how real and honest her thoughts are, which makes her feel empowered to have freedom over her own thoughts as well as her sense of self.</p> <p>After their dinner argument, Edna remains in a “familiar” situation in which her husband leaves her behind (p. 58). This time, however, she “finished her dinner alone, with forced deliberation,” accepting being alone and left behind (p. 58).</p> <p>Edna judges Madame Ratignolle, who she believes has sacrificed “the taste of life’s delirium” in order to have “blind contentment” in her marriage (p. 63). Edna realizes that she does not want the same domesticity in her life that Madame Ratignolle has in hers. Even though Edna judges Madame Ratignolle for not experiencing “life’s delirium,” she admits that she does not even know what “life’s delirium” means (p. 63). Edna’s confusion indicates that she is searching for something more than domesticity but does not necessarily know what it is.</p>

11.4.2

Lesson 9

Introduction

In this lesson, students review chapters I–XIX of *The Awakening* as they prepare for the Mid-Unit Assessment in the following lesson. Student groups collaborate to complete a jigsaw review activity that asks them to analyze how Edna’s character development contributes to the development of two related central ideas in the text. Student learning is assessed via a Mid-Unit Assessment Evidence Collection Tool.

For homework, students review and expand their notes in preparation for the Mid-Unit Assessment. Additionally, students review chapters I–XIX of *The Awakening*, and continue their Accountable Independent Reading (AIR).

Standards

Assessed Standard(s)	
RL.11-12.2	Determine two or more themes or central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to produce a complex account; provide an objective summary of the text.
RL.11-12.3	Analyze the impact of the author’s choices regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed).
W.11-12.9.a	Draw evidence from literary or informational texts to support analysis, reflection, and research. a. Apply <i>grades 11–12 Reading standards</i> to literature (e.g., “Demonstrate knowledge of eighteenth-, nineteenth- and early-twentieth-century foundational works of American literature, including how two or more texts from the same period treat similar themes or topics”).
Addressed Standard(s)	
SL.11-12.1	Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on <i>grades 11–12 topics, texts, and issues</i> , building on others’ ideas and expressing their own clearly and persuasively.

Assessment

Assessment(s)
Student learning is assessed via a Mid-Unit Assessment Evidence Collection Tool. Students explain Edna's character development and analyze how her character development contributes to two related central ideas.
High Performance Response(s)
<p>A High Performance Response should:</p> <ul style="list-style-type: none"> Explain how Edna's character has developed (e.g., The narrator introduces Edna via her husband's perspective, and Mr. Pontellier describes Edna as "burnt beyond recognition" and "look[s] at [her] as one looks at a valuable piece of personal property" (p. 4). Mr. Pontellier judges Edna as an object made less valuable by a damaged appearance.). Identify two related central ideas (e.g., sense of self and societal expectations). Analyze how Edna's character development contributes to two interrelated central ideas (e.g., This evidence develops the central idea of societal expectations because Edna's role as Mr. Pontellier's wife is likened to that of a piece of personal property or a possession that Mr. Pontellier wants to remain undamaged. This evidence develops the idea of sense of self because it establishes that Edna belongs to Mr. Pontellier and not herself.).

Vocabulary

Vocabulary to provide directly (will not include extended instruction)
<ul style="list-style-type: none"> expedients (n.) – means to an end ineffectual (adj.) – not producing the proper or intended effect atelier (n.) – a workshop or studio, especially of an artist, artisan, or designer contriving (v.) – bringing about or effecting by a plan, scheme, or the like pandemonium (n.) – a situation in which a crowd of people act in a wild, uncontrolled, or violent way because they are afraid, excited, or confused fancies (n.) – feelings of liking someone or something
Vocabulary to teach (may include direct word work and/or questions)
<ul style="list-style-type: none"> None.
Additional vocabulary to support English Language Learners (to provide directly)
<ul style="list-style-type: none"> futile (adj.) – serving no useful purpose; completely ineffective

- submissiveness (n.) – unresisting or humble obedience
- conduct (n.) – the way that a person behaves in a particular place or situation
- insolent (adj.) – boldly rude or disrespectful
- fictitious (adj.) – not real or true
- palette (n.) – a thin board that has a hole for the thumb at one end and that is used by a painter to mix colors while painting
- glint (n.) – a small flash of light
- luxuriant (adj.) – having an appealingly rich quality
- inevitable (adj.) – sure to happen
- unmolested (adj.) – not bothered, interfered with, or annoyed
- annihilation (n.) – the state of being destroyed completely
- weave (v.) – to create something (such as a story) by combining different things in usually a complicated way

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards & Text: <ul style="list-style-type: none"> • Standards: RL.11-12.2, RL.11-12.3, W.11-12.9.a, SL.11-12.1 • Text: <i>The Awakening</i> by Kate Chopin, Chapters I–XIX 	
Learning Sequence: <ol style="list-style-type: none"> 1. Introduction of Lesson Agenda 2. Homework Accountability 3. Jigsaw Discussion 4. Closing 	<ol style="list-style-type: none"> 1. 5% 2. 30% 3. 60% 4. 5%

Materials

- Copies of the 11.4.2 Mid-Unit Assessment 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 the assessed standards for this lesson: RL.11-12.2, RL.11-12.3, and W.11-12.9.a. In this lesson, students engage in a jigsaw discussion and complete a Mid-Unit Assessment Evidence Collection Tool in preparation for the Mid-Unit Assessment in the following lesson.

- ▶ Students look at the agenda.

Activity 2: Homework Accountability

30%

Instruct students to talk in pairs about how they applied a focus standard to their AIR texts. Select several students (or student pairs) to explain how they applied a focus standard to their AIR texts.

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

Instruct students to take out their responses to the previous lesson's homework assignment. (Read and annotate chapter XIX of *The Awakening* (from "Edna could not help but think that it was very foolish" to "nor weave fancies to stir her pulses and warm her blood")). Instruct students to form pairs to discuss their responses.

- ▶ Student pairs discuss their annotations from the previous lesson's homework.
- 💬 Student annotations may include:
 - Arrow near "While Edna worked she sometimes sang low the little air, 'Ah! si tu savais!'" because this is the song that Robert sang and she is reminded of him when she paints and feels most creative (p. 64).

- Star near:
 - ““It seems to me the utmost folly for a woman at the head of a household, and the mother of children, to spend in an atelier days which would be better employed contriving for the comfort of her family”” (p. 63) because this is an explicit example of Mr. Pontellier describing his expectations regarding his wife’s societal or “mother-woman” duties (p. 10).
 - ““There’s Madame Ratignolle; because she keeps up her music, she doesn’t let everything else go to chaos. And she’s more of a musician than you are a painter”” because Mr. Pontellier compares the two wives and mothers, and criticizes Edna’s desire to become an artist because she ignores her domestic duties (p. 64).
 - “It sometimes entered Mr. Pontellier’s mind to wonder if his wife were not growing a little unbalanced mentally” because Edna’s husband misunderstands her evolving sense of self (p. 64).
 - “There were days when she was unhappy, she did not know why,—when it did not seem worth while to be glad or sorry, to be alive or dead” because Edna struggles to make meaning out of her life; she experiences a full range of emotions (p. 65).

① This annotation supports students’ engagement with W.11-12.9.a, which addresses the use of textual evidence in writing.

Instruct student pairs to share and discuss the vocabulary words they identified and defined in the previous lesson’s homework.

💬 Students may identify the following words: *expedients*, *ineffectual*, *atelier*, *contriving*, *pandemonium*, and *fancies*.

① **Differentiation Consideration:** Consider having students identify the following words: *futile*, *submissiveness*, *conduct*, *insolent*, *fictitious*, *palette*, *glint*, *luxuriant*, *inevitable*, *unmolested*, *annihilation*, and *weave*.

① Definitions are provided in the Vocabulary box in this lesson.

Lead a brief whole-class discussion of student responses.

Instruct students to remain in their pairs from the last discussion. Post or project the following questions for students to discuss. Instruct student pairs to answer the following questions before sharing out with the class, keeping in mind their annotation of chapter XIX from the previous lesson’s homework.

How does Edna's character continue to develop in this chapter?

- Edna does not try to justify the changes in herself to her husband, and she tells him, “I feel like painting ... Perhaps I shan't always feel like it” (p. 63). Although Edna starts doing more of whatever she feels like doing, she still feels both “very happy without knowing why” (p. 64) and “unhappy, [but] she did not know why” (p. 65). Edna starts to exhibit more independence but her emotions continually evolve and change as a result. Edna's shifting emotions show that Edna cannot fully understand the changes she is going through.

How does Mr. Pontellier's character continue to develop in this chapter?

- Student responses may include:
 - In this chapter, Mr. Pontellier grows frustrated with Edna's newfound independence but does not know how to deal with her. He remains a “rather courteous husband” and knows how to handle his wife when she exhibits “a certain tacit submissiveness” but is confused by Edna's new “conduct” and reacts rudely to her (p. 63).
 - In this chapter, Mr. Pontellier does not support Edna's artistic endeavors, reminding her that Madame Ratignolle is “more of a musician than [she] [is] a painter” (p. 64). Mr. Pontellier even considers the possibility that Edna's newfound independence and assertiveness are actually evidence of Edna “growing a little unbalanced mentally” (p. 64).
 - In this chapter, Mr. Pontellier does not further confront Edna about her changing behavior; rather, he “let her alone as she requested,” which indicates that he knows something is different about his wife but does not know how to approach her about it (p. 64).

How do Edna and Mr. Pontellier's character development in chapter XIX further develop a central idea in the text?

- Student responses may include:
 - Edna and Mr. Pontellier's character development in chapter XIX contributes to the development of the central idea of societal expectations. Edna blatantly rejects her societal obligations by preferring to paint her children “in the service of art” (p. 64), rather than maintain her home. Mr. Pontellier describes his wife as being more manageable when she exhibits “tacit submissiveness” (p. 63) and “[doesn't] let the family go to the devil” (p. 64), and is thus upset by Edna's new “conduct” (p. 63) that shows a rejection of societal norms.
 - Edna's and Mr. Pontellier's character development in chapter XIX contributes to the development of the central idea of Edna's sense of self. Although Mr. Pontellier tries to make Edna feel ashamed or irresponsible for not “contriving for the comfort of her family” Edna remains firm in her realization that she can do what she wants (p. 63). When Mr. Pontellier questions why Edna decides to paint, Edna does not even try to make up an

excuse, and instead dismisses her husband by telling him, “[l]et me alone; you bother me” (p. 64). This demonstrates Edna’s willingness to follow her own impulses rather than allow her husband to direct her in any way.

Lead a brief whole-class discussion of student responses.

Activity 3: Jigsaw Discussion

60%

Distribute the 11.4.2 Mid-Unit Assessment Evidence Collection Tool and instruct students to review the tool. Explain to students that this lesson activity is a jigsaw discussion that gives them the opportunity to review *The Awakening* chapters I–XIX and prepare for the Mid-Unit Assessment in the following lesson.

Post or project the Mid-Unit Assessment prompt:

How does the development of Edna’s character contribute to two interrelated central ideas in the text?

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

- ▶ Students read the Mid-Unit Assessment prompt and examine the 11.4.2 Mid-Unit Evidence Collection Tool.

Explain to students how the jigsaw discussion works. First, they meet in home groups to revisit and discuss specific chapters from the text. Next, one member of each home group forms a new group to share evidence and analysis of their specific chapters within their new group.

- ▶ Students listen to the jigsaw discussion directions.

Instruct students to form home groups and assign one set of chapters to each home group: I–VI (pp. 3–16); VII–XI (pp. 16–36); XII–XV (pp. 36–51); and XVI–XIX (pp. 51–65).

Instruct home groups to complete a Mid-Unit Assessment Evidence Collection Tool for their assigned chapters.

- ▶ Students work in home groups to complete their 11.4.2 Mid-Unit Assessment Evidence Collection Tool for their assigned chapters.
- ① Explain to students that although they all have the same 11.4.2 Mid-Unit Assessment Tool, each group has different chapters assigned to them for completion of the tool.
- ① Consider reminding students that the jigsaw activity is an opportunity to apply standard SL.11-12.1. by effectively participating in a collaborative discussion.
- ① **Differentiation Consideration:** If students have been using the Central Ideas Tracking Tool in previous lessons, instruct them to use the tool to support their evidence collection and analysis.

After each home group has completed the 11.4.2 Mid-Unit Assessment Evidence Collection Tool for their assigned chapters, instruct students to form new groups. Each new group should have a least one representative from each home group so all chapters of the text are represented.

Instruct students to discuss their 11.4.2 Mid-Unit Assessment Evidence Collection Tools in their new groups, addressing each of the columns on the tool with regard to their assigned chapters of the text.

- ▶ Student groups discuss the 11.4.2 Mid-Unit Assessment Evidence Collection Tools for all chapters.
- 💬 Student responses will vary. See sample student responses in the Model 11.4.2 Mid-Unit Assessment Evidence Collection Tools at the end of this lesson.

Lead a whole-class discussion of student responses.

① If multiple groups analyzed the same chapters, encourage students from these groups to offer new insights and to build upon each other's responses rather than repeat them.

Collect tools from each student for assessment purposes.

- ▶ Students submit their 11.4.2 Mid-Unit Assessment Evidence Collection Tools for assessment purposes.

Activity 4: Closing

5%

Display and distribute the homework assignment. For homework, instruct students to review chapters I–XIX of *The Awakening*, and review and expand their notes in preparation for the Mid-Unit Assessment in the following lesson. Review the Mid-Unit Assessment Prompt:

How does the development of Edna's character contribute to two interrelated central ideas in the text?

Additionally, students should continue to read their AIR texts through the lens of a focus standard of their choice and prepare for a 3–5 minute discussion of their texts based on that standard.

- ▶ Students follow along.

Homework

Review chapters I–XIX of *The Awakening*, and review and expand your notes in preparation for the Mid-Unit Assessment in the following lesson.

Additionally, continue to read your Accountable Independent Reading text through the lens of a focus standard of your choice and prepare for a 3–5 minute discussion of your text based on that standard.

11.4.2 Mid-Unit Assessment Evidence Collection Tool

Name:		Class:		Date:	
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Directions: Use this tool to collect and identify evidence in preparation for the Mid-Unit Assessment. Review your assigned chapters of *The Awakening* _____ and include evidence of how the development of Edna's character contributes to two interrelated central ideas in the text.

Evidence of Edna's Character Development	Explanation of Edna's character development	How does Edna's character development contribute to the development of a central idea?

Model 11.4.2 Mid-Unit Assessment Evidence Collection Tool: Chapters I–VI, Pages 3–16

Name:		Class:		Date:	
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Directions: Use this tool to collect and identify evidence in preparation for the Mid-Unit Assessment. Review your assigned chapters of *The Awakening* chapters I–VI and include evidence of how the development of Edna’s character contributes to two interrelated central ideas in the text.

Evidence of Edna’s Character Development	Explanation of Edna’s character development	How does Edna’s character development contribute to the development of a central idea?
“‘You are burnt beyond recognition,’ he added, looking at his wife as one looks at a valuable piece of personal property which has suffered some damage” (p. 4).	The narrator introduces Edna through her husband’s perspective. Mr. Pontellier judges Edna as an object made less valuable by a damaged appearance.	This evidence develops the central idea of societal expectations because Edna’s role as Mr. Pontellier’s wife is likened to that of a piece of personal property that Mr. Pontellier wants to preserve.
“It would have been a difficult matter for Mr. Pontellier to define to his own satisfaction or any one else’s wherein his wife failed in her duty toward their children” (p. 10).	Mr. Pontellier thinks his wife is unsuccessful as a mother because she fails in her expected motherly responsibilities.	This evidence develops the central idea of societal expectations because Edna has prescribed duties in her role as a wife and a mother, according to her husband, who even asks “‘If it was not a mother’s place to look after children, whose on earth was it?’” (p. 8).
“Their freedom of expression was at first incomprehensible to her, though she had no difficulty in reconciling it with a lofty chastity which in the Creole woman seems to be inborn and unmistakable” (p. 12).	Edna perceives herself as not completely “at home” within the Creole community (p. 12). She recognizes that Creole women have both “freedom of expression” and “lofty chastity” so they are bold and open, but also maintain superior morals and values for women in their society (p. 12). Edna admits she is more easily embarrassed than	This evidence develops the central idea of sense of self because Edna is starting to have a better understanding of her own behavior. For example, she acknowledges she is different than Creole woman in that she is more reserved but does not let it bother her.

	the Creole women she describes. However, Edna stops “being astonished” by their differences, does not seem to dwell on them, and is not particularly bothered by them (p. 12).	
“At that early period it served but to bewilder her. It moved her to dreams, to thoughtfulness, to the shadowy anguish which had overcome her the midnight when she had abandoned herself to tears” (p. 16).	Edna struggles to make sense of the contradictory emotions she feels; they “bewilder” her (p. 16). Part of her wants to go to the beach, but another part of her feels like she should turn down the offer.	This evidence develops the central idea of sense of self because Edna recognizes a change in her thought process and emotions regarding what she desires, but she does not know or understand where the change comes from.

Model 11.4.2 Mid-Unit Assessment Evidence Collection Tool: Chapters VII–XI, Pages 16–36

Name:		Class:		Date:	
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Directions: Use this tool to collect and identify evidence in preparation for the Mid-Unit Assessment. Review your assigned chapters of *The Awakening* chapters VII–XI and include evidence of how the development of Edna’s character contributes to two interrelated central ideas in the text.

Evidence of Edna’s Character Development	Explanation of Edna’s character development	How does Edna’s character development contribute to the development of a central idea?
“That summer at Grand Isle she began to loosen a little the mantle of reserve that had always enveloped her” (p. 16).	Edna begins to “loosen” her “reserve” which allows her to become more open with others (p. 16). Edna demonstrates a change in personality, as she does not usually speak candidly about her “inward” feelings (p. 16). Edna embraces this change because of her surroundings and new friends, like Madame Ratignolle, who allow her to speak with “candor” (p. 16).	This evidence develops the central idea of sense of self because Edna is becoming more comfortable with expressing her feelings during her summer stay at Grand Isle, giving her an opportunity to take steps towards independence. She speaks more openly and with “candor” (p. 16), which allows her a “first breath of freedom” (p. 22).
“I was a little unthinking child in those days, just following a misleading impulse without question ... sometimes I feel this summer as if I were walking through the green meadow again; idly, aimlessly, unthinking and unguided” (p. 19).	Edna describes how, as a child, she would rather have been outside than in church listening to the prayers, “read in a spirit of gloom” (p. 19). She likens the feelings she had as a child to the way she feels “this summer” (p. 19).	This evidence develops the central idea of self because Edna knows she would rather enjoy herself than feel sad or oppressed. She exhibits an impulsive nature, even as a child. This evidence develops the central idea of societal expectations, too, because it indicates that Edna was/is familiar with the “outward existence” (p. 16) or behavior she should exhibit, even though she seeks to rebel against it.

<p>“Their absence was a sort of relief, though she did not admit this, even to herself. It seemed to free her of a responsibility which she had blindly assumed and for which Fate had not fitted her” (p. 22).</p>	<p>Edna will not admit to herself that she feels relieved when her children are away. Edna realizes her responsibilities as a mother are something “she had blindly assumed” and that she was not naturally suited to the role (p. 22).</p>	<p>This conflict regarding motherhood places Edna at odds with the role of a “mother-woman,” which is a societal expectation for wives and mothers in her society (p. 10). As Edna discusses her realizations about her own experience as a mother, she further develops her sense of self by implicitly demonstrating her own opposition or contrast to her society’s expectations of motherhood.</p>
<p>“She would not join the groups in their sports and bouts, but intoxicated with her newly conquered power, she swam out alone” (p. 31).</p>	<p>After Edna swims for the first time, and while onlookers congratulate themselves for their role in her achievement, she prefers to spend time alone.</p>	<p>This evidence develops the central idea of sense of self because it shows how Edna feels empowered and overjoyed by her newfound ability, which she accomplishes on her own.</p>

Model 11.4.2 Mid-Unit Assessment Evidence Collection Tool: Chapters XII–XV, Pages 36–51

Name:		Class:		Date:	
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Directions: Use this tool to collect and identify evidence in preparation for the Mid-Unit Assessment. Review your assigned chapters of *The Awakening* chapters XII–XV and include evidence of how the development of Edna’s character contributes to two interrelated central ideas in the text.

Evidence of Edna’s Character Development	Explanation of Edna’s character development	How does Edna’s character development contribute to the development of a central idea?
“She was blindly following whatever impulse moved her, as if she had placed herself in alien hands for direction, and freed her soul of responsibility” (p. 36).	After her swim, Edna begins to realize she has some independence and can act on her desires. She leaves her children and husband to seek out Robert, and releases herself from her domestic “responsibilit[ies]” (p. 36).	This evidence contributes to the development of Edna’s sense of self and societal expectations because it demonstrates that Edna is not at all worried about her responsibilities as a wife and mother; instead she prefers to act on her own desire and allow her independence to prevail.
“[S]he tried to discover wherein this summer had been different from any and every other summer of her life. She could only realize that she herself—her present self—was in some way different from the other self” (p. 45).	Edna realizes she is changing and that her new “self” is different from her former domesticated “self” (p. 45).	This evidence refines the central idea of sense of self in that Edna acknowledges and recognizes the change that occurs in her. Although she does not completely understand her own evolution, she knows that “this summer had been different from any and every other summer of her life” (p. 45).
“Edna bit her handkerchief convulsively, striving to hold back and to hide, even from herself as she would have hidden from another, the emotion which was troubling—tearing—her” (pp. 50–51).	This is the first time Edna demonstrates the distress she feels over Robert’s departure, and indicates that she is unprepared for the emotion she feels. She cares for him, and finally realizes that these feelings are problematic because she is already married and does not feel	This evidence develops the central idea of sense of self, because it shows how complicated Edna’s new feelings are. She sees her “infatuation” with Robert; a passion that she does not even have towards her own husband (p. 51). Robert’s departure distresses Edna

	the same way towards her husband.	because he inspires and awakens unfamiliar emotions of passion and desire within her.
“The present alone was significant; was hers, to torture her as it was doing then with the biting conviction that she had lost that which she had held, that she had been denied that which her impassioned, newly awakened being demanded” (p. 51).	Edna equates Robert’s absence with losing the passion he has ignited within her. This “torture[s]” Edna because her “newly awakened being” craves the passion and desire he fuels within her (p. 51).	Robert’s decision to leave and Edna’s response demonstrates the interaction of the two central ideas of societal expectations and sense of self. This event accelerates Edna’s willingness to throw off societal expectations and embrace her emerging sense of self. She determines that “the past” (what experience has taught her and what society expects) is “nothing to her” (p. 51). And, that even though she has loved unattainable men in the past, she is willing to do so again because of her desire for passion. She also determines that the “present alone” is important and her focus becomes herself and what her “impassioned, newly awakened being demand[s]” (p. 51).

Model 11.4.2 Mid-Unit Assessment Evidence Collection Tool: Chapters XVI–XIX, Pages 51–65

Name:		Class:		Date:	
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Directions: Use this tool to collect and identify evidence in preparation for the Mid-Unit Assessment. Review your assigned chapters of *The Awakening* chapters XVI–XIX and include evidence of how the development of Edna’s character contributes to two interrelated central ideas in the text.

Evidence of Edna’s Character Development	Explanation of Edna’s character development	How does Edna’s character development contribute to the development of a central idea?
“Robert’s going had some way taken the brightness, the color, the meaning out of everything. The conditions of her life were in no way changed, but her whole existence was dulled, like a faded garment which seems to be no longer worth wearing.” (p. 51)	After Robert’s departure, Edna describes her life as less meaningful to convey how much she misses Robert.	This evidence contributes to the development of the central ideas of societal expectations and sense of self. Edna’s existence remains duller in Robert’s absence, even though her own life “conditions” have not changed (p. 51). Edna prefers the passion that Robert provides for her more than her domestic life. This indicates that even though she has stability in her domestic life, her sense of self is affected by a desire for more passion and sensuality.
“I would give up the unessential; I would give my money, I would give my life for my children; but I wouldn’t give myself” (p. 53).	Edna communicates that her “life” and her “self” are two different parts; she can give up one, but not the other (p. 53). Edna also communicates a controversial idea to Madame Ratignolle about what she is willing to sacrifice for the sake of her children.	The interaction between Edna and Madame Ratignolle further develops the central idea of sense of self. Madame Ratignolle does not see her identity as separate from her duties as a mother and considers her children an extension of her identity; she believes “a woman who would give her life for her children could do no more than that” Edna describes her unwillingness to “give herself” or

		identity for her children. Edna suggests that her “[self]” and her “life” are two different parts, and her unwillingness to give up “[her]self” indicates how precious “self” or identity is to Edna (p. 53).
<p>“Why, what could have taken you out on Tuesday? What did you have to do?”</p> <p>‘Nothing. I simply felt like going out, and I went out.’” (p. 57)</p>	Edna and Mr. Pontellier engage in an argument about why Edna abandoned her Tuesday societal responsibilities. Edna answers his question flippantly and vaguely, indicating that she deliberately goes against her husband’s expectations.	The argument between Edna and Mr. Pontellier further develops the central idea of societal expectations. Edna does not take her societal role seriously on “reception day” (p. 56), which upsets Mr. Pontellier, even though he refers to the act of greeting callers as a “seeming trifle[.]” (p. 57). Mr. Pontellier reinforces the expectation that his wife should stay home to greet callers by asking her questions, which implies that he expects Edna to stay at home and assume her societal obligations or at least provide a “suitable excuse” (p. 57).
<p>“She was moved by a kind of commiseration for Madame Ratignolle,—a pity for that colorless existence which never uplifted its possessor beyond the region of blind contentment, in which no moment of anguish ever visited her soul, in which she would never have the taste of life’s delirium” (p. 63).</p>	Instead of feeling like Madame Ratignolle has the perfect life, Edna feels pity towards her. Although Madame Ratignolle seems happy in her domesticity, Edna believes this kind of “life” (p. 63) limits Madame Ratignolle and does not allow her to fully experience all that life has to offer including “anguish” or “delirium” (p. 63).	This evidence further develops the central idea of sense of self. Edna recognizes that the life she desires is in conflict with the life she lives, and she does not covet or want a domestic life. Instead, Edna feels “pity for that colorless existence” describes domesticity as a life without any “anguish” or the opportunity to “taste ... life’s delirium” (p. 63). Edna conveys that a domestic life is boring or filled with “ennui” and that this “condition of life” makes Madame Ratignolle sacrifice any opportunities to explore a different or exciting life (p. 63).

11.4.2

Lesson 10

Introduction

In this lesson, the Mid-Unit Assessment, students use textual evidence from chapters I–XIX of *The Awakening* to craft a formal, multi-paragraph response to the following prompt: How does the development of Edna’s character contribute to two interrelated central ideas in the text?

Students review their annotated text, lesson Quick Writes, discussion notes, homework notes, and tools to organize their ideas. Students develop their essays to convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content. The Mid-Unit Assessment is assessed using the 11.4.2 Mid-Unit Text Analysis Rubric.

For homework, students read and annotate chapters XX–XXI of *The Awakening*, as well as identify and define unfamiliar vocabulary. Additionally, students respond briefly in writing to questions about this excerpt.

Standards

Assessed Standard(s)	
RL.11-12.2	Determine two or more themes or central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to produce a complex account; provide an objective summary of the text.
RL.11-12.3	Analyze the impact of the author's choices regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed).
W.11-12.2.a-f	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. a. Introduce a topic; organize complex ideas, concepts, and information so that each new element builds on that which precedes it to create a unified whole; include formatting (e.g., headings), graphics (e.g., figures, tables), and multimedia when useful to aiding comprehension.

	<p>b. Develop the topic thoroughly by selecting the most significant and relevant facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience's knowledge of the topic.</p> <p>c. Use appropriate and varied transitions and syntax to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts.</p> <p>d. Use precise language, domain-specific vocabulary, and techniques such as metaphor, simile, and analogy to manage the complexity of the topic.</p> <p>e. Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing.</p> <p>f. Provide a concluding statement or section that follows from and supports the information or explanation presented (e.g., articulating implications or the significance of the topic).</p>
Addressed Standard(s)	
W.11-12.4	Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.
W.11-12.9.a	<p>Draw evidence from literary or informational texts to support analysis, reflection, and research.</p> <p>a. Apply <i>grades 11–12 Reading standards</i> to literature (e.g., "Demonstrate knowledge of eighteenth-, nineteenth- and early-twentieth-century foundational works of American literature, including how two or more texts from the same period treat similar themes or topics").</p>

Assessment

Assessment(s)
<p>Student learning in the first part of this unit is assessed via a formal, multi-paragraph response. Students respond to the following prompt, citing textual evidence to support analysis and inferences drawn from the text.</p> <ul style="list-style-type: none"> How does the development of Edna's character contribute to two interrelated central ideas in the text? <p>① Student responses are evaluated using the 11.4.2 Mid-Unit Text Analysis Rubric.</p>

High Performance Response(s)

A High Performance Response should:

- Determine two or more interrelated central ideas in the text (e.g., societal expectations and sense of self).
- Analyze how Edna's character development contributes to the development of two interrelated central ideas (e.g., The narrator introduces Edna through her husband's perspective as his "personal property" (p. 4) and describes Edna as a woman who is "not a mother-woman" (p. 10). This depiction of Edna contributes to the idea that Edna has specific societal expectations to which she is expected to conform as a mother and wife. Edna's character develops in the text as someone who actively tries to free herself from these responsibilities and societal expectations in order to focus on her evolving sense of self. For example, after she swims for the first time and has a taste of her "powers" (p. 31), she refuses to obey her husband and go inside, telling Mr. Pontellier, "'Don't speak to me like that again; I shall not answer you'" (p. 35). Edna's defiance demonstrates her desire to "blindly follow[] whatever impulse moved her" and "free[] her soul of responsibility" both evidence of her need to act on her own accord and free herself of societal expectations (p. 36). Edna's responsibilities include her children, but as her sense of self develops more, she admits to Madame Ratignolle that she "'would give [her] money, [she] would give [her] life for [her] children; but [she] wouldn't give [herself]'" (p. 53). As Edna becomes more self-aware, she begins to realize that she does not have to be just a wife or mother but desires an identity that is separate from the "mother-woman" identity expected by her society (p. 10).).

A High Performance Response may include the following evidence in support of a multi-paragraph analysis:

- Edna perceives herself as not completely "at home" within the Creole community (p. 12). She recognizes that Creole women have both "freedom of expression" and "lofty chastity" so they are bold and open, but also maintain superior values and morals (p. 12). The narrator describes Edna as more easily embarrassed than the Creole women (p. 12). However, Edna stops "being astonished" by their differences, and does not seem to dwell on or be particularly bothered by them (p. 12). Edna's interactions within the Creole community develops the central idea of sense of self because Edna begins to develop a better sense of her own behavior and assumptions around people who are different from her in background and behavior.
- At first Edna's husband considers her his "personal property" (p. 4). After she swims for the first time and experiences independence or "control" over "the working of her body and her soul," Edna asserts more independence around her husband (p. 31). She does not think about societal expectations as she tells Mr. Pontellier, "'Don't speak to me like that again; I shall not answer

you” (p. 35). Edna also lashes out against her husband in an argument about abandoning her Tuesday responsibilities. After the argument, Edna symbolically throws her wedding ring on the carpet and tries to “crush it” (p. 59). As Edna starts to have a better understanding of her sense of self, she recognizes her need to follow her own “impulse[s]” or direction, and that listening to her husband is a choice (p. 36). She begins to understand that she does not necessarily want to conform to societal expectations; thus, she stops following the “procession” (p. 57).

- The narrator describes Edna as not “a mother-woman ... who idolized [her] children, worshiped [her] husband[]” (p. 10). Edna engages with the “material needs of her children,” so she does not “appear unamiable and uninterested” (p. 11). As Edna’s sense of self develops in the text, she becomes less concerned with maintaining social graces and admits her relief when her children are not around because motherhood was a role “she had blindly assumed and for which Fate had not fitted her” (p. 22). Also, Edna’s honesty about not embodying society’s expectations regarding ideal “mother-women” further develops the central idea of societal expectations as Edna becomes more at peace and frees herself of these types of expectations and responsibilities (p. 10).
- The interaction between Edna and Madame Ratignolle further develops the central ideas of sense of self and societal expectations. Madame Ratignolle does not see her identity as separate from her duties as a mother and considers her children an extension of her identity; she believes “a woman who would give her life for her children could do no more than that” (p. 53). This idea represents society’s expectations regarding “mother-women,” that a woman’s identity is the same as her identity as a mother, an expectation that Edna does not uphold (p. 10). Instead, Edna describes her unwillingness to “give [her]self” or give up her identity for her children (p. 53). Edna suggests that her “[self]” and her “life” are different, and her unwillingness to give up “[her]self” indicates how precious “[self]” or identity is to Edna (p. 53).
- When Edna neglects her Tuesday routine, which she has maintained “since her marriage, six years before” (p. 56), she tells her husband “I simply felt like going out, and I went out” (p. 57). Edna demonstrates her newfound willingness to reject societal expectations and her old domestic routines. After Edna and Mr. Pontellier fight and she tries symbolically “to crush” her wedding ring (p. 59), Edna starts to give herself permission “to do as she liked and to feel as she liked” (p. 63). This includes her dismissal of her husband and her children when she says “[l]et me alone; you bother me” (p. 64). Edna acts on behalf of her sense of self by creating time for what she wants to do, even if it is at the expense of societal expectations regarding her obligations as a mother and wife.
- Edna’s relationship with Robert allows her to confront the kind of life she wants, in which she better understands herself “as an individual to the world within and about her” (p. 16). Edna’s

fondness for Robert, and the passion he evokes in her, grows alongside her desire to be an artist. Robert contributes to Edna's awakening sense of self and contributes to her willingness to experiment with her own emotions and passions. Edna sometimes experiments with her individual needs at the expense of her family, thus, shunning or avoiding societal obligations.

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.*
Additional vocabulary to support English Language Learners (to provide directly)
<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.11-12.2, RL.11-12.3, W.11-12.2.a-f, W.11-12.4, W.11-12.9.a Text: <i>The Awakening</i> by Kate Chopin, Chapters I–XIX 	
Learning Sequence: <ol style="list-style-type: none"> Introduction of Lesson Agenda Homework Accountability 11.4.2 Mid-Unit Assessment Closing 	<ol style="list-style-type: none"> 5% 10% 80% 5%

Materials

- Copies of the 11.4.2 Mid-Unit Assessment for each student
- Copies of the 11.4.2 Mid-Unit Text Analysis Rubric and Checklist 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 the assessed standards for this lesson: RL.11-12.2, RL.11-12.3, W.11-12.2.a-f. In this lesson, students complete the Mid-Unit Assessment in which they analyze how Edna's character development contributes to the development of two interrelated central ideas in *The Awakening*.

- ▶ Students look at the agenda.

Activity 2: Homework Accountability

25%

Instruct students to take out the previous lesson's homework assignment. (Review chapters I–XIX of *The Awakening*, and review and expand your notes in preparation for the Mid-Unit Assessment in the following lesson.)

Instruct students to form pairs and share how they reviewed and expanded their notes for the Mid-Unit Assessment.

- ▶ Student pairs discuss how they reviewed and expanded their materials for the Mid-Unit Assessment.

Instruct students to talk in pairs about how they applied a focus standard to their Accountable Independent Reading (AIR) texts. Select several students (or student pairs) to explain how they applied a focus standard to their AIR texts.

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

Activity 3: 11.4.2 Mid-Unit Assessment

80%

Explain to students that because it is a formal writing task, the Mid-Unit Assessment should include an introductory statement, well-organized ideas supported by the most significant and relevant evidence, and a concluding statement or section. Students should use appropriate and varied transitions and syntax to clarify relationships among complex ideas and manage the complexity of the topic by using precise language, domain-specific vocabulary, and techniques such as metaphor and simile. Remind students to use this unit's vocabulary, as well as proper grammar, capitalization, punctuation, and spelling in their responses to establish a formal style and objective tone.

Instruct students to write a multi-paragraph response to the following prompt:

How does the development of Edna's character contribute to two interrelated central ideas in the text?

Instruct students to use their annotated text, lesson Quick Writes, discussion notes, homework notes, and tools to write their response. Distribute and review the 11.4.2 Mid-Unit Text Analysis Rubric. Remind students to use the Text Analysis Rubric to guide their written responses. Ask students to use this unit's vocabulary wherever possible in their written responses.

- ① Consider reminding students that the appropriate use of textual evidence to support their response demonstrates their application of W.11-12.9.a.
- ① If necessary, consider reviewing the components of W.11-12.4, which include producing clear, coherent writing that employs organization and style appropriate to the task, purpose, and audience.

Instruct students to use the remaining class period to write the Mid-Unit Assessment.

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

- ① Consider encouraging students who finish early to reread and revise their responses.

Activity 4: Closing

5%

Display and distribute the homework assignment. For homework, instruct students to read and annotate chapters XX–XXI of *The Awakening* (from “It was during such a mood that Edna hunted up Mademoiselle Reisz” to “and replaced it in the table drawer”). Direct students to box any unfamiliar words from chapters XX–XXI and look up their definitions. Instruct them to choose the definition that makes the most sense in context, and write a brief definition above or near the word in the text.

Additionally, instruct students to respond briefly in writing to the following questions:

How does Edna’s character further develop in chapters XX–XXI?

What does Mademoiselle Reisz’s music represent to Edna?

- ▶ Students follow along.

Homework

Read and annotate chapters XX–XXI of *The Awakening* (from “It was during such a mood that Edna hunted up Mademoiselle Reisz” to “and replaced it in the table drawer”). Box any unfamiliar words from chapters XX–XXI and look up their definitions. Choose the definition that makes the most sense in context, and write a brief definition above or near the word in the text.

Additionally, respond briefly in writing to the following questions:

How does Edna’s character further develop in chapters XX–XXI?

What does Mademoiselle Reisz’s music represent to Edna?

11.4.2 Mid-Unit Assessment

Text-Based Response

Your Task: Rely on your reading and analysis of chapters I–XIX of *The Awakening* to write a well-developed response to the following prompt:

How does the development of Edna’s character contribute to two interrelated central ideas in the text?

Your writing will be assessed using the 11.4.2 Mid-Unit Text Analysis Rubric.

Guidelines

Be sure to:

- Closely read the prompt
- Address all elements of the prompt in your response
- Paraphrase, quote, and reference relevant evidence to support your claim
- Organize your ideas in a cohesive and coherent manner
- Maintain a formal style of writing
- Follow the conventions of standard written English

CCSS: RL.11-12.2, RL.11-12.3, W.11-12.2.a-f

Commentary on the Task:

This task measures RL.11-12.2 because it demands that students:

- Determine two or more themes or central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to produce a complex account; provide an objective summary of the text.

This task measures RL.11-12.3 because it demands that students:

- Analyze the impact of the author’s choices regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed).

This task measures W.11-12.2.a-f because it demands that students:

- 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.
 - Introduce a topic; organize complex ideas, concepts, and information so that each new element builds on that which precedes it to create a unified whole; include formatting (e.g., headings), graphics (e.g., figures, tables), and multimedia when useful to aiding comprehension.
 - Develop the topic thoroughly by selecting the most significant and relevant facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience’s knowledge of the topic.
 - Use appropriate and varied transitions and syntax to link the major sections of the text, create cohesion,

and clarify the relationships among complex ideas and concepts.

- Use precise language, domain-specific vocabulary, and techniques such as metaphor, simile, and analogy to manage the complexity of the topic.
- Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing.
- Provide a concluding statement or section that follows from and supports the information or explanation presented (e.g., articulating implications or the significance of the topic).

11.4.2 Mid-Unit Text Analysis Rubric

____ / ____ (Total points)

Criteria	4 – Responses at this Level:	3 – Responses at this Level:	2 – Responses at this Level:	1 – Responses at this Level:
Content and Analysis The extent to which the response determines two or more central ideas of a text and analyzes their development over the course of the text, including how they interact and build on one another; and provides an objective summary of a text. CCSS.ELA-Literacy.RL.11-12.2 Determine two or more themes or central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to produce a complex account; provide an objective summary of the text.	Precisely determine two or more central ideas of a text and skillfully analyze their development by providing precise and sufficient examples of how the central ideas interact and build on one another; (when necessary) provide a concise and accurate objective summary of a text.	Accurately determine two or more central ideas of a text and accurately analyze their development by providing relevant and sufficient examples of how the central ideas interact and build on one another; (when necessary) provide an accurate objective summary of a text.	Determine two central ideas of a text and with partial accuracy, analyze their development by providing relevant but insufficient examples of how the central ideas interact and build on one another; (when necessary) provide a partially accurate and somewhat objective summary of a text.	Fail to determine at least two central ideas of a text or inaccurately determine the central ideas of a text. Provide no examples or irrelevant and insufficient examples of how the central ideas interact and build on one another; (when necessary) provide a lengthy, inaccurate, or subjective summary of a text.
Content and Analysis The extent to which the response analyzes the impact of the author's choices regarding how to develop and relate elements of a story. CCSS.ELA-Literacy.RL.11-12.3 Analyze the impact of the author's choices regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and	Skillfully analyze the impact of the author's choices regarding how to develop and relate elements of a story.	Accurately analyze the impact of the author's choices regarding how to develop and relate elements of a story.	With partial accuracy, analyze the impact of the author's choices regarding how to develop and relate elements of a story.	Inaccurately analyze the impact of the author's choices regarding how to develop and relate elements of a story.

Criteria	4 – Responses at this Level:	3 – Responses at this Level:	2 – Responses at this Level:	1 – Responses at this Level:
developed).				
Command of Evidence and Reasoning The extent to which the response thoroughly develops the topic through the effective selection and analysis of the most significant and relevant facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience’s knowledge of the topic. CCSS.ELA-Literacy.W.11-12.2 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. CCSS.ELA-Literacy.W.11-12.2.b Develop the topic thoroughly by selecting the most significant and relevant facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience’s knowledge of the topic.	Thoroughly and skillfully develop the analysis with the most significant and relevant facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience’s knowledge of the topic. (W.11-12.2.b)	Develop the analysis with significant and relevant facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience’s knowledge of the topic. (W.11-12.2.b)	Partially develop the analysis with weak facts, extended definitions, details, quotations, or other information and examples appropriate to the audience’s knowledge of the topic. (W.11-12.2.b)	Minimally develop the analysis, providing few or irrelevant facts, extended definitions, details, quotations, or other information and examples appropriate to the audience’s knowledge of the topic. (W.11-12.2.b)
Coherence, Organization, and Style The extent to which the response introduces a topic and organizes complex ideas, concepts, and	Skillfully introduce a topic; effectively organize complex ideas, concepts, and information so that each new element clearly builds on that which precedes it to create a unified whole; when	Introduce a topic; organize complex ideas, concepts, and information so that each new element builds on that which precedes it to create a unified whole; when useful to aiding	Ineffectively introduce a topic; organize complex ideas, concepts, and information so that each new element partially builds on that which precedes it to create a loosely unified whole;	Lack a clear a topic; illogically arrange ideas, concepts, and information, failing to create a unified whole; when useful to aiding comprehension, ineffectively include formatting,

Criteria	4 – Responses at this Level:	3 – Responses at this Level:	2 – Responses at this Level:	1 – Responses at this Level:
<p>information so that each new element builds on that which precedes it to create a unified whole; when useful to aiding comprehension, includes formatting, graphics, and multimedia.</p> <p>CCSS.ELA-Literacy.W.11-12.2 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.</p> <p>CCSS.ELA-Literacy.W.11-12.2.a Introduce a topic; organize complex ideas, concepts, and information so that each new element builds on that which precedes it to create a unified whole; include formatting (e.g., headings), graphics (e.g., figures, tables), and multimedia when useful to aiding comprehension.</p> <p>The extent to which the response uses appropriate and varied transitions and syntax to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts.</p> <p>CCSS.ELA-Literacy.W.11-12.2.c Use appropriate and varied</p>	<p>useful to aiding comprehension, skillfully include formatting, graphics, and multimedia. (W.11-12.2.a)</p> <p>Skillfully use appropriate and varied transitions and syntax to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts. (W.11-12.2.c)</p> <p>Skillfully use precise language, domain-specific vocabulary, and techniques such as metaphor, simile, and analogy to manage the complexity of the topic. (W.11-12.2.d)</p> <p>Skillfully establish and maintain a formal style and objective tone that is appropriate for the norms and conventions of the discipline. (W.11-12.2.e)</p> <p>Provide a concluding statement or section that clearly follows from and skillfully supports the information or explanation presented. (W.11-12.2.f)</p>	<p>comprehension, include formatting, graphics, and multimedia. (W.11-12.2.a)</p> <p>Effectively use appropriate and varied transitions and syntax to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts. (W.11-12.2.c)</p> <p>Use precise language, domain-specific vocabulary, and techniques such as metaphor, simile, and analogy to manage the complexity of the topic. (W.11-12.2.d)</p> <p>Establish a formal style and objective tone that is appropriate for the norms and conventions of the discipline. (W.11-12.2.e)</p> <p>Provide a concluding statement or section that follows from and supports the information or explanation presented. (W.11-12.2.f)</p>	<p>when useful to aiding comprehension, somewhat effectively include formatting, graphics, and multimedia. (W.11-12.2.a)</p> <p>Somewhat effectively use transitions or use unvaried transitions and syntax to link the major sections of the text, creating limited cohesion or clarity in the relationships among complex ideas and concepts. (W.11-12.2.c)</p> <p>Inconsistently use precise language, domain-specific vocabulary, and techniques such as metaphor, simile, and analogy to manage the complexity of the topic. (W.11-12.2.d)</p> <p>Establish but fail to maintain a formal style and objective tone that is appropriate for the norms and conventions of the discipline. (W.11-12.2.e)</p> <p>Provide a concluding statement or section that loosely follows from and so ineffectively supports the information or explanation presented. (W.11-12.2.f)</p>	<p>graphics, and multimedia. (W.11-12.2.a)</p> <p>Ineffectively use transitions and syntax to link the major sections of the text, creating incoherent or unclear relationships among complex ideas and concepts. (W.11-12.2.c)</p> <p>Rarely or inaccurately use precise language, domain-specific vocabulary, or any techniques such as metaphor, simile, and analogy to manage the complexity of the topic. (W.11-12.2.d)</p> <p>Lack a formal style and objective tone that adheres to the norms and conventions of the discipline. (W.11-12.2.e)</p> <p>Provide a concluding statement or section that does not follow from or support the information or explanation presented. (W.11-12.2.f)</p>

Criteria	4 – Responses at this Level:	3 – Responses at this Level:	2 – Responses at this Level:	1 – Responses at this Level:
<p>transitions and syntax to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts.</p> <p>The extent to which the response includes and uses precise language, domain-specific vocabulary, and techniques such as metaphor, simile, and analogy to manage the complexity of the topic.</p> <p>CCSS.ELA-Literacy.W.11-12.2.d Use precise language, domain-specific vocabulary, and techniques such as metaphor, simile, and analogy to manage the complexity of the topic.</p> <p>The extent to which the response properly establishes and maintains a formal style and objective tone as well as adheres to the writing conventions of the discipline.</p> <p>CCSS.ELA-Literacy.W.11-12.2.e Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing.</p> <p>The extent to which the response provides a concluding statement or section that follows from and supports the information or</p>				

Criteria	4 – Responses at this Level:	3 – Responses at this Level:	2 – Responses at this Level:	1 – Responses at this Level:
explanation presented (e.g., articulating implications or the significance of the topic). CCSS.ELA-Literacy.W.11-12.2.f Provide a concluding statement or section that follows from and supports the information or explanation presented (e.g., articulating implications or the significance of the topic).				

- A response that is a personal response and makes little or no reference to the task or text can be scored no higher than a 1.
- A response that is totally copied from the text with no original writing must be given a 0.
- A response that is totally unrelated to the task, illegible, incoherent, blank, or unrecognizable as English must be scored as a 0.

11.4.2 Mid-Unit Text Analysis Checklist

Assessed Standards: _____

	Does my response...	✓
Content and Analysis	Identify two or more central ideas from the text and analyze their development? (RL.11-12.2)	<input type="checkbox"/>
	Provide examples to support analysis of how the central ideas interact and build on one another? (RL.11-12.2)	<input type="checkbox"/>
	If necessary, include a brief summary of the text to frame the development of the central ideas? (RL.11-12.2)	<input type="checkbox"/>
	Analyze the impact of the author's choices regarding how to develop and relate the elements of a story or drama? (RL.11-12.3)	<input type="checkbox"/>
Command of Evidence and Reasoning	Develop the response with the most significant and relevant textual evidence? (W.11-12.2.b)	<input type="checkbox"/>
Coherence, Organization, and Style	Introduce a topic? (W.11-12.2.a)	<input type="checkbox"/>
	Organize complex ideas, concepts, and information so that each new element builds on that which precedes it to create a unified whole? (W.11-12.2.a)	<input type="checkbox"/>
	When useful to aiding comprehension, include formatting, graphics, and multimedia? (W.11-12.2.a)	<input type="checkbox"/>
	Use appropriate and varied transitions and syntax to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts? (W.11-12.2.c)	<input type="checkbox"/>
	Use precise language, domain-specific vocabulary, and techniques such as metaphor, simile, and analogy to manage the complexity of the topic? (W.11-12.2.d)	<input type="checkbox"/>
	Establish a formal style and objective tone that is appropriate for the norms and conventions of the discipline? (W.11-12.2.e)	<input type="checkbox"/>
	Provide a concluding statement or section that follows from and supports the explanation or analysis? (W.11-12.2.f)	<input type="checkbox"/>

11.4.2

Lesson 11

Introduction

In this lesson, students focus on narrative writing with the introduction of a new standard: W.11-12.3.c, which requires students to use a variety of techniques to sequence events so that they build on one another to create a coherent whole and build toward a particular tone and outcome. Students identify and analyze structural techniques, focusing on the following texts from 11.4.1: “On the Rainy River” from *The Things They Carried* by Tim O’Brien and “The Red Convertible” from *The Red Convertible* by Louise Erdrich.

Additionally, students revisit the narrative writing they drafted in 11.4.1, and brainstorm ideas for how a narrative writing piece can be revised using structural techniques. Student learning is assessed via an Exit Slip. Students write 2–3 sentences in response to the following prompt: Choose one of your narrative writing pieces from 11.4.1 and propose an idea for revising it to include 2 of the following techniques: linear plot, reflection, summarizing, turning point, foreshadowing, or circular narration. Explain how you will use this technique to sequence events so they build on one another to create a coherent whole and a particular tone and outcome.

For homework, students revise their text-based narrative writing pieces, incorporating the skills of W.11-12.3.c in preparation for peer review and revision in the following lesson.

Standards

Assessed Standard(s)	
W.11-12.4	Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.
Addressed Standard(s)	
W.11-12.3.c	Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences. c. Use a variety of techniques to sequence events so that they build on one another to create a coherent whole and build toward a particular tone and outcome (e.g., a sense of mystery, suspense, growth, or resolution).
W.11-12.9.a	Draw evidence from literary or informational texts to support analysis, reflection,

	<p>and research.</p> <p>a. Apply <i>grades 11–12 Reading standards</i> to literature (e.g., “Demonstrate knowledge of eighteenth-, nineteenth- and early-twentieth-century foundational works of American literature, including how two or more texts from the same period treat similar themes or topics”).</p>
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Vocabulary

Vocabulary to provide directly (will not include extended instruction)

- proprietor (n.) – the owner of a business establishment, a hotel, etc.
- anomaly (n.) – something that is unusual or unexpected
- thwart (v.) – to prevent (someone) from doing something or to stop (something) from happening
- impetuosity (n.) – the quality or state of being impulsive
- scintillant (adj.) – witty; brilliantly clever
- glibly (adv.) – easily or in an unconstrained manner
- despondent (adj.) – feeling or showing profound hopelessness, dejection, discouragement, or gloom
- contortions (n.) – movements that are twisted, bent, or out of shape
- pretensions (n.) – claims or allegations
- poignant (adj.) – affecting or moving the emotions
- plaintive (adj.) – expressing sorrow or melancholy; mournful

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

- None.

Additional vocabulary to support English Language Learners (to provide directly)

- quest (n.) – a journey made in search of something
- hastened (v.) – moved or acted quickly
- tenfold (adv.) – ten times as much or as many
- obstacles (n.) – things that make it difficult to do something
- emphatic (adj.) – said or done in a forceful or definite way
- altercation (n.) – a noisy or angry argument
- rebuke (n.) – sharp, stern disapproval

- incoherence (n.) – the inability to talk or express
- tramp (v.) – to tread or walk heavily
- parasol (n.) – a light umbrella that you use to protect yourself from the sun
- mischievously (adv.) – annoyingly or harmfully
- confederate (n.) – an accomplice, especially in a mischievous or criminal act
- executing (v.) – performing or doing
- quizzical (adj.) – showing that you do not understand something or that you find something strange or amusing
- gratification (n.) – the state of being happy or satisfied
- temperament (n.) – the combination of mental, physical, and emotional traits of a person; natural predisposition
- captivated (v.) – attracted and held the attention of (someone) by being interesting, pretty, etc.
- turbulent (adj.) – moving in an irregular or violent way
- insistent (adj.) – demanding that something happen or that someone do something

Assessment

Assessment(s)

Student learning is assessed via an Exit Slip. Students write 2–3 sentences in response to the following prompt:

- Choose one of your narrative writing pieces from 11.4.1 and propose an idea for revising it to include 2 of the following techniques: linear plot, reflection, summarizing, turning point, foreshadowing, or circular narration. Explain how you will use this technique to sequence events so they build on one another to create a coherent whole and a particular tone and outcome.

① Consider using the W.11-12.3.c portion of the 11.4 Narrative Writing Rubric and Checklist to guide the assessment.

High Performance Response(s)

A High Performance Response should:

- Propose an idea for how to integrate structural techniques into a previous narrative writing piece to sequence events so they build on one another to create a coherent whole and a particular tone and outcome (e.g., The narrative writing piece from 11.4.1 Lesson 11 would benefit from the integration of structural techniques of circular narration and reflection. The 11.4.1 Lesson 11 narrative writing piece focuses on retelling the last scene and includes Marty's reflection as he

pushes the red convertible in the river. In order to incorporate the new substandard, the story could be reconceived as a story that starts with the conclusion or the scene at the Red River, in which Stephan's "boots are filling" (p. 10). The story could involve Marty reflecting on the river scene, and then would be told in reverse, maintaining circular narration. If the story begins with readers immediately understanding what happens to Stephan, then the tragedy of the story becomes more explicit; readers would be aware with each example of improvement in Stephan's behavior that it will still not be enough to keep him from jumping in the river. The sorrowful tone of the story would still be apparent at the beginning of the story, but the story would seem more tragic because readers would already know what ultimately happens to Stephan and that nothing Marty tries to do to help Stephan could prevent his death.).

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards & Text: <ul style="list-style-type: none"> Standards: W.11-12.4, W.11-12.3.c, W.11-12.9.a Texts: <i>The Awakening</i> by Kate Chopin, Chapters XX–XXI; "On the Rainy River" from <i>The Things They Carried</i> by Tim O'Brien; "The Red Convertible" from <i>The Red Convertible</i> by Louise Erdrich 	
Learning Sequence: <ol style="list-style-type: none"> Introduction of Lesson Agenda Homework Accountability Writing Instruction: Structural Techniques Identifying Structural Techniques Narrative Writing: Brainstorming and Prewriting Lesson Assessment: Exit Slip Closing 	<ol style="list-style-type: none"> 10% 15% 20% 20% 20% 10% 5%

Materials

- Student copies of the 11.4 Common Core Learning Standards Tool (refer to 11.4.1 Lesson 6)
- Student copies of the 11.4 Narrative Writing Rubric and Checklist (refer to 11.4.1 Lesson 6)

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 standard for this lesson: W.11-12.4. In this lesson, students continue narrative writing instruction, focusing on W.11-12.3.c. Students discuss how to incorporate a variety of techniques to sequence events to create a coherent whole and build on one another to develop a particular tone and outcome.

- ▶ Students look at the agenda.

Instruct students to take out their copies of the 11.4 Common Core Learning Standards Tool. Inform students that in this lesson they begin to work with a new substandard: W.11-12.3.c. Instruct students to individually read the standard on their tools and assess their familiarity with and mastery of it.

- ▶ Students read and assess their familiarity with substandard W.11-12.3.c.

Instruct students to talk in pairs about what they think the standard means. Lead a brief discussion about the standard.

💬 Student responses should include:

- Students should sequence events so they build on one another and work together coherently.
- Students should organize events to build toward a specific effect.
- Students should use structural techniques to create a specific tone or sense of suspense.

Activity 2: Homework Accountability

15%

Instruct students to take out their responses to the previous lesson's homework assignment. (Read and annotate chapters XX–XXI of *The Awakening* (from “It was during such a mood that Edna hunted up

Mademoiselle Reisz” to “and replaced it in the table drawer”)). Instruct students to form pairs to discuss their responses.

▶ Student pairs discuss their annotations from the previous lesson’s homework.

💬 Student responses may include:

- Star near:
 - “He thanked heaven she had left the neighborhood” (p. 65) and “she had once been almost as emphatic in expressing herself upon the subject as the corner grocer” (p. 66), because these excerpts highlight the special relationship Edna has with Mademoiselle Reisz, a woman who most people do not like.
 - “To succeed, the artist must possess a courageous soul ... the soul that dares and defies,” because it seems Mademoiselle Reisz encourages Edna to act on behalf of her own self and her desires (p. 71).
- Exclamation point near:
 - “He was scintillant with recollections. Of course, he couldn’t think of telling Mrs. Pontellier all about it, she being a woman and not comprehending such things,” because this statement reveals how some men of that time period felt about women (p. 67).
 - “‘I don’t know whether I like you or not,’” because it demonstrates how candid Edna feels she can be around Mademoiselle Reisz (p. 69).
- Question mark near “she somehow felt like a confederate in crime, and tried to look severe and disapproving” (p. 67) and “she laughed and bantered him a little, remembering too late that she should have been dignified and reserved” (p. 68) because Edna indicates that she is aware that she should be acting differently around Victor. Does she think she should act differently because he is Robert’s brother, or because she is being improper as a lady, or both?
- Arrow near “Edna was sobbing, just as she had wept one midnight at Grand Isle when strange, new voices awoke in her” because Edna has an emotional connection to the music, similar to her past experience of listening to Mademoiselle Reisz play at Grand Isle (p. 71).

① This annotation supports students’ engagement with W.11-12.9.a, which addresses the use of textual evidence in writing.

Instruct student pairs to share and discuss the vocabulary words they identified and defined in the previous lesson’s homework.

💬 Students may identify the following words: *proprietor, anomaly, thwart, impetuosity, scintillant, glibly, despondent, contortions, pretensions, poignant, and plaintive.*

- ① **Differentiation Consideration:** Students may also identify the following words: *quest, hastened, tenfold, obstacles, emphatic, altercation, rebuke, incoherence, tramp, parasol, mischievously, confederate, executing, quizzical, gratification, temperament, captivated, turbulent, and insistent.*
- ① Definitions are provided in the Vocabulary box in this lesson.
-

Instruct student pairs to discuss their responses to the prompts from the previous lesson's homework assignment. (Respond briefly in writing to the following questions: How does Edna's character further develop in chapters XX–XXI? What does Mademoiselle Reisz's music represent to Edna?)

How does Edna's character further develop in chapters XX–XXI?

💬 Student responses may include:

- Edna's evolving sense of self becomes more apparent to others. After Edna visits the Lebruns in her "quest" to find Mademoiselle Reisz, both Victor and his mother comment on the change in Edna (p. 65). Madame Lebrun remarks that Edna looks "'handsome'" and Victor comments that Edna seems like a different person; she looks "'[r]avishing'" and in "'[s]ome way she doesn't seem like the same woman'" (p. 68).
- Edna asserts herself more by seeking out what she desires. The narrator initially describes the hunt for Mademoiselle Reisz as a "quest" that starts "quite early in the afternoon" (p. 65). The time commitment and implied adventure or journey give the impression that Edna is serious about finding Mademoiselle Reisz. After she cannot initially find Mademoiselle Reisz, Edna's motivation to find her "increased tenfold since these unlooked-for obstacles had arisen to thwart it" (p. 65).
- Edna shows her developing candor by talking honestly with Mademoiselle Reisz, telling her pointedly, "'I don't know whether I like you or not'" (p. 69). This "candor ... greatly pleased Mademoiselle Reisz," who is herself honest and does not care for keeping up appearances (p. 69).
- Mademoiselle Reisz encourages an openness and honesty in her relationship with Edna and she wants Edna to get in touch with her "'courageous soul'" in order to be taken seriously as an artist (p. 71). This kind of encouragement remains foreign to Edna because it exists outside of the societal norms that she is used to. Their relationship allows Edna to "'dare[] and defy[]" by insisting that Mademoiselle Reisz play the piano and provide her with Robert's letter (p. 71). Their honest relationship allows Edna to fully display her vulnerability as she weeps reading Robert's letter and listening to Mademoiselle Reisz play the piano.

- ① **Differentiation Consideration:** If students struggle to answer the previous question, consider asking the following scaffolding question:

How does Edna compare to Mademoiselle Reisz's description of "an artist" (pp. 70–71)?

- Mademoiselle Reisz tells Edna that in order to call herself "an artist" (p. 70), she has to have a "[c]ourageous ... brave soul" (p. 71) and a willingness to defy convention. Edna begins to demonstrate her willingness to dare and defy societal expectations as a mother and wife in her quest to uncover her true sense of self. Edna further demonstrates her willingness to be "an artist" (p. 70) because she is persistent with Mademoiselle Reisz and seeks her approval, asking, "Does [persistence] count for anything in art?" (p. 71).

What does Mademoiselle Reisz's music represent to Edna?

- Mademoiselle Reisz's music mirrors Edna's evolving sense of self and desire for passion and sensuality. Edna seeks out Mademoiselle Reisz because her "turbulent, insistent, plaintive" playing is "soft with entreaty," and draws emotions and feelings out of Edna (p. 71). This symbolizes Edna's desire for passion and to be free of societal obligations. Just as Edna was originally stirred in Grand Isle "when strange, new voices awoke in her," the music symbolizes Edna's emotional response to her own evolving sense of self (p. 71).

Lead a brief whole-class discussion of student responses.

Activity 3: Writing Instruction: Structural Techniques**20%**

Instruct students to stay in their pairs from the previous activity. Explain to students that the narrative writing instruction from 11.4.1 and 11.4.2 Lessons 3 and 4 continues in this lesson.

Explain to students that in narrative writing it is important to use a variety of techniques to sequence events so that they build on one another to create a coherent whole. Explain that authors use different structural techniques to sequence events in the story. These structural techniques help an author to build a consistent and clear story by creating connections and relationships among the events in the story. Often, these structural techniques create relationships between elements such as plot and character development to create a coherent narrative. These structural techniques build over the course of the story toward a particular tone and outcome. Remind students that a particular tone can refer to a sense of mystery, tension, or surprise. The outcome or resolution of a story refers to what actually happens in the story as a result of character actions and plot development.

- Students listen.

Explain to students that there are many structural techniques authors may choose to use in their own narrative writing. This lesson focuses on the structural techniques used by the authors of the three module texts.

Provide students with the following definitions: *foreshadowing* refers to "a device in which a writer gives a hint of what is to come later in the story," *reflection* refers to "consideration of a subject, idea, or past

event,” *summarizing* refers to “briefly expressing the main and supporting ideas of a text,” *turning point* refers to “a point at which a decisive or important change takes place,” *circular narration* refers to “a narrative that ends in the same place it began; a narrative that has certain plot points repeated,” and *linear plot* refers to “events in a story that occur sequentially, or in order.”

- ▶ Students write the definitions of *foreshadowing*, *reflection*, *summarizing*, *turning point*, *circular narrative*, and *linear plot* on copies of their 11.4 Common Core Learning Standards Tool.
-

Instruct students to take out their copies of “On the Rainy River” by Tim O’Brien. Explain that this text will serve as an exemplar of the structural techniques defined in this lesson.

- ▶ Students take out their copies of “On the Rainy River.”

① **Differentiation Consideration:** Consider using a different model text to serve as an exemplar for these or additional structural techniques depending on student needs.

Instruct student to form pairs. Post or project each set of questions below for students to discuss. Instruct students to consider O’Brien’s use of structural techniques as they read and discuss.

Instruct student pairs to reread pages 37–38 of “On the Rainy River” (from “This is one story I’ve never told before” to “it justified the past while amortizing the future”) and answer the following question before sharing out with the class.

What structural technique does O’Brien use in this portion of the text?

💬 Student responses may include:

- O’Brien uses the structural technique of reflection in this portion of the text. The first paragraph introduces the story as a reflection; the narrator prepares to tell a story he “[has] never told before” that happened “more than twenty years” prior (p. 37).
- O’Brien uses the structural technique of circular narration in this portion of the text. In the first paragraph of the story, the narrator says, “for more than twenty years I’ve had to live with it, feeling the shame” and these ideas of shame and embarrassment are revisited throughout the story (p. 37).

Lead a brief whole-class discussion of student responses.

Instruct student pairs to reread pages 39–40 of “On The Rainy River” (from “The draft notice arrived on June 17, 1968” to “what my plans were. ‘Nothing,’ I said. ‘Wait.’”) and answer the following question before sharing out with the class.

What structural technique(s) does O’Brien use in this portion of the text?

- O’Brien uses the structural technique of summarizing. The narrator summarizes some of the reasons he thinks he should not have been drafted to the Vietnam War. He describes all the reasons he felt like he was “too good for this war” (p. 39).

Lead a brief whole-class discussion of student responses.

Instruct student pairs to reread pages 54–57 of “On The Rainy River” (from “All I could do was cry. Quietly, not bawling” to “pulled in his line and turned the boat back toward Minnesota”) and answer the following questions before sharing out with the class.

What structural technique(s) does O’Brien use in this portion of the text?

- O’Brien creates a turning point in this section of the text when the narrator describes how “right then I submitted” (p. 57), and he decides not to flee to Canada. This turning point demonstrates the narrator’s decision, which is to succumb to his shame and go to the war.

How do the structural techniques in “On the Rainy River” sequence events to create a coherent whole?

- Student responses should include:
 - O’Brien introduces the story as a reflection, which allows the story to transition from past to present throughout the narrative, as the narrator reflects upon on his past story and current understanding of that story. This overall reflection structure connects to the structural technique of circular narration because it allows the narrator to convey repeatedly to readers the impact this story has had on him over the past twenty years.
 - O’Brien’s turning point in the story builds to the conclusion, “I was a coward. I went to the war,” which also supports the development of circular narration because it sheds light on the beginning of the text, or why the narrator has never shared his story before (p. 58). Summarizing provides the reader with ideas about why the narrator is conflicted, but focuses more on the narrator’s decision-making process and inner turmoil leading up to the decision without overloading readers with excessive details about the war.

How do structural techniques in the text contribute to tone and outcome?

- Student responses may include:
 - The structural techniques of reflection and circular narration establish a confessional and ashamed tone. The narrator describes carrying the burden of his story and shame with him

- for more than twenty years. The narrator's many reflections on his personal shame, as well as his explanation of his motivation to share the story, contribute to the confessional and embarrassed tone.
- The structural techniques of reflection and circular narration contribute to the outcome of the story. The narrator describes his cowardice at the beginning of the story and explains his reasons for wanting to reflect on the story, as "to relieve at least some of the pressure on [his] dreams" (p. 37). In the story's resolution, the narrator remains a coward because he did not act on his convictions and instead went to war.

Lead a brief whole-class discussion of student responses.

Activity 4: Identifying Structural Techniques

20%

Instruct students to form small groups for this activity. Instruct student groups to take out their copies of "The Red Convertible" by Louis Erdrich.

- ▶ Students form small groups and take out their copies of "The Red Convertible."

Explain to students that it is important to analyze how structural techniques to sequence events so they build on one another to create a coherent whole and a particular tone and outcome. Assign each student group a different structural technique to identify and analyze.

- ① Ensure each student group discusses a different structural technique including reflection, foreshadowing, summarizing, turning point, and circular narration.

Post or project the following prompt for student groups to discuss:

Identify examples of your assigned structural technique in "The Red Convertible." Analyze how the structural technique sequences events so that they build on one another to create a coherent whole and a particular tone and outcome.

- ▶ Student groups review "The Red Convertible" and discuss the prompt.
- 💬 Student responses may include:
 - *Reflection*: Erdrich uses the structural technique of reflection in the story as a way to demonstrate Stephan's behavior before he leaves for the war and upon his return, and how this behavior affects the brothers' relationship. Through Marty's reflection, the events in the story are tied together as Stephan demonstrates a fun-loving personality before the war and erratic behavior after. Marty's reflections show his many attempts to help his brother to no avail. The reflection structure creates a tone of ongoing sadness and grief as Marty reflects on how he tried to help his brother with no success.

- *Foreshadowing*: Erdrich includes foreshadowing in the story as a way to highlight the story's tragic conclusion. As Marty tells the story, he knows what happens to his brother, but readers do not. The story's introduction contains a more emotional impact after readers complete the entire story, because it is then clear that Marty's description of Stephan's "boots fill[ing] with water" actually foreshadows his death (p. 1). This foreshadowing supports the circular narration, in which the story ends and begins in the same place. When Stephan says "'my boots are filling'" (p. 10), it immediately connects to the beginning of the story when Marty describes the "windy night" (p. 1), creating an overall sorrowful tone in the story.
- *Summarizing*: Erdrich includes summarizing in the story to describe Stephan before he goes to the war. Marty summarizes events before the war without many details to show how carefree the boys were on the long summer trip, and how peaceful they were before the war. The summarizing reflects Marty and Stephan's relationship before the war and creates a playful or lighthearted tone.
- *Turning Point*: Erdrich uses the symbolic red convertible to facilitate a turning point in the story when the brothers take the car to the Red River, because in this moment Marty believes that Stephan may have returned to his pre-war self. However, Stephan attempts to give Marty the car and then tragically jumps into the river. This turning point in the story supports the structural technique of circular narration and foreshadowing as well. Although Marty gives the impression that Stephan might be okay, it is not until both Stephan and the car are in the river that the reader can fully understand the description in paragraph 1 of Stephan "own[ing] the whole car" (p. 1).
- *Circular Narration*: The story begins and ends with the same event in which Stephan's boots are "'filling'" (p. 10). The story starts with euphemism in the first paragraph and gives the impression that the red convertible is still around and that Stephan is the owner. After reading the entire text, it becomes clear what Erdrich means by "boots filled with water" and Stephan's ownership of "the whole car" (p. 1). The text begins with what seems like a simple story about two brothers and ends with how Stephan died. Thus, the circular narration contributes to a tragic ending and sorrowful tone throughout the text.

Lead a brief whole-class discussion of student responses.

Activity 5: Narrative Writing: Brainstorming and Prewriting

20%

Instruct student pairs to consider their three text-based narrative writing pieces from the previous unit. Post or project the text-based narrative writing prompts from the previous unit:

- Draft a new introduction to “On the Rainy River” that engages and orients the reader to the problem or situation and its significance. Establish a point of view, a narrator and/or characters, and create a smooth progression of experiences or events.
- Choose a scene from “The Red Convertible” and retell it using one of the following narrative techniques: dialogue, pacing, description, reflection, or multiple plot lines to further develop an experience, event, or character.
- Consider another character’s point of view in either “On the Rainy River” or “Red Convertible” and retell a key scene from either text through that character’s point of view.

Instruct each student to briefly review and identify one narrative writing piece they can revise using the skills of W.11-12.3.c.

- ▶ Students access their narrative writing pieces from the previous unit and consider each piece in regard to W.11-12.3.c.

① **Redistribute students’ text-based narrative writing pieces from the previous unit or instruct students to access their narrative writing pieces from the class blog.**

Explain that in this activity, students have the opportunity to brainstorm and discuss which of their pieces would benefit from structural techniques like the ones discussed in this lesson, so students can effectively integrate W.11-12.3.c into one of their previous narrative writing pieces. Remind students to write notes during their discussion, as their discussion will contribute to the assessment: an articulation of their plan for revision. Remind students to refer to W.11-12.3.c on the 11.4 Narrative Writing Rubric and Checklist to guide their discussion.

- ▶ Student pairs discuss which narrative writing piece from the previous unit would benefit from the incorporation of W.11-12.3.c.
- 🗣 Student responses will vary depending on their narrative writing pieces. Listen for students to use the language of W.11-12.3.c in their discussion.

Activity 6: Lesson Assessment: Exit Slip

10%

Instruct students to write 2–3 sentences in response to the following prompt:

Choose one of your narrative writing pieces from 11.4.1 and explain how you will revise it to include 2 of the following techniques: linear plot, reflection, summarizing, turning point, foreshadowing, or circular narration. Explain how you will use this technique to sequence events so they build on one another to create a coherent whole and a particular tone and outcome.

Explain to students that this Exit Slip will serve as the foundation for the narrative writing piece they revise during homework.

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

Transition to the independent Exit Slip.

- ▶ Students independently answer the prompt.
- 🗣 See the High Performance Response at the beginning of this lesson.

Activity 7: Closing

5%

Display and distribute the homework assignment. For homework, instruct students to revise the text-based narrative writing piece they chose in the previous activity in response to the following prompt:

Choose one of your narrative writing pieces from 11.4.1 and revise it to include 2 of the following techniques: linear plot, reflection, summarizing, turning point, foreshadowing, or circular narration. Using these techniques, sequence events so they build on one another to create a coherent whole and a particular tone and outcome.

Remind students to refer to the W.11-12.3.c portion of the 11.4 Narrative Writing Rubric and Checklist and notes from the brainstorming and prewriting discussion as they revise. Instruct students to come to class prepared for peer review and revision in the following lesson.

- ▶ Students follow along.

Homework

Revise your text-based narrative writing piece in response to the following prompt:

Choose one of your narrative writing pieces from 11.4.1 and revise it to include 2 of the following techniques: linear plot, reflection, summarizing, turning point, foreshadowing, or circular narration. Using these techniques, sequence events so they build on one another to create a coherent whole and a particular tone and outcome.

Remember to refer to the W.11-12.3.c portion of the 11.4 Narrative Writing Rubric and Checklist and notes from the brainstorming and prewriting activity. Come to class prepared to participate in peer review and revision of your narrative piece.

11.4.2

Lesson 12

Introduction

In this lesson, students engage in peer review and revision of their narrative writing pieces from the previous lesson. Students peer review and revise their drafts for the structural techniques described in standard W.11-12.3.c and identified in the 11.4.1 texts. These techniques include linear plot, reflection, summarizing, turning point, foreshadowing, and circular narration. Students are assessed via the completion of the Peer Review Accountability Tool and student incorporation of peer revisions to their writing.

For homework, students read and annotate chapters XXII–XXIV of *The Awakening*, as well as identify and define unfamiliar vocabulary. Additionally, students craft a revised narrative writing piece based on peer review feedback.

Standards

Assessed Standard(s)	
W.11-12.5	Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience.
Addressed Standard(s)	
W.11-12.3.c	Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences. c. Use a variety of techniques to sequence events so that they build on one another to create a coherent whole and build toward a particular tone and outcome (e.g., a sense of mystery, suspense, growth, or resolution).
SL.11-12.1	Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on <i>grades 11–12 topics, texts, and issues</i> , building on others' ideas and expressing their own clearly and persuasively.

Assessment

Assessment(s)
<p>Student learning is assessed via:</p> <ul style="list-style-type: none"> • Incorporation of peer review edits (from the Peer Review Accountability Tool) to their narrative writing. • Individual student responses to the peer editing on the Peer Review Accountability Tools (Final Decision and Explanation Column only). <p>① Student incorporation of peer review edits and student responses on the Peer Review Accountability Tool are evaluated using the W.11-12.3.c portion of the 11.4 Narrative Writing Rubric and Checklist.</p>
High Performance Response(s)
<p>A High Performance Response should:</p> <ul style="list-style-type: none"> • Incorporate at least one suggestion or revision into the narrative draft in order to effectively apply two structural techniques to sequence events so they build on one another to create a coherent whole and a particular tone or outcome. • Include thoughtful responses on the Peer Review Accountability Tool (Final Decision and Explanation Column) that describe how the student chose to address their peers' concerns and suggestions.

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.*
Additional vocabulary to support English Language Learners (to provide directly)
<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 & Texts: <ul style="list-style-type: none"> Standards: W.11-12.5, W.11-12.3.c, SL.11-12.1 Texts: “On the Rainy River” from <i>The Things They Carried</i> by Tim O’Brien; “The Red Convertible” from <i>The Red Convertible</i> by Louise Erdrich 	
Learning Sequence: <ol style="list-style-type: none"> Introduction of Lesson Agenda Homework Accountability Peer Review and Revision Lesson Assessment Closing 	<ol style="list-style-type: none"> 5% 0% 70% 20% 5%

Materials

- Copies of the Peer Review Accountability Tool for each student (refer to 11.4.1 Lesson 7)—students may need additional blank copies
- Student copies of the 11.4 Narrative Writing Rubric and Checklist (refer to 11.4.1 Lesson 6)
- Sticky notes, colored pens or pencils, or computer-based peer review software (such as Track Changes in Microsoft Word or Google Docs editing tools)

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 the assessed standard for this lesson: W.11-12.5. In this lesson, students engage in a peer review of the narrative writing revised in the previous lesson. Students revise their narrative writing in response to peer feedback.

- ▶ Students look at the agenda.

Activity 2: Homework Accountability

0%

- ① Students will be held accountable for homework during Activity 3: Peer Review and Revision.

Activity 3: Peer Review and Revision

70%

Explain to students that in this lesson they peer review and revise the narrative writing pieces they revised from the previous lesson's homework assignment in response to the following prompt: Choose one of your narrative writing pieces from 11.4.1 and revise it to include 2 of the following techniques: linear plot, reflection, summarizing, turning point, foreshadowing, or circular narration. Using these techniques, sequence events so they build on one another to create a coherent whole and a particular tone and outcome.

Student review and revision focuses on the skills outlined in W.11-12.3.c, and is guided by the Peer Review Accountability Tool. Instruct students to use the Peer Review Accountability Tool as they peer review, selecting the 3 most significant revisions to record on the tool.

- ▶ Students listen.

- ① **Differentiation Consideration:** If students struggle with the peer review, consider asking the following scaffolding question:

What are some structural techniques that help create a coherent whole or build toward a particular tone or outcome?

💬 Student responses should include:

- Linear plot
- Reflection
- Summarizing
- Turning point
- Foreshadowing
- Circular narration

- ① **Differentiation Consideration:** Consider reminding students of the definitions of these terms: *foreshadowing* refers to “a device in which a writer gives a hint of what is to come later in the story,” *reflection* refers to “consideration of a subject, idea, or past event,” *summarizing* refers to “briefly expressing the main and supporting ideas of a text,” *turning point* refers to “a point at which a decisive or important change takes place,” *circular narration* refers to “a narrative that ends in the same place it began; a narrative that has certain plot points repeated,” and *linear plot* refers to “events in a story that occur sequentially, or in order.”

In addition to the components of W.11-12.3.c, inform students that the peer review process for any type of writing should also incorporate review for proper capitalization, spelling, and punctuation.

- ① **Differentiation Consideration:** If individual students need more focused instruction on specific capitalization, punctuation, and spelling conventions, consider providing web resources for students’ reference, such as: <http://owl.english.purdue.edu/> (search terms: capitalization, spelling conventions, etc.).

Instruct students to work in pairs to peer review each other’s narrative drafts for the use of 2 structural techniques they identified in the 11.4.1 texts, including linear plot, reflection, summarizing, turning point, foreshadowing, or circular narration (W.11-12.3.c). Instruct students to look for instances in their peer’s narrative writing piece where a different or additional structural technique could be effective, and when a structural technique in the piece does not effectively create a coherent whole or a particular tone or outcome.

- ▶ Students listen.

Remind students to consult the W.11-12.3.c portion of the 11.4 Narrative Writing Rubric and Checklist as they review their peer’s drafts.

- ▶ Students form pairs and review each other’s drafts, using the relevant portions of the 11.4 Narrative Writing Rubric and Checklist and completing the Peer Review Accountability Tool.
- ① This collaborative feedback and discussion provides students with a crucial opportunity for oral processing of their ideas, and supports their engagement with SL.11-12.1, which addresses the clear, persuasive expression and exchange of ideas.
- ① Consider checking in with students on an individual basis during the review and revision process to formatively assess their application of narrative writing techniques, and offer targeted feedback for revision.
- ① Students can peer review by tracking their changes in a word-processing program. Google Docs and other document sharing programs have their own protocols for tracking changes. Ensure that students know how to use these tools before they begin modifying their peer’s draft. Remind

students to save their original documents with a different file name to safeguard against accidental deletions or corruption.

- ① If students write directly on the papers, consider recommending they use colored pens or colored pencils to differentiate review from their peer's writing. Students can also use color-coded sticky notes.

Activity 4: Lesson Assessment

20%

Instruct students to independently revise and edit their own drafts according to their peer's suggested revisions. Remind students to consult the W.11-12.3.c portion of the 11.4 Narrative Writing Rubric and Checklist as they review their own drafts. Remind students to respond to their peer's feedback on the Peer Review Accountability Tool (Final Decision and Explanation Column only) as they revise.

- ▶ Students work independently to revise and edit their drafts.

Collect Peer Review Accountability Tools from each student for assessment purposes.

- 🗨 See the High Performance Response at the beginning of this lesson.

- ① **Differentiation Consideration:** Consider creating a writing gallery to extend the peer review process. After students discuss the peer review, instruct them to post their work around the classroom for their peers to read. Instruct students to walk around the gallery of narratives, and read and discuss how the writing pieces effectively use the different components of substandard W.11-12.3.c.

Activity 5: Closing

5%

Display and distribute the homework assignment. For homework, instruct students to read and annotate chapters XXII–XXIV of *The Awakening* (from “One morning on his way into town” to “such as she had not known before”). Direct students to box any unfamiliar words from chapters XXII–XXIV and look up their definitions. Instruct them to choose the definition that makes the most sense in context, and write a brief definition above or near the word in the text.

Additionally, instruct students to continue to revise their narrative writing pieces, based on peer feedback, and come to class prepared to share 1–2 revisions. Instruct students to read their drafts aloud (to themselves or someone else) to identify problems in syntax, grammar, or logic. Students should come to the following lesson with a revised narrative writing piece.

- ▶ Students follow along.

Homework

Read and annotate chapters XXII–XXIV of *The Awakening* (from “One morning on his way into town” to “such as she had not known before”). Box any unfamiliar words from chapters XXII–XXIV and look up their definitions. Choose the definition that makes the most sense in context, and write a brief definition above or near the word in the text.

Additionally, continue to revise your narrative writing piece, based on peer feedback, and come to class prepared to discuss 1–2 revisions. Read your draft aloud (to yourself or someone else) to identify problems in syntax, grammar, or logic. Come to the following lesson with a revised narrative writing piece.

11.4.2

Lesson 13

Introduction

In this lesson, students read and analyze chapters XXII–XXIV of *The Awakening* (from “One morning on his way into town” to “such as she had not known before”). In these chapters, Mr. Pontellier consults a physician about Edna’s changing behavior and mood before leaving on a lengthy trip, and Edna’s father visits the Pontellier family.

Students independently identify and analyze evidence of how the central ideas interact and build on one another in this excerpt of the text. Following a fishbowl group discussion, student learning is assessed via a Quick Write at the end of the lesson: How do two central ideas continue to interact and build on one another in chapters XXII–XXIV?

For homework, students read and annotate chapters XXV–XXVIII of *The Awakening*, as well as identify and define unfamiliar vocabulary. Additionally, students continue their Accountable Independent Reading (AIR).

Standards

Assessed Standard(s)	
RL.11-12.2	Determine two or more themes or central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to produce a complex account; provide an objective summary of the text.
Addressed Standard(s)	
W.11-12.9.a	Draw evidence from literary or informational texts to support analysis, reflection, and research. a. Apply <i>grades 11–12 Reading standards</i> to literature (e.g., “Demonstrate knowledge of eighteenth-, nineteenth- and early-twentieth-century foundational works of American literature, including how two or more texts from the same period treat similar themes or topics”).
SL.11-12.1.a, c	Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on <i>grades 11–12 topics, texts, and issues</i> , building on others' ideas and expressing their own clearly and persuasively.

	<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 probe reasoning and evidence; ensure a hearing for a full range of positions on a topic or issue; clarify, verify, or challenge ideas and conclusions; and promote divergent and creative perspectives.</p>
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Assessment

Assessment(s)
<p>Student learning is assessed via a Quick Write at the end of the lesson. Students respond to the following prompt, citing textual evidence to support analysis and inferences drawn from the text.</p> <ul style="list-style-type: none"> How do two central ideas continue to interact and build on one another in chapters XXII–XXIV?
High Performance Response(s)
<p>A High Performance Response should:</p> <ul style="list-style-type: none"> Determine two central ideas in the text (e.g., societal expectations and sense of self). Analyze how these central ideas interact and build on one another in chapters XXII–XXIV (e.g., The central idea of sense of self interacts with the central idea of societal expectations in these chapters as Edna becomes more assertive about her own desires while letting go of more and more social obligations. Edna plays the part of concerned wife by “looking after [Mr. Pontellier’s] clothing, thinking about heavy underwear, quite as Madame Ratignolle would have done” (pp. 79–80). However, when Mr. Pontellier and the children finally leave and Edna is alone, she experiences “a big, genuine sigh of relief” (p. 80) because she is happy to be alone with her freedom or “her time ... completely her own” (p. 81). Edna believes that without her family around, she can invest her own time into activities that interest her, like “start[ing] anew upon a course of improving studies” (p. 81). Edna’s excitement about her family being gone shows her willingness to dismiss societal expectations, so she is free to think and act as she pleases.).

Vocabulary

Vocabulary to provide directly (will not include extended instruction)

- pseudo (adj.) – not real or genuine
- antecedents (n.) – preceding circumstances, events, objects, styles, phenomena, etc.
- atone (v.) – to do something good as a way to show that you are sorry about doing something bad
- idiosyncrasies (n.) – characteristics, habits, mannerisms, or the like, that are peculiar to an individual
- fathom (v.) – to penetrate to the truth of; comprehend; understand
- perambulations (n.) – strolls
- bequeathed (v.) – disposed of (personal property, especially money) by last will
- coquetted (v.) – flirted lightheartedly to win admiration and affection
- wiles (n.) – tricks or stratagem intended to ensnare or deceive; beguiling or playful tricks
- filial (adj.) – of, relating to, or befitting a son or daughter
- ire (n.) – intense and usually openly displayed anger
- espoused (v.) – made one's own; adopted or embraced, as a cause
- palpitant (adj.) – affected or characterized by pulsating, quivering, throbbing, trembling
- repression (n.) – the state of being kept under control, checked, or suppressed
- pirogue (n.) – a native boat, especially an American dugout
- rapt (adj.) – deeply engrossed or absorbed
- oblivious (adj.) – unmindful; unconscious; unaware
- interpose (v.) – to place between; cause to intervene
- coercion (n.) – the use of force or intimidation to obtain obedience
- ardent (adj.) – having, expressive of, or characterized by intense feeling; passionate; fervent
- solicitous (adj.) – anxious or concerned
- larder (n.) – a supply of food
- upon her mettle (idiom) – in the position of being incited to do one's best

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

- None.

Additional vocabulary to support English Language Learners (to provide directly)

- eternal (adj.) – having no beginning and no end in time; lasting forever
- hereditary (adj.) – passed or able to be passed from parent to child before birth
- spectacles (n.) – things that attract attention because they are very unusual or very shocking
- recollection (n.) – something from the past that is remembered
- peculiar (adj.) – not usual or normal
- intrusion (n.) – the act or instance of coming or going into a place where you are not wanted or welcome
- profusion (n.) – a large amount of something
- devoid (adj.) – not having (something usual or expected); completely without (something)
- kittenish (adj.) – cute and playful in a way that attracts attention
- beneficent (adj.) – doing good or causing good to be done; conferring benefits; kindly in action or purpose
- fierce (adj.) – having or showing a lot of strong emotion; very strong or intense
- unrest (n.) – a restless, troubled, or uneasy state; disquiet
- labored (v.) – worked hard in order to achieve something
- lenient (adj.) – allowing a lot of freedom and not punishing bad behavior in a strong way
- endeavor (v.) – to seriously or continually try to do (something)
- welfare (n.) – the state of being happy, healthy, or successful

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards & Text: <ul style="list-style-type: none"> • Standards: RL.11-12.2, W.11-12.9.a, SL.11-12.1.a, c • Text: <i>The Awakening</i> by Kate Chopin, Chapters XXII–XXIV 	
Learning Sequence: <ol style="list-style-type: none"> 1. Introduction of Lesson Agenda 2. Homework Accountability 3. Independent Text Analysis 4. Fishbowl Discussion 	<ol style="list-style-type: none"> 1. 5% 2. 20% 3. 25% 4. 35%

5. Quick Write	5. 10%
6. Closing	6. 5%

Materials

- Copies of the 11.4.2 Lesson 13 Evidence Collection Tool for each student
- Student copies of the 11.4 Speaking and Listening Rubric and Checklist (refer to 11.4.1 Lesson 3)
- Student copies of the Short Response Rubric and Checklist (refer to 11.4.1 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 reviewing the agenda and the assessed standard for this lesson: RL.11-12.2. In this lesson, students independently identify and analyze evidence of central ideas interacting and building on each other in chapters XXII–XXIV using the 11.4.2 Lesson 13 Evidence Collection Tool. Students refer to this tool to help engage in critical dialogue and analysis in a fishbowl discussion.

- Students look at the agenda.

Activity 2: Homework Accountability

20%

Instruct students to take out their responses to the previous lesson’s homework assignment. (Read and annotate chapters XXII–XXIV of *The Awakening* (from “One morning on his way into town” to “such as she had not known before”). Instruct students to form pairs to discuss their responses.

- Student pairs discuss their annotations from the previous lesson’s homework.

🗨 Student annotations may include:

- Exclamation point near “[s]he lets the housekeeping go to the dickens” because this is not a real symptom of any kind of disease (p. 72).
- Star near “[s]he’s making it devilishly uncomfortable for me” because Mr. Pontellier worries about the effect of his wife’s mood on himself (p. 73).
- Arrow near:
 - “His coming was in the nature of a welcome disturbance; it seemed to furnish a new direction for her emotions” because Edna’s father is another man whose presence seems to change her temperament (p. 75).
 - “I hope to heaven it isn’t Alcée Arobin” (p. 79), because the doctor’s conversation with Mr. Pontellier confirms the answer to his question, “Is there any man in the case?” (p. 75) and supports the doctor’s hunch that Edna is in love with someone else.
 - “Edna and her father had a warm, and almost violent dispute upon the subject of her refusal to attend her sister’s wedding” because this argument demonstrates how Edna does not care about societal expectations like a wedding or marriage (p. 79).

① This annotation supports students’ engagement with W.11-12.9.a, which addresses the use of textual evidence in writing.

Instruct student pairs to share and discuss the vocabulary words they identified and defined in the previous lesson’s homework.

🗨 Students may identify the following words: *pseudo, antecedents, atone, idiosyncrasies, fathom, perambulations, bequeathed, coquetted, wiles, filial, ire, espoused, palpitant, repression, pirogue, rapt, oblivious, interpose, coercion, ardent, solicitous, larder, and upon her mettle.*

① **Differentiation Consideration:** Students may also identify the following words: *eternal, hereditary, spectacles, recollection, peculiar, intrusion, profusion, devoid, kittenish, beneficent, fierce, unrest, labored, lenient, endeavor, and welfare.*

① Definitions are provided in the Vocabulary box in this lesson.

Instruct student pairs to take out their responses to the next part of the previous lesson’s homework assignment. (Continue to revise your narrative writing piece, based on peer feedback, and come to class prepared to discuss 1–2 revisions.) Instruct student pairs to discuss their revisions and how they incorporated the skills of W.11-12.3.c in their narrative writing pieces.

Instruct students to submit their revised narrative writing pieces after their discussion.

- Student revisions will vary depending on the narrative writing. Students should use the language of W.11-12.3.c in their discussion.

Activity 3: Independent Text Analysis

25%

Distribute the 11.4.2 Lesson 13 Evidence Collection Tool. Explain to students that this tool is used in today's lesson to guide their fishbowl discussion in the following activity.

- Students follow along.

Instruct students to independently review chapters XXII–XXIV in *The Awakening*, and record evidence and analysis in response to the following prompt:

How do two central ideas continue to interact and build on one another in chapters XXII–XXIV?

- Students independently review the text and complete the 11.4.2 Lesson 13 Evidence Collection Tool.
- See the Model 11.4.2 Lesson 13 Evidence Collection Tool at the end of this lesson.
- This activity supports students' engagement with W.11-12.9.a, which addresses the use of textual evidence in writing.
- Differentiation Consideration:** Consider modeling a few examples from the model 11.4.2 Lesson 13 Evidence Collection Tool to support student understanding during this activity.
- This activity differs from previous lessons' reading and discussion activities by allowing students more independence in analyzing the text before discussing their findings. For the reading and text analysis in this lesson, students work independently to identify key evidence that supports their analysis of how two central ideas continue to interact and build on one another in this excerpt of the text before discussing their analysis in a fishbowl discussion and completing a Quick Write assessment.

Activity 4: Fishbowl Discussion

35%

Post or project the following prompt:

How do two central ideas continue to interact and build on one another in chapters XXII–XXIV?

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

Transition the class into two equal groups by forming two circles: one inner circle and one outer circle. Explain to students how the fishbowl discussion works: the inner circle is the discussion group, while the

outer circle listens and takes notes on the inner group's discussion. Following the first round of discussion, the groups switch places, and the process repeats.

Instruct students to use the relevant portions of the 11.4 Speaking and Listening Rubric and Checklist to guide their discussion.

- ① Consider reminding students of their work with SL.11-12.1.a, which requires that students have come to class having read the materials and asks them to explicitly draw on evidence from the text to support their discussion.
- ① Consider reminding students of their work with SL.11-12.1.c, which requires students to pose and respond to questions based on their reasoning and evidence.
- ① Remind students to use their annotated text and 11.4.2 Lesson 13 Evidence Collection Tool from the previous activity to guide their discussion.
 - ▶ Students in the inner circle begin the discussion, posing questions and using evidence to support their answers. Students in the outer circle take notes to share in the second half of the discussion.
- ① **Differentiation Consideration:** If students could benefit from more support during discussion, consider calling on students, posing direct questions, and facilitating dialogue. Additionally, consider providing the following guiding questions for student support:

How does Edna's sense of self evolve in these chapters?

How does the central idea of societal expectations develop in these chapters?

How do the character interactions in these chapters contribute to the development of central ideas?

Repeat this activity moving students from the outer circle to the inner circle.

- ▶ Student groups switch places, and repeat the fishbowl discussion process.

Activity 5: Quick Write

10%

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

How do two central ideas continue to interact and build on one another in chapters XXII–XXIV?

Instruct students to look at their annotations to find evidence. Ask students to use this lesson's vocabulary wherever possible in their written responses. 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 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 read and annotate chapters XXV–XXVIII of *The Awakening* (from “When the weather was dark and cloudy Edna could not work” to “it was not love which had held this cup of life to her lips”). Direct students to box any unfamiliar words and look up their definitions. Instruct them to choose the definition that makes the most sense in context, and write a brief definition above or near the word in the text.

Additionally, instruct students to continue to read their AIR texts through the lens of a focus standard of their choice and prepare for a 3–5 minute discussion of their texts based on that standard.

- ▶ Students follow along.

Homework

Read and annotate chapters XXV–XXVIII of *The Awakening* (from “When the weather was dark and cloudy Edna could not work” to “it was not love which had held this cup of life to her lips”). Box any unfamiliar words from chapters XXV–XXVIII and look up their definitions. Choose the definition that makes the most sense in context, and write a brief definition above or near the word in the text.

Also, continue to read your Accountable Independent Reading text through the lens of a focus standard of your choice and prepare for a 3–5 minute discussion of your text based on that standard.

11.4.2 Lesson 13 Evidence Collection Tool

Name:		Class:		Date:	
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Directions: Use this tool to identify and analyze evidence of how two central ideas continue to interact and build on each other in chapters XXII–XXIV of *The Awakening*.

Evidence of societal expectations	Evidence of sense of self	How do two central ideas continue to interact and build on one another in chapters XXII–XXIV?

Model 11.4.2 Lesson 13 Evidence Collection Tool

Name:		Class:		Date:	
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Directions: Use this tool to identify and analyze evidence of how two central ideas continue to interact and build on each other in chapters XXII–XXIV of *The Awakening*.

Evidence of societal expectations	Evidence of sense of self	How do two central ideas continue to interact and build on one another in chapters XXII–XXIV?
<p>“I don’t want to quarrel or be rude to a woman, especially my wife ... She’s making it devilishly uncomfortable for me’ he went on nervously.” (p. 73)</p> <p>“She lets the housekeeping go to the dickens.” (p. 72)</p>	<p>“Her whole attitude—toward me and everybody and everything—has changed.” (p. 73)</p>	<p>This evidence contributes to the interaction of the central ideas of societal expectations and sense of self. As Edna becomes more assertive and takes action to be the person she wants to be, the change in her behavior comes at the expense of her expected role as a wife. Edna’s transition away from her role as a wife makes Mr. Pontellier uncomfortable, and he alleges that Edna’s transformation is affecting her obligations like the “housekeeping” (p. 72).</p>
<p>“She won’t go to the marriage. She says a wedding is one of the most lamentable spectacles on earth.” (p. 73)</p>	<p>“She has abandoned her Tuesdays at home, has thrown over all her acquaintances, and goes tramping about by herself, moping in the street-cars, getting in after dark.” (p. 73)</p>	<p>The evidence contributes to the interaction of the central ideas of societal expectations and sense of self. As Edna becomes more self-aware, she expresses candor or honesty about societal obligations or ceremony that she finds silly or unimportant, such as her sister’s wedding. As Edna starts enjoying more freedom and finding her own individual routines, she grows more outspoken and non-compliant</p>

		about obligations she questions such as the institution of marriage or having to follow her old ritual of “Tuesdays at home” (p. 73).
“It’s a pity Mr. Pontellier doesn’t stay home more in the evenings. I think you would be more—well, if you don’t mind my saying it—more united, if he did.” (p. 76)	“‘Oh! Dear no!’ said Edna, with a blank look in her eyes. ‘What should I do if he stayed home? We wouldn’t have anything to say to each other.’” (p. 76)	The evidence contributes to the interaction of the central ideas of societal expectations and sense of self. Madame Ratignolle, society’s version of a perfect wife and mother, encourages Edna to care more about her relationship with her husband. She even implies that Edna and Mr. Pontellier’s relationship would improve if he spent more time at home. When Edna questions what she and her husband would talk about, she questions their domestic compatibility and further demonstrates the lack of connection or passion in their relationship. As Edna’s sense of self evolves, she freely admits that she would rather be on her own than obligated to participate in societal obligations that do not provide her with pleasure.
“She bustled around, looking after his clothing, thinking about heavy underwear, quite as Madame Ratignolle would have done under similar circumstances.” (pp. 79–80)	“When Edna was at last alone, she breathed a big, genuine sigh of relief. A feeling that was unfamiliar but very delicious came over her.” (p. 80)	The evidence contributes to the interaction of the central ideas of societal expectations and sense of self. Edna experiences freedom for the first time when her family or social expectations are gone. Edna can only experience freedom or a “delicious” (p. 80) feeling, though, by abandoning domesticity and societal expectations.

<p>“She thought a little sentimentally about Léonce and the children, and wondered what they were doing.” (p. 81)</p>	<p>“She realized that she had neglected her reading, and determined to start anew upon a course of improving studies, now that her time was completely her own to do with as she liked.” (p. 81)</p>	<p>The evidence contributes to the interaction of the central ideas of societal expectations and sense of self. Although Edna does stop to think about her husband and children, she experiences excitement about the opportunity to have free time to do as she pleases. Thus, Edna’s time alone to develop her sense of self becomes more precious to her than adhering to her responsibilities as a wife and mother.</p>
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11.4.2

Lesson 14

Introduction

In this lesson, students analyze chapters XXV–XXVIII of *The Awakening* (from “When the weather was dark and cloudy Edna could not work” to “it was not love which had held this cup of life to her lips”), in which Edna’s relationship with Alcée Arobin develops and Edna decides to move out of the home she shares with her family. Students consider Edna’s character development in relation to the development of two interrelated central ideas and apply their analysis independently in a written response at the beginning of the lesson. This response informs students’ participation in a whole-class discussion that follows. Student learning is assessed via a Quick Write at the end of the lesson: How does the development of Edna’s character contribute to two interrelated central ideas in chapters XXV–XXVIII?

For homework, students read and annotate chapters XXIX–XXXI of *The Awakening*, and identify and define unfamiliar words. Additionally, students continue their Accountable Independent Reading (AIR) through the lens of a focus standard of their choice.

Standards

Assessed Standard(s)	
RL.11-12.2	Determine two or more themes or central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to produce a complex account; provide an objective summary of the text.
RL.11-12.3	Analyze the impact of the author’s choices regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed).
Addressed Standard(s)	
W.11-12.9.a	<p>Draw evidence from literary or informational texts to support analysis, reflection, and research.</p> <p>a. Apply <i>grades 11–12 Reading standards</i> to literature (e.g., “Demonstrate knowledge of eighteenth-, nineteenth- and early-twentieth-century foundational works of American literature, including how two or more texts from the same period treat similar themes or topics”).</p>

SL.11-12.1.a, c, d	<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 11–12 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 probe reasoning and evidence; ensure a hearing for a full range of positions on a topic or issue; clarify, verify, or challenge ideas and conclusions; and promote divergent and creative perspectives.</p> <p>d. Respond thoughtfully to diverse perspectives; synthesize comments, claims, and evidence made on all sides of an issue; resolve contradictions when possible; and determine what additional information or research is required to deepen the investigation or complete the task.</p>
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Assessment

Assessment(s)
<p>Student learning is assessed via a Quick Write at the end of the lesson. Students respond to the following prompt, citing textual evidence to support analysis and inferences drawn from the text.</p> <ul style="list-style-type: none"> How does the development of Edna’s character contribute to two interrelated central ideas in chapters XXV–XXVIII? <p>① Consider explaining to students that this assessment prompt is the same prompt to which they responded for the Mid-Unit Assessment; however, student responses should focus only on chapters XXV–XXVIII.</p>
High Performance Response(s)
<p>A High Performance Response should:</p> <ul style="list-style-type: none"> Determine at least two central ideas (e.g., sense of self and societal expectations). Analyze how Edna’s character development contributes to two interrelated central ideas (e.g., Edna’s growing sense of self and defiance of social expectations contributes to her decision to move out of the home she shares with her husband and children. Edna moving out provides her the opportunity to exist on her own without having to deal with her societal obligations like family. She says about her move, “I know I shall like it, like the feeling of freedom and independence” (p. 88). When Mademoiselle Reisz questions Edna’s reason for moving, she

responds that “[t]he house, the money ... are not mine,” and she acknowledges that her husband will think she is “demented” (p. 88). Given the expectations of society, Edna being “demented” is the only suitable explanation her husband could have for her moving out on her own. Despite what her husband or anyone else may expect of her, however, Edna remains determined to “cast[] off her allegiance” to him (p. 88), and “never again ... belong to another” (p. 89). Her decision to move further demonstrates a tangible expression of her desire for an independent identity, coupled with a rejection of societal expectations.).

Vocabulary

Vocabulary to provide directly (will not include extended instruction)

- melancholy (n.) – a gloomy state of mind, especially when habitual or prolonged; depression
- remittent (adj.) – marked by alternating periods of abatement and increase of symptoms
- cicatrice (n.) – new tissue that forms over a wound and later contracts into a scar
- infidelity (n.) – the act or fact of having a romantic or sexual relationship with someone other than your husband, wife, or partner
- languorous (adj.) – tired and relaxed
- trivial (adj.) – not important
- disarming (adj.) – removing or capable of removing hostility, suspicion, etc., as by being charming
- prolific (adj.) – producing in large quantities or with great frequency
- subservience (adj.) – serving or acting in a subordinate capacity
- animalism (n.) – satisfaction of or preoccupation with physical matters; sensuality
- mackintosh (n.) – a raincoat made from rubberized cloth
- demented (adj.) – crazy; insane; mad
- tabouret (n.) – a low seat without back or arms, for one person; stool
- assailed (v.) – attacked with arguments, criticism, ridicule, abuse, etc.

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

- None.

Additional vocabulary to support English Language Learners (to provide directly)

- ambition (n.) – a particular goal or aim; something that a person hopes to do or achieve
- seldom (adv.) – not often; almost never

- elusive (adj.) – hard to find or capture
- contagion (n.) – the ready transmission or spread (as of an idea or emotion) from person to person
- intimate (adj.) – characterized by or involving warm friendship or a personally close or a familiar association or feeling
- preliminary (adj.) – coming before the main part of something
- ingenuous (adj.) – having or showing the innocence, trust, and honesty that young people often have
- saber (n.) – a long, heavy sword with a curved blade
- agitates (v.) – disturbs, excites, or angers
- repelled (v.) – kept (something) out or away
- dignity (n.) – a way of appearing or behaving that suggests seriousness and self-control
- sincerity (adj.) – genuine or real; not false, fake, or pretend
- misled (v.) – caused (someone) to believe something that is not true
- undue (adj.) – more than is reasonable or necessary
- caliber (n.) – level of excellence, skill, etc.
- specimen (n.) – a particular or peculiar kind of person
- spare (v.) – to prevent (someone or something) from experiencing or being affected by something unpleasant, harmful, etc.
- multitudinous (adj.) – very many
- remorse (n.) – a feeling of being sorry for doing something bad or wrong in the past; a feeling of guilt

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards & Text: <ul style="list-style-type: none"> • Standards: RL.11-12.2, RL.11-12.3, W.11-12.9.a, SL.11-12.1.a, c, d • Text: <i>The Awakening</i> by Kate Chopin, Chapters XXV–XXVIII 	
Learning Sequence: <ol style="list-style-type: none"> 1. Introduction of Lesson Agenda 	1. 5%

2. Homework Accountability	2. 15%
3. Pre-Discussion Quick Write	3. 15%
4. Whole-Class Discussion	4. 45%
5. Quick Write	5. 15%
6. Closing	6. 5%

Materials

- Student copies of the 11.4 Speaking and Listening Rubric and Checklist (refer to 11.4.1 Lesson 3)
- Student copies of the Central Ideas Tracking Tool (refer to 11.4.2 Lesson 5) (optional)—students may need additional blank copies
- Student copies of the Short Response Rubric and Checklist (refer to 11.4.1 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 reviewing the agenda and the assessed standards for this lesson: RL.11-12.2 and RL.11-12.3. In this lesson, students consider Edna’s character development in chapters XXV–XXVIII in relation to two central ideas and apply their analysis in an independently written response at the beginning of the lesson. This response informs student’s participation in a whole-class discussion that follows.

- Students look at the agenda.

Activity 2: Homework Accountability

15%

Instruct students to take out their responses to the previous lesson's homework assignment. (Read and annotate chapters XXV–XXVIII of *The Awakening* (from “When the weather was dark and cloudy Edna could not work” to “it was not love which had held this cup of life to her lips”). Instruct students to form pairs to discuss their responses.

- ▶ Student pairs discuss their annotations from the previous lesson's homework.

☞ Student annotations may include:

- Star near:
 - “[A]fter she had expressed her willingness to go to the races with him again” because it is notable that Edna chooses to spend time with Arobin, about whom Robert spoke negatively on page 23 for having relations with a married woman (p. 83).
 - “[R]epelled the old, vanishing self in her, yet drew all her awakening sensuousness” because this phrase is a repetition of the idea of Edna's “old” self and her new, emerging self that is awakening with sexual desire in response to Arobin (p. 85).
- Exclamation point near:
 - The paragraph beginning “She did not mean her husband; she was thinking of Robert” because Edna admits to feeling guilty about Arobin kissing her hand, but the concern stems from guilt over what Robert would think, not her husband, which is surprising (p. 86).
 - “‘The house, the money that provides for it, are not mine’” because Edna makes a bold statement about why she is moving out; she desires to exist on her own (p. 88).
 - “‘Yes,’ said Edna. It was the first time she had admitted it” because it is the first time Edna acknowledges her love for Robert to anyone (p. 90).
- Question mark near the sentence “It was then, in the presence of that personality which was offensive to her, that the woman, by her divine art, seemed to reach Edna's spirit and set it free,” because it seems strange that Edna finds Mademoiselle Reisz offensive and yet her music reaches Edna on a spiritual level (p. 87).

① This annotation supports students' engagement with W.11-12.9.a, which addresses the use of textual evidence in writing.

Instruct student pairs to share and discuss the vocabulary words they identified and defined in the previous lesson's homework.

Students may identify the following words: *melancholy, remittent, cicatrice, infidelity, languorous, trivial, disarming, prolific, subservience, animalism, mackintosh, demented, tabouret, and assailed.*

① **Differentiation Consideration:** Students may also identify the following words: *ambition, seldom, elusive, contagion, intimate, preliminary, ingenuous, saber, agitates, repelled, dignity, sincerity, misled, undue, caliber, specimen, spare, multitudinous, and remorse.*

① Definitions are provided in the Vocabulary box in this lesson.

Instruct students to talk in pairs about how they applied a focus standard to their AIR texts. Select several students (or student pairs) to explain how they applied a focus standard to their AIR texts.

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

Activity 3: Pre-Discussion Quick Write

15%

Inform students their analysis in this lesson begins with a Quick Write in response to the prompt below. Students then use their independently generated responses to inform the following discussion, and have the opportunity to review or expand their Quick Write responses after the discussion.

① **Differentiation Consideration:** If necessary, consider providing time for students to reread the lesson's excerpt before they respond in writing to the following prompt.

① This activity differs from previous lessons' reading and discussion activities by allowing students more independence in analyzing the text before the lesson assessment. For the reading and text analysis in this lesson, students first work independently to respond to a text-based prompt regarding how character development contributes to central ideas in this excerpt. Students then discuss their independent responses in small groups. Later they re-evaluate their initial responses and consider how their original opinions were challenged or verified through discussion, or whether they made new connections in light of the evidence and reasoning presented.

Instruct students to read the following prompt:

How does the development of Edna's character contribute to two interrelated central ideas in chapters XXV–XVIII?

- ▶ Students listen and read the Quick Write prompt.

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

- ① Consider reminding students that the appropriate use of textual evidence to support their response demonstrates their application of W.11-12.9.a.

Transition 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.
- ① This initial Quick Write is intended to demonstrate students' first thoughts and observations in response to the prompt. Students will have additional time to develop their analysis in this lesson, and return to this Quick Write after a whole-class discussion.

Activity 4: Whole-Class Discussion

45%

Facilitate a whole-class discussion of student responses and observations based on their Quick Write responses. Encourage students to consider points of agreement or disagreement with other students and how the evidence and reasoning presented by other students can help qualify or justify the observations they generated independently.

Instruct students to use the relevant portions of the 11.4 Speaking and Listening Rubric and Checklist to guide their discussion.

- ① **Differentiation Consideration:** Consider instructing students to track central ideas using the Central Ideas Tracking Tool.
- ① Consider reminding students of their previous work with SL.11-12.1.a, which requires that students have come to class having read the material and asks them to explicitly draw on evidence from the text to support their discussion.
- ① Consider reminding students of their previous work with SL.11-12.1.c, which requires that students pose and respond to questions and qualify or justify their own points of agreement and disagreement with other students.
- ① Consider reminding students of their previous work with SL.11-12.1.d, which requires that students seek to understand and respond thoughtfully to diverse perspectives in order to deepen the investigation of their position and observations.
 - ▶ Students share their observations and evidence generated during the Quick Write with the whole class.
 - 🗨 Student responses may include:
 - Edna evolves as an independent woman when she takes action and decides to move out of her husband's home. Her choice to move defies social expectations, given her husband's

- negative reaction after she chose not to receive “callers” on “reception day” (p. 56), and that he will think she is “demented” (p. 88) when he learns of her decision to move. Moving out demonstrates Edna’s process of “casting off her allegiance” to her husband and to the social obligations that accompany her marriage (p. 88). Edna’s decision to move to her own home also develops the central idea of sense of self in that it provides her the opportunity to exist on her own. When Mademoiselle Reisz questions her reasoning, she responds about her husband’s home that “[t]he house, the money ... are not mine” (p. 88). She acknowledges the move is “a caprice” and that she does not possess any long-term plans, but proceeds anyway because she wants to act on her immediate desires (p. 88). Her move out of her husband’s home represents a tangible expression of her desire for an independent identity, coupled with a rejection of societal expectations.
- The central ideas of sense of self and societal expectations develop further as Edna shares a wistful description of how she does not want to settle for a marriage that began “without love as an excuse” (p. 86). When Madame Reisz asks her, “‘Why do you love him when you ought not to?’” Edna goes on to admit that she loves him for a collection of random reasons, including the color of his hair, that “‘he opens and shuts his eyes,’” and that his “‘little finger ... can’t straighten’” (p. 90). This explanation reinforces the development of her character as one who is “following” her “impulse[s]” instead of allowing them to be controlled by society’s expectations (p. 36). Edna develops into a woman who thinks and acts upon her thoughts, in spite of what others may expect or require. Her desire for passion in life and love eclipses her concern for adhering to societal expectations or loving someone when she “ought not to” (p. 90).
 - Arobin’s kiss stirs thoughts about her husband and about Robert, but Edna realizes that she feels “neither shame nor remorse” (p. 93). In the midst of “multitudinous emotions” (p. 92), Edna imagines the “reproach” of both men, but “[a]bove all” feels “understanding” (p. 93). Edna’s willingness to be open to a variety of sensual and passionate experiences, including a relationship with Arobin, allows her to “comprehend the significance of life,” and in so doing develops the central idea of sense of self (p. 93). Her desire for Robert and her relationship with Arobin provide her with the passion she longs for; her marriage only provides for her “external existence,” or material lifestyle (p. 93). Her varied relationships with the men in her life also develop the central idea of societal expectations in that Edna gradually transitions to a lifestyle that is outside of what is considered acceptable. She maintains her marriage, yet has no intention of ending her pursuit of Robert or her relationship with Arobin.

① **Differentiation Consideration:** Consider providing the following scaffolding questions to support students’ analysis and discussion:

How does Edna’s character continue to evolve in this excerpt?

What choices does Edna make about her relationships with men?

How are the central ideas of the story related in this excerpt?

Instruct students to form pairs and briefly discuss how their opinions were challenged or verified through discussion, or whether they made new connections in light of the evidence and reasoning presented during the discussions.

- ▶ Student pairs discuss how their opinions were challenged or verified through discussion, and identify any new connections they made during the discussion.
- ① Consider instructing students to form small groups and having each group elect a spokesperson to share their observations, or allowing students to volunteer to discuss the observations and evidence generated during their Quick Write.

Lead a brief whole-class discussion of student observations.

Activity 5: Quick Write

15%

Instruct students to return to their Pre-Discussion Quick Write. Instruct students to independently revise or expand their Quick Write response in light of the whole-class discussion, adding any new connections, and strengthening or revising any verified or challenged opinions.

How does the development of Edna’s character contribute to two interrelated central ideas in chapters XXV–XVIII?

Instruct students to look at their annotations to find evidence. Ask students to use this lesson’s vocabulary wherever possible in their written responses. 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 to the independent Quick Write.

- ▶ Students revise or expand their Pre-Discussion Quick Write response.
- ☛ 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 read and annotate chapters XXIX–XXXI of *The Awakening* (from “Without even waiting for an answer from her husband” to “until she had become supple to his gentle, seductive entreaties”). Direct students to box any unfamiliar words from chapters XXIX–XXXI and look up their definitions. Instruct them to choose the definition that makes the most sense in context, and write a brief definition above or near the word in the text.

Additionally, instruct students to continue to read their AIR texts through the lens of a focus standard of their choice and prepare for a 3–5 minute discussion of their texts based on that standard.

Homework

Read and annotate chapters XXIX–XXXI of *The Awakening* (from “Without even waiting for an answer from her husband” to “until she had become supple to his gentle, seductive entreaties”). Box any unfamiliar words from chapters XXIX–XXXI and look up their definitions. Choose the definition that makes the most sense in context, and write a brief definition above or near the word in the text.

Additionally, continue to read your Accountable Independent Reading text through the lens of a focus standard of your choice and prepare for a 3–5 minute discussion of your text based on that standard.

Model Central Ideas Tracking Tool (Optional)

Name:		Class:		Date:	
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Directions: Identify two or more central ideas that you encounter throughout the text. Trace the development of those ideas by noting how they build on one another and interact over the course of the text. Cite textual evidence to support your work.

Text:	<i>The Awakening</i> by Kate Chopin, Chapters XXV–XXVIII
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Page #	Central Ideas	Notes and Connections
Pages 85, 87–90	Sense of self	<p>Edna recognizes her evolving sense of self when Arobin stands close to her, “and the effrontery in his eyes repelled the old, vanishing self in her, yet drew all her awakening sensuousness” (p. 85). Arobin further awakens Edna’s passion while allowing her old “self” to continue to disappear (p. 85).</p> <p>Arobin talks to Edna in a way that “please[s] her” and “appeal[s] to the animalism that stir[s] impatiently within her,” making it clear that her sense of self is opening to a different sort of interaction than she has previously allowed concerning passion and desire (p. 87).</p> <p>Edna explains that she is moving out because “[t]he house, the money that provides for it, are not mine” (p. 88); this example demonstrates that Edna wants to provide for herself.</p> <p>When she decides to move out, Edna “resolve[s] never again to belong to another than herself,” thus demonstrating her ever increasing independence and self-awareness (p. 89).</p> <p>Edna’s sense of self further develops when she disagrees with Mademoiselle Reisz’s description of the type of man a woman should love, saying “do you suppose a woman knows why she loves? Does she select?” (p. 90). She goes on to state that she loves Robert “[b]ecause his hair is brown ... because he opens and shuts his eyes ... because he has two lips” as</p>

		a way to assert that she has no profound reason for loving him, but he is her desire and so she will continue to act on behalf of their love (p. 90).
Pages 86, 88, 91	Societal expectations	<p>After Arobin kisses her hand, Edna wonders “[w]hat would he think?” (p. 86). She then defies societal expectations when she clarifies that the “he” she refers to is Robert and not her husband. She thinks of her husband as someone “she had married without love as an excuse” (p. 86).</p> <p>Edna explains that her husband “‘will think [she is] demented’” for moving out of his house, showing her choice to leave to be so unconventional that her husband would think her to be mentally unstable (p. 88).</p> <p>Edna both challenges and maintains societal expectations when she writes her husband a “charming letter” and informs him of her pending move (p. 91). That she informs him she is moving defies expectations; that she writes him a “cheerful[]” letter and “regret[s]” that he will not attend her “farewell dinner” maintains socially expected discourse (p. 91).</p>

11.4.2

Lesson 15

Introduction

In this lesson, students read and analyze chapters XXIX–XXXI of *The Awakening* (from “Without even waiting for an answer from her husband” to “until she had become supple to his gentle, seductive entreaties”), in which Edna throws a dinner party and then moves out of her husband’s home. Student analysis focuses on story elements and how the related elements contribute to Edna’s character development. Students discuss their observations and analysis in small groups after independently completing an Evidence Collection Tool. Following the small-group discussion, student learning is assessed via a Quick Write at the end of the lesson: Analyze how elements in chapters XXIX–XXXI contribute to the development of Edna’s character.

For homework, students read and annotate chapters XXXII–XXXIV of *The Awakening*, box any unfamiliar words and look up their definitions, and respond briefly in writing to two questions about the text excerpt.

Standards

Assessed Standard(s)	
RL.11-12.3	Analyze the impact of the author’s choices regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed).
Addressed Standard(s)	
W.11-12.9.a	<p>Draw evidence from literary or informational texts to support analysis, reflection, and research.</p> <p>a. Apply <i>grades 11–12 Reading standards</i> to literature (e.g., “Demonstrate knowledge of eighteenth-, nineteenth- and early-twentieth-century foundational works of American literature, including how two or more texts from the same period treat similar themes or topics”).</p>
SL.11-12.1.a, c	Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on <i>grades 11–12 topics, texts, and issues</i> , building on others’ ideas and expressing their own clearly and persuasively.

	<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 probe reasoning and evidence; ensure a hearing for a full range of positions on a topic or issue; clarify, verify, or challenge ideas and conclusions; and promote divergent and creative perspectives.</p>
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Assessment

Assessment(s)

Student learning is assessed via a Quick Write at the end of the lesson. Students respond to the following prompt, citing textual evidence to support analysis and inferences drawn from the text.

- Analyze how elements in chapters XXIX–XXXI contribute to the development of Edna’s character.

High Performance Response(s)

A High Performance Response should:

- Determine elements that contribute to the development of Edna’s character (e.g., setting and character interaction).
- Analyze how elements in chapters XXIX–XXXI contribute to the development of Edna’s character (e.g., The change of setting in the story from the home Edna shares with Mr. Pontellier to the “pigeon house” contributes to her character development in that it is a significant and physical expression of her growing independence (p. 94). She leaves her old house without any of “her husband’s bounty” and only the items she personally “acquired,” which shows her willingness to be truly independent of her husband and take care of herself (p. 93). Edna’s conflicted relationship with Arobin further develops her character in that it demonstrates her confusion about what she seeks. Although she wants to pursue her love for Robert and get away from the relationship with her husband that began “without love as an excuse” (p. 86), her relationship with Arobin continues to grow in intensity, despite the fact that she exhibits “carelessness” toward him and does not want “to be left alone with [him]” (p. 94). She remains attracted to Arobin, but demonstrates no love toward him. With him, she instead demonstrates her desire to experience passion in a way her loveless marriage never provided.).

Vocabulary

Vocabulary to provide directly (will not include extended instruction)

- bade (v.) – expressed (a greeting, farewell, benediction, or wish)
- bounty (n.) – good things that are given or provided freely and in large amounts
- lorgnettes (n.) – a pair of eyeglasses mounted on a handle
- commodious (adj.) – spacious and convenient; roomy
- sally (n.) – a clever and funny remark
- impetuous (adj.) – acting or done quickly and without thought: controlled by emotion rather than thought
- volubility (n.) – energetic or excited talk
- volition (n.) – a choice or decision made by the will
- supple (adj.) – compliant or yielding

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

- None.

Additional vocabulary to support English Language Learners (to provide directly)

- deliberation (n.) – careful thought or discussion done in order to make a decision
- abode (n.) – the place where someone lives
- precincts (n.) – areas that are near or around a place
- portals (n.) – large doors or gates to a building (such as a church)
- collectively (adj.) – involving all members of a group
- delicacies (n.) – foods that people like to eat because the foods are special or rare
- lame (adj.) – not smart or impressive
- cavern (n.) – a large cave
- discords (n.) – unpleasant combinations of musical notes
- acute (adj.) – strongly felt or experienced
- garland (n.) – a ring or rope that is made of leaves, flowers, or some other material, which is used as a decoration
- reverie (n.) – a state in which one is thinking about pleasant things

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards & Text: <ul style="list-style-type: none"> Standards: RL.11-12.3, W.11-12.9.a, SL.11-12.1.a, c Text: <i>The Awakening</i> by Kate Chopin, Chapters XXIX–XXXI 	
Learning Sequence: <ol style="list-style-type: none"> Introduction of Lesson Agenda Homework Accountability Independent Text Analysis Small Group Discussion Quick Write Closing 	<ol style="list-style-type: none"> 5% 15% 25% 40% 10% 5%

Materials

- Copies of the 11.4.2 Lesson 15 Evidence Collection Tool for each student
- Student copies of the 11.4 Speaking and Listening Rubric and Checklist (refer to 11.4.1 Lesson 3)
- Student copies of the Short Response Rubric and Checklist (refer to 11.4.1 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 reviewing the agenda and the assessed standard for this lesson RL.11-12.3. In this lesson, students read and analyze chapters XXIX–XXXI of *The Awakening*, focusing on how related elements contribute to Edna’s character development. Students work independently to analyze the text using the 11.4.2 Lesson 15 Evidence Collection Tool, and then use the tool to engage in a small group discussion, followed by a Quick Write.

- ▶ Students look at the agenda.

Activity 2: Homework Accountability

15%

Instruct students to take out their responses to the previous lesson’s homework assignment. (Read and annotate chapters XXIX–XXXI of *The Awakening* (from “Without even waiting for an answer from her husband” to “until she had become supple to his gentle, seductive entreaties”). Instruct students to form pairs to discuss their responses.

- ▶ Student pairs discuss their annotations from the previous lesson’s homework.
- 🗨 Student annotations may include
 - Star near:
 - “Whatever was her own in the house” because this demonstrates her independence (p. 93). She does not want to take anything that is “her husband’s bounty” (p. 93).
 - “[A] magnificent cluster of diamonds” (p. 96) and “the regal woman, the one who rules” (p. 98) because the narrator repeats the idea that Edna is somehow royal in appearance and manner.
 - “[T]he hopelessness which so often assailed her, which came upon her like an obsession, like something extraneous, independent of volition” and near the sentence “There came over her the acute longing which always summoned into her spiritual vision the presence of the beloved one, overpowering her at once with a sense of the unattainable” because this seems to repeat the notion of depression and longing that Edna has previously experienced. In the midst of her grand party, she longs for Robert, her “beloved” (p. 98).
 - Exclamation point near the sentences “‘I’ll let Léonce pay the bills. I wonder what he’ll say when he sees the bills’” because it seems incredibly bold and striking of Edna to throw a dinner party on the eve of her move and then leave her husband with the bills (p. 94).

① This annotation supports students’ engagement with W.11-12.9.a, which addresses the use of textual evidence in writing.

Instruct student pairs to share and discuss the vocabulary words they identified and defined in the previous lesson's homework.

- Students may identify the following words: *bade, bounty, lorgnettes, commodious, sally, impetuous, volubility, volition, and supple.*

① **Differentiation Consideration:** Students may also identify the following words: *deliberation, abode, precincts, portals, collectively, delicacies, lame, cavern, discords, acute, garland, and reverie.*

① Definitions are provided in the Vocabulary box in this lesson.

Instruct students to talk in pairs about how they applied a focus standard to their Accountable Independent Reading (AIR) texts. Select several students (or student pairs) to explain how they applied a focus standard to their AIR texts.

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

Activity 3: Independent Text Analysis

25%

Distribute the 11.4.2 Lesson 15 Evidence Collection Tool. Instruct students to review the tool.

- Students review the 11.4.2 Lesson 15 Evidence Collection Tool.

Instruct students to independently reread chapters XXIX–XXXI of *The Awakening* (from “Without even waiting for an answer from her husband” to “like a discordant note upon the quiet harmony of the night”) and record evidence and analysis in response to the following prompt:

Analyze how elements in chapters XXIX–XXXI contribute to the development of Edna's character.

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

Instruct students to identify 3–4 possible story elements in this excerpt that contribute to the development of Edna's character, to cite evidence to support their ideas, and to include a brief analysis of how the evidence contributes to Edna's character development.

- Students independently reread the text and complete the 11.4.2 Lesson 15 Evidence Collection Tool.
- See the Model 11.4.2 Lesson 15 Evidence Collection Tool at the end of this lesson for possible student responses.

- ① This activity supports students' engagement with W.11-12.9.a, which addresses the use of textual evidence in writing.
- ① This activity differs from previous lessons' reading and discussion activities by allowing students more independence in analyzing the text before the assessment. For the reading and text analysis in this lesson, students work independently to identify key evidence that supports their analysis of how Edna's character develops throughout this excerpt. Students then discuss their evidence and analysis in small groups and complete a Quick Write at the end of the lesson.
- ① **Differentiation Consideration:** Consider modeling a few examples from the model 11.4.2 Lesson 15 Evidence Collection Tool to support student understanding during this activity.
- ① For additional support, consider providing the following guiding questions for students to consider as they complete their 11.4.2 Lesson 15 Evidence Collection Tools:

How do Edna's perceptions of the home she shared with her husband, as well as her perceptions of her new home, further develop her character?

How does the dinner party advance the plot?

How does the party affect Edna's character development?

How does Edna's evolving relationship with Arobin further develop her character?

Activity 4: Small Group Discussion

40%

Instruct students to form small groups of 4–5. Instruct student groups to discuss the following question:

Analyze how elements in chapters XXIX–XXXI contribute to the development of Edna's character.

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

Instruct students to use their completed tools to inform the discussion. Encourage students to consider points of agreement or disagreement with other students and how the evidence and reasoning presented by other students can help qualify or justify the observations they generated independently. Remind students to refer to the relevant portions of the 11.4 Speaking and Listening Rubric and Checklist and the 11.4.2 Lesson 15 Evidence Collection Tool to guide their discussion.

- ▶ Students form small groups and discuss their responses to the prompt, using their 11.4.2 Lesson 15 Evidence Collection Tools for guidance.

- ① Consider reminding students of their previous work with SL.11-12.1.a, which requires that students have come to class having read the material and asks them to explicitly draw on evidence from the text to support their discussion.
- ① Consider reminding students of their previous work with SL.11-12.1.c, which requires that students pose and respond to questions, and qualify or justify their own points of agreement and disagreement with other students.

Circulate and support discussions as needed.

Activity 5: Quick Write

10%

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

Analyze how elements in chapters XXIX–XXXI contribute to the development of Edna’s character.

Instruct students to look at their annotations to find evidence. Ask students to use this lesson’s vocabulary wherever possible in their written responses. 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 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 read and annotate chapters XXXII–XXXIV of *The Awakening* (from “When Mr. Pontellier learned of his wife’s intention” to “he had seemed nearer to her off there in Mexico”). Direct students to box any unfamiliar words from chapters XXXII–XXXIV and look up their definitions. Instruct them to choose the definition that makes the most sense in context, and write a brief definition above or near the word in the text.

Additionally, instruct students to respond briefly in writing to the following questions:

What does chapter XXXII further demonstrate about Edna and Mr. Pontellier’s marriage?

What words and phrases does Chopin use to demonstrate Edna’s character development after the move to the “pigeon house” (p. 94)?

- ▶ Students follow along.

Homework

Read and annotate chapters XXXII–XXXIV of *The Awakening* (from “When Mr. Pontellier learned of his wife’s intention” to “he had seemed nearer to her off there in Mexico”). Box any unfamiliar words from chapters XXXII–XXXIV and look up their definitions. Choose the definition that makes the most sense in context, and write a brief definition above or near the word in the text.

Additionally, respond briefly in writing to the following questions:

What does chapter XXXII demonstrate about Edna and Mr. Pontellier’s marriage?

What words and phrases does Chopin use to demonstrate Edna's character development after the move to the “pigeon house” (p. 94)?

11.4.2 Lesson 15 Evidence Collection Tool

Name:		Class:		Date:	
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Directions: Use this tool to collect and identify evidence in preparation for the lesson assessment discussion. Reread *The Awakening*, chapters XXIX–XXXI to identify evidence and analyze how elements in these chapters contribute to the development of Edna’s character.

Story Element	Contribution to Edna’s character development

Model 11.4.2 Lesson 15 Evidence Collection Tool

Name:		Class:		Date:	
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Directions: Use this tool to collect and identify evidence in preparation for the lesson assessment discussion. Reread *The Awakening*, chapters XXIX–XXXI to identify evidence and analyze how elements in these chapters contribute to the development of Edna’s character.

Story element	Contribution to Edna’s character development
Setting	<p>In this excerpt, Edna transitions from the home she shares with her husband to her new “pigeon house” (p. 94). Edna perceives her husband’s house as a “forbidden temple” with a “thousand muffled voices” urging her to leave (p. 93). In using the word “forbidden” to describe her old home, along with the word “temple,” which implies a sacred, religious place, the narrator removes Edna emotionally and spiritually from her husband’s home, which means that she is no longer one of his possessions (p. 93).</p> <p>Edna transitions from her old home to the “pigeon house” (p. 94) with no reflection or thinking about the future: “There [is] no moment of deliberation, no interval of repose between the thought and fulfillment” (p. 93). She acts on what she desires and tends not to think of the consequences. Her new home affords her the opportunity to self-indulge with little concern for her family.</p> <p>Edna furnishes her new home with “everything which she had acquired aside from her husband’s bounty” (p. 93) and fills the “pigeon house” (p. 94) with “simple and meager deficiencies” (p. 93). Her determination to supply her home completely out of her own means demonstrates her developing independence and insistence on complete freedom from her husband. She furnishes the home “from her own resources” (p. 93) and makes it “look habitable and homelike” (p. 102), and in so doing establishes a complete separation from her husband and her marriage.</p>
Plot	<p>In this excerpt’s plot development, Edna plans her dinner party. Arobin perceives Edna’s dinner party as a “<i>coup d’etat</i>” because he sees it as rebellion against and overthrowing of the rule of her husband (p. 94). Edna questions the term, indicating a sense of denial about the seriousness of what she is doing. After she questions why Arobin uses the term, she quickly moves to chatter about the party and how it will be the “best of everything,” and concludes her remarks by “wonder[ing] what [Mr. Pontellier will] say when he sees the bills” as if her party planning and moving are not connected to the dissolution of her family (p. 94). Edna continues to take actions towards her independence without much concern for the consequences.</p>

	<p>Despite the grandeur of the dinner party and the independence it signifies for Edna; despite her attitude and appearance during the party that “suggest[] the regal woman, the one who rules, who looks on, who stands alone,” she continues to feel the “ennui overtaking her” (p. 98). Edna misses her “beloved,” and feels an “acute longing” for him (p. 98). This dinner scene shows that as much as Edna wants to be independent, she cannot help the longing she has for Robert or the passion he ignites in her.</p> <p>During the dinner party, Edna reacts emotionally when Victor sings the same song Robert sang “as they crossed the bay” during their summer daytrip (p. 45). ““Stop!”” she cries out, slamming her wine glass down so hard on the table that it spills, and physically preventing Victor from singing by “plac[ing] her hand over his mouth” (p. 100). Her reaction signals the strength of her feelings about Robert. It also demonstrates how the song symbolizes her connection to Robert, and the summer daytrip when she was free of the “anchorage” of her societal obligations (p. 39).</p> <p>Before the dinner party, Edna seems very excited, saying ““it will be very fine; all my best of everything”” (p. 94) and a “grand affair” (p. 95). She assures that those at her party will ““sing and laugh and be merry for once”” (p. 89). After the dinner party when she is in the ““pigeon house”” (p. 94), Edna seems depressed. She is ““chilled, and miserable,”” and states that she feels that ““something inside of [her] had snapped”” (p. 102). Edna’s transition from one house to the other facilitates a more intimate relationship with Arobin. In the ““pigeon house,”” she finally experiences true freedom; yet after the dinner party, she is depressed without Robert (p. 102). In his absence, she finally accepts a deeper level of intimacy with Arobin and his “seductive entreaties” (p. 103).</p>
Character interaction	<p>Edna’s boldness develops in direct relation to her interactions with Arobin. Her relationship with him shows her to be simultaneously independent and indifferent. She acts bold when accepting a relationship with him, and seems unconcerned with what anyone might think about the relationship. She spends time with Arobin, is married to another man, and ““in love”” with a third (p. 90). Despite the time they spend together, she displays complete indifference toward Arobin. The adoration he shows her is not reciprocated, whether it comes in the form of verbal compliments or a “room ... filled with flowers” (p. 102), her response to him is generally cold unless it involves physical intimacy, in which case she responds by becoming “supple to his gentle, seductive entreaties” (p. 103). Both her independence and her indifference concerning Arobin work to feed the growing boldness that contributes to Edna’s evolving sense of self.</p>

11.4.2

Lesson 16

Introduction

In this lesson, students read and analyze chapters XXXIII–XXXIV of *The Awakening* (from “It happened sometimes when Edna went to see” to “he had seemed nearer to her off there in Mexico”), in which Mr. Pontellier learns of his wife’s decision to move out and Robert returns from Mexico and dines with Edna at the “pigeon house.” Students consider in writing and a whole-class discussion how Robert’s return impacts Edna’s character development. Student learning is assessed via a Quick Write at the end of the lesson: How does Robert’s return impact Edna’s character development in this excerpt?

For homework, students read and annotate chapters XXXV–XXXVI of *The Awakening*, as well as identify and define unfamiliar vocabulary. Additionally, students continue their Accountable Independent Reading (AIR) through the lens of a focus standard of their choice.

Standards

Assessed Standard(s)	
RL.11-12.3	Analyze the impact of the author’s choices regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed).
Addressed Standard(s)	
W.11-12.9.a	<p>Draw evidence from literary or informational texts to support analysis, reflection, and research.</p> <p>a. Apply <i>grades 11–12 Reading standards</i> to literature (e.g., “Demonstrate knowledge of eighteenth-, nineteenth- and early-twentieth-century foundational works of American literature, including how two or more texts from the same period treat similar themes or topics”).</p>
SL.11-12.1.a, c, d	<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 11–12 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</p>

	<p>of ideas.</p> <p>c. Propel conversations by posing and responding to questions that probe reasoning and evidence; ensure a hearing for a full range of positions on a topic or issue; clarify, verify, or challenge ideas and conclusions; and promote divergent and creative perspectives.</p> <p>d. Respond thoughtfully to diverse perspectives; synthesize comments, claims, and evidence made on all sides of an issue; resolve contradictions when possible; and determine what additional information or research is required to deepen the investigation or complete the task.</p>
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Assessment

Assessment(s)
<p>Student learning is assessed via a Quick Write at the end of the lesson. Students respond to the following prompt, citing textual evidence to support analysis and inferences drawn from the text.</p> <ul style="list-style-type: none"> How does Robert's return impact Edna's character development in this excerpt?
High Performance Response(s)
<p>A High Performance Response should:</p> <ul style="list-style-type: none"> Analyze how Robert's return impacts Edna's character development (e.g., With Robert's return, Edna confronts the conflict between her imagination and reality. When Edna "pictured [his] return" in his absence, she envisioned he would be "seeking her at the very first hour" and "expressing ... his love for her" (p. 108). What happens in reality is far different. They meet "by accident," and spend much of their time together in awkward communication or in suspicion of one another's relationships (p. 108). Robert questions Edna's association with Alcée Arobin, a man known for his "'dreadful reputation'" (p. 106), and Edna makes no attempt to hide that Arobin is "'a friend of [hers]'" (p. 110). Edna then questions Robert's association with "'a Vera Cruz girl'" (p. 112). These interactions present a turning point for Edna, in which her relationship with Robert moves from one that is imagined to one that is real, and therefore subject to uncertainty and doubt. With Robert's return, Edna's bold, unapologetic new life seems incompatible with her love for Robert. Her infatuation with him, which motivated some of the changes in her life, begins to change as she realizes she felt "nearer" to him when he was "off there in Mexico" (p. 114).).

Vocabulary

Vocabulary to provide directly (will not include extended instruction)

- remonstrance (n.) – a protest or complaint about something
- reverses (n.) – adverse changes of fortune; misfortunes
- snuggery (n.) – a comfortable or cozy room
- frescoing (v.) – to paint in fresco (the art or technique of painting on a moist, plaster surface with colors ground up in water or a limewater mixture)
- sojourn (n.) – a temporary stay
- sumptuous (adj.) – luxuriously fine or large; lavish; splendid
- balk (v.) – to place an obstacle in the way of; hinder; thwart
- foreboding (n.) – a prediction
- imprudent (adj.) – not wise or sensible
- disembarking (v.) – leaving an aircraft or other vehicle
- irresolute (adj.) – not certain about what to do
- patois (n.) – a regional form of a language, especially of French, differing from the standard, literary form of the language
- stupor (n.) – a condition in which someone is not able to think normally because of being drunk, drugged, tired, etc.
- transcendently (adj.) – going beyond the limits of ordinary experience

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

- None.

Additional vocabulary to support English Language Learners (to provide directly)

- adequate (adj.) – enough for some need or requirement
- scandal (n.) – an occurrence in which people are shocked and upset because of behavior that is morally or legally wrong
- incalculable (adj.) – not able to be calculated because it is very large or great
- mischief (n.) – harmful behavior
- maneuver (n.) – a clever or skillful action or movement
- descended (v.) – gone or moved from a higher to a lower place or level
- corresponding (adj.) – directly related to something

- pessimistic (adj.) – having or showing a lack of hope for the future; expecting bad things to happen
- neglected (adj.) – not given enough attention or care
- refuge (n.) – a place of shelter, protection, or safety
- atmosphere (n.) – the particular way a place or situation makes you feel
- mechanically (adj.) – happening or done without thought or without any effort to be different or interesting
- discourtesy (n.) – rude or impolite behavior
- engagement (n.) – a promise to meet or be present at a particular place and time
- ceremony (n.) – a conventional act of politeness or etiquette
- imparting (v.) – making known; telling; relating; disclosing

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards & Text: <ul style="list-style-type: none"> • Standards: RL.11-12.3, W.11-12.9.a, SL.11-12.1.a, c, d • Text: <i>The Awakening</i> by Kate Chopin, Chapters XXXIII–XXXIV 	
Learning Sequence: <ol style="list-style-type: none"> 1. Introduction of Lesson Agenda 2. Homework Accountability 3. Pre-Discussion Quick Write 4. Whole-Class Discussion 5. Quick Write 6. Closing 	<ol style="list-style-type: none"> 1. 5% 2. 25% 3. 10% 4. 45% 5. 10% 6. 5%

Materials

- Student copies of the 11.4 Speaking and Listening Rubric and Checklist (refer to 11.4.1 Lesson 3)
- Student copies of the Short Response Rubric and Checklist (refer to 11.4.1 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 reviewing the agenda and the assessed standard for this lesson: RL.11-12.3. In this lesson, students apply their reading and analysis of *The Awakening*, chapters XXXIII–XXXIV in response to a prompt that asks them to analyze how Robert’s return impacts Edna’s character development. Students respond briefly in writing before participating in a whole-class discussion.

- Students look at the agenda.

Activity 2: Homework Accountability

25%

Instruct students to take out their responses to the previous lesson’s homework assignment. (Read and annotate chapters XXXII–XXXIV of *The Awakening* (from “When Mr. Pontellier learned of his wife’s intention” to “he had seemed nearer to her off there in Mexico”). Instruct students to form pairs to discuss their responses.

- Student pairs discuss their annotations from the previous lesson’s homework.
- 💬 Student annotations may include:
 - Exclamation point near:
 - “[A]bove all else, what people would say” because it is surprising that with the prospect of his wife leaving him, Mr. Pontellier mostly concerns himself with what other people think (p. 103).
 - “[H]e had seemed nearer to her off there in Mexico” because this seems like a serious realization for Edna to make (p. 114). Even though Robert is home, he seems farther away than when he was in another country.

- Star near the sentence that begins “There was with her a feeling of having descended,” because it seems that Edna has an important realization; she understands she is not as socially powerful but accepts that in favor of increased spiritual and self-awareness (p. 104).
- Question mark near:
 - “But by the time she had regained the city the song no longer echoed in her soul” because it seems odd that she experienced such intense emotions around her children, but loses the memory of them (the “song”) by the time she gets back home (p. 105). How does she turn off her connection to them so easily?
 - ““Mrs. Pontellier, you are cruel”” because it is unclear what exactly Robert finds cruel about Edna in this instance (p. 111). Is it her relationship with Arobin, or does he feel she is mocking him by repeating the same phrase he used to describe his time away?

① This annotation supports students’ engagement with W.11-12.9.a, which addresses the use of textual evidence in writing.

Instruct student pairs to share and discuss the vocabulary words they identified and defined in the previous lesson’s homework.

Students may identify the following words: *remonstrance, reverses, snuggery, frescoing, sojourn, sumptuous, balk, foreboding, imprudent, disembarking, irresolute, patois, stupor, and transcendently.*

① **Differentiation Consideration:** Students may also identify the following words: *adequate, scandal, incalculable, mischief, maneuver, descended, corresponding, pessimistic, neglected, refuge, atmosphere, mechanically, discourtesy, engagement, ceremony, and imparting.*

① Definitions are provided in the Vocabulary box in this lesson.

Instruct students to take out their responses to the second part of the previous lesson’s homework assignment. (Respond briefly in writing to the following questions: What does chapter XXXII demonstrate about Edna and Mr. Pontellier’s marriage? What words and phrases does Chopin use to demonstrate Edna’s character development after the move to the “pigeon house” (p. 94)?)

Instruct students to talk in pairs about their responses to these prompts.

① The questions below focus on chapter XXXII only; students analyze chapters XXXIII and XXXIV in the following Reading and Discussion activity.

What does chapter XXXII demonstrate about Edna and Mr. Pontellier’s marriage?

💬 Student responses may include:

- Chapter XXXII demonstrates that the Pontellier's marriage is a relationship without passion, and one that exists "without love as an excuse" (p. 86). Neither spouse expresses deep emotion toward the other. Instead of conveying sadness or worry over his wife's move, Mr. Pontellier focuses more on "what people would say" (p. 103). He thinks "simply [] of his financial integrity," he works to ensure people do not think "the Pontelliers had met with reverses," and he wishes to protect his "business prospects" (p. 103). Edna responds similarly without emotion. When she hears of her husband's plan to remodel the home, instead of admitting she left him, she "admire[s] the skill of his maneuver" and never contradicts the false reasons he provides (p. 104).
- This chapter shows that Mr. Pontellier does not attempt to know or understand his wife. He shows no interest in knowing what would cause her to be so unhappy in their marriage that she plans to move into the "pigeon house" (p. 94); he simply "disapprov[es]" (p. 103) of her decision. He wants to explain her growing independence as "Edna's whimsical turn of mind of late," almost like it is a childish phase she will come out of (p. 103). Instead of attempting to address any problems in their marriage, Mr. Pontellier only "grasp[s] the situation" and "handle[s] it with ... tact and cleverness" (p. 103).

What words and phrases does Chopin use to demonstrate Edna's character development after the move to the "pigeon house" (p. 94)?

💬 Student responses may include:

- Edna seems "pleased" with the "pigeon-house" (p. 104). Even though Edna knows the new home represents a "descen[t] in the social scale," she cares more that her move allowed her to "rise[]" in the spiritual" scale, or increase her self-awareness (p. 104). The new home releases Edna from "obligations" which "add[s] to her strength and expansion as an individual" (p. 104). Edna experiences independence, seeing and "look[ing] with her own eyes," and she realizes her freedom is worth far more to her than material wealth (p. 104).
- After Edna's move, she visits her children in Iberville. While there, she experiences intense emotions and weeps "for very pleasure when she [feels] their little arms clasping her" (p. 104). Although it is clear when she visits them that Edna loves her children, she seems to be able to distance herself from them emotionally after they separate. While together, she looks at them "with hungry eyes that could not be satisfied with looking" (p. 104), yet clears her head of them and is "again alone" when she "regain[s] the city" (p. 105). Thus, Edna cares for her sons, but is satisfied without their constant company.

Lead a brief whole-class discussion of student responses.

Activity 3: Pre-Discussion Quick Write

10%

Instruct students to review the following prompt:

How does Robert's return impact Edna's character development in this excerpt?

- ▶ Students listen and review the Quick Write prompt.

Explain that students will use their independently generated responses to inform the following discussion and will have the opportunity to review or expand their Quick Write responses after the discussion.

- ① Display the prompt for students to see, or provide the prompt in hard copy.
- ① Consider reminding students that the appropriate use of textual evidence to support their response demonstrates their application of W.11-12.9.a.

Transition 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.
- ① This activity differs from previous lessons' reading and discussion activities by allowing students more independence in analyzing the text before the lesson assessment. For the reading and text analysis in this lesson, students first work independently to respond to a text-based prompt regarding Edna's character development. Students then discuss their independent responses in small groups. Later they reevaluate their initial responses and consider how their original opinions were challenged or verified through discussion or whether they made new connections in light of the evidence and reasoning presented.

Activity 4: Whole-Class Discussion

45%

Facilitate a whole-class discussion of student responses and observations based on their Quick Write responses. Encourage students to consider points of agreement or disagreement with other students and to consider how the evidence and reasoning presented by other students can help qualify or justify the observations they generated independently.

Instruct students to use the relevant portions of the 11.4 Speaking and Listening Rubric and Checklist to guide their discussion.

- ① Consider reminding students of their previous work with SL.11-12.1.a, as this discussion requires that students have come to class having read the material and asks them to explicitly draw on evidence from the text to support their discussion.

- ① Consider reminding students of their previous work with SL.11-12.1.c, as this discussion requires that students pose and respond to questions, and qualify or justify their own points of agreement and disagreement with other students.
- ① Consider reminding students of their previous work with SL.11-12.1.d, as this discussion requires that students seek to understand and respond thoughtfully to diverse perspectives in order to deepen the investigation of their position and observations.
 - ▶ Students share their observations and evidence generated during the Quick Write with the whole class.
 - 🗨 Student responses may include:
 - Edna “always fancied” that when Robert returned he would find her “at once” and “express[] ... his love for her” (p. 108). In reality, Robert happens upon Edna ““by accident”” two days after he returns (p. 108). For Edna, Robert’s choice not to contact her creates doubt about his feelings for her, which in turn, causes Edna apprehension.
 - Robert returns to find Edna living on her own and unwilling to make excuses or “save appearances” for her new life (p. 104). His re-entry to her life only develops this trait more. She tells him she is ““glad”” that he ““never knew”” her in the “Pontellier mansion” (p. 109). And when he confronts her about the picture she has of Arobin and wonders if Arobin is a friend of Mr. Pontellier’s, she states, ““He isn’t a friend of Mr. Pontellier’s; he’s a friend of mine”” (p. 110). Edna loves Robert, yet she does not apologize for her obvious association with a man who could ““ruin a woman’s name”” (p. 106).
 - When Edna asks what Robert has ““been seeing and doing and feeling out there in Mexico,”” he responds by reminiscing about his time with her during their summer at Grand Isle and stating that he ““ [felt] like a lost soul”” (p 110). When he asks her the same question, her response is nearly identical, to which he states ““you are cruel”” (p. 111). Both Robert and Edna, in this instance, are vulnerable as they imply their honest feelings for one another for the first time. But Edna’s response, while true and meant to show how important Robert is to her, seems to hurt Robert. He apparently does not believe her and feels she is taunting him, given her apparent relationship with Arobin.
 - Arobin creates conflict between Robert and Edna when he drops in at the “pigeon house,” and implies Robert was ““deep in ... regard”” with the “girls ... in Mexico (p. 112), right at the time Edna is questioning Robert’s involvement with the Mexican women. Arobin’s presence at Edna’s home is enough to drive Robert away. Edna does not seem to care at the time, but later when both men are gone, she thinks about Robert and “writh[es] with a jealous pang” when she imagines a “seductive vision of a Mexican girl” (p. 114).

- Despite Robert's departure once Arobin arrives, Edna expresses no love toward Arobin and does not have one thought of him after he leaves. It is Robert she dwells upon in a "stupor" (p. 113), and "live[s] over every instant of the time" she spent with him that day (p. 114).
 - Edna feels Robert was "nearer to her" when he was in Mexico because their interactions upon his return are strained (p. 114). When he was away in Mexico, he existed in her imagination and could be anything she wanted. When he returns, interactions do not go according to the way she "had pictured" them (p. 108). He demonstrates suspicion of her "'friend[ship]'" with Alcée Arobin, and she becomes suspicious of relationship(s) he may have developed with women in Mexico (p. 110).
- ① Consider instructing students to form small groups, having each group elect a spokesperson to share their observations, or allowing students to volunteer to discuss the observations and evidence generated during their Quick Write.
- ① **Differentiation Consideration:** Consider providing the following scaffolding questions to support students' analysis and discussion:
- How does Robert's actual return compare to the return Edna "had pictured" (p. 108) for him? How does this affect Edna's perception of their relationship?**
- How does Robert's return affect the independent life Edna has begun to establish in his absence?**
- How does Arobin's visit impact the interaction between Edna and Robert?**
- Why does Edna feel Robert was "nearer to her" when he was "off there in Mexico?" (p. 114)**

Instruct students to form pairs and briefly discuss how their opinions were challenged or verified through discussion, or whether they made new connections in light of the evidence and reasoning presented during the discussions.

- ▶ Student pairs discuss how their opinions were challenged or verified through discussion and identify any new connections they made during the discussion.

Lead a brief whole-class discussion of student observations.

Activity 5: Quick Write

10%

Instruct students to return to their Pre-Discussion Quick Writes. Instruct students to independently revise or expand their Quick Write responses in light of the whole-class discussion, adding any new connections and strengthening or revising any verified or challenged opinions.

How does Robert's return impact Edna's character development in this excerpt?

Instruct students to look at their annotations to find evidence. Ask students to use this lesson's vocabulary wherever possible in their written responses. 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 to the independent Quick Write.

- ▶ Students revise or expand their Pre-Discussion Quick Write response.
- 🗣 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 read and annotate chapters XXXV–XXXVI of *The Awakening* (from “The morning was full of sunlight and hope” to “the longing to hold her and keep her”). Direct students to box any unfamiliar words from chapters XXXV–XXXVI and look up their definitions. Instruct them to choose the definition that makes the most sense in context, and write a brief definition above or near the word in the text.

Also for homework, students should continue to read their AIR text through the lens of a focus standard of their choice and prepare for a 3–5 minute discussion of their text based on that standard.

- ▶ Students follow along.

Homework

Read and annotate chapters XXXV–XXXVI of *The Awakening* (from “The morning was full of sunlight and hope” to “the longing to hold her and keep her”). Box any unfamiliar words from chapters XXXV–XXXVI and look up their definitions. Choose the definition that makes the most sense in context, and write a brief definition above or near the word in text.

Also, continue to read your Accountable Independent Reading text through the lens of a focus standard of your choice and prepare for a 3–5 minute discussion of your text based on that standard.

11.4.2

Lesson 17

Introduction

In this lesson, students read and analyze chapters XXXV–XXXVI of *The Awakening* (from “The morning was full of sunlight and hope” to “the longing to hold her and keep her”), in which Edna and Robert finally confess their feelings for each other. Students discuss their observations and analysis in small groups. Student analysis focuses on how the central ideas of societal expectations and Edna’s sense of self build on one another and interact over the course of *The Awakening*. At the end of the lesson, using a fishbowl method for discussion, students engage in a critical dialogue about the text in response to the following prompt: How do central ideas that have been developed over the course of the text interact and build on one another in this excerpt?

For homework, students read and annotate chapters XXXVII–XXXIX of *The Awakening*, identifying and defining unknown vocabulary, and responding briefly in writing to a prompt.

Standards

Assessed Standard(s)	
RL.11-12.2	Determine two or more themes or central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to produce a complex account; provide an objective summary of the text.
SL.11-12.1.a, c, d	<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 11–12 topics, texts, and issues</i>, building on others’ ideas and expressing their own clearly and persuasively.</p> <ul style="list-style-type: none"> 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. c. Propel conversations by posing and responding to questions that probe reasoning and evidence; ensure a hearing for a full range of positions on a topic or issue; clarify, verify, or challenge ideas and conclusions; and promote divergent and creative perspectives. d. Respond thoughtfully to diverse perspectives; synthesize comments, claims, and

	evidence made on all sides of an issue; resolve contradictions when possible; and determine what additional information or research is required to deepen the investigation or complete the task.
Addressed Standard(s)	
W.11-12.9.a	<p>Draw evidence from literary or informational texts to support analysis, reflection, and research.</p> <p>a. Apply <i>grades 11–12 Reading standards</i> to literature (e.g., “Demonstrate knowledge of eighteenth-, nineteenth- and early-twentieth-century foundational works of American literature, including how two or more texts from the same period treat similar themes or topics”).</p>

Assessment

Assessment(s)
<p>Student learning is assessed via a whole-class discussion at the end of the lesson. Students respond to the following prompt, citing textual evidence to support analysis and inferences drawn from the text.</p> <ul style="list-style-type: none"> How do central ideas that have been developed over the course of the text interact and build on one another in this excerpt? <p>① Students will be evaluated using the relevant portions of the 11.4 Speaking and Listening Rubric.</p>
High Performance Response(s)
<p>A High Performance Response should:</p> <ul style="list-style-type: none"> Determine at least two central ideas in the text (e.g., societal expectations and sense of self). Analyze how these central ideas interact and build on one another in chapters XXXV–XXXVI (e.g., During Robert and Edna’s conversation, Edna expresses her sense of self and rejects societal expectations around marriage and love. When Edna tells Robert, “I give myself where I choose,” she acknowledges her identity and independence, expressing that she belongs to herself and no one else (p. 119). This statement also shows a rejection of the societal expectation that a wife belongs to her husband, a societal expectation that Edna considers to be “very, very foolish” (p. 119). In chapter XXXVI, Edna finally acknowledges aloud the thoughts and ideas she has been developing throughout <i>The Awakening</i> regarding her own self-awareness and rejection of societal expectations.).

Vocabulary

Vocabulary to provide directly (will not include extended instruction)
<ul style="list-style-type: none"> despondency (n.) – depression of spirits from loss of courage or hope; dejection recapitulated (v.) – reviewed by a brief summary, as at the end of a speech or discussion torpid (adj.) – inactive or sluggish dissipation (n.) – mental distraction; amusement subterfuges (n.) – tricks, especially used to hide, avoid, or get something disclosures (n.) – exposures; revelations cur (n.) – a low, bad, or disliked dog
Vocabulary to teach (may include direct word work and/or questions)
<ul style="list-style-type: none"> None.
Additional vocabulary to support English Language Learners (to provide directly)
<ul style="list-style-type: none"> speculations (n.) – activities in which someone buys and sells things insurmountable (adj.) – impossible to solve or get control of evasiveness (n.) – dishonesty or indirectness whim (n.) – a sudden wish, desire, decision, etc. astonished (adj.) – feeling or showing great surprise or wonder indifferent (adj.) – not interested in or concerned about something resolve (n.) – a strong determination to do something

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards & Text: <ul style="list-style-type: none"> Standards: RL.11-12.2, SL.11-12.1.a, c, d, W.11-12.9.a Text: <i>The Awakening</i> by Kate Chopin, Chapters XXXV–XXXVI 	
Learning Sequence: <ol style="list-style-type: none"> Introduction of Lesson Agenda Homework Accountability Reading and Discussion 	<ol style="list-style-type: none"> 5% 15% 25%

4. Fishbowl Discussion	4. 50%
5. Closing	5. 5%

Materials

- Student copies of the Central Ideas Tracking Tool (refer to 11.4.2 Lesson 5) (optional)—students may need additional blank copies
- Student copies of the 11.4 Speaking and Listening Rubric and Checklist (refer to 11.4.1 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.
i	Indicates instructional notes for the teacher.

Activity 1: Introduction of Lesson Agenda

5%

Begin by reviewing the agenda and the assessed standards for this lesson: RL.11-12.2 and SL.11-12.a, c, d. In this lesson, students continue to read and analyze *The Awakening*, considering how two or more central ideas from throughout the text interact and build on one another in chapters XXXV–XXXVI. Students discuss their analysis and observations in small groups before participating in a fishbowl class discussion for the lesson assessment.

- Students look at the agenda.

Activity 2: Homework Accountability

15%

Instruct student pairs to take out their responses to the previous lesson's homework assignment. (Read and annotate chapters XXXV–XXXVI of *The Awakening* (from “The morning was full of sunlight and hope” to “the longing to hold her and keep her”)). Instruct students to form pairs to discuss their responses.

- Student pairs discuss their annotations from the previous lesson's homework.

🗨 Student annotations may include:

- Star near:
 - Each repetition of the word “despondency” because this seems to be an important and repeating mood of Edna’s during the time that she waits for Robert to come to her (pp. 114, 115, and 116).
 - “[D]reaming of wild, impossible things, recalling men who had set their wives free,” because it is interesting that Robert considers the possibility of Edna being “set free” by her husband as a situation that is “wild” or “impossible” (p. 119).
- Exclamation point near:
 - “I suppose this is what you would call unwomanly; but I have got into a habit of expressing myself” because this phrase reveals that it is “unwomanly” for a woman to express her inner thoughts and feelings in this society (p. 117).
 - “She leaned over and kissed him” (p. 118) because this is the first time Edna and Robert kiss in the text, and Edna initiates the kiss with Robert, which is a bold, possibly “unwomanly,” action for her to take (p. 117).
- A question mark near:
 - “His face grew a little white” because Robert’s reaction to Edna’s statements seems unusual, as he reacts with fear or astonishment (p. 119).
 - “Madame had been taken sick” because it is unclear what is making Madame Ratignolle sick (p. 120).

① This annotation supports students’ engagement with W.11-12.9.a, which addresses the use of textual evidence in writing.

Instruct student pairs to share and discuss the vocabulary words they identified and defined in the previous lesson’s homework.

🗨 Students may identify the following words: *despondency*, *recapitulated*, *torpid*, *dissipation*, *subterfuges*, *disclosures*, and *cur*.

① **Differentiation Consideration:** Students may also identify the following vocabulary: *speculations*, *insurmountable*, *evasiveness*, *whim*, *astonished*, *indifferent*, and *resolve*.

① Definitions are provided in the Vocabulary box in this lesson.

Instruct students to talk in pairs about how they applied a focus standard to their Accountable Independent Reading (AIR) texts. Select several students (or student pairs) to explain how they applied a focus standard to their AIR texts.

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

Activity 3: Reading and Discussion

25%

Instruct students to form small groups. Post or project the questions below for students to discuss. Instruct students to continue to annotate the text as they read and discuss.

- ① This activity differs from previous lessons' reading and discussion activities by allowing students more independence in analyzing the text before the lesson assessment. For the reading and text analysis in this lesson, students work in small groups through a series of guiding questions to analyze how two or more central ideas interact and develop in this excerpt. Students then discuss evidence and analysis in a fishbowl discussion assessment.
- ① **Differentiation Consideration:** Consider instructing students to track central ideas using the Central Ideas Tracking Tool.
- ① **Differentiation Consideration:** Consider posting or projecting the following guiding question to support students in their reading throughout this lesson:

How do the central ideas of sense of self and societal expectations interact and build on one another in chapters XXXV–XXXVI?

Instruct student groups to reread chapters XXXV–XXXVI in *The Awakening* (from “The morning was full of sunlight and hope” to “the longing to hold her and keep her”) and answer the following questions before sharing out with the class.

- ① Consider providing students with chart paper to record their observations and evidence during these small-group discussions; students may then use the chart paper to share their observations during the whole-class discussion.

How do Edna's thoughts and actions, in relation to Robert and Arobin, interact and build on one another in chapter XXXV?

- 💬 Students responses may include:
 - Edna goes through a series of mood changes in chapter XXXV. She moves from a feeling of “sunlight and hope” (p. 114), in which she imagines Robert will come to visit her right away, into a feeling of “disappoint[ment]” (p. 115). She continues this cycle of moods “each

morning ... and each night,” and seems to be stuck in this cycle until she engages with Arobin again “one night” (p. 115).

- Edna spends one evening with Arobin and goes driving with him when he “[urges] her to,” but otherwise does not seem to care much for him (p. 115). She seems to be waiting for Robert, but by the end of chapter XXXV she seems indifferent and has “no despondency ... [or] hope” left (p. 116). Her interactions with Arobin, both physical and emotional, seem empty.
- Edna’s thoughts and actions focus on Robert and “how delicious it would be to have him there with her” (p. 114). Even though she does not hear from Robert and does hear from her husband, her children, and her lover Arobin, Edna thinks only of Robert. Edna responds well to the various letters she receives from her children and her husband, but “made no reply” to the letter from Arobin (p. 115). Despite all her thinking about Robert, Edna wants him to take the initiative to come to her: “she avoided any occasion which might throw her in his way” (p. 115). Edna waits for Robert to make the next move.

① **Differentiation Consideration:** Consider posing the following scaffolding questions to support discussion:

How does Edna’s response to the letters she receives develop a central idea of the text?

- 💬 Edna’s response to the letters she receives develops the idea of sense of self and the idea of societal expectations. Edna has no “fixed design” in her correspondence with her husband, and replies because the letters are “pleasing to her” and not because she feels that she has to, or because of any societal expectations (p. 115).

How do Edna’s interactions with Arobin impact her character development in chapter XXXV?

- 💬 Even though Arobin thinks that, like a flower, Edna is “unfold[ing] under his delicate sense of her,” Edna does not seem to care about Arobin anymore and is completely focused on Robert (p. 116). She “ma[kes] no reply” to Arobin’s note and goes driving with him when he “urged her to,” but otherwise does not seem to care much for him emotionally (p. 115). She seems to be waiting for Robert, but by the end of chapter XXXV, she has “no despondency ... [or] hope” left (p. 116). Her interactions with Arobin, both physical and emotional, seem empty and leave Edna indifferent.

How does the idea of freedom develop throughout Edna and Robert’s conversation? How does the idea of being “free” (p. 119) interact with, or build on, another central idea of the text?

- 💬 Student responses may include:

- Robert's idea of freedom remains in line with the societal expectations of the time, in which the wife is the husband's property; he recalls "men who had set their wives free" (p. 119). According to Edna's new thinking, her freedom is connected to her sense of self and is an important part of how she understands her own thinking and actions.
- Robert's idea of freedom includes a wife being released from marriage by her husband, and he reiterates this multiple times, saying "you were not free, you were Léonce Pontellier's wife" (p. 119). Edna scoffs at Robert's concept of freedom and calls him "foolish" because according to Edna she is "no longer one of Mr. Pontellier's possessions" and she "give[s] [her]self where [she] choose[s]" (p. 119).
- Edna's statement, "I give myself where I choose" expresses a desire for freedom, and seems to be a full rejection of the societal expectations around marriage and relationships (p. 119). However, when Edna states, "It was you who awoke me last summer," she chooses to give herself to Robert and gives Robert the credit for her awakening and self-discovery (p. 120). Edna's choice to give credit to Robert for her awakening complicates Edna's sense of self because she seems to want to give herself to Robert, but earlier in the text she states that "[she] wouldn't give [her]self" (p. 53). It seems like Edna understands herself and desires a kind of complete freedom, but in this conversation she longs to have Robert be "everything" (p. 120) to and for her, which seems to contradict her desire to be totally and wholly free, since she has previously talked about freedom as never giving herself to anyone.

① **Differentiation Consideration:** Consider posing the following scaffolding question to support discussion:

Edna says, "I give myself where I choose" (p. 119) and "It was you who awoke me last summer" (p. 120). How does the context of these statements clarify their meaning?

💬 Student responses should include:

- When Edna states, "I give myself where I choose," she responds to Robert's statements about wishing Mr. Pontellier would "free" Edna (p. 119). Edna tries to get Robert to understand she has the power to free herself. This statement seems more in line with Edna's desire for freedom and self-awareness without the constraints of societal expectations.
- When Edna states, "It was you who awoke me last summer," it is during a private moment of intimacy between Edna and Robert in which she tries to express her love for Robert (p. 120). This statement represents Edna's decision to "give [her]self" to Robert, even though for Edna to marry another man does not resolve her desire for freedom (p. 119).

Circulate to provide support during small-group discussion.

Lead a brief whole-class discussion of student responses.

Activity 4: Fishbowl Discussion

50%

Provide students with the lesson assessment prompt:

How do central ideas that have been developed over the course of the text interact and build on one another in this excerpt?

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

Transition the class into two equal groups by forming two circles: one inner circle and one outer circle. Explain to students how the fishbowl discussion works: the inner circle is the discussion group, while the outer circle listens and takes notes on the inner group's discussion. Following the first round of discussion, the groups switch places, and the process repeats. Inform students that this fishbowl discussion comprises their lesson assessment.

① Consider reminding students of their previous work with SL.11-12.1.a, as this discussion requires that students have come to class having read the material and asks them to explicitly draw on evidence from the text to support their discussion.

① Consider reminding students of their previous work with SL.11-12.1.c, as this discussion requires that students pose and respond to questions, and qualify or justify their own points of agreement and disagreement with other students.

① Consider reminding students of their previous work with SL.11-12.1.d, as this discussion requires that students seek to understand and respond thoughtfully to diverse perspectives in order to deepen the investigation of their position and observations.

Instruct students to use the relevant portions of the 11.4 Speaking and Listening Rubric and Checklist to guide their discussion. Remind students they will be self-assessing their discussions after the fishbowl discussion.

① If necessary, consider reviewing the protocols and instructions for this activity. Explain that while in the outer circle, students should take notes about when someone makes an especially clear point, supports his or her point with strong evidence, responds thoughtfully to someone else's point of view, or actively incorporates others into the discussion. Students should also make note of how the use of any of these skills could be improved. Students share these notes with the inner circle after the 5-minute discussion.

- ▶ Students in the inner circle begin the discussion, posing questions and using evidence to support their answers. Students in the outer circle take notes to share in the second half of the discussion.

- ① **Differentiation Consideration:** If students could benefit from more support during discussion, consider calling on students, posing direct questions, and facilitating dialogue. Additionally, consider providing the following scaffolding question to support students' analysis and discussion:

How do two or more central ideas develop throughout Edna and Robert's conversation?

💬 Student responses may include:

- Edna and Robert's conversation develops the central idea of sense of self, as Edna asserts her self-possession, because she is "'no longer one of Mr. Pontellier's possessions'" (p. 119). Edna maintains that she is no longer an object to be passed between men, as she "'give[s] [her]self where [she] choose[s]'" (p. 119).
- Edna and Robert's conversation develops the central idea of societal expectations. Robert reveals that he desires to make Edna "'[his] wife'" (p. 119). Robert "'recall[s] men who had set their wives free,'" and wants Edna to be freed from her current marriage to enter into a marriage with him. Even though Robert loves Edna, he still believes in the societal expectations from which Edna is trying to break free (p. 119).

Instruct students in the outer circle to share at least one question or response to a question from a student in the inner circle, and share something new they learned as a result of the discussion. Ask students to note the strong points of the discussion and where the discussion could have been stronger.

- ▶ Students in the outer circle share one question or response as well as one idea they learned as a result of the discussion. Students in the inner circle listen.

Repeat this activity, moving students from the outer circle to the inner circle.

- ▶ Student groups switch places and repeat the fishbowl discussion process.
- 💬 See the High Performance Response at the beginning of this lesson.

Instruct students to self-assess their mastery of the speaking and listening norms and expectations for SL.11-12.1.a, c, d. Instruct students to use the 11.4 Speaking and Listening Rubric and Checklist to assess their own application of these skills in their fishbowl discussion. Also, instruct students to provide a 1–2 sentence explanation of the self-assessment.

- ▶ Students self-assess their speaking and listening skills for SL.11-12.1.a, c, d.

Activity 5: Closing

5%

Display and distribute the homework assignment. For homework, instruct students to read and annotate chapters XXXVII–XXXIX of *The Awakening* (from "Edna looked in at the drug store" to "musky

odor of pinks filled the air”). Direct students to box any unfamiliar words from chapters XXXVII–XXXIX and look up their definitions. Instruct them to choose the definition that makes the most sense in context, and write a brief definition above or near the word in the text.

Additionally, instruct students to respond briefly in writing to the following prompt:

How does Edna’s experience at the Ratignolles impact her character development?

- ▶ Students follow along.

Homework

Read and annotate chapters XXXVII–XXXIX of *The Awakening* (from “Edna looked in at the drug store” to “musky odor of pinks filled the air”). Box any unfamiliar words from chapters XXXVII–XXXIX and look up their definitions. Choose the definition that makes the most sense in context, and write a brief definition above or near the word in the text.

Respond briefly in writing to the following prompt:

How does Edna’s experience at the Ratignolles impact her character development?

Model Central Ideas Tracking Tool (Optional)

Name:		Class:		Date:	
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Directions: Identify two or more central ideas that you encounter throughout the text. Trace the development of those ideas by noting how they build on one another and interact over the course of the text. Cite textual evidence to support your work.

Text:	<i>The Awakening</i> by Kate Chopin, Chapters XXXV–XXXVI
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Page #	Central Ideas	Notes and Connections
Pages 114, 117, 119, 120	Sense of self	<p>Edna reflects on her thoughts and feelings regarding Robert and tries to reason with herself to create the sense of self she wants: “if she could but get that conviction firmly fixed in her mind, what mattered about the rest?” (p. 114).</p> <p>Edna assumes Robert will think she is “unwomanly” for “expressing [her]self,” but this thinking is part of her new identity (p. 117).</p> <p>Edna tells Robert “I give myself where I choose,” articulating her new self-awareness that she belongs to herself and no one else (p. 119).</p> <p>Edna credits Robert with initiating her awakening or developing self-awareness, saying, “It was you who awoke me last summer” (p. 120). With this statement, Edna demonstrates that she is aware that she has changed since last summer.</p>
Pages 115, 117, 119	Societal expectations	<p>Edna avoids societal expectations in her role as a wife when she “answered her husband[’s letter] with friendly evasiveness,” as she pretends or ignores the fact that she has not been faithful to her husband (p. 115).</p> <p>When Edna claims, “I have got into a habit of expressing myself. It doesn’t matter to me, and you may think me unwomanly if you like,” she directly opposes any sort of societal expectation (p. 117). Edna stands resolute that she will talk freely and candidly</p>

		<p>even if society deems it “unwomanly” (p. 117).</p> <p>Edna rejects the societal expectations of being a wife by claiming she belongs to herself, that she “give[s] [her]self where [she] choose[s],” implying that she does not belong to her husband or anyone else.</p>
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11.4.2

Lesson 18

Introduction

In this lesson, students read and analyze chapters XXXVIII–XXXIX of *The Awakening* (from “Edna still felt dazed when she got outside in the open air” to “and the musky odor of pinks filled the air”), in which Robert leaves and Edna returns to Grand Isle for a final swim. Students respond to a two-part assessment question. First, students discuss the first part of the Quick Write assessment prompt in pairs, followed by a whole-class discussion. Then students transition into small groups to discuss the second half of the assessment prompt. Student analysis focuses on Chopin’s choices in concluding the text and how those choices contribute to the meaning and aesthetic impact of the narrative. Student learning is assessed via a Quick Write at the end of the lesson: What choices does Chopin make about how to conclude the text? How do these choices contribute to meaning and aesthetic impact?

For homework, students return to the Mid-Unit Assessment prompt and expand and refine their responses based on their completed reading and analysis of *The Awakening*. Additionally, students continue their Accountable Independent Reading (AIR) through the lens of a focus standard of their choice.

Standards

Assessed Standard(s)	
RL.11-12.5	Analyze how an author’s choices concerning how to structure specific parts of a text (e.g., the choice of where to begin or end a story, the choice to provide a comedic or tragic resolution) contribute to its overall structure and meaning as well as its aesthetic impact.
Addressed Standard(s)	
W.11-12.9.a	Draw evidence from literary or informational texts to support analysis, reflection, and research. a. Apply <i>grades 11–12 Reading standards</i> to literature (e.g., “Demonstrate knowledge of eighteenth-, nineteenth- and early-twentieth-century foundational works of American literature, including how two or more texts from the same period treat similar themes or topics”).
SL.11-	Initiate and participate effectively in a range of collaborative discussions (one-on-one,

12.1.a, c, d	<p>in groups, and teacher-led) with diverse partners on <i>grades 11–12 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 probe reasoning and evidence; ensure a hearing for a full range of positions on a topic or issue; clarify, verify, or challenge ideas and conclusions; and promote divergent and creative perspectives.</p> <p>d. Respond thoughtfully to diverse perspectives; synthesize comments, claims, and evidence made on all sides of an issue; resolve contradictions when possible; and determine what additional information or research is required to deepen the investigation or complete the task.</p>
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Assessment

Assessment(s)
<p>Student learning is assessed via a Quick Write at the end of the lesson. Students respond to the following prompt, citing textual evidence to support analysis and inferences drawn from the text.</p> <ul style="list-style-type: none"> What choices does Chopin make about how to conclude the text? How do these choices contribute to meaning and aesthetic impact?
High Performance Response(s)
<p>A High Performance Response should:</p> <ul style="list-style-type: none"> Determine Chopin’s choices in concluding the text (e.g., Chopin emphasizes Edna’s physical state while she is in the water, including “[h]er arms and legs were growing tired” (p. 127), “[e]xhaustion was pressing upon and overpowering her,” and “her strength was gone” (p. 128). These details demonstrate Edna is physically overwhelmed by her situation). Analyze how these choices contribute to the meaning and aesthetic impact of the text (e.g., Chopin creates a parallel between Edna’s physical suffering and her emotional suffering as she swims. Before leaving for the ocean, Edna tells Doctor Mandelet that she would rather “suffer” than remain complacent to “illusions,” or beliefs that are not real or true (p. 123). Edna demonstrates these ideas as she suffers physically and emotionally during her last swim. She recalls her emotional struggles, as she thinks of “Léonce and the children” (p. 127), while at the same time, she grows increasingly “exhaust[ed]” (p. 128). In her final moments, Edna also recalls

her last communication with Robert, ““Good-by—because, I love you,”” and briefly considers that there may have been another way to reconcile, but concludes that “it was too late” (p. 128). Edna knows she only wants to be with Robert, yet cannot be with him because he, like the Pontellier family, will “never understand” (p. 128) Edna’s refusal to conform to societal expectations. The combination of all of these memories and recollections, with the emphasis on Edna’s physical exhaustion, adds to the tragedy of the text because it demonstrates the accumulation of Edna’s physical and emotional toil in the novel).

Vocabulary

Vocabulary to provide directly (will not include extended instruction)

- inconsolable (adj.) – incapable of being comforted
- provision (n.) – something that is supplied or provided
- quaffed (v.) – drank copiously and heartily

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

- None.

Additional vocabulary to support English Language Learners (to provide directly)

- dread (v.) – to fear something that will or might happen
- multitude (n.) – a great number
- torture (n.) – something that causes mental or physical suffering; a very painful or unpleasant experience
- abroad (adv.) – in a foreign country
- illusions (n.) – incorrect ideas; ideas that are based on something that is not true
- decoy (n.) – a person or thing that attracts people’s attention so they will not notice someone or something else
- dupe (n.) – a person who is easily deceived or tricked
- intoxication (n.) – overpowering excitement that suggests the effect of alcohol or a drug
- elude (v.) – to avoid or escape by speed, cleverness, trickery

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards & Text: <ul style="list-style-type: none"> Standards: RL.11-12.5, W.11-12.9.a, SL.11-12.1.a, c, d Text: <i>The Awakening</i> by Kate Chopin, Chapters XXXVIII–XXXIX 	
Learning Sequence: <ol style="list-style-type: none"> Introduction of Lesson Agenda Homework Accountability Reading and Discussion Small Group Discussion Quick Write Closing 	<ol style="list-style-type: none"> 5% 20% 30% 30% 10% 5%

Materials

- Student copies of the 11.4 Speaking and Listening Rubric and Checklist (refer to 11.4.1 Lesson 3)
- Student copies of the Short Response Rubric and Checklist (refer to 11.4.1 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 reviewing the agenda and the assessed standard for this lesson: RL.11-12.5. In this lesson, students complete their reading of *The Awakening*. Students participate in whole-class and small-group discussions, focusing their analysis on the conclusion of the text and how the conclusion contributes to the meaning and aesthetic impact of the narrative.

- ▶ Students look at the agenda.

Activity 2: Homework Accountability

20%

Instruct students to take out their responses to the previous lesson's homework assignment. (Read and annotate chapters XXXVII–XXXIX of *The Awakening* (from “Edna looked in at the drug store” to “musky odor of pinks filled the air”). Instruct students to form pairs to discuss their responses.

- ▶ Student pairs discuss their annotations from the previous lesson's homework.

☞ Student annotation may include:

- Star near:
 - “I’m not going to be forced into doing things” because this phrase demonstrates Edna’s self-awareness and her empowerment (p. 123).
 - “[S]he would never sacrifice herself for her children” because this phrase shows Edna is fully aware of her own convictions and is willing to rebel against the societal expectations of motherhood (p. 126).
- Exclamation mark near the phrase “Good-by—because I love you” because it is surprising Robert left Edna after they both professed their love for each other (p. 124).
- Arrow from “they need not have thought that they could possess her, body and soul” to “[e]xhaustion was pressing upon and overpowering her” because her conflict with societal expectations regarding her family contributes to her exhaustion of spirit and body (p. 128).
- Question mark at the end of chapter XXXIX, “the musky odor of pinks filled the air” because it is not clear what has happened to Edna or what this imagery represents (p. 128).

① This annotation supports students’ engagement with W.11-12.9.a, which addresses the use of textual evidence in writing.

Instruct student pairs to share and discuss the vocabulary words they identified and defined in the previous lesson's homework.

- ☞ Students may identify the following words: *inconsolable*, *provision*, and *quaffed*.

- ① **Differentiation Consideration:** Students may also identify the following words: *dread, multitude, torture, abroad, illusions, decoy, dupe, intoxication, and elude*.
- ① Definitions are provided in the Vocabulary box in this lesson.
-

Instruct student pairs to take out their responses to the second part of the previous lesson's homework assignment. (Respond briefly in writing to the following prompt: How does Edna's experience at the Ratignolles impact her character development?) Instruct students to share and discuss their responses in pairs before sharing out with the class.

- ① The questions below focus on chapter XXXVII only; students analyze chapters XXXVIII and XXXIX in the following Reading and Discussion activity.

How does Edna's experience at the Ratignolles impact Edna's character development?

- 💬 Edna's experience at the Ratignolles further separates her from the societal expectations of women and establishes her opposition to motherhood. Edna finds herself "seized with a vague dread" after Madame Ratignolle gives birth and does not think of the joy of the baby but sees the child as an addition to the "great unnumbered multitude of souls that come and go" (p. 122). Edna's feelings of unease and distress result because she is not comfortable with the idea of motherhood and she considers the birth of Madame Ratignolle's child a "scene of torture," which shows that she considers childbirth an awful experience for women (p. 122).

Post or project the following question for student pairs to discuss before sharing out with the class:

How does Edna's conversation with Doctor Mandelet in chapter XXXVIII further demonstrate the interaction of two central ideas?

- 💬 The conversation between Edna and Doctor Mandelet demonstrates the interaction of the central ideas of sense of self and societal expectations because this is one of the first times in the novel that another character maintains a similar perspective or understands Edna's evolving sense of self in the face of social obligations. Doctor Mandelet refers to societal expectations as "'a decoy to secure mothers for the race'" and feels these expectations are "'arbitrary,'" which means that they are unnatural, false, and unnecessarily oppressive to women (p. 123). Edna also tells the doctor she is "'not going to be forced into doing things'" and that she does not want anything but her "'own way'" (p. 123). Edna shares this knowledge of herself as a way to show that she will no longer conform to societal expectations, as she will no longer remain a "dupe to illusions" (p. 123).

Lead a brief whole-class discussion of student responses.

Activity 3: Reading and Discussion

30%

Instruct students to remain in pairs from the previous activity. Post or project the first part of the assessment prompt for students to discuss. Instruct students to continue to annotate the text as they read and discuss.

- ① This activity differs from previous lessons' Reading and Discussion activities by allowing students more independence in analyzing the text before the lesson assessment. For the reading and text analysis in this lesson, students work in pairs to analyze the first part of the assessment prompt, identifying evidence that supports their analysis of the author's choices in concluding the text. Students then discuss their evidence and further their analysis in small group discussions about the second part of the assessment prompt.
- ① **Differentiation Consideration:** Consider posting or projecting the following guiding question to support students in their reading throughout this lesson:

How does Chopin conclude the novel?

Instruct student pairs to reread chapters XXXVIII–XXXIX of *The Awakening* (from “Edna still felt dazed when she got outside in the open air” to “and the musky odor of pinks filled the air”) and discuss the first part of the assessment prompt before sharing out with the class.

- ▶ Student pairs reread the text and discuss the following prompt.

What choices does Chopin make about how to conclude the text?

💬 Student responses may include:

- Chopin chooses to end the novel at Grand Isle, the place Edna becomes a “newly awakened being” (p. 51).
- Chopin chooses to recall events that occurred over the course of the text that reflect Edna's developing sense of self, including recalling the “night she swam far out” when she first learned to swim (p. 127).
- Chopin has Edna remember Mademoiselle Reisz's words from earlier in the text about the artist who must have “the courageous soul that dares and defies” and says that Mademoiselle Reisz may have “laughed, perhaps sneered” at Edna's actions (p. 128).
- Chopin chooses to bring finality to Robert and Edna's relationship. Throughout *The Awakening* it is uncertain what will happen between Robert and Edna, but in the conclusion it is clear that “[Robert] would never understand” Edna's position as a self-aware woman who is not anyone's possession (p. 128). Robert wants to possess Edna as Mr. Pontellier had, but Edna explicitly says, “I give myself where I choose,” and this is an idea that Robert may not understand.

- Chopin chooses to end *The Awakening* with Edna swimming out farther and recalling memories of the past, including the sounds of “her father’s voice and her sister Margaret’s” and “spurs of the cavalry officer,” all signifying Edna’s childhood (p. 128).
 - Chopin chooses to conclude *The Awakening* with a tragic yet ambiguous ending. Chopin does not illustrate Edna’s drowning but it can be inferred that she drowns as she gives up because Robert and others “would never understand” (p. 128).
 - Chopin emphasizes Edna’s physical state while she is in the water, moving back and forth between these physical descriptions and her inner thoughts: “[h]er arms and legs were growing tired” (p. 127), “[e]xhaustion was pressing upon and overpowering her,” and “her strength was gone” (p. 128).
 - Chopin chooses to have Edna confront the “old terror” she experienced during her first swim away from shore (p. 128). However, that fear recedes, and Edna does not turn back to the beach.
 - Chopin uses the same language in the conclusion to describe “the voice of the sea” and “the touch of the sea” (p. 127) as she did in chapter VI when Edna starts to recognize herself as an “individual to the world” (p. 16).
 - Chopin concludes the text by repeating the bird symbolism from earlier in the text by describing a “bird with a broken wing”; this bird is the only “living thing in sight” as Edna embarks on her final swim (p. 127).
- ① **Differentiation Consideration:** As students identify Chopin’s choices in the conclusion, consider instructing students to reread certain portions of the text to generate discussion in their small groups: pages 15–16 (Chopin’s description of the sea and Edna’s understanding of herself as a human being), pages 20–21 (Edna’s reflections on her past romances), pages 31–32 (Edna’s first swim), pages 70–71 (Edna’s conversation with Mademoiselle Reisz about artists), and page 92 (Edna’s conversation with Arobin).
- ① **Differentiation Consideration:** Consider posing the following scaffolding questions to support discussion:

What is the “old terror” that seizes Edna (p. 128)?

- 💬 The “old terror” describes the fear of death Edna had when she first swam away from the shore on her own (p. 128).

How does the narrator describe Edna during her last swim?

- 💬 The narrator describes Edna’s “white body” (p. 127) as overpowered by “[e]xhaustion” (p. 128), and states that Edna’s “arms and legs were growing tired” (p. 127) as Edna swims farther away from the shore. The narrator does not say that Edna is afraid, only that she is tired and “her

strength was gone” (p. 128). Edna also feels hopeless and melancholy because she only wants to be with Robert but she also realizes even Robert will “melt out of her existence” (p. 127) and will “never understand” (p. 128) that she is no longer a possession.

Who does Edna recall during her last swim?

💬 Student responses should include:

- Edna thinks of her family, who are “a part of her life” (pp. 127–128), although they could not “possess her, body and soul” (p. 128).
- Edna thinks of Mademoiselle Reisz and her words about the soul of a true artist: “The artist must possess the courageous soul that dares and defies” (p. 128).
- Edna thinks of Doctor Mandelet and that he may have “understood” her situation (p. 128).
- Edna thinks of Robert and his inability to accept her new status as a self-possessed woman, “He would never understand” (p. 128).
- Edna thinks of her father and sister, and the first man she fell in love with, the “cavalry officer” (p. 128).

- ① Consider reminding students of their previous work with SL.11-12.1.a, c, d, and instruct them to use the 11.4 Speaking and Listening Rubric and Checklist to guide their discussion.

Lead a whole-class discussion of student responses.

Activity 4: Small Group Discussion

30%

Instruct students to form small groups. Post or project the second part of the assessment prompt for students to discuss. Instruct student groups to discuss the second part of the assessment prompt.

How do these choices contribute to meaning and aesthetic impact?

💬 Student responses may include:

- Chopin’s choice to conclude *The Awakening* at Grand Isle contrasts pre- and post-awakening Edna. When the narrator introduces Edna at the beginning of the story, it is from the perspective of her husband as his “valuable piece of personal property,” and Edna has just returned from swimming with Robert (p. 4). At the end of the story, Edna “had come alone” to Grand Isle (p. 125), as a liberated individual who has a plan to “elude” the “soul’s slavery” of motherhood and being a wife (p. 127). Chopin further develops this distinction and the beauty of Edna after her awakening and return to Grand Isle, when Edna sheds her bathing suit and is like a “new-born creature” that has a “white body” (p. 127), rather than a body “burnt beyond recognition” (p. 4).

- Chopin uses repetition of vivid memories and previous experiences to create beauty in the conclusion and to bring Edna's awakening full circle. Chopin repeats previous descriptions of the "voice of the sea" as something that is enticing, "never ceasing, whispering, clamoring, murmuring, inviting the soul to wander in the abysses of solitude" (p. 127). This language creates cohesion across the text and recalls the first instance of Edna's awakening, when Edna begins to realize "her relations as an individual to the world within and about her" (p. 16).
- Chopin further uses the repetition of symbolism to add beauty and meaning when she mentions the "bird with a broken wing" that was "reeling, fluttering, circling disabled down" (p. 127). This broken bird represents Edna and symbolizes a conversation between Mademoiselle Reisz and Edna when the Mademoiselle asks if "[her] wings were strong" and says that it takes a bird with strong wings to rise above "tradition and prejudice" (p. 92). The repetition of this symbolism suggests that Edna has not been strong enough to break away from tradition or societal expectations, which contributes to the tragedy of the text.
- Chopin creates a parallel between Edna's physical suffering and her emotional suffering as Edna swims. Edna tells Doctor Mandelet that she would rather "suffer" than remain complacent to "illusions," or beliefs that are not real or true (p. 123). Edna physically struggles during her last swim, as "[h]er arms and legs were growing tired" and she recalls her emotional suffering, as "[s]he thought of Léonce and the children" (p. 127). Chopin's choice to structure the text by interweaving Edna's physical toil and emotional thoughts adds to the beauty of the text because it demonstrates Edna's physical and emotional toil in the novel's conclusion.
- Chopin's choice to provide a tragic but ambiguous ending to *The Awakening* adds to the beauty of the text because Edna's death is a literal tragedy, but also represents the end of her inner struggle with the societal expectations she has been fighting against. The ending is ambiguous in that Edna's death is not explicitly represented in the text, since the novel ends just as she is growing tired. However, since her death is inevitable, the reader is left to infer Edna's death. In the novel's conclusion, Edna remains sad and isolated, plagued by periods of "despondency" (p. 127) and "dread" (p. 122). These feelings, along with Edna's lack of "strength" as she swims farther from Grand Isle add to Edna's tragic conclusion (p. 128). But Chopin also maintains Edna's strength as an individual. Edna's empowerment demonstrates itself by her reaction to her old fear of death, which rises and then recedes, as it "sank again" (p. 128). Edna faces her tragic life with strength, but whether she gives up or succeeds is never solved. Therefore, the conclusion leaves the reader to contemplate the fate of a self-aware woman in a society that has different expectations than what she desires. By leaving out the physical description of Edna's actual death, Chopin creates an

ending where the reader can contemplate Edna's awakening over the course of the entire text.

- ① **Differentiation Consideration:** If students need additional support to generate conversation around this question, consider asking the following scaffolding questions to support student discussion:

How does the “bird with a broken wing” (p. 127) impact the meaning of the conclusion?

- 💬 The “bird with a broken wing” (p. 127) refers to Mademoiselle Reisz's question about Edna's “wings,” which need to be strong in order to rise above “tradition and prejudice” (p. 92). Since the bird's wing is broken, is it not able to fly high or rise above the earth. This image suggests that Edna remains incapable of fully breaking away from the societal expectations that restrain her individuality and desire for freedom.

How does Chopin's description of Edna's final swim impact the conclusion of the text?

- 💬 Chopin provides details of Edna's physical exhaustion, stating that “[Edna's] strength was gone,” and also shows Edna's despair: “[h]e would never understand ... it was too late” (p. 128). These details create a sense of tragedy in the novel's conclusion. Edna demonstrates physical weakness and emotional exhaustion and, although she understands herself as an individual, Chopin's description makes Edna seem overwhelmed by the conflict between the person she has become and the world she inhabits.

Activity 5: Quick Write

10%

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

What choices does Chopin make about how to conclude the text? How do these choices contribute to meaning and aesthetic impact?

Instruct students to look at their annotations to find evidence. Ask students to use this lesson's vocabulary wherever possible in their written responses. 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 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 return to the Mid-Unit Assessment prompt (How does the development of Edna’s character contribute to two interrelated central ideas in the text?) and expand and refine their response based on their completed reading of Chapters XXIX–XXXIX of *The Awakening*.

Additionally, students should continue reading their AIR texts through the lens of a focus standard of their choice and prepare for a 3–5 minute discussion of their texts based on that standard.

- ▶ Students follow along.

Homework

Return to the Mid-Unit Assessment prompt (How does the development of Edna’s character contribute to two interrelated central ideas in the text?) and expand and refine your response based on your completed reading of chapters XXIX–XXXIX of *The Awakening*.

Also, continue to read your Accountable Independent Reading text through the lens of a focus standard of your choice and prepare for a 3–5 minute discussion of your text based on that standard.

11.4.2

Lesson 19

Introduction

In this lesson, students continue with their work with narrative writing with the introduction of a new standard: W.11-12.3.e, which requires students to provide a conclusion to their narrative writing. Students participate in a collaborative jigsaw discussion activity, analyzing the conclusions from the three module texts: “On the Rainy River” from *The Things They Carried* by Tim O’Brien (from “I don’t remember saying goodbye. That last night we had dinner” to “I was a coward. I went to the war” (pp. 57–58)), “The Red Convertible” from *The Red Convertible* by Louise Erdrich (from “There’s boards and other things in the current” to “it going and running and going and running and running” (p. 10)), or *The Awakening* by Kate Chopin (from “The water of the Gulf stretched out before her” to “There was the hum of bees, and the musky odor of pinks filled the air” (pp. 127–128)). Students share their analysis of how each conclusion aligns to W.11-12.3.e. Next, students engage in a brainstorming and prewriting activity as they consider how to craft a new conclusion to one of the module’s three texts.

Student learning is assessed via an Exit Slip. Students write 2–3 sentences in response to the following prompt: Propose an idea for a new conclusion to one of the module’s three texts, and explain how the conclusion follows from and reflects on what is experienced, observed, or resolved over the course of the narrative.

For homework, students continue drafting a narrative writing piece, focusing on crafting a new conclusion to one of the three module texts.

Standards

Assessed Standard(s)	
W.11-12.4	Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1–3.)
Addressed Standard(s)	
W.11-12.3.e	Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences. e. Provide a conclusion that follows from and reflects on what is experienced,

	observed, or resolved over the course of the narrative.
SL.11-12.1.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 11–12 topics, texts, and issues</i>, building on others’ ideas and expressing their own clearly and persuasively.</p> <p>c. Propel conversations by posing and responding to questions that probe reasoning and evidence; ensure a hearing for a full range of positions on a topic or issue; clarify, verify, or challenge ideas and conclusions; and promote divergent and creative perspectives.</p>

Assessment

Assessment(s)
<p>Student learning is assessed via an Exit Slip. Students write 2–3 sentences in response to the following prompt:</p> <ul style="list-style-type: none"> Propose an idea for a new conclusion to one of the module’s three texts, and explain how the conclusion follows from and reflects on what is experienced, observed, or resolved over the course of the narrative. <p>① Consider using the W.11-12.3.e portion of the 11.4 Narrative Writing Rubric and Checklist to guide the assessment.</p>
High Performance Response(s)
<p>A High Performance Response should:</p> <ul style="list-style-type: none"> Propose a new conclusion for one of the module’s three texts (e.g., Conclude “The Red Convertible” with Stephan driving the car into the river while Marty watches, after shouting “Got to cool me off!” (p. 10).). Explain how this conclusion follows from and reflects on what is experienced, observed, or resolved over the course of the narrative (e.g., The red convertible symbolizes the relationship between the two brothers, and if Stephan drove the car into the river, it would follow from events that have previously developed regarding the car and the brother’s relationship. This conclusion would resolve the conflict of the text in a different way; however, Stephan would still decide his own fate and Marty would still be left behind. This conclusion, too, would still be supported by details established at the beginning of the story about “Stephan own[ing] the whole car” and his “boots fill[ing] with water” (p. 1).).

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.*
Additional vocabulary to support English Language Learners (to provide directly)
<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: W.11-12.4, W.11-12.3.e, SL.11-12.1.c Text: “On the Rainy River” from <i>The Things They Carried</i> by Tim O’Brien, pages 57–58; “The Red Convertible” from <i>The Red Convertible</i> by Louise Erdrich, page 10; <i>The Awakening</i> by Kate Chopin, pages 127–128 	
Learning Sequence: <ol style="list-style-type: none"> Introduction of Lesson Agenda Homework Accountability Writing Instruction: Narrative Conclusions Narrative Writing: Brainstorming and Prewriting Lesson Assessment: Exit Slip Narrative Writing: Drafting Closing 	<ol style="list-style-type: none"> 10% 15% 20% 20% 10% 20% 5%

Materials

- Student copies of the 11.4 Common Core Learning Standards Tool (refer to 11.4.1 Lesson 6)
- Student copies of the 11.4 Narrative Writing Rubric and Checklist (refer to 11.4.1 Lesson 6)

- Student copies of the 11.4 Speaking and Listening Rubric and Checklist (refer to 11.4.1 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: W.11-12.4. In this lesson, students continue narrative writing instruction by discussing W.11-12.3.e and incorporating a conclusion that follows from and reflects on what is experienced, observed, or resolved over the course of the narrative.

- Students look at the agenda.

Instruct students to take out their copies of the 11.4 Common Core Learning Standards Tool. Inform students that in this lesson they begin to work with a new substandard: W.11-12.3.e. Instruct students to individually read the standard on their tools and assess their familiarity with and mastery of it.

- Students read and assess their familiarity with substandard W.11-12.3.e.

Instruct students to talk in pairs about what they think the substandard means. Lead a brief discussion about the standard.

💬 Student responses should include:

- Provide a conclusion that continues and considers what happens over the course of the narrative.
- Provide a conclusion that continues and considers how a conflict in the narrative has been settled or dealt with over the course of the narrative.

❗ **Differentiation Consideration:** Consider reminding students of the definition of *reflection*, which refers to “consideration of a subject, idea, or past event,” introduced in 11.4.1 Lesson 11.

Activity 2: Homework Accountability

15%

Instruct students to talk in pairs about how they applied a focus standard to their Accountable Independent Reading (AIR) texts. Select several students (or student pairs) to explain how they applied a focus standard to their AIR texts.

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

Instruct students to take out their responses to the previous lesson's homework assignment. (Return to the Mid-Unit Assessment prompt (How does the development of Edna's character contribute to two interrelated central ideas in the text?) and expand and refine your response based on your completed reading of chapters XXIX to XXXIX of *The Awakening*.) Instruct students to talk in pairs about their responses.

- ▶ Student pairs discuss their homework responses from the previous lesson.
- Student responses may include:
 - Over the course of the last ten chapters of *The Awakening*, Edna's character development contributes to the interaction of the central ideas of sense of self and societal expectations. Edna's move from her family's home to the "pigeon house" further demonstrates her willingness to break with social conventions (p. 104). The move also "add[s] to her strength and expansion as an individual," which shows that Edna is more aware of her feelings and the act of changing homes has strengthened her sense of self (p. 104).
 - Robert's return also clearly demonstrates the development and interaction of the central ideas of sense of self and societal expectations as Edna declares "'I am no longer one of Mr. Pontellier's possessions ... I give myself where I choose'" (p. 119). Edna's love for Robert and her desire to be with him are a result of Edna's strong sense of self and her conscious rejection of societal expectations. However, Robert does not share Edna's point of view: "[Robert] would never understand" because he wants Edna as a wife and as a possession (p. 128). This realization pushes Edna into "despondency and suffering" (p. 123) because Edna knows who she is and that she wants no one but Robert (p. 127).
 - Edna's suffering brings her back to Grand Isle where she enters the water "like some new-born creature," which demonstrates her strong individuality and shows how much she has changed and developed since the beginning of *The Awakening* (p. 127). In the conclusion, Edna recognizes the constraints of her family, that they wanted to "possess her, body and soul" (p. 128). Because she now has a strong sense of self, she chooses to "elude" these societal expectations (p. 127). Edna becomes an individual who makes her own choices and when she is confronted with the "old terror" of death she does not turn back to the beach

as she did earlier in the text, thus acting on her ultimate need for freedom while finally letting go of all societal expectations (p. 128).

Activity 3: Writing Instruction: Narrative Conclusions

20%

Instruct students to form small groups for this activity and take out the 11.4 Narrative Writing Rubric and Checklist. Explain to students that narrative writing instruction continues in this lesson, focusing on the final substandard of W.11-12.3: W.11-12.3.e, writing conclusions to narratives.

- ▶ Students form small groups and take out the 11.4 Narrative Writing Rubric and Checklist.

Explain to students that a conclusion should not stray or depart from the sequence of events or narrative techniques used in the narrative as a whole, but should follow from them. Creating a conclusion that differs in tone or perspective from the rest of the narrative could be harsh or confusing for the reader. An effective conclusion should be woven into a coherent whole with the rest of the narrative and should leave the reader with a sense of a particular tone and outcome, as outlined in W.11-12.3.c. The quality of a conclusion often affects the readers' impression of the entire piece of narrative writing. An effective conclusion does not necessarily need to provide finality to a narrative or revisit every detail from the story, but it should demonstrate a thoughtful ending that considers what has happened in the narrative, what has been learned and observed, or how the author has chosen to resolve the conflict in the narrative.

- ▶ Students follow along.

Explain the jigsaw discussion to students. Each student group is assigned the conclusion of one of the texts in this module to reread and discuss. Student groups should analyze the alignment of their assigned conclusion to W.11-12.3.e. Following the small-group discussion, student groups participate in a whole-class discussion about the conclusion of each narrative. Instruct students to take notes during their small-group discussion so that they can fully participate in the whole-class discussion that follows.

Assign each small group one of the conclusions to reread and analyze:

- “On the Rainy River” by Tim O’Brien, pages 57–58 (from “I don’t remember saying goodbye. That last night we had dinner” to “I was a coward. I went to the war”).
- “The Red Convertible” by Louise Erdrich, page 10 (from “There’s boards and other things in the current” to “it going and running and going and running and running”).
- *The Awakening* by Kate Chopin, pages 127–128 (from “The water of the Gulf stretched out before her” to “There was a hum of bees, and the musky odor of pinks filled the air”).

- ① Ensure that the three conclusions are evenly distributed throughout the class; several groups should reread and analyze the same conclusion.

- ① Remind students that this is an opportunity to apply standard SL.11-12.1.c by participating effectively in a collaborative discussion and propelling conversations by probing reasoning and evidence. Remind students to refer to the relevant portion of the 11.4 Speaking and Listening Rubric and Checklist to guide their discussion.
- ① **Differentiation Consideration:** Consider modeling one of the potential student responses in order to support student understanding of conclusions before students engage in small group discussion.

Post or project the questions below to guide student discussion. Instruct student groups to begin their discussion.

- ▶ Student groups discuss their assigned conclusion, using the guiding questions below.

How does the author provide a conclusion that follows from or reflects on what is experienced, observed, or resolved over the course of the narrative?

☞ Student responses may include:

- In “On the Rainy River,” the conclusion follows from what is experienced by the narrator and resolves the primary conflict in the narrative. When the narrator tells Elroy he will be leaving and the old man does not come to say good-bye, the narrator considers this action “appropriate” because the narrator has resolved his conflict about the draft and, thus, leaves the “two hundred dollars on the kitchen counter” because he does not intend to flee to Canada (p. 58). However, there is no real resolution in the story. In the conclusion, the narrator decides to go to war and not leave for Canada. Thus, it seems as though the narrator resolves his conflict even though “it’s not a happy ending” which is made even more evident by the narrator’s obsession about it “for more than twenty years” (p. 37). Ultimately, the narrator’s attempt at resolution is to tell readers that he made a mistake or that he was “a coward” for not following through on his convictions (p. 58).
- In “The Red Convertible,” the conclusion follows from the rest of the narrative, but instead of reflecting on the experiences of the story, it is oriented around the final actions of the characters and the car itself. Stephan jumps into the rushing water and calls to Marty that “[his] boots are filling” (p. 10). Marty lets the convertible “plow softly into the water” and the water just keeps “going and running and running” (p. 10). Through this tragic resolution, Stephan frees himself from his troubles but Marty is left alone on the shore, thus deciding to rid himself of the car. If Erdrich had provided more details about Marty at the end of the story, after Stephan’s death, it would have provided closure to the narrative, but instead she chose to end with the sound of the continual water and no finality for Marty regarding his brother’s death. However, the conclusion does serve to inform the story’s introduction when Marty says, “We owned it together until his boots filled with water on a windy night and he bought out my share” (p. 1).

- In *The Awakening*, Edna returns to Grand Isle, and Chopin describes the “voice of the sea” and “the touch of the sea,” which is the same description as the night that Edna begins her awakening (p. 127). This repetition makes the ending cohesive with the rest of the story because the repetition continues what is experienced and observed in the narrative as Edna continues to understand herself as she takes her final swim. As Edna swims further from Grand Isle, she reflects on her interactions with other characters over the course of the text. Edna thinks of her family and their need to “possess her, body and soul” (p. 128). Edna also thinks of Mademoiselle Reisz and how she would have “sneered” because of her lack of courage (p. 128). Then Edna reflects on Robert’s last words, ““Good-by—because, I love you”” and how Robert would “never understand” Edna’s feelings and liberation because he sees Edna as an object that can merely trade hands (p. 128). The final sentences of the conclusion remain ambiguous as Edna thinks of her family and the man she first loved, “the cavalry officer,” and then hears bees and smells the “musky odor of pinks” (p. 128). This conclusion does not provide a clear resolution to the narrative and leaves the reader to wonder what happened to Edna.

Lead a brief whole-class discussion of student responses. Encourage students to consider points of agreement or disagreement with other students and how the evidence and reasoning presented by other students can help to qualify or justify the observations they generated in groups. Remind students to take notes on the whole-class discussion.

Activity 4: Narrative Writing: Brainstorming and Prewriting

20%

Instruct students to return to their small groups for this activity. Explain to students that the assessment in this lesson is an Exit Slip based on this Brainstorming and Prewriting activity. In this activity, student groups brainstorm ideas for a new conclusion to one of the texts: “On the Rainy River,” “The Red Convertible,” or *The Awakening*.

Post or project the following prompt for students:

Draft a new conclusion to one of the module’s three texts that follows from and reflects on what is experienced, observed, or resolved over the course of the narrative.

Instruct student groups to brainstorm 3–4 different ideas for a narrative writing piece. These ideas should reflect a new conclusion that follow from and reflects on what is experienced, observed, or resolved over the course of the narrative. Remind students to write notes during their discussion, as their discussion contributes to the assessment: an articulation of their plan for the narrative writing piece. Remind students to refer to W.11-12.3.e on the 11.4 Narrative Writing Rubric and Checklist to guide their discussion.

① Consider explaining to students that W.11-12.3.e does not necessarily require a happy or explicitly resolved conclusion. Dramatic events throughout a story may result in a resolution that is tragic and unsatisfying because of its ambiguity. Consider offering students the opportunity to explore this idea by drafting an ending that is more satisfying than the conclusions to the module texts, but still adheres to the criteria in W.11-12.3.e.

► Student groups discuss and brainstorm ideas for a narrative writing piece, using the prompt above.

🗨 Student responses may include:

- An idea for a narrative writing piece is to conclude “On the Rainy River” with the narrator fleeing to Canada after the line “I gripped the edge of the boat and leaned forward and thought, *Now*” (p. 56). This conclusion would give new meaning to the narrator’s shame, which could stem from the fact that he fled the United States instead of going to Vietnam. This conclusion would alter the traditional idea of what makes someone a hero, too; normally soldiers who go to war are considered heroes, and if the narrator flees to Canada, he could still have the same reflection about his decision as mentioned in the first paragraph of the story.
- An idea for a narrative writing piece is to conclude “The Red Convertible” with Stephan driving the car into the river while Marty watches, after shouting “Got to cool me off!” (p. 10). The red convertible symbolizes the relationship between the two brothers, and if Stephan drove the car into the river, it would follow from events that have previously developed regarding the car and the brother’s relationship. This conclusion would resolve the conflict of the text in a different way, but Stephan would still decide his own fate and Marty would still be left behind.
- An idea for a narrative writing piece is to conclude *The Awakening* with Edna abandoning her relationships with Robert, Mr. Pontellier, and her family and friends. Edna could stay in her pigeon house and commit her life to being an artist like Mademoiselle Reisz. This kind of conclusion would highlight Edna’s further character development. A new conclusion could start after Robert begs Edna “Stay with me, stay with me” (p. 120). Edna could abandon Robert and it would not seem strange in the context of the story because of their already tumultuous and non-traditional relationship.

Lead a brief whole-class discussion of student responses.

Activity 5: Lesson Assessment: Exit Slip

10%

Instruct students to write 2–3 sentences in response to the following prompt:

Propose an idea for a new conclusion to one of the module’s three texts, and explain how the conclusion follows from and reflects on what is experienced, observed, or resolved over the course of the narrative.

Explain to students that this Exit Slip will serve as the foundation for the narrative writing piece they begin to draft during the following activity.

- ▶ Students listen and read the Exit Slip prompt.

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

Transition to the independent Exit Slip.

- ▶ Students independently answer the prompt.
- ☞ See the High Performance Response at the beginning of this lesson.

Activity 6: Narrative Writing: Drafting

20%

Instruct students to spend the remainder of this lesson independently drafting their narratives based on the writing prompt, using the ideas they just generated:

Draft a new conclusion to one of the module’s three texts that follows from and reflects on what is experienced, observed, or resolved over the course of the narrative.

Instruct students to incorporate the skills outlined in W.11-12.3.e as they draft their narrative writing pieces. Remind students to refer to the relevant portions of the 11.4 Narrative Writing Rubric and Checklist and their notes from the prewriting and brainstorming activity as they work on their narrative writing pieces.

- ① Explain to students that they will have opportunities to revise their narrative writing pieces in the following lesson.
- ① **Differentiation Consideration:** Consider offering students the opportunity to engage in collaborative small groups to draft a group narrative piece addressing the writing prompt.
- ① The process of writing narrative involves drafting, peer review, editing, and revising. If access to technology is available, consider using a cloud or electronic storage system (Microsoft Word, Google Drive, etc.) that allows each student to write and track changes using a word-processing program. If technological resources are not available, use the established classroom protocols for drafting, editing, and revising hard copies.
 - ▶ Students independently draft their narrative writing pieces.

Activity 7: Closing

5%

Display and distribute the homework assignment. For homework, instruct students to continue to draft their text-based narrative writing pieces in response to the following prompt:

Draft a new conclusion to one of the module’s three texts that follows from and reflects on what is experienced, observed, or resolved over the course of the narrative.

Instruct students to come to class prepared for peer review and revision in the following lesson. Remind students to refer to the W.11-12.3.e portion of the 11.4 Narrative Writing Rubric and Checklist and notes from the brainstorming and prewriting discussion as they draft their narrative writing pieces.

- ▶ Students follow along.

Homework

Continue to draft your text-based narrative writing piece in response to the following prompt:

Draft a new conclusion to one of the module’s three texts that follows from and reflects on what is experienced, observed, or resolved over the course of the narrative.

Refer to the W.11-12.3.e portion of the 11.4 Narrative Writing Rubric and Checklist and your notes from the brainstorming and prewriting discussion as you draft your narrative writing piece. Come to class prepared to participate in peer review and revision of your completed narrative writing piece.

11.4.2

Lesson 20

Introduction

In this lesson, students engage in peer review and revision of their text-based narrative writing pieces from the previous lesson. Students peer review and revise for the standard W.11-12.3.e, crafting conclusions that follow from and reflect upon what is experienced, observed, or resolved over the course of the narrative. Based on the peer review process and the Peer Review Accountability Tool, students revise their narrative writing pieces. Students are assessed via the completion of the Peer Review Accountability Tool and student incorporation of peer revisions to their writing.

For homework, students continue to implement revisions to their narrative writing pieces based on peer review feedback. Additionally, students continue their Accountable Independent Reading (AIR).

Standards

Assessed Standard(s)	
W.11-12.5	Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience. (Editing for conventions should demonstrate command of Language standards 1–3 up to and including grades 11–12.)
Addressed Standard(s)	
W.11-12.3.e	Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences. e. Provide a conclusion that follows from and reflects on what is experienced, observed, or resolved over the course of the narrative.
SL.11-12.1	Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on <i>grades 11–12 topics, texts, and issues</i> , building on others' ideas and expressing their own clearly and persuasively.

Assessment

Assessment(s)
<p>Student learning is assessed via:</p> <ul style="list-style-type: none"> • Incorporation of peer review edits (from the Peer Review Accountability Tool) to their narrative writing pieces. • Individual student responses to the peer editing on the Peer Review Accountability Tools (Final Decision and Explanation Column only). <p>① Student implementation of peer review edits and student responses on the Peer Review Accountability Tool will be evaluated using the W.11-12.3.e portion of the 11.4 Narrative Writing Rubric and Checklist.</p>
High Performance Response(s)
<p>A High Performance Response should:</p> <ul style="list-style-type: none"> • Effectively integrate at least one suggestion or revision into the narrative draft to craft a conclusion that follows from and reflects on what is experienced, observed, or resolved over the course of the narrative. • Include thoughtful responses on the Peer Review Accountability Tool (Final Decision and Explanation Column) that describe how the student chose to address their peer's concerns and suggestions.

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.*
Additional vocabulary to support English Language Learners (to provide directly)
<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: W.11-12.5, W.11-12.3.e, SL.11-12.1 Texts: “On the Rainy River” from <i>The Things They Carried</i> by Tim O’Brien; “The Red Convertible” from <i>The Red Convertible</i> by Louise Erdrich; <i>The Awakening</i> by Kate Chopin Learning Sequence: <ol style="list-style-type: none"> Introduction of Lesson Agenda Homework Accountability Peer Review and Revision Lesson Assessment Closing 	<ol style="list-style-type: none"> 5% 0% 70% 20% 5%

Materials

- Copies of the Peer Review Accountability Tool for each student (refer to 11.4.1 Lesson 7)—students may need additional blank copies
- Student copies of the 11.4 Narrative Writing Rubric and Checklist (refer to 11.4.1 Lesson 6)
- Sticky notes, colored pens or pencils, or computer-based peer review software (such as Track Changes in Microsoft Word or Google Docs editing tools)

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.
①	Indicates instructional notes for the teacher.

Activity 1: Introduction of Lesson Agenda

5%

Begin by reviewing the agenda and the assessed standard for this lesson: W.11-12.5. In this lesson, students engage in a peer review of the narrative writing pieces they began in the previous lesson. Students then revise their narrative writing pieces in response to peer feedback.

- ▶ Students look at the agenda.

Activity 2: Homework Accountability

0%

- ① Students will be held accountable for homework during Activity 3: Peer Review and Revision.

Activity 3: Peer Review and Revision

70%

Explain to students that in this lesson they peer review and revise the narrative writing pieces they drafted in the previous lesson in response to the following prompt: Draft a new conclusion to one of the module's three texts that follows from and reflects on what is experienced, observed, or resolved over the course of the narrative.

Student review and revision focuses on the skills outlined in W.11-12.3.e, and is guided by the Peer Review Accountability Tool. Instruct students to use the Peer Review Accountability Tool as they peer review, selecting the 3 most significant revisions to record on the tool.

- ▶ Students listen.

- ① **Differentiation Consideration:** Consider asking students the following question to review the skills outlined in W.11-12.3.e.

What are the elements of an effective narrative conclusion?

- 💬 Student responses should include:

- A conclusion should relate to the rest of the story.
- A conclusion continues and considers how a conflict in the narrative has been settled or dealt with over the course of the narrative.

In addition to the components of W.11-12.3.e, inform students that the peer review process for any type of writing should also incorporate review for proper capitalization, spelling, and punctuation.

- ① **Differentiation Consideration:** If individual students need more focused instruction on specific capitalization, punctuation, and spelling conventions, consider providing web resources for students' reference, such as: <http://owl.english.purdue.edu/> (search terms: capitalization, spelling conventions, etc.).

Instruct students to work in pairs to peer review each other's narrative writing pieces for effective conclusions that follow from and reflect upon what is experienced, observed, or resolved over the course of the narrative (W.11-12.3.e).

- ▶ Students listen.

Remind students to consult the W.11-12.3.e portion of the 11.4 Narrative Writing Rubric and Checklist as they review their peer's drafts.

Instruct students to look for instances in their peer's drafts where the components of W.11-12.3.e can be improved. Instruct students to consider if their peer's conclusion logically follows from what happened in the text and does not alter the text that precedes it.

- ▶ Students form pairs and review each other's drafts, using the relevant portions of the 11.4 Narrative Writing Rubric and Checklist and completing the Peer Review Accountability Tool.
- ① This collaborative feedback and discussion provides students with a crucial opportunity for oral processing of their ideas, and supports their engagement with SL.11-12.1, which addresses the clear, persuasive expression and exchange of ideas.
 - ① Consider checking in with students on an individual basis during the review and revision process to formatively assess their application of narrative writing techniques, and offer targeted feedback for revision.
 - ① Students can peer review by tracking their changes in a word-processing program. Google Docs and other document sharing programs have their own protocols for tracking changes. Ensure that students know how to use these tools before they begin modifying their peers' drafts. Remind students to save their original documents with a different file name to safeguard against accidental deletions or corruption.
 - ① If students write directly on the papers, consider recommending they use different colored pens or colored pencils for peer review. Students can also use color-coded sticky notes.

Activity 4: Lesson Assessment

20%

Instruct students to independently revise and edit their own drafts according to their peer's suggested revisions. Remind students to consult the relevant portions of the 11.4 Narrative Writing Rubric and Checklist as they review their own drafts. Remind students to respond to their peer's feedback on the Peer Review Accountability Tool (Final Decision and Explanation Column) as they revise.

- ▶ Students work independently to revise and edit their drafts.

Collect Peer Review Accountability Tools from each student for assessment purposes.

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 continue to revise their narrative writing pieces, based on peer feedback, and come to class prepared to share 1–2 revisions. Students should read their drafts aloud (to themselves or someone else) to identify problems in syntax, grammar, or logic. Students should come to the following lesson with a revised narrative writing piece.

Also for homework, students should continue to read their AIR texts through the lens of a focus standard of their choice and prepare for a 3–5 minute discussion of their texts based on that standard.

Homework

Continue to revise your narrative writing piece, based on peer feedback, and come to class prepared to share 1–2 revisions. Read your draft aloud (to yourself or someone else) to identify problems in syntax, grammar, or logic. Come to the following lesson with a revised narrative writing piece.

Also for homework, continue to read your Accountable Independent Reading text through the lens of a focus standard of your choice and prepare for a 3–5 minute discussion of your text based on that standard.

11.4.2

Lesson 21

Introduction

In this lesson, students analyze the entire text of *The Awakening* in preparation for the End-of-Unit Assessment in the following lesson. Students work in pairs to identify evidence to support a claim in response to the End-of-Unit Assessment prompt: Who or what bears the most responsibility for the tragic conclusion of *The Awakening*? Student analysis focuses on identifying characters or societal expectations that are responsible for the tragic conclusion of the text using the 11.4.2 End-of-Unit Evidence Collection Tool. Next, students independently decide which character or societal expectation is most responsible for the tragic conclusion before engaging in small-group discussions to share analysis and evidence. Student learning is assessed via the 11.4.2 End-of-Unit Evidence Collection Tool.

For homework, students organize, expand, and revise their notes in preparation for the End-of-Unit Assessment in the following lesson. Additionally, students review the 11.4.2 End-of-Unit Text Analysis Rubric and Checklist.

Standards

Assessed Standard(s)	
RL.11-12.2	Determine two or more themes or central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to produce a complex account; provide an objective summary of the text.
RL.11-12.3	Analyze the impact of the author's choices regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed).
W.11-12.9.a	<p>Draw evidence from literary or informational texts to support analysis, reflection, and research.</p> <p>a. Apply <i>grades 11–12 Reading standards</i> to literature (e.g., “Demonstrate knowledge of eighteenth-, nineteenth- and early-twentieth-century foundational works of American literature, including how two or more texts from the same period treat similar themes or topics”).</p>

Addressed Standard(s)	
SL.11-12.1.a, c, d	<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 11–12 topics, texts, and issues</i>, building on others' ideas and expressing their own clearly and persuasively.</p> <ul style="list-style-type: none"> 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. c. Propel conversations by posing and responding to questions that probe reasoning and evidence; ensure a hearing for a full range of positions on a topic or issue; clarify, verify, or challenge ideas and conclusions; and promote divergent and creative perspectives. d. Respond thoughtfully to diverse perspectives; synthesize comments, claims, and evidence made on all sides of an issue; resolve contradictions when possible; and determine what additional information or research is required to deepen the investigation or complete the task.

Assessment

Assessment(s)
<p>Student learning is assessed via the 11.4.2 End-of-Unit Evidence Collection Tool. Students identify and analyze evidence for possible characters and societal expectations that are to blame for the tragic conclusion of <i>The Awakening</i>.</p>
High Performance Response(s)
<p>A High Performance Response should:</p> <ul style="list-style-type: none"> Identify evidence for possible characters and societal expectations that are to blame for the tragic conclusion (e.g., “[Mr. Pontellier] added, looking at his wife as one looks at a valuable piece of personal property which has suffered some damage” (p. 4); “I am no longer one of Mr. Pontellier’s possessions to dispose of or not. I give myself where I choose” (p. 119)). Analyze why the chosen characters and/or societal expectations are to blame for the tragic conclusion (e.g., Societal expectations concerning marriage are to blame for the tragic conclusion of <i>The Awakening</i> because Edna is a victim of the marital expectations of her society. Her husband considers her “personal property” (p. 4), making her his possession. Edna tries to rid herself of this expectation by acting on her own free will, even telling Robert, the man she loves, “I am no longer one of Mr. Pontellier’s possessions to dispose of or not. I give myself where I

choose” (p. 119). However, in the end, Robert does not accept Edna because of her disregard for societal expectations, and Edna realizes Robert will “never understand” (p. 128). Edna cannot escape the “arbitrary conditions” society has placed on women (p. 123). The life and identity she desires are outside the acceptable societal roles of a wife and, therefore, societal expectations concerning marriage cause Edna to give up and are to blame for the tragic conclusion.).

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.*
Additional vocabulary to support English Language Learners (to provide directly)
<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.11-12.2, RL.11-12.3, W.11-12.9.a, SL.11-12.1.a, c, d Text: <i>The Awakening</i> by Kate Chopin 	
Learning Sequence: <ol style="list-style-type: none"> 1. Introduction of Lesson Agenda 2. Homework Accountability 3. Evidence Collection Tool 4. Small Group Discussion 5. Closing 	<ol style="list-style-type: none"> 1. 5% 2. 10% 3. 40% 4. 40% 5. 5%

Materials

- Copies of the 11.4.2 End-of-Unit Evidence Collection Tool for each student
- Student copies of the 11.4 Speaking and Listening Rubric and Checklist (refer to 11.4.1 Lesson 3)
- Copies of the 11.4.2 End-of-Unit Text Analysis Rubric and Checklist 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 the assessed standards for this lesson: RL.11-12.2, RL.11-12.3, and W.11-12.9.a. In this lesson, students review the entirety of *The Awakening* to develop a claim in response to the End-of-Unit Assessment prompt. Student analysis and discussion focus on who or what bears the most responsibility for the tragic conclusion of *The Awakening*.

- Students look at the agenda.

Activity 2: Homework Accountability

10%

Instruct students to talk in pairs about how they applied a focus standard to their Accountable Independent Reading (AIR) texts. Select several students (or student pairs) to explain how they applied a focus standard to their AIR texts.

- Student pairs discuss and share how they applied a focus standard to their AIR texts from the previous lesson's homework.

Instruct students to take out their narrative writing pieces from the previous lesson's homework assignment. (Continue to revise your narrative writing piece, based on peer feedback, and come to class prepared to share 1–2 revisions.). Instruct student pairs to discuss their revisions and how they incorporated the skills of W.11-12.3.e in their narrative writing pieces.

Instruct students to submit their revised narrative writing pieces after their discussion.

- 💬 Student revisions will vary by depending on their narrative writing. Students should use the language of W.11-12.3.e in their discussion.

Activity 3: 11.4.2 End-of-Unit Evidence Collection Tool

40%

Instruct students to stay in pairs and display and distribute the 11.4.2 End-of-Unit Evidence Collection Tool. Inform students that this tool is used to record their insight and evidence in preparation for the End-of-Unit Assessment small-group discussion in the following lesson.

Post or project the End-of-Unit Assessment prompt:

Who or what bears the most responsibility for the tragic conclusion of *The Awakening*?

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

- ▶ Students read the End-of-Unit Assessment prompt and examine the 11.4.2 End-of-Unit Evidence Collection Tool.

Answer any questions students may have regarding the 11.4.2 End-of-Unit Evidence Collection Tool. Instruct students to identify 3–4 possible characters or societal expectations that are to blame for the tragic conclusion of *The Awakening*, cite evidence to support their decisions, and include a brief analysis of the evidence and how each character or societal expectation is to blame for the tragic conclusion.

- ▶ Students ask questions and listen.

① **Differentiation Consideration:** Consider modeling a portion of the Model 11.4.2 End-of-Unit Evidence Collection Tool to support student understanding.

Instruct student pairs to begin discussion and evidence collection. Remind students to record their findings on the 11.4.2 End-of-Unit Evidence Collection Tool, which is the assessment for this lesson.

- ▶ Student pairs discuss and review *The Awakening*, recording evidence on their 11.4.2 End-of-Unit Evidence Collection Tools.

- 💬 See the Model 11.4.2 End-of-Unit Evidence Collection Tool for potential student responses.

① **Differentiation Consideration:** Consider instructing students to use their completed Central Ideas Tracking Tools as an additional resource during this activity.

Lead a brief whole-class discussion of student responses.

Activity 4: Small Group Discussion

40%

Explain to students that in this small group discussion, each group is composed of students who share the same character or societal expectation that is to blame for the tragic conclusion. Instruct students to review their 11.4.2 End-of-Unit Evidence Collection Tool and decide, based on their evidence, who or what they think bears the most responsibility for the tragic conclusion of *The Awakening*.

- ▶ Students review their tools and decide who or what is responsible for the tragic conclusion.

Instruct students to form small groups based on the specific character or societal expectation they determined was most at fault for the tragic conclusion in *The Awakening*.

- ▶ Students form small groups.

Instruct student groups to exchange and record the ideas, evidence, and notes from their discussions on their copy of 11.4.2 End-of-Unit Evidence Collection Tool. Encourage students to return to the text and find new evidence to support their claim. Remind students their End-of-Unit Assessment will be an articulation of their claim during a small-group discussion.

Instruct students to use the relevant portions of the 11.4 Speaking and Listening Rubric and Checklist to guide their discussion.

- ① Consider reminding students of their previous work with SL.11-12.1.a, as this discussion requires that students have come to class having read the material and asks them to explicitly draw on evidence from the text to support their discussion.
- ① Consider reminding students of their previous work with SL.11-12.1.c, as this discussion requires that students pose and respond to questions, and qualify or justify their own points of agreement and disagreement with other students.
- ① Consider reminding students of their previous work with SL.11-12.1.d, as this discussion requires that students seek to understand and respond thoughtfully to diverse perspectives in order to deepen the investigation of their claim and observations.
- ▶ Student groups discuss and share evidence, noting their ideas on their copies of 11.4.2 End-of-Unit Evidence Collection Tool.

Lead a brief whole-class discussion of students' work on their 11.4.2 End-Of Unit Evidence Collection Tools. Ask students to look at their responses from their tools and discuss the following question:

Who or what bears the most responsibility for the tragic conclusion of *The Awakening*?

See Model 11.4.2 End-of-Unit Evidence Collection Tool at the end of this lesson.

Inform students that they have the opportunity to continue to add to their 11.4.2 End-of-Unit Evidence Collection Tools for homework.

Activity 5: Closing

5%

Display and distribute the homework assignment. For homework, instruct students to organize, expand, and revise their notes from *The Awakening* to prepare for the End-of-Unit Assessment in the following lesson. Remind students to add to their 11.4.2 End-of-Unit Evidence Collection Tools from this lesson.

Display and distribute the 11.4.2 End-of-Unit Text Analysis Rubric and Checklist and answer student questions about the rubric and checklist.

► Students follow along.

① To prepare for the End-of-Unit Assessment in the following lesson, consider grouping students with different claims together to ensure that each group has a range of possible claims.

Homework

Organize, expand, and revise your notes from *The Awakening* in preparation for the End-of-Unit Assessment. Remember to add to your 11.4.2 End-of-Unit Evidence Collection Tools as you expand your notes. Additionally, review the 11.4.2 End-of-Unit Text Analysis Rubric and Checklist.

11.4.2 End-of-Unit Evidence Collection Tool

Name:		Class:		Date:	
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Directions: Use this tool to identify evidence in preparation for the End-of-Unit Assessment small group discussion in response to the following prompt: Who or what bears the most responsibility for the tragic conclusion of *The Awakening*? Review *The Awakening* to identify characters or societal expectations responsible for the conclusion, cite evidence, and analyze how the identified character or societal expectation bears responsibility for the conclusion's tragedy.

Character/Societal Expectation	Evidence	Responsibility for the Tragic Conclusion

Model 11.4.2 End-of-Unit Evidence Collection Tool

Name:		Class:		Date:	
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Directions: Use this tool to identify evidence in preparation for the End-of-Unit Assessment small group discussion in response to the following prompt: Who or what bears the most responsibility for the tragic conclusion of *The Awakening*? Review *The Awakening* to identify characters or societal expectations responsible for the tragic conclusion, cite evidence, and analyze how the identified character or societal expectation bears responsibility for the conclusion's tragedy.

Character/Societal Expectation	Evidence	Responsibility for the Tragic Conclusion
Societal expectations concerning marriage	<p>"[Mr. Pontellier] added, looking at his wife as one looks at a valuable piece of personal property which has suffered some damage" (p. 4).</p> <p>"Mrs. Pontellier was not a mother-woman ... They were women who, worshiped their husbands, and esteemed it a holy privilege to efface themselves as individuals" (p. 10).</p> <p>"That is, he could not see that she was becoming herself and daily casting aside that fictitious self which we assume like a garment with which to appear before the world" (p. 64).</p> <p>"And Nature takes no account of moral consequences, of arbitrary conditions which we create" (p. 123).</p> <p>"Because you were not free; you were Léonce Pontellier's wife" (p. 119).</p> <p>"I am no longer one of Mr. Pontellier's possessions to dispose of or not. I give myself where I choose" (p. 119).</p>	<p>Societal expectations concerning marriage are to blame for the tragic conclusion of <i>The Awakening</i> because Edna is a victim of the marital expectations of her society. Her husband considers her to be his "personal property" or possession (p. 4). Mrs. Pontellier was not a "mother-woman" as she does not fit the ideal mold of a wife in her society because she does not "worship[] [her] husband[]" (p. 10). Edna tries to "cast[] aside that fictitious self ... with which to appear before the world" and free herself of these expectations by acting on her own free will (p. 64). She even tells Robert, the man she loves, "I am no longer one of Mr. Pontellier's possessions to dispose of or not. I give myself where I choose" (p. 119). However, in the end, Robert does not accept her because of her disregard for societal expectations. Edna realizes Robert will "never understand" (p. 128). Edna cannot escape the "arbitrary conditions" (p. 123) society has placed on women. The life and identity she desires are outside the acceptable</p>

		societal roles of a wife and, therefore, cause her tragic downfall.
Societal expectations concerning “mother-women” (p. 10)	<p>“Mrs. Pontellier was not a mother-woman ... They were women who idolized their children, worshiped their husbands, and esteemed it a holy privilege to efface themselves as individuals” (p. 10).</p> <p>“All along the journey homeward [the children’s] presence lingered with her like the memory of a delicious song. But by the time she had regained the city the song no longer echoed in her soul” (p. 105).</p> <p>““Think of the children, Edna. Oh think of the children!”” (p. 122).</p> <p>“She meant to think of [the children]; that determination had driven into her soul like a death wound—but not to-night” (p. 124).</p> <p>“[Edna] would give up the unessential, but [Edna] would never sacrifice herself for her children” (p. 126).</p> <p>“The children appeared before her like antagonists who had overcome her; who had overpowered and sought to drag her into the soul’s slavery for the rest of her days” (p. 127).</p>	<p>Societal expectations concerning “mother-women” are to blame for the tragic conclusion of <i>The Awakening</i> (p. 10). Edna’s responsibility as a mother is not her top priority and when she leaves the children with her mother-in-law, their memory “no longer echoed in her soul” (p. 105). Edna makes it clear she takes her responsibility seriously and that her consideration of her children “[drove] into her soul like a death wound” (p. 124). Thus, Edna does not feel her role as a mother is insignificant, but she also cannot reconcile the responsibility of her children with her true desires for independence in her identity. In other words, she “would never sacrifice herself for her children” (p. 126). In the end, Edna thinks of her children as “antagonists” who try to “drag her into the soul’s slavery” (p. 127). Edna cannot be a mother to her children in the way society demands of her and live the life she wants; therefore, society’s expectations of “mother-women” are most responsible for the tragic conclusion (p.10).</p>
Robert	<p>“There came over her the acute longing which always summoned into her spiritual vision the presence of the beloved one, overpowering her at once with a sense of the unattainable” (p. 98).</p> <p>“Her seductive voice, together with his great love for her, had enthralled his senses, had deprived him of every</p>	<p>Robert bears the most responsibility for the tragic conclusion of <i>The Awakening</i>. Though Edna and Robert are in love and Robert is “enthralled” and “long[s]” (p. 120) for Edna, he still cannot understand her position as an individual and not a piece of “personal property” (p. 4). Edna clearly states in the conclusion that she wanted no one “except Robert,”</p>

	<p>impulse but the longing to hold her and keep her” (p. 120).</p> <p>“There was no human being whom she wanted near her except Robert; and she even realized that the day would come when he, too, and the thought of him would melt out of her existence” (p. 127).</p> <p>“[Robert] did not know; he did not understand. He would never understand” (p. 128).</p>	<p>but even with their love it would be not enough to sustain them and he would “melt out of existence” like all the other men in her life (p. 127). Robert “did not understand” (p. 128) who Edna was and merely wanted her as his possession or “to keep her” (p. 120) as his wife. If Robert had not left and had attempted to understand Edna beyond her “seductive voice” she may not have felt so isolated and would not have gone back to Grand Isle for her final swim (p. 120).</p>
Edna	<p>“The past was nothing to her; offered no lesson which she was willing to heed. The future was a mystery which she never attempted to penetrate. The present alone was significant” (p. 51).</p> <p>““You [Edna] seem to act without a certain amount of reflection which is necessary in this life”” (p. 106).</p> <p>““I give myself where I choose”” (p. 119).</p> <p>“I’m not going to be forced into doing things ... There are periods of despondency and suffering which take possession of me. But I don’t want anything but my own way” (p. 123).</p>	<p>Edna bears the most responsibility for the tragic conclusion of <i>The Awakening</i>. By the end of <i>The Awakening</i>, Edna understands herself as an individual with the ability to make her own decisions and ““give [her]self where [she] choose[s]”” (p. 119). Edna did not have to go back to Grand Isle; she could have stayed in the pigeon house because she clearly states, ““I’m not going to be forced into doing things”” (p. 123). Edna has ceased to be property and has power over her own future but she does not choose to use this power properly. For Edna “the present alone was significant” and she does not have consideration of the future, which she considers “a mystery” (p. 51). Edna admits that she has emotional trials or ““periods of despondency and suffering”” but she could have done more to dispel these feelings such as talking to Doctor Mandelet who understood her position and offered to “help [Edna]” (p. 123). Therefore, it is Edna and Edna alone who is directly responsible for the tragic conclusion.</p>

11.4.2 End-of-Unit Text Analysis Rubric

____ / ____ (Total points)

Criteria	4 – Responses at this Level:	3 – Responses at this Level:	2 – Responses at this Level:	1 – Responses at this Level:
Content and Analysis The extent to which the response determines two or more central ideas of a text and analyzes their development over the course of the text, including how they interact and build on one another; and provides an objective summary of a text. CCSS.ELA-Literacy.RL.11-12.2 Determine two or more themes or central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to produce a complex account; provide an objective summary of the text.	Precisely determine two or more central ideas of a text and skillfully analyze their development by providing precise and sufficient examples of how the central ideas interact and build on one another; (when necessary) provide a concise and accurate objective summary of a text.	Accurately determine two or more central ideas of a text and accurately analyze their development by providing relevant and sufficient examples of how the central ideas interact and build on one another; (when necessary) provide an accurate objective summary of a text.	Determine two central ideas of a text and with partial accuracy, analyze their development by providing relevant but insufficient examples of how the central ideas interact and build on one another; (when necessary) provide a partially accurate and somewhat objective summary of a text.	Fail to determine at least two central ideas of a text or inaccurately determine the central ideas of a text. Provide no examples or irrelevant and insufficient examples of how the central ideas interact and build on one another; (when necessary) provide a lengthy, inaccurate, or subjective summary of a text.
Content and Analysis The extent to which the response analyzes the impact of the author's choices regarding how to develop and relate elements of a story. CCSS.ELA-Literacy.RL.11-12.3 Analyze the impact of the author's choices regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed).	Skillfully analyze the impact of the author's choices regarding how to develop and relate elements of a story.	Accurately analyze the impact of the author's choices regarding how to develop and relate elements of a story.	With partial accuracy, analyze the impact of the author's choices regarding how to develop and relate elements of a story.	Inaccurately analyze the impact of the author's choices regarding how to develop and relate elements of a story.

Criteria	4 – Responses at this Level:	3 – Responses at this Level:	2 – Responses at this Level:	1 – Responses at this Level:
<p>Command of Evidence and Reasoning</p> <p>The extent to which the speaker demonstrates preparation for the discussion by explicitly drawing on evidence from texts and other research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas.</p> <p>CCSS.ELA-Literacy.SL.11-12.1 Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on <i>grades 11–12 topics, texts, and issues</i>, building on others’ ideas and expressing their own clearly and persuasively.</p> <p>CCSS.ELA-Literacy.SL.11-12.1.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>The extent to which the speaker propels conversations by posing and responding to questions that probe reasoning and evidence; ensures a hearing for a full range of positions on a topic or issue; clarifies, verifies, or challenges ideas and conclusions; and promotes divergent and creative</p>	<p>Demonstrate thorough preparation for the discussion by explicitly drawing on precise and sufficient evidence from texts and other research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas. (SL.11-12.1.a)</p> <p>Skillfully propel conversations by consistently posing and responding to questions that probe reasoning and evidence; actively ensure a hearing for a full range of positions on a topic or issue; consistently clarify, verify, or challenge ideas and conclusions; and actively promote divergent and creative perspectives. (SL.11-12.1.c)</p>	<p>Demonstrate preparation for the discussion by explicitly drawing on relevant and sufficient evidence from texts and other research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas. (SL.11-12.1.a)</p> <p>Propel conversations by posing and responding to questions that probe reasoning and evidence; ensure a hearing for a full range of positions on a topic or issue; clarify, verify, or challenge ideas and conclusions; and promote divergent and creative perspectives. (SL.11-12.1.c)</p>	<p>Demonstrate partial preparation for the discussion by inconsistently drawing on relevant or sufficient evidence from texts and other research on the topic or issue, occasionally stimulating a thoughtful, well-reasoned exchange of ideas. (SL.11-12.1.a)</p> <p>Somewhat effectively propel conversations by inconsistently posing and responding to questions that probe reasoning and evidence; occasionally ensure a hearing for a full range of positions on a topic or issue; inconsistently clarify, verify, or challenge ideas and conclusions; and occasionally promote divergent and creative perspectives. (SL.11-12.1.c)</p>	<p>Demonstrate a lack of preparation for the discussion by rarely drawing on relevant or sufficient evidence from texts or other research on the topic or issue, rarely stimulating a thoughtful or well-reasoned exchange of ideas. (SL.11-12.1.a)</p> <p>Ineffectively propel conversations by rarely posing or responding to questions that probe reasoning and evidence; rarely ensure a hearing for a full range of positions on a topic or issue; rarely clarify, verify, or challenge ideas and conclusions; and prevent divergent and creative perspectives. (SL.11-12.1.c)</p>

Criteria	4 – Responses at this Level:	3 – Responses at this Level:	2 – Responses at this Level:	1 – Responses at this Level:
<p>perspectives.</p> <p>CCSS.ELA-Literacy.SL.11-12.1.c Propel conversations by posing and responding to questions that probe reasoning and evidence; ensure a hearing for a full range of positions on a topic or issue; clarify, verify, or challenge ideas and conclusions; and promote divergent and creative perspectives.</p>				
<p>Collaboration and Presentation The extent to which the speaker addresses diverse perspectives; synthesizes comments, claims, and evidence made on all sides of an issue; resolves contradictions when possible; and determines what additional information or research is required to deepen the investigation or complete the task.</p> <p>CCSS.ELA-Literacy.SL.11-12.1 Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on <i>grades 11–12 topics, texts, and issues</i>, building on others' ideas and expressing their own clearly and persuasively.</p> <p>CCSS.ELA-Literacy.SL.11-12.1.d Respond thoughtfully to diverse perspectives; synthesize comments, claims, and evidence made on all sides of an issue; resolve contradictions when</p>	<p>Skillfully address diverse perspectives; skillfully synthesize comments, claims, and evidence made on all sides of an issue; frequently resolve contradictions when possible; and precisely determine what additional information or research is required to deepen the investigation or complete the task. (SL.11-12.1.d)</p>	<p>Effectively address diverse perspectives; accurately synthesize comments, claims, and evidence made on all sides of an issue; resolve contradictions when possible; and accurately determine what additional information or research is required to deepen the investigation or complete the task. (SL.11-12.1.d)</p>	<p>Somewhat effectively address diverse perspectives; with partial accuracy, synthesize comments, claims, and evidence made on all sides of an issue; occasionally resolve contradictions when possible; and determine with partial accuracy what additional information or research is required to deepen the investigation or complete the task. (SL.11-12.1.d)</p>	<p>Ineffectively address diverse perspectives; inaccurately synthesize comments, claims, and evidence made on all sides of an issue; rarely resolve contradictions when possible; and inaccurately determine what additional information or research is required to deepen the investigation or complete the task. (SL.11-12.1.d)</p>

Criteria	4 – Responses at this Level:	3 – Responses at this Level:	2 – Responses at this Level:	1 – Responses at this Level:
possible; and determine what additional information or research is required to deepen the investigation or complete the task.				

- A response that is a personal response and makes little or no reference to the task or text can be scored no higher than a 1.
- A response that is totally copied from the text with no original writing must be given a 0.
- A response that is totally unrelated to the task, illegible, incoherent, blank, or unrecognizable as English must be scored as a 0.

11.4.2 End-of-Unit Text Analysis Checklist

Assessed Standards: _____

	Does my response...	✓
Content and Analysis	Identify two or more central ideas from the text and analyze their development? (RL.11-12.2)	<input type="checkbox"/>
	Provide examples to support analysis of how the central ideas interact and build on one another? (RL.11-12.2)	<input type="checkbox"/>
	If necessary, include a brief summary of the text to frame the development of the central ideas? (RL.11-12.2)	<input type="checkbox"/>
	Analyze the impact of the author's choices regarding how to develop and relate the elements of a story or drama? (RL.11-12.3)	<input type="checkbox"/>
Command of Evidence and Reasoning	Explicitly draw on evidence from texts and other research on the topic or issue? (SL.11-12.1.a)	<input type="checkbox"/>
	Pose and respond to questions that probe reasoning and evidence? (SL.11-12.1.c)	<input type="checkbox"/>
	Ensure a hearing for a full range of positions on a topic or issue? (SL.11-12.c)	<input type="checkbox"/>
	Clarify, verify, or challenge ideas and conclusions? (SL.11-12.1.c)	<input type="checkbox"/>
	Promote divergent and creative perspectives? (SL.11-12.1.c)	<input type="checkbox"/>
Collaboration and Presentation	Respond to diverse perspectives? (SL.11-12.1.d)	<input type="checkbox"/>
	Synthesize comments, claims, and evidence made on all sides of an issue? (SL.11-12.1.d)	<input type="checkbox"/>
	Resolve contradictions when possible? (SL.11-12.1.d)	<input type="checkbox"/>
	Determine what additional information or research is required to deepen the investigation or complete the task? (SL.11-12.1.d)	<input type="checkbox"/>

11.4.2

Lesson 22

Introduction

In this last lesson of the unit, students complete the End-of-Unit Assessment by engaging in an evidence-based discussion. Students make a claim about who or what bears the most responsibility for the tragic conclusion of *The Awakening*. Students rely on their reading and analysis of *The Awakening* to support their claim, considering the complexity of the central ideas of the text as well as the development of characters. Students participate in an evidence-based discussion in which they pose and respond to questions that probe their peers' reasoning and evidence as well as clarify, verify, or challenge their own ideas and conclusions. Students are assessed via their participation in the evidence-based discussion in response to the following prompt: Who or what bears the most responsibility for the tragic conclusion of *The Awakening*?

For homework, students prepare for the Module Performance Assessment by responding to a series of questions that prompt students to think about a research-based narrative writing piece based on one of the settings of the three module texts.

Standards

Assessed Standard(s)	
RL.11-12.2	Determine two or more themes or central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to produce a complex account; provide an objective summary of the text.
RL.11-12.3	Analyze the impact of the author's choices regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed).
SL.11-12.1.a, c, d	Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on <i>grades 11–12 topics, texts, and issues</i> , building on others' ideas and expressing their own clearly and persuasively. <ol style="list-style-type: none"> 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>c. Propel conversations by posing and responding to questions that probe reasoning and evidence; ensure a hearing for a full range of positions on a topic or issue; clarify, verify, or challenge ideas and conclusions; and promote divergent and creative perspectives.</p> <p>d. Respond thoughtfully to diverse perspectives; synthesize comments, claims, and evidence made on all sides of an issue; resolve contradictions when possible; and determine what additional information or research is required to deepen the investigation or complete the task.</p>
Addressed Standard(s)	
W.11-12.9.a	<p>Draw evidence from literary or informational texts to support analysis, reflection, and research.</p> <p>a. Apply <i>grades 11–12 Reading standards</i> to literature (e.g., “Demonstrate knowledge of eighteenth-, nineteenth- and early-twentieth-century foundational works of American literature, including how two or more texts from the same period treat similar themes or topics”).</p>

Assessment

Assessment(s)
<p>In this End-of-Unit Assessment, student learning is assessed via their participation in an evidence-based discussion in response to the following prompt:</p> <ul style="list-style-type: none"> Who or what bears the most responsibility for the tragic conclusion of <i>The Awakening</i>? <p>① Students will be evaluated using the 11.4.2 End-of-Unit Text Analysis Rubric.</p>
High Performance Response(s)
<p>A High Performance Response should:</p> <ul style="list-style-type: none"> Identify a character or societal expectation that is primarily responsible for the story’s tragic conclusion. Provide textual evidence to support the chosen claim (see examples below): <p>A High Performance Response may include the following claims and evidence:</p> <ul style="list-style-type: none"> Edna herself is responsible for her own actions and the resulting tragedy. By the end of <i>The Awakening</i>, Edna understands herself as an individual with the ability to make her own decisions and “‘give [her]self where [she] choose[s]’” (p. 119). Edna did not have to go back to Grand Isle; she could have stayed in the pigeon house because she clearly states “‘I’m not going to be forced

into doing things” (p. 123). Edna ceases to be property and has power over her own future but she does not choose to use this power properly. For Edna “the present alone was significant,” and she does not have consideration of the future, which she considers “a mystery” (p. 51). Edna admits that she has emotional trials or “periods of despondency and suffering,” but she could have done more to dispel these feelings such as talking to Doctor Mandelet who understood her position and offered to “help [Edna]” (p. 123). Therefore, it is Edna and Edna alone who is directly responsible for her own tragic end.

- Robert is at fault for Edna’s tragic conclusion. Though Edna and Robert are in love and Robert becomes “enthralled” by and “long[s]” (p. 120) for Edna, he still cannot understand her position as an individual and not a piece of “personal property” (p. 4). Edna clearly states in the conclusion that she wanted no one “except Robert” (p. 127), and that she would choose to “give [her]self” to him (p. 119), but he still chooses to leave her. In the end, Edna contemplates that their love was not enough to sustain them and Robert would have “melt[ed] out of existence” like all the other men in her life (p. 127). Robert “did not understand” (p. 128) who Edna was and merely wanted to “keep her” as his wife (p. 120). If Robert had not left and attempted to understand Edna beyond her “seductive voice,” she may not have felt so isolated and would not have gone back to Grand Isle for her final swim (p. 120).
- The societal expectation of “mother-women” deserves the blame for the tragic end of *The Awakening* (p. 10). Edna’s responsibility as a mother is not the most important part of her identity, and she also cannot reconcile the responsibility of her children with her true desires to be independent in her identity. In other words, “[Edna] would never sacrifice herself for her children” (p. 126). However, the concept of “mother-women” in this society is that of a mother who is far more attentive to the needs of her children and husband than her own (p. 10). Edna, in comparison, “sometimes forget[s]” her children (p. 21). When Edna leaves the children with her husband’s mother, their memory “no longer echoed in her soul” (p. 105). Additionally, Edna makes it clear she considers her role as a mother to be her greatest burden, as she thinks of her children as “antagonists” who try to “drag her into the soul’s slavery” (p. 127). Edna cannot be a mother to her children in the way society demands and also live the life she wants; therefore, the narrow and confining concept of “mother-women” is most responsible for the tragic conclusion (p. 10).
- Societal expectations concerning marriage are the most responsible for the tragic conclusion of *The Awakening* because Edna is a victim of the marital expectations of her society. Her husband considers her to be his “personal property,” or a possession (p. 4). “Mrs. Pontellier was not a mother-woman,” as she does not fit the ideal mold of a wife in her society because she does not “worship[] [her] husband[]” (p. 10). Edna tries to “cast[] aside that fictitious self ... with which to appear before the world,” and free herself of these expectations by acting on her own free will (p. 64). She even tells Robert, the man she loves, “I am no longer one of Mr. Pontellier’s possessions

to dispose of or not. I give myself where I choose” (p. 119). However, in the end, Robert does not accept her because of her disregard for societal expectations. Edna realizes Robert will “never understand” (p. 128). Edna cannot escape the “arbitrary conditions” society has placed on women (p. 123). The life and identity she desires are outside the acceptable societal roles of a wife and, therefore, cause her tragic downfall.

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.*
Additional vocabulary to support English Language Learners (to provide directly)
<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.11-12.2, RL.11-12.3, SL.11-12.1.a, c, d, W.11-12.9.a Text: <i>The Awakening</i> by Kate Chopin 	
Learning Sequence: <ol style="list-style-type: none"> 1. Introduction of Lesson Agenda 2. Homework Accountability 3. 11.4.2 End-Of-Unit Assessment: Evidence-Based Discussion 4. Closing 	<ol style="list-style-type: none"> 1. 5% 2. 10% 3. 80% 4. 5%

Materials

- Copies of the 11.4.2 End-of-Unit Assessment for each student
- Student copies of the 11.4.2 End-of-Unit Text Analysis Rubric and Checklist (refer to 11.4.2 Lesson 21)

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 the assessed standards for this lesson: RL.11-12.2, RL.11-12.3, and SL.11-12.1.a, c d. In this lesson, students complete the End-of-Unit Assessment by participating in an evidence-based discussion in response to the End-of-Unit Assessment prompt.

- Students look at the agenda.

Activity 2: Homework Accountability

10%

Instruct students take out the previous lesson's homework assignment. (Organize, expand, and revise your notes from *The Awakening* in preparation for the End-of-Unit Assessment. Remember to add to your 11.4.2 End-of-Unit Evidence Collection Tools as you expand your notes. Additionally, review the 11.4.2 End-of-Unit Text Analysis Rubric and Checklist.) Instruct students to talk in pairs about how they prepared for the End-of-Unit Assessment

- Students discuss how they expanded their notes in preparation for the End-of-Unit Assessment.

Lead a brief whole-class discussion of student responses.

Activity 3: 11.4.2 End-of-Unit Assessment: Evidence-Based Discussion**80%**

Instruct students to form small groups. Instruct student groups to present and discuss their claims and evidence in response to the End-of-Unit Assessment prompt:

Who or what bears the most responsibility for the tragic conclusion of *The Awakening*?

Remind students to ensure that each member of the group has the opportunity to present his or her claim. Remind students that they will be assessed on their participation in the discussion, including how effectively they pose and respond to questions that challenge, clarify, or verify their claims, and the extent to which they synthesize comments, claims, and evidence made on all sides of the issue after the discussion. Remind students to use the 11.4.2 End-of-Unit Text Analysis Rubric and Checklist to guide their discussion.

- ① If possible, group students with different claims together to ensure that each group has a range of possible claims.
- ① Remind students to use the evidence they identified on their 11.4.2 End-of-Unit Evidence Collection Tools from the previous lesson to support their discussions.
- ① Remind students to apply the skills of SL.11-12.1.a, c, d while engaging in the evidence-based discussion.
 - ▶ Students participate in small-group evidence-based discussions in response to the End-of-Unit Assessment prompt.
- 💬 See the High Performance Response at the beginning of this lesson.
- ① Consider reminding students that the appropriate use of strong evidence to support their claims demonstrates their application of W.11-12.9.a.

Circulate and assess student participation in the evidence-based discussion using the 11.4.2 End-of-Unit Text Analysis Rubric.

Instruct students to self-assess their mastery of the speaking and listening norms and expectations and their text analysis using the 11.4.2 End-of-Unit Text Analysis Rubric and Checklist. Also, instruct students to provide a 1–2 sentence explanation of the self-assessment.

- ▶ Students self-assess their speaking and listening skills and text analysis using the 11.4.2 End-of-Unit Text Analysis Rubric and Checklist.

Collect students' self-assessments.

- ① **Differentiation Consideration:** Consider instructing students to briefly synthesize their claims in writing at the end of this lesson as another form of assessment.

Activity 4: Closing

5%

Display and distribute the homework assignment. For homework, instruct students to respond briefly to following questions in writing to prepare for the Module Performance Assessment in the following lesson.

Which of the three module texts (“On the Rainy River,” “The Red Convertible,” or *The Awakening*) was the most profound, interesting, or thought-provoking to you?

Which time period (the Vietnam War era or late-nineteenth-century America) is more intriguing to you and why?

Which place (Native American reservation, New Orleans, the Rainy River in Northern Minnesota) would be the most interesting to write about and why?

What questions are you left with after reading the texts?

What might be some areas of research to explore based on each text?

- ▶ Students follow along.

Homework

Respond briefly to the following questions in writing, to prepare for the Module Performance Assessment in the following lesson:

Which of the three module texts (“On the Rainy River,” “The Red Convertible,” or *The Awakening*) was the most profound, interesting, or thought-provoking to you?

Which time period (the Vietnam War era or late-nineteenth-century America) is more intriguing to you and why?

Which place (Native American reservation, New Orleans, the Rainy River in Northern Minnesota) would be the most interesting to write about and why?

What questions are you left with after reading the texts?

What might be some areas of research to explore based on each text?

11.4.2 End-of-Unit Assessment

Evidence-Based Discussion

Your Task: Based on your analysis (RL.11-12.2, RL.11-12.3) and discussions (SL.11-12.1.a, c, d) throughout this unit, participate in an evidence-based discussion, posing and responding to questions that clarify and challenge your response to the following prompt:

Who or what bears the most responsibility for the tragic conclusion of *The Awakening*?

The discussion will be assessed using the 11.4.2 End-of-Unit Text Analysis Rubric and Checklist.

Discussion Guidelines

Be sure to:

- Come to the discussion prepared.
- Participate thoughtfully and respectfully in the evidence-based discussion.
- Clearly establish your claim in response to the End-of-Unit Assessment prompt.
- Explicitly draw on your preparation by referring to evidence from the text.
- Propel conversations by posing and responding to questions that both clarify and challenge your claim and those of your peers.
- Consider how divergent claims can challenge or clarify your own ideas and conclusions.
- Respond thoughtfully to diverse perspectives presented during discussion.

CCSS: RL.11-12.2, RL.11-12.3, SL.11-12.1.a, c, d

Commentary on the Task:

This task measures RL.11-12.2 and RL.11-12.3 because it demands that students:

- Have determined two or more themes or central ideas of a text and are able to analyze their development over the course of the text, including how they interact and build on one another to produce a complex account.
- Have analyzed the impact of the author's choices regarding how to develop and relate elements of a story or drama.

This task measures SL.11-12.1.a, c, d because it demands that students:

- Come to the discussion prepared, having read and analyzed the text.
- Clearly and persuasively communicate their claim and analysis.
- Propel the discussion by posing and responding to questions that probe reasoning and evidence.
- Clarify, verify, or challenge their ideas and conclusions through discussion.
- Respond thoughtfully to diverse perspectives.

11.4**Performance Assessment****Introduction**

In this four-lesson Performance Assessment, students craft an original narrative writing piece based upon their analysis of and interest in one of the three module texts (“On the Rainy River” from *The Things They Carried* by Tim O’Brien, “The Red Convertible” from *The Red Convertible* by Louise Erdrich, or *The Awakening* by Kate Chopin). Students research the setting of a module text of their choice and craft a narrative writing piece based on that setting. Students draw upon their analysis of narrative writing techniques introduced throughout the module and select two of the five W.11-12.3 substandards as the focus areas for their narrative writing. Through a four-lesson process of brainstorming, prewriting, research, drafting, peer review, and publishing, students work to craft research-based narrative writing pieces that develop real or imagined experiences or events using effective techniques, well-chosen details, and well-structured event sequences.

Detailed instructions for the four-lesson assessment follow the prompt. Each lesson is likely to last one class period. However, timing may vary depending on individual class schedules and student needs.

This Performance Assessment is evaluated using the relevant portions of the 11.4 Narrative Writing Rubric and Checklist.

Standards

Assessed Standard(s)	
W.11-12.3.a-e	<p>Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.</p> <ol style="list-style-type: none"> Engage and orient the reader by setting out a problem, situation, or observation and its significance, establishing one or multiple point(s) of view, and introducing a narrator and/or characters; create a smooth progression of experiences or events. Use narrative techniques, such as dialogue, pacing, description, reflection, and multiple plot lines, to develop experiences, events, and/or characters. Use a variety of techniques to sequence events so that they build on one another to create a coherent whole and build toward a particular tone and outcome (e.g., a sense of mystery, suspense, growth, or resolution). Use precise words and phrases, telling details, and sensory language to convey a vivid picture of the experiences, events, setting, and/or characters. Provide a conclusion that follows from and reflects on what is experienced, observed, or resolved over the course of the narrative.
W.11-12.4	Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.
W.11-12.5	Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience. (Editing for conventions should demonstrate command of Language standards 1–3 up to and including grades 11–12.)
L.11-12.1	Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.
L.11-12.2	Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.
Addressed Standard(s)	
W.11-12.7	Conduct short as well as more sustained research projects to answer a question (including a self-generated question) or solve a problem; narrow or broaden the inquiry when appropriate; synthesize multiple sources on the subject, demonstrating understanding of the subject under investigation.
SL.11-12.1	Initiate and participate effectively in a range of collaborative discussions (one-on-one,

	in groups, and teacher-led) with diverse partners on <i>grades 11–12 topics, texts, and issues</i> , building on others' ideas and expressing their own clearly and persuasively.
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Prompt

Over the course of this module, you have read and analyzed “On the Rainy River” by Tim O’Brien, “The Red Convertible” by Louise Erdrich, and *The Awakening* by Kate Chopin. You have also studied effective narrative writing techniques, including crafting engaging introductions, applying narrative techniques to develop characters and events, developing a sequence of events that demonstrate a coherent narrative whole, revising for precise/sensory language, and crafting conclusions that effectively follow from the narrative provided. For this assessment, craft a 1–3 page narrative writing piece in response to the following prompt:

Write an original narrative piece that assumes a specific point of view based on the setting of “On the Rainy River,” “The Red Convertible,” or *The Awakening*. Choose two narrative writing substandards (W.11-12.3.a-e) and develop the criteria of both substandards in your narrative writing piece.

To answer this prompt, use the setting of your selected text as a springboard for research into events, attitudes, and issues about the text’s setting. Additionally, based on the narrative writing instruction throughout the module, select two substandards from W.11-12.3 as the focus for your original narrative piece. This original narrative piece does not need to be a complete story; instead, craft a narrative writing piece that reflects the development of your choice of two W.11-12.3 substandards. For example, if you choose W.11-12.3.a and W.11-12.3.d, you will craft an engaging introduction with precise language and sensory details.

High Performance Response

High Performance Response(s)

A High Performance Response should:

- Identify a setting
- Develop a point of view based on the setting
- Develop two W.11-12.3 substandards in a 1–3 page original narrative
- Demonstrate command of the conventions of standard English grammar and usage,

capitalization, punctuation, and spelling

- Demonstrate clear and coherent writing, in which the development, organization, and style are appropriate to task, purpose, and audience
- ① Students who select W.11-12.3.a must ensure their writing includes an introduction that engages and orients readers by setting out a problem, situation, or observation and its significance. Point of view must be established, and a narrator and/or characters introduced, and the writing should create a smooth progression of experiences or events.
- ① Students who select W.11-12.3.b must ensure their writing uses narrative techniques, such as dialogue, pacing, description, reflection, or multiple plot lines to develop experiences, events, and/or characters.
- ① Students who select W.11-12.3.c must ensure they use a variety of techniques to sequence events so that they build on one another to create a coherent whole and build toward a particular tone and outcome.
- ① Students who select W.11-12.3.d must ensure they use precise words and phrases, telling details, and sensory language to convey a vivid picture of the experiences, events, setting, and/or characters.
- ① Students who select W.11-12.3.e must provide a conclusion that follows from and reflects on what is experienced, observed, or resolved over the course of the narrative.
- ① Students responses will be evaluated using the relevant portions of the 11.4 Narrative Writing Rubric and Checklist.

Standard-Specific Demands of the Performance Assessment

This Module Performance Assessment requires students to meet numerous demands required by the ELA/Writing and Language Standards for grades 11–12.

Through deep engagement with the three module narratives, students have analyzed and compared how various authors craft engaging introductions; use narrative techniques, precise language and sensory details, and structural techniques to develop characters and sequence events; and craft compelling conclusions. This narrative writing instruction provides a solid foundation for the demands of this assessment, in which students must consider exemplary narrative writing technique in order to craft their own original narrative writing piece.

This assessment requires that students write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences (W.11-

12.3). In order to accomplish this, students will select two substandards of W.11-12.3 to focus their writing.

This assessment also requires students to produce clear and coherent writing, demonstrating development, organization, and style appropriate to the task, purpose, and audience (W.11-12.4). As part of the drafting process, students must develop and strengthen their writing by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for the narrative's purpose and audience (W.11-12.5). Additionally, this assessment requires students to use previously developed research skills to craft the text-based narrative (W.11-12.7). To demonstrate mastery of the *grade 11–12 Writing standards*, students must also demonstrate command of the conventions of standard English grammar and usage (L.11-12.1), and command of the conventions of standard English capitalization, punctuation, and spelling (L.11-12.2).

This assessment requires that students participate effectively and collaboratively in peer review and in pair and small group discussions about the writing process (SL.11-12.1).

Process

Students reflect on the three module narratives and choose a setting related to one of the texts. Students will use the setting as the basis for their original narrative writing (e.g., a different point of view from the same setting as *The Awakening*). Students use their notes, annotations, tools, and previous narrative writing pieces to prepare for conducting independent research on a selected setting. Students also use their module work to choose two focal narrative writing substandards. Students draft their narrative writing pieces in preparation for peer review and revision. After implementing revisions, students edit and publish their original narrative writing pieces.

Lesson 1

Distribute or display the Module Performance Assessment prompt. Instruct students to review the prompt and to take out their module texts, text-based narrative writing pieces from 11.4.1 and 11.4.2, the 11.4 Narrative Writing Rubric and Checklist, and the previous lesson's homework. Instruct students to form pairs and discuss their responses to the questions from the previous lesson's homework assignment:

- Which of the three module texts ("On the Rainy River," "The Red Convertible," or *The Awakening*) was the most profound, interesting, or thought-provoking to you?
- Which time period (the Vietnam War era or late-nineteenth-century America) is more intriguing to you and why?
- Which place (Native American reservation, New Orleans, the Rainy River in Northern Minnesota) would be the most interesting to write about and why?
- What questions are you left with after reading the texts?

- What might be some areas of research to explore based on each text?

Following the homework discussion, instruct students to select the text/setting they will use as the springboard for their original narrative writing piece. Instruct students to independently research the setting using their responses to the questions above as a guide for their research. Instruct students to begin their research by considering their selected module text, common or repeated themes or ideas in their responses to the previous homework questions, and the aspects of the setting they are most curious about. For example, if student responses to the questions above indicate a strong interest in Native American participation in the Vietnam War, that is an area for potential research. If student answers indicate a strong interest in the politics of the Vietnam War, that is an area for potential research. Or, if student responses indicate a strong interest in gender roles of late-nineteenth-century-America, that is an area for potential research.

During their research, instruct students to think about a point of view for their original narrative writing piece, based on the setting.

① Consider reminding students of their research skills from the previous module, Module 11.3. Students should assess sources for credibility and usefulness as previously instructed in Module 11.3.

① Consider using the Exploring a Topic Tool from Module 11.3 to guide students in their research.

Instruct students to begin brainstorming and prewriting in class by drafting ideas related to their selected setting and possible points of view. As they brainstorm and prewrite, remind students to be aware of questions and issues that surface for which they need more information regarding the setting and possible points of view. Explain that these questions and issues represent areas that may require further research.

For homework, instruct students to conduct more research pertinent to the setting and point of view they have selected. Explain that they will use this research when drafting their writing during the next lesson. Additionally, based on their research findings, students will select two focus W.11-12.3 substandards for their original narrative writing pieces.

Lesson 2

Instruct students to draft their narrative writing pieces using the two W.11-12.3 substandards they selected as the foci for their writing, and the setting and point of view they selected and researched in the previous lesson.

Remind students to use the setting of their selected module text, relevant notes and annotations, module tools, and their research from the previous lesson's homework as reference for the drafting process.

For homework, instruct students to complete their narrative writing drafts and come to the next

class prepared for the peer review and revision process.

Lesson 3

Instruct students to form pairs to peer review their narrative writing drafts.

Once student reviewers complete their peer reviews, students should begin implementing revisions in their narrative writing pieces.

- ① If necessary, review the conventions of peer review, the Peer Review Accountability Tool, and constructive criticism that students were introduced to in 11.3.3 Lesson 11.

For homework, instruct students to complete the revisions of their narrative writing piece and read their drafts aloud (to themselves or someone else) to identify problems in syntax, grammar, or logic.

Lesson 4

In this lesson, students finalize their narrative writing pieces for publication. When the narrative writing is complete, instruct students who wrote in response to “On The Rainy River’s” setting to form one group; students who wrote in response to “The Red Convertible’s” setting to form another group; and students who wrote in response to *The Awakening’s* setting to form a third group. Instruct student groups to take turns sharing their published pieces within their respective groups.

- ① Each group should include no more than five students; multiple groups may represent each text.
- ① Consider using a class blog, introduced in 11.4.1 Lesson 16, for students to publish their narrative writing.

11.4 Module Performance Assessment

Research-Based Narrative

Your Task: Over the course of this module, you have read and analyzed “On the Rainy River” by Tim O’Brien, “The Red Convertible” by Louise Erdrich, and *The Awakening* by Kate Chopin. You have also studied effective narrative writing techniques, including crafting engaging introductions, applying narrative techniques to develop characters and events, developing a sequence of events that demonstrate a coherent narrative whole, revising for precise/sensory language, and crafting conclusions that effectively follow from the narrative provided. For this assessment, craft a 1–3 page narrative writing piece in response to the following prompt:

Write an original narrative piece that assumes a specific point of view based on the setting of “On the Rainy River,” “The Red Convertible,” or The Awakening. Choose two narrative writing substandards (W.11-12.3.a-e) and develop the criteria of both substandards in your narrative writing piece.

Your research-based narrative writing will be assessed using the relevant portions of the 11.4 Narrative Writing Rubric and Checklist.

Guidelines

Be sure to:

- Closely read the prompt.
- Organize your ideas and evidence.
- Research your chosen setting to inform your original narrative piece.
- Craft a narrative piece that responds directly to all parts of the prompt.
- Use effective narrative technique based on the two substandards selected.
- Follow the conventions of standard written English.

CCSS: W.11-12.3.a-e, W.11-12.4, W.11-12.5, L.11-12.1, L.11-12.2

Commentary on the Task:

This task measures W.11-12.3.a-e because it demands that students:

- Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.
- Write in a manner that engages and orients readers by setting out a problem, situation, or observation and its significance. Point of view must be established, and a narrator and/or characters must be introduced as well. Writing should create a smooth progression of experiences or events.
- Employ narrative techniques, such as dialogue, pacing, description, reflection, and multiple plot lines to

develop experiences, events, and/or characters.

- Write in a manner that uses a variety of techniques to sequence events so that they build on one another to create a coherent whole and build toward a particular tone and outcome.
- Write in a manner that uses precise words and phrases, telling details, and sensory language to convey a vivid picture of the experiences, events, setting, and/or characters.
- Provide a conclusion that follows from and reflects on what is experienced, observed, or resolved over the course of the narrative.

This task measures W.11-12.4 because it demands that students:

- Produce clear and coherent writing which shows development, organization, and style are appropriate to their task, purpose, and audience.

This task measures W.11-12.5 because it demands that students:

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

This task measures L.11-12.1 because it demands that students:

- Demonstrate command of the conventions of standard English grammar and usage.

This task measures L.11-12.2 because it demands that students:

- Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling.

11.4 Narrative Writing Rubric

____ / ____ (Total points)

Criteria	4 – Responses at this Level:	3 – Responses at this Level:	2 – Responses at this Level:	1 – Responses at this Level:
Coherence, Organization, and Style The extent to which the response engages and orients the reader by setting out a problem, situation, or observation and its significance, establishing one or multiple point(s) of view, and introducing a narrator and/or characters; and creates a smooth progression of experiences or events. CCSS.ELA-Literacy.W.11-12.3 Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences. CCSS.ELA-Literacy.W.11-12.3.a Engage and orient the reader by setting out a problem, situation, or observation and its significance, establishing one or multiple point(s) of view, and introducing a narrator and/or characters; create a smooth progression of experiences or events. The extent to which the response uses narrative techniques, such as dialogue, pacing, description, reflection, and multiple plot lines, to develop experiences, events,	Skillfully engage and orient the reader by thoroughly and clearly setting out a problem, situation, or observation and its significance, establishing one or multiple point(s) of view, and introducing a narrator and/or characters; skillfully create a smooth progression of experiences or events. (W.11-12.3.a) Skillfully use narrative techniques such as dialogue, pacing, description, reflection, and multiple plot lines, thoroughly developing experiences, events, and/or characters. (W.11-12.3.b) Skillfully use a variety of techniques to sequence events so that they build on one another to create a coherent whole and clearly build toward a particular tone and outcome. (W.11-12.3.c) Skillfully use precise words and phrases, telling details, and sensory language, conveying a complete and vivid picture of the experiences, events, setting, and/or characters. (W.11-12.3.d) Provide a conclusion that clearly follows from and skillfully reflects on what is experienced, observed, or resolved over the course of the narrative. (W.11-12.3.e)	Engage and orient the reader by setting out a problem, situation, or observation and its significance, establishing one or multiple point(s) of view, and introducing a narrator and/or characters; create a smooth progression of experiences or events. (W.11-12.3.a) Use narrative techniques such as dialogue, pacing, description, reflection, and multiple plot lines, developing experiences, events, and/or characters. (W.11-12.3.b) Use a variety of techniques to sequence events so that they build on one another to create a coherent whole and build toward a particular tone and outcome. (W.11-12.3.c) Use precise words and phrases, telling details, and sensory language, conveying a vivid picture of the experiences, events, setting, and/or characters. (W.11-12.3.d) Provide a conclusion that follows from and reflects on what is experienced, observed, or resolved over the course of the narrative. (W.11-12.3.e)	Somewhat effectively engage or orient the reader by partially setting out a problem, situation, or observation and its significance, establishing one or multiple point(s) of view, and introducing a narrator and/or characters; create an unclear progression of experiences or events. (W.11-12.3.a) Somewhat effectively use narrative techniques such as dialogue, pacing, description, reflection, and multiple plot lines, partially developing experiences, events, and/or characters. (W.11-12.3.b) Somewhat effectively use techniques, or use unvaried techniques to sequence events so that they insufficiently build on one another to create a loosely connected whole or a particular tone and outcome. (W.11-12.3.c) Somewhat effectively use precise words and phrases, telling details, and sensory language, conveying a clear picture of the experiences, events, setting, and/or characters. (W.11-12.3.d) Provide a conclusion that loosely follows from and partially reflects on what is experienced, observed, or resolved over the course of the text.	Ineffectively engage or orient the reader by insufficiently setting out a problem, situation, or observation and its significance, establishing one or multiple point(s) of view, and introducing a narrator and/or characters; create a disorganized collection of experiences or events. (W.11-12.3.a) Ineffectively or rarely use narrative techniques such as dialogue, pacing, description, reflection, and multiple plot lines, insufficiently developing experiences, events, and/or characters. (W.11-12.3.b) Ineffectively use techniques, creating a disorganized collection of events that fail to build on one another to create a coherent whole or a particular tone and outcome. (W.11-12.3.c) Ineffectively use precise words and phrases, telling details, and sensory language, conveying an unclear picture of the experiences, events, setting, and/or characters. (W.11-12.3.d) Provide a conclusion that does not follow from or reflect on what is experienced, observed, or resolved over the course of the text. (W.11-12.3.e)

Criteria	4 – Responses at this Level:	3 – Responses at this Level:	2 – Responses at this Level:	1 – Responses at this Level:
<p>and/or characters.</p> <p>CCSS.ELA-Literacy.W.11-12.3.b Use narrative techniques, such as dialogue, pacing, description, reflection, and multiple plot lines, to develop experiences, events, and/or characters.</p> <p>The extent to which the response uses a variety of techniques to sequence events so that they build on one another to create a coherent whole and build toward a particular tone and outcome.</p> <p>CCSS.ELA-Literacy.W.11-12.3.c Use a variety of techniques to sequence events so that they build on one another to create a coherent whole and build toward a particular tone and outcome (e.g., a sense of mystery, suspense, growth, or resolution).</p> <p>The extent to which the response uses precise words and phrases, telling details, and sensory language to convey a vivid picture of the experiences, events, setting, and/or characters.</p> <p>CCSS.ELA-Literacy.W.11-12.3.d Use precise words and phrases, telling details, and sensory language to convey a vivid picture of the experiences, events, setting, and/or characters.</p> <p>The extent to which the response</p>			(W.11-12.3.e)	

Criteria	4 – Responses at this Level:	3 – Responses at this Level:	2 – Responses at this Level:	1 – Responses at this Level:
<p>provides a conclusion that follows from and reflects on what is experienced, observed, or resolved over the course of the narrative.</p> <p>CCSS.ELA-Literacy.W.11-12.3.e Provide a conclusion that follows from and reflects on what is experienced, observed, or resolved over the course of the narrative.</p>				
<p>Coherence, Organization, and Style The extent to which the response demonstrates clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.</p> <p>CCSS.ELA-Literacy.W.11-12.4 Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.</p>	Consistently demonstrate clear and coherent writing in which the development, organization, and style thoroughly and skillfully address the task, purpose, and audience.	Demonstrate clear and coherent writing in which the development, organization, and style are appropriate to the task, purpose, and audience.	Inconsistently demonstrate clear and coherent writing in which the development, organization, and style are appropriate to the task, purpose, and audience.	Rarely demonstrate clear and coherent writing in which the development, organization, and style are appropriate to the task, purpose, and audience.
<p>Coherence, Organization, and Style The extent to which the response develops and strengthens writing during the writing process, addressing what is most significant for the specific purpose and audience.</p> <p>CCSS.ELA-Literacy.W.11-12.5 Develop and strengthen writing as needed by planning, revising,</p>	Thoroughly develop and strengthen writing during the writing process, skillfully addressing what is most significant for the specific purpose and audience.	Develop and strengthen writing during the writing process, addressing what is most significant for the specific purpose and audience.	Partially develop and strengthen writing during the writing process, somewhat effectively addressing what is most significant for the specific purpose and audience.	Insufficiently develop and strengthen writing during the writing process, ineffectively addressing what is most significant for the specific purpose and audience.

Criteria	4 – Responses at this Level:	3 – Responses at this Level:	2 – Responses at this Level:	1 – Responses at this Level:
editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience.				
Control of Conventions The extent to which the response demonstrates command of the conventions of standard English grammar, usage, capitalization, punctuation, and spelling. CCSS.ELA-Literacy.L.11-12.1 CCSS.ELA-Literacy.L.11-12.2 Demonstrate command of the conventions of standard English grammar, usage, capitalization, punctuation, and spelling when writing or speaking.	Demonstrate skillful command of conventions with no grammar, usage, capitalization, punctuation, or spelling errors.	Demonstrate command of conventions with occasional grammar, usage, capitalization, punctuation, or spelling errors that do not hinder comprehension.	Demonstrate partial command of conventions with several grammar, usage, capitalization, punctuation, or spelling errors that hinder comprehension.	Demonstrate insufficient command of conventions with frequent grammar, usage, capitalization, punctuation, or spelling errors that make comprehension difficult.

- A response that is a personal response and makes little or no reference to the task or text can be scored no higher than a 1.
- A response that is totally copied from the text with no original writing must be given a 0.
- A response that is totally unrelated to the task, illegible, incoherent, blank, or unrecognizable as English must be scored as a 0.

11.4 Narrative Writing Checklist

Assessed Standards: _____

	Does my response...	✓
Coherence, Organization, and Style	Engage and orient the reader by setting out a problem, situation, or observation and its significance? (W.11-12.3.a)	<input type="checkbox"/>
	Establish one or multiple point(s) of view? (W.11-12.3.a)	<input type="checkbox"/>
	Introduce a narrator and/or characters? (W.11-12.3.a)	<input type="checkbox"/>
	Create a smooth progression of experiences or events? (W.11-12.3.a)	<input type="checkbox"/>
	Use narrative techniques, such as dialogue, pacing, description, reflection, and multiple plot lines, to develop experiences, events, and/or characters? (W.11-12.3.b)	<input type="checkbox"/>
	Use a variety of techniques to sequence events so that they build on one another to create a coherent whole and build toward a particular tone and outcome? (W.11-12.3.c)	<input type="checkbox"/>
	Use precise words and phrases, telling details, and sensory language to convey a vivid picture of the experiences, events, setting, and/or characters? (W.11-12.3.d)	<input type="checkbox"/>
	Provide a conclusion that follows from and reflects on what is experienced, observed, or resolved over the course of the narrative? (W.11-12.3.e)	<input type="checkbox"/>
	Demonstrate clear and coherent writing in which the development, organization, and style that are appropriate to task, purpose, and audience? (W.11-12.4)	<input type="checkbox"/>
	Develop and strengthen writing during the writing process, addressing what is most significant for the specific purpose and audience? (W.11-12.5)	<input type="checkbox"/>
Control of Conventions	Demonstrate command of the conventions of standard English grammar, usage, capitalization, punctuation, and spelling? (L.11-12.1, L.11-12.2)	<input type="checkbox"/>