

10.1

Module Overview

Reading Closely and Writing to Analyze: How Do Authors Develop Complex Characters and Ideas?

Texts	<p>Unit 1: “The Passionate Shepherd to His Love” by Christopher Marlowe; “The Nymph’s Reply to the Shepherd” by Sir Walter Raleigh; “Raleigh Was Right” by William Carlos Williams</p> <p>Unit 2: “The Palace Thief” from <i>The Palace Thief</i> by Ethan Canin</p> <p>Unit 3: <i>The Joy Luck Club</i> by Amy Tan, “Two Kinds,” “Rules of the Game”; <i>Friday Night Lights</i> by H. G. Bissinger, “Dreaming of Heroes”</p>
Number of Lessons in Module	38 (including Module Performance Assessment)

Introduction

In Module 10.1, students engage with literature and nonfiction texts and explore how complex characters develop through their interactions with each other, and how these interactions develop central ideas such as parental and communal expectations, self-perception and performance, and competition and learning from mistakes.

Module 10.1 introduces foundational protocols and routines for reading, writing, and discussion that students will continue to build upon and strengthen throughout the year. Students develop close reading skills, strengthen their writing through revisions and editing, and refine their speaking and listening skills through discussion-based assessment and evidence based collaborative analysis.

In Unit 10.1.1, students analyze how authors shape, refine, and transform shared central ideas as they read three thematically related poems: Christopher Marlowe’s iconic poem “The Passionate Shepherd to His Love,” Sir Walter Raleigh’s critical reply “The Nymph’s Reply to the Shepherd,” and William Carlos Williams’ contemporary contribution “Raleigh Was Right.” This unit introduces students to poets in conversation, and encourages students to make connections across all three texts. Students consider the choices each author makes, with a focus on how each author shapes and refines central ideas and themes shared in all three texts.

In Unit 10.1.2, students will read Ethan Canin’s “The Palace Thief,” exploring character interactions and motivations and how they contribute to the development of a central idea. Students also have the

opportunity to analyze how rich figurative language contributes to a better understanding of evolving characters and emotions in the story.

In Unit 10.1.3, students read “Two Kinds” and “Rules of the Game” from Amy Tan’s *The Joy Luck Club*, and “Dreaming of Heroes,” a chapter from H. G. Bissinger’s nonfiction text *Friday Night Lights*. In their work with Tan’s “Two Kinds” and “Rules of the Game,” students analyze how Tan develops central ideas through the interactions between complex characters. Students continue their analysis of how authors shape and refine central ideas in their exploration of Bissinger’s non-fiction text “Dreaming of Heroes,” as they forge thematic connections with the central ideas of Tan’s fiction, such as parental and communal expectations, and identity formation and performance.

The End-of-Unit Assessments provide scaffolding for the Module Performance Assessment in which students choose one relationship from either Ethan Canin’s “The Palace Thief,” the two chapters from Amy Tan’s “Joy Luck Club,” or the chapter from H. G. Bissinger’s “Friday Night Lights” in order to explore how that relationship develops a central idea in the text.

Literacy Skills & Habits

- Read closely for textual details
- Annotate texts to support comprehension and analysis
- Engage in productive evidence-based conversations about text
- Use rubrics for self-assessment and peer review of writing
- Revise writing
- Generate and respond to questions in scholarly discourse
- Independently preview text in preparation for supported analysis
- Present information, findings, and supporting evidence clearly, concisely, and logically
- Incorporate domain specific vocabulary in written and verbal responses

English Language Arts Outcomes

Yearlong Target Standards

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

CCS Standards: Reading – Literature	
RL.9-10.1	Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.
RL.9-10.4	Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the cumulative impact of specific word choices on meaning and tone.
RL.9-10.10	By the end of grade 9, read and comprehend literature, including stories, dramas, and poems, and literary nonfiction, in the grades 9–10 text complexity band proficiently, with scaffolding as needed at the high end of the range.
CCS Standards: Reading – Informational Text	
RI.9-10.1	Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.
RI.9-10.4	Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the cumulative impact of specific word choices on meaning and tone.
RI.9-10.10	By the end of grade 9, read and comprehend literature, including stories, dramas, and poems, and literary nonfiction, in the grades 9–10 text complexity band proficiently, with scaffolding as needed at the high end of the range.
CCS Standards: Writing	
W.9-10.9	Draw evidence from literary or informational texts to support analysis, reflection, and research. a. Apply <i>grades 9–10 Reading standards</i> to literature b. Apply <i>grades 9–10 Reading standards</i> to literary nonfiction
W.9-10.10	Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of purposes, tasks, and audiences.
CCS Standards: Speaking & Listening	
SL.9-10.1	Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 9–10 topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively.
CCS Standards: Language	
L.9-10.4.a–d	Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grades 9–10 reading and content, choosing flexibly from a range of strategies (a–d).

Module-Specific Standards

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

CCRA Anchor Standards: Reading	
CCRA.R.5	Analyze the structure of texts, including how specific sentences, paragraphs, and larger portions, of the text (e.g., a section, chapter, scene, or stanza) relate to each other and the whole.
CCRA.R.6	Assess how point of view or purpose shapes the content and style of a text.
CCS Standards: Reading – Literature	
RL.9-10.2	Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.
RL.9-10.3	Analyze how complex characters (e.g., those with multiple or conflicting motivations) develop over the course of a text, interact with other characters, and advance the plot or develop the theme.
RL.9-10.4	Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the cumulative impact of specific word choices on meaning and tone (e.g., how the language evokes a sense of time and place; how it sets a formal or informal tone).
RL.9-10.9	Analyze how an author draws on and transforms source material in a specific work (e.g., how Shakespeare treats a theme or topic from Ovid or the Bible or how a later author draws on a play by Shakespeare).
CCS Standards: Reading – Informational Text	
RI.9-10.2	Determine a central idea of a text and analyze its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.
RI.9-10.3	Analyze how the author unfolds an analysis or series of ideas or events, including the order in which the points are made, how they are introduced and developed, and the connections that are drawn between them.
RI.9-10.6	Determine an author's point of view or purpose in a text and analyze how an author uses rhetoric to advance that point of view or purpose.

CCS Standards: Writing	
W.9-10.2.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 to make important connections and distinctions; include formatting (e.g., headings), graphics (e.g., figures, tables), and multimedia when useful to aiding comprehension. Develop the topic with well-chosen, relevant, and sufficient facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience's knowledge of the topic. Use appropriate and varied transitions to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts. Use precise language and domain-specific vocabulary 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).
W.9-10.4	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.9-10.5	Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience. (Editing for conventions should demonstrate command of Language standards 1–3 up to and including grades 9–10.)
W.9-10.7	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.
W.9-10.8	Gather relevant information from multiple authoritative print and digital sources, using advanced searches effectively; assess the usefulness of each source in answering the research question; integrate information into the text selectively to maintain the flow of ideas, avoiding plagiarism and following a standard format for citation.

W.9-10.9	Draw evidence from literary or informational texts to support analysis, reflection, and research.
CCS Standards: Speaking & Listening	
SL.9-10.4	Present information, findings, and supporting evidence clearly, concisely, and logically such that listeners can follow the line of reasoning and the organization, development, substance, and style are appropriate to purpose, audience, and task.
CCS Standards: Language	
L.9-10.2.a, c	Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing. a. Use a semicolon (and perhaps a conjunctive adverb) to link two or more closely related independent clauses. c. Spell correctly.
L.9-10.5	Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.

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.

CCRA: Reading	
None.	
CCS Standards: Reading – Literature	
None.	
CCS Standards: Reading – Informational Text	
None.	
CCS Standards: Writing	
None.	
CCS Standards: Speaking & Listening	
SL.9-10.1.a, c, e	Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on <i>grades 9–10 topics, texts, and issues</i> , building on others' ideas and expressing their own clearly and persuasively.

	<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 relate the current discussion to broader themes or larger ideas; actively incorporate others into the discussion; and clarify, verify, or challenge ideas and conclusions. e. Seek to understand other perspectives and cultures and communicate effectively with audiences or individuals from varied backgrounds.
CCS Standards: Language	
L.9-10.1.a, b	<p>Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.</p> <ul style="list-style-type: none"> a. Use parallel structure. b. Use various types of phrases (noun, verb, adjectival, adverbial, participial, prepositional, absolute) and clauses (independent, dependent; noun, relative, adverbial) to convey specific meanings and add variety and interest to writing or presentations.
L.9-10.4.a	<p>Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on <i>grades 9–10 reading and content</i>, choosing 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.

Module Performance Assessment

In this four-lesson Performance Assessment, students respond to a prompt that asks them to choose one relationship from within one of the texts in this unit in order to explore how that relationship develops a central idea in the text.

In Lesson 1, students work in small groups to review their annotations and previous work with the module texts to generate a list of relationships. Students engage in a collaborative brainstorm as they generate observations, add evidence, and make statements about these relationships and how they develop a central idea in the text. At the end of Lesson 1, each student selects a focal relationship for their essay, based on the evidence-based discussion.

In Lesson 2, students draft a statement about how their chosen relationship develops a central idea in the text and begin to organize the relevant textual evidence to support their statement.

In Lesson 3, students independently write a first draft of their essay using the analysis from the previous lessons.

In Lesson 4, students self-review or peer review using the Text Analysis Rubric to strengthen and refine the response they drafted in the previous lesson.

Texts

Unit 1: “We cannot go to the country / for the country will bring us / no peace”
Marlowe, Christopher “The Passionate Shepherd to his Love.” 1599.
Raleigh, Sir Walter “The Nymph’s Reply to the Shepherd.” 1600.
Carlos Williams, William “Raleigh Was Right.” <i>The Collected Poems: Volume II, 1939-1962</i> . 1944.
Unit 2: “For one does not alter history without conviction.”
Canin, Ethan. “The Palace Thief.” <i>The Palace Thief</i> . New York: Random House, 1994. pp. 155–205. Print.
Unit 3: “I won’t let her change me, I promised myself. I won’t be what I’m not.”
Tan, Amy. “Rules of the Game.” <i>The Joy Luck Club</i> . New York: Putnam’s, 1989. pp. 89–101. Print.
Tan, Amy. “Two Kinds.” <i>The Joy Luck Club</i> . New York: Putnam’s, 1989. pp. 132–134. Print.
Bissinger, H. G. “Chapter 4: Dreaming of Heroes.” <i>Friday Night Lights: A Town, a Team, and a Dream</i> . Cambridge, MA: De Capo, 1990. pp. 73–88. Print.

10.1 Module-at-a-Glance Calendar

Text	Lessons in the Unit	Literacy Skills and Habits	Assessed and Addressed CCSS	Assessments
Unit 1: “We cannot go to the country / for the country will bring us / no peace”				
“The Passionate Shepherd to his Love” by “The Nymph’s Reply to the	7	<ul style="list-style-type: none"> Read closely for textual details Annotate texts to support comprehension 	CCRA.R.5 CCRA.R.6 RL.9-10.1 RL.9-10.2 RL.9-10.4	There is no Mid-Unit Assessment for this unit. End-of-Unit: The End-of-Unit Assessment evaluates cumulative

Text	Lessons in the Unit	Literacy Skills and Habits	Assessed and Addressed CCSS	Assessments
Shepherd” “Raleigh Was Right”		and analysis <ul style="list-style-type: none"> Engage in productive evidence-based discussions about text Collect and organize evidence from texts to support analysis in writing Make claims about and across texts using specific textual evidence Develop and incorporate domain specific vocabulary in written and verbal responses 	RL.9-10.9 W.9-10.2.b, d W.9-10.9 SL.9-10.1 L.9-10.4.a L.9-10.5	student understanding of the relationship between the three poems in this unit. Students draw upon their unit-wide analysis of word choice, structure, and key details in their written response to the following prompt: How does Williams draw upon and transform the themes established by Marlowe and Raleigh?
Unit 2: “For one does not alter history without conviction”				
“The Palace Thief”	13	<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 text Collect and organize evidence from text to support analysis in 	RL.9-10.1 RL.9-10.2 RL.9-10.3 RL.9-10.4 W.9-10.2 W.9-10.9 SL.9-10.1 SL.9-10.4 L.9-10.1 L.9-10.5	Mid-Unit: Students demonstrate their understanding of the text as they analyze how the narrator has developed over the course of the text, citing supporting evidence in their response. End-of-Unit: Students use the skills and habits they have been building throughout the unit to craft a multi-paragraph

Text	Lessons in the Unit	Literacy Skills and Habits	Assessed and Addressed CCSS	Assessments
		writing <ul style="list-style-type: none"> • Make claims about the text using specific textual evidence • Incorporate newly learned vocabulary in written and verbal responses • Express and analyze evolving impressions of the text as it advances 		response to the End-of-Unit Assessment prompt: What central idea is developed in “The Palace Thief”? Students should consider how the narrator and his interaction with other characters helps develop the central idea. Students should cite evidence and incorporate vocabulary words from the text to support their responses.
Unit 3: “I won’t let her change me, I promised myself. I won’t be what I’m not.”				
“Two Kinds” and “Rules of the Game” from <i>The Joy Luck Club</i> “Dreaming of Heroes” from <i>Friday Night Lights</i>	14	<ul style="list-style-type: none"> • Read closely for textual details • Annotate texts to support comprehension and analysis • Engage in productive evidence-based conversations about text • Determine meaning of unknown vocabulary • Provide an objective summary of the text 	RL.9-10.1 RL.9-10.2 RL.9-10.3 RL.9-1-.4 RI.9-10.1 RI.9-10.2 RI.9-1-.3 RI.9-10.6 W.9-10.1 W.9-10.2.b, d W.9-10.4 W.9-10.9 SL.9-10.1.a, c, e SL.9-10.4 L.9-10.1.a	Mid-Unit: Students collaboratively craft a presentation in response to the following prompt: How does Tan develop a central idea in “Two Kinds”? Students are assessed on the presentation of their findings, as well as an accompanying brief written response. End-of-Unit: Students demonstrate cumulative understanding of how the central ideas of Amy

Text	Lessons in the Unit	Literacy Skills and Habits	Assessed and Addressed CCSS	Assessments
		<ul style="list-style-type: none"> Paraphrase and quote relevant evidence from a text Critique one's own writing and peers' writing Revise writing Generate and respond to questions in scholarly discourse Present information, findings, and supporting evidence clearly, concisely, and logically 	L.9-10.2 L.9-10.4.a L.9-10.5	Tan's <i>Joy Luck Club</i> and H. G. Bissinger's <i>Friday Night Lights</i> are developed through key details in their formal written response to the End-of-Unit Assessment prompt: Choose either "Rules of the Game" or "Two Kinds" from <i>Joy Luck Club</i> , and compare it to Bissinger's "Dreaming of Heroes" from <i>Friday Night Lights</i> . How do the relationships between children and their parents develop the central ideas of these two texts?

10.1

Performance Assessment

Introduction

In this Performance Assessment, students demonstrate the skills and habits they have practiced throughout this module as they read closely, analyze text, and convey complex ideas through the effective selection and organization of textual evidence. Students select one of the texts from this module to focus their Performance Assessment, and then respond to a prompt that encourages them to draw upon the skills they have been building through the analysis they have conducted across all three units.

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 scaffolding needs.

This Performance Assessment is evaluated using the Text Analysis Rubric.

Prompt

Over the course of this module, you have read Ethan Canin’s “The Palace Thief,” two chapters from Amy Tan’s *The Joy Luck Club*, and a chapter from H. G. Bissinger’s *Friday Night Lights*. For this assessment, write a multi-paragraph response to the following prompt:

Select a relationship from one of these texts. How does this relationship develop a central idea over the course of your chosen text?

In order to address the prompt, review your notes and annotations about the texts in this module, including statements you have made about your chosen relationship, the characters in it, and central ideas in that text. In your review, identify interactions and connections and discuss these with a small group of classmates. Next, gather relevant textual evidence to support a statement about how your chosen relationship develops a central idea. After drafting a multi-paragraph response to the prompt, engage in the revision process, independently or with a classmate, to edit and revise your response.

① Remind students that for this assessment they should explore a relationship that they have not explored previously in other writing assignments throughout the module.

Key Relationships by Text

Ethan Canin’s “The Palace Thief”

- Hundert and Sedgewick Bell
- Hundert and Deepak Mehta

Amy Tan's *The Joy Luck Club*

- Waverly Jong and Lindo Jong
- Jing-mei Woo and Suyuan Woo

H. G. Bissinger's *Friday Night Lights**

- Mike Winchell and Billy Winchell
- Don Billingsley and Charlie Billingsley

*H. G. Bissinger's text is nonfiction, though it reads much like a novel, and is therefore assessed through informational reading standards. Students who choose one of these relationships and write their essay around this text should be reminded to treat the text as such (i.e., "individuals" rather than "characters" when referring to persons).

Standard-Specific Demands of the Performance Assessment

This Module Performance Assessment requires students to meet numerous demands required by the ELA/Literacy Standards for grades 9–10.

Students' deep engagement with these texts and practice with identifying textual evidence in support of inferences and claims provide a solid foundation for the demands of this assessment. Students also have edited, revised, and refined their writing during the module, a process in which they will re-engage during this Performance Assessment.

This Performance Assessment requires that students have read and comprehended literature and literary nonfiction in the grades 9–10 text complexity band (RL.9-10.10, RI.9-10.10). The Performance Assessment demands that students determine how characters develop the central ideas in texts and analyze in detail their development over the course of a text, including how they are shaped and refined by specific details (RL.9-10.2, RL.9-10.3, RI.9-10.2).

The assessment further requires students to write informative texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content (W.9-10.2). To satisfy this demand, students must draw evidence from the text to support their analysis; develop the topic with well-chosen, relevant, and sufficient facts, extended definitions, concrete details, and quotations; and use precise language and domain-specific vocabulary to manage the complexity of the topic they write about (W.9-10.2, W.9-10.9).

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 essay's purpose and audience (W.9-10.5). The writing, revising, and editing of the essay also requires that students demonstrate command of the conventions of English grammar, capitalization, punctuation, spelling, and usage (L.9-10.1.a-b, L.9-10.2.a-c).

Preparation for the written component of this assessment requires students to participate in a range of collaborative discussions, as they incorporate other perspectives, and propel conversations forward by building on each other's ideas and expressing their own clearly and persuasively (SL.9-10.1).

Process

The Module Performance Assessment encourages students to revisit the diverse character relationships and central ideas they have explored throughout this module; select and organize relevant textual evidence to support an analysis of how an author develops central ideas through character interactions and relationships; express their own ideas clearly and persuasively and build upon the ideas of others through multiple small group discussions; and finally, draft, revise, and edit a multi-paragraph response.

Lesson 1

Post and explain the prompt for the Performance Assessment for student reference. Working in small groups, students review their annotations and previous work with the module texts. Students should collaboratively generate a list of relationships from these texts.

After students have generated this list of relationships, post chart paper around the room with one relationship on each piece of paper. Working in groups, have students circulate and generate observations, add evidence and make statements about these relationships and how they develop a central idea in the text. At the end of Lesson 1, using the evidence-based discussion, each student selects a focal relationship for their essay.

Optional Writing Instruction

Depending on the strength of student writing ability, consider devoting a lesson to reviewing writing

skills and habits students have been developing across this module. It may be necessary to revisit structural expectations such as how to develop an introduction and a conclusion, as well as grammatical expectations such as the conventions of English grammar, capitalization, punctuation, and spelling (specifically the appropriate use of parallel structure and semicolons). the

Lesson 2

Students determine which relationship they will discuss in their writing, if they did not already do so at the end of Lesson 1, and then participate in small group discussions with students who selected the same relationship. In these discussions, students build on other's ideas and express their own clearly and persuasively. Students gather relevant evidence to be used in their essays. Consider providing students with an Evidence Collection Tool to facilitate the selection and organization of key details in this activity. If students require more of a challenge, encourage them to do this work through their notes and conversations alone.

At the end of Lesson 2, students draft a statement about how their chosen relationship develops a central idea in the text and begin to organize the relevant textual evidence to support their statement. They use this evidence to further develop and refine their statements and prepare to respond to the prompt by organizing their evidence.

Lesson 3

Students independently write a first draft of their essay using the analysis from the previous lessons.

Lesson 4

Depending on student needs and strengths, have students self-review or peer-review using the Text Analysis Rubric. Students use this review to strengthen and refine the response they drafted in the previous lesson. Students edit, revise, and rewrite as necessary, ensuring their analysis is clear, accurate, and effectively supported by relevant and sufficient textual evidence.

① Consider incorporating collaborative technologies such as Google Drive or Track Changes in the revision and editing process (W.9-10.6).

10.1.1

Unit Overview

“We cannot go to the country / for the country will bring us / no peace”

Texts	Unit 1: “The Passionate Shepherd to His Love” by Christopher Marlowe, “The Nymph’s Reply to the Shepherd” by Sir Walter Raleigh, and “Raleigh Was Right” by William Carlos Williams.
Number of Lessons in Unit	7

Introduction

In the first unit of Module 10.1, students are introduced to many of the foundational skills, practices, and routines that they build upon and strengthen throughout the unit: close reading, annotating text, and evidence-based discussion and writing. Students make connections across three texts as they explore how authors draw upon and transform source material in the development of central ideas.

Students analyze how authors shape, refine, and transform shared central ideas as they read three thematically related poems: Christopher Marlowe’s iconic poem “The Passionate Shepherd to His Love,” Sir Walter Raleigh’s critical reply “The Nymph’s Reply to the Shepherd,” and William Carlos Williams’s contemporary contribution “Raleigh Was Right.” This unit introduces students to poets in conversation and encourages students to make connections across all three texts. Students consider the choices each author makes, with a focus on how each author shapes and refines central ideas shared in all three texts. As students read, discuss, and write about all three poems, they examine how poets structure a text, the effects of specific word choice on meaning and tone, and how point of view shapes content and style. Students learn to incorporate poetry specific vocabulary in their verbal and written responses.

Students are assessed formally in the End-of-Unit Assessment. At the end of the unit, students craft a multi-paragraph response analyzing how Williams draws upon and transforms a central idea established by Marlowe and Raleigh (RL.9-10.2, RL.9-10.9, W.9-10.2.d, W.9-10.9, SL.9-10.1).

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

Literacy Skills & Habits

- Read closely for textual details
- Annotate texts to support comprehension and analysis
- Engage in productive, evidence-based discussions about text
- Collect and organize evidence from texts to support analysis in writing
- Make claims about and across texts using specific textual evidence
- Develop and incorporate domain-specific vocabulary in written and verbal responses

Standards for This Unit

CCS Anchor Standards: Reading	
CCRA.R.5	Analyze the structure of texts, including how specific sentences, paragraphs, and larger portions, of the text (e.g., a section, chapter, scene, or stanza) relate to each other and the whole.
CCRA.R.6	Assess how point of view or purpose shapes the content and style of a text.
CCS Standards: Reading – Literature	
RL.9-10.1	Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.
RL.9-10.2	Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.
RL.9-10.4	Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the cumulative impact of specific word choices on meaning and tone (e.g., how the language evokes a sense of time and place; how it sets a formal or informal tone).
RL.9-10.9	Analyze how an author draws on and transforms source material in a specific work (e.g., how Shakespeare treats a theme or topic from Ovid or the Bible or how a later author draws on a play by Shakespeare).
CCS Standards: Writing	
W.9-10.2.b, d	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. Develop the topic with well-chosen, relevant, and sufficient facts, extended

	<p>definitions, concrete details, quotations, or other information and examples appropriate to the audience's knowledge of the topic.</p> <p>d. Use precise language and domain-specific vocabulary to manage the complexity of the topic.</p>
W.9-10.9	Draw evidence from literary or informational texts to support analysis, reflection, and research.
CCS Standards: Speaking & Listening	
SL.9-10.1	Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on <i>grades 9–10 topics, texts, and issues</i> , building on others' ideas and expressing their own clearly and persuasively.
CCS Standards: Language	
L.9-10.4.a	<p>Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on <i>grades 9–10 reading and content</i>, choosing 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>
L.9-10.5	Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.

Note: Bold text indicates the targeted standards assessed in this unit.

Unit Assessments

Ongoing Assessment	
Standards Assessed	RL.9-10.1, RL.9-10.2, RL.9-10.4, RL.9-10.9, CCRA.R.5, W.9-10.2
Description of Assessment	Varies by lesson but may include responses to questions focused on structural choices, central idea development, and how authors draw upon and transform source material, through discussion, tools, and informal writing prompts.

End-of-Unit Assessment	
Standards Assessed	RL.9-10.9, W.9-10.2.d
Description of Assessment	Students use the skills and habits they have been building throughout the unit to craft a multi-paragraph response to the End-of-Unit Assessment prompt: How does Williams draw upon and transform a central idea established by Marlowe and Raleigh? Students cite evidence from each of the three texts in this unit to support their response to this assessment.

Unit-at-a-Glance Calendar

Lesson	Text	Learning Outcomes/Goals
1	"The Passionate Shepherd" (stanzas 1–2)	Students begin their exploration of Christopher Marlowe's iconic pastoral poem "The Passionate Shepherd to His Love," in which a Shepherd invites his love to come live with him in the bucolic countryside. Because this is the first lesson of the module, students receive an introduction to the skills and protocols that they establish throughout the module, including Accountable Independent Reading and annotation.
2	"The Passionate Shepherd" (stanzas 3–)	Students engage in a collaborative analysis of the speaker's promises, with a focus on Marlowe's pastoral imagery and the

Lesson	Text	Learning Outcomes/Goals
	6)	cumulative impact of specific word choices on meaning and tone. Students establish a foundational understanding of the conventions of pastoral poetry, as well as practice their annotation skills.
3	"The Nymph's Reply" (full text)	Students explore the development of central ideas in Sir Walter Raleigh's "The Nymph's Reply to the Shepherd." Questions focus on helping students understand the parallels between Marlowe's and Raleigh's poems, without yet explicitly addressing them. Students are introduced to and practice the norms and protocols of collaborative discussion using the Speaking and Listening Rubric.
4	"The Passionate Shepherd" and "The Nymph's Reply" (full texts)	Students explore how Raleigh draws upon and transforms Marlowe's poem through explicit comparison of the two texts. Students' analysis focuses on structural choices, to develop an essential understanding of the conversant central ideas of these two poems. Students continue to build skills around making intertextual connections in preparation for the End-of-Unit Assessment.
5	"Raleigh Was Right" (full text)	Students analyze William Carlos Williams's poem "Raleigh Was Right" and explore how this contemporary voice transforms the conversation begun by Marlowe and Raleigh. Students establish a framework to scaffold to an exploration of intertextuality between Marlowe, Raleigh, and Williams in the End-of-Unit Assessment. Students reflect on their speaking and listening skills using the Speaking and Listening Rubric.
6	"The Passionate Shepherd," "The Nymph's Reply," and "Raleigh Was Right" (full texts)	Students collect and analyze evidence from each of the three poems in this unit. Students work in groups to complete an Evidence Collection Tool in order to gather evidence about how Williams draws upon and transforms a central idea established by Marlowe and Raleigh. This analysis prepares students to develop their End-of-Unit Assessment.
7	"The Passionate	Students participate in a collaborative brainstorm in preparation

Lesson	Text	Learning Outcomes/Goals
	Shepherd," "The Nymph's Reply," and "Raleigh Was Right" (full texts)	for their independent written response, practicing the speaking and listening skills they acquired in this unit. Students make connections across all three texts in this unit as they craft a multi-paragraph essay in response to the End-of-Unit Assessment prompt.

Preparation, Materials, and Resources

Preparation

- Read and annotate "The Passionate Shepherd to His Love" by Christopher Marlowe, "The Nymph's Reply to the Shepherd" by Sir Walter Raleigh, and "Raleigh Was Right" by William Carlos Williams.
- Review the Text Analysis Rubric and Checklist.
- Review all unit standards and post in the classroom.
- Consider creating a word wall of the vocabulary provided in all lessons.

Materials/Resources

- Chart paper
- Copies of the texts "The Passionate Shepherd to His Love" by Christopher Marlowe, "The Nymph's Reply to the Shepherd" by Sir Walter Raleigh, and "Raleigh Was Right" by William Carlos Williams.
- Masterful recordings of both "The Passionate Shepherd to His Love" by Christopher Marlowe and "The Nymph's Reply to the Shepherd" by Sir Walter Raleigh. (optional: see Lessons 1 and 3)
- Self-stick notes for students
- Writing utensils including pencils, pens, markers, and highlighters
- Methods for collecting student work: student notebooks, folders, etc.
- Access to technology (if possible): interactive whiteboard, document camera, and LCD projector
- Copies of handouts and tools for each student: see materials list in individual lesson plans
- Copies of the 10.1 Common Core Learning Standards Tool
- Copies of the Text Analysis Rubric and Checklist
- Copies of the Short Response Rubric and Checklist
- Copies of the Speaking and Listening Rubric and Checklist

10.1.1**Lesson 1****Introduction**

In the first module of Grade 10, students begin to work on standards associated with drawing evidence to analyze both fiction and non-fiction texts. Module 10.1 introduces students to many of the foundational skills, practices, and routines they will build upon and strengthen throughout the year: close reading, annotating text, and evidence-based discussion and writing.

In this lesson, students begin this exploration by reading Christopher Marlowe’s iconic pastoral poem, “The Passionate Shepherd to His Love,” in which a Shepherd invites his love to come live with him in the beautiful countryside.

Students work towards an understanding of Marlowe’s vision of life and love in the country. This establishes a context for their unit-long exploration of the dialogue between Marlowe and two poets who wrote responses to his work: Sir Walter Raleigh and William Carlos Williams. Through a series of annotation activities and related questions, students develop their close reading skills as they examine how Marlowe uses the repetition of sound to shape and refine the central ideas of his poem. Students begin accumulating poetry-specific vocabulary to strengthen their written and verbal analyses throughout this unit. Students complete this lesson with a Quick Write to the following prompt: How does the structure of Marlowe’s poem develop a central idea of the text?

This lesson includes direct instruction on annotation, establishing skills and protocols that students continue to practice throughout Unit 10.1.1. This lesson introduces students to Accountable Independent Reading (AIR), a homework activity that continues throughout the module. For homework, students begin selecting texts for AIR. Because this is the first lesson of the module, students are introduced to AIR and assigned the homework task of selecting a text.

Standards

Assessed Standard(s)	
CCRA.R.5	Analyze the structure of texts, including how specific sentences, paragraphs, and larger portions, of the text (e.g., a section, chapter, scene, or stanza) relate to each other and the whole.
RL.9-10.2	Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.

Addressed Standard(s)	
RL.9-10.4	Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the cumulative impact of specific word choices on meaning and tone (e.g., how the language evokes a sense of time and place; how it sets a formal or informal tone).
L.9-10.4.a	Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on <i>grades 9–10 reading and content</i> , choosing flexibly from a range of strategies. <ol style="list-style-type: none"> 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>The learning in this lesson is captured through a Quick Write at the end of the lesson. Students answer the following prompt based on the reading (citing text evidence and analyzing key words and phrases) completed in the lesson.</p> <ul style="list-style-type: none"> How does the structure of Marlowe's poem develop a central idea of the text? <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"> Identify Marlowe's use of alliteration, specifically the repetition of the "L" sound, as a structural choice that Marlowe makes in his poem. Explain how Marlowe's alliteration develops a central idea of the poem by linking the concepts of living and loving with the "delights" of the natural world.

Vocabulary

Vocabulary to provide directly (will not include extended instruction)
<ul style="list-style-type: none"> prove (v.) – to learn or find out by experience (archaic) steep (adj.) – steep (archaic) yields (v.) – gives up or surrenders line (n.) – a single row of words in a poem stanza (n.) – a group of lines in a poem, separated by spaces from other stanzas, much like a paragraph in prose

- couplet (n.) – two lines of poetry, one after the other, that rhyme and are of the same length and rhythm
- rhyme (n.) – having the same sound at the end of two or more words
- end rhyme (n.) – rhyming words at the ends of the lines of a poem
- rhyme scheme (n.) – the pattern of end rhymes in a poem
- alliteration (n.) – repeating the consonant sounds at the beginnings of and within nearby words

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

- melodious (adj.) – having a pleasing melody (a sweet or agreeable arrangement of sounds)
- madrigals (n.) – lyrical poems, or a form of chamber music, or unaccompanied vocal pieces

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards & Text: <ul style="list-style-type: none"> • Standards: CCRA.R.5, RL.9-10.2, RL.9-10.4, L.9-10.4.a • Text: “The Passionate Shepherd to His Love” (stanzas one and two) by Christopher Marlowe 	
Learning Sequence: <ol style="list-style-type: none"> 1. Introduction of Module and Lesson Agenda 2. Annotation and Masterful Reading 3. Stanzas 1–2 Reading and Discussion 4. Quick Write 5. Closing 	<ol style="list-style-type: none"> 1. 10% 2. 20% 3. 55% 4. 10% 5. 5%

Materials

- Copies of the 10.1 Common Core Learning Standards Tool for each student
- 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 Module and Lesson Agenda

10%

Begin by outlining the goals for this module and unit. Explain to students that the first module of the year focuses on developing their ability to read closely and to use evidence from what they read in their writing and discussions. The focus of this unit is to introduce these skills.

Review the agenda and assessed standards for this lesson: CCRA.R.5 and RL.9-10.2. In this lesson, students build upon their close reading skills as they encounter Christopher Marlowe’s iconic poem “The Passionate Shepherd to His Love” for the first time. Students consider how Marlowe’s structural choices develop central ideas in the poem, and complete the lesson with a Quick Write. Additionally, students will practice the close reading skill of annotation, as well as build Domain-specific vocabulary.

❗ Since this is the first day of the unit, there are some formalities that may need to be addressed directly with students, such as establishing school year procedures and protocols. This first module establishes some expectations regarding routines such as pair work, group work, and evidence-based discussion. It is important to take time to set up these routines.

Distribute copies of the 10.1 Common Core Learning Standards Tool. Explain that students will be working on mastering the skills described in the Common Core State Standards (CCSS) throughout the year. Introduce the assessed standards for this lesson: CCRA.R.5 and RL.9-10.2. Inform students that they will also be working with standards RL.9-10.4 and L.9-10.4.a. Instruct students to find these standards on their tool and to follow along as you read them aloud.

- Students follow along, reading silently as standards RL.9-10.2, CCRA.R.5, RL.9-10.4, and L.9-10.4.a are read aloud.

Ask the following questions for class discussion of each standard:

What do you notice about this standard?

What is it asking you to be able to do?**What questions does this standard raise for you?**

Ask students to jot their ideas down. Lead a brief class discussion about CCRA.R.5, RL.9-10.2, RL.9-10.4, and L.9-10.4.a.

💬 Student responses may include the following:

- CCRA.R.5:
 - The focus of CCRA.R.5 is on the structure of the text.
 - CCRA.R.5 asks us to understand how pieces of the text are structured, and how these smaller pieces relate to each other and how they contribute to the structure of the entire text.
 - Can structure be broken down to the word level? Or is the sentence level the smallest building block of structure?
- RL.9-10.2:
 - The focus of RL.9-10.2 is the development of central ideas or themes.
 - RL.9-10.2 is asking us to analyze how specific details in the text shape a central idea.
 - RL.9-10.2 requires that I be able to summarize the text.
 - What does it mean for a summary to be objective?
- RL.9-10.4
 - The focus of RL.9-10.4 is word choice.
 - This standard is asking us to think about how words work together to create meaning and tone.
 - What is a connotative meaning?
- L.9-10.4 and L.9-10.4.a
 - The focus of L.9-10.4 is figuring out what words mean.
 - L.9-10.4.a is asking us to define words without using a dictionary.
 - L.9-10.4.a requires that I use context clues to come up with the meaning of unknown words.

① It may be helpful here to explain to students that they will be returning to the standards at the beginning of each lesson. Whenever a new standard is introduced, students will use their 10.1 Common Core Learning Standards Tool to read, paraphrase, and assess their familiarity with and mastery of the new standard. Since the standards are learning objectives for each lesson, it is important for students to understand and own the standards. They may not grasp all of the nuances of each standard. Consider letting them know that this is okay and that they will get to talk more about these standards as the year progresses. It may also be helpful to explain to them that part of the work they will do this year is to develop the skills to unlock the meaning of sentences like these.

- ① When discussing RL.9-10.2, teachers may want to review central idea before moving forward with this lesson. Central ideas were discussed in Unit 9.1.2. If students would benefit from a review, ask students to consider the phrase “central idea” and share what they think it means.
- 💬 Student responses may include the following:
- The main ideas of a text; the main topics; ideas that repeat
- ① If students say “theme,” explain that theme can be what a piece of literature is about or what a text says about a subject. In this case, students will only be using the word “central idea” to describe the overarching ideas of the text.
- ▶ Students listen and examine their 10.1 Common Core Learning Standards Tool.
- ① Because the grade-specific RL.9-10.5 standard includes analyzing how structures create effects such as mystery, tension, or surprise, the anchor standard (CCRA.R.5) is used in this unit.

Activity 2: Annotation and Masterful Reading

20%

Introduce the Quick Write assessment (How does the structure of Marlowe’s poem develop a central idea of the text?). Explain to students that this is the lesson assessment and the focus for today’s reading.

- ▶ Students read the assessment prompt and listen.

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

Distribute copies of “The Passionate Shepherd to His Love.”

Introduce students to the concept of annotation as a process of making notes or commentary on a text in order to make meaning.

Explain that one annotation strategy is to mark the text with symbols that signify certain types of observations. Begin by offering students annotation codes and symbols:

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

6. Add an arrow to make connections between points (→).

Inform students that they will listen to a masterful reading of Marlowe's poem and annotate their text according to the protocols established above. Ask students to identify at least one of each of the observations from the list above, and annotate their text accordingly.

Have students listen to a masterful reading of "The Passionate Shepherd to His Love."

Provide definitions for the following vocabulary as they appear in the masterful reading: *prove*, *steepy*, and *yields*.

① Audio Resource: <http://librivox.org/the-passionate-shepherd-to-his-love-by-christopher-marlowe-2/>

- ▶ Students listen to a masterful reading of "The Passionate Shepherd to His Love," reading along silently and noting their observations with the four symbols established above.

💬 Student annotations may include the following:

- "we will all the pleasures prove" (line 12) ?
- Why does the shepherd need to persuade his love so much?
- "A cap of flowers and a kirtle" (line 11)!
- "Come live with me and be my love" (line 1) *
- Circle unknown vocabulary like myrtle (line 12) and kirtle (line 11)
- A connecting arrow between "Come live with me and be my love" (line 1), "Come live with me, and be my love" (line 20) and "then live with me, and be my love" (line 24).

① This masterful reading of "The Passionate Shepherd to His Love" is important to allow students access to the meter and pacing of the poem, as well as clarify syntax choices and archaic language. Consider having students listen to two masterful readings of the poem, once before they annotate, to give students time to orient themselves to the text.

Lead a brief class discussion of student annotations to ensure basic comprehension, and to deepen understanding.

Inform students that poetry as a genre has its own Domain-specific vocabulary. For poetry, many of these words are used to describe structural choices that an author makes.

① If students are unfamiliar with this term, explain that *Domain-specific vocabulary* means "words that may be particular to, or characteristic of, the domain of a specific topic or genre that students are working with." For example, *cerebellum*, *psychosomatic*, and *neurological* are words one might encounter in a science article, but these words would most likely not appear in a fictional play like *Romeo and Juliet*.

Review the following basic structural building blocks of poetry with students:

- line (n.) – a single row of words in a poem
- stanza (n.) – a group of lines in a poem, separated by spaces from other stanzas, much like a paragraph in prose
- couplet (n.) – two lines of poetry, one after the other, that rhyme and are of the same length and rhythm
- rhyme (n.) – having the same sound at the end of two or more words
- end rhyme (n.) – rhyming words at the ends of the lines of a poem
- rhyme scheme (n.) – the pattern of end rhymes in a poem
- alliteration (n.) – the repetition of consonant sounds at the beginnings of and within nearby words

Consider providing examples from Marlowe’s poem to illustrate these structural elements or asking students to volunteer examples from the poem. Display these terms and their definitions for students to reference throughout the unit. Inform students that they will work on incorporating this structural terminology in their discussions, as well as written responses.

- ① Directly introducing poetry-specific vocabulary enables students to engage rigorously with the text, and equips students to integrate domain-specific language in their writing and speaking in order to make their analyses clearer and more concise. The terms above as well as more examples of Domain-specific vocabulary can be found through the online resource Poetry Dictionary for Kids (<http://www.poetry4kids.com/blog/lessons/poetry-dictionary-for-kids/>).

Activity 3: Stanzas 1–2 Reading and Discussion

55%

Inform students that during this discussion they will work slowly and deliberately through the first two stanzas of the poem to lay the groundwork for their exploration of the full text in subsequent lessons. Inform students that they should be individually noting down their observations during these discussions. Students will call upon their notes, as well as their annotations, in their response to the Quick Write.

Direct students towards the title of Marlowe’s poem and pose the following question for full class discussion:

From whose point of view is this poem being told? Who is the intended audience?

- 💬 Student responses should identify the “Shepherd” as the speaker of this poem, and the Shepherd’s “love” as the intended audience.

- ① The process of answering this initial question as a class ensures that all students have a shared understanding of the basic construct of Marlowe’s invitational poem.
-

Have students break into pairs. They will remain in these pairs for the duration of the lesson.

Inform students that they will begin their analysis by exploring the structural element of alliteration in Marlowe’s poem. Provide students with the following annotation activities to complete in their pairs:

1. Read line 1 aloud to your classmate; then listen as your classmate reads line 1 aloud to you. Annotate your text with connecting arrows for examples of alliteration at the beginning of words.
2. Read line 2 aloud to your classmate; then listen as your classmate reads line 2 aloud to you. Annotate your text with connecting arrows for examples of alliteration at the beginning of words.

- ① **Differentiation Consideration:** If students struggle to work with this new terminology, consider reframing the activity so that alliteration is explicitly defined. For example, draw lines to connect pairs of words in line 1 that share a common beginning sound.

- ☛ Student annotations should identify the alliteration by linking “me” with “my,” and “live” with “love” (line 1), and “we” with “will” and “pleasures” with “prove” (line 2).

Lead a brief recap of student annotations.

- ① The goal is for students to think about the sound and rhythm of Marlowe’s language, to build a foundation for further exploration of how Marlowe links the meanings of words through their sounds. This connection will be more explicitly addressed later in the learning sequence and in the final Quick Write.
-

Display the following questions for students to discuss in their pairs:

What is the speaker inviting the listener to do? Underline the keywords in the text that tell you so.

- ☛ Students should underline “live with me and be my love” (line 1).

What does the speaker promise the listener in return? Underline one or two words in the text that tell you.

- ☛ Students may underline “pleasures” or “pleasures prove” (line 2).

How can the title of this poem develop your understanding of the central ideas of Marlowe’s first stanza?

☞ The Shepherd is described as “passionate” in the title of Marlowe’s poem. This description develops the idea that the Shepherd is speaking to someone he is in love with, and is desperately trying to convince his love to “live” with him.

- ① The goal of these initial questions is to work students towards an understanding of the central idea of the first stanza of Marlowe’s poem. With a good grasp of this central idea, students are prepared to begin the process of exploring how Marlowe’s structural choices (the alliteration they explored in the first part of this lesson) contributes to the development of these central ideas.

Look back at the words you linked in the alliteration activity. Now that you identified a central idea of the first stanza, why might Marlowe use alliteration to connect the words you identified?

☞ Marlowe uses repeating sounds to make a connection between the words that are central to the meaning of this passage (what the speaker invites the listener to do: “live” and “love” and what the speaker promises the listener in return: “pleasures” and “prove”). The repetition of sounds draws attention to these words and phrases, emphasizing their importance as central ideas in this stanza.

- ① This question prompts students to begin to make connections between Marlowe’s structural choices and the central ideas of the poem. Students should observe that the arrows they made connecting words in the initial alliteration activity coincide with the underlining they have done to identify key details that develop the central ideas of Marlowe’s first stanza. Students continue to build upon this exploration throughout this lesson, and elaborate on their initial analysis in the final Quick Write.
- ① Consider taking the time to review the kinds of structural choices authors might make. Remind students that the structure of a text includes organizational elements and patterns like sentence and paragraph length, repetition, and punctuation. Point out that many of the terms that students have just reviewed while learning Domain-specific vocabulary are structural elements of poetry, such as rhyme scheme, alliteration, and the length (lines) and number of stanzas.

Instruct students to read lines 2–8. Guide students through the following questions.

- ① The goal of this series of questions is to move students towards a more complex understanding of the central ideas that Marlowe develops in the first two stanzas of his poem.

According to the Shepherd, if his love agrees, what pleasures will await them?

☞ They “will sit upon the rocks” (line 5), listening “melodious birds sing madrigals” (line 8), and “seeing the shepherds feed their flocks” (line 6).

- ① If students struggle with the unfamiliar word “madrigals,” inform them that they will be working to come to an understanding of this word in the homework assignment for this lesson.

Where will all the pleasures come from? What do all of these places have in common?

- Students should identify “valleys,” “groves,” “hills,” “field,” “woods,” and “mountains” (lines 3–4), and make the connection that all of these places are outside; they are all part of nature.

What relationship is Marlowe developing between love and nature?

- For the speaker, living and loving is connected with the pleasures of the natural world that he describes. All of the pleasures the Shepherd promises his love come from nature. Marlowe is developing an interdependent relationship, or a harmonious relationship, between nature and love.

Instruct students to reread lines 2–8 aloud in their pairs. This time students should annotate for the structural element of alliteration within words (rather than at the beginning of words).

- Students reread lines 2–8 aloud in pairs, and annotate for alliteration within words.

- Differentiation Consideration:** If students struggle with this new terminology, consider reframing the activity to include a definition of alliteration. For example, students should listen for repeating sound within the words (rather than at the beginning of words).

Lead a full-class discussion of student observations guided by the following questions:

Which sound do you hear repeatedly? Where have you heard this sound repeated strategically before? Hint: look back at your previous annotations.

- The “L” sound, often represented by an “LL” often repeats within the words. Student responses should connect the internal repeating “L” sound in lines 2–8 with the alliteration that they originally identified at the beginning of the words “live” and “love” in line 1.

- Differentiation Consideration:** If students struggle with this activity, consider proposing the following differentiation considerations:

- say the words repeatedly
- look on the page and see what letter appears a lot

Lead a recap of student observations to ensure comprehension by asking students to volunteer the words they identified. List all of the “L” words on the board for easy reference.

- Student words may include the following: “live,” “love,” “will,” “pleasures,” “valleys,” “hills,” “fields,” “yields,” “flocks,” “shallow,” “falls,” “melodious,” “madrigals.”

How do the words you identified in this list relate to each other? Use the poetry-specific words *alliteration*, *line*, and *stanza* in your response.

- ① This prompt encourages students to practice incorporating the Domain-specific vocabulary they encountered at the beginning of this lesson, while simultaneously guiding students to broaden their structural analysis to consider how Marlowe’s alliteration creates larger structural patterns within the text.
- 💬 The “L” links many of the nature terms Marlowe describes. The repetition of the “L” sound also links key details that develop the central ideas of the Shepherd’s invitation: living, loving, and pleasures. Students should broaden their structural analysis to include how Marlowe connects lines and stanzas through alliteration. For example, students may trace a connection between the alliteration at the beginning of the words “live” and “love” in the first stanza, and the alliteration within the nature terms in both the first and second stanzas.
- ① The goal of this exercise is to broaden student understanding of the domain-specific term *alliteration* (alliteration can happen at the beginning of words, as well as in the middle of words), as well as guide students towards an understanding of how the structural patterns they identified earlier in the lesson relate to larger structural patterns within the first two stanzas. The link students forge between the structural patterns in stanzas 1 and 2 prepares them to consider how these structural patterns shape and develop the central ideas in both stanzas in the final Quick Write.

Activity 4: Quick Write

10%

Explain that the goal of this Quick Write is for students to forge connections between their analysis of Marlowe’s structural choices, and the understanding they have developed of the poem’s central ideas, in order to explore how Marlowe’s structure shapes and refines the central ideas of “The Passionate Shepherd to His Love.”

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

How does the structure of Marlowe’s poem develop a central idea of the text?

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

- ① Consider reading aloud and discussing the expectations on the Short Response Checklist and Rubric. Encourage students to share how they might use these tools before and after completing a Quick Write.
- ① Display the prompt for students to see, or provide the prompt in hard copy.
- ▶ Students independently answer the prompt using evidence from the text.
- 💬 See the High Performance Response at the beginning of this lesson.

Activity 5: Closing

5%

Display and distribute homework assignment. Explain that part of the daily homework expectation is to read outside of class. AIR is an expectation that all students find, read, and respond to reading material written at their independent reading level. The purpose of AIR is to have students practice reading outside of the classroom and stimulate an interest and enjoyment of reading.

- ① AIR is an expectation for all students at all grade levels. AIR asks students to find, read, and respond to reading material written at their independent reading level. This text should be high interest but also a text that students can easily decode and comprehend. This is a multiple-day proposition to give students the time and space to find the correct text. There needs to be time, however, for students to discuss and write about these texts.

For homework, instruct student to find an appropriate AIR text. Provide different places where students can look for texts. This includes, but is not limited to, the local or school library, electronic books, classroom library, or home library. As the year progresses, students will be held accountable for their reading in a variety of ways.

Additionally, for homework, instruct students to respond in writing to the following question: What context clues in line 8 can help you to determine what *madrigals* means? Students should be prepared to share their response in the next lesson.

- ▶ Students follow along.

- ① In addition to class discussions about AIR texts, consider other methods of holding students accountable.

Homework

Select an appropriate text to read for Accountable Independent Reading. In addition, respond in writing to the following question: What context clues in line 8 can help you to determine what *madrigals* means?

10.1 Common Core Learning Standards Tool

Name:		Class:		Date:	
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CCL Standards: Reading—Literature		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.
RL.9-10.1	Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.			
RL.9-10.2	Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.			

CCL Standards: Reading—Literature		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.
RL.9-10.3	Analyze how complex characters (e.g. those with multiple or conflicting motivations) develop over the course of a text, interact with other characters, and advance the plot or develop the theme.			
RL.9-10.4	Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the cumulative impact of specific word choices on meaning and tone (e.g., how the language evokes a sense of time and place; how it sets a formal or informal tone).			
RL.9-10.9	Analyze how an author draws on and transforms source material in a specific work (e.g., how Shakespeare treats a theme or topic from Ovid or the Bible or how a later author draws on a play by Shakespeare).			

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

CCL 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.9-10.2	Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.			
W.9-10.2.b	Develop the topic with well-chosen, relevant, and sufficient facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience's knowledge of the topic.			
W.9-10.2.d	Use precise language and domain-specific vocabulary to manage the complexity of the topic.			
W.9-10.4	Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.			

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

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

CCL Standards: Speaking & Listening		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.
SL.9-10.1.c	Propel conversations by posing and responding to questions that relate the current discussion to broader themes or larger ideas; actively incorporate others into the discussion; and clarify, verify, or challenge ideas and conclusions.			
SL.10.1e	Seek to understand other perspectives and cultures and communicate effectively with audiences or individuals from varied backgrounds.			
SL.9-10.4	Present information, findings, and supporting evidence clearly, concisely, and logically such that listeners can follow the line of reasoning and the organization, development, substance, and style are appropriate to purpose, audience, and task.			

CCL Standards: Language		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.
L.9-10.1	Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.			
L.9-10.1.a	Use parallel structure.			
L.9-10.1.b	Use various types of phrases (noun, verb, adjectival, adverbial, participial, prepositional, absolute) and clauses (independent, dependent; noun, relative, adverbial) to convey specific meanings and add variety and interest to writing or presentations.			
L.9-10.2	Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.			
L.9-10.2.a	Use a semicolon (and perhaps a conjunctive adverb) to link two or more closely related independent clauses.			

CCL Standards: Language		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.
L.9-10.2.c	Spell correctly.			
L.9-10.4.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.9-10.5	Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.			

CCL Standards: College and Career Readiness Anchor Standards for Reading		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.
CCRA.R.5	Analyze the structure of texts, including how specific sentences, paragraphs, and larger portions, of the text (e.g., a section, chapter, scene or stanza) relate to each other and the whole.			
CCRA.R.6	Assess how point of view or purpose shapes the content and style of a text.			

Short Response Rubric

Name:		Class:		Date:	
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Assessed Standard(s): _____

	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 relevant and sufficient textual evidence to develop response according to the requirements of the Quick Write.	Includes some relevant facts, definitions, concrete details, 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(s): _____

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)?	Did I 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 best 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"/>

10.1.1

Lesson 2

Introduction

In this lesson, students continue their exploration of Marlowe’s “The Passionate Shepherd to His Love.” Students perform a close reading of stanzas 3–6, in which the speaker tries to convince the listener to accept his initial invitation.

Students engage in a collaborative analysis of the speaker’s promises, with a focus on Marlowe’s pastoral imagery and the cumulative impact of specific word choices on meaning and tone. Guided by a set of questions and a related tool, students establish a foundational understanding of the conventions of pastoral poetry. Students demonstrate their learning in a Quick Write to the following prompt: How does the language of Marlowe’s poem evoke a sense of time and place? How does this time and place develop a central idea of the text? Students build upon the annotation skills introduced in the previous lesson.

For homework, students respond to a reflective writing prompt that asks them to consider how specific word choice cumulatively impacts the tone of Marlowe’s poem.

- ① Avoid providing direct context about the pastoral genre before students begin their analysis of Marlowe’s imagery. Throughout this lesson, students build an understanding of the genre through their exploration of Marlowe’s subject matter and tone. Depending on the strengths and interests of students, consider offering access to resources on the history and conventions of pastoral poetry at the close of this lesson. The following resource provides a brief explanation of the pastoral tradition: <http://www.poetryfoundation.org/learning/glossary-term/Pastoral>

Standards

Assessed Standard(s)	
RL.9-10.4	Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the cumulative impact of specific word choices on meaning and tone (e.g., how the language evokes a sense of time and place; how it sets a formal or informal tone).
Addressed Standard(s)	
CCRA.R.5	Analyze the structure of texts, including how specific sentences, paragraphs, and larger portions, of the text (e.g., a section, chapter, scene or stanza) relate to each other and

	the whole.
RL.9-10.1	Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.
RL.9-10.2	Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.
L.9-10.4.a	Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grades 9–10 reading and content, 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.9-10.5	Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.

Assessment

Assessment(s)
<p>The learning in this lesson is captured through a Quick Write at the end of the lesson. Students answer the following prompt based on the reading (citing text evidence and analyzing key words and phrases) completed in the lesson.</p> <ul style="list-style-type: none"> How does the language of Marlowe's poem evoke a sense of time and place? How does this time and place develop a central idea of the text? <p>① An analysis of the time and place that Marlowe constructs through his language introduces students to the basic conventions of pastoral poetry. This understanding is essential for student analysis of the central ideas of "The Nymph's Reply to the Shepherd" in Lesson 3 and their comparison of Marlowe and Raleigh's texts in Lesson 4.</p>
High Performance Response(s)
<p>A High Performance Response should:</p> <ul style="list-style-type: none"> Identify the Shepherd's gifts and the adjectives that Marlowe uses to describe them as evoking a sense of time and place in the poem. Consider the cumulative impact of these key words in their analysis of how Marlowe's meaning and tone create the sense of an idealized and beautiful countryside. Consider how the time and place Marlowe establishes further develops a central idea in the poem (such as the harmonious relationship between humans and nature).

Vocabulary

Vocabulary to provide directly (will not include extended instruction)
<ul style="list-style-type: none"> kirtle (n.) – a woman’s dress or outer petticoat swains (n.) – country peasants, or male admirers
Vocabulary to teach (may include direct word work and/or questions)
<ul style="list-style-type: none"> myrtle (n.) – an evergreen shrub with fragrant white or red flowers and black berries

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards & Text: <ul style="list-style-type: none"> Standards: RL.9-10.4, CCRA.R.5, RL.9-10.1, RL.9-10.2, L.9-10.4.a, L.9-10.5 Text: “The Passionate Shepherd to His Love” 	
Learning Sequence: <ol style="list-style-type: none"> Introduction of Lesson Agenda Homework Accountability Masterful Reading and Annotation Practice Evidence-Based Discussion Pleasures and Materials Tool Activity Quick Write Closing 	<ol style="list-style-type: none"> 10% 10% 10% 25% 30% 10% 5%

Materials

- Student copies of the 10.1 Common Core Learning Tool (refer to 10.1.1 Lesson 1)
- Copies of the Pleasures and Materials Tool for each student
- Student copies of the Short Response Rubric and Checklist (refer to 10.1.1 Lesson 1)

Learning Sequence

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

Activity 1: Introduction of Lesson Agenda

10%

Begin by introducing the agenda for this lesson. Students continue to build upon their close reading skills as they explore stanzas 3–6 of “The Passionate Shepherd to His Love.” Students work in groups to consider the cumulative impact of specific word choices on the meaning and tone of Marlowe’s poem. Students then complete a tool that prompts them to make connections between specific details in the text in order to shape and refine their developing understanding of the central ideas of Marlowe’s poem.

Explain to students that they are assessed on standard RL.9-10.4 in this lesson.

Inform students that in this lesson they are working with three new standards RL.9-10.1, L.9-10.5, and CCRA.R.5

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

Instruct students to find RL.9-10.1, L.9-10.5, and CCRA.R.5 on their tool and to follow along as they are read aloud.

Pose the following questions for class discussion:

What do you notice about this standard?

What is it asking you to be able to do?

What questions does this standard raise for you?

Ask students to write their ideas down. Lead a brief class discussion about standards RL.9-10.1, L.9-10.5, and CCRA.R.5.

- ▶ Students follow along, reading silently as standards RL.9-10.1, L.9-10.5, and CCRA.R.5 are read aloud.
- Student responses may include the following:
 - CCRA.R.5 asks students to consider how smaller parts of a text influence the whole.
 - CCRA.R.5 asks students to connect structural choices with the effects that these choices produce.
 - RL.9-10.1 asks students to draw inferences from evidence.
 - RL.9-10.1 asks students to cite quotes and textual details to support analysis.
 - L.9-10.5 asks students to think about the multiple and complex meanings of words.
 - L.9-10.5 asks students to think about figurative connotations of certain word choices.

Activity 2: Homework Accountability

10%

Remind students about the Accountable Independent Reading (AIR) requirement. Students should continue to find an appropriate text to read outside of class.

- ▶ Students provide an update on their progress on finding an AIR text.

Instruct students to talk in pairs about their responses to the Lesson 1 homework question:

What context clues in line 8 can help you to determine what madrigals means?

- ▶ Student pairs share their responses to the homework question.
- Student responses should identify the context clues “melodious,” “birds,” and “sings” to understand that “madrigals” is a type of song (line 8).

Activity 3: Masterful Reading and Annotation Practice

10%

Introduce the Quick Write assessment (How does the language of Marlowe’s poem evoke a sense of time and place? How does this time and place develop a central idea of the text?) Explain to students that this is the lesson assessment and the focus for today’s reading.

- ▶ Students read the assessment prompt and listen.

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

Explain to students that annotation is a multifaceted tool. Sometimes annotation is used to record general observations, as in the guided symbol annotation. (Remind students of their work with

annotation in the previous lesson.) However, annotation can also be used as a strategy to identify and mark evidence to answer a specific question. This can either be a question given by a teacher or a question generated by a student.

- ① Practicing various note taking strategies encourages students to understand that annotation is a multifaceted tool that can adapt to fit the needs of individual minds and circumstances. In 10.1.1 Lesson 1, students learned how to use annotation symbols to mark general observations on their text. In this lesson, students broaden their note taking skills as they select and mark key details in response to a focusing prompt.

Inform students that they will listen to a masterful reading of the text and annotate for a focusing question. Students can mark the evidence in their text by underlining or circling key words and phrases that help them to answer the focusing question. Students may also jot specific thoughts in the margins. Provide the following question to focus student annotation:

How are the lines of each stanza organized? Consider: How does the text look on the page? How does it sound when you read it aloud?

- ① Consider displaying the list of poetry terminology from Lesson 1 throughout the unit to remind students of their work with this terminology and to encourage students to incorporate domain specific language in their verbal and written analysis.
 - ▶ Students listen to a masterful reading of the text, and annotate to answer the focusing question.

Provide definitions for the following vocabulary as they appear in the masterful reading: *kirtle* and *swains*.

Ask students to share their individual observations with the class, clarifying as needed to solidify annotation skills and expectations. Remind students of their work with poetry specific language in the previous lesson and instruct students to incorporate these terms in their responses.

- ▶ Students share their annotations with the class.
- ☞ Student responses should address one or more of the following structural patterns, calling upon the domain specific language they reviewed in 10.1.1 Lesson 1:
 - Each stanza contains rhyming couplets.
 - Each stanza is composed of four lines.
 - Each line is of a similar length.
- ① The intention of this annotation exercise is to encourage students to practice domain specific vocabulary, as well as to continue to think deliberately about Marlowe's structural choices as students further their analysis of the development of central ideas in the poem. Consider prompting students to make initial inferences about the effect created by this highly repetitive structure. For

example, some students might note that the poem seems very formal, while others might suggest that the consistent rhymes make it sound like a song. As students expand their comprehension of the poem's content, they will deepen their understanding of these structural inferences.

Activity 4: Evidence-Based Discussion

25%

Instruct students to form heterogeneous groups. Students remain in these discussion groups for the duration of the class.

Inform students that in the following activity they move from a consideration of Marlowe's structural choices to an analysis of word choice. Students analyze the cumulative impact of specific word choices on the meaning and tone of Marlowe's poem.

Display the following activity for students to complete in their groups: Reread Marlowe's poem in its entirety. Underline all repeating words or phrases.

- ▶ Students work in groups to reread the poem and underline repeating words or phrases.
- 🗨 Students may underline one, or all, of the following repeating words and phrases:
 - come live with me and be my love, (lines 1, 20, 28) [slight variation then live with me and be my love]
 - we will (lines 2, 5,) [slight variation I will] (line 9)
 - pleasures (lines 2, 19)
 - sing (lines 8, 25)
 - move (lines 19, 27)
 - delight(s) (lines 26, 27)

- ① Students may also underline the repeating function words "and" "of" and "a," however the following questions about the cumulative impact of Marlowe's repetition on meaning and tone will prompt students to focus their analysis on the more substantive repetitions in the text.

Display the following questions on the board. Ask groups to volunteer their observations in full class discussion.

What repeating words did you underline? What is the cumulative effect of this repetition on the tone of the speaker's invitation?

- 🗨 Student responses should include *pleasures*, *move* and *sing*, and *delight(s)*. Students should infer that this repetition emphasizes the emotional and persuasive tone of the speaker's invitation – he wants to *move* his love with the *pleasures* and *delights* he has been describing.

What repeating phrases did you underline? How does this repetition inform your understanding of the nature of the speaker's invitation?

- ☞ Student responses should identify *we will* (alternately *will I* in line 9) and *come live with me and be my love* (alternately *then live with me and me by Love* in line 28). Student responses should identify that the repetition of *we will* and *come live with me* emphasizes the insistent nature of the speaker's invitation. Additionally, students may note that *live with me and be my love* appears in both the first and last lines of Marlowe's poem, further strengthening the speaker's insistence.

Lead a brief full class discussion of student observations.

- ① If students struggle to make a connection between the repetition of words and phrases and the speaker's tone, consider asking students why someone might choose to repeat words and phrases. Students should understand that we repeat things that are important, things that we really want people to hear, or things that we want to emphasize.
- ① Consider encouraging students to connect their analysis of the cumulative impact of Marlowe's repetition of language with the analysis of Marlowe's structural patterns of repetition that they conducted at the start of this lesson.

Activity 5: Pleasures and Materials Tool Activity

30%

Distribute copies of the Pleasures and Materials Tool. Inform students that they will work with this tool in order to continue their analysis of the cumulative impact of specific word choices on Marlowe's meaning and tone.

Provide the following directions to guide student work with the Pleasures and Materials Tool:

1. Complete the first column of the tool by identifying and recording the gifts that the speaker promises the listener.
2. Complete the second column of the tool by identifying and recording the material(s) that each of these "delights" is made from.
3. Finally, respond to the questions on the bottom of your tool. These questions guide an analysis of the cumulative impact of Marlowe's word choice on meaning and tone, and how the details identified in your tool shape and refine a central idea of Marlowe's poem.

Instruct students to complete the tool in their groups. All students should be prepared to share their observations with the class.

- ☞ See the Model Pleasures and Materials Tool for sample student responses.

Circulate and assist as needed. Once students have completed the tool, lead a full class discussion of student observations.

- ① The Pleasures and Materials Tool functions as a formative aid to comprehension, and when completed, serves as notes that will benefit students in their End-of-Unit assessment.

Activity 6: Quick Write

10%

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

How does the language of Marlowe’s poem evoke a sense of time and place? How does this time and place develop a central idea of the text?

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

- ▶ Students listen and read the Quick Write prompt.

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

Transition students to the independent Quick Write.

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

Activity 7: Closing

5%

Display and distribute the homework assignment. For homework, instruct students to reread “The Passionate Shepherd to His Love” in its entirety and briefly respond in writing to the following prompt:

How might your understanding of the speaker’s intent change if the word *will* is replaced with *might* in lines 2, 5, and 9? If *come* is replaced with *please* in lines 1 and 20?

Homework

Reread “The Passionate Shepherd” in its entirety and briefly respond in writing to the following prompt:

How might your understanding of the speaker’s intent change if the word *will* is replaced with *might* in lines 2, 5, and 9? If *come* is replaced with *please* in lines 1 and 20?

Pleasures and Materials Tool

Name:		Class:		Date:	
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Directions: Complete the first column of the tool by identifying and recording the gifts that the speaker promises the listener. Complete the second column of the tool by identifying and recording the material(s) that each of these “delights” is made from. Finally, discuss your observations to the questions on the bottom of your tool. Remember to use specific details from the text to complete the chart and to record your observations in the spaces provided.

Lines	What <i>pleasure(s)</i> is the speaker promising the listener?	What are these gifts created from?
9–10		
11		
12		
13–14		
15–16		
17–18		

1. What clues in lines 9–12 can help you to understand the meaning of the word *myrtle* in line 12?
2. Review column 1 of your table. What do all of these pleasures have in common?
3. Review column 2 of your table. What do all of these materials have in common?
4. What time of year do the pleasures the speaker describes occur?
5. What adjectives does Marlowe use to describe these materials? What sort of picture of the countryside is Marlowe painting through the cumulative impact of these descriptions?
6. Reread stanza 4. How do the details in stanza 4 connect to details in stanza 2? What relationship between animals, humans, and nature is the speaker suggesting?

Model Pleasures and Materials Tool

Name:	<i>Sample Student Response</i>	Class:		Date:	
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Directions: Complete the first column of the tool by identifying and recording the gifts that the speaker promises the listener. Complete the second column of the tool by identifying and recording the material(s) that each of these “delights” is made from. Finally, discuss your observations to the questions on the bottom of your tool. Remember to use specific details from the text to complete the chart and to record your observations in the spaces provided.

Lines	What <i>pleasure(s)</i> is the speaker promising the listener?	What are these gifts created from?
9–10	<i>Beds</i>	<i>Roses and fragrant Posies</i>
11	<i>Cap</i>	<i>Flowers</i>
12	<i>Kirtle</i>	<i>Leaves of Myrtle</i>
13–14	<i>Gown</i>	<i>Finest Wool from pretty lambs</i>
15–16	<i>Fair lined Slippers (with buckles)</i>	<i>Wool and purest Gold</i>
17–18	<i>Belt</i>	<i>Straw, Ivy, Coral, Amber</i>

1. What clues in lines 9-12 can help you to understand the meaning of the word *myrtle* in line 12?

- Student responses should point to the previous references to flowers as well as the *leaves* of the myrtle to infer that myrtle is a type of plant.

① This question prompts students to use context clues to make meaning of a word or phrase. It may be helpful to draw student attention to the fact that this question requires them to use context as a clue to make meaning of an unknown word (L.9-10.4.a).

2. Review column 1 of your table. What do all of these pleasures have in common?

- All the pleasures the speaker offers the listener are material possessions and adornments.

- ① This question prompts students to demonstrate an understanding of word relationships. It may be helpful to draw student attention to this during discussion as an example of students demonstrating the skills of L.9-10.5.

3. Review column 2 of your table. What do all these materials have in common?

- ☞ All of these materials are sourced from nature. Students might make this broad connection by first making more specific connections by grouping materials—many of the materials the speaker describes come from plants (*roses, posies, flowers, myrtle, ivy, straw*), others come from animals (*wool*), still others come from the earth (*amber and gold*) and from the sea (*coral*).

4. What time of year do the pleasures the speaker describes occur?

- ☞ The pleasures the speaker describes are made of materials that are only accessible in the springtime (“lambs” are born only in spring, and flowers and buds generally bloom in the warmer months).

5. What adjectives does Marlowe use to describe these materials? What sort of picture of the countryside is Marlowe painting through the cumulative impact of these descriptions?

- ☞ Marlowe uses romantic and flowery adjectives to describe the materials, emphasizing how valuable and important the Shepherd’s gifts are, and how beautiful and perfect the countryside is.

- ① This series of questions encourages students to begin to establish an understanding of the basic setting that characterizes all pastoral poetry—an eternal spring in idealized and beautiful countryside.

6. Reread stanza 4. How do the details in stanza 4 connect to details in stanza 2? What relationship between animals, humans, and nature is the speaker suggesting?

- ☞ Student responses should make a connection between the flocks tended by the shepherds in stanza 2, and the lambs from which the wool is sourced in stanza 4. Student inferences about the relationship between animals, humans, and nature may vary. Some students might suggest that the speaker understands the purpose of animals and nature as existing to fulfill human needs—in this case, a natural material derived from an animal (wool) is ultimately fashioned into human luxuries (gown and slippers). Others might infer that the speaker is suggesting that the relationship between animals, humans, and nature is a harmonious cycle of protection and mutual care—shepherds watch over flocks of sheep, sheep give birth to lambs, then humans use the wool from the lambs to make clothes and slippers that keep them safe and warm in the winter.

- ① This question prompts students to forge connections between the details in stanza 4 and the details in stanza 2 in order to broaden their analysis from Lesson 1 of how Marlowe shapes and refines a central idea of his text.

10.1.1

Lesson 3

Introduction

In this lesson, students explore the development of central ideas in Sir Walter Raleigh’s “The Nymph’s Reply to the Shepherd,” which is a response to Marlowe’s “The Passionate Shepherd to His Love.” Discussion questions focus on helping students understand the parallels between Marlowe’s and Raleigh’s poems, without yet explicitly addressing them. Students might start to make connections between structures of the Raleigh and the Marlowe poems during this lesson, but will delve more thoroughly into this understanding in the next lesson, when they will explicitly compare the two poems. At the end of this lesson, students demonstrate their learning in a Quick Write that requires them to consider the development of central ideas in Raleigh’s poem.

In this lesson, students shall be introduced to the Speaking and Listening Rubric. Through a series of activities, this lesson encourages students to rely on each other and their collaborative conversations to build understanding. Students establish groups of four that they will maintain throughout the remainder of this unit, working to build skills around collaborative conversation and learning how to leverage peer conversations into a deeper and more complex understanding of text. Students continue to practice the annotation skills they have been developing throughout this unit.

For homework, students respond in writing to a reflective prompt that asks them to consider the impact of word choice on meaning and tone.

Standards

Assessed Standard(s)	
RL.9-10.2	Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.
Addressed Standard(s)	
RL.9-10.4	Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the cumulative impact of specific word choices on meaning and tone.
SL.9-10.1	Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on <i>grades 9–10 topics, texts, and issues</i> ,

	building on others' ideas and expressing their own clearly and persuasively.
L.9-10.5	Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.

Assessment

Assessment(s)
<p>The learning in this lesson is captured through a Quick Write at the end of the lesson. Students answer the following prompt based on the reading (citing text evidence and analyzing keywords and phrases) completed in the lesson.</p> <ul style="list-style-type: none"> How does Raleigh develop a central idea of his poem?
High Performance Response(s)
<p>A High Performance Response should:</p> <ul style="list-style-type: none"> Make a connection between a central idea (the relationship between time and youth for example) and Raleigh's structural choices and key details.

Vocabulary

Vocabulary to provide directly (will not include extended instruction)
<ul style="list-style-type: none"> flocks (n.) – large groups of animals of one kind (i.e., sheep) Philomel (n.) – mythical woman who was turned into a nightingale dumb (adj.) – silent wanton (adj.) – unrestrained, carelessly extravagant, lustful wayward (adj.) – changeable, unpredictable reckoning (n.) – judgment gall (n.) – bitterness of spirit kirtle (n.) – a woman's dress or outer petticoat (archaic) folly (n.) – stupidity breed (v.) – to reproduce nymph (n.) – a beautiful or graceful young woman

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

Domain-specific vocabulary (introduced in Lesson 1):

- line (n.) – a single row of words in a poem
- stanza (n.) – a group of lines in a poem, separated by spaces from other stanzas, much like a paragraph in prose
- couplet (n.) – two lines of poetry, one after the other, that rhyme and are of the same length and rhythm
- rhyme (n.) – having the same sound at the end of two or more words
- end rhyme (n.) – rhyming words at the ends of the lines of a poem
- rhyme scheme (n.) – the pattern of end rhymes in a poem
- alliteration (n.) – the repetition of consonant sounds at the beginnings of and within nearby words

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards & Text: <ul style="list-style-type: none"> • Standards: RL.9-10.2, RL.9-10.4, SL.9-10.1, L.9-10.5 • Text: “The Nymph’s Reply to the Shepherd” 	
Learning Sequence: <ol style="list-style-type: none"> 1. Introduction of Lesson Agenda 2. Homework Accountability 3. Masterful Reading 4. Evidence-Based Discussion 5. Quick Write 6. Closing 	<ol style="list-style-type: none"> 1. 10% 2. 10% 3. 10% 4. 55% 5. 10% 6. 5%

Materials

- Student copies of the 10.1 Common Core Learning Standards Tool (refer to 10.1.1 Lesson 1)
- Copies of “The Nymph’s Reply to the Shepherd” by Sir Walter Raleigh—Full Text with Vocabulary for each student
- Copies of “The Nymph’s Reply” Tool for each student
- Copies of the Speaking and Listening Rubric and Checklist for each student

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

Learning Sequence

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

Activity 1: Introduction of Lesson Agenda

10%

Begin by briefly reviewing the agenda for this lesson. In this lesson students read “The Nymph’s Reply to the Shepherd” for the first time, and consider how key details and specific word choice work to develop a central idea.

Explain to students that they will be assessed on standard RL.9-10.2 in this lesson.

Inform students that in this lesson they will be working with a new standard, SL.9-10.1. Instruct students to return to their 10.1 Common Core Learning Standards Tool and review this standard. Instruct students to talk in pairs about what they think this standard is asking them to do. Inform students that they will return to this standard in more detail later in this lesson.

What do you notice about this standard?

What is this asking you to be able to do?

What questions does this standard raise for you?

- Students review standard SL.9-10.1 in their 10.1 Common Core Learning Standards Tool. Students talk in pairs about what they think this standard is asking them to do.
- 💬 Student responses may include:
 - This standard is asking students to talk to each other.
 - This standard is asking students to talk to a lot of different people.
 - This standard is asking students to use conversations as a way to learn more about the text.

Activity 2: Homework Accountability

10%

Lead a brief class discussion of student responses to the Lesson 2 reflective writing prompt: How might your understanding of the speaker's intent change if the word "will" is replaced with "might" in lines 2, 5, and 9? And if "come" is replaced with "please" in lines 1 and 20?

- ▶ Students briefly discuss their responses to the Lesson 2 reflective writing prompt.
- 🗣 Student responses should indicate that the substitution of the word "will" with "might" in lines 2, 5, and 9 and "come" with "please" in lines 1 and 20 highlights the commanding form of the passionate Shepherd's request and the forceful intent behind the speaker's invitation.

Collect written responses for student accountability.

Activity 3: Masterful Reading

10%

Introduce the Quick Write assessment (How does Raleigh develop a central idea of his poem?) Explain to students that this is the lesson assessment and the focus for today's reading.

- ▶ Students read the assessment prompt and listen.

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

Distribute copies of "The Nymph's Reply to the Shepherd." Have students listen to a masterful reading of "The Nymph's Reply to the Shepherd." As they listen, ask students to identify at least one of each of the following, and annotate their text accordingly:

- Put a question mark (?) next to a section you're questioning.
- Write in the margin at the top or bottom of the page to record questions (and perhaps answers) that a passage raises in your mind.
- Use an exclamation point (!) for areas that remind you of another text, strike you in some way, or surprise you.
- Star (*) ideas that seem important, or may support your thesis writing later.
- Box or circle words and phrases that you do not know or that you find confusing. Rewrite a word or phrase you might have figured out.
- Add an arrow (→) to make connections between points.
 - ▶ Students listen to a masterful reading of "The Nymph's Reply to the Shepherd" and follow along in their texts, annotating according to the instructions given.

- ① This masterful reading of “The Nymph’s Reply to the Shepherd” is important to allow students access to the meter and pacing of the poem, as well as clarify syntax choices and archaic language. Students were introduced to this type of annotation in 10.1.1 Lesson 1. Consider having students listen to two masterful readings of the poem, once before they annotate, to give them time to orient themselves to the text.

Audio Resource: http://www.dailymotion.com/video/xewqnk_the-nymph-s-reply-to-the-shepherd-s_creation#.UeHk823klc8

Provide or post definitions for the following words: *flocks*, *Philomel*, *dumb*, *wanton*, *wayward*, *reckoning*, *gall*, *kirtle*, *folly*, *breed*, and *nymph*.

Instruct students to reread the poem and annotate to identify structural elements, repeating words or phrases, and moments in the text that they identify as important for the class to notice.

- ① Consider posting the list of Domain-specific vocabulary introduced in Lesson 1 (*stanza*, *line*, *couplet*, *rhyme*, *rhyme scheme*, *end rhyme*) to encourage students to use this structural terminology when they describe elements of the poem that they identified.

- ▶ Students reread and prepare significant annotations to share with the class.

If students struggle with this annotation exercise, suggest that they reflect on the work they have done with Marlowe’s poem in the previous two lessons. Prompt student reflection by asking questions like “What structural elements did we look at in the previous two lessons?” or “What moments were important in the text? How did you know?”

Lead a full-class share out of student observations. Remind students to pay attention to details that have already been shared and take care not to repeat their classmate’s observations.

💬 Student responses may include:

- Structure:
 - Rhyming couplets (or end rhymes every two lines)
 - Four lines per stanza
 - Lines all of similar length
 - Every stanza is one complete sentence
- Content:
 - Students may identify the presence of the central ideas of “love,” “truth,” and “time”
 - The lists of objects in stanzas 4 and 5
 - The repetition of images of fading/rotting
 - Time of year as winter/autumn

- The repetition of “soon” in stanza 4
- ① Students should make connections during the full class share out between similarities across all stanzas in structure, word choice and imagery. Students are likely to make similar observations about all six stanzas, underscoring the idea that these stanzas share unified structure and content.

Activity 4: Evidence-Based Discussion

55%

Instruct students to break into pre-established heterogeneous groups of four. Inform students that they will be working in these groups for the remainder of this unit, aside from independent writing work, building skills in close reading and collaborative conversation.

- ▶ Students form pre-established groups.
- ① Establish these groups ahead of time to ensure diverse skill levels in each group, and for ease of transition. Diverse skill levels in groups will ensure that students have the opportunity to support each other through this analysis and collaborate with a large range and variety of classmates, building on others’ ideas and expressing their own clearly and persuasively (SL.9-10.1). Additionally, pre-establishing groups is a more efficient way to move students into activities with the least amount of time and confusion. Since this unit is only four more lessons, having students return to the same groups in subsequent lessons will allow for the continuation of conversations across lessons, as well as speed up transitions between activities.

Distribute “The Nymph’s Reply” Tool to student groups. Instruct students to work through the series of text-dependent questions on the tool together in their groups of four, but each student will be responsible to hand in this sheet at the end of class for accountability.

- ▶ Students work on “The Nymph’s Reply” Tool in groups.
- 💬 See Model “The Nymph’s Reply” Tool for High Performance Response examples.

Consider circulating amongst groups to provide necessary support while students work with this complex tool.

Distribute and display the Speaking and Listening Rubric and review norms and expectations for collaborative discussion (SL.9-10.1). Ask students to practice these skills in their group discussions, as well as during the follow-up full class discussion. Consider displaying and referring back to the Speaking and Listening Rubric throughout the duration of the class to constructively guide student conversation.

- ▶ Students review the Speaking and Listening Rubric.

Instruct student groups to pair with another group to share and discuss the observations they generated through the tool, using the norms and protocols they have just reviewed on the Speaking and Listening Rubric. Encourage students to share their most significant ideas, and take care not to repeat what someone else has already reported.

- ① The Speaking and Listening Rubric is introduced in the transition between small-group text analysis and group-to-group discussions in order to guide student movement from the more familiar skills involved in small group analysis to the more complex share out between two groups.

- ▶ Student groups share their observations.

- ① Movement from small group work to large group work allows students opportunity to engage in a range of discussions, as well as provides opportunity for accountability and to ensure student engagement. It is important for students to develop skills around listening to each other and responding thoughtfully, not only as an interpersonal skill, but as an intellectual tool that can enrich their own understanding of a text through conversation.

Transition students to a full-class discussion, in which students discuss the relationship between love and youth in the poem.

- ① Act as a facilitator to keep the discussion focused, but avoid providing observations for students. Encourage participation from all students. Students should be actively engaged through note-taking, offering observations, and responding to observations.

What argument is the speaker making about the relationship between youth and love?

- 💬 Student responses should indicate an understanding of love and youth as being inter-dependent in the poem. “Love were young” (line 1), in the last stanza “joys” have a “date” and “age” has a “need.” Youth, and the love youth can “breed” but cannot last because everything ages.
- ① **Differentiation Consideration:** If students struggle with this discussion question, consider leading them through the following question sequence in order to help them make inferences around the central idea of the decaying effect of time and how it makes love, as described by the Shepherd, ultimately pointless. Direct students to the first line in the second stanza.

What other words or phrases in the poem indicate the presence of “time”? What function does “time” serve in the poem?

- 💬 Time is a force of decay, death, and decomposition in the poem. Time makes things “grow cold” or “fade” or “becometh dumb”—time changes things, and it does so quickly, as demonstrated by the repetition of “soon” in stanza 4.

What relationship does the speaker establish between “time” and “youth”?

- Student responses should make a connection between the passing of time and the loss of youth and beauty. The speaker is arguing that time makes young love pointless because everything is going to get old and die anyway. The relationship between time and youth is a central idea of the text.

Activity 5: Quick Write**10%**

Instruct students that they will now use the observations they generated through collaborative conversation to independently complete a Quick Write. Instruct students to briefly respond in writing to the following Quick Write prompt:

How does Raleigh develop a central idea of his poem?

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

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

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

Activity 6: Closing**5%**

Display and distribute homework assignment. For homework, instruct students to respond in writing to the following prompt:

How might your understanding of the last two lines be different if “mind” was replaced with “heart”?

Remind students to be prepared to share their written observations in the next lesson.

- ▶ Students follow along.

Homework

Respond in writing to the following reflective writing prompt:

How might your understanding of the last two lines be different if “mind” was replaced with “heart”?

Be prepared to share your written observations in the next lesson.

“The Nymph’s Reply to the Shepherd” by Sir Walter Raleigh

If all the world and love were young,
And truth in every Shepherd’s tongue,
These pretty pleasures might me move,
To live with thee, and be thy love.

Time drives the **flocks** from field to fold,
When rivers rage and rocks grow cold;
And **Philomel** becometh **dumb**;
The rest complain of cares to come.

The flowers do fade and **wanton** fields
To **wayward** winter **reckoning** yields;
A honey tongue, a heart of **gall**,
Is fancy’s spring, but sorrow’s fall.

Thy gowns, thy shoes, thy bed of roses,
Thy cap, thy **kirtle**, and thy posies,
Soon break, soon wither, soon forgotten,
In **folly** ripe, in reason rotten.

Thy belt of straw and ivy buds,
Thy coral clasps and amber studs,
All these in me no **means** can move
To come to thee and be thy love.

But could youth last and love still **breed**,
Had joys no date nor age no need,
Then these delights my mind might move
To live with thee and be thy love.

flocks (n.) – large groups of animals of one kind (i.e. sheep)

Philomel (n.) – mythical woman who became a nightingale

dumb (adj.) – silent

wanton (adj.) – carelessly extravagant, lustful

wayward (adj.) – changeable, unpredictable

reckoning (n.) – judgment

gall (n.) – bitterness of spirit

kirtle (n.) – a woman’s dress or outer petticoat (archaic)

folly (n.) – stupidity

breed (v.) – to reproduce

“The Nymph’s Reply” Tool

Name:		Class:		Date:	
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Directions: Record answers to these questions on a separate sheet, or in your notebook.

1. What does the speaker’s use of *if* reveal in line 1? Summarize the argument the speaker establishes in stanza 1, using *if* and *might* to frame your answer.

2. What assertion (statement) does the speaker make in stanza 2? How does the language compare or contrast to the language from the first stanza? Include evidence.

3. What details, words or phrases repeat in stanzas 4 and 5? What pattern do you notice? What is the cumulative effect of the repetition and patterns that emerge in stanzas 4 and 5?

4. How does the speaker address the result of this cumulative effect in stanza 5? What words or phrases in stanza 1 can help support your understanding?

5. Consider the first and last stanzas of “The Nymph’s Reply to the Shepherd.” What repeating words or phrases do you notice? How do the repetitions compare or contrast?

6. How does the speaker’s use of *might* in the last stanza compare to the use in the first? Consider your understanding of *if* in the first stanza, as compared to the speaker’s use of *then* in the last stanza.

Model “The Nymph’s Reply” Tool

1. What does the speaker’s use of *if* reveal in line 1? Summarize the argument the speaker establishes in stanza 1, using *if* and *might* to frame your answer.

- ☛ The speaker is *replying* to something, so the *if* is the speaker’s connection to the thing they are replying to. The speaker is making an if/then statement to establish what they are replying to. The speaker is addressing the Shepherd. The speaker is saying that *if* it were true that love were young, then the speaker *might* be moved by the *pretty pleasures* that have been promised by the Shepherd.

2. What assertion (statement) does the speaker make in stanza 2? How does the language compare or contrast to the language from the first stanza? Include evidence.

- ☛ The speaker is asserting that *time* changes things, especially nature, in a negative way. Rocks become cold, sheep leave the field, and birds grow silent or complain. In the first stanza the speaker uses words like *love*, *pleasures*, *pretty*, and *truth*. In the second stanza the speaker uses words like *rage*, *cold*, *dumb*, and *complain*. The second stanza is more negative and sad than the first stanza.

3. What words or phrases repeat in stanzas 4 and 5? What pattern do you notice? What is the cumulative effect of the repetition and patterns that emerge in stanzas 4 and 5?

- ☛ The speaker repeats the word *thy* when listing objects and *soon* when listing the things that are going to happen to those objects over time. The events that will happen *soon*—*breaking*, *withering*, *being forgotten*—will happen to all *thy* things.
- ① Some students may make the connection between these lists of objects and the promises that the Shepherd makes in Marlowe’s poem. These connections should be encouraged, but will be explored in greater depth in Lesson 4.

- ☛ The effect is one of cumulative death or doom. Everything is going to *wither*, *break*, *rot*, and *die*.

4. How does the speaker address the result of this cumulative effect in stanza 5? What words or phrases in stanza 1 can help support your understanding?

- ☛ The speaker says that *all these* (the things in stanzas 4 and 5) will not move the speaker to go live with the Shepherd. *All these* are the *pretty pleasures* from the first stanza. In lines 3–4 the speaker says that the *pretty pleasures* might have moved her, but in stanza 5 the speaker confirms that they will not move her.

5. Consider the first and last stanzas of “The Nymph’s Reply to the Shepherd.” What repeating words or phrases do you notice? How do the repetitions compare or contrast?

- The repeating phrases are the parallel couplets “these pretty pleasures might me move/to live with thee, and be thy love” (lines 3–4) and then “these delights my mind might move/to live with thee, and be thy love” (lines 23–24). They are very similar, except the use of the word mind in the last stanza is different. The speaker is saying that her mind is unconvinced.

6. How does the speaker’s use of *might* in the last stanza compare to the use in the first? Consider your understanding of *if* in the first stanza, as compared to the speaker’s use of *then* in the last stanza.

- Student responses should identify that the repeating use of *might* in the first and last stanzas completes the if/then statement established in the first stanza. *Might* in the first stanza indicates a possibility; *might* in the last stanza indicates that the possibility is impossible, and only if the impossible thing could be changed then the speaker would live with and love the Shepherd.
- ① This question prompts students to demonstrate an understanding of word relationships and nuances in word meanings. Consider drawing student attention to this during discussion in order to demonstrate how students are building the skills of L.9-10.5.

Speaking and Listening Rubric

Addressed Standard: SL.9-10.1

Comprehension and Collaboration

	2-Point Participation	1-Point Participation	0-Point Participation
Preparation SL.9-10.1.a	Student demonstrates strong evidence of preparation; student draws on preparation by referring to strong and thorough evidence from text(s).	Student demonstrates some evidence of preparation; student refers to some evidence from text(s).	Student demonstrates no evidence of preparation; student does not refer to evidence from text(s).
Collaboration SL.9-10.1.b	Student collaborates well with peers to promote collegial discussions, often engaging in the following: helping set rules for discussion; engaging in decision-making; helping set goals and deadlines; assisting with defining roles as needed.	Student collaborates with peers, occasionally engaging in the following: rule-setting for discussion; decision-making; goal and deadline-setting; defining roles as needed.	Student does not collaborate with peers, rarely engaging in the following: rule-setting for discussion; decision-making; goal and deadline-setting; defining roles as needed.
Responsiveness to Others SL.9-10.1.c	Responds well to others by often engaging in the following: propelling conversation by relating discussion to broader ideas and themes; actively incorporating others; clarifying, verifying, or challenging ideas or conclusions.	Student responds to others, occasionally engaging in the following: propelling conversations by relating discussion to broader ideas and themes; incorporating others; clarifying, verifying, or challenging ideas or conclusions.	Student does not respond to others, rarely engaging in the following: propelling conversations; incorporating others; clarifying, verifying, or challenging ideas or conclusions.
Evidence of Understanding SL.9-10.1.d	Student responds thoughtfully to diverse perspectives by often engaging in the following: summarizing points of agreement/disagreement; qualifying/justifying their own views; or making new connections in light of evidence presented.	Student responds to diverse perspectives, occasionally engaging in the following: summarizing points of agreement/disagreement; qualifying/justifying their own views; or making new connections in light of evidence presented.	Student does not respond to diverse perspectives, rarely engaging in the following: summarizing points of agreement/disagreement; qualifying/justifying their own views; or making new connections in light of evidence presented.

Speaking and Listening Checklist

Addressed Standard: SL.9-10.1

Comprehension and Collaboration

	Did I...	✓
Preparation	Prepare for the discussion by reading all the necessary material, annotating my text(s), and organizing my notes?	<input type="checkbox"/>
	Refer to strong evidence from my text(s) and notes during the discussion?	<input type="checkbox"/>
Collaboration	Collaborate with my peers in a thoughtful, respectful way?	<input type="checkbox"/>
	Discuss and make shared decisions with my peers?	<input type="checkbox"/>
Responsiveness to Others	Connect comments from the discussion to broader ideas and themes?	<input type="checkbox"/>
	Actively include others in the discussion?	<input type="checkbox"/>
	Clarify and/or respectfully challenge others' ideas?	<input type="checkbox"/>
Evidence of Understanding	Pause to summarize agreement and disagreement?	<input type="checkbox"/>
	Justify my own views? (or) Make new connections based on evidence from the discussion?	<input type="checkbox"/>

10.1.1

Lesson 4

Introduction

In this lesson, students consider the full text of both “The Passionate Shepherd to His Love” and “The Nymph’s Reply to the Shepherd.” Students engage in an evidence-based discussion as they explore how Raleigh draws upon and transforms Marlowe’s poem. Students focus on parallel structures and mirror images, developing essential understandings of the conversant central ideas of these two poems. Student analysis of the relationship between Marlowe and Raleigh’s works encourage students to continue to build skills around making connections between two texts, in preparation for the End-of-Unit Assessment.

Students continue to work in the groups of four that were established in Lesson 3, building on their speaking and listening skills in small groups and with the whole class. Students complete a brief written response to the following prompt: How does Raleigh draw upon or transform Marlowe’s poem?

For homework, students briefly respond in writing to a prompt that asks students to reflect on the how the experience of comparing these poems has developed their understanding.

Standards

Assessed Standard(s)	
RL.9-10.9	Analyze how an author draws on and transforms source material in a specific work (e.g., how Shakespeare treats a theme or topic from Ovid or the Bible or how a later author draws on a play by Shakespeare).
Addressed Standard(s)	
CCRA.R.5	Analyze the structure of texts, including how specific sentences, paragraphs, and larger portions of the text (e.g., a section, chapter, scene, or stanza) relate to each other and the whole.
RL.9-10.2	Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.
RL.9-10.4	Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the cumulative impact of specific word choices on meaning and tone (e.g., how the language evokes a sense of time and place;

	how it sets a formal or informal tone).
SL.9-10.1	Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on <i>grades 9–10 topics, texts, and issues</i> , building on others' ideas and expressing their own clearly and persuasively.

Assessment

Assessment(s)
<p>The learning in this lesson is captured through a Quick Write at the end of the lesson. Students answer the following prompt based on the reading (citing text evidence and analyzing key words and phrases) completed in the lesson. Student responses should be assessed using the Short Response Rubric and Checklist.</p> <ul style="list-style-type: none"> How does Raleigh draw upon or transform Marlowe's poem?
High Performance Response(s)
<p>A High Performance Response should:</p> <ul style="list-style-type: none"> Explore how Raleigh draws upon and transforms Marlowe's poem. <p>For example, a student might analyze the transformation of a central idea or the use of similar objects and images that are transformed in Raleigh's poem.</p>

Vocabulary

Vocabulary to provide directly (will not include extended instruction)
<p>"The Passionate Shepherd to His Love":</p> <ul style="list-style-type: none"> kirtle (n.) – a woman's dress or outer petticoat (archaic) swains (n.) – country peasants or male admirers prove (v.) – to learn or find out by experience (archaic) steepy (adj.) – steep (archaic) yields (v.) – relinquishes one's possessions <p>"The Nymph's Reply to the Shepherd":</p> <ul style="list-style-type: none"> flocks (n.) – large groups of animals of one kind (i.e., sheep) philomel (n.) – mythical woman who was turned into a nightingale dumb (adj.) – silent wanton (adj.) – unrestrained, carelessly extravagant, lustful

- wayward (adj.) – changeable, unpredictable
- reckoning (n.) – judgment
- gall (n.) – bitterness of spirit
- kirtle (n.) – a woman’s dress or outer petticoat (archaic)
- folly (n.) – stupidity
- breed (v.) – to reproduce

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

- romanticize (v.) – to think about or describe something as being better or more attractive or interesting than it really is

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards & Texts: <ul style="list-style-type: none"> • Standards: RL.9-10.9, CCRA.R.5, RL.9-10.2, RL.9-10.4, SL.9-10.1 • Texts: “The Passionate Shepherd to His Love” and “The Nymph’s Reply to the Shepherd” Learning Sequence: <ol style="list-style-type: none"> 1. Introduction to Lesson Agenda 2. Homework Accountability 3. Masterful Reading 4. Evidence-Based Discussion 5. Quick Write 6. Closing 	<ol style="list-style-type: none"> 1. 10% 2. 10% 3. 15% 4. 45% 5. 15% 6. 5%

Materials

- Student copies of the 10.1 Common Core Learning Standards Tool (refer to 10.1.1 Lesson 1)
- Copies of the Full Text Annotation Handout for each student
- Student copies of the Speaking and Listening Rubric (refer to 10.1.1 Lesson 3)
- Student copies of the Short Response Rubric and Checklist (refer to 10.1.1 Lesson 1)

Learning Sequence

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

Activity 1: Introduction to Lesson Agenda

10%

Begin by introducing the agenda and assessed standard for this lesson: RL.9-10.9. In this lesson, students consider the full text of both “The Passionate Shepherd to His Love” and “The Nymph’s Reply to the Shepherd.”

- Students look at the agenda.

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

Instruct students to find RL.9-10.9 on their tool and to follow along as they are read aloud.

Pose the following questions for class discussion:

What do you notice about this standard?

What is it asking you to be able to do?

What questions does this standard raise for you?

Ask students to write down their ideas. Lead a brief class discussion about RL.9-10.9.

- 💬 Student responses may include the following:
 - RL.9-10.9 asks students to think about multiple texts in relationship to each other.
 - RL.9-10.9 asks students to make comparisons between texts.

Activity 2: Homework Accountability

10%

Instruct students to form pairs and briefly discuss their responses to the Lesson 3 reflective writing homework prompt: How might your understanding of the last two lines be different if “mind” was replaced with “heart”?

- ▶ Student pairs discuss their responses to the Lesson 3 reflective writing prompt.
- 💬 Student responses should reflect the understanding that if the line “then these delights my **mind** might move” (Raleigh line 23) was instead “then these delights my **heart** might move,” the poem would be about the Nymph’s lack of “love” for the Shepherd. But Raleigh’s use of “mind” leads to the inference that the Nymph is intellectually unconvinced, not only romantically unconvinced.

Activity 3: Masterful Reading

15%

Introduce the Quick Write assessment (How does Raleigh draw upon or transform Marlowe’s poem?). Explain to students that this is the lesson assessment and the focus for today’s reading.

- ▶ Students read the assessment prompt and listen.

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

Distribute the Full Text Annotation Handout. Have students listen to a masterful reading of both poems, first the Marlowe, then the Raleigh.

- ▶ Students follow along on the Full Text Annotation Handout, reading silently.

① Audio resources:

- Marlowe:
http://ia700304.us.archive.org/25/items/romantic_poetry_001.poem/passionate_shepherd_marlowe_add_64kb.mp3
 - Raleigh: http://www.dailymotion.com/video/xewqnk_the-nymph-s-reply-to-the-shepherd-s_creation#.UeHk823klc8
-

Instruct students to re-establish the dedicated groups established in the previous lesson. Remind students that they will be staying in these groups of four for the duration of the unit, aside from independent writing activities.

Instruct students to reread both texts aloud in their groups, first the Marlowe, then the Raleigh, and annotate for structural similarities between the two texts, including words and phrases that are present in both texts.

① It may be helpful to review the structural elements students analyzed in previous lessons, including stanzas, rhyme scheme, and line length.

Remind students to use the following annotation codes during this activity:

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

① Encourage students to alternate reading stanzas, to give each student an opportunity to read a portion of each of the texts aloud. Students read the entirety of both texts aloud immediately after hearing both texts read aloud, to promote fluency and to underscore the connection between the two texts.

► Students read aloud and annotate on their Full Text Annotation Handout.

🗨 Student annotations should include some or all of the following observations:

- Both poems have six stanzas (connected with the code → and/or highlighted with the code *).
- Both poems have four-line stanzas (connected with the code → and/or highlighted with the code *).
- Both poems use rhyming couplets (connected with the code → and/or highlighted with the code *).
- The repeating phrase “live with [me/thee] and be [my/thy] love” in both poems (connected with the code → and/or highlighted with the code *).
 - The words or phrases present in both poems (connected with the code →):
 - “live with me/thee and be my/thy love” (Marlowe line 1 and line Raleigh 4)
 - “mind may/might move” (Marlowe line 27 and Raleigh line 23)
 - “flocks” (Marlowe line 6 and Raleigh line 5)
 - “fields” (Marlowe line 3 and Raleigh line 5)
 - “rocks” (Marlowe line 5 and Raleigh line 6)
 - “rivers” (Marlowe line 7 and Raleigh line 6)

- “Philomel/birds” (Marlowe line 8 and Raleigh 7)
- “bed of roses” (Marlowe line 9 and Raleigh line 13)
- “belt of straw” (Marlowe line 17 and Raleigh line 17)
- “amber studs” (Marlowe line 18 and Raleigh line 18)
- “ivy buds” (Marlowe line 17 and Raleigh line 17)
- “coral clasps” (Marlowe line 18 and Raleigh line 18)
- “cap” (Marlowe line 11 and Raleigh line 14)
- “kirtle” (Marlowe line 11 and Raleigh line 14)
- “posies” (Marlowe line 10 and Raleigh line 14)

① Students will be using these annotations during the evidence-based discussion to follow. It is not necessary for students to share out these annotations at this point.

Activity 4: Evidence-Based Discussion

45%

Transition students from the annotation activity to an evidence-based discussion. Students remain in their dedicated groups.

① Consider displaying and reviewing the Speaking and Listening Rubric and Checklist (refer to 10.1.1 Lesson 3). Remind students to practice using these speaking and listening skills during discussion.

Display or distribute the following questions for students to work through in their groups. Students should be individually noting their analysis.

What words or phrases that are present in both texts repeat in both texts?

- 💬 Student responses should identify words and phrases including:
 - “live with me/thee and be my/thy love” (Marlowe lines 1, 20, 28 and Raleigh lines 4, 24)
 - “live” (Marlowe lines 1, 20, 28 and Raleigh lines 4, 24)
 - “move” (Marlowe lines 19, 27 and Raleigh lines 3, 19, 23)
 - “love” (Marlowe lines 1, 20, 28 and Raleigh lines 1, 4, 20, 21, 24)

What words or phrases are used in “The Passionate Shepherd to His Love” to describe the natural world; what words or phrases are used in “The Nymph’s Reply to the Shepherd”?

- 💬 Student responses should identify that:
 - Marlowe uses words including: “steepy,” “melodious,” “fragrant,” “finest,” “fair,” “purest,” “pleasures,” and “delights.”
 - Raleigh uses words like: “rage,” “cold,” “dumb,” “complain,” “wayward,” “wanton,” “gall,” “sorrow,” “break,” “wither,” “forgotten,” and “rotten.”

How do the cumulative effects on tone created by these descriptions compare?

- ☞ The cumulative effect in Marlowe's poem is one of beauty and happiness. The cumulative effect in Raleigh's poem is one of decay and despair. Marlowe's descriptions describe a perfect, beautiful natural world; Raleigh's descriptions are the opposite, describing a dying one.

What key details or images does Raleigh use that are first established by Marlowe, and how does Raleigh's description of these images compare?

- ☞ Raleigh uses key details like: the image of the fields, the "rocks," the "rivers," birds ("Philomel"), the "beds of roses," the clothing ("cap," "kirtle," "gown," etc.), "the posies" and "flowers," etc. Raleigh dismisses the images saying they will all "break," "wither," and be "forgotten."

What central idea does Raleigh develop that is not a central idea in Marlowe's poem?

- ☞ Raleigh writes about "time" in the second stanza. "Time" is what "drives the flocks;" "time" is what makes the "rocks grow cold."
- ① Students explored the development of central ideas in these two poems separately, so it may be helpful to refer students back to their notes and annotations from 10.1.1 Lessons 1–3 to support understanding of this question.

What is the Nymph's reply to the Shepherd's invitation?

- ☞ The Nymph rejects the Shepherd's offers of love and life in the country. The Nymph states "all these in me no means can move / To come to thee and be thy love" (19–20). This means that the Shepherd's invitation to come live in the country has not convinced the Nymph, and she says no.

Ask students to offer a definition of "romanticize." If students struggle, offer students the definition for use in this conversation in order to allow students to use this domain-specific vocabulary to have a more rigorous and targeted conversation around these two poems.

How does the term "romanticize" apply to the conversation happening between these two texts?

- ☞ The Nymph's response reveals just how "romanticized" the Shepherd's invitation really is.

Circulate and assist as needed. After students have had time to discuss, lead a brief share out of student observations.

Transition students from group work into a full-class discussion. Pose the following question and allow a minute for students to jot down initial thoughts and reactions. Then, lead a full-class discussion. Remind students of their work with the Speaking and Listening Rubric in 10.1.1 Lesson 3, and instruct them to continue to practice the skills outlined on the rubric.

- ① If necessary, consider displaying and reviewing the Speaking and Listening Rubric and Checklist before students begin this discussion.

- ▶ Students briefly write responses to the following question then engage in full-class discussion.

What might the Nymph's response reveal about the nature of the Shepherd's invitation?

- 💬 The Nymph's response reveals the commanding nature of the Shepherd's request. The Nymph's rejection shows that the Shepherd wasn't asking so much as commanding or bribing the Nymph in the first poem. Student responses may call upon textual details including: The Nymph describes the Shepherd in terms of his "tongue." In the first stanza, the Nymph wonders "if" there could be "truth in every shepherd's tongue," and then in the third stanza the Nymph refers to the Shepherd's "honey tongue" in conjunction with a "heart of gall." The inference is that there is "not" truth in the Shepherd's "tongue" or promises. The Nymph does not trust what the Shepherd is saying, the sweet honey tongue of the Shepherd only covers up the truth of time and aging and decay.

- ① **Differentiation Consideration:** If students have made these understandings quickly, consider offering the following question as an extension to this discussion:

What does the Nymph find to be problematic about the Shepherd's invitation?

- 💬 The Nymph finds the Shepherd's lack of consideration for the passage of time to be a problem. Raleigh invokes "winter" and "fall," describing the two seasons that Marlowe leaves out of his eternal springtime.
- ① **Differentiation Consideration:** Depending on the strength and interest of students, consider having a conversation around how Raleigh's poem can also be read as a criticism of pastoral poetry in general. "The Nymph's Reply to the Shepherd" can be read both literally and figuratively: in one sense the Nymph is actually rejecting the offers of love from a Shepherd; in another sense, the Shepherd is representative of the conventions of pastoral poetry, and the Nymph is a vessel through which Raleigh can respond to and critique the problems of pastoral poetry.

Activity 5: Quick Write

15%

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

How does Raleigh draw upon or transform Marlowe's poem?

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

- ▶ Students listen and read the Quick Write prompt.

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

Transition students to the independent Quick Write.

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

Activity 6: Closing

5%

Display and distribute the homework assignment. For homework, instruct students to respond briefly in writing to the following prompt:

How has your understanding of Marlowe and Raleigh's poems developed through comparison of the two poems?

① It is important to make time for this reflection, particularly because of the brevity of this unit, to allow students the time to consider the course of their analysis.

Homework

Reflect on how your understanding of Marlowe and Raleigh's poems has developed through comparison of the two poems.

Full Text Annotation Handout

“The Passionate Shepherd to His Love” Marlowe (1599)	“The Nymph’s Reply to the Shepherd” Raleigh (1600)
<p>Come live with me and be my love, And we will all the pleasures prove That hills and valleys, dale and field, And all the craggy mountains yield.</p> <p>There will we sit upon the rocks And see the shepherds feed their flocks, By shallow rivers, to whose falls Melodious birds sing madrigals.</p> <p>There will I make thee beds of roses And a thousand fragrant posies, A cap of flowers, and a kirtle Embroidered all with leaves of myrtle.</p> <p>A gown made of the finest wool Which from our pretty lambs we pull, Fair lined slippers for the cold, With buckles of the purest gold.</p> <p>A belt of straw and ivy buds With coral clasps and amber studs: And if these pleasures may thee move, Come live with me and be my love.</p> <p>The shepherd swains shall dance and sing For thy delight each May morning: If these delights thy mind may move, Then live with me and be my love.</p>	<p>If all the world and love were young, And truth in every Shepherd’s tongue, These pretty pleasures might me move, To live with thee, and be thy love.</p> <p>Time drives the flocks from field to fold, When rivers rage and rocks grow cold, And Philomel becometh dumb, The rest complains of cares to come.</p> <p>The flowers do fade, and wanton fields, To wayward winter reckoning yields, A honey tongue, a heart of gall, Is fancy’s spring, but sorrow’s fall.</p> <p>Thy gowns, thy shoes, thy beds of roses, Thy cap, thy kirtle, and thy posies Soon break, soon wither, soon forgotten: In folly ripe, in reason rotten.</p> <p>Thy belt of straw and ivy buds, The coral clasps and amber studs, All these in me no means can move To come to thee and be thy love.</p> <p>But could youth last, and love still breed, Had joys no date, nor age no need, Then these delights my mind might move To live with thee, and be thy love.</p>

10.1.1

Lesson 5

Introduction

In this lesson, students read and analyze William Carlos Williams’s poem “Raleigh Was Right” and explore how Williams’s contemporary voice enters and expands the iconic conversation begun by Marlowe and Raleigh. The goal of this analysis is to provide students with a framework to explore the intertextuality between Marlowe, Raleigh, and Williams. Additionally, Williams’s contemporary contribution to the classic dialogue prompts students to engage with how authorial point of view shapes the content and style of a text.

Students consider how Williams develops a central idea of his poem, and make connections to Raleigh and Marlowe. Students complete an independent Quick Write as their end of lesson assessment that asks them to consider the development of central ideas in both Williams’s and Raleigh’s texts: Which of Raleigh’s central ideas does Williams focus on and how does Williams develop this idea?

For homework, students will reflect on their mastery of speaking and listening skills using the Speaking and Listening Checklist. Additionally, students will read their Accountable Independent Reading (AIR) texts, this time using a focus standard to guide their reading.

- ① Avoid providing explicit context of Modernist poetry before students begin their analysis of William Carlos Williams’s poem. Throughout this lesson, students will build an understanding of Williams’s place in this iconic conversation through their exploration of the form and content of his poem. Depending on the strengths and interest of students, consider offering access to resources on the history and conventions of Modernist poetry at the close of this lesson. The following resource provides a brief explanation of Modernist poetry:
<http://www.poetryfoundation.org/learning/glossary-term/Modernism>

Standards

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

RL.9-10.9	Analyze how an author draws on and transforms source material in a specific work (e.g., how Shakespeare treats a theme or topic from Ovid or the Bible or how a later author draws on a play by Shakespeare).
W.9-10.2.d	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. d. Use precise language and domain-specific vocabulary to manage the complexity of the topic.
Addressed Standard(s)	
CCRA.R.6	Assess how point of view or purpose shapes the content and style of a text.
SL.9-10.1	Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on <i>grades 9–10 topics, texts, and issues</i> , building on others' ideas and expressing their own clearly and persuasively.

Assessment

Assessment(s)
<p>The learning in this lesson will be captured through a Quick Write at the end of the lesson. Students will answer the following prompt based on the close reading (citing text evidence and analyzing key words and phrases) completed in the lesson. Students will be assessed on their use of precise and domain-specific vocabulary.</p> <ul style="list-style-type: none"> Which of Raleigh's central ideas does Williams focus on and how does Williams develop this idea? <p>① This prompt encourages students to consider how Williams develops and refines the central ideas of Raleigh's poem.</p>
High Performance Response(s)
<p>A High Performance Response should:</p> <ul style="list-style-type: none"> Identify a central idea of Williams's poem that is also present in Raleigh's poem. Call upon key details of both texts to connect a central idea of Williams's poem with the central criticism of Raleigh's reply, citing evidence from both texts to support understanding. Use precise and domain-specific vocabulary.

Vocabulary

Vocabulary to provide directly (will not include extended instruction)
<ul style="list-style-type: none"> lance-shaped (adj.) – narrow, and tapering toward the apex or sometimes at the base, as a leaf parched (v.) – to be made dry, hot, or thirsty
Vocabulary to teach (may include direct word work and/or questions)
<p>Domain specific vocabulary (introduced in 10.1.1 Lesson 1):</p> <ul style="list-style-type: none"> line (n.) – a single row of words in a poem stanza (n.) – a group of lines in a poem, separated by spaces from other stanzas, much like a paragraph in prose couplet (n.) – two lines of poetry, one after the other, that rhyme and are of the same length and rhythm rhyme (n.) – having the same sound at the end of two or more words end rhyme (n.) – rhyming words at the ends of the lines of a poem

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards & Text: <ul style="list-style-type: none"> Standards: RL.9-10.2, RL.9-10.9, W.9-10.2.d, CCRA.R.6, SL.9-10.1 Text: “Raleigh Was Right” 	
Learning Sequence: <ol style="list-style-type: none"> Introduction of Lesson Agenda Homework Accountability Masterful Reading Evidence-Based Discussion Quick Write Closing 	<ol style="list-style-type: none"> 10% 10% 10% 50% 15% 5%

Materials

- Copies of “Raleigh was Right” Annotation Tool for each student
- Student copies of the Short Response Rubric and Checklist (refer to 10.1.1 Lesson 1)
- Student copies of the Module 10.1 Common Core Learning Standards Tool (refer to 10.1.1 Lesson 1)
- Student copies of the Speaking and Listening Checklist (refer to 10.1.1 Lesson 3)

Learning Sequence

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

Activity 1: Introduction to Lesson Agenda

10%

Begin by introducing the agenda and assessed standards for this lesson: RL.9-10.2, RL.9-10.9 and W.9-10.2d. In this lesson students read a contemporary response to Marlowe and Raleigh’s iconic conversation. Students consider how this additional poem expands and develops a central idea of the original dialogue between Marlowe and Raleigh’s poems.

Inform students that they will work with a new standard in this lesson: CCRA.R.6. Instruct students to return to their Common Core Learning Standards Tool and follow along as CCRA.R.6 is read aloud.

- Students review CCRA.R.6 on the Common Core Learning Standards Tool.

Ask students the following questions:

What is point of view?

- 💬 Point of view is the narrator or who is telling the story.

What are examples of text content?

- 💬 Student responses may include the following: characters, plot, theme, or setting.

What are examples of text style?

- Student responses may include the following: punctuation used, how the plot or action is ordered, the story's pacing, word choice.

Ask students to paraphrase standard CCRA.R.6.

- Student responses should paraphrase CCRA.R.6 and may include: how the author influences what is in the story and how it is written.

Activity 2: Homework Accountability**10%**

Instruct students to briefly discuss in pairs their responses to the reflective writing homework prompt: How has your understanding of Marlowe and Raleigh's poems developed through comparison of the two poems? After students have had time to discuss, collect written responses for student accountability.

- ▶ Students discuss their responses to the homework prompt.
- Student responses should include some consideration of their analysis of the poems as individual texts, and how their understanding has been influenced by the experience of considering them jointly.

Activity 3: Masterful Reading**10%**

Introduce the Quick Write assessment (Which of Raleigh's central ideas does Williams focus on and how does Williams develop this idea?). Explain to students that this is the lesson assessment and the focus for today's reading.

- ▶ Students read the assessment prompt and listen.

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

Distribute the "Raleigh was Right" Annotation Tool and copies of "Raleigh Was Right". Instruct students to listen to a masterful reading of "Raleigh Was Right."

- ▶ Students follow along, reading silently.

① Consider preparing several strong student readers to read this poem aloud, since the vocabulary and syntax are fairly accessible.

Provide definitions for the following vocabulary as they appear during the Masterful Reading: *lance-shaped* and *parched*.

Instruct student to reread the poem and be prepared to discuss the structural elements in this poem as they compare to the two other poems they have read in this unit. Remind students that they may use the protocols of annotation that were established earlier in this unit.

① Remind students to use the domain-specific vocabulary they have been using throughout this unit (line, stanza, rhyme, rhyme scheme, rhyming couplet, alliteration) when they share their observations.

💬 Student observations should apply the formal elements of structure that they have examined in Marlowe and Raleigh thus far to Williams's poem (rhyme scheme, number of lines in a stanza, number of stanzas, consistency of line length, alliteration). Student responses may include the following observations:

- Williams's poem is only three stanzas, while Marlowe and Raleigh's are six.
- Williams has no end rhymes (some students may notice the embedded rhymes ago/ plow / sow). Marlowe and Raleigh always have end rhymes (rhyming couplets).
- Williams's poem is varied line length; it does not seem to follow a formal pattern.
- Punctuation and capitalization are varied.
- First three lines and last three lines are repeated, mirroring the repetition in both Marlowe and Raleigh's poems.

Lead a class share out of student observations.

Activity 4: Evidence-Based Discussion

50%

Instruct students to form the dedicated groups established in Lesson 3. Remind students that they will be staying in these groups for the duration of the unit, aside from independent writing activities, to promote collaborative discussion and for ease of transition between activities.

Remind students to use precise language and domain-specific vocabulary during this discussion. Since students will be referencing multiple poems in this lesson, it is important for students to use the poetry-specific language they have been learning in this unit when responding to questions. Students have seen this work modeled through questions and have been prompted to use this language in conversations. Now they should pay special attention in this lesson and begin to purposefully use this language in their written responses. Inform students that they will be assessed on this skill in their Quick Write at the end of this lesson.

Instruct students to read “Raleigh Was Right” aloud in their groups, alternating readers at the punctuation marks that indicate the end of a sentence. Ask students to briefly jot down what they notice during this reading activity.

- ▶ Students read the poem aloud in their groups, alternating readers at the end of each sentence.
 - 💬 Student responses may note that the punctuation is irregular; it is not like the Raleigh or the Marlowe poems, which generally use full sentences. For example, Williams uses exclamation points (Long ago! / Long ago!) to make short sentences that stand out in the poem.
- ① The intention of this reading exercise is not for each student to read an equal amount. Asking students to pause at the punctuation marks encourages them to consider the intentional nature of Williams’s composition. It also encourages students to begin to develop an awareness of the relationship between a poem’s structure and nuances in meaning (in this instance, the irregular relationship between punctuation and line breaks).
-

Display the title of Williams’s poem “Raleigh Was Right” along with the year in which it was written (1940). Provide the following questions for students to discuss in their groups. Student groups should be prepared to offer their responses in the full class discussion that follows.

The inclusion of the year of publication is the only context students should be given for this poem at this point in instruction. This contextual detail encourages students to expand their understanding and scope of intertextuality (a conversation begun in the 17th century that continued into the 20th). However, avoid providing explicit background or context for William Carlos Williams at this point in instruction.

- ▶ Students discuss the following questions in groups, individually noting their responses in preparation for full class discussion.

What might the title reveal about how William Carlos Williams views the original conversation between Marlowe and Raleigh?

- 💬 The title of Williams’s poem is asserting that Raleigh was right. Student responses may suggest that Williams views the two poems as a debate, and sees Raleigh as right and Marlowe as wrong.

What might you infer about the purpose of William Carlos Williams’s poem in the context of this conversation?

- 💬 The identification of Raleigh as being *right* allows for the inference that Williams thinks Marlowe was *wrong*. The purpose of Williams’s text is to support and develop the central idea of Raleigh’s poem.

- ① This question prompts students to begin to analyze how the title of Williams’s poem reveals his purpose for writing. The framework of this question guides students to approach CCRA.R.6 (how purpose shapes the content and style of a text) from a different direction. Throughout the lesson students consider how this purpose is revealed through the content and style of Williams’s poem.
-

Instruct students to work in their groups to complete the Raleigh was Right Annotation Tool. After students have had time to work through these questions, lead a brief full class share out of student observations.

- ① Encourage students to brainstorm as many central ideas of the poem as they can. As students offer suggestions for central ideas of the poem (the fourth question on the tool), consider recording and displaying students’ ideas for reference during this lesson.

- ▶ Students complete the “Raleigh was Right” Annotation Tool in groups.

Direct students to the first stanza. Display the following questions for students to discuss in their groups.

- ① It may be helpful to display and review the Speaking and Listening Rubric that students have been using as a reference throughout this unit. You may choose to highlight one skill to focus student discussion in groups or with the whole class (i.e., students should give particular focus to referring to strong evidence in discussion, or students should give particular focus to clarifying and respectfully challenging their classmates’ ideas). If you have chosen to highlight a particular Speaking and Listening skill during this discussion, remind students of that instruction before they begin their group discussions.

- ▶ Students work through the following questions in their groups, noting their responses individually.

What does the opening statement in lines 1–3 suggest about the speaker’s position in relation to the country?

- 💬 The speaker’s statement that “we cannot go to the country” implies that the speaker is not currently in the country. Some students may extend this observation to include the fact that the speaker is referring to him/herself as being part of a group (“we”) that does not live in the country.

- ① Although this concept may seem simplistic, the idea here is to begin to establish the concept of the “pastoral” country life seen from an urban view point.

What type of adjectives does Williams use to describe the “small violets” (line 4) and what is their effect?

- ☛ The adjectives Williams uses are “furry,” “lance-shaped,” “long,” and “small.” These adjectives are precise visual descriptions, but not necessarily attractive. The cumulative effect is like a science book or something similarly neutral—it is not an ugly description, but it is not really pretty either.

Return to “The Passionate Shepherd.” What adjectives does Marlowe use to describe nature? What can you infer from this comparison about how the speaker of Williams’s poem views the relationship between humans and nature?

- ☛ Marlowe uses the adjectives, “steepy,” “shallow,” “melodious,” “fragrant,” “finest,” “pretty,” “fair,” “pure[st].” The majority of Marlowe’s descriptive words impart positive value judgments, while Williams describes the flower as it is, and not as it is idealized. Marlowe’s adjectives suggest that nature is beautiful and pleasant and by extension humans enjoy nature, while Williams is establishing a description of nature that is more neutral.

How is Williams’s speaker’s claim about what cannot be found in the country a response to Marlowe’s vision of country life?

- ☛ According to Williams “peace” cannot be found in the country (line 3). This is a rejection of the idealization of rural life that inspires Marlowe’s poem. Some students might further infer that this is also a criticism of valuing nature purely in terms of the pleasure it provides humans.

Direct students to the second stanza of “Raleigh was Right.” Display the following questions for students to discuss in their groups.

According to the speaker, what quality of mind is being “prais[ed]” (line 8) by the “poets” (line 9)?

- ☛ The poets are praising the “loveliness” of country people, in times “long ago” (lines 10–11), and the ability for a mind to grow and develop and produce something beautiful.

① **Differentiation Consideration:** If students struggle with line 16, pose the following supporting question:

What is the effect of Williams’s use of “if” in line 16? Hint: consider what you know about Raleigh’s use of “if” in the first stanza of “The Nymph’s Reply.”

- ☛ Student responses should indicate that Williams’s use of “if” establishes doubt. He doubts the validity of the “poets” praise of the country people.

What “truth” does the speaker doubt (line 16)?

- ☞ The speaker doubts that the statements made by the poets were ever true, that country people were ever this way, even “long ago!” (line 11).

① As an extension, some students may connect this doubt to the if/then statement used by Raleigh, addressed in detail in Lesson 3.

Direct students to the third stanza of “Raleigh was Right.” Display the following question for students to discuss in their groups.

How does this poem’s response to the invitation of Marlowe’s poem compare to Raleigh’s reply?

- ☞ Raleigh’s poem is a refusal to the invitation, but Williams’s poem is like the opposite of Marlowe’s entire argument, that the central belief that frames Marlowe’s poem is completely wrong.

Instruct student groups to pair with another group to discuss the following question:

According to Williams, what was Raleigh right about?

- ☞ Student responses should connect the central theme of Williams’s poem with the central criticism of Raleigh’s reply, citing evidence from both texts to support understanding. For example: According to Williams, Raleigh was right to challenge Marlowe’s vision of pastoral life. Raleigh describes the natural wonders that Marlowe admires as “fade[ing]” (line 9), “forgotten” (line 15), and “rotten” (line 16). Williams backs Raleigh’s critique by calling in to question Marlowe’s romanticized version of the countryside. For Williams, the country offers “no peace” (line 3); it is a place where people have “empty pockets” (line 19), and the ground is “parched” (line 18).

Lead a brief full class share out of the observations students generated in their paired groups.

Activity 5: Quick Write

15%

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

Which of Raleigh’s central ideas does Williams focus on and how does Williams develop this idea?

Instruct students to look at their text and notes to find evidence. Remind students that they will be assessed on their use of precise and domain-specific vocabulary in their response to the Quick Write prompt. Remind students to use the Short Response Checklist and Rubric to guide their written responses.

- ▶ Students listen and read the Quick Write prompt.

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

Transition students to the independent Quick Write.

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

Activity 6: Closing

5%

Display and distribute copies of the Speaking and Listening Checklist. For homework, instruct students to reflect on their speaking and listening skills using the Speaking and Listening Checklist. Students should consider their implementation of these skills throughout the unit.

Inform students that for homework they will also continue with their AIR, this time through the lens of a focus standard. Introduce Reading Standard 1 (RL.9-10.1 and RI.9-10.1) as a focus standard to guide students' AIR, then model what applying a focus standard looks like.

For example, reading the first standard for informational texts asks students to “cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.” Students who have read an article on performance enhancing drugs in sports might say, “The article talked about how substances are bad for baseball players as well as everyone else.” A strong and thorough piece of evidence students might use to support this is to say, “For example, they described how high school students are now using these substances and before this was unheard of—this was just seen in the pros.”

Students prepare for a brief 3–5-minute discussion that will ask them to apply the language of the standard to their reading.

- ▶ Students follow along reading their AIR text, focusing on standard RL.9-10.1 or RI.9-10.1.

Homework

Reflect on your mastery of speaking and listening skills using the Speaking and Listening Checklist.

Continue to read your AIR, this time using the language of the focus standard RL.9-10.1 or RI.9-10.1 to guide your reading. Students should come in prepared for a 3–5-minute discussion at the beginning of the next lesson based on their focus standard.

“Raleigh Was Right” Annotation Tool

Name:		Class:		Date:	
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1. Circle repeating word(s) in the first stanza. Why might Williams repeat this word?
2. Who is “us”? Who is “you”?
3. What is “it” in line 20, and what does “it” suggest about the circumstances of country life?
4. What might these details reveal about a central idea of the poem?

Model “Raleigh Was Right” Annotation Tool

Name:		Class:		Date:	
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1. Circle repeating word(s) in the first stanza. Why might Williams repeat this word?

- Students should circle the repetition of “country” in lines 1 and 2. This repetition establishes and emphasizes the central focus of his argument.

2. Who is “us”? Who is “you”?

- Students should infer that “us” is country people, referenced directly in line 13. Students should infer that “you” is Marlowe or any poet who “praise[s]” country people in this way (line 8).

3. What is “it” in line 20, and what does “it” suggest about the circumstances of country life?

- The speaker is suggesting that poverty or “empty pockets” (line 19) makes it hard for minds to grow and flourish, making “empty heads” (line 20). “It” is the poverty (“the parched ground,” “the empty pockets”) that the speaker has just described.

4. What might these details reveal about a central idea of the poem?

- Students responses may vary, but should include the central idea of the difficulty of country life and of the unrealistic representation of country life in poetry (like Marlowe’s poem).

10.1.1

Lesson 6

Introduction

In this lesson, students collect and analyze evidence from each of the three poems in this unit: “The Passionate Shepherd to His Love,” “The Nymph’s Reply to the Shepherd,” and “Raleigh Was Right.” Students work in groups to complete an Evidence Collection Tool in order to gather evidence about how Williams draws upon and transforms a central idea established by Marlowe and Raleigh. Students then participate in a full class evidence-based discussion, using the speaking and listening skills they have developed across this unit. Students discuss and evaluate how the evidence they have selected develops and supports the connections they have made across all three texts. This full-class exchange will prepare students to develop their End-of-Unit Assessment (Lesson 7) with well-chosen and relevant details and quotations (W.9-10.2.b).

This lesson scaffolds to the End-of-Unit Assessment in the following lesson, in which students write a multi-paragraph essay to the following prompt: How does Williams draw upon and transform a central idea established by Marlowe and Raleigh?

For homework, students practice writing skills by revising the connecting statement on their Evidence Collection Tool.

Standards

Assessed Standard(s)	
RL.9-10.1	Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.
RL.9-10.9	Analyze how an author draws on and transforms source material in a specific work (e.g., how Shakespeare treats a theme or topic from Ovid or the Bible or how a later author draws on a play by Shakespeare).
Addressed Standard(s)	
RL.9-10.2	Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.
W.9-10.2.b	Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and

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

Assessment

Assessment(s)
<p>The learning in this lesson is captured on an Evidence Collection Tool that prompts students to cite strong and thorough textual evidence to support analysis of how an author draws on and transforms source material in a specific work.</p> <ul style="list-style-type: none"> Evidence Collection Tool Prompt: How does Williams draw upon and transform a central idea established by Marlowe and Raleigh? Cite evidence to support your response.
High Performance Response(s)
<ul style="list-style-type: none"> See the Model Evidence Collection Tool.

Vocabulary

Vocabulary to provide directly (will not include extended instruction)
<p>“The Passionate Shepherd to His Love”:</p> <ul style="list-style-type: none"> kirtle (n.) – a woman's dress or outer petticoat swains (n.) – country peasants or male admirers prove (v.) – to learn or find out by experience (archaic) steepy (adj.) – steep (archaic) yields (v.) – relinquishes one's possessions <p>“The Nymph's Reply to the Shepherd”:</p>

- flocks (n.) – large groups of animals of one kind (i.e. sheep)
- philomel (n.) – mythical woman who was turned into a nightingale
- dumb (adj.) – silent
- wanton (adj.) – unrestrained, carelessly extravagant, lustful
- wayward (adj.) – changeable, unpredictable
- reckoning (n.) – judgment
- gall (n.) – bitterness of spirit
- kirtle (n.) – archaic term for a woman’s dress
- folly (n.) – stupidity
- breed (v.) – to reproduce

“Raleigh Was Right”:

- lance-shaped (adj.) – shaped like a spear
- parched (adj.) – deprived of moisture

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

Domain Specific Vocabulary (introduced in Lesson 1):

- line (n.) – a single row of words in a poem
- stanza (n.) – a group of lines in a poem, separated by spaces from other stanzas, much like a paragraph in prose
- couplet (n.) – two lines of poetry, one after the other, that rhyme and are of the same length and rhythm
- rhyme (n.) – having the same sound at the end of two or more words
- end rhyme (n.) – rhyming words at the ends of the lines of a poem
- romanticize (v.) – to think about or describe something as being better or more attractive or interesting than it really is

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards & Text: <ul style="list-style-type: none"> Standards: RL.9-10.1, RL.9-10.9, RL.9-10.2, W.9-10.2.b, SL.9-10.1.a Text: “Raleigh Was Right,” “The Passionate Shepherd to His Love,” “The Nymph’s Reply to the Shepherd” Learning Sequence: <ol style="list-style-type: none"> Introduction of Lesson Agenda Homework Accountability Evidence Collection Tool Group-to-Group Discussion Closing 	<ol style="list-style-type: none"> 10% 10% 35% 35% 10%

Materials

- Student copies of the 10.1 Common Core Learning Standards Tool (refer to 10.1.1 Lesson 1)
- Student Copies of the Speaking and Listening Rubric (refer to 10.1.1 Lesson 1)
- Copies of the 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

10%

Begin by reviewing the agenda and assessed standards for this lesson: RL.9-10.1 and RL.9-10.9. In this lesson, students prepare for their End-of-Unit Assessment by completing an Evidence Collection Tool and participating in a full class evidence-based discussion. Students will call upon their analysis of all three texts.

Inform students that in this lesson they will be assessed on RL.9-10.1 and RL.9-10.9. Inform students that they will be working with two new standards in this lesson: SL.9-10.1.a and W.9-10.2.b. Instruct students to review these standards on their 10.1 Common Core Learning Standards Tool and briefly discuss with a partner what they think these standards are asking them to do. Allow time for students to ask any questions they might have.

What do you notice about these standards?

What are they asking you to be able to do?

What questions do these standards raise for you?

- ▶ Students review standards SL.9-10.1.a and W.9-10.2.b on their 10.1 Common Core Learning Standards Tool and discuss these standards with a partner.
- 🗣 Student responses may include:
 - SL.9-10.1.a is asking students to bring evidence to discussions.
 - SL.9-10.1.a is asking students to come to discussions prepared.
 - W.9-10.2.b is asking students to use evidence, quotes, and examples from the text in their writing.

Activity 2: Homework Accountability

10%

Instruct students to pair up and briefly discuss the reflection they did on their speaking and listening skills using the Speaking and Listening Rubric. Ask students to share one area they feel they have mastery in, and one area that may need improvement.

- ▶ Students discuss their self-assessment and reflection on their speaking and listening skills.

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

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

Activity 3: Evidence Collection Tool

35%

Instruct students to form their dedicated groups for this unit, established in Lesson 3, for ease of transition between activities and to encourage continued collaboration within groups by maintaining the same groupings throughout these discussions.

- ▶ Students re-form the groups established in 10.1.1 Lesson 3.

Distribute the Evidence Collection Tool. Since this is the first time students will be encountering this tool, briefly review the tool with students. Explain that this tool is a way for them to collect and analyze evidence in the text and draw connections between the evidence they collect. Instruct students that they will collect three pieces of textual evidence to answer a focus question (key details), briefly explain their reasoning behind choosing that evidence (analysis), and then write a connecting statement that consolidates their analysis of the textual evidence. This connecting statement will inform students' End-of-Unit Assessment. Instruct students to analyze all three texts for evidence.

Instruct students that the purpose of this activity is to analyze how an author draws on and transforms source material in a specific work (RL.9-10.9). Instruct students to fill out the “purpose” box on their tool with the text of this standard.

Inform students that this tool comprises their assessment for this lesson and that they will submit their tool at the close of this lesson. Inform students that the question they will be working with during this activity is their End-of-Unit Assessment question. Instruct students to fill out the “question” box on their tool with the following prompt:

How does Williams draw upon and transform a central idea established by Marlowe and Raleigh?

Explain to students that this is the lesson assessment and the focus for this lesson's activities.

① If necessary, consider modeling for students one example of a key detail and analysis before students begin working on this tool in their groups. It may also be helpful to display both the prompt and the purpose throughout this activity.

- ▶ Students fill out the “question” and “purpose” boxes on their Evidence Collection Tools, then work in pairs to select key details in order to answer the prompt.

🗨 See the Model Evidence Collection Tool.

After students have had time to select and analyze evidence, prompt students to discuss in their groups the connections that they might draw between these pieces of evidence and their analysis and draft a connecting statement. Students will have the opportunity to refine and clarify their connecting statements through conversation with other groups during the next activity. Inform students they will

return to this tool to support their analysis throughout this module, and they will have multiple opportunities to practice doing this kind of collection and connection.

- ▶ Students discuss and draft a connecting statement on their Evidence Collection Tool.

① If necessary, consider modeling for students an example of a connecting statement.

Activity 4: Group-to-Group Discussion

35%

Instruct groups to pair with another group. Student groups will be responsible for explaining their connecting statement to the group they are paired with (and vice versa). Then, student groups will present their partner group's connecting statement to the full class. Instruct student groups that they should ask clarifying questions during the group-to-group discussion. (See the instructional note below for sentence stems that could help students frame these questions.)

- ▶ Students participate in a group-to-group discussion, offering the evidence and connections they made on their Evidence Collection Tool and asking clarifying questions to understand the evidence and connections made by other groups.
- ① This activity prompts students to clearly and concisely exchange their ideas with another group clearly so that the other group can then present the information to the full class. This two-step process prompts students to discuss their ideas, rather than simply sharing out with the class. Consider modeling this exchange, reminding students of the elements of the Speaking and Listening Rubric on which they should be focusing. Consider displaying the Speaking and Listening Rubric throughout this activity.
- ① Monitor student discussion to ensure that students are supporting their statements and that the group listening is asking productive clarifying questions. Some students may benefit from the display or distribution of sentence stems to structure this conversation in a constructive and productive manner. For example:

Could you explain to me more about why ____?

Have you considered ____?

What we both agree on is ____.

I hear you saying that____, is that what you meant?

Instruct students to share their partner group's connecting statement in a full class share out. Instruct students that, while they are listening to others share out, they should take notes on the connections made by others.

Activity 5: Closing

10%

Inform students that they will be assessed on two writing standards for their End-of-Unit Assessment in the next lesson, W.9-10.2 and W.9-10.9.

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

Direct students to find W.9-10.2 and W.9-10.9 on their tool and to follow along as they are read aloud.

- ▶ Students follow along, reading silently as standards W.9-10.2 and W.9-10.9 are read aloud.

Pose the following questions for class discussion:

What do you notice about these standards? What are they asking you to be able to do? What questions do these standards raise for you?

💬 Student responses may include the following:

- These standards ask students to write in an organized, formal way.
- These standards ask students to use evidence from the text in writing.
- These standards ask students to be able to analyze text using evidence.

Display and distribute the homework assignment. Instruct students that for homework they will revise the connecting statement they made on their Evidence Collection Tool, implementing the skills outlined by the previously mentioned standards. Students should also to organize their materials, annotation, and evidence in preparation for the End-of-Unit Assessment.

Instruct students to copy the connecting statement into their notes for use during homework, then collect the Evidence Collection Tool for lesson assessment.

Homework

Revise the connecting statement from your Evidence Collection Tool using the skills outlined by W.9-10.2 and W.9-10.9. Also, organize your materials, annotation, and evidence in preparation for the End-of-Unit Assessment.

Evidence Collection Tool

Name:		Class:		Date:	
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Purpose: To analyze how an author draws on and transforms source material.

Question: How does Williams draw upon and transform a central idea established by Marlowe and Raleigh?		
Key Detail	Key Detail	Key Detail
Analysis	Analysis	Analysis
Connections		

Model Evidence Collection Tool

Name:		Class:		Date:	
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Purpose: To analyze how an author draws on and transforms source material.

Question: How does Williams draw upon and transform a central idea established by Marlowe and Raleigh?		
Key Detail	Key Detail	Key Detail
“There will I make thee beds of Roses / and a thousand fragrant posies, / a cap of flowers, and a kirtle / embroider’d all with leaves and myrtle” (Marlowe 9–12)	“Thy gowns, thy shoes, thy beds of Roses / Thy cap, thy kirtle, and thy posies / Soon break, soon wither, soon forgotten” (Raleigh, 13–15)	“Not now. Love itself a flower / with roots in parched ground. Empty pockets / make empty heads.” (Williams, 17–20)
Analysis	Analysis	Analysis
In Marlowe’s poem, the Shepherd woos the nymph with the promise of many delights and pleasures made from the natural world.	In Raleigh’s poem, the nymph replies that time will undo all of the promises the Shepherd makes, because all of the things he describes only exist in the spring.	Williams says that the flower of love cannot grow in the ground of the country at all, because people live in poverty.
Connections		
Williams draws and transforms images of nature that first appear in Raleigh and Marlowe’s poems in order to criticize the unrealistic portrayal of country life in Marlowe’s poem.		

10.1.1**Lesson 7****Introduction**

In this final lesson of the unit, students complete the End-of-Unit Assessment. The End-of-Unit Assessment evaluates cumulative student understanding of the relationship between the three poems in this unit. Students explore word choice, structure, and key details in order to understand how these three texts build upon and complicate each other.

Using the speaking and listening skills students have been building and practicing across this unit, students participate in a collaborative brainstorm that prompts them to identify and discuss a central idea of each poem. Students first discuss in their groups, and then share with the whole class. Students then call upon these dialogues and their analysis throughout the unit to inform their independent End-of-Unit Assessment to the following prompt: How does Williams draw upon and transform the central ideas established by Marlowe and Raleigh? This assessment is assessed using the Text Analysis Rubric.


For homework, students continue to read their AIR texts, using the focus standard introduced in 10.1.1 Lesson 5 (RL.9-10.1 and RI.9-10.1) to guide their reading.

Standards

Assessed Standard(s)	
RL.9-10.9	Analyze how an author draws on and transforms source material in a specific work (e.g., how Shakespeare treats a theme or topic from Ovid or the Bible or how a later author draws on a play by Shakespeare).
W.9-10.2.d	Write an informative/explanatory text to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content. d. Use precise language and domain-specific vocabulary to manage the complexity of the topic.
Addressed Standard(s)	
RL.9-10.2	Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.

W.9-10.9	Draw evidence from literary or informational texts to support analysis, reflection, and research.
SL.9-10.1	Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 9–10 topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively.

Assessment

Assessment(s)
<p>Students craft a multi-paragraph response to the End-of-Unit Assessment prompt:</p> <ul style="list-style-type: none"> How does Williams draw upon and transform the central ideas established by Marlowe and Raleigh? Cite evidence to support your response. <p> The End-of-Unit Assessment will be assessed using the Text Analysis Rubric.</p>
High Performance Response(s)
<p>A High Performance Response should:</p> <ul style="list-style-type: none"> Use precise and domain-specific language. Include evidence from all three poems, making clear connections between the details selected and the statements made. Summarize a central idea of Williams's poem, in the context of the central ideas established and developed by Marlowe and Raleigh. Make a statement about how Williams draws upon and transforms central ideas in the poems of Marlowe and Raleigh.

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)
<p>Domain-specific vocabulary (introduced in Lesson 1):</p> <ul style="list-style-type: none"> line (n.) – a single row of words in a poem stanza (n.) – a group of lines in a poem, separated by spaces from other stanzas, much like a paragraph in prose

- couplet (n.) – two lines of poetry, one after the other, that rhyme and are of the same length and rhythm
- rhyme (n.) – having the same sound at the end of two or more words
- end rhyme (n.) – rhyming words at the ends of the lines of a poem
- romanticize (v.) – to think about or describe something as being better or more attractive or interesting than it really is

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards & Text: <ul style="list-style-type: none"> • Standards: RL.9-10.9, W.9-10.2.d, RL.9-10.2, W.9-10.9, SL.9-10.1 • “The Passionate Shepherd to His Love,” “The Nymph’s Reply to the Shepherd,” “Raleigh was Right” Learning Sequence: <ol style="list-style-type: none"> 1. Introduction of Lesson Agenda 2. Homework Accountability 3. Collaborative Brainstorm 4. End-of-Unit Assessment 5. Closing 	<ol style="list-style-type: none"> 1. 5% 2. 10% 3. 15% 4. 65% 5. 5%

Materials

- Copies of the 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 assessed standards for this lesson: RL.9-10.9, and W.9-10.2.d.

In this lesson, students spend the beginning of the class working collaboratively to develop and discuss their ideas about the relationship between the three poems in this unit. In the remainder of the lesson, students craft a brief written response to the End-of-Unit Assessment prompt (“How does Williams draw upon and transform the central ideas established by Marlowe and Raleigh? Cite evidence to support your response.”). Explain to students that this is the End-of-Unit Assessment question.

- ▶ Students look at the agenda.

① Display the assessment prompt for students to see. Remind students of their work with this prompt in 10.1.1 Lesson 6.

- ▶ Students read the assessment and listen.

Activity 2: Homework Accountability

10%

Instruct students to talk in pairs about how they revised the statement on their Evidence Collection Tool to reflect the skills outlined in W.9-10.2 and W.9-10.9.

- ▶ Students discuss how they revised the statement on their Evidence Collection Tool to implement standards W.9-10.2 and W.9-10.9.

Activity 3: Collaborative Brainstorm

15%

Display three pieces of chart paper around the room, one for each of the three poems. Write the title, author, and date of publication at the top of each chart, as well as the focusing question:

What is a central idea in this poem? Support your assertion with evidence from the text.

① Consider preparing the chart paper before class begins. Depending on the size of the class, choose to do this activity in duplicate or triplicate, so each group of four is able to work on a poem at a time. Alternatively combine groups of four, but keep the groups small to encourage student participation and for ease of accountability. Consider displaying and reviewing the Speaking and Listening Rubric introduced in 10.1.1 Lesson 3, in order to remind students of the speaking and listening norms and protocols to practice during this activity.

Instruct students to work in their groups of four to write a statement in response to this question, supported with textual evidence. Then, instruct students to move clockwise to the next sheet of chart

paper, read the statement written by the previous group, and write a response. Student groups may agree, disagree, or expand on the statement.

Once they have returned to their original chart paper, ask students to write a conclusion or defense of their original statement. Explain that student groups are responsible for sharing a summary of the “conversation” that developed on their original chart paper.

Instruct students to begin the Collaborative Brainstorm activity.

① Remind students of their work with the Evidence Collection Tool in 10.1.1 Lesson 6.

① Display the directions for this activity for student reference.

- ▶ Students participate in Collaborative Brainstorm.

Activity 4: End-of-Unit Assessment

65%

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

How does Williams draw upon and transform the central ideas established by Marlowe and Raleigh? Cite evidence to support your response.

Ask students to use the Text Analysis Rubric to guide their written responses.

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

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

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

Activity 6: Closing

5%

Display and distribute the homework assignment. For homework, instruct students to continue their AIR using the language of the focus standard (RI.9-10.1, RL.9-10.1) to guide their reading. Students should come in prepared for a 3–5 minute discussion at the beginning of the next lesson based on the focus standard.

① Display and distribute the homework assignment.

- ▶ Students follow along.

Homework

Continue your AIR using the language of the focus standard to guide your reading. Come in prepared for a 3–5 minute discussion at the beginning of the next lesson based on their focus standard.

Text Analysis Rubric

_____/16

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 conveys complex ideas and information clearly and accurately in order to respond to the task and support an analysis of the text. (W.9-10.2, W.9-10.9, R.9-10.2, R.9-10.5)	Introduce a well-reasoned claim regarding the development of a central idea. Demonstrate a thoughtful analysis of the author's use of specific details to shape and refine the central idea. and/or Demonstrate a thoughtful analysis of how the structure of texts, including how specific sentences, paragraphs, and larger portions of the text relate to each other and the whole.	Introduce a clear and focused claim regarding the development of a central idea. Demonstrate an appropriate analysis of the author's use of specific details to shape and refine the central idea. and/or Demonstrate an appropriate analysis of how the structure of texts, including how specific sentences, paragraphs, and larger portions of the text relate to each other and the whole.	Introduce a claim regarding the development of a central idea. Demonstrate a superficial and/or mostly literal analysis of the author's use of specific details to shape and refine the central idea. and/or Demonstrate a superficial and/or mostly literal analysis of how the structure of texts, including how specific sentences, paragraphs, and larger portions of the text relate to each other and the whole.	Introduce a confused or incomplete claim. and/or Demonstrate a minimal analysis of the author's use of details to shape and refine the central idea and/or Demonstrate a minimal analysis of how the structure of texts, including how specific sentences, paragraphs, and larger portions of the text relate to each other and the whole.
Command of Evidence: The extent to which the response presents evidence from the provided text to support analysis. (W.9-10.2.a, W.9-10.9)	Present ideas clearly and consistently, making effective use of specific and relevant evidence to support analysis.	Present ideas sufficiently, making adequate use of relevant evidence to support analysis.	Present ideas inconsistently, inadequately, and/or inaccurately in an attempt to support analysis, making use of some evidence that may be irrelevant.	Present little or no evidence from the text.
Coherence, Organization, and Style: The extent to which the response logically organizes complex ideas, concepts, and information using formal style and precise language. (W.9-10.2.b, e, W.9-10.9)	Exhibit logical organization of ideas and information to create a cohesive and coherent response. Establish and maintain a formal style, using precise language and sound structure.	Exhibit acceptable organization of ideas and information to create a coherent response. Establish and maintain a formal style, using appropriate language and structure.	Exhibit inconsistent organization of ideas and information, failing to create a coherent response. Lack a formal style, using language that is basic, inappropriate, or imprecise.	Exhibit little organization of ideas and information. Use language that is predominantly incoherent, inappropriate, or copied directly from the task or text. Are minimal, making assessment unreliable.
Control of Conventions: The extent to which the response demonstrates command of conventions of standard English grammar, usage, capitalization, punctuation, and spelling. (L.9-10.1, L.9-10.2)	Demonstrate control of the conventions with infrequent errors.	Demonstrate partial control of conventions with occasional errors that do not hinder comprehension.	Demonstrate emerging control of conventions with some errors that hinder comprehension.	Demonstrate a lack of control of conventions with frequent errors that make comprehension difficult. Are minimal, making assessment of conventions unreliable.

- 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.

Text Analysis Checklist

Assessed Standard: _____

	Does my writing...	✓
Content and Analysis	Introduce a well-reasoned claim regarding the development of a central idea?	<input type="checkbox"/>
	Demonstrate a thoughtful analysis of the author's use of specific details to shape and refine the central idea? and/or Demonstrate a thoughtful analysis of how the structure of texts, including how specific sentences, paragraphs, and larger portions of the text relate to each other and the whole?	<input type="checkbox"/>
Command and Evidence	Present ideas clearly and consistently, making effective use of specific and relevant evidence to support analysis?	<input type="checkbox"/>
Coherence, Organization, and Style	Exhibit logical organization of ideas and information to create a cohesive and coherent response?	<input type="checkbox"/>
	Establish and maintain a formal style, using precise language and sound structure?	<input type="checkbox"/>
Control of Conventions	Demonstrate control of the conventions with infrequent errors?	<input type="checkbox"/>

THE PASSIONATE SHEPHERD TO HIS LOVE

Christopher Marlowe. 1599.

Come live with me and be my love,
And we will all the pleasures prove
That valleys, groves, hills, and fields,
Woods, or steepy mountain yields.

There will we sit upon the rocks
Seeing the shepherds feed their flocks,
By shallow rivers, to whose falls
Melodious birds sing madrigals.

There will I make thee beds of roses
And a thousand fragrant posies,
A cap of flowers, and a kirtle
Embroidered all with leaves of myrtle;

A gown made of the finest wool
Which from our pretty lambs we pull;
Fair lined slippers for the cold,
With buckles of the purest gold;

A belt of straw and ivy buds,
With coral clasps and amber studs:
And if these pleasures may thee move,
Come live with me and be my love.

The shepherds' swains shall dance and sing
For thy delight each May morning:
If these delights thy mind may move,
Then live with me and be my love.

THE NYMPH'S REPLY TO THE SHEPHERD

Sir Walter Raleigh. 1600.

If all the world and love were young,
And truth in every Shepherd's tongue,
These pretty pleasures might me move,
To live with thee, and be thy love.

Time drives the flocks from field to fold,
When rivers rage and rocks grow cold,
And Philomel becometh dumb,
The rest complains of cares to come.

The flowers do fade, and wanton fields,
To wayward winter reckoning yields,
A honey tongue, a heart of gall,
Is fancy's spring, but sorrow's fall.

Thy gowns, thy shoes, thy beds of roses,
Thy cap, thy kirtle, and thy posies
Soon break, soon wither, soon forgotten,
In folly ripe, in reason rotten.

Thy belt of straw and ivy buds,
The coral clasps and amber studs,
All these in me no means can move
To come to thee and be thy love.

But could youth last, and love still breed,
Had joys no date, nor age no need,
Then these delights my mind might move
To live with thee, and be thy love.

RALEIGH WAS RIGHT

William Carlos Williams. 1944.

We cannot go to the country
for the country will bring us
no peace
What can the small violets
tell us that grow on the furry stems
in the long grass among
lance shaped leaves?

Though you praise us
and call to mind the poets
who sung of our loveliness it was
long ago!
long ago!
when country people
would plow and sow with
flowering minds and pockets
at ease – if ever this were true.

Not now. Love itself a flower
with roots in a parched ground.
Empty pockets
make empty heads. Cure it
if you can but do not believe
that we can live today
in the country
for the country will bring us
no peace.

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10.1.2

Unit Overview

“For one does not alter history without conviction.”

Texts	Unit 2: “The Palace Thief” by Ethan Canin
Number of Lessons in Unit	13

Introduction

In this unit, students revisit and further develop many of the foundational skills, practices, and routines that they explored in 10.1.1: close reading, annotating text, vocabulary acquisition, and evidence-based discussion and writing. Students continue to consider how authors develop central ideas, this time through fiction rather than poetry, as they read and analyze Ethan Canin’s “The Palace Thief.” Students’ skills and analysis culminate in a written response that formally evaluates the relationship between complex characters and central ideas.

Students’ work with this text focuses on how the interactions among, and development of, complex characters work to develop some of the central ideas in this text, such as the nature of character, the influence of history, and the manifestations of power. Students explore the battle of education and morals against politics, power, and wealth. They also negotiate rich and colorful language to better understand the narrator as he interacts with those around him.

For the Mid-Unit Assessment, students compose a written response, with appropriate supporting evidence, as they consider the narrator’s development over the course of the text (RL.9-10.3, W.9-10.2, W.9-10.9). Students are formally assessed here on their analysis of the text and their ability to marshal evidence in support of that analysis.

At the end of the unit, students craft a multi-paragraph response analyzing the development of a central idea in “The Palace Thief,” including how the narrator’s interactions with other characters helps contribute to this central idea (RL.9-10.1, RL.9-10.2, RL.9-10.3, W.9-10.2, L.9-10.1).

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

Literacy Skills & Habits

- Read closely for textual details
- Annotate texts to support comprehension and analysis
- Engage in productive evidence-based discussions about the text
- Collect and organize evidence from the text to support analysis in writing
- Make claims about the text using specific textual evidence
- Incorporate newly learned vocabulary in written and verbal responses
- Express and analyze evolving impressions of the text as it advances

Standards for This Unit

CCS Standards: Reading – Literature	
RL.9-10.1	Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.
RL.9-10.2	Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.
RL.9-10.3	Analyze how complex characters (e.g., those with multiple or conflicting motivations) develop over the course of a text, interact with other characters, and advance the plot or develop the theme.
RL.9-10.4	Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the cumulative impact of specific word choices on meaning and tone (e.g., how the language evokes a sense of time and place; how it sets a formal or informal tone).
CCS Standards: Writing	
W.9-10.2	Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.
W.9-10.9	Draw evidence from literary or informational texts to support analysis, reflection, and research.
CCS Standards: Speaking & Listening	
SL.9-10.1	Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on <i>grades 9–10 topics, texts, and</i>

	<i>issues, building on others' ideas and expressing their own clearly and persuasively.</i>
SL.9-10.4	Present information, findings, and supporting evidence clearly, concisely, and logically such that listeners can follow the line of reasoning and the organization, development, substance, and style are appropriate to purpose, audience, and task.
CCS Standards: Language	
L.9-10.1	Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.
L.9-10.5	Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.

Note: Bold text indicates the targeted standards assessed in this unit.

Unit Assessments

Ongoing Assessment	
Standards Assessed	RL.9-10.2, RL.9-10.3, RL.9-10.4, W.9-10.2, W.9-10.9, L.9-10.5
Description of Assessment	Varies by lesson but may include discussion of questions and development of written responses to prompts that ask students to analyze the evolution of characters and central ideas in the text.

End-of-Unit Assessment	
Standards Assessed	RL.9-10.2, RL.9-10.3
Description of Assessment	Students use the skills and habits they have been building throughout the unit to craft a multi-paragraph response to the End-of-Unit Assessment prompt: What central idea is developed in "The Palace Thief"? Students should consider how the narrator and his interaction with other characters help develop the central idea. Students should cite evidence and incorporate vocabulary words from the text to support their responses.

Unit-at-a-Glance Calendar

Lesson	Text	Learning Outcomes/Goals
1	“I tell this story not for my own honor” to “and therefore I called him into my office” (pp. 155–160).	Students are introduced to two of the narrator’s relationships in “The Palace Thief” involving his school and a problematic student. Because this is the first lesson of the unit, students revisit annotation techniques discussed in 10.1.1.
2	“In those days I lived in small quarters” to “My heart warmed somewhat toward young Sedgewick” (pp. 160–164).	Students further explore the character of the narrator as he meets with a student’s father, a powerful politician. Students cite textual evidence as they analyze character development in the text through discussion and written responses.
3	“Back at St. Benedict’s, furthermore, I saw that my words” to “and it was at that moment I realized he was cheating” (pp. 164–168).	Students engage in evidence-based discussion and collaborate to investigate the weight of the decisions that the narrator makes during the Mr. Julius Caesar competition. Students investigate how these decisions contribute to the development of a central idea.
4	“I had come to the job straight from my degree at Carleton College” to “I could see the sheets of my ‘Outline’ pressed against the inside of his garment” (pp. 168–171).	Students explore the conflict that the narrator feels as he struggles to understand the competition, as well as how to move forward in its aftermath. Students also work in groups to analyze character motivations, using evidence from the text to support their discussion.
5	“‘Well young man,’ I said, knocking on the door frame” to “and	Students focus on the figurative language and word choice in this excerpt as they discuss questions. Students analyze the impact of word choice on the meaning and tone of the text, as well as what

Lesson	Text	Learning Outcomes/Goals
	trundled off to sit among his friends” (pp. 171–175).	these choices reveal about the narrator.
6	“It came as a surprise, then, when I learned in the Richmond Gazette” to “and by the end of that month he had asked me to retire” (pp. 175–182).	Students discuss the narrator’s moral code and analyze how challenges and word choice contribute to a better understanding of the narrator and help advance the plot. Students also organize their materials as they prepare for the Mid-Unit Assessment.
7	Mid-Unit Assessment (“The Palace Thief,” pp. 168–182)	Students demonstrate their understanding of the text thus far as they analyze how the narrator has developed over the course of the text, citing supporting evidence in their response.
8	“And so I was preparing to end my days” to “Should I have spoken up to the Senator” (pp. 182–187).	Students analyze the impact of the narrator’s reflection, regret, and self-doubt on the decisions he makes for his future, as well as how these thoughts and feelings help shape a central idea of the text.
9	“In early July, however,” to “the first rounds of questions were called from memory” (pp. 187–191).	Students engage in an evidence-based discussion to analyze the narrator’s reflections and interactions with former students. Students explore the role that the narrator has had in his students’ lives, as well as how the impact he has hoped to have helps further develop a central idea of the text.
10	“The crowd did not fail to notice” to “to congratulate the victor” (pp. 191–195).	Students explore the impact that the narrator’s retirement has on the evolution of his character. Students participate in an evidence-based discussion and cite specific textual details to support character analysis. They also explore the narrator’s character development through his actions and assumptions.

Lesson	Text	Learning Outcomes/Goals
11	“How can I describe the scene” to ““You have not changed either,’ he said” (pp. 195–198).	Students analyze how the narrator’s expectations about the “Mr. Julius Caesar” reunion competition clash with the reality of the events. Students also analyze details in the text that shape a central idea.
12	“Well had I? As the craft lifted” to “of my boys, was now an old man” (pp. 198–205).	Students analyze how the narrator’s interaction with a former student helps develop a better understanding of his interaction with Sedgewick Bell. Students also discuss Bell’s Populist campaign and the narrator’s involvement.
13	End-of-Unit Assessment (full text of “The Palace Thief”).	Using work from 10.1.2 Lesson 12 and materials from previous lessons, students compose a multi-paragraph essay to demonstrate their understanding of the text’s central ideas through the End-of-Unit Assessment.

Preparation, Materials, and Resources

Preparation

- Read and annotate “The Palace Thief” by Ethan Canin.
- Review the Text Analysis Rubric and Checklist.
- Review all unit standards and post in classroom.
- Consider creating a word wall of the vocabulary provided in all lessons.

Materials/Resources

- Copies of the text “The Palace Thief”
- Self-stick notes for students
- Writing utensils including pencils, pens, markers, and highlighters
- Methods for collecting student work: student notebooks, folders, etc.
- Access to technology (if possible): interactive whiteboard, document camera, and LCD projector
- Copies of handouts and tools for each student: see materials list in individual lesson plans
- Copies of the 10.1 Common Core Learning Standards Tool
- Copies of the Text Analysis Rubric and Checklist
- Copies of the Short Response Rubric and Checklist

10.1.2

Lesson 1

Introduction

This unit consists of 13 lessons that focus on character development and how this development contributes to the central idea of the text. The introduction to the major characters allows students to analyze their interaction and development from the beginning of the story. In this lesson, students begin their exploration of Ethan Canin's short story "The Palace Thief," from "I tell this story not for my own honor" to "and therefore I called him to my office" (pp. 155–160), in which students are first introduced to the history-loving narrator Hundert and his problematic student, Sedgewick Bell.

A masterful reading of the text excerpt allows students to revisit and further develop the annotation skills that they were introduced in 10.1.1. Next, students analyze the complex nature of Hundert's character, including the passion he feels about his profession and his field, and the impact he hopes to make on his students. Students also investigate the first impressions of Sedgewick Bell from Hundert's point of view, where the author establishes the foundation of the relationship between teacher and student. Using the Details Expansion Tool to aid in an evidence-based discussion, students examine how word choice and details help contribute to their understanding of Hundert as a complex character. Students are assessed through a Quick Write, in which they are asked to analyze how the character of Hundert develops in this passage. For homework, students continue to read their Accountable Independent Reading (AIR) text through the lens of their focus standard.

Standards

Assessed Standard(s)	
RL.9-10.3	Analyze how complex characters (e.g., those with multiple or conflicting motivations) develop over the course of a text, interact with other characters, and advance the plot or develop the theme.
Addressed Standard(s)	
RL.9-10.1	Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.
W.9-10.9	Draw evidence from literary or informational texts to support analysis, reflection, and research.

Assessment

Assessment(s)

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

- How does the character of Hundert, the narrator, develop in this passage?

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

High Performance Response(s)

A High Performance Response should:

- Identify Hundert as both a teacher and lover of history, as well as the opinions he has about his school and his role in his students' lives.
- Describe the impact Sedgewick Bell has as a new student in Hundert's classroom.

Vocabulary

Vocabulary to provide directly (will not include extended instruction)

- scrutiny (n.) – a close and searching look
- posting (v.) – placing in a post office or mailbox for transmission
- demagogue (n.) – a person, especially an orator or political leader, who gains power and popularity by arousing the emotions, passions, and prejudices of people
- patricians (n.) – people of noble or high rank; aristocrats
- prerogative (n.) – an exclusive right or privilege, etc., exercised by virtue of rank, office, or the like
- dullard (n.) – a stupid, insensitive person
- roustabout (n.) – an unskilled laborer who lives by odd jobs
- magistrates (n.) – minor judicial officers, having jurisdiction to try minor criminal cases
- cultivated (adj.) – educated; refined
- temper (v.) – to soften or tone down
- disdain (n.) – a feeling of contempt for anything regarded as unworthy
- puerile (adj.) – childishly foolish; immature or trivial

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

- None.

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards & Text <ul style="list-style-type: none"> Standards: RL.9-10.3, RL.9-10.1, W.9-10.9 Text: “The Palace Thief,” by Ethan Canin (pp. 155–160) 	
Learning Sequence: <ol style="list-style-type: none"> Introduction of Lesson Agenda Homework Accountability Masterful Reading and Annotation Review Detail Analysis “Prove It!” Evidence-Based Discussion Quick Write Closing 	<ol style="list-style-type: none"> 5% 10% 15% 40% 15% 10% 5%

Materials

- Copies of the Detail Expansion Tool A and B for each student
- Student copies of the Common Core Learning Standards Tool (refer to 10.1.1 Lesson 1)
- Student copies of the Short Response Rubric and Checklist (refer to 10.1.1 Lesson 1)

Learning Sequence

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

Activity 1: Introduction of Lesson Agenda

5%

Begin by reviewing the agenda and assessed standards for this lesson: RL.9-10.3. Inform students that in this unit they continue to focus on finding and using evidence from text, this time, to read and analyze a short story, “The Palace Thief,” by Ethan Canin. Remind students that this lesson builds upon many of the annotation and analysis skills they began to develop in Unit 1.

- ▶ Students look at agenda.

Activity 2: Homework Accountability

10%

Instruct students to talk in pairs about how they can apply their focus standard to their AIR text. Lead a brief share out on the previous lesson’s AIR homework assignment. Select several students (or student pairs) to explain how they applied their focus standard (RL 9-10.1 or RI 9-10.1) to their AIR text.

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

Activity 3: Masterful Reading and Annotation Review

15%

Have students listen to a masterful reading of a passage from “The Palace Thief,” from “I tell this story not for my own honor” to “therefore I called him in my office” (pp. 155–160).

Provide definitions for the following words as they appear during the masterful reading: *scrutiny*, *posting*, *demagogue*, *patricians*, *prerogative*, *dullard*, *roustabout*, *magistrates*, *cultivated*, *temper*, *disdain*, and *puerile*.

- ▶ Students follow along, reading silently.
- ① Although this masterful reading is of a short excerpt, consider dividing it into sections to allow students to comprehend smaller sections of text. A suggestion is to pause the masterful reading after “this is what my classroom always showed my boys” (p. 157) and at the conclusion of the excerpt, to give students time to write down initial reactions and questions.
- ① Provide students with a handout of the vocabulary words defined in the masterful reading, or post in the classroom as necessary.

Once students have listened to the masterful reading, review the annotation protocols established in 10.1.1.

- ① It may be helpful to review how the standard W.9-10.9 explicitly relates to annotation, as well as the annotation codes that were introduced in 10.1.1:
 - ? Put a question mark next to any sections of text that you are questioning. Be sure to write down the question that you have.

- ! Put an exclamation point next to details or areas of the text that surprise you.
- * Put a star next to details that you think might be important to remember.
- → Use arrows to make connections between details and sections of the text.
- Box or circle words and phrases that you do not know or that you find confusing. Rewrite a word or phrase you might have figured out.

Ask students to independently annotate the text, writing down initial reactions and questions they have. Then, lead a brief share out of student annotations.

🗨 Student annotations and codes may include the following:

- ? What kind of conflict does Hundert have with his school and his former student? The first three paragraphs hint at conflict (pp. 155–156).
- * Near “Of course I was sorry for this ... our students would eventually play in the affairs of our country” (p. 156) noting the importance of the students and the role of Hundert and St. Benedict’s.
- * Near “I always noted this tablet to the boys ... what my classroom always showed my boys” (p. 157) noting Hundert’s philosophy about ambition.
- * Near “As young Sedgewick Bell stood in the doorway of that classroom ... ‘Your mother must be wearing your pants today’” (pp. 157–158) noting the first impression Hundert has and that Sedgewick makes.
- * Near “Furthermore, as soon as he arrived ... organized events began to occur less frequently” (p. 159) noting the impact Sedgewick has on the class.

Activity 4: Detail Analysis

40%

Introduce the Quick Write assessment prompt (How does the character of Hundert, the narrator, develop in this passage?) Explain to students that this is the lesson assessment and the focus for today’s reading.

- ▶ Students read the assessment prompt and listen.

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

Divide students into two groups, A and B. Distribute and display the Detail Expansion Tool. Explain to students the purpose of the Detail Expansion Tool is to determine why and how specific details from the text are important in describing the characters’ development and plot development. As a class, discuss

the first detail, and share the kinds of details students may look for as they work through the text from “My classroom was in fact a tribute” to “and therefore I called him to my office” (pp. 156–160).

- ▶ Students use to the Detail Expansion Tool as they refer to the sample specific textual detail that is important in describing character and plot development.

Instruct students to complete the Detail Expansion Tool A or B depending on their group. Some parts of the table are missing, and students need to fill in the missing information. Students should add their own details and expand on them, and they should seek the guidance of 2–3 classmates within their same A or B group. There is also room at the end of the form to add other details the students think are important or contribute to the development of the story or characters thus far.

- ▶ Students read and complete the Detail Expansion Tool A or B.

🗨 See the Model Detail Expansion Tool.

Instruct students with Tool A to pair up with a student who has Tool B to compare their responses for feedback. After feedback, instruct students to move back to their original A or B group and share details and analysis with their classmates.

① Provide students with the blank copies of the opposite group’s Detail Expansion Tool, so they can take notes on the tool during their pair sharing.

- ▶ Students work in pairs to compare responses before moving back to their primary groups to engage in a whole class share out.

Activity 5: “Prove It!” Evidence-Based Discussion

15%

Introduce students to a quick discussion activity: “Prove It!” In this activity, students work in teams to make claims about the text and challenge the opposing team to support the claims. This activity transitions from the previous activity as it allows students to search for more claims and supporting details that they may have missed with the Detail Expansion Tool. It also gives students an opportunity to make broader statements and start to notice any emerging patterns in the text and to support these findings with varying details.

Instruct students to remain in their A and B groups from the previous activity. Students reread from “I tell this story not for my own honor” to “play in the affairs of our country” (pp. 155–156) and discuss one of the following prompts:

- Team A: What relationship is being established between Hundert and St. Benedict’s?
- Team B: What is the narrator’s opinion of Sedgewick Bell?
- ▶ Students move into two teams and reread the text to prepare for discussion.

Instruct students to refer to their annotations, as well as their completed Detail Expansion Tool, as they consider their response to their discussion question.

Remind students to be prepared to support their observations with specific details from the text, as they need to reference the evidence when they challenge another team to “Prove It!”

Instruct students that following group discussion, Team A is asked to make a statement about Hundert and St. Benedict’s. They then challenge Team B to “Prove It!” Team B looks for evidence that supports Team A’s statement and share out. Team B then makes a statement about Hundert’s first impression of Sedgewick and challenges Team A to “Prove It!” Team A looks for evidence that supports Team B’s statement and share out.

① Encourage teams to solicit more evidence from each other in order to better support their analysis; this is why it is important for teams to keep track of specific evidence when they discuss in their groups. If necessary, they can point out a detail that the other team missed.

- ▶ Students from one team make statements, while students from the other team find details to support the statement.

Team A

💬 Student responses may include the following:

- Hundert loves St. Benedict’s: “I loved that school” (p. 155), “That school was my life” (p. 155).
- There is some kind of conflicted history between Hundert and St. Benedict’s: “St. Benedict’s School needs no apologies” (p. 155), “I should have known what would happen between St. Benedict’s and me” (p. 155).
- Hundert had a clear purpose at St. Benedict’s: “left upon them ... the delicate imprint of their culture” (p. 155), “I gave service there to the minds of three generations of boys” (p. 155).
- St. Benedict’s is prestigious, making Hundert’s responsibility even greater: “I taught the sons of nineteen senators” (p. 155), “I was well aware of the import of what I taught at St. Benedict’s” (p. 156), “... continually aware of the role our students would eventually play in the affairs of our country” (p. 156).

① Students might want to discuss the school’s prestige on its own; encourage them to relate this detail of the school to Hundert.

Team B

💬 Student responses may include the following:

- He is a rich, privileged kid: “He, of course, was the son of Senator Sedgewick Hiram Bell” (p. 156), “... demagogue who kept horses at his residence” (p. 156).
- Sedgewick is not as interesting as his father: “The younger Sedgewick was a dull boy” (p. 156).
- He has some kind of unique history or impact on Hundert: “I should have known better” (p. 156), “I should have recalled what kind of boy he had been at St. Benedict’s” (p. 156).
- He has a need to reconnect with Hundert well after his time at St. Benedict’s School: “I accepted the invitation sent to me ... at the end of last year” (p. 156).

Activity 6: Quick Write

10%

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

How does the character of Hundert develop in this passage?

- ▶ Students listen and read the Quick Write prompt.

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

Remind students to refer to the Short Response Rubric and Checklist to guide their written response.

Remind students to cite strong and thorough textual evidence, referring to their annotations, as well as their completed Detail Expansion Tool.

Transition students to the independent Quick Write.

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

Activity 7: Closing

5%

Display and distribute homework assignment. For homework, instruct students to continue with their AIR through the lens of their focus standard, RL.9-10.1 or RI.9-10.1.

- ▶ Students follow along.

Homework

Continue with AIR through the lens of your focus standard, RL.9-10.1 or RI.9-10.1.

Detail Expansion Tool A

Name:		Class:		Date:	
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Page(s)	Detail from Text	What it says about the narrator/story thus far
156	"I hoped would inspire my boys, and at the same time to the fleeting nature of human accomplishment"	The narrator hopes to inspire his students but also to encourage them to be humble in their successes.
157		The narrator uses the Shitruk-Nahhunte quote and the Shelley poem to highlight how history—even the most impressive of feats—can easily be forgotten.
157 158	"such efforts would be lost on him. I could see that he was not only a dullard but a roustabout" or "Sedgewick did not wear this look."	
158		Sedgewick is confident enough to challenge authority from the beginning.
159	"From that first day, Sedgewick Bell was a boor and a bully, a damper to the illumination of the eager minds of my boys"	
159		Sedgewick has the kind of personality that is not only annoying to teachers but dangerous to an institution.

Page(s)	Detail from Text	What is says about the narrator/story thus far
159	"Sedgewick Bell then began to add the dangerous element of natural leadership ... to his otherwise puerile antics."	
159		Sedgewick is not worthy of Hundert's class or his students.
160	"Perhaps Sedgewick Bell's life would have turned out more nobly if I had understood his motivations right away and treated him differently at the start."	

Detail Expansion Tool B

Name:		Class:		Date:	
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Page(s)	Detail from Text	What is says about the narrator/story thus far
156	"I hoped would inspire my boys, and at the same time to the fleeting nature of human accomplishment"	The narrator hopes to inspire his students but also to encourage them to be humble in their successes.
157	"It is critical for any man of import to understand his own insignificance before the sands of time"	
157 158		The narrator realizes that Sedgewick Bell is not the kind of student he's used to.
158	"If it's such a serious class, then why're they all wearing dresses?"	
159		The narrator sees Sedgwick as a major impediment to connecting with his students.
159	"a purveyor of the mean-spirited humor that is like kerosene in a school such as ours"	

Page(s)	Detail from Text	What is says about the narrator/story thus far
159		Sedgwick transfers his energy away from learning and instead focuses it on rallying his classmates.
159	“He ... could not even tell me who it was that Mark Antony and Octavian had routed at Philippi...although an average wood-beetle in the floor of my classroom could have done so with ease.”	
160		While familiar territory, the narrator doesn’t know a successful method for dealing with Sedgewick Bell’s behavior.

Model Detail Expansion Tool

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

Page(s)	Detail from Text	What is says about the narrator/story thus far
156	"I hoped would inspire my boys, and at the same time to the fleeting nature of human accomplishment"	The narrator hopes to inspire his students but also to encourage them to be humble in their successes.
157	"It is critical for any man of import to understand his own insignificance before the sands of time"	The narrator uses the Shutruk-Nahhunte quote and the Shelley poem to highlight how history—even the most impressive of feats—can easily be forgotten.
157 158	"such efforts would be lost on him. I could see that he was not only a dullard but a roustabout" or "Sedgewick did not wear this look."	The narrator realizes that Sedgewick Bell is not the kind of student he's used to.
158	"If it's such a serious class, then why're they all wearing dresses?"	Sedgewick is confident enough to challenge authority from the beginning.
159	"From that first day, Sedgewick Bell was a boor and a bully, a damper to the illumination of the eager minds of my boys"	The narrator sees Sedgwick as a major impediment to connecting with his students.
159	"a purveyor of the mean-spirited humor that is like kerosene in a school such as ours"	Sedgewick has the kind of personality that is not only annoying to teachers but dangerous to an institution.
159	"Sedgewick Bell then began to add the dangerous element of natural leadership...to his otherwise puerile antics"	Sedgwick transfers his energy away from learning and instead focuses it on rallying his classmates.

Page(s)	Detail from Text	What is says about the narrator/story thus far
159	"He...could not even tell me who it was that Mark Antony and Octavian had routed at Philippi ... although an average wood-beetle in the floor of my classroom could have done so with ease."	Sedgewick is not worthy of Hundert's class or his students.
160	"In retrospect, however, perhaps my strategy was a mistake, for to convince a boy of his own stupidity is to shoot a poisonous arrow indeed."	While familiar territory, the narrator doesn't know a successful method for dealing with Sedgewick Bell's behavior.
160	"Perhaps Sedgewick Bell's life would have turned out more nobly if I had understood his motivations right away and treated him differently at the start."	Hundert feels some responsibility for the way Sedgewick may ultimately turn out.

10.1.2

Lesson 2

Introduction

In this lesson, students read and discuss the next section of “The Palace Thief,” from “In those days I lived in small quarters” to “My heart warmed somewhat toward young Sedgewick” (pp. 160–164). Students engage in evidence-based discussion of this excerpt, in which Hundert confronts Sedgewick Bell about his behavior and subsequently meets with his father, Senator Bell.

Students listen to a masterful reading and engage in two evidence-based discussions, with this excerpt of text divided into smaller sections for deeper analysis of character development and how that development advances the plot. To assess student understanding of developing complex characters in the text, students complete a Quick Write assessment that analyzes Hundert’s development based on his interaction with Senator Bell. For homework, students complete an Analyzing Details Tool, highlighting either the conversation between Hundert and Sedgewick or Hundert and the Senator to analyze the motivation guiding each character’s actions.

Standards

Assessed Standard(s)	
RL.9-10.3	Analyze how complex characters (e.g., those with multiple or conflicting motivations) develop over the course of a text, interact with other characters, and advance the plot or develop the theme.
Addressed Standard(s)	
RL.9-10.1	Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.
RL.9-10.4	Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the cumulative impact of specific word choices on meaning and tone (e.g., how the language evokes a sense of time and place; how it sets a formal or informal tone).

Assessment

Assessment(s)

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

- How does the character of Hundert further develop through his interaction with the Senator?

High Performance Response(s)

A High Performance Response should:

- Compare and contrast Hundert's expectations with the reality of meeting with Senator Bell.
- Identify how the meeting with Senator Bell informs Hundert's new attitude toward Sedgewick.

Vocabulary

Vocabulary to provide directly (will not include extended instruction)

- bucolic (adj.) – of, pertaining to, or suggesting an idyllic rural life
- equine (adj.) – of, pertaining to, or resembling a horse
- loath (adj.) – unwilling, reluctant
- scruples (n.) – moral or ethical considerations or standards that act as a restraining force or inhibit certain actions
- sidearm (n.) – a weapon, here a gun, worn at one's side or at one's belt

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

- affront (v.) – to offend by an open manifestation of disrespect or insolence
- novice (n.) – a person who is new to the circumstances, group, etc., in which he or she is placed; beginner

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards & Text: <ul style="list-style-type: none"> • Standards: RL.9-10.3, RL.9-10.1, RL.9-10.4 • Text: "The Palace Thief," by Ethan Canin (pp. 160–164). 	

Learning Sequence:	
1. Introduction of Lesson Agenda	1. 5%
2. Homework Accountability	2. 10%
3. Masterful Reading	3. 15%
4. Pages 160–164 Reading and Discussion	4. 55%
5. Quick Write	5. 10%
6. Closing	6. 5%

Materials

- Student copies of the Short Response Rubric and Checklist (refer to 10.1.1 Lesson 1)
- Copies of the Analyzing Details Tool: Narrator and Sedgewick for each student
- Copies of the Analyzing Details Tool: Narrator and Senator for each student

Learning Sequence

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

Activity 1: Introduction of Lesson Agenda

5%

Begin by reviewing the agenda and assessed standards for this lesson: RL.9-10.3. In this lesson, students listen to a masterful reading and engage in two evidence-based discussions with this excerpt of text divided into smaller sections for deeper analysis of character development and how that development advances the plot. To assess student understanding of developing complex characters in the text, students complete a Quick Write assessment that analyzes Hundert's development based on his interaction with Senator Bell.

- Students look at the agenda.

Activity 2: Homework Accountability**10%**

Instruct students to talk in pairs about how they can apply their focus standard to their AIR text. Lead a brief share out on the previous AIR homework assignment. Select several students (or student pairs) to explain how they applied their focus standard (RL.9-10.1 or RI.9-10.1) to their AIR text.

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

Activity 3: Masterful Reading**15%**

Instruct students to listen to a masterful reading of “The Palace Thief,” from “In those days I lived in small quarters” to “My heart warmed somewhat toward young Sedgewick” (pp. 160–164).

Provide definitions for the following words as they appear during the masterful reading: *bucolic*, *equine*, *loath*, *scruples*, and *sidearm*.

- ▶ Students follow along, reading silently.
- ① Consider pausing the masterful reading after “The office was as grand as a duke’s” (p. 162) and at the conclusion of the excerpt, to give students time to write down initial reactions and questions.

Activity 4: Pages 160–164 Reading and Discussion**55%**

Introduce the Quick Write assessment prompt (How does the character of Hundert further develop through his interaction with the Senator?) Explain to students that this is the lesson assessment and the focus for today's reading.

- ▶ Students read the assessment prompt and listen.
- ① Display the Quick Write assessment prompt for students to see.

Instruct students to independently read and annotate for initial thoughts and reactions to the text from “In those days I lived in small quarters” to “he passed for the first time yet, with a C plus” (pp. 160–161). Instruct students to pay particular attention to Hundert's character development through his interactions with Sedgewick.

- ▶ Students read and annotate the text independently, using the text codes reviewed earlier in the unit.

- ? Put a question mark next to any sections of text that you are questioning. Be sure to write down the question that you have.
- ! Put an exclamation point next to details or areas of the text that surprise you.
- * Put a star next to details that you think might be important to remember.
- → Use arrows to make connections between details and sections of the text.
- Box or circle words and phrases that you do not know or that you find confusing. Rewrite a word or phrase you might have figured out.

🗨 Student annotations may include the following key ideas:

- The physical description of Hundert's living arrangement: "desk to the shelves to the bed folded into the wall" (p. 160). While Hundert may teach politicians in training, he does not live like one.
- Hundert is intrigued by how fearless and inappropriate Bell is, stating: "I had never encountered a boy like him before" (p. 160).
- Sedgewick starts to improve after the conversation with Hundert, even "read[ing] his lines quite passably" (p. 161).

Lead a brief recap of student annotations to ensure understanding and accountability.

Have students form small groups. Instruct students to remain in these groups throughout the lesson. Pose the following questions for students to discuss in their groups before sharing out with the class.

① Remind students to write down notes from the evidence-based discussion to facilitate later work in the lesson.

How does Sedgewick behave when he enters the narrator's living quarters/office?

🗨 Students should identify some or all of the following textual details:

- Right away, Sedgewick is uninhibited and confident, as he begins looking around the office and asks a very personal question: "You're not married, are you, sir?" (p. 160)
- Sedgewick intends to insult the narrator by suggesting that he enjoys "puttin' us in togas" (p. 160).

Does *affront* have a positive or negative connotation in the context of this text? What word do you think could be substituted for *affront*?

① If necessary, provide the meaning of the word *connotation*: “something suggested or implied by a word or thing.”

- Based on the discussion of Sedgewick’s behavior, students should be able to identify that *affront* has a negative connotation and substitute “insult” for *affront*.

How does the narrator respond to Sedgewick’s behavior?

- The narrator is surprised that Sedgewick chooses to “affront his schoolmaster” (p. 160), because most boys enter his office “sheepishly” (p. 160). More specifically, he responds by lying to Sedgewick about having an “appointment to see [his] father” (p. 161) and making him explain what he wants him to tell the Senator.

What effect does Hundert’s response have on Sedgewick’s behavior?

- Sedgewick is taken aback by this news—his “gaze faltered” (p. 161). He explains that he will try harder, and according to the last paragraph of the section, he does.

How does this scene further develop the relationship that the author has already established between the narrator and Sedgewick?

- This scene continues to develop the narrator’s motivation to assert authority over Sedgewick, and Sedgewick’s mostly unsuccessful ability to undermine that authority. Hundert tries to shift the conversation, telling Sedgewick, “we are concerned about your performance here, and I have made an appointment to see your father” (p. 161). A new development is the narrator’s reliance on the boy’s father as a tool for disciplining him and the apparent success of this tool. Hundert tries to find different ways of disciplining Sedgewick, and his attempt at convincing “a boy of his own stupidity” (p. 160) leaves him with a guilty conscience.

Instruct students to read from “Nonetheless, I had told him that I was going to speak with his father” to “The office was as grand as a duke’s” (pp. 161–162). Instruct students to annotate the text using the text codes previously discussed.

- Students read and annotate their text to prepare for discussion.

- Student annotations may include the following:

- * The paragraph that begins “Nonetheless, I had told him that I was going to speak with his father” (p. 161), noting how Hundert has decided to appeal to the Senator.

* The text from “I was frightened but determined” to “The office was as grand as a duke’s” (p. 162), noting the nervous excitement Hundert has about meeting the Senator.

Display the following questions. Instruct students to use their annotations to discuss the questions in their previously established groups. Remind students to independently record their responses. Encourage students to reference the aforementioned vocabulary words in their discussion.

What details in the text reveal how the narrator feels about going to meet the Senator?

💬 Student responses may include:

- Hundert’s “hands trembled” (p. 161) as he called the Senator; he feels afraid to meet him.
- Hundert was “frightened but determined” (p. 162) to have the discussion.
- Hundert knows this is the right thing to do, because he told Sedgewick he “was going to speak with his father” (p. 161) and because he has a chance to speak to the Senator as not just “a Senator but also a father” (p. 162).
- Hundert is excited about the opportunity to see the Senator’s office firsthand: “I admit that the prospect of seeing the man in his own office intrigued me” (p. 161).

How do Hundert’s feelings about meeting the Senator compare to previously established details?

💬 Some of these details in this section do not align with what has already been revealed. Although Hundert studies powerful men of history, he is “loath to call upon such a well-known man” (p. 161), suggesting that it is the Senator’s stature and power that concerns Hundert.

Instruct students to read and annotate the text from “I had not waited long in the anteroom” to “My heart warmed somewhat toward young Sedgewick” (pp. 162–164). Then pose the following questions for students to discuss in their groups. Remind students that although they are responding to questions collaboratively, they are responsible for independently writing down their observations.

▶ Students read and annotate text as they prepare to answer the discussion questions.

💬 Student annotations may include the following:

* The text on page 162 from “I had not waited long” to “‘You’re a history buff,’ he said, ‘right?’” noting the first impression that Hundert has of Senator Bell as a likeable host.

? The text that describes the exchange with the pistol—even if Hundert is a “history buff” (p. 162), why would the Senator give him a gun as a gift?

* The paragraph that begins “This was a question for which I was well prepared” (p. 163) as it outlines the confidence and familiarity Hundert displays in answering the Senator’s question.

! The text from “‘I’m sorry, young man,’ he said slowly, ‘but you will not mold him. I will mold him. You will merely teach him’” (pp. 163–164) is surprising because the Senator says something really insulting to Hundert.

* The final paragraph of this section, starting from “That was the end of my interview” (p. 164), noting how the conversation with the Senator changes how Hundert thinks of Sedgewick.

What is Hundert’s initial opinion of the Senator?

- The narrator is surprised that the Senator is “likeable,” since the Senator greets the narrator warmly and offers him a seat and a cigar right away. He is surprised because he was expecting the Senator to be scary or unlikeable, like his son.

What might it mean for Hundert to refer to himself as a “novice...in the world of politics” (p. 162)?

- Student responses should include the following:
 - An understanding that Hundert is reflecting on how unfamiliar he is with politics, citing how “intrigued” (p. 161) and “frightened but determined” (p. 162) he is about visiting the Senator’s office.
 - Recognition that the gifts that the Senator bestows on Hundert contribute to Hundert’s judgment of the Senator as “likeable” (p. 162).

① **Differentiation Consideration:** If students struggle, consider offering a definition of *novice*, and encouraging students to generate synonyms for *novice*, such as “beginner” or “amateur.”

What do the Senator’s responses to Hundert reveal about his opinion of the narrator?

- The Senator thinks the narrator is over-reaching in the kind of influence he has on Sedgewick. After Hundert expresses shared concern about Sedgewick, the Senator does not respond and instead he asks: “What’s the good of what you’re teaching them boys” (p. 163)? He questions Hundert instead of trying to gather more information about his son. After Hundert offers his lengthy rationale for how and what he teaches, the Senator insults him by referring to him as a “horse who can talk” (p. 163). The Senator goes on to explain that Hundert’s job is not to mold

his son's character, but "merely" (p. 164) to teach him, which is the opposite of how Hundert sees himself.

How does the narrator's reaction to this conversation refine your understanding of Hundert's character?

- 💬 Hundert is "bewildered" (p. 164) by the Senator's insult; he adds that the Senator "cut him" (p. 164). This is similar to what the author has already established, since Hundert has previously explained the great pride he takes in teaching students not just history, but also character and a worldview. The new response is that he feels sympathy toward Sedgewick from having been treated in that insulting manner. He says that his "heart warmed somewhat toward young Sedgewick" (p. 164) which is a feeling that has not been expressed before in the text.

Activity 5: Quick Write

10%

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

How does the character of the narrator further develop through his interaction with the Senator?

- ▶ Students listen and read the Quick Write prompt.

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

Remind students to refer to the Short Response Rubric and Checklist to guide their written response and to cite strong and thorough textual evidence.

① Consider having students use the words *affront* and *novice* in their responses.

Transition students to the independent Quick Write.

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

Activity 6: Closing

5%

Display and distribute the homework assignment. Also, distribute the Analyzing Details Tool. For homework, instruct students to reread the section of text they analyzed in this lesson and complete an Analyzing Details Tool for one of two relationships, either Hundert and Sedgewick or Hundert and the Senator.

Instruct students to use their notes from class discussion to complete the three sections of the Analyzing Details Tool. The first section asks them to consider specific details from the text that help develop a

character's motivation. The next section asks students to analyze why these details are important. The final section asks students to connect the details to outline the connections between characters.

Remind students that “motivation,” as referred to in the Analyzing Details Tool, refers to the reasons a character has for making a decision.

- ▶ Students examine the Analyzing Details Tool.
- ① It is important for the flow of the next lesson to evenly divide this task up, so roughly half of the class is focusing on Hundert and Sedgewick and the other on Hundert and the Senator.
- ▶ Students follow along.
- ① The model tool is in 10.1.2 Lesson 3.

Homework

Reread the section of “The Palace Thief” from today’s lesson (pp. 160–164) and use your notes, annotations, and the Analyzing Details Tool to explore one of the two relationships, either Hundert and Sedgewick or Hundert and the Senator.

Analyzing Details Tool:

Narrator/Sedgewick

Name:		Class:		Date:	
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Character Detail: Select specific words or phrases that are the most important in understanding motivations of the characters.	Analysis: How/why are these details important?
Hundert's motivations:	
Sedgewick's motivations:	
Connect Details/Explain the connections between Hundert and Sedgewick:	

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Analyzing Details Tool:

Narrator/Senator

Name:		Class:		Date:	
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Character Detail: Select specific words or phrases that are the most important in understanding motivations of the characters.	Analysis: How/why are these details important?
Hundert's motivations:	
The Senator's motivations:	
Connect Details/Explain the connections between Hundert and the Senator:	

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10.1.2

Lesson 3

Introduction

In this lesson, students read and discuss the next section of “The Palace Thief,” from “Back at St. Benedict’s, furthermore, I saw that my words” to “and it was at that moment I realized he was cheating” (pp. 164–168). Students explore how Hundert’s actions surrounding the “Mr. Julius Caesar” competition help contribute to the development of a central idea.

Students discuss their homework and listen to a masterful reading. This reading familiarizes students with the lesson’s text excerpt and allows them to build off of their homework analysis as a foundation for the discussion of an emerging central idea. Students engage in evidence-based discussions, during which they collaborate to investigate the weight of the decisions that Hundert makes before and during the competition, as well as how these choices further develop a central idea. Students complete a brief written response to assess their analysis of the relationship between Hundert’s actions and a central idea. For homework, students reread the section of the text and respond to the following reflective writing prompt: Describe the impact that Sedgewick’s cheating has on himself and on Hundert.

Standards

Assessed Standard(s)	
RL.9-10.2	Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.
RL.9-10.3	Analyze how complex characters (e.g., those with multiple or conflicting motivations) develop over the course of a text, interact with other characters, and advance the plot or develop the theme.
Addressed Standard(s)	
RL.9-10.1	Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.
RL.9-10.4	Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the cumulative impact of specific word choices on meaning and tone (e.g., how the language evokes a sense of time and place; how it sets a formal or informal tone).

Assessment

Assessment(s)
<p>The learning in this lesson is captured through a Quick Write at the end of the lesson. Students answer the following prompt based on the reading (citing evidence from the text and analyzing key words and phrases) completed in the lesson.</p> <ul style="list-style-type: none"> How do the narrator's actions in this passage reveal an emerging central idea of this text?
High Performance Response(s)
<p>A High Performance Response should:</p> <ul style="list-style-type: none"> Describe the improvement that Sedgewick appears to be making in class—and later, in the contest—as well as the impact his academic performance has on Hundert. Identify the moment when Hundert breaks his own “cardinal rule” of teaching, as well as the consequences of this decision, and connect these details to the development of a central idea of the text (for example, compromising one's morals can lead to a loss of control).

Vocabulary

Vocabulary to provide directly (will not include extended instruction)
<ul style="list-style-type: none"> nascent (adj.) – beginning to exist or develop formidable (adj.) – causing fear, apprehension, or dread umbra (n.) – shade; shadow
Vocabulary to teach (may include direct word work and/or questions)
<ul style="list-style-type: none"> cardinal (adj.) – of prime importance

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards & Text: <ul style="list-style-type: none"> Standards: RL.9-10.2, RL.9-10.3, RL.9-10.1, RL.9-10.4 Text: “The Palace Thief,” by Ethan Canin (pp. 164–168) 	
Learning Sequence: <ol style="list-style-type: none"> Introduction of Lesson Agenda Homework Accountability Masterful Reading Pages 164–168 Reading and Discussion Quick Write Closing 	<ol style="list-style-type: none"> 5% 20% 10% 45% 15% 5%

Materials

- Copies of the Analyzing Details Tool for each student
- Student copies of the Short Response Rubric and Checklist (refer to 10.1.1 Lesson 1)

Learning Sequence

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

Activity 1: Introduction of Lesson Agenda

5%

Begin by reviewing the agenda and sharing the assessed standards for this lesson: RL.9-10.2 and RL.9-10.3. In this lesson, students continue to read “The Palace Thief,” pp. 164–168 (from “Back at St. Benedict’s, furthermore, I saw that my words” to “and it was at that moment I realized he was cheating”) and analyze decisions that Hundert makes before and during the competition, as well as how these choices further develop a central idea.

- ▶ Students look at the agenda.

Activity 2: Homework Accountability

20%

Instruct students to take out their homework from the previous lesson. Ask students to form pairs to discuss their Analyzing Detail Tools for either the conversation with Sedgewick or the Senator. Direct students to discuss the different details they selected and share connections. Instruct students to amend their tools, if necessary, based on discussion.

- ▶ Students pair up with a classmate who focused on the same conversation (either between the narrator and Sedgewick or the narrator and the Senator) to share details, discuss analysis, and establish connections. Students amend their tools as necessary based on peer feedback and discussion.
- 🗨 See the Model Analyzing Details Tools at the end of the lesson for sample student responses.

Bring students back to attention and facilitate a discussion around the following question:

What do these interactions reveal about the narrator’s character?

- 🗨 Student responses may include the following:
 - The narrator attempts to give the impression of authority—successfully in the case of Sedgewick (as he threatens to talk to the Senator), and unsuccessfully in the case of the Senator, who insults Hundert and his profession, telling him to “merely” teach Sedgewick (p. 164).
 - In both conversations, Sedgewick and the Senator try to take the focus away from the issue the narrator wants to discuss, Sedgewick’s behavior, but only the Senator succeeds by insulting and dismissing Hundert. He informs the teacher that his job is not to “mold” the boy’s character but “merely teach him” (p. 164).

- There is a larger conflict and threat to the narrator's worldview; the Senator is unimpressed with his discussion of content and disagrees with his belief that he is responsible for "molding" the character of his students (p. 164).
- Hundert seems unable to do anything to respond to this threat to his worldview.
- Following his conversation with the Senator, the narrator sympathizes with Sedgewick, formerly only a source of conflict for him. He reflects that his "heart warmed somewhat toward young Sedgewick" (p. 164).

What are some examples of central ideas that have developed in the text based on the text analysis so far?

💬 Student responses may suggest the ideas of control and power within the text. This should focus them for the next discussion question.

① Remind students that they were taught the concept of central idea in the previous unit. Consider reminding students of the emerging central ideas that revolve around the relationship between status and influence.

How do Hundert and Senator Bell's roles help reveal an emerging central idea in the text?

💬 Student responses may include:

- Hundert and the Senator have different views of education and upbringing, and at the end of the day, the Senator trumps Hundert in power. Hundert wants to believe that he has more control or influence over Sedgewick, but it does not really happen until he threatens Sedgewick with contacting his father (p. 161).
- There is an element of control in both conversations, and in both instances, Hundert is without it. Hundert is only able to alter Sedgewick's behavior by threatening to talk to the Senator (p. 164). In the Senator's office, Hundert is belittled and swiftly pushed out of the office before he has time to think (p. 164).

Activity 3: Masterful Reading

10%

Have students listen to a masterful reading of a passage from "The Palace Thief" from "Back at St. Benedict's, furthermore, I saw that my words" to "and it was at that moment I realized he was cheating" (pp. 164–168).

Provide definitions for the following words as they appear during the masterful reading: *nascent*, *formidable*, and *umbra*. Instruct students to read along in their texts.

- ▶ Students follow along, reading silently.

- ① Consider displaying the vocabulary words and the definitions for students to see throughout the lesson.

Ask students to independently annotate their text with their initial reactions and questions.

💬 Student annotations may include:

- * The paragraph that begins “Such, of course, are the honeyed morsels” (p. 164), noting the interest Hundert takes in Sedgewick Bell, as well as the reasons for this renewed interest.
- * The paragraph that begins “By the end of the narrowing quizzes, however, a surprising configuration had emerged” (p. 165) highlights a major compromise that Hundert makes in order to orchestrate more success or confidence for Sedgewick.
- * The paragraph that begins “Sedgewick Bell’s eyes showed no recognition” (p. 166), noting Sedgewick’s apparent struggle, as well as Hundert’s reaction.
- * The section of text from “I was delighted. Not only was he proving” to “the next Annual Fund drive, was smiling broadly” (p. 167) highlights some of the personal reasons, or motivations Hundert has in rooting for Sedgewick’s success.
- ! The final sentence of the text, from “Sedgewick Bell cast his eyes downward” (p. 168); he is finally humbled a bit.

Activity 4: Pages 164–168 Reading and Discussion

45%

Introduce the Quick Write assessment prompt (How do the narrator’s actions in this passage reveal an emerging central idea of this text?). Explain to students that this is the lesson assessment and the focus for today’s reading.

- ▶ Students examine the Quick Write assessment prompt and listen.

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

Instruct students to form their pre-established heterogeneous small groups from previous lessons. Ask students to read their text from “Back at St. Benedict’s, furthermore, I saw that my words” to “one cannot overstate the importance of a public joust” (pp. 164–165). Instruct groups to discuss the following questions.

- ▶ Students discuss the questions in their small groups.

- ① Circulate while students are discussing to ensure students are using evidence from the text to support their analysis.

After each small group discussion, bring students together as a whole class and lead a discussion of their analysis.

How does the narrator describe the importance of the contest? What is the impact of the description?

- By describing it as a “mythic ritual” or a revered “public joust,” Hundert compares the contemporary competition to a historical contest, but highlights that it is still popular among students today (p. 165).

What does the lead up to the contest reveal about the narrator and his thoughts about Sedgewick?

- Student responses may include:
 - It reveals that Hundert’s attitude toward Sedgewick has changed. The narrator states directly that he “might have taken a special interest that term in Sedgewick Bell” (p. 164), giving him easier questions than his classmates after the conversation with the Senator.
 - Hundert feels some validation because Sedgewick’s academic performance improves after the conversations—the narrator explains that he “saw that [his] words had evidently had some effect on the boy” (p. 164).
-

Instruct student groups to read from “That year I had three obvious contenders” to “and it was at that moment I realized he was cheating” (pp. 165–168). Then, ask groups to discuss the following questions.

What possible explanations does the narrator provide for making his “first mistake” (p. 165)?

- The narrator’s “first mistake” is that he cheats on Sedgewick’s behalf, giving him “an A on a quiz on which he had earned only a B” (p. 165). This allows Sedgewick to be a contestant in the “Mr. Julius Caesar” competition.
- ① This is an important understanding at this point in the text, as it establishes the basis for the central ideas of the inescapability of history and of character. Consider extending the discussion on this “mistake” if time permits.

What is “the *cardinal* rule” in the context of this paragraph (p. 165)?

- Because of the importance the narrator attaches to the breaking of the rule, “the *cardinal* rule” refers to the most important rule.

What complex emotions does the narrator experience because of Sedgewick’s apparent success in the contest? What function do these feelings serve?

- Student responses may include:

- His feelings reveal that the contest is now not just about the academic lives of the boys but about the ethical life of the narrator as well, since Hundert is also "delighted" that Sedgewick is proving his "gamble worthwhile" (p. 167).
- The narrator is conflicted about his decision and knows that he is violating his own understanding of right and wrong when he continues to favor Sedgewick by giving him easier questions. The "gamble" points to Hundert's decision to cheat, to give Sedgewick a better grade (p. 167).

How has the contest and Hundert's control of the situation become more complicated since initially breaking a "cardinal rule of teaching" (p. 165)?

💬 Student responses may include:

- Now Hundert knows that his gamble may not have been "worthwhile" after all.
- Instead of Hundert breaking one rule, born at least partially out of good intentions, he has created an opportunity for Sedgewick to break a rule as well.
- Initially Hundert was the only guilty party. Now he is accountable for anything that happens afterward in the competition.
- Hundert has to think about how he will handle himself, the contest, and Sedgewick.

Activity 5: Quick Write

15%

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

How do the narrator's actions in this passage reveal an emerging central idea of this text?

Remind students to use the Short Response Rubric and Checklist to guide their written responses.

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

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

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

① **Differentiation Consideration:** Elicit some of the vocabulary words from the first three lessons that might be appropriate for students to use in their Quick Writes, and encourage students to incorporate 1–3 words in their work. Examples of vocabulary words for consideration are: *boorishness, indolence, puerile, scruples, affront, novice, and cardinal*.

Activity 6: Closing

5%

Display and distribute the homework assignment. For homework, instruct students to reread the section of the text of today's lesson and respond to the following reflective writing prompt:

Describe the impact that Sedgewick's cheating has on himself and on Hundert.

Remind students to use thorough textual evidence in their responses.

► Students follow along.

① Encourage students to integrate newly learned vocabulary words into their reflective writing homework.

Homework

Reread the section of the text of today's lesson and respond in a well-developed paragraph to the following reflective writing prompt:

Describe the impact that Sedgewick's cheating has on himself and on Hundert.

Use thorough textual evidence and any applicable vocabulary in your response.

Model Analyzing Details Tool

Hundert/Sedgewick

Date:		Class:		Date:	
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Character Detail: Select specific words or phrases that are the most important in understanding motivations of the characters.	Analysis: How/why are these details important? What do they reveal about an emerging central idea?
<p>Hundert's motivations: "I was well aware of the import of what I taught at St. Benedict's." (p. 156)</p> <p>"My classroom was in fact a tribute to the lofty ideals of man ... which I hoped would temper their ambition with humility." (pp. 156–157)</p> <p>"this is a serious class, and I expect that you will take it seriously" (p. 158)</p> <p>"Whenever one of those antics occurred, ... to answer a question." (p. 159)</p> <p>"What would you like me to tell the Senator?" (p. 161)</p> <p>"My heart warmed somewhat toward young Sedgewick." (p. 165)</p>	<p>Hundert thinks he is (and should be) an important influence in his students' lives. History is important to Hundert, and he thinks it should be important to everyone (it should inspire them and make them humble).</p> <p>He hopes that by simply telling Sedgewick that the class is serious, Sedgewick will listen. He thinks Sedgewick will appreciate his class and his teaching.</p> <p>He wants to discover how to improve Sedgewick's behavior. He feels guilty about making Sedgewick feel stupid, so he threatens to get in touch with his father without recognizing any danger in this approach.</p> <p>The father is worse than the son, and this is when Hundert decides to take Sedgewick under his wing. It's unclear if Sedgewick is willing or unwilling, or if it's Hundert's influence or the Senator's that has an effect.</p>

Character Detail: Select specific words or phrases that are the most important in understanding motivations of the characters.	Analysis: How/why are these details important? What do they reveal about an emerging central idea?
<p>Sedgewick’s motivations: “Your mother must be wearing your pants today.” (p. 158)</p> <p>“If it’s such a serious class, ... he responded again to laughter” (p. 158)</p> <p>“as soon as he arrived he began a stream of capers using spitballs, wads of gum, and thumbtacks” (p. 159)</p> <p>“but Sedgewick Bell then began to add the dangerous element of natural leadership” (p. 159)</p> <p>“That’s why you like putting us in togas, right?” (p. 160)</p>	<p>Establish himself to his classmates as fearless; to make an impression, and not a serious or academic impression.</p> <p>He wants to be the center of attention.</p> <p>Sedgewick realizes he doesn’t have to be smart or well-behaved to earn the respect of others.</p>
<p>Connect Details/Explain the connections between Hundert and Sedgewick:</p> <p>Hundert spends his life and his career trying to help students understand the power and importance of history in order to be successful. Sedgewick is not interested in history or academics and is immediately popular. He learns at a young age that he doesn’t need to be smart or well-behaved to earn the respect from others. He also likes the attention he receives, because he keeps engaging in attention-seeking behavior.</p>	

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Model Analyzing Details Tool

Hundert/The Senator

Name:		Class:		Date:	
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Character Detail: Select specific words or phrases that are the most important in understanding motivations of the characters.	Analysis: How/why are these details important? What do they reveal about an emerging central idea?
<p>Hundert's motivations: "I admit that the prospect of seeing the man in his own office intrigued me." (p. 161)</p> <p>"I was frightened but determined" (p. 162)</p> <p>"The office was as grand as a duke's." (p. 162)</p> <p>"I reminded myself that Sedgewick Hiram Bell was a senator but also a father" (p. 162)</p> <p>"It's my job, sir, to mold your son's character." (p. 163)</p>	<p>He feels nervous and intimidated about meeting the Senator but is tempted by the opportunity to make his case to such an important figure.</p> <p>He thinks that even though the Senator lives a privileged life, they have something in common; Hundert thinks the Senator will care about his son's performance and will want him to improve.</p> <p>He tries to communicate how important his role is in Sedgewick's life.</p>

Character Detail: Select specific words or phrases that are the most important in understanding motivations of the characters.	Analysis: How/why are these details important? What do they reveal about an emerging central idea?
<p>The Senator's motivations: "What's the good of what you're teaching them boys?" (p. 163)</p> <p>"He put me in a leather seat, offered me a cigar, which I refused, and then with real or contrived wonder—perhaps he did something like this with all of his visitors—he proceeded to show me an antique sidearm" (p. 162)</p> <p>"Now, that's a horse who can talk" (p. 163)</p> <p>"I'm sorry, young man...but you will not mold him. I will mold him. You will merely teach him." (pp. 163–164)</p>	<p>The Senator, rather than showing concern for his son, instead questions Hundert's entire profession and passion. He dismisses Hundert's concerns and makes the meeting seem more like an opportunity for Hundert to defend the integrity of his position.</p> <p>He is not impressed by Hundert's passionate speech in response to the question. He doesn't listen to what Hundert says, and he has no problem communicating that. He easily insults the man who teaches his son and dismisses his role and his importance. He displays his power over Hundert by using the word "merely" (p. 164).</p> <p>Although he is a Senator and a father, he is more powerful than Hundert, so Hundert's words and passion don't matter (and aren't nearly as important to get ahead as Hundert would like to believe).</p>
<p>Connect Details/Explain the connections between Hundert and the Senator:</p> <p>They both think they are important for different reasons. Hundert is excited about the opportunity to explain his cause, his mission, and his passion to the Senator. He hopes the Senator will be as interested in Sedgewick's academic performance as he is. He is let down and is also insulted. Not only does the Senator not seem to care about Sedgewick's performance in school, he also questions Hundert's relevance as a teacher. The Senator is proof that you can be successful without being passionate or concerned about academic performance and ancient history.</p>	

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10.1.2

Lesson 4

Introduction

In this lesson, students read and discuss the next section of “The Palace Thief,” from “I had come to the job straight from my degree at Carleton College” to “I could see the sheets of my ‘Outline’ pressed against the inside of his garment” (pp. 168–171). Students analyze the conflict Hundert feels as he struggles to understand the “Mr. Julius Caesar” competition and how to best move forward in its aftermath.

Students engage in a full-class discussion of their previous lesson homework before they explore, in groups, the clash of Hundert’s beliefs and actions. Students work in pairs to complete a tool that explores his character development. Students support their analysis with evidence from this excerpt as well as with related details from earlier in the text. Students complete a brief written response to assess their analysis of how Hundert’s ideals contribute to the development of the plot in this section of the text.

For homework, students respond in writing to the following prompt: How do the narrator’s actions continue to develop and refine a central idea in the text? Additionally, students continue their AIR, this time using a new focus standard to guide their reading.

Standards

Assessed Standard(s)	
RL.9-10.3	Analyze how complex characters (e.g., those with multiple or conflicting motivations) develop over the course of a text, interact with other characters, and advance the plot or develop the theme.
Addressed Standard(s)	
RL.9-10.1	Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.
RL.9-10.2	Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.

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

Assessment

Assessment(s)
<p>The learning in this lesson is captured through Quick Write at the end of the lesson. Students use their completed Multiple Motivations Tool to respond to the following prompt:</p> <ul style="list-style-type: none"> How do the conflicting motivations of the narrator shape his actions in the passage?
High Performance Response(s)
<p>A High Performance Response should:</p> <ul style="list-style-type: none"> Explain how Hundert struggles to decide what to do during the competition. Identify at least one example of a time Hundert decides to allow the cheating to continue, or asks an impromptu question that keeps Sedgewick from winning.

Vocabulary

Vocabulary to provide directly (will not include extended instruction)
<ul style="list-style-type: none"> myopia (n.) – narrow-mindedness; intolerance beget (v.) – to cause; produce as an effect tyrant (n.) – a sovereign or other ruler who uses power oppressively or unjustly
Vocabulary to teach (may include direct word work and/or questions)
<ul style="list-style-type: none"> coddled (adj.) – treated tenderly; nursed or tended indulgently deliberation (n.) – careful consideration before decision

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards & Text: <ul style="list-style-type: none"> Standards: RL.9-10.3, RL.9-10.1, RL.9-10.2, RL.9-10.4 Text: “The Palace Thief,” by Ethan Canin (pp. 168–171) 	
Learning Sequence: <ol style="list-style-type: none"> Introduction of Lesson Agenda Homework Accountability Masterful Reading Pages 168–171 Reading and Discussion Multiple Motivations Tool Quick Write Closing 	<ol style="list-style-type: none"> 5% 10% 10% 15% 40% 10% 10%

Materials

- Copies of the Analyzing Multiple Motivations Tool for each student
- Student copies of the Short Response Rubric and Checklist (refer to 10.1.1 Lesson 1)

Learning Sequence

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

Activity 1: Introduction to Lesson Agenda

5%

Begin by reviewing the agenda and the assessed standard for this lesson: RL.9-10.3. In this lesson, students revisit their homework from the previous lesson and analyze an excerpt from “The Palace

Thief.” The evidence-based discussion will engage students in considering additional textual details that contribute to the development of complex characters.

- ▶ Students look at the agenda.

Activity 2: Homework Accountability

10%

Ask students to volunteer their responses to the reflective homework assignment from the previous lesson: Describe the impact that Sedgewick’s cheating has on himself and on Hundert.

Lead a brief share out to ensure that the responses are supported by the text and demonstrate understanding of the complexity of the central idea of cheating.

- ▶ Students share their homework assignment in a whole-class discussion.
- 🗨 Student responses may include:
 - Sedgewick’s cheating contradicts Hundert’s belief that “discipline produces accurate thought.” (p. 167)
 - Hundert does not know how the contest scenario is going to play out next. Before Sedgewick’s cheating, Hundert was the only person who had done anything wrong. Hundert’s decision to “leapfrog” Sedgewick was his “first mistake.”

Activity 3: Masterful Reading

10%

Have students listen to a masterful reading of the passage from “I had come to the job straight from my degree at Carleton College” to “I could see the sheets of my ‘Outline’ pressed against the inside of his garment” (pp. 168–171).

Provide definitions for the following words as they appear during the masterful reading: *myopia*, *beget*, and *tyrant*.

- ▶ Students follow along, reading silently.

Ask students to write down initial reactions and questions they have about the text.

- 🗨 Student responses may include the following:
 - Hundert feels a connection to Sedgewick because of the way Senator Bell has treated them both.
 - Hundert changes his mind a few times about whether or not Sedgewick should be exposed.

- It is revealed that Hundert may want to be a headmaster someday as well.
- What would have happened if Hundert did expose Sedgewick as a cheater?
- Hundert seems to be swayed by the presence of parents, both the Senator and Deepak's mother.
- Why would Hundert think he "failed the boy"? The contest had the appropriate outcome.

Activity 4: Pages 168–171 Reading and Discussion

15%

Introduce the Quick Write assessment prompt (How do the conflicting motivations of the narrator shape his actions in the passage?). Explain to students that this is the lesson assessment and the focus for today's reading.

- ▶ Students read the assessment prompt and listen.

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

Direct students to form small groups for discussion. Instruct students to reread the passage from "I had come to the job straight from my degree at Carleton College" to "I could see the sheets of my 'Outline' pressed against the inside of his garment" (pp. 168–171) and annotate the text for details that reveal how Hundert makes his decisions during this section of the text.

- ▶ Students form groups to read and annotate the text.

① Consider explaining the allusion to Shakespeare's *Richard III*. "How the battle is lost for want of a horse" (p. 168) refers to Richard's famous cry, "A horse, a horse, my kingdom for a horse!" when he is unhorsed and eventually killed in battle.

💬 Student annotations may include:

- ! "Yet at that moment I felt an inexplicable pity for the boy." (p. 168)
- → "Was it simply the humiliation we both suffered at the hands of his father?" (p. 168)
- * "after a period of internal deliberation...I decided that in the long run it was best for Sedgewick Bell to be caught." (p. 168)
- ! "I would have stood up for our principles had Mr. Woodbridge not at that point said, 'Ignore it, Hundert, or look for another job.'" (p. 169)
- * "compromise begets only more compromise" (p. 169)

- → “I again found an untenable compassion muddying my thoughts.” (p. 169)
- ! “What kind of desperation would lead a boy to cheat on a public stage?” (p. 169)
- ! “The crowd thundered, and I had the sudden, indefensible urge to steer the contest in young Sedgewick Bell’s direction.” (p. 170)
- * “it was the presence of his mother, I suppose, that finally brought me to my senses.” (p. 170)
- * “Of course, it was only Deepak who knew that this answer was not in the ‘Outline’” (p. 170)

Display the following questions and ask students to discuss them in their groups before sharing out with the class. Students should independently note down their observations.

What details in the text help you understand the meaning of *deliberation* (p. 168)?

- 💬 The phrase “internal deliberation” (p. 168) appears after the narrator realizes that Sedgewick has been cheating. Therefore, when the narrator deliberates he is considering what to do about the cheating. The narrator “decide[s]” that Sedgewick has to be caught. *Deliberate* means “to carefully consider before deciding.”

What does it mean to be *coddled* (p. 168), and how does the narrator’s attitude toward *coddling* reveal his philosophy toward his teaching?

- 💬 Student responses may include:
 - *Coddled* seems to be a negative word in this context since the narrator explains that *coddling* “holds [the students] back” (p. 168).
 - The narrator equates *coddling* with being kept “at the bosoms of their mothers” (p. 168), an indication that “being babied” might be a substitution for *coddled*.
 - The narrator believes that the opposite of *coddling* should happen. The narrator believes in being stricter with students, even suggesting that the best teachers are “tyrants” (p. 168).

① If students struggle with the word *tyrants* (p. 168), refer back to the provided vocabulary for a brief definition.

What internal conflicts does Hundert encounter as a result of this episode?

- 💬 Student responses may include:
 - While the narrator is initially shocked at the headmaster’s suggestion that he overlook the cheating, Hundert thinks of his own ambition, that he has “recently entertained [his] first

thoughts about one day becoming a headmaster” (p. 169) and is quick to justify the decision not to expose Sedgewick. While he establishes the criteria for a successful teacher, he cannot live up to his own expectations in terms of how he’s allowed to deal with Sedgewick’s cheating.

- Hundert seems to know the difference between right and wrong, but he finds himself in “a period of internal deliberation” (p. 168) for much of the competition. He cannot take back the fact that he put Sedgewick in the contest unfairly; even as he steers the contest towards the rightful victor, he sees the disappointment of the Senator and Mr. Woodbridge.

Activity 5: Multiple Motivations Tool

40%

Instruct students to read and annotate the remainder of the text section for this lesson in their groups, from “‘Ignore it,’ he whispered back” to “I could see the sheets of my ‘Outline’ pressed against the inside of his garment” (pp. 168–171). Provide the following prompt to focus student annotation:

Annotate for the narrator’s decisions and actions, as well as for the reason behind these decisions and actions.

- ① Before students read, it may be worthwhile to elicit the word “motivation” from students and use it when moving forward, as a way of integrating more of the language of the standard into discussions and activities. *Motivation* refers to “the reason someone makes a decision or performs an action.”

💬 Student annotations may include:

- * Hundert knows that he should reveal Sedgewick’s cheating, and he wants to say something, until someone more powerful than him—Mr. Woodbridge—tells him to “Ignore it...or look for another job” (p. 169).
- * Hundert reveals that he may want to be headmaster in the future, so he “simply nodded when Sedgewick Bell produced the correct answer” (p. 169).
- * Hundert admits that “compromise begets only more compromise” (p. 169), but he only knows this from a historical perspective and at the time cannot think of how it applies to his situation.
- ! Hundert cannot seem to connect the dots between history and his reality, and this lapse in judgment leads to “an untenable compassion” for Sedgewick, “muddying [his] thoughts” (p. 169).
- * Hundert realizes that after a trick is revealed, “the only wonder is in its obviousness” (p. 169), and Sedgewick’s cheating seems really obvious to him.

- ? Hundert looks at Sedgewick’s parents as if they’re his own, “out from Kansas City” (p. 169) and sets Sedgewick up for the next question. Does this comparison to his own parents indicate that Hundert wants to impress them as much as he would his own parents?
- ? Hundert is more eager to let Sedgewick win, too, after he hears the Senator shout out “That’s my boy” (p. 169) and the resulting “thunder” (p. 170) of the crowd. Does Hundert think some of the roar is for him?
- * He is “brought ... to [his] senses” (p. 170) when he hears Deepak’s mom and realizes he needs to come up with a clever way to bring the contest back to Deepak.

Distribute the Multiple Motivations Tool; explain to students that they will use their annotation notes and record each new decision, act, and motivation. Explain that they need to refer back to the text as they complete the tool.

Lead a brief explanation of how to complete the tool. Ask students to point to an act, a decision, and motivation that they recall.

💬 Student responses may include:

- Hundert has a lingering feeling of sympathy for Sedgewick after meeting Senator Bell.
- During the competition, Hundert is reminded of this feeling, asking, “What kind of desperation would lead a boy to cheat on a public stage?” (p. 169)
- This relates to earlier details in the text by indicating that the meeting between Hundert and Senator Bell may have been a turning point in the text, as it still seems to be influencing Hundert’s decisions now.

Display the tool and illustrate how to record this information on the tool and pause for questions.

Motivator/Influence: Hundert feels sorry for Sedgewick because of his father.

Details from this passage: “What kind of desperation would lead a boy to cheat on a public stage?” (169)

Related details from earlier in the text: The meeting between Hundert and the Senator may have established a context for the muddled thoughts Hundert has during the “Mr. Julius Caesar” competition.

► Students complete the Multiple Motivations Tool.

① Circulate around the room to ensure students are identifying specific instances of actions, decisions and motivations.

As a whole class, review the Multiple Motivations Tool.

- See the Model Analyzing Multiple Motivations Tool for possible student responses.

Activity 6: Quick Write

10%

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

How do the conflicting motivations of the narrator shape his actions in the passage?

Instruct students to look at their text, notes and Multiple Motivations Tool to answer the question. Remind students to use the Short Response Rubric and Checklist to guide their written responses.

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

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

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

Activity 7: Closing

10%

Display and distribute homework assignment. For homework, instruct students to continue their AIR using the language of the new focus standard to guide their reading.

Introduce standards RI.9-10.2 and RL.9-10.2 as new focus standards to guide students' AIR, and model what applying these focus standards looks like.

For example, RL.9-10.2 asks students to “determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.” Students who read “The Palace Thief” might identify the idea of power and control. Hundert initially tries to exert control over Sedgewick in his more powerful position as a teacher. The Senator exerts control over Hundert in his more powerful position as a senator and a powerful influence on the school.

Remind students to come prepared for a 3–5 minute discussion at the beginning of the next lesson based on the new focus standard.

Also for homework, instruct students to respond in writing to the following prompt:

How do the narrator's actions further develop and refine a central idea in the text?

- ▶ Students follow along.

Homework

For homework, respond in writing to the following prompt:

How do the narrator's actions further develop and refine a central idea in the text?

Additionally, continue your AIR and be prepared for a 3–5 minute discussion at the beginning of the next lesson based on the new focus standard (RL.9-10.2 or RI.9-10.2).

Analyzing Multiple Motivations Tool

Name:		Class:		Date:	
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Focus Question: **How do the narrator's actions further develop and refine a central idea in the text?**

Motivator/Influence: Details from this passage: Related details from earlier in the text:	Motivator/Influence: Details from this passage: Related details from earlier in the text:
Motivator/Influence: Details from this passage: Related details from earlier in the text:	Motivator/Influence: Details from this passage: Related details from earlier in the text:

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Model Analyzing Multiple Motivations Tool

Name:		Class:		Date:	
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Focus Question: **How do the narrator's actions further develop and refine a central idea in the text?**

Motivator/Influence: Hundert feels sorry for Sedgewick because of his father.

Details from this passage: "What kind of desperation would lead a boy to cheat on a public stage?" (p. 169)

Related details from earlier in the text: The meeting between Hundert and the Senator may have been a turning point in the text.

Motivator/Influence: Hundert chooses not to expose the cheating because he respects Mr. Woodbridge (or wants his job).

Details from this passage: "recently entertained my first thoughts about one day becoming a headmaster myself" (p. 169).

Related details from earlier in the text: Hundert is not only a lover and teacher of history, but he also has career ambition at St. Benedict's.

Hundert's actions:

Don't expose the cheating but steer the contest toward Deepak.

Motivator/Influence: Hundert wants the attention that a victory for Sedgewick could bring.

Details from this passage: "The crowd thundered, and I had the sudden, indefensible urge to steer the contest in young Sedgewick Bell's direction." (p. 170)

Related details from earlier in the text: Hundert thinks of Sedgewick as a model for his style of teaching. (p. 167)

Motivator/Influence: Hundert is strongly influenced by a parent to lead the competition back to its rightful victor.

Details from this passage: "his mother...finally brought me to my senses." (p. 170)

Related details from earlier in the text: Hundert approached the Senator as a father when discussing Sedgewick the first time.

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10.1.2

Lesson 5

Introduction

In this lesson, students read and analyze the next section of “The Palace Thief,” from “‘Well, young man,’ I said, knocking on the door frame” to “and trundled off to sit among his friends” (pp. 171–175). In this passage, Hundert confronts Sedgewick Bell about cheating in the “Mr. Julius Caesar” competition and develops a deeper understanding of Sedgewick’s character.

Students focus largely on figurative language and word choice in this lesson as they analyze the impact of word choice on the meaning and tone of the text in the days leading up to Sedgewick’s graduation. Students complete a brief written response to assess their analysis of how the author’s descriptive word choice further develops the characters of Sedgewick and Hundert. For homework, students select one example where the narrator’s “code of morals” is challenged and explain its context and impact on the narrator. Students also continue reading their AIR text through the lens of their new focus standards (RL/RI.9-10.2).

Standards

Assessed Standard(s)	
RL.9-10.3	Analyze how complex characters (e.g., those with multiple or conflicting motivations) develop over the course of a text, interact with other characters, and advance the plot or develop the theme.
RL.9-10.4	Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the cumulative impact of specific word choices on meaning and tone (e.g., how the language evokes a sense of time and place; how it sets a formal or informal tone).
L.9-10.5	Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.
Addressed Standard(s)	
RL.9-10.1	Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.

Assessment

Assessment(s)
<p>The learning in this lesson is captured through a Quick Write at the end of the lesson. Students answer the following prompt based on the reading (citing evidence from the text and analyzing key words and phrases) completed in the lesson.</p> <ul style="list-style-type: none"> How does the narrator's descriptive word choice further develop the characters of Sedgewick and Hundert?
High Performance Response(s)
<p>A High Performance Response should:</p> <ul style="list-style-type: none"> Identify the moment in the text when Hundert demonstrates self-awareness of his primary character flaw, as well as his reflections that follow. Exhibit a confident usage and analysis of new words and phrases from the text that are used to describe Sedgewick Bell following Hundert's final conversation with the Senator.

Vocabulary

Vocabulary to provide directly (will not include extended instruction)
<ul style="list-style-type: none"> labyrinthine (adj.) – complicated; tortuous wiliness (n.) – craftiness, slyness precociousness (n.) – unusually advanced or mature in development, especially mental development audacity (n.) – boldness or daring, especially with confident or arrogant disregard for personal safety, conventional thought, or other restrictions omission (n.) – the act of leaving something out circumvent (v.) – to go around or bypass abominations (n.) – things that are greatly disliked amiably (adv.) – pleasantly tendrils (n.) – a threadlike, leafless organ of climbing plants, often growing in spiral form, which attaches itself to or twines round some other body, as to support the plant recalcitrance (n.) – disobedience infamy (n.) – extremely bad reputation timbre (n.) – the characteristic quality of sound produced by a particular instrument or voice; tone color

- crudities (n.) – offenses
- depravity (n.) – the state of being morally bad or evil; corruption
- feebleness (n.) – the state of being physically, intellectually, or morally weak
- trundled (v.) – moved heavily, noisily

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

- feline (adj.) – sly, stealthy, or treacherous
- waned (v.) – decreased in strength, intensity
- stride (n.) – a walk characterized by long steps, especially in a hasty or vigorous way
- strut (n.) – a walk suggesting pompousness or pride

Lesson Agenda/Overview

Student-Facing Agenda	
Standards & Text: <ul style="list-style-type: none"> • Standards: RL.9-10.3, RL.9-10.4, L.9-10.5, RL.9-10.1 • Text: “The Palace Thief,” by Ethan Canin (pp. 171–175). 	
Learning Sequence:	
1. Introduction of Lesson Agenda	1. 10%
2. Homework Accountability	2. 10%
3. Masterful Reading	3. 10%
4. Evidence-Based Discussion	4. 55%
5. Quick Write	5. 10%
6. Closing	6. 5%

Materials

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

Learning Sequence

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

Activity 1: Introduction of Lesson Agenda

10%

Begin by reviewing the agenda and assessed standards for this lesson: RL.9-10.3, RL.9-10.4, and L.9-10.5. In this lesson, students focus on the impact of language on the meaning and tone of the text in the days leading to Sedgewick's graduation. Students will respond to questions and participate in class discussion to develop a better understanding of the complex characters within the text.

- ▶ Students look at the agenda.

Inform students that they will begin working with two new standards in this lesson: RL.9-10.4 and L.9-10.5. Ask students to individually read these standards on the 10.1 Common Core Learning Standards Tool and assess their familiarity with and mastery of these standards.

- ▶ Students read standards RL.9-10.4 and L.9-10.5.

Instruct students to talk in pairs about what they think each standard means. Lead a brief discussion about these standards.

💬 Student responses may include the following:

- Determine the meaning of new words in the text from context (e.g., how words affect the meaning of a text, and what impact words have on the tone of a text).
- Understand word relationships.
- Understand and use figurative language.
- Determine nuances in word meanings.

❗ If necessary, consider reviewing key words like *tone*, *nuances*, *figurative language*, and *context* with students.

Activity 2: Homework Accountability

10%

Instruct students to talk in pairs about their responses to the homework writing prompt: How do the narrator's actions further develop and refine a central idea in the text?

- ▶ Students discuss their responses in pairs.
- Student responses may include:
 - A central idea that emerges from the text and is supported by Hundert's actions is judgment can become clouded by ambition.
 - Hundert identifies himself as being "in a position of moral leadership" (p. 169), yet his desire to impress others, coupled with his inability to be confrontational, cloud his judgment and lead to "the sudden, indefensible urge to steer the contest in young Sedgewick Bell's direction" (p. 170).
 - He wants desperately to please Senator Bell, who shouts, "That's my boy!" (p. 169), but is quickly brought back to reality by "the presence of [Deepak's] mother" (p. 170).
 - At this point he does not necessarily make decisions based upon his own moral code; the guilt he would feel if Sedgewick won seems greater than the glory he would gain if Deepak lost.

Lead a brief share out on the previous lesson's AIR homework assignment. Select several students (or student pairs) to explain how they applied their new focus standards (RL/RI.9-10.2) to their AIR text.

- ▶ Students (or student pairs) discuss and then share how they applied their new focus standards (RL/RI.9-10.2) to their AIR text from the previous lesson's homework.

Activity 3: Masterful Reading

10%

Have students listen to a masterful reading from "'Well, young man,' I said, knocking on the door frame" to "and trundled off to sit among his friends" (pp. 171–175). At each listed vocabulary word, stop and provide a definition of the word for students to note.

Provide definitions for the following words as they appear during the masterful reading: *labyrinthine*, *wiliness*, *precociousness*, *audacity*, *omission*, *circumvent*, *abominations*, *amiably*, *tendrils*, *recalcitrance*, *infamy*, *timbre*, *crudities*, *depravity*, *feebleness*, and *trundled*.

① Consider displaying the key vocabulary and definitions for students to see throughout the lesson.

Instruct students to read along in their texts.

- ▶ Students follow along, reading silently.

Activity 4: Evidence-Based Discussion

55%

Introduce the Quick Write assessment prompt (How does the author's descriptive word choice further develop the characters of Sedgewick and Hundert?). Explain to students that this is the lesson assessment and the focus for today's reading.

- ▶ Students read the assessment prompt and listen.

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

Direct students to form small, heterogeneous groups and to read and annotate the text from “‘Well, young man,’ I said, knocking on the door frame” to “and trundled off to sit among his friends” (pp. 171–175). Instruct students to focus on the figurative or particularly descriptive language that contributes to Hundert's character development and conflicting motivations.

- ▶ Student groups read and annotate.

① Consider a brief review of figurative language from the learning in Unit 1. Circulate around the room to ensure students are referring to the text in their conversations.

① Consider posting or distributing the annotation codes.

- ▶ Students annotations may include the following:

- * The situation challenges his abilities to enforce his “code of morals” (p. 172).
- * Hundert identifies how “chilling” it is to him that Sedgewick seems to know exactly what kind of “corruption” (p. 172) he's committed.
- * The narrator speaks of his waning conviction and “one criminal turning in another” (p. 172).
- * Hundert is in a “predicament” (p. 172) where he feels like “an exhausted swimmer trying to climb a slippery wall out of the sea” (p. 172).
- → Hundert uses the word “audacity” (p. 173) in describing the Senator's phone call. He also uses “audacity” (p. 172) to describe Sedgewick's allegation that Hundert fears the Senator.
- ! Hundert uses colorful language to describe Sedgewick, who he once felt obligated to help succeed, calling his quizzes “abominations” (p. 174) and his essays “pathetic digestions” (p. 174).
- * Sedgewick is “a symbol, evidence of the first tendrils of moral rot” (p. 174) that seem to be taking over St. Benedict's. The older generation of teachers think of Sedgewick with “mythic infamy” (p. 174).

- → All of Sedgewick's qualities that are nuisances to the teachers make him popular among students: "precocious evil," "bellowing timber," "crudities" (p. 174).
 - * Hundert tries to say he "held out hope for Sedgewick Bell" (p. 175) and then immediately describes his "fits of depravity" and "intellectual feebleness" (175).
 - * Hundert gazes disapprovingly at Sedgewick on graduation day. Sedgewick, unphased, "trundled off to sit among his friends" (p. 175).
-

Ask student groups to discuss and record their answers to the following questions.

① Consider displaying the questions for student groups to discuss.

What language does Hundert use to describe Sedgewick after the confrontation around Sedgewick's cheating? What do these words tell you about Sedgewick?

💬 Student responses should include the following:

- Sedgewick is described as "precocious," and possessing "labyrinthine wiliness" (p. 171) (maze-like craftiness). Sedgewick is crafty and shrewd and acts, in many ways, older than he is.

How does the description of Sedgewick's "feline smile" on page 171 contribute to Hundert's analysis of Sedgewick's character?

💬 Sedgewick's actions were well thought-out, and he is almost proud of his cheating, as he smiles to acknowledge Hundert's subtle allegation. Hundert realizes that Sedgewick has no plans to try to get expelled, like most students (p. 171). This description sets Hundert up for the following conversation, where Hundert accuses Sedgewick of being intimidated by the Senator (pp. 171–172).

① **Differentiation Consideration:** If necessary, ask the following question to scaffold student understanding of the word *feline*.

In the passage thus far, has Sedgewick been described positively or negatively? Do you think the word *feline* (p. 171) then, has a positive or negative connotation?

💬 Thus far Sedgewick has been described negatively, so *feline* has a negative connotation.

Encourage students to try to substitute words for *feline*.

Describe Hundert's code of morals versus Sedgewick's.

- Hundert knows right from wrong but is too weak to act according to this knowledge. Sedgewick also knows the difference, but uses his power and “boorishness” to manipulate conflicted souls like Hundert.

① **Differentiation Consideration:** If students struggle, consider leading a brief discussion of the following scaffolding questions:

What are “morals”? What then is a “code of morals” (p. 172)?

- Student responses may include the following:
 - Knowing the difference between good and bad, honesty and dishonesty
 - A kind of list of personal rules to live by in order to feel like a moral person

What sorts of words does the author use to describe the external and internal challenges to Hundert’s “code of morals” (p. 172)?

- Student responses may include the following:
 - Mr. Woodbridge, as headmaster of the school, is a symbol of Hundert’s value system, his “code of morals” (p. 172), yet he encourages him to throw the competition. He instructs him to “ignore” (p. 168) the cheating. Hundert is quick to dismiss Mr. Woodbridge’s corruption, comparing him to a soldier’s “captain” (p. 172).
 - Sedgewick now knows that Hundert, like himself, has acted dishonestly, referring to his “dark, accusatory gaze” (p. 172).
 - Hundert believes the right thing to do would be to turn in Sedgewick for his dishonesty, but he knows it is more complicated than this—referring to the situation as “one criminal turning in another” (p. 172).

How can Sedgewick’s cheating help you understand the definition of *waned* (p. 172)? How does the use of this word inform your understanding of Hundert?

- Student responses should include the following:
 - Because Hundert does not report Sedgewick’s behavior, the text suggests his conviction to do so goes away, helping to define *wane* to mean “shrink, die out, or decrease.”
 - The word is significant because it shows Hundert’s internal weakness; he wishes to enforce his moral code, but his own lapses in it prevent him from doing so.

What does the reflection “no sooner had I resolved to confront the Senator than it became perfectly clear to me that I lacked the character to do so” (p. 173) reveal about Hundert’s character?

- Student responses should include the following:

- This represents the moment in time when Hundert realizes his own essential character flaw—he is too weak to confront those more powerful than him, even if they call into question or compromise his own moral code.
- Both Sedgewick and his father are willing to confront Hundert. They must view him as weak, and their willingness to exploit this element of his character contributes to the perceived strength of theirs.

In the wake of Hundert’s conversation with the Senator, what do his actions reveal about his character versus the character of Sedgewick and the Senator?

💬 Student responses may include the following:

- Sedgewick used to be described as a student who couldn’t seem to get a break under his “tyrant” father (p. 164). He was taken under Hundert’s wing and seemed to show real promise. Now, the language used to describe his character and his performance is insulting and offensive.
- Sedgewick is described as a “dismal” student, landing at the bottom of a class that the narrator claims is not as good as previous classes (p. 174).
- Sedgewick’s academic efforts are described as “abominations” and “pathetic digestions” (p. 174).
- Sedgewick becomes the symbol for a declining school; he represents the “first tendrils of moral rot” (p. 174) that seem to be plaguing St. Benedict’s.
- Sedgewick and Senator Bell might be characterized as bullies, but Hundert is a coward who hides behind his words when he can’t influence Sedgewick the way he wants.

Display the words *stride*, *strut*, and *trundle* and instruct students to re-read the sentences where these words appear: “His stride had become a strut” (p. 174) and “trundled off to sit among his friends” (p. 175). Instruct students to work in their groups to define the words, and to discuss what aspect of Sedgewick’s character the narrator conveys through them.

💬 Student responses may include:

- The understanding that both *stride* and *strut* connote confidence, a reading supported by the other details in this paragraph. But *strut* is perhaps the stronger word; the narrator is attempting to show the change in Sedgewick’s behavior and social standing.
- *Trundle* is a different sort of word, almost suggesting clumsiness. The narrator seems to be pointing out Sedgewick’s unwillingness to take graduation seriously, a reading reinforced by his “flat” expression on stage (p. 175).

Lead a brief, full-class sharing of the definitions and the aspects they demonstrate. Post or provide the definitions of these words.

Activity 5: Quick Write

10%

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

How does the author’s descriptive word choice further develop the characters of Sedgewick and Hundert?

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

Instruct students to use two to four unit vocabulary words and evidence from the text in their responses.

Remind students to use the Short Response Rubric and Checklist to guide their written responses.

- ▶ 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 select one example where the narrator’s “code of morals” (p. 172) is challenged and to explain its context and its impact on the narrator. Ask students to include one to three unit vocabulary words as they complete their homework.

Instruct students to continue their AIR through the lens of their focus standards (RI/RL.9-10.2). Students should come to class prepared for a 3–5 minute discussion of their text, based on that standard.

- ▶ Students follow along.

Homework

Select one example where the narrator’s “code of morals” (p. 172) is challenged, and explain its context and its impact on the narrator. Include one to three unit vocabulary words in your response. Continue your AIR using the language of the focus standards (RI/RL.9-10.2) to guide your reading. Come to class prepared for a 3–5 minute discussion at the beginning of the next lesson based on the focus standards.

10.1.2

Lesson 6

Introduction

In this lesson, students read and analyze the next section of “The Palace Thief,” from “It came as a surprise, then, when I learned in the Richmond Gazette” to “and by the end of that month he had asked me to retire” (pp. 175–182), in which Hundert describes the events following Sedgewick’s graduation, including the rise and fall of both St. Benedict’s School and his career.

Students engage in a discussion that analyzes the challenges to Hundert’s moral code, and analyze how these challenges contribute to his character development by considering the language Hundert uses to describe them. Students form groups and participate in an activity where they review and analyze the text in more concise sections to deepen their understanding of character development and vocabulary. Students are assessed through a Quick Write prompting them to further explore Hundert’s character development.

For homework, students organize, expand, and revise their materials, annotations, and evidence in preparation for the Mid-Unit Assessment.

Standards

Assessed Standard(s)	
RL.9-10.3	Analyze how complex characters (e.g., those with multiple or conflicting motivations) develop over the course of a text, interact with other characters, and advance the plot or develop a theme.
Addressed Standard(s)	
RL.9-10.1	Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.
RL.9-10.4	Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the cumulative impact of specific word choices on meaning and tone (e.g., how the language evokes a sense of time and place; how it sets a formal or informal tone).
L.9-10.5	Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.

Assessment

Assessment(s)
<p>The learning in this lesson is assessed through a Quick Write activity at the end of the lesson. Students answer the following prompt based on the reading (citing evidence from the text and analyzing key words and phrases) completed in the lesson.</p> <ul style="list-style-type: none"> How does the character of Hundert further develop in this passage?
High Performance Response(s)
<p>A High Performance Response should:</p> <ul style="list-style-type: none"> Include a summary and analysis of Hundert's time at St. Benedict's since Sedgewick Bell's graduation, including his actions at St. Benedict's and his relationship with Charles Ellerby. Identify the different ways that Sedgewick and Senator Bell torment Hundert and how this affects his actions and decisions decades later.

Vocabulary

Vocabulary to provide directly (will not include extended instruction)
<ul style="list-style-type: none"> vantage (n.) – a position, condition, or place affording some advantage or a commanding view throes (n.) – violent spasms or pangs peristaltic (adj.) – of or pertaining to the progressive wave of contraction and relaxation of a tubular muscular system rancorous (adj.) – bitter and resentful fainted (v.) – attacked on place or point merely as a distraction from the real place or point of attack chancel (n.) – the space or altar of a church, usually enclosed, for clergy and other officials unbidden (adj.) – not ordered or commanded; spontaneous Byzantine (adj.) – characterized by intrigue; scheming or deviousness coveted (v.) – eagerly wished for internecine (adj.) – of or pertaining to conflict or struggle within a group guileless (adj.) – innocent and without deception gadfly (n.) – a person who persistently annoys or provokes others with criticism, schemes, ideas, demands, requests, etc. filigreed (v.) – adorned with delicate ornamental work

- foist (v.) – to force upon or impose fraudulently or unjustifiably
- torpor (n.) – a state of suspended physical powers and activities
- abandon (n.) – enthusiasm

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

- relic (n.) – a surviving memorial of something past
- irascible (adj.) – easily provoked to anger; very irritable
- demagogue (n.) – a person, especially an orator or political leader, who gains power and popularity by arousing the emotions, passions, and prejudices of people
- antiquarian (n.) – a person who values the study of ancient times or former ages

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards & Text <ul style="list-style-type: none"> • Standards: RL.9-10.3, RL.9-10.1, RL.9-10.4, L.9-10.5 • Text: “The Palace Thief,” by Ethan Canin (pp. 175–182) 	
Learning Sequence: <ol style="list-style-type: none"> 1. Introduction of Lesson Agenda 2. Homework Accountability 3. Masterful Reading 4. Group Text Analysis 5. Quick Write 6. Closing 	<ol style="list-style-type: none"> 1. 5% 2. 10% 3. 20% 4. 50% 5. 10% 6. 5%

Materials

- Copies of the Group Text-Analysis Tool for each student
- Student copies of the Short Response Rubric and Checklist (refer to 10.1.1 Lesson 1)

Learning Sequence

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

Activity 1: Introduction of Lesson Agenda

5%

Review the agenda and share the assessed standard for this lesson: RL.9-10.3. In this lesson, students analyze the challenges to Hundert’s moral code and explore how these challenges contribute to his character development by considering the language Hundert uses to describe them. Students engage in a guided discussion activity.

- Students follow along.

Activity 2: Homework Accountability

10%

For homework, students selected one example where the narrator’s “code of morals” is challenged. Instruct students, as a whole class, to participate in a discussion to the following prompt:

What are the instances, situations, or moments that impact the narrator?

- 💬 Student responses may include the following:
 - In class, Hundert gives Sedgewick easy questions. In the competition, Hundert is concerned that people think he is giving Sedgewick easier questions. Hundert decides to give Sedgewick a more difficult question, and then realizes he is cheating.
 - The narrator admits that he “broke one of his cardinal rules” (p. 165) when he changed Sedgewick’s grade. He still moves forward with allowing Sedgewick to enter the competition. He even wants Sedgewick to win the competition.
 - When he realizes Sedgewick is cheating, he follows the direction of the headmaster and does not expose him.
 - When he sees Sedgewick after the competition, he tells him that “it’s a complicated matter” (p. 171). He does not reveal the real reason for keeping quiet.

- Hundert refers to his own deed and “an act of omission” (p. 172), illustrating his perception of shaking his “code of morals.”
- He intends to call the Senator but he waits and the Senator calls him first.
- In his conversation with the Senator, he does not confront him and instead says that “It’s a complex situation” (p. 173).

Lead a brief share out on the previous lesson’s AIR homework assignment. Select several students (or student pairs) to explain how they applied their focus standard (RL/RI.9-10.2) to their AIR text.

- ▶ Students (or student pairs) discuss and then share how they applied their focus standard (RL/RI.9-10.2) to their AIR text from the previous lesson’s homework.

Activity 3: Masterful Reading

20%

Introduce the Quick Write assessment prompt (How does the character of Hundert further develop in this passage?). Explain to students that this is the lesson assessment and the focus for today’s reading.

- ▶ Students read the assessment prompt and listen.

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

Have students listen to a masterful reading of a passage from “The Palace Thief,” from “It came as a surprise, then, when I learned in the Richmond Gazette” through “by the end of that month he asked me to retire” (pp. 175–182). Provide definitions for the following words as they appear during the masterful reading: *vantage*, *throes*, *peristaltic*, *rancorous*, *fainted*, *chancel*, *unbidden*, *Byzantine*, *coveted*, *internecine*, *guileless*, *gadfly*, *filigreed*, *foist*, *torpor*, and *abandon*.

① Consider displaying the vocabulary definitions for students to see throughout the lesson. The definitions are in the vocabulary box at the beginning of the lesson.

- ▶ Students follow along, reading silently.

Ask students to independently write down initial reactions and questions they have about the text.

💬 Student reactions and questions may include:

- Hundert isn’t surprised that Sedgewick is in a high position.
- Why would Hundert reach out to Sedgewick again? They did not end on good terms.
- Hundert, too, has had some changes in his position at St. Benedict’s.
- St. Benedict’s seems to have had some ups and downs over the years.

- ① Consider pausing the masterful reading after “It was my proudest moment at St. Benedict’s” (p. 178) and at the conclusion of the excerpt, to give students time to write down initial reactions and questions.

Activity 4: Group Text Analysis

50%

Direct students to form three heterogeneous groups. Distribute a copy of the Group Text-Analysis Tool to each student. Explain that all students will be responsible for answering all the questions on the tool. However, each group of students will present to the class their responses to one set of content questions and one set of vocabulary questions.

Explain to students that they will have about five minutes to discuss each set of questions.

- ① If students need additional time or support, consider asking each group to only discuss the questions designated for their group. Then as each group presents, students from the other groups can take notes on the questions they did not discuss.
 - ▶ Students listen and form groups.

Instruct students to begin the Group Text-Analysis activity.

- ▶ Students work in groups to answer all the questions on the Group Text-Analysis Tool.
- ① During this activity, circulate to offer support to each student group.
 - 🗨 See the Model Group Text-Analysis Tool for possible student responses.

Lead a full-class discussion in which each group shares their responses to one set of content and vocabulary questions.

Activity 5: Quick Write

10%

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

How does the character of Hundert further develop in this passage?

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

- ▶ Students 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:** Elicit some of the vocabulary words from this and the previous two lessons (4, 5, and 6) that might be appropriate for students to use in their Quick Writes, and encourage students to incorporate 1–3 words in their response. Examples of vocabulary words for consideration are: *beget*, *wiliness*, *precocious*, *audacity*, *recalcitrance*, *crudities*, *feline*, *wane*, *rancorous*, *relic*, and *guileless*.

Activity 6: Closing

5%

Display and distribute the homework assignment. For homework, instruct students to organize, expand, and revise their materials, annotations, and evidence in preparation for the Mid-Unit Assessment, which addresses the following prompt: How has Hundert developed over the course of the this text? Students will need to cite evidence to support their responses.

- ▶ Students follow along.

Homework

Organize, expand, and revise materials, annotations, and evidence in preparation for the Mid-Unit Assessment.

Group A Text-Analysis Tool

Name:		Class:		Date:	
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Passage	Questions	Response
From: “It came as no surprise, then, when I learned” to “It was my proudest moment at St. Benedict’s.” (pp. 175–178)	<p>What might Hundert’s attitude toward reestablishing contact with Sedgewick reveal about his character?</p> <p>What does Hundert’s “proudest moment” (p. 178) reveal about him?</p>	
“because of the advances in our society, history had become little more than a <i>relic</i> .” (p. 177)	<p>What part of speech is <i>relic</i>?</p> <p>What opinion is being expressed about <i>relics</i> in this section?</p> <p>How does this opinion help guide you towards an idea of the definition of the word <i>relic</i>?</p> <p>How does Hundert’s reaction in the next line help contribute to your understanding of the word <i>relic</i>?</p>	

Group B Text-Analysis Tool

Passage	Questions	Response
<p>From: “Although the resultant split among the faculty” to “Not one of them seemed unable to eat.” (pp. 178–180)</p>	<p>Describe Hundert’s success and ambition as outlined in this section of text. Note when/how Hundert uses first person and possessive pronouns (“we”, “I”, “our”).</p> <p>Who does Hundert refer to as his “all[ies]” (p. 179) and how do these references further develop your understanding of him?</p>	
<p>“I had not even wanted [the pistol] when the <i>irascible</i> demagogue Bell had foisted it up on me.” (p. 181)</p>	<p>Based on context clues, what do we know about these highlighted words and how they function together?</p> <p>How does the substitution of “easily angered” for <i>irascible</i> and “passionate political leader” for <i>demagogue</i> affect your understanding of the meaning of the sentence?</p>	

Group C Text-Analysis Tool

Passage	Questions	Response
<p>From: “After dinner I returned to the assistant headmaster’s house” to “that month he had asked me to retire.” (pp. 180–182)</p> <p>① “The die is cast” comes from a Latin phrase meaning that a decision has been made and cannot be changed.</p>	<p>Describe Hundert’s mood during his confrontation with Ellerby and, later, as he disposes of the gun. How do these descriptions complicate or refine your understanding of Hundert?</p> <p>Why does Hundert think he “was doomed the moment [he] threw the pistol in the water” (p. 182)?</p>	
<p>“By four o’clock that afternoon Charles Ellerby, a fellow <i>antiquarian</i> whose job I had once helped secure, had been named headmaster.” (p. 182)</p>	<p>Why did Hundert first become friends with Charles Ellerby at St. Benedict’s?</p> <p>How does this help decode the meaning of the word <i>antiquarian</i>?</p> <p>(Hint: How is “fellow” used in the sentence?)</p> <p>(Hint: What other words begin with “antiqu”?)</p>	

Model Group A Text-Analysis Tool

Passage	Question	Model Student Response
From: “It came as no surprise, then, when I learned” to “It was my proudest moment at St. Benedict’s.” (pp. 175–178)	What might Hundert’s attitude toward reestablishing contact with Sedgewick reveal about his character?	<p>Enough time has gone by and he does not hold a grudge.</p> <p>He may be more eager to remember the good times rather than the bad times in his past.</p> <p>He believes that people can change and evolve into better people, and he welcomes the opportunity to test his theory.</p>
	What does Hundert’s “proudest moment” (p. 178) reveal about him?	<p>He lacks the confidence or charisma that come naturally to leaders, so he fights battles on behalf of others.</p>
“because of the advances in our society, history had become little more than a <i>relic</i> .” (p. 177)	What part of speech is <i>relic</i> ?	<p>A noun.</p>
	What opinion is being expressed about <i>relics</i> in this section?	<p>A <i>relic</i> is not significant.</p> <p>A <i>relic</i> is not important today because of technology (advances); a <i>relic</i> is the opposite of an advancement.</p>
	How does this opinion help guide you towards an idea of the definition of the word <i>relic</i> ?	<p>It must refer to something old to contrast the importance of advancements.</p> <p>A relic is not important, and history is only slightly more important.</p>
	How does Hundert’s reaction in the next line help contribute to your understanding of the word <i>relic</i> ?	<p>Hundert is obsessed with history, so for him to refer to “dim-witted times” means that the statement about <i>relics</i> is not something he agrees with.</p> <p>If he is passionate about this idea, it must conflict with his own beliefs about history.</p>

Model Group B Text-Analysis Tool

Passage	Questions	Response
From: “Although the resultant split among the faculty” to “Not one of them seemed unable to eat.” (pp. 178–180)	Describe Hundert’s success and ambition as outlined in this section of text. Note when/how Hundert uses first person and possessive pronouns (“we”, “I”, “our”).	<p>Ellerby and Hundert work together to achieve what is made to sound primarily like Hundert’s vision:</p> <p>“we were able to do what I had always dreamed of doing” (p. 178)</p> <p>“We redoubled our commitment to classical education.” (p. 178)</p> <p>“Our fortunes lifted and dipped with the gentle rhythm to which I had long ago grown accustomed.” (p. 178)</p> <p>Although he is largely responsible for the school’s upswing, he is not prepared when Mr. Woodbridge dies, even though he wants this spot.</p> <p>He blames only himself for his lack of planning to take the reins as headmaster:</p> <p>“I myself coveted the job” (p. 178)</p> <p>“I had not yet begun the preparations” (p. 179)</p> <p>“I was, of course, no longer a young man.” (p. 179)</p> <p>“I lost my advantage” (p. 179)</p>
	Who does Hundert refer to as his “all[ies]” (p. 179) and how do these references further develop your understanding of him?	<p>The first time, he refers to Charles Ellerby as a man he has always assumed was an ally.</p> <p>The second time, he says he will go “to the dining commons in the company of allies” (p. 179), referring to the students dining in the cafeteria.</p> <p>The only allies (he thinks) he has are his students.</p> <p>He has trouble maintaining strong adult relationships. (Ellerby is the only friend Hundert has ever referenced, and Ellerby only used Hundert to pursue his own ambition.)</p>

Passage	Questions	Response
<p>"I had not even wanted [the pistol] when the <i>irascible demagogue</i> Bell had foisted it up on me." (p. 181)</p>	<p>Based on context clues, what do we know about these highlighted words and how they function together?</p>	<p><i>Irascible</i> is an adjective and <i>demagogue</i> is a noun.</p> <p>The words potentially have a negative connotation because they a) describe Senator Bell, b) describe a firearm that we know Hundert ultimately tosses out and is the source of conflict with Ellerby, and c) relate to the word <i>foist</i>, which we know from our vocabulary sheet means "force upon or impose."</p> <p>The words reflect a judgment of Senator Bell, not the pistol.</p>
	<p>How does the substitution of "easily angered" for <i>irascible</i> and "passionate political leader" for <i>demagogue</i> affect your understanding of the meaning of the sentence?</p>	<p>Given his current situation, Hundert is not happy that he has the gun and he lashes out against the Senator for contributing somehow to the situation.</p> <p>Hundert didn't want the gun in the first place, yet he accepted it anyway because he likely felt he had no choice.</p>

Model Group C Text-Analysis Tool

Passage	Questions	Response
<p>From: “After dinner I returned to the assistant headmaster’s house” to “that month he had asked me to retire.” (pp. 180-182)</p> <p>① “The die is cast” comes from a Latin phrase meaning that a decision has been made and cannot be changed.</p>	<p>Describe Hundert’s mood during his confrontation with Ellerby and, later, as he disposes of the gun. How do these descriptions complicate or refine your understanding of Hundert?</p> <p>Why does Hundert think he “was doomed the moment [he] threw the pistol in the water” (p. 182)?</p>	<p>He thinks that the gun was the only thing standing in his way of getting the headmaster position.</p> <p>The gun is the last physical reminder of the manipulation of the Senator and he has a newfound confidence with it gone.</p> <p>He thinks that with the gun gone there’s nothing else that Ellerby could legitimately attack.</p> <p>When he tossed the gun, he lost confidence, or conviction; it was like admitting that he had done something wrong or shameful.</p> <p>Tossing the gun had felt good, but it made him feel like Sedgewick Bell was mocking him.</p>
<p>“By four o’clock that afternoon Charles Ellerby, a fellow <i>antiquarian</i> whose job I had once helped secure, had been named headmaster.” (p. 182)</p>	<p>Why did Hundert first become friends with Charles Ellerby at St. Benedict’s?</p> <p>How does this help decode the meaning of the word “<i>antiquarian</i>”?</p> <p>(Hint: How is “fellow” used in the sentence?)</p> <p>(Hint: What other words begin with “antiqu”?)</p>	<p>Hundert and Ellerby first formed a friendship because they were both lovers of history.</p> <p>They loved it enough to fight for it as part of the curriculum to get St. Benedict’s back on track.</p> <p>The word “fellow” means that the two have something in common. Only one of them was promoted to headmaster, and the only real thing they have in common is their love of history, so antiquarian means another person who studies and appreciates history.</p> <p>The words <i>antiques</i> and <i>antiquity</i>, both begin with “antiqu” and are related to things that are old.</p>

10.1.2

Lesson 7

Introduction

In this lesson, students complete the Mid-Unit Assessment, which builds on discussion and analysis from the previous six lessons to evaluate the students' understanding of the narrator's development as a complex character over the course of "The Palace Thief" thus far. To support their analysis of characters, students refer to text-analysis materials compiled to this point, including Quick Writes, homework, discussion notes, annotations, and tools.

Using the Text Analysis Rubric, students discuss acceptable responses to their Mid-Unit Assessment before they write their multi-paragraph responses addressing the following prompt: How has Hundert developed over the course of this text? Cite evidence to support your response.

For homework, students continue to read their AIR using a new focus standard to guide their reading.

Standards

Assessed Standard(s)	
RL.9-10.3	Analyze how complex characters (e.g., those with multiple or conflicting motivations) develop over the course of a text, interact with other characters, and advance the plot or develop the theme.
W.9-10.2	Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.
W.9-10.9	Draw evidence from literary or informational texts to support analysis, reflection, and research.
Assessed Standard(s)	
None.	

Assessment

Assessment(s)
<p>Students craft a multi-paragraph response to the Mid-Unit Assessment prompt.</p> <ul style="list-style-type: none"> How has Hundert developed over the course of this text? Cite evidence to support your response. <p>① Student responses are evaluated using the Text Analysis Rubric.</p>
High Performance Response(s)
<p>A High Performance Response should:</p> <ul style="list-style-type: none"> Provide evidence that details the kind of influence Hundert hopes to have as a teacher and how this influence is tested by both Sedgewick and Senator Bell. Demonstrate an understanding of how Hundert's moral code is called into question, as well as how he responds when it is challenged. Identify specific examples of Hundert being developmentally flawed or unable to learn from his mistakes. Appropriately incorporate two to six vocabulary words that have been discussed and analyzed over the course of the unit thus far.

Vocabulary

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

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

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

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards & Text <ul style="list-style-type: none"> Standards: RL.9-10.3, W.9-10.2, W.9-10.9 Text: “The Palace Thief,” by Ethan Canin (pp. 155–182) 	
Learning Sequence <ol style="list-style-type: none"> Introduction of Lesson Agenda Homework Accountability Mid-Unit Assessment Discussion Mid-Unit Assessment Closing 	<ol style="list-style-type: none"> 5% 5% 10% 75% 5%

Materials

- Student copies of the Text Analysis Rubric and Checklist (refer to 10.1.1 Lesson 7)

Learning Sequence

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

Activity 1: Introduction to Lesson Agenda

5%

Begin by introducing the agenda and assessed standards in this lesson: RL.9-10.3, W.9-10.2, and W.9-10.9. In this lesson, students spend the beginning of class working collaboratively to develop and discuss

their ideas about Hundert's character development in this unit. In the remainder of the lesson, students craft a multi-paragraph written response to the Mid-Unit Assessment prompt.

- ▶ Students look at the agenda.

Activity 2: Homework Accountability

5%

Instruct students to talk in pairs about how they organized, expanded, and revised their materials in preparation for the Mid-Unit Assessment.

- ▶ Student pairs discuss how they prepared for the Mid-Unit Assessment.

Activity 3: Mid-Unit Assessment Discussion

10%

Instruct students to talk in small groups about what content and details they should include in their multi-paragraph written response.

- ▶ Students discuss the content of the assessments they will be composing.

💬 Student responses may include the following:

- Evidence of Hundert's intentions as a teacher, and how his intentions are tested by Sedgewick and the Senator.
- Details surrounding Hundert's moral code and "first mistake," as well as the series of events, motivations, and actions that occur as a result of the "first mistake."
- Examples of Hundert changing his mind about Sedgewick and the "Mr. Julius Caesar" competition, evidence that he has had a difficult time making or trusting his decisions.

① Consider reminding students that they will need to incorporate two to six vocabulary words that have been discussed and analyzed over the course of the unit into their written responses.

Activity 4: Mid-Unit Assessment

75%

Display the Mid-Unit Assessment prompt:

How has Hundert developed over the course of this text?

Ask students if they have any remaining questions.

- ▶ Students examine the Mid-Unit Assessment prompt and ask remaining questions.

Explain to students that because it is a formal writing task, the Mid-Unit Assessment should include well-chosen, relevant, and sufficient textual evidence.

Distribute and review the Text Analysis Rubric and Checklist. Remind students to revisit the rubric once they are finished with the assessment to ensure they have fulfilled all the criteria.

- ▶ Students review the Text Analysis Rubric.

Remind students that as they write they should refer to the notes, tools, and annotated text from the previous lessons.

- ▶ Students listen.

Transition students to independent writing time. Give students the remaining class period to write.

- ① Consider displaying or distributing a list of this unit's vocabulary thus far for students to reference while crafting their Mid-Unit response. Look for students to use two to six of the following vocabulary words in their written responses: *puerile, boorish, indolence, scruples, affront, cardinal, coddle, precocious, audacity, recalcitrance, crudities, feline, wane, rancorous, relic, guileless*. These are suggested vocabulary words, but students may use any combination of focus vocabulary words from the previous lessons.

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

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

- ① Circulate around the room and offer non-content support as needed. When circulating the room to provide support, remind students that this is an assessment of independent textual analysis so the teacher cannot provide direction on specific content from the text.

Collect responses before the end of the lesson.

- ▶ Students submit the Mid-Unit Assessment.

Activity 5: Closing

5%

Display and distribute the homework assignment. Introduce Reading Standard 3 as a focus standard to guide students' AIR and model what applying this focus standard looks like.

For example, RL.9-10.3 asks students to "Analyze how complex characters (e.g., those with multiple or conflicting motivations) develop over the course of a text, interact with other characters, and advance the plot or develop the theme." Students who have read "The Palace Thief" might suggest that Hundert develops in relation to Sedgewick and the Senator, developing multiple central ideas. Hundert's

interactions with Sedgewick and the Senator introduce and develop the central ideas of power and control. Hundert initially tries to exert power and control over the poorly behaved Sedgewick, but the Senator applies the most power and control over Hundert. Ultimately, both Bell men influence and control Hundert's decisions even long after Sedgewick has graduated.

For homework, instruct students to continue reading their AIR text using the new focus standard (RI/RL.9-10.3) for guidance. Ask students to prepare for a brief 3–5 minute discussion that will require them to apply the language of this standard to their reading.

- ▶ Students follow along.

Homework

Continue reading your AIR text, using the language of the new focus standard (RI/RL.9-10.3) to guide your reading and prepare for a 3–5 minute discussion of your text based on that standard.

10.1.2**Lesson 8****Introduction**

In this lesson, students read and discuss the next section of “The Palace Thief,” from “And so I was preparing to end my days” to “Should I have spoken up to the Senator?” (pp. 182–187) in which Hundert agrees to facilitate a rematch of the “Mr. Julius Caesar” competition and participates in his last school graduation.

Students collaborate and discuss Hundert’s present, as well as the nagging memory of his past, analyzing the impact that Hundert’s retrospective self-doubt has on shaping central ideas in the text. Discussion and analysis revolve around two ideas in the text: the final days at St. Benedict and Hundert’s reflections on the past and his nervousness about the future. This analysis culminates in a Quick Write in which students are asked to provide specific textual details to support their analysis of Hundert’s reflections.

For homework, students continue to read their AIR through the lens of their newest focus standard (RI/RL.9-10.3).

Standards

Assessed Standard(s)	
RL.9-10.2	Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.
Addressed Standard(s)	
RL.9-10.1	Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.
RL.9-10.3	Analyze how complex characters (e.g., those with multiple or conflicting motivations) develop over the course of a text, interact with other characters, and advance the plot or develop the theme.

Assessment

Assessment(s)
<p>The learning in this lesson is captured through a Quick Write at the end of the lesson. Students answer the following prompt based on the reading (citing evidence from the text and analyzing key words and phrases) completed in the lesson.</p> <ul style="list-style-type: none"> How do Hundert's reflections develop a central idea of the text?
High Performance Response(s)
<p>High Performance Responses should:</p> <ul style="list-style-type: none"> Focus on significant events that occur in Hundert's life that give him the opportunity to rewrite the past, as well as analyze why he does or does not change his actions. Use details of Hundert's development to make a broader statement about him as a flawed character and how this contributes to the development of a central idea of the text.

Vocabulary

Vocabulary to provide directly (will not include extended instruction)
<ul style="list-style-type: none"> maturation (n.) – the act or process of becoming fully developed in body or mind, as a person guileless (adj.) – sincere; honest; straightforward; frank slight (n.) – insult or rejection meretriciousness (n.) – quality of being falsely praiseful or superficial tenure (n.) – the period or term of holding something
Vocabulary to teach (may include direct word work and/ or questions)
<ul style="list-style-type: none"> rancor (n.) – bitter, rankling resentment or ill will; hatred; malice <p>① This is an extremely rich text for vocabulary, and there are opportunities for vocabulary instruction in this section of the text. Teachers should feel free to include additional vocabulary instruction as student need requires or time permits.</p>

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards & Text: <ul style="list-style-type: none"> Standards: RL.9-10.2, RL.9-10.1, RL.9-10.3 Text: “The Palace Thief,” by Ethan Canin (pp. 182–187) 	
Learning Sequence: <ol style="list-style-type: none"> Introduction of Lesson Agenda Homework Accountability Masterful Reading Text Analysis and Full-Class Discussion Quick Write Closing 	<ol style="list-style-type: none"> 5% 10% 10% 55% 15% 5%

Materials

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

Learning Sequence

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

Activity 1: Introduction to Lesson Agenda

5%

Begin by reviewing the agenda and sharing the assessed standard for this lesson: RL.9-10.2. In this lesson, students will explore the changes in Hundert through his retirement by discussing a series of questions that support close reading of several sections of text. Students analyze the impact that

Hundert's reflections about the past, the present, and the future have on developing central ideas in the text.

- ▶ Students follow along.

Activity 2: Homework Accountability

10%

Instruct students to talk in pairs about how they can apply their focus standard (RI/RL.9-10.3) to their AIR text. Lead a brief share out on the previous lesson's AIR homework assignment. Select several students (or student pairs) to explain how they applied their focus standard to their AIR text.

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

Activity 3: Masterful Reading

10%

Introduce the Quick Write assessment prompt (How do Hundert's reflections develop a central idea of the text?). Explain to students that this is the lesson assessment and the focus for today's reading.

- ▶ Students read the assessment prompt and listen.

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

Have students listen to a masterful reading of a passage from "The Palace Thief," from "And so I was preparing to end my days" to "Should I have spoken up to the Senator?" (pp. 182–187). Provide definitions for the following words as they appear during the masterful reading: *maturation*, *meretriciousness*, *slight*, and *tenure*.

Instruct students to read along in their texts.

- ▶ Students follow along, reading silently.

① Consider displaying the vocabulary and definitions for students to access throughout the lesson. The vocabulary to provide is in the vocabulary box at the beginning of the lesson.

Activity 4: Text Analysis and Full-Class Discussion

55%

Instruct students to read in groups from "And so I was preparing to end my days" to "That evening I began to prepare my test" (pp. 182–183), and annotate according to the established annotation codes.

- ▶ Students read and annotate the text.

🗨 Student annotations may include the following:

- ! Sedgewick tells Hundert that he had “often dreamed of holding a rematch of ‘Mr. Julius Caesar’” (p. 182). This is interesting, because his current job is in steel, not in the humanities.
- * Hundert claims to not be surprised by Sedgewick, “for it is precisely this sort of childhood slight that will drive a great figure” (p. 183).
- ? Sedgewick would be giving the school and Hundert money. Is it a good idea to get money from a former student who did not leave the best impression?
- ? Hundert gives the impression that the competition is worth having from a financial perspective (both personally and for the school). Is this the real reason he considers holding the rematch?

Instruct students, in their groups, to respond to the following questions:

How can Hundert’s response to Sedgewick’s letter help you to determine the meaning of *rancor* (p. 182) in this context?

- 🗨 Students should point to Hundert’s “pleasure” that the letter “contained no trace of rancor” (p. 182) to indicate that “rancor” in this context means something bad, like bitterness or hatred, that would cause Hundert to feel displeasure.

To what does Hundert attribute Sedgewick’s lack of *rancor*? What might this suggest about how Hundert understands Sedgewick’s growth from disobedient student to successful businessman?

- 🗨 Hundert believes that Sedgewick has outgrown his childish behavior—his kind letter is a result of his “maturation.” This indicates that Hundert believes Sedgewick has grown and changed for the better since he was a student at St. Bendedict’s (p. 182).

① If necessary, remind students of the definition of *maturation* as “the act or process of becoming fully developed in body or mind, as a person.”

How does the presence of the word “artfully” in Hundert’s description of Sedgewick’s greeting as “artfully guileless” (p. 182) change your understanding of Hundert’s initial reactions to the letter? What might this suggest about how Sedgewick has grown?

- 🗨 The word “artfully” changes the meaning of Hundert’s description of Sedgewick’s greeting as “guileless” (p. 182). This description now indicates that Sedgewick is strategically or purposefully attempting to appear honest, sincere, or frank. Students should infer from this hint that

Sedgewick's new kind and respectful behavior is calculated and that perhaps Sedgewick has not changed as much as it first appears he has.

① If necessary, remind students of the definition of *guileless* as “sincere, honest, straightforward, or frank.”

What does Hundert mean when he notes that “it is precisely this sort of childhood slight that will drive a great figure” (p. 183)? What does Hundert think he knows about Sedgewick's character?

💬 Student responses may include the following:

- Hundert is not surprised that Sedgewick wants to compete again, because rejection/loss/regret, even in high school, can stay with people their entire lives.
- He overcame his “Mr. Julius Caesar” competition to become successful, but there's one void he wants to fill to “reclaim his intellectual honor” (p. 183).

Hundert remarks that he “[is] flattered” after discovering that Sedgewick “desired the chance to reclaim his intellectual honor” (p. 183). What does this indicate about Hundert's character? Where have we seen this idea before?

💬 Student responses may include the following:

- Hundert is touched to be such an important part of Sedgewick's memories of St. Benedict's; the “Mr. Julius Caesar” competition must have had a major impact on Sedgewick's life.
- This is familiar from Hundert's actions in the first “Mr. Julius Caesar” competition, when he feels a sense of responsibility towards Sedgewick, as well as the sense of pride in his attachment to any of Sedgewick's success in front of faculty and family (p. 167).

Lead a brief full-class discussion of student responses.

① Consider reviewing definitions of *rancor*, *guileless*, and *slight*.

Instruct students to read from “As assistant headmaster I had not taught my beloved Roman history” to “However, by evening my spirits had taken a beating” (pp. 183–186) and annotate the text. Tell the students that the names he mentions at the bottom of page 183 are notable real-life men.

① Consider reviewing the definition of *meritriciousness*.

▶ Students read and annotate the text.

💬 Student annotations may include the following:

- * Hundert's reflections on aging and retirement are kind of sad but expected for someone who seems to have lived his life for St. Benedict's.

- * Hundert “tried not to think about” (p. 184) the future, but the only thing we know that is happening is a rematch of a contest held in the past.
- * He describes the “eerie quiet of summer” (p. 185) as something familiar, but it also sounds like he knows that is what his retirement might be like, free from students and the buzz of a busy school.

Instruct students, in their groups, to refer to their annotations as they discuss the following questions:

In what way does Hundert’s “spirit take a beating” (p. 186) in this section?

🗨 Student responses may include the following:

- He has tried “not to think about [his] future” (p. 184), but in a short amount of time his life is going to undergo a major change, at sixty-eight years old.
- Hundert notes that he takes pleasure in preparing for the competition, a thankful distraction that would have made “those first few days and nights...unbearable” (p. 186) had he been without it.
- He skips the headmaster’s reception but regrets it; he feels the boys were “passing...into the world without [him]” (p. 185); he relates to the comparison to an escaped slave. He is feeling old.

Lead a brief full-class discussion of student responses.

Instruct students, in their groups, to read from “Fortunately, there was the event to prepare for” to “Should I have spoken up to the Senator” (pp. 186–187) and annotate the text.

▶ Students read and annotate.

🗨 Student annotations may include the following:

- * Hundert realizes his life is going to be forever different now that he is retired; “the start of that summer should have been no different from the start of any other” (p. 186).
- * Hundert is struggling to recognize who he is, questioning, “Is that you?” and “What now” (p. 186)? These questions are new to him. The change of scenery is unfamiliar and makes him feel uncomfortable.
- ! The only thing Hundert seems to have to look forward to is the reunion competition, or more specifically, seeing Sedgewick. He even thinks of the dread and fear he feels at the prospect of Sedgewick forgetting about the event (p. 186).
- * Hundert also entertains the idea that Sedgewick might be mocking him, and it causes him to question decisions he made in the past.

Instruct students, in their groups, to refer to their annotations as they discuss the following question:

What feelings does the anticipation for the contest conjure in Hundert?

💬 Student responses may include the following:

- He feels a little lost in his identity: “Is that you?” (p. 186) and uncomfortable with his new situation: “What now?” (p. 186).
- The wait resurfaces conflicts about Sedgewick for Hundert. He fears Sedgewick may have “forgotten about the event” (p. 186) or even proposed the idea “just to mock [him]” (p. 187).
- Away from his school and with time on his hands, Hundert starts to question decisions he made more than 30 years ago, specifically decisions surrounding the “Mr. Julius Caesar” competition: “Should I never even have leapfrogged another boy to get him there? Should I have spoken up to the Senator?” (p. 187). He is nervous about the future and cannot stop thinking about the past.

Lead a brief, full-class discussion of student responses.

Activity 5: Quick Write

15%

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

How do Hundert’s reflections develop a central idea of the text?

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

- ▶ Students listen and read the Quick Write prompt.

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

Transition students to the independent Quick Write.

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

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

Activity 6: Closing

5%

Display and distribute the homework assignment. Instruct students that for homework they will continue to read their AIR through the lens of their focus standard (RI/RL.9-10.3) and prepare for a 3–5 minute discussion of their text based on the standards.

- ▶ Students follow along.

Homework

Continue AIR through the lens of the focus standard (RI/RL.9-10.3) and prepare for a 3–5 minute discussion of your AIR text based on that standard.

10.1.2

Lesson 9

Introduction

In this lesson, students read and analyze an excerpt of “The Palace Thief,” from “In early July, however, Sedgewick Bell’s secretary” to “the first rounds of questions were called from memory” (pp. 187–191). This passage depicts the events leading up to the second “Mr. Julius Caesar” competition.

Through a series of guided questions, students analyze how the interactions between Hundert and his former students continue to develop the central idea that Hundert is more comfortable thinking about the past than the future. Students focus their analysis on Hundert’s reflections on his role in his students’ lives, as well as his honest exchange with Martin Blythe. Analysis of these details transitions students to their Quick Write for this lesson, in which they are asked to describe how Hundert’s reunion with his former students contributes to the development of a central idea in the text.

For homework, students respond in writing to the following prompt: In light of the events following Hundert’s retirement, how have your impressions of him grown or changed?

Standards

Assessed Standard(s)	
RL.9-10.3	Analyze how complex characters (e.g., those with multiple or conflicting motivations) develop over the course of a text, interact with other characters, and advance the plot or develop a theme.
Addressed Standard(s)	
RL.9-10.1	Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.
RL.9-10.2	Determine a theme or central idea of the text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.

Assessment

Assessment(s)
<p>The learning in this lesson is captured through a Quick Write at the end of the lesson. Students answer the following prompt based on the reading (citing evidence from the text and analyzing key words and phrases) completed in the lesson.</p> <ul style="list-style-type: none"> How does Hundert's reunion with his former students contribute to the development of a central idea in the text?
High Performance Response(s)
<p>A High Performance Response should:</p> <ul style="list-style-type: none"> Identify and develop a central idea around Hundert's willingness to hang onto the past, contrasted by his stubbornness to learn from those experiences in making present or future decisions. Reference Hundert's confession to Martin Blythe as an opportunity to begin anew and reconcile some of the wrong decisions that plague his past. Identify the impression that Hundert has of the adult versions of his former students and how this impression might inform his line of reasoning about Sedgewick Bell. Discuss the momentum that Hundert has going into the "Mr. Julius Caesar" reunion competition after spending quality time with his former students.

Vocabulary

Vocabulary to provide directly (will not include extended instruction)
<ul style="list-style-type: none"> disgorging (v.) – to surrender or yield something poignant (adj.) – affecting or moving the emotions imbued (v.) – impregnated or inspired, as with feelings, opinions, etc. largesse (n.) – generous bestowal of gifts serpentine (adj.) – having a winding course, as a road
Vocabulary to teach (may include direct word work and/or questions)
<ul style="list-style-type: none"> reprieve (n.) – any respite or temporary relief jocular (adj.) – intended for, or suited to, joking voluble (adj.) – characterized by a ready or continuous flow of words

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards & Text: <ul style="list-style-type: none"> Standards: RL.9-10.3, RL.9-10.1, RL.9-10.2 Text: “The Palace Thief,” by Ethan Canin (pp. 187–191) 	
Learning Sequence: <ol style="list-style-type: none"> Introduction of Lesson Agenda Homework Accountability Masterful Reading Pages 187–191 Reading and Discussion Quick Write Closing 	<ol style="list-style-type: none"> 5% 10% 10% 55% 15% 5%

Materials

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

Learning Sequence

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

Activity 1: Introduction to Lesson Agenda

5%

Begin by reviewing the agenda and assessed standard for this lesson: RL.9-10.3. Through a series of guided questions, students analyze how the interactions between Hundert and his former students develop a central idea of the text.

- ▶ Students look at the agenda.

Activity 2: Homework Accountability

10%

Instruct students to talk in pairs about how they applied their focus standard to their AIR text (RI/RL.9-10.3). Lead a brief share out on the previous lesson's AIR homework assignment. Select several students (or student pairs) to explain how they applied their focus standard to their AIR text.

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

Activity 3: Masterful Reading

10%

Introduce the Quick Write assessment prompt (How does Hundert's reunion with his former students contribute to the development of a central idea in the text?). Explain to students that this is the lesson assessment and the focus for today's reading.

- ▶ Students read the assessment prompt and listen.

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

Ask students to listen to a masterful reading of the passage from "The Palace Thief," from "In early July, however, Sedgewick Bell's Secretary" to "the first rounds of questions were recalled from memory" (pp. 187–191). Provide definitions for the following words as they appear during the masterful reading: *disgorging*, *poignant*, *imbued*, *jocular*, *voluble*, and *largesse*.

- ▶ Students follow along, reading silently.

① Consider displaying the vocabulary and definitions for students to access throughout the lesson. The vocabulary to provide is in the vocabulary box at the beginning of the lesson.

Activity 4: Pages 187–191 Reading and Discussion

55%

Instruct students to form their pre-established groups from earlier in the unit and to reread and annotate the excerpt from "The Palace Thief," from "In early July, however, Sedgewick Bell's secretary" to "the first rounds of questions were recalled from memory" (pp. 187-191).

- 💬 Student annotation might include the following:

- → Hundert seems to be star-struck about taking the helicopter to the reunion competition. This is reminiscent of how he felt the first time he went to meet the Senator.
 - * Hundert's judgment also seems mixed. In the span of two paragraphs he wonders what "life might have been like if [he] had felt this just once in [his] youth" (p. 188) and then passes judgment on the "privileged romp on a private island" (p. 189).
 - * Hundert gets very emotional about seeing his former students and describes all of them as being grown up versions of their former selves. Who his students have become is no surprise to him.
 - → Hundert describes Sedgewick's walk among the men as one "like a prophet" (p. 190). This could be seen as an evolved version of how he strutted amongst his classmates in school.
 - → Twice Hundert has the opportunity to talk more in depth with his students about their lives (Deepak and Martin), yet he does not.
 - → Hundert wonders for a moment if the students spent time with him as a way to do better in the competition.
-

Pose the following questions to students to discuss in their groups.

- ① Students should also refer to the definitions of their new vocabulary words, either annotated in their own text or provided as a handout or displayed.

What feeling does Hundert express in the first line of this section and why?

- 💬 Hundert expresses relief in the first line because he "finally" (p. 187) hears back from Sedgewick. He spent the last lines of the previous excerpt questioning what he had gotten himself into, and Sedgewick's phone call puts his mind at ease.

How does this inform your understanding of the meaning of the word *reprieve*?

- 💬 Reprieve, then, must refer to some kind of relief.

What kind of impact do the helicopter ride and accommodations have on Hundert?

- 💬 Student responses should include the following observations:
 - He seems a bit overwhelmed, noting that, "I felt a headiness that I had never known before" (p. 187).
 - He likens his journey to that of Caesar (p. 187).
 - It causes a moment of reflection, where Hundert compares himself to Sedgewick and wonders to himself "what [his] life would have been like if [he] had felt this just once in his

youth” (p. 187). While he can judge Sedgewick for his life of privilege, for a moment he covets it as well.

- He is judgmental, noting how difficult it is to get great men together for something meaningful, but “for a privileged romp on a private island, it had merely been a matter of making the arrangements” (p. 188). He seems to have this judgment about everyone else, but not about himself.

What does Hundert notice about the boys, now they are grown?

- In each of them, he notices signs of physical deterioration but also signs of “the eager expressiveness” (p. 188) they had shown 41 years ago.

Direct students’ attention to the paragraph that starts with “The most poignant part of all, however” (pp. 188–189). Instruct students to circle the word “still” each time Hundert uses it when describing his former students. Then pose the following question:

How does the repetition of the word “still” contribute to the development of a central idea of the text?

- Student responses should include the following:
 - He uses “still” three times, as well as “same” and “used to” when describing each of his three most memorable students (aside from Sedgewick). This indicates that, although they have grown, in many ways, they have not changed at all. In this way, Canin reinforces the central idea that people seldom really change their character.

Instruct students, in their groups, to reread the section from “But of course it was Sedgewick Bell who commanded” to “and the first rounds of questions were called from memory” (pp. 189–191).

- ▶ Students reread the text in small groups and discuss the questions, while referring to their annotation.

What words and phrases in Hundert’s description of Bell can help you to determine the meaning of *jocular* (p. 189) in this context?

- ▶ Students should point to Hundert’s initial statement that Bell’s walk was not “serious” to infer that when Hundert describes Bell’s walk as “jocular” (p. 189) he means that his walk is the opposite of serious, i.e. joking.

How can your understanding of *jocular* help you to make meaning of Hundert’s description of Bell’s laugh as *voluble* (p. 189)? What is the cumulative effect of these descriptions?

- ▶ Students should draw upon their understanding that Bell appears to be jovial and joking to infer that “voluble” in this context means that Bell is laughing a lot or continuously. The cumulative effect of these descriptions is to paint an appealing portrait of Bell: He appears light-hearted, fun to be around, and good with people.

How does Hundert’s reaction to his exchange with Blythe refine your understanding of Hundert’s character?

- 💬 Student observations may include the following details:
 - It is puzzling that Hundert does not have more of a response, either internally through narration or externally to Blythe, as this is tied to the cardinal rule that Hundert broke. We learn that the chain of events that followed his decision to include Sedgewick and not Blythe have tormented Hundert for decades.
 - When Hundert claims to save Blythe “from some torment” (p. 191) right after describing Blythe’s very real torment during the war, it seems like a stretch in terms of the amount of importance given to both events (being passed over for a contest vs. losing a leg in battle).
 - Hundert feels like he has relieved Martin Blythe with his admission, but he himself does not necessarily seem relieved, even though he has been tormented by whether or not he should have leapfrogged Sedgewick. His repent is only partial, enough for Martin Blythe to be satisfied with the truth, but Hundert does not reveal why.

Activity 5: Quick Write

15%

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

Determine a central idea from Hundert’s reunion with his former students. How does this idea emerge and develop over the course of the text?

Remind students to use the Short Response Rubric and Checklist to guide their written responses.

- ① Display the prompt for students to see, or provide the prompt in hard copy.
 - ▶ Students independently answer the prompt using evidence from the text.
- 💬 See the High Performance Response at the beginning of this lesson.
- ① Instruct students to use vocabulary words from this lesson in their Quick Write.

Activity 6: Closing

5%

Display and distribute the homework assignment. For homework, instruct students to respond briefly in writing to the following prompt:

In light of the events in Hundert's retirement, how have your impressions of him grown or changed? Use evidence from the text to support your response.

- ▶ Students follow along.

Homework

Respond briefly to the following prompt:

In light of the events in Hundert's retirement, how have your impressions of him grown or changed? Use evidence from the text to support your response.

10.1.2

Lesson 10

Introduction

In this lesson, students further examine the next section of “The Palace Thief,” from “The crowd did not fail to notice” to “to congratulate the victor” (pp. 191–195), in which the “Mr. Julius Caesar” reunion competition takes place.

Students share their analyses of the impact of retirement on Hundert’s character in a full-class feedback discussion. They also work in pairs to compare the original and reunion “Mr. Julius Caesar” competitions to help establish how different characters’ motivations and actions have developed over the course of the text thus far. By participating in small group discussions, students further analyze the details of the past and present competitions. Students conclude the lesson with a Quick Write assessment, in which they refer to textual details to develop their understanding of Hundert’s conflicting motivations. For homework, students use an Actions and Assumptions Tool to create a list of actions and assumptions that are revealed over the course of the excerpt analyzed in class. These lists are reviewed and discussed at the beginning of the next lesson.

Standards

Assessed Standard(s)	
RL.9-10.3	Analyze how complex characters (e.g., those with multiple or conflicting motivations) develop over the course of a text, interact with other characters, and advance the plot or develop the theme.
Addressed Standard(s)	
RL.9-10.1	Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.
RL.9-10.2	Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.
SL.9-10.4	Present information, findings, and supporting evidence clearly, concisely, and logically such that listeners can follow the line of reasoning and the organization, development, substance, and style are appropriate to purpose, audience, and task.

Assessment

Assessment(s)
<p>The learning in this lesson is captured through a Quick Write. Students answer the following prompt based on the reading (citing evidence and analyzing key words and phrases) completed in the lesson:</p> <ul style="list-style-type: none"> How do details in the passage develop your understanding of Hundert's conflicting motivations? Use evidence from the text, including details from the first "Mr. Julius Caesar" competition, to support your answer.
High Performance Response(s)
<p>A High Performance Response should:</p> <ul style="list-style-type: none"> Highlight the similarities and differences between the original and the reunion "Mr. Julius Caesar" competitions, including both the actions of the characters, as well as Hundert's reflections.

Vocabulary

Vocabulary to provide directly (will not include extended instruction)
<ul style="list-style-type: none"> dereliction (n.) – deliberate or conscious neglect; negligence; delinquency vacillation (n.) – the act of wavering in mind or opinion, or being indecisive demeanor (n.) – conduct; behavior throes (n.) – a sharp attack of emotion feat (n.) – a noteworthy or extraordinary act or achievement indolence (n.) – the quality or state of being lazy mercenary (adj.) – working or acting merely for money or other reward
Vocabulary to teach (may include direct word work and/or questions)
<ul style="list-style-type: none"> None.

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards & Text: <ul style="list-style-type: none"> Standards: RL.9-10.3, RL.9-10.1, RL.9-10.2, SL.9-10.4 Text: “The Palace Thief,” by Ethan Canin (pp. 191–195). 	
Learning Sequence: <ol style="list-style-type: none"> Introduction of Lesson Agenda Homework Accountability Masterful Reading Text Annotation Fishbowl Discussion Quick Write Closing 	<ol style="list-style-type: none"> 5% 10% 15% 20% 30% 10% 10%

Materials

- Copies of the Actions and Assumptions Tool for each student
- Student copies of the Short Response Rubric and Checklist (refer to 10.1.1 Lesson 1)

Learning Sequence

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

Activity 1: Introduction to Lesson Agenda

5%

Begin by reviewing the agenda and sharing the assessed standard for this lesson: RL.9-10.3. In this lesson, students discuss their exploration of Hundert's retirement and how it contributes to his character development. They also collaborate and compare the two "Mr. Julius Caesar" competitions to determine how different characters' motivations and actions have developed over the course of the text thus far.

- ▶ Students look at the agenda.

Activity 2: Homework Accountability

10%

Ask two or three students to volunteer their responses to the question: **In light of the events following Hundert's retirement, how have your impressions of him grown or changed?**

- ▶ Students share out their responses.

🗣 Student responses may include the following:

- Although Hundert has always held a position of authority over his boys as their teacher, he gets excited and "[feels] a headiness that [he] had never known before" (p. 187) on the helicopter ride, and it actually makes him reflect on how his life has turned out, as he wonders "what [his] life would have been like if [he] had felt this just once in [his] youth" (p. 187). He is vulnerable and reflective. This is a side of Hundert we have not seen before.
- He maintains his self-importance, though, musing that for a cause that actually means anything people will not attend, but "for a privileged romp on a private island" (p. 188) it was easier. He is judgmental but not self-aware because he himself was dazzled by the helicopter on the previous page.
- Hundert still takes a lot of pride in his former students and seems to get some satisfaction from their characters still seeming familiar, their faces still filled with "the eager expressiveness of the fist-form boys of forty-one years ago" (p. 188). Hundert describes them in terms of how they are "still" like their former selves, further establishing how connected to the past he feels (p. 188).
- Sedgewick seems to be the same Sedgewick as ever, popular and engaging, and Hundert seems to forget where the two of them left off, as he describes him "walk[ing] among the men like a prophet" (p. 189), as well as "in his element" (p. 189) as a man who has people compete for his attention.

- When Hundert answers Martin Blythe's question about being passed over in the first "Mr. Julius Caesar" competition many years before, another side of Hundert emerges. He doesn't wrestle with the right or wrong answer in the moment. He tells Blythe, "you should have been [in the competition]" (p. 190). There is no confrontation or question of values. There are simply two men in a boat. Hundert believes that he has "saved [Blythe] from some torment" (p. 191), but the admission probably saves Hundert from some, too.

Activity 3: Masterful Reading

15%

Introduce the Quick Write assessment prompt (How do details in the passage develop your understanding of Hundert's conflicting motivations?). Explain to students that this is the lesson assessment and the focus for today's reading.

- ▶ Students read the assessment prompt and listen.

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

Have students listen to a masterful reading of a passage from "The Palace Thief," from "The crowd did not fail to notice" to "to congratulate the victor" (pp. 191–195). Provide definitions for the following vocabulary as they appear in the masterful reading: *dereliction*, *vacillation*, *demeanor*, *throes*, *feat*, *indolence*, and *mercenary*.

Instruct students to read along in their texts.

- ▶ Students follow along, reading silently.

Ask students to independently write down initial reactions and questions.

💬 Student responses may include the following:

- Hundert has a bit of a flashback as the competition starts, and Sedgewick's hesitation makes him nervous even though Sedgewick had bragged about studying.
- Sedgewick speaks with the "the air of a scholar" (p. 192). Maybe he can change.
- The contest seems like a repeat of the initial competition; Deepak has an advantage and Sedgewick once again wins Hundert's heart (p. 192).
- Does Hundert's description of being "in the throes of an affection for him that had long been under wraps" (p. 192) seem a little dramatic?

- Hundert thinks this is the competition that will rewrite history, not just the history of the previous competition, but also his overall judgment of Sedgewick, as he wonders “if [he] had indeed exaggerated the indolence of his boyhood” (p. 193).
- The line “man’s character is his fate” (p. 194) gives the impression that Hundert should have known that Sedgewick’s newly-found appreciation for history was too good to be true. Even Hundert thinks, “was it not exactly what I should have expected?” (p. 194).
- Hundert realizes his duty as a teacher and also feels like he is part of the reason for the second round of cheating.
- Hundert finds another reason not to reveal Sedgewick’s cheating. This does not seem out of line for Hundert’s character so far in the text.

Activity 4: Annotation

20%

Instruct students to read the entire excerpt again and also the original “Mr. Julius Caesar” competition and annotate the text for the similarities and differences between the two competitions.

🗨 Students should identify the following similarities:

- “Fred Masoudi had dropped out” (p. 191)
- “the contest proceeded neck and neck between Sedgewick Bell and Deepak Mehta.” (p. 192)
- “Deepak...had studied this material” (p. 192)
- “the straightforward determination of Sedgewick Bell had begun to win my heart” (p. 192)
- “I seemed to be in the throes of an affection for him” (p. 192)
- “I wondered if I had indeed exaggerated the indolence of his boyhood” (p. 192)
- “Suddenly I saw him on that stage once again as a frightened boy” (p. 193)
- “I feared that it was I who had betrayed him” (p. 193)
- “I realized that the flesh-colored device in his ear was not a hearing aid” (p. 193)
- “I knew that it was my duty to speak up.” (p. 193)
- “I myself had been his partner” (p. 193)
- “The boy had somehow got hold of me again.” (p. 193)
- There is an excuse for not reacting (different excuse, but an excuse nonetheless).

- “an idea came to me” (p. 194)
- “Who was Shutruk-Nahhunte?” (p. 194)
- “I saw Sedgewick Bell begin to grow uncomfortable” (p. 194)
- “my heart bled for him” (p. 194)

🗨️ Students should identify the following differences:

- “He had told me... of the months he had spent preparing” (p. 191)
- “The boys had not worn togas” (p. 191)
- “he...spoke his answers with the air of a scholar” (p. 191)
- Sedgewick Bell now seemed to have “become[s] an intelligent man” (p. 192)
- No headmaster to reveal cheating suspicions to
- No emotional connection to participants’ parents (they are all adults)
- “Boisterous men” kept Hundert from revealing Bell’s cheating (p. 193)
- They are not in school—they are “guests now of a significant man” (p. 194)
- “Who was Shutruk-Nahhunte?” (p. 194)

Activity 5: Fishbowl Discussion

30%

The fishbowl discussion is designed to mimic real-life interactions, where people move in and out of conversations as contributors or as recipients of information. The activity promotes active listening for students and allows them to join and contribute as they feel comfortable. The purpose of the fishbowl discussion is to facilitate student discussion around the two “Mr. Julius Caesar” competitions in a structured manner. Arrange the students into two mixed groups: an inner Group (A) and an outer Group (B).

Explain that as Group A discusses questions posed by the teacher, Group B observes and listens to Group A’s discussion.

When a member of Group B wants to join Group A’s discussion, students should tap a Group A classmate and they trade places. Explain that all students should be in Groups A and B at some point during the discussion.

- ▶ Students listen.

- ① Arrange the desks in two concentric circles. Members of the inner circle discuss questions posed by the teacher. Members of the outer circle listen, observe, and decide when they would like to swap places in order to contribute to the discussion taking place.
- ① Teachers may wish to set up parameters for this task (e.g., time limits, number of student swaps, number of student swaps per discussion question) so that the flow of student discussion is not disrupted in a way that curbs the quality of the conversation.
- ① Depending on class size, there may be more than one fishbowl at a time. In this situation, the teacher may want to solicit note takers to keep track of the ideas being expressed. Note takers can share after the fishbowl discussion.

Instruct students in Group A to respond to the following questions below:

- ▶ Students in Group A participate in discussion about the following questions, while Group B students observe, listen, and wait for an opportunity to swap positions with members of Group A.

Facilitate discussion of student responses.

The reunion competition is held thirty-seven years after Sedgewick Bell's graduation. What is similar or different about the two competitions?

☞ Student responses may include the following:

- The similarities of cheating: “it was at that moment I realized he was cheating” (p. 168) and “I realized that the flesh-colored device in his ear was not a hearing aid but a transmitter through which he was receiving the answers to my questions” (p. 193).
- The similarities of competition: “and on the first round Fred Masoudi fell out, not knowing the names of Augustus’s children” (p. 166) and “It was not long before Fred Masoudi had dropped out, of course, but then, as it had before, the contest proceeded neck and neck between Sedgewick Bell and Deepak Mehta” (p. 192).
- In the initial competition, as well as the reunion competition, Hundert feels a sense of pride about Sedgewick’s performance, as well as the example it sets for others. In the first competition, he thinks that Sedgewick Bell is “going to surprise us all” and “[prove his gamble] worthwhile” (p. 167), and in the reunion competition Hundert “wonders if [he] had indeed exaggerated the indolence of his boyhood” (p. 192) and is concerned about him “as a frightened boy” (p. 193).

- A major difference is that Sedgewick asked for the competition, telling Hundert that he had “often dreamed of holding a rematch of ‘Mr. Julius Caesar,’” (p. 182). He was not put up to it by his father (deceased) or Hundert (who only reached out for money).

Sedgewick Bell arranged the competition, and then he cheated again. What does this suggest about his character?

☞ Student responses may include the following:

- Sedgewick says that he “dreamed of holding a rematch” (p. 182), and answers questions in the reunion competition “with the air of a scholar” (p. 192) and “the composed demeanor of a scholar” (p. 192). He obviously has no problem pretending to be something he is not.
- He is a master manipulator of Hundert. Not only has he offered him “a good sum of money” (p. 182) personally and for the school, but he must have orchestrated the whole thing knowing that Hundert will not expose his cheating.

When Sedgewick Bell initially struggles with a difficult question, Hundert thinks, “it was I who had betrayed him” (p. 193). What does this reveal about Hundert and why is it important?

☞ Student responses may include the following:

- There is a clear emotional parallel between this reunion competition and the initial competition. In the current competition, Hundert sees Sedgewick as his former self, a “frightened boy” (p. 193).
- It reveals Hundert’s own understanding about the mistake he made in letting Sedgewick originally cheat and taking no action as a result.

Do you think it is more or less difficult for Hundert to allow the cheating this time around? Why?

☞ Student responses may include the following:

- Less difficult: He is alone in his fight, on unfamiliar territory, with no allies.
- More difficult: He has already been deceived once before and should have learned a lesson already.

Which thoughts and motivations inform Hundert’s decision in how he moves forward once he realizes that Sedgewick is cheating?

☞ Student responses may include the following:

- Hundert questions his own ignorance: “was it not exactly what I should have expected?” (p. 193) and he also wonders what Sedgewick thinks of him: “Did he know at that point what I was thinking?” (p. 193).
- Hundert describes his “duty as a teacher” (p. 194) to speak up, not only about Sedgewick’s cheating in this competition, but about their shared “moral dereliction” (p. 194) in the initial “Mr. Julius Caesar” competition.
- Hundert admits that the only reason he does not speak up is because of the insignificance of his voice and allegations amongst “a significant man on his splendid estate” (p. 194).
- He wonders if Deepak knows about Sedgewick’s cheating, and after some back and forth, proceeds the same way he did in the initial competition: he does not expose Sedgewick, but he steers the contest so that Deepak has to recall “Harry Stimson’s tablet above the door of [the] classroom” (p. 195).

Activity 6: Quick Write

10%

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

How do details in the passage develop your understanding of Hundert’s conflicting motivations? Use evidence from the text (including details from the first “Mr. Julius Caesar” competition) to support your answer.

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

Remind students to use the Short Response Rubric and Checklist to guide their written response.

▶ Students respond independently to the Quick Write prompt.

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

① Remind students to answer the prompt based on the reading completed in the lesson by citing strong and thorough textual evidence. Encourage students to refer to their annotations and to reflect on the close reading questions and answers.

Activity 7: Closing

10%

Display and distribute the Actions and Assumptions Tool and direct students to the model tool. Discuss the first action detail and elicit assumptions indicated by the action detail. For homework, instruct

students to use the Actions and Assumptions Tool to record the actions and assumptions revealed over the course of the excerpt analyzed in class. Use the Actions and Assumptions Tool to record findings.

- ▶ Students follow along.

Homework

Create a list of actions and assumptions revealed over the course of the excerpt analyzed in class. Use the Actions and Assumptions Tool to record findings.

Actions and Assumptions Tool

Name:		Class:		Date:	
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Directions: Find an important action detail in the text to include in the first column. In the second column, write what Hundert assumes the detail means. In the third column, write whether Hundert’s assumption is accurate or inaccurate, and in the final column include a detail that supports your answer in column three. Refer to the first example, below.

Action Detail	Assumption	Accurate or Inaccurate?	Revealing Detail
“He told me that afternoon of the months he had spent preparing” (p. 191)	Hundert assumes that Sedgewick has studied hard for the reunion competition.	Inaccurate	“I realized that the flesh-colored device in his ear ... he was receiving answers to my questions.” (p. 193)

Action Detail	Assumption	Accurate or Inaccurate?	Revealing Detail

Model Actions and Assumptions Tool

Name:		Class:		Date:	
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Directions: Find an important action detail in the text to include in the first column. In the second column, write what Hundert assumes the detail means. In the third column, write whether Hundert’s assumption is accurate or inaccurate and in the final column include a detail that supports your answer in column three. Refer to the first example, below.

Action Detail	Assumption	Accurate or Inaccurate	Revealing Detail
“He told me that afternoon of the months he had spent preparing” (p. 191)	Hundert assumes that Sedgewick has studied hard for the reunion competition.	Inaccurate	“I realized that the flesh-colored device in his ear ... he was receiving answers to my questions.” (p. 193)
“I felt a rush of unease as Sedgewick ... several moments before answering.” (p. 191)	Hundert thinks the competition might be too difficult for Sedgewick.	Inaccurate	“he looked straight out ... with the air of a scholar.” (p. 191)
“His answers were spoken with the composed demeanor of a scholar.” (p. 192)	Hundert thinks Sedgewick may have been late to develop at St. Benedict’s.	Inaccurate	“I was aware that this was not the situation I had known at St. Benedict’s school.” (p. 194)
“I feared it was I who had betrayed him.” (p. 193)	Hundert feels like he has contributed to Sedgewick’s impending failure.	Inaccurate	“The boy had somehow got hold of me again.” (p. 193)

Action Detail	Assumption	Accurate or Inaccurate	Revealing Detail
“The boy had somehow got hold of me again” (p. 193)	Hundert will not reveal Sedgewick’s cheating.	Accurate	“it was merely the sound of a throng of boisterous men that finally prevented me from making my stand.” (p. 193) and “We were guests now ... and to expose him would be a serious act indeed.” (p. 194)

10.1.2

Lesson 11

Introduction

In this lesson, students continue to discuss and analyze the next section of “The Palace Thief,” from “How can I describe the scene that” to “‘You have not changed either,’ he said” (pp. 195–198). In this passage, Hundert details the aftermath of the “Mr. Julius Caesar” reunion competition and his discovery that Sedgewick has once again cheated.

Students analyze the character development of Hundert through his actions and assumptions in the previous lesson’s text excerpt. After the masterful reading, students have an opportunity to annotate the text and highlight Hundert’s expectations versus the reality of the reunion competition. These annotations prepare students for a discussion in which they analyze how Hundert’s misguided expectations or ideas further develop and refine the central ideas of the text, including the idea that just because people grow older does not mean they change or learn from their experiences. The lesson concludes with a Quick Write assessment, in which students write a brief response that considers how the competition and its aftermath further develop a central idea. For homework, students continue to read their AIR, this time through the lens of a new focus standard (RL/RI.9-10.4).

Standards

Assessed Standard(s)	
RL.9-10.2	Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.
Addressed Standard(s)	
RL.9-10.1	Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.
RL.9-10.4	Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the cumulative impact of specific word choices on meaning and tone (e.g., how the language evokes a sense of time and place; how it sets a formal or informal tone).
SL.9-10.1	Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on <i>grades 9-10 topics, texts, and issues</i> ,

	building on others' ideas and expressing their own clearly and persuasively.
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Assessment

Assessment(s)

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

- How does the competition and its aftermath further develop a central idea in the text?

High Performance Response(s)

A High Performance Response should:

- Highlight the similarities between the reflections Hundert has in the aftermath of the reunion competition and the reflections Hundert has had throughout the text thus far.
- Identify the contrasting nature of Hundert's and Sedgewick's characters in this section of text, and apply this contrast to the development of a central idea (e.g., just because people grow older does not mean they change or learn from their experiences).

Vocabulary

Vocabulary to provide directly (will not include extended instruction)

- deft (adj.) – quick and neat in movement; nimble; dexterous
- supplication (n.) – an act or instance of supplicating; humble prayer, entreaty, or petition
- potent (adj.) – powerful; mighty
- potentate (n.) – a person who possesses great power or authority, esp. a ruler or monarch
- abated (v.) – reduced in amount, degree, intensity, etc.; lessened; diminished
- chastened (v.) – corrected by punishment or suffering; caused to be more humble or restrained
- veracity (n.) – conformity to truth or fact; accuracy
- assiduously (adv.) – diligently, constantly

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

- spurned (v.) – rejected with disdain; scorned
- sovereign (n.) – a monarch; a king, queen, or other supreme ruler
- vindication (n.) – the state of being cleared, as from an accusation or suspicion

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards & Text: <ul style="list-style-type: none"> Standards: RL.9-10.2, RL.9-10.1, RL.9-10.4, SL.9-10.1 Text: “The Palace Thief,” by Ethan Canin (pp. 195–198). 	
Learning Sequence: <ol style="list-style-type: none"> Introduction of Lesson Agenda Homework Accountability Masterful Reading Pages 195–198 Reading and Discussion Quick Write Closing 	<ol style="list-style-type: none"> 5% 20% 15% 45% 10% 5%

Materials

- Student copies of the Actions and Assumptions Tool (refer to 10.1.2 Lesson 10)
- Student copies of the Short Response Rubric and Checklist (refer to 10.1.1 Lesson 1)

Learning Sequence

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

Activity 1: Introduction of Lesson Agenda

5%

Begin by reviewing the agenda and assessed standard for this lesson: RL.9-10.2. Students engage in close reading and discussion activities as they continue to study Hundert's reflections and actions following the reunion competition and how they contribute to the development of a central idea.

- ▶ Students look at the agenda.

Activity 2: Homework Accountability

20%

Inform students that they will be working in rotating pairs for this activity.

Instruct students to form pairs. Ask students to share two observations from their homework assignment (Actions and Assumptions Tool) with their partner.

- ▶ Students share two observations with their partner.

Instruct students to find a different partner, share two additional observations, and repeat the process. Ask students to try to talk with at least three other members of the class. If a partner shares an observation that the student has already made, ask students to star that observation on their homework paper.

- ▶ Students work in various pairs to share the observations from their homework.

① Students should try to remember one relevant text-based idea from each partner that they think should be shared with the class.

Ask students which details their peers shared that are most important and relevant in understanding Hundert.

- 💬 Student responses should include the text-based actions and assumptions listed in the Model Actions and Assumptions Tool (refer to 10.1.2 Lesson 10).

Activity 3: Masterful Reading

15%

Introduce the Quick Write assessment prompt (How does the competition and its aftermath further develop a central idea in the text?). Explain to students that this is the lesson assessment and the focus for today's reading.

- ▶ Students read the assessment prompt and listen.

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

Have students listen to a masterful reading of the passage from “The Palace Thief,” from “How can I describe the scene that” to “‘You have not changed either,’ he said” (pp. 195–198). Provide definitions for the following words as they appear during the masterful reading: *deft*, *supplication*, *potent*, *potentate*, *abated*, *chastened*, *veracity*, and *assiduously*.

- ▶ Students follow along, reading silently.

① Consider displaying the vocabulary and definitions for students to access throughout the lesson.

Ask students to reread the text independently and write down an answer to the focus question below.

What was the purpose of the reunion competition?

- 💬 Student responses should indicate an understanding that the reunion competition was a stage for Bell to launch his campaign and ask for donations.

Activity 4: Pages 195–198 Reading and Discussion**45%**

Instruct students to form small groups to read and discuss the following questions and to be prepared to share answers at the end of the discussion. Ask students to annotate the text as they discuss the following questions.

- ▶ Students read, annotate, and discuss the questions in groups.

Instruct students to read the paragraph of “Why was I surprised” to “The crowd stood cheering” (p. 196).

How does Hundert’s opinion of Sedgewick, in light of the second cheating incident, contribute to a central idea of the text?

- 💬 Hundert’s opinion further develops the idea that people rarely change (including Hundert). He faults himself “for not realizing his ambition before” (p. 196), considering Sedgewick’s background, personality, and popularity, as well as his “[ignorance] of history” (p. 196).
-

Instruct student groups to read from “As soon as the clapping abated” to “I heard the din late into the night” (pp. 196–197) and answer the following question.

How does Hundert feel about the outcome of the competition? Why? How do Hundert’s reactions develop a central idea of the text?

- 💬 Student responses should identify some or all of the following details:
 - Hundert is tormented because only he knows the truth about Sedgewick. He describes the celebration as “an unbearable counterpart to the truth I knew” (p. 197) about Sedgewick.
 - Perhaps doing “the right thing” isn’t always as easy as it sounds.
 - Hundert expresses some understanding that everyone’s character (including his) has been relatively fixed when he berates himself for not realizing “the culmination I should long ago have seen” (p. 196).
-

Instruct students to read the paragraph of “Yet, sure enough, my conviction soon began to wane” to “I spent the afternoon alone in a cove across the island” (p. 197) and answer the following question.

How do Hundert’s thoughts about Sedgewick contribute to his interaction with other former students?

- 💬 Hundert is so caught up in not being accusatory about Sedgewick that it prevents him from enjoying his time with the other St. Benedict's alumni.
-

Instruct students to read the paragraph of text that starts “Needless to say, I resolved to avoid Sedgewick Bell for the remainder of my stay” (p. 197) and answer the following question.

How do Hundert's actions help develop your understanding of the meaning of *spurned sovereign* (p. 197)?

- 💬 Hundert feels rejected; the “castle tower” makes it sound like someone who was part of royalty, so “spurned sovereign” is a member of royalty who feels rejected.
-

Instruct students to read from “I did not speak to Sedgewick Bell that entire day” to “‘And I see that *you* have not changed either,’ he said” (pp. 197–198) and answer the following question.

How does this final interaction contribute to your understanding of the word *vindication* (p. 198)?

- 💬 Student responses should recognize that Hundert's *vindication* felt “sweet.” He was able to retroactively confront Sedgewick about the reunion competition, and it felt like a relief to him to be able to do something honest. *Vindication* must be a word akin to relieved, like a weight has been lifted.

Ask student volunteers to share discussion details from their group.

Activity 5: Quick Write

10%

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

How does the competition and its aftermath further develop a central idea in the text?

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

Instruct students to look at their text and notes to find evidence. Remind students to use the Short Response Rubric and Checklist to guide their written responses and to integrate one to three words of the new vocabulary into their Quick Write.

- ▶ Students listen and read the Quick Write prompt.

- ① Students may choose to use one of the following new vocabulary words: *deft*, *potentate*, *virtue*, *sovereign*, *veracity*, *assiduously*, or any of their focus vocabulary from previous lessons.

Transition students to the independent Quick Write.

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

Activity 6: Closing

5%

Display and distribute the homework assignment. For homework, instruct students to continue reading their AIR text using a new focus standard for guidance. Introduce RL/RI.9-10.4 as the new focus standard to guide students' AIR, and model what applying a focus standard looks like.

For example, Reading Standard RL.9-10.4 for literary texts asks students to “determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the cumulative impact of specific word choices on meaning and tone (e.g., how the language evokes a sense of time and place; how it sets a formal or informal tone).” Students who have read “The Palace Thief” might note that images like “spurned sovereign,” “castle tower,” “procession,” and “false potentate” (p. 197) impact the meaning of the text by suggesting that Hundert is the fallen king who has been betrayed by Sedgewick, a false king. These images recall the ideas of power and control that have been developed throughout the story.

Instruct students to prepare for a brief 3–5 minute discussion that will ask them to apply the language of the standards to their reading.

- ▶ Students follow along.

Homework

Continue reading your AIR text through the lens of a new focus standard (RI/RL.9-10.4), and prepare for a 3–5 minute discussion of the AIR text, based on the new focus standard.

Model Actions and Assumptions Tool

Name:		Class:		Date:	
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Action Detail	Assumption	Accurate or Inaccurate	Revealing Detail
"He told me that afternoon of the months he had spent preparing" (p. 191)	Hundert assumes that Sedgewick has studied hard for the reunion competition.	Inaccurate	"I realized that the flesh-colored device ... was receiving answers to my questions." (p. 193)
"I felt a rush of unease ... he hesitated several moments before answering." (p. 191)	Hundert thinks the competition might be too difficult for Sedgewick.	Inaccurate	"he looked straight out into the audience ... with the air of a scholar" (p. 191)
"His answers were spoken with the composed demeanor of a scholar." (p. 192)	Hundert thinks Sedgewick may have been late to develop at St. Benedict's.	Inaccurate	"I was aware that this was not the situation I had known at St. Benedict's school." (p. 194)
"I feared it was I who had betrayed him." (p. 193)	Hundert feels like he has contributed to Sedgewick's impending failure.	Inaccurate	"The boy had somehow got hold of me again." (p. 193)

Action Detail	Assumption	Accurate or Inaccurate	Revealing Detail
"The boy had somehow got hold of me again." (p. 193)	Hundert won't reveal Sedgewick's cheating.	Accurate	"it was merely the sound ... me from making my stand" (p. 193) and "We were guests now ... to expose him would be a serious act indeed." (p. 194)
"Deepak Mehta merely looked at me, his eyes dark and resigned. Perhaps he too had just realized" (p. 194)	Hundert wonders if others know that Sedgewick cheated.	Unknown	(Not yet revealed on reviewed text thus far. On p. 204)
"'Who was Shutruck-Nahhunte?'" (p. 194)	Hundert thinks Sedgewick won't be able to answer this correctly and Deepak will win.	Accurate	"Deepak Mehta smiled, spoke the answer" (p. 195)

10.1.2**Lesson 12****Introduction**

In this lesson, students read and discuss the final excerpt of the “The Palace Thief” by Ethan Canin, from “Well had I?” to “was now an old man” (pp. 198–205). In this section of text, Hundert attends one of Sedgewick Bell’s political rallies, where Sedgewick addresses a group of miners and introduces Hundert as a major influence in his life.

Students analyze the last excerpt of the short story, reading independently and identifying the role that character interaction has in the development of plot. Students also compose their final Quick Write of the unit as they explore how the interaction between Deepak and Hundert develops their understanding of the relationship between Hundert and Bell. For homework, students complete an Evidence Collection Tool to help them analyze the final interactions between characters as they prepare for their End-of-Unit Assessment that will be conducted in the following lesson.

Standards

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

Assessment

Assessment(s)
<p>The learning in this lesson is captured through a Quick Write at the end of the lesson. Students answer the following prompt based on the reading (citing evidence from the text and analyzing key words and phrases) completed in the lesson.</p> <ul style="list-style-type: none">How does the interaction between Deepak and Hundert develop your understanding of the relationship between Hundert and Bell?

High Performance Response(s)

A High Performance Response should:

- Include details from the rally from both Hundert and Sedgewick's point of view and compare this interaction to previous interactions and outcomes.
- Refer to the inner monologue Hundert has during his visit with Deepak to analyze how it informs his interaction with Sedgewick in this excerpt, as well as his interactions and motivations over the course of the text.

Vocabulary**Vocabulary to provide directly (will not include extended instruction)**

- heinous (adj.) – hateful
- turrets (n.) – small towers at the angle of a building
- intimated (v.) – indicated or made known indirectly
- incumbent (n.) – the holder of an office
- fervor (n.) – great warmth and earnestness of feeling
- jubilation (n.) – a feeling of or the expression of joy or exultation
- heady (adj.) – intoxicating; exciting; exhilarating
- foist (v.) – to force upon or impose fraudulently or unjustifiably (usually followed by “on” or “upon”)
- sponson (n.) – a structure projecting from the side or main deck of a vessel to support a gun or the outer edge of a paddle box
- gleaned (v.) – to have learned, discovered, or found out, usually little by little or slowly
- charisma (n.) – a spiritual power or personal quality that gives an individual influence or authority over large numbers of people

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

- acquitting (v.) – relieving from a charge of fault or crime; declaring not guilty
- convicting (v.) – proving or declaring guilty of an offense
- populist (adj.) – appealing to the interests or prejudices of ordinary people
- rhetoric (n.) – the ability to use language effectively

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards & Text: <ul style="list-style-type: none"> Standards: RL.9-10.3, RL.9-10.1 Text: “The Palace Thief,” by Ethan Canin (pp. 198–205). 	
Learning Sequence: <ol style="list-style-type: none"> Introduction of Lesson Agenda Homework Accountability Masterful Reading Pages 198–205 Reading Discussion Evidence Collection Tool Quick Write Closing 	<ol style="list-style-type: none"> 5% 10% 15% 20% 30% 15% 5%

Materials

- Copies of the Evidence Collection Tool for each student
- Student copies of the Short Response Rubric and Checklist (refer to 10.1.1 Lesson 1)

Learning Sequence

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

Activity 1: Introduction to Lesson Agenda

5%

Begin by reviewing the agenda and the assessed standard for this lesson: RL.9-10.3. In this lesson, students analyze the last section of the short story, reading and identifying how the plot develops as a result of the final character interactions of the text. Students also compose their final Quick Write of the unit as they explore how the interaction between Deepak and Hundert develops their understanding of the relationship between Hundert and Sedgewick.

- ▶ Students look at the agenda.

Activity 2: Homework Accountability

10%

Instruct students to talk in pairs about how they can apply their focus standard (RL/RI.9-10.4) to their AIR text. Lead a brief share out on the previous lesson's AIR homework assignment. Select several students (or student pairs) to explain how they applied their focus standard to their AIR text.

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

Activity 3: Masterful Reading

15%

Introduce the Quick Write assessment prompt (How does the interaction between Deepak and Hundert develop your understanding of the relationship between Hundert and Bell?). Explain to students that this is the lesson assessment and the focus for today's reading.

- ▶ Students read the assessment prompt and listen.

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

Have students listen to a masterful reading of "The Palace Thief," from "Well, had I?" to "was now an old man" (pp. 198–205). Provide definitions for the following words as they appear during the masterful reading: *heinous*, *turrets*, *intimated*, *incumbent*, *fervor*, *jubilant*, *heady*, *foist*, *spoon*, *gleaned*, and *charisma*.

Instruct students to read along in their texts, listening for important details about Hundert's interaction with Sedgewick and with Deepak.

- ▶ Students follow along, reading silently.

- ① Consider displaying the vocabulary words and definitions for students to access throughout the lesson. The vocabulary to provide directly is in the vocabulary box at the beginning of the lesson.

Activity 4: Pages 198–205 Reading and Discussion

20%

Direct students to form small groups. Instruct groups to review pages 198–205 as they answer the following questions. Remind students that as they discuss, they should annotate or take notes to be prepared for a full-class discussion.

Why does Hundert comment, “is it not the glory of our legal system that *acquitting* a guilty man is less heinous than *convicting* an innocent one” (p. 198)?

💬 Student responses should include the following:

- It is better to let a guilty man go than to find an innocent man guilty?
- Hundert is trying to rationalize his behavior in the “Mr. Julius Caesar” reunion competition. He admits wrongdoing but believes he made the correct decision to be non-confrontational. If he accused Sedgewick of cheating when Sedgewick had not actually cheated, that would be far worse.

- ① **Differentiation Consideration:** If students struggle with the word *acquit*, draw their attention to the more familiar word *convict* and try to elicit that *acquit* is the opposite.

Who does Sedgewick reach out to in his new campaign? Why is this significant?

💬 Sedgewick reaches out to miners “inside [a] union hall” (p. 200). This is significant because he is pretending to be something he is not, and it is working, as “these miners counted him somehow as their own” (p. 201).

On page 203, Hundert notes that the miners “were ignorant people, and I cannot blame them for taking to the shrewdly populist rhetoric of the man.” Which words can be substituted for “shrewdly populist rhetoric”? How does this inform your understanding of the word *rhetoric* as well as the sentence as a whole?

💬 Student responses should include the following:

- Substitute *shrewdly* with *cleverly*.
- Substitute *populist* with *working man*.
- Substitute *rhetoric* with *effective communication*.
- Sedgewick has been calculating in his approach to appeal to the miners, and it’s been successful.

- ① **Differentiation Consideration:** If students struggle with the word *rhetoric*, consider asking the following scaffolding question:

Is Hundert crucial for Sedgewick to be popular among the miners?

- ☞ No, before Hundert is introduced, Sedgewick is already described as being in control of the audience: “He raised his hand and they cheered; he lowered it and they fell silent” (p. 202).

What does Sedgewick’s popularity among the miners (before they’ve met Hundert) indicate about Sedgewick?

- ☞ Sedgewick has been able to successfully appeal to the miners, by speaking their language, visiting the union hall (p. 200), and decorating his helicopter (p. 201): “these miners counted him somehow as their own” (p. 201).

What does Hundert hope for in the final interaction of the text, between Hundert and Deepak, as they both watch Sedgewick Bell on television?

- ☞ Student responses may include:
- Hundert wants a deeper connection with Deepak. He wants them to talk more with Deepak than they “actually did” (p. 204), to talk with him about Sedgewick, and to ask “How is it to be alone, sir, at this age?” or perhaps to say, “You have made a difference in my life, Mr. Hundert” (pp. 204–205).
 - He hopes that the conversation will evolve if he gives Deepak more liquor, and “perhaps this was why [he] kept filling his glass” (p. 204).

What does this hope tell you about Hundert’s relationship with Sedgewick?

- ☞ Student responses may include:
- This focus on Sedgewick supports Hundert’s claim that he’s obsessed (p. 200). He has the opportunity to interact with a former student on a meaningful level—“the greatest pleasure of a teacher’s life” (p. 204)—and he cannot talk to him.
 - Hundert’s entire relationship with Sedgewick revolves around his inability to take action, and in his interaction with Deepak, Hundert reveals that he cannot take action there, either. Hundert cannot get Deepak to say the things Hundert wishes he would say, and Hundert is unable to initiate a conversation that would lead to a connection he would like.

Activity 5: Evidence Collection Tool

30%

Distribute a copy of the Evidence Collection Tool to each student. This Tool will help students investigate the kind of relationship Hundert has always wanted to have with his students versus the kind of

relationship he actually does have with them. Instruct students to focus on the interactions between Hundert and Sedgewick at the rally and interactions between Hundert and Deepak as they watch Sedgewick on television.

- ▶ Students listen.

Instruct students to include three details on the Evidence Collection Tool in the Key Details box. Details should include examples of the two interactions between Hundert and Sedgewick at the rally and between Hundert and Deepak at the end of the story. Analysis should explore the individual detail further. The connections box allows students to connect the details and better answer the focus question: How does the interaction between Deepak and Hundert develop your understanding of the relationship between Hundert and Sedgewick?

- ▶ Students complete the Evidence Collection Tool.
- 💬 See the Model Evidence Collection Tool at the end of this lesson.

Instruct students to discuss their details, analysis and connections in pairs and prepare for a share out of connections during whole-class feedback.

- ▶ Students work in pairs to compare Evidence Collection Tools and prepare for whole-class feedback.

Lead a brief full-class discussion of the tools.

Activity 6: Quick Write

15%

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

How does the interaction between Hundert and Deepak develop your understanding of the relationship between Hundert and Bell?

Remind students to use the Short Response Rubric and Checklist to guide their written response.

- ▶ Students listen and read the Quick Write prompt.
- ① Display the prompt for students to see or provide the prompt in hard copy.
 - ① Consider eliciting some of the vocabulary words from this and the previous two lessons (11 and 12) that might be appropriate for students to use in their Quick Writes. Instruct students to incorporate one to three words in their work. Examples of vocabulary words for consideration are: *deft*, *potentate*, *virtue*, *veracity*, *assiduously*, *demeanor*, *vacillation*, *dereliction*, *gleaned*, and *charisma*.

Transition students to the independent Quick Write.

- ▶ Students independently respond to the Quick Write prompt.
- 🗣 See the High Performance Response at the beginning of this lesson.

Activity 7: Closing

5%

Distribute and display the homework. Instruct students for homework to choose a relationship between two characters from “The Palace Thief” and identify how that relationship changes or stays the same over the course of the text. Students should use evidence from the text to support their response.

Additionally for homework, students organize and expand their notes and annotations in preparation for the End-of-Unit Assessment.

- ▶ Students follow along.

Homework

Choose a relationship between two characters from “The Palace Thief” and identify how that relationship changes or stays the same over the course of the text. Use evidence from the text to support your response.

Also, organize and expand your notes and annotations in preparation for the End-of-Unit Assessment.

Evidence Collection Tool

Name:		Class:		Date:	
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Directions: Select three quotes from this lesson’s close reading passage that address the focusing question and write them in the Key Detail space. Explain how each quote helps you to answer the focusing question in the Analysis space. Finally, use these notes to construct a response to the focusing question that connects your analysis of all three details in the Connections space.

Purpose: To explore interactions between complex characters and how they contribute to an understanding of character development.

Focus Question: How does the interaction between Deepak and Hundert develop your understanding of the relationship between Hundert and Sedgewick?

Key Detail:	Key Detail:	Key Detail:
Analysis:	Analysis:	Analysis:
Connections:		

Model Evidence Collection Tool

Name:		Class:		Date:	
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Directions: Select three quotes from this lesson’s close reading passage that address the focusing question and write them in the Key Detail space. Explain how each quote helps you to answer the focusing question in the Analysis space. Finally, use these notes to construct a response to the focusing question that connects your analysis of all three details in the Connections space.

Purpose: To explore interactions between complex characters and how they contribute to an understanding of character development.

Focus Question: How does the interaction between Deepak and Hundert develop your understanding of the relationship between Hundert and Sedgewick?

Key Detail: “Perhaps by then the boy had become an obsession ... would have been of natural interest to anyone.” (p. 200)	Key Detail: “‘My history teacher,’ he said, as the crowd began to cheer again ... ‘Mr. Hundert,’ he boomed, ‘from forty-five years ago at Richmond Central High School.’” (p. 202).	Key Detail: “I wanted him to ask, ... A man’s character is his character.” (pp. 203–204)
Analysis: Although Hundert notes, in a rare moment of self-reflection, that he may be obsessed with Sedgewick, he is unapologetic about it as he makes an excuse for his newfound interest. He hasn’t come far enough in his reflection.	Analysis: Sedgewick has capitalized on Hundert’s appearance and has made Hundert more of an active participant in his deception. He lies about his background so the miners can relate to him better.	Analysis: Hundert makes a statement claiming to know Deepak’s character, but it’s clear that he still doesn’t know his own. He has an opportunity to have a meaningful interaction with someone who has opened up to him, and he doesn’t realize it.

Connections: Hundert makes a statement that makes him sound wise or like someone who has learned from experience as he says, “A man’s character is his character” (p. 205). This sounds like something he may have seen play out over and over again throughout the course of history, but he hasn’t seemed to apply it to his own life. Had he been more self-aware of his own character, as well as that of Sedgewick Bell, he wouldn’t have been shamed three times by the man he ends up watching on television. He would also be more willing to accept the interaction with Deepak when it’s right in front of him.

10.1.2

Lesson 13

Introduction

In this lesson, students complete the End-of-Unit Assessment. The End-of-Unit Assessment will evaluate cumulative student understanding of Ethan Canin’s story “The Palace Thief” through an exploration of central ideas supported by textual details. Students explore word choice and complexity of characters in a multi-paragraph essay.

Students collaborate in pairs to review the previous lesson’s homework. Students may refer to this homework, as well as annotations, notes, and other unit tools to complete their written responses. For homework, students continue to read their AIR through the lens of focus standard (RI/RL.9-10.4).

Standards

Assessed Standard(s)	
RL.9-10.2	Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.
RL.9-10.3	Analyze how complex characters (e.g., those with multiple or conflicting motivations) develop over the course of a text, interact with other characters, and advance the plot or develop the theme.
Addressed Standard(s)	
RL.9-10.1	Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.
W.9-10.2	Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.
L.9-10.1	Demonstrate command of the conventions of standard English grammar and usage when writing and speaking.

Assessment

Assessment(s)
<p>The learning in this lesson is captured through the End-of-Unit Assessment. Students respond to the following prompt in a multi-paragraph essay:</p> <ul style="list-style-type: none"> What central idea does Canin develop in “The Palace Thief”? In your analysis, consider how the narrator and his interaction with other characters develop this idea. Use three to six vocabulary words from this unit in your response. <p>① Student responses are evaluated using the Text Analysis Rubric.</p>
High Performance Response(s)
<p>A High Performance Response should:</p> <ul style="list-style-type: none"> Identify a central idea of the text and analyze how it has evolved over the course of the text, providing specific details that have helped develop the idea. Consider the cumulative impact that Hundert’s motivations and actions have had on the development of a central idea. Include examples of how characters respond and interact in the past and decades later, and draw parallels between the two time periods. Analyze how different characters prey upon Hundert’s weaknesses for their own personal or political gain. Appropriately incorporate three to six vocabulary words that have been discussed and analyzed over the course of the unit thus far. Use standards specific language (central idea, complex character, conflicting motivations) and include cumulative evidence from the entire short story.

Vocabulary

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

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

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

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards & Text: <ul style="list-style-type: none"> Standards: RL.9-10.2, RL.9-10.3, RL.9-10.1, W.9-10.2, L.9-10.1 Text: “The Palace Thief,” by Ethan Canin 	
Learning Sequence: <ol style="list-style-type: none"> Introduction of Lesson Agenda Homework Accountability End-of-Unit Assessment Closing 	<ol style="list-style-type: none"> 5% 15% 75% 5%

Materials

- Student copies of the Text Analysis Rubric and Checklist (refer to 10.1.1. Lesson 7)

Learning Sequence

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

Activity 1: Introduction of Lesson Agenda

5%

Begin by reviewing the agenda and assessed standards for this lesson: RL.9-10.2 and RL.9-10.3. In this lesson, students complete their End-of-Unit Assessment. In pairs, students identify central ideas through a homework review.

- Students look at the agenda.

Activity 2: Homework Accountability

15%

Instruct students to form pairs and discuss the homework assignment: Choose a relationship between two characters from “The Palace Thief” and identify how that relationship changes or stays the same over the course of the text. Use evidence from the text in your response.

- ▶ Students work in pairs to share their responses to the homework assignment and select one key idea to share with the class.
- 💬 Student responses may include the following:
 - Hundert’s relationship with Sedgewick seems to be the longest lasting and most impactful.
 - Hundert is disappointed when Sedgewick joins and disrupts his class, describing him as “a boor and a bully” (p. 159), but tries to take him under his wing for the “Mr. Julius Caesar” competition. Even though Hundert’s “heart warmed somewhat toward young Sedgewick” (p. 164), Sedgewick cheats in the competition and the relationship between him and Hundert up until graduation is strained. Later, Hundert has the opportunity to host a rematch of the competition (solicited by Sedgewick). Hundert thinks Sedgewick has turned himself around, only to discover that he cheats once again—“I realized that the flesh-colored device in his ear was not a hearing aid” (p. 193)—and he uses the entire scene as a way to launch his political career.
 - Hundert remains obsessed with Sedgewick and is manipulated by Sedgewick one more time in a union hall full of miners when Sedgewick lies about their history and introduces as his teacher from “Richmond Central High School” (p. 202).
 - The relationship stays the same. Hundert tries to convince himself that Sedgewick has evolved past corruption and cheating, and in the process he keeps getting caught up in Sedgewick’s corruption and cheating.

Activity 3: End-of-Unit Assessment

75%

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

Determine a central idea in “The Palace Thief.” How does this idea emerge and develop over the course of the text? Use three to six vocabulary words from this unit in your response.

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

Explain to students that because it is a formal writing task, the End-of-Unit Assessment should include well-chosen, relevant, and sufficient textual evidence.

Distribute and review the Text Analysis Rubric. Remind students to revisit the rubric once they are finished with the assessment to ensure they have fulfilled all the criteria.

- ▶ Students review the Text Analysis Rubric.

Remind students as they write to refer to the notes, tools, and annotated text from the previous lessons.

- ▶ Students listen.

Transition students to independent writing time. Give students the remaining class period to write.

- ▶ Students independently write their End-of-Unit Assessment.

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

- ① Circulate around the room and offer non-content support as needed. When circulating the room to provide support, remind students that this is an assessment of independent textual analysis so the teacher cannot provide direction on specific content from the text.

Collect responses before the end of the lesson.

- ▶ Students submit the End-of-Unit Assessment.

Activity 4: Closing

5%

Display and distribute the homework assignment. For homework, instruct students to continue with their AIR through the lens of their focus standard (RI/RL.9-10.4). Students should be prepared for a 3–5 minute discussion of their text based on that standard.

- ▶ Students follow along.

Homework

Continue to read your AIR text through the lens of focus standard (RI/RL.9-10.4) and prepare for a 3–5 minute discussion of your text based on that standard.

10.1.3

Unit Overview

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

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

Introduction

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

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

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

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

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

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

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

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

Literacy Skills & Habits

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

Standards for This Unit

CCS Standards: Reading—Literature	
RL.9-10.1	Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.
RL.9-10.2	Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.
RL.9-10.3	Analyze how complex characters (e.g., those with multiple or conflicting motivations) develop over the course of a text, interact with other characters, and advance the plot or develop the theme.
RL.9-10.4	Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the cumulative impact of specific word choices on meaning and tone (e.g., how the language evokes a sense of time and place; how it sets a formal or informal tone).
CCS Standards: Reading—Informational	
RI.9-10.1	Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.
RI.9-10.2	Determine a central idea of a text and analyze its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.
RI.9-10.3	Analyze how the author unfolds an analysis or series of ideas or events, including the order in which the points are made, how they are introduced and developed, and the connections that are drawn between them.
RI.9-10.6	Determine an author's point of view or purpose in a text and analyze how an author uses rhetoric to advance that point of view or purpose.

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

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

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

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

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

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

Unit Assessments

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

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

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

Unit-at-a-Glance Calendar

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

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

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

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

Preparation, Materials, and Resources

Preparation

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

Materials/Resources

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

10.1.3

Lesson 1

Introduction

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

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

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

Standards

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

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

Assessment

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

Vocabulary

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

Lesson Agenda/Overview

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

Materials

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

Learning Sequence

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

Activity 1: Introduction of Lesson Agenda

10%

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

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

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

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

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

Activity 2: Homework Accountability

10%

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

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

Activity 3: Masterful Reading

40%

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

- ▶ Students read the assessment prompt and listen.

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

Have students listen to a masterful reading of "Rules of the Game" in its entirety.

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

Activity 4: Paragraphs 1–3 Reading and Discussion

25%

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

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

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

- ▶ Students discuss in pairs.

Pose the following question for full class discussion:

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

🗣 Student responses may include:

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

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

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

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

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

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

Activity 5: Quick Write**10%**

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

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

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

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

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

Activity 6: Closing

5 %

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

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

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

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

- ▶ Students follow along.

Homework

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

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

10.1.3

Lesson 2

Introduction

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

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

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

Standards

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

RL.9-10.4	Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the cumulative impact of specific word choices on meaning and tone (e.g., how the language evokes a sense of time and place; how it sets a formal or informal tone).
SL.9-10.1.e	Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on <i>grades 9–10 topics, texts, and issues</i> , building on others' ideas and expressing their own clearly and persuasively. e. Seek to understand other perspectives and cultures and communicate effectively with audiences or individuals from varied backgrounds.

Assessment

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

Vocabulary

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

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

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

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

Lesson Agenda/Overview

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

Materials

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

Learning Sequence

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

Activity 1: Introduction of Lesson Agenda

10%

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

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

- Students read the standard.

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

What do you notice about this standard?

What is it asking you to be able to do?

What questions does this standard raise for you?

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

Activity 2: Homework Accountability

10%

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

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

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

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

Activity 3: Collaborative Discussion Activity

35%

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

- ▶ Students read the assessment prompt and listen.

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

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

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

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

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

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

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

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

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

- ▶ Students participate in the collaborative discussion activity.

Model Collaborative Discussion Responses:

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Activity 5: Quick Write

10%

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

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

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

- ▶ Students read the assessment and listen.

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

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

Activity 6: Closing

5%

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

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

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

Provide the following definitions to support student reading:

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

Homework

Respond briefly to the following writing prompt:

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

10.1.3

Lesson 3

Introduction

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

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

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

Standards

Assessed Standard(s)	
RL.9-10.2	Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.
Addressed Standard(s)	
RL.9-10.1	Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.
RL.9-10.3	Analyze how complex characters (e.g. those with multiple or conflicting motivations) develop over the course of a text, interact with other characters, and advance the plot or develop the theme.

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

Assessment

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

Vocabulary

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

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

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

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

Lesson Agenda/Overview

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

Materials

- Copies of the Game Evidence Collection Tool for each student

Learning Sequence

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

Activity 1: Introduction of Lesson Agenda

5%

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

- ▶ Students look at the agenda.

Activity 2: Homework Accountability

10%

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

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

Activity 3: Pages 93–98 Reading and Discussion

45%

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

- ▶ Students read the assessment prompt and listen.

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

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

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

Instruct students to discuss the following questions in pairs.

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

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

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

How does the term *prodigy* apply to Waverly?

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

Lead a brief discussion of student observations.

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

Display the following question:

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Lead a brief full-class discussion of student observations.

Activity 4: Evidence Collection Tool

35%

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

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

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

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

Activity 5: Closing

5%

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

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

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

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

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

- ▶ Students follow along.

Homework

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

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

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

Game Evidence Collection Tool

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

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

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

Model Game Evidence Collection Tool

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

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

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

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

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

10.1.3

Lesson 4

Introduction

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

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

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

Standards

Assessed Standard(s)	
RL.9-10.3	Analyze how complex characters (e.g., those with multiple or conflicting motivations) develop over the course of a text, interact with other characters, and advance the plot or develop the theme.
W.9-10.9	Draw evidence from literary or informational texts to support analysis, reflection, and research.
Addressed Standard(s)	
RL.9-10.1	Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.
RL.9-10.2	Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.

Assessment

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

Vocabulary

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

Lesson Agenda/Overview

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

Materials

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

Learning Sequence

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

Activity 1: Introduction of Lesson Agenda

5%

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

Begin by displaying the Quick Write prompt on the board:

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

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

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

- ▶ Students follow along.

Activity 2: Homework Accountability

10%

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

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

Activity 3: Pages 98–101 Reading and Discussion

50%

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

- ▶ Students read the assessment prompt and listen.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Who is Waverly’s final opponent?

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

Activity 4: Quick Write

30%

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

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

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

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

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

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

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

- ▶ Students listen and read the Quick Write prompt.

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

Transition students to the independent Quick Write.

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

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

Activity 5: Closing

5%

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

- ▶ Students follow along.

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

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

- ▶ Students follow along.

Homework

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

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

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

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

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

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

Standards

Assessed Standard(s)	
RL.9-10.3	Analyze how complex characters (e.g., those with multiple or conflicting motivations) develop over the course of a text, interact with other characters, and advance the plot or develop the theme.
Addressed Standard(s)	
RL.9-10.4	Determine the meanings of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the cumulative impact of specific word choices on meaning and tone (e.g., how the language evokes a sense of time and place; how it sets a formal or informal tone).

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

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

Vocabulary

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

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

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

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards & Text: <ul style="list-style-type: none"> Standards: RL.9-10.3, RL.9-10.4, SL.9-10.1 Text: “Two Kinds” (pp. 132–135) 	
Learning Sequence: <ol style="list-style-type: none"> 1. Introduction to Lesson Agenda 2. Homework Accountability 3. Masterful Reading 4. Pages 132–135 Reading and Discussion 5. Quick Write 6. Closing 	<ol style="list-style-type: none"> 1. 5% 2. 10% 3. 10% 4. 55% 5. 15% 6. 5%

Materials

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

Learning Sequence

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

Activity 1: Introduction to Lesson Agenda

5%

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

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

Activity 2: Homework Accountability

10%

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

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

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

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

Activity 3: Masterful Reading

10%

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

- ▶ Students read the assessment prompt and listen.

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

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

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

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

Activity 4: Pages 132–135 Reading and Discussion

55%

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

- ▶ Students read independently or aloud in their groups.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Lead a brief class discussion of student observations.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Activity 5: Quick Write**15%**

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

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

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

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

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

Transition students to the independent Quick Write.

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

Activity 6: Closing**5%**

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

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

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

► Students follow along.

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

Homework

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

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

10.1.3

Lesson 6

Introduction

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

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

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

Standards

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

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

Assessment

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

Vocabulary

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

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

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

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

Lesson Agenda/Overview

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

Materials

None.

Learning Sequence

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

Activity 1: Introduction of Lesson Agenda

5%

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

- ▶ Students look at the agenda.

Activity 2: Homework Accountability

10%

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

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

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

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

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

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

Pose the following question for a full-class discussion.

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

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

Activity 3: Masterful Reading

10%

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

- Students read the assessment prompt and listen.

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

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

- Students follow along in their texts, reading silently.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Activity 5: Quick Write

15%

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

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

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

- ▶ Students listen and read the Quick Write prompt.

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

Transition students to the independent Quick Write.

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

Activity 6: Closing

5%

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

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

Provide the following definitions to support student reading:

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

Homework

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

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

10.1.3

Lesson 7

Introduction

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

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

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

Standards

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

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

Assessment

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

Vocabulary

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

Lesson Agenda/Overview

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

Materials

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

Learning Sequence

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

Activity 1: Introduction of Lesson Agenda

5%

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

- ▶ Students follow along.

Activity 2: Homework Accountability

10%

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

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

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

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

Activity 3: Evidence Collection Tool

35%

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

- ▶ Students read the assessment prompt and listen.

- ① Display the assessment prompt for students to see.

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

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

Display the following five questions on the board:

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

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

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

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

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

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

Circle the room and assist only as necessary.

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

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

Activity 4: Lesson 7 Jigsaw Tool

30%

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

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

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

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

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

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

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

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

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

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

Activity 5: Evidence-Based Discussion

15%

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

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

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

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

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

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

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

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

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

Activity 6: Closing

5%

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

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

Homework

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

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

Evidence Collection Tool

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

Purpose: To explore interactions between complex characters.

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

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

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

Model Lesson 7 Jigsaw Tool (Side 1)

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

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

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

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

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

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

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

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

4. What happens when Jing-mei performs?

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

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

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

Model Lesson 7 Jigsaw Tool (Side 2)

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

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

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

10.1.3

Lesson 8

Introduction

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

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

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

Standards

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


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

Assessment

Assessment(s)

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

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

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

High Performance Response(s)

A High Performance Responses should:

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

Vocabulary

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

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards & Text: <ul style="list-style-type: none"> Standards: RL.9-10.3, W.9-10.2.b, W.9-10.4, SL.9-10.1.a, c Text: “Two Kinds” (pp. 142–144) 	
Learning Sequence: <ol style="list-style-type: none"> 1. Introduction of Lesson Agenda 2. Homework Accountability 3. Masterful Reading 4. Expectations and Response Tool 5. Evidence-Based Discussion 6. Quick Write 7. Closing 	<ol style="list-style-type: none"> 1. 5% 2. 10% 3. 5% 4. 30% 5. 30% 6. 15% 7. 5%

Materials

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

Learning Sequence

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

Activity 1: Introduction of Lesson Agenda

5%

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

- Students follow along.

Activity 2: Homework Accountability

10%

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

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

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

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

Activity 3: Masterful Reading

5%

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

- ▶ Students read the assessment prompt and listen.

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

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

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

Activity 4: Expectations and Response Tool

30%

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

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

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

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

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

🗨 See the Model Expectations and Response Tool.

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

Observe group work and offer guidance if needed.

Activity 5: Evidence-Based Discussion

30%

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

For example:

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

Activity 6: Quick Write

15%

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

Display the following two excerpts:

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

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

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

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

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

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

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

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

- ▶ Students listen and read the Quick Write prompt.

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

Transition students to the independent Quick Write.

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

Activity 7: Closing

5%

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

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

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

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

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

Homework

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

Expectations and Response Tool

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

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

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

Model Expectations and Response Tool

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

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

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

10.1.3

Lesson 9

Introduction

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

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

For homework, students will continue their Accountable Independent Reading.

Standards

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

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

Assessment

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

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

A High Performance Written Response should:

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

See the Model Presentation Preparation Tool for sample student responses.

Vocabulary

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

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

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

Lesson Agenda/Overview

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

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

Materials

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

Learning Sequence

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

Activity 1: Introduction of Lesson Agenda

10%

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

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

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

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

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

Pose the following questions for class discussion:

What do you notice about these standards?

What are they asking you to be able to do?

What questions do these standards raise for you?

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

💬 Student responses may include the following:

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

▶ Students participate in a full-class discussion.

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

Activity 2: Homework Accountability

10%

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

▶ Students discuss homework in pairs.

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

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

Activity 3: Presentation Preparation

30%

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

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

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

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

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

Display and distribute the Presentation Prompt:

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

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

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

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

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

Activity 4: Mid-Unit Assessment

45%

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

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

Activity 5: Closing

5%

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

Homework

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

Presentation Preparation Tool

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

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

Focusing Statement:

Excerpt:

Objective Summary:

Key Detail	Key Detail	Key Detail

Analysis	Analysis	Analysis

Connections

Model Presentation Preparation Tool

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

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

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

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

Objective Summary:

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

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

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

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

10.1.3

Lesson 10

Introduction

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

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

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

Standards

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

Assessment

Assessment(s)

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

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

High Performance Response(s)

A High Performance Response should:

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

Vocabulary

Vocabulary to provide directly (will not include extended instruction)

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

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

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

Lesson Agenda/Overview

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

Materials

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

Learning Sequence

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

Activity 1: Introduction of Lesson Agenda

10%

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

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

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

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

Pose the following questions for class discussion of the standards:

What do you notice about these standards?

What are they asking you to be able to do?

What questions do these standards raise for you?

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

- 💬 Student responses may include observations like the following:

RI.9-10.2 asks students to:

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

RI.9-10.3 asks students to:

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

L.9-10.1.a asks students to:

- use parallel structure in their writing and conversations.

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

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

Activity 2: Homework Accountability

10%

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

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

Activity 3: Pages 73–76 Reading and Discussion

60%

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

- ▶ Students read the assessment prompt and listen.

- ① Display the assessment prompt for students to see.

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

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

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

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

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

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

How much time has passed in this passage?

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Instruct students to reread from the last paragraph on page 75, “After Billy died, Mike’s life didn’t get any easier” through “ready for something truly wonderful to happen to him” on page 76. Display the following questions for students to discuss in their groups:

What details in the text inform your understanding of Mike’s economic circumstances?

- Student responses should identify key details, like “brother who was sent to prison,” “they didn’t have much money,” and “‘not havin’ a nice home or a nice car’” (p. 76). Listen for students to infer that Mike is ashamed or embarrassed of his situation, because he never lets his girlfriend DeAnn come over to his house and “almost never talked of his mother” (p. 76).

How does Mike’s approach to football compare to his earlier experiences with baseball?

- Mike is a “coach’s dream” and that he was a “gifted student” of football (p. 76), just as he was a “gifted disciple” of baseball (p. 75). Students should also make the connection between the fact that Mike would “agonize over [football]” (p. 76) and the fact that Mike would “brood over” (p. 75) baseball. The “checklist racing through his mind” (p. 76) when he plays football is the result of the same lack of confidence that began in his Little League days.

Lead a brief full class discussion of student observations; then pose the following question for full-class discussion. Allow time for students to briefly jot their initial responses before discussing with the whole class:

How does “pressure” affect Mike’s game (p. 76)?

- Mike’s athletic ability is directly influenced by the level of pressure he is under: “when the pressure was off...it was hard to find a better quarterback” but “when the pressure was on...something seemed to unravel inside him” (p. 76). The pressure comes from both the community and his own expectations. Some students might suggest that Mike’s expectations of himself are directly related to his father’s expectations of him.

Activity 4: Quick Write

10%

Instruct students to briefly respond in writing to the following prompt:

How does Mike’s relationship with his father develop a central idea of the text?

Instruct students to look at their text and notes to find evidence. Remind students to use the Short Response Rubric and Checklist to guide their written responses.

- Students listen and read the Quick Write prompt.

① Display the prompt for students to see, or provide the prompt in hard copy.

Transition students to the independent Quick Write.

- ▶ Students independently answer the prompt, using evidence from the text. See the High Performance Response at the beginning of this lesson.

Activity 5: Closing

10%

Display and distribute the homework assignment. Inform students that for homework they will complete an activity using the Preface Activity Tool. Distribute the Preface Activity Tool. Instruct students to complete the Preface Activity Tool for homework and come to the next lesson prepared to discuss their response.

- ① This activity asks students to begin to consider the role of the author/narrator and starts to approach the complexities of the genre of creative nonfiction (RI.9-10.6). Students will further explore and analyze the text through this lens in subsequent lessons. Some students may make this inference on their own, but avoid explicitly providing this information.

Students should also preview the excerpt for the next lesson, “He didn’t dwell much” through “see his own reflection” (pp. 77–79), and annotate according to established protocols. Provide students with the vocabulary to be given directly in this excerpt:

- jiggering (v.) – interfering with; manipulating or altering, especially in order to get something done illegally or unethically
- succinct (adj.) – expressed in few words
- waning (v.) – decreasing in strength, intensity, power, importance, prosperity, etc.; drawing to a close, approaching an end
- immaculate (adj.) – free from spot or stain; free from moral blemish; pure; free from errors
- methodical (adj.) – systematic; orderly; painstaking, especially slow and careful; deliberate
- meticulous (adj.) – taking or showing extreme care about minute details; precise; thorough
- debut (n.) – a first appearance on a stage, on television, etc.
- balmy (adj.) – mild and refreshing

Homework

Complete the Preface Activity Tool and preview the excerpt for the next lesson, from “He didn’t dwell much” through “see his own reflection” (pp. 77–79).

Preface Activity Tool

Name:		Class:		Date:	
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Directions: Read the excerpt from “Maybe it was a suddenly acute awareness of being “thirtysomething.”” through “*Twenty thousand*...I knew I had to go there.” (“Preface,” xi); then answer the questions below.

Excerpt Vocabulary

Self-satisfaction (adj.) – an unbothered enjoyment of one’s own self

Atlas (n.) – a bound collection of maps

1. Who is the “I” in this excerpt?

2. How does the preface influence your understanding of Bissinger’s relationship to the residents of Odessa?

Model Preface Activity Tool

Name:		Class:		Date:	
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Directions: Read the excerpt from “Maybe it was a suddenly acute awareness of being “thirtysomething.”” through “*Twenty thousand*...I knew I had to go there.” (“Preface,” xi); then answer the questions below.

Excerpt Vocabulary

Self-satisfaction (adj.) – an unbothered enjoyment of one’s own self

Atlas (n.) – a bound collection of maps

1. Who is the “I” in this excerpt?

- ☛ The “I” is the author of this text, H. G. Bissinger. He is also the narrator of the text.

2. How does the preface influence your understanding of Bissinger’s relationship to the residents of Odessa?

- ☛ The preface reveals that the narrator is actually also the author, H. G. Bissinger. Odessa is a real town in a poor part of West Texas. Bissinger moves to Odessa specifically to study the football culture, therefore his relationship to the residents is one of an observer.

10.1.3

Lesson 11

Introduction

In this lesson, students read “Dreaming of Heroes,” from “He didn’t dwell much on his father’s death anymore” through “to look down on the field and see his own reflection” (pp. 77–79) in which Don and Charlie Billingsley are introduced, and the beginning plays of the season opener football game are described.

Students begin their analysis of this excerpt with an exploration of the two photos adjacent to pages 76 and 77. This photo activity encourages students to raise questions about Bissinger’s point of view and purpose as author/narrator, building off of the work begun in the Preface Activity completed for homework. Students then begin work with the Documented and Reconstructed Details Tool, which guides targeted student analysis in this lesson. This tool enables students to track when Bissinger documents events and discussions that he has witnessed in this passage and when Bissinger reconstructs events, conversations, and emotions in order to develop the central ideas of his text and advance his point of view or purpose. Student understanding will be assessed through their responses to questions on this tool. This work lays the foundation for further student exploration of how Bissinger unfolds his portrait of Odessa, the residents of that community, and the events of the year he is recounting, as well as encourages students to consider his purpose in writing.

For homework, students respond briefly in writing to a prompt that asks students to reflect on the learning they completed in this lesson. Additionally, students can choose to continue working on their Documented and Reconstructed Details Tool.

Standards

Assessed Standard(s)	
RI.9-10.3	Analyze how the author unfolds an analysis or series of ideas or events, including the order in which the points are made, how they are introduced and developed, and the connections that are drawn between them.
RI.9-10.6	Determine an author’s point of view or purpose in a text and analyze how an author uses rhetoric to advance that point of view or purpose.
Addressed Standard(s)	
RI.9-10.1	Cite strong and thorough textual evidence to support analysis of what the text says

	explicitly as well as inferences drawn from the text.
RI.9-10.2	Determine a central idea of a text and analyze its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.

Assessment

Assessment(s)
Student learning in this lesson is captured through the Documented and Reconstructed Details Tool. This tool enables students to track when Bissinger documents events and discussions that he has witnessed in this passage and when Bissinger reconstructs events, conversations, and emotions in order to develop the central ideas of his text and advance his point of view or purpose. Student learning will be assessed through their responses to questions on the tool.
High Performance Response(s)
<ul style="list-style-type: none"> See the Model Documented and Reconstructed Details Tool.

Vocabulary

Vocabulary to provide directly (will not include extended instruction)
<ul style="list-style-type: none"> jiggering (v.) – interfering with; manipulating or altering, especially in order to get something done illegally or unethically succinct (adj.) – expressed in few words waning (v.) – decreasing in strength, intensity, power, importance, prosperity, etc.; drawing to a close, approaching an end immaculate (adj.) – free from spot or stain; free from moral blemish; pure; free from errors methodical (adj.) – systematic; orderly; painstaking, especially slow and careful meticulous (adj.) – taking or showing extreme care about minute details; precise; thorough debut (n.) – a first appearance on a stage, on television, etc. balmy (adj.) – mild and refreshing
Vocabulary to teach (may include direct word work and/or close reading and discussion questions)
<ul style="list-style-type: none"> poise (n.) – grace and elegance

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards & Text: Standards: RI.9-10.3, RI.9-10.6, RI.9-10.1, RI.9-10.2 Text: <i>Friday Night Lights</i> (pp. 77–79)	
Learning Sequence:	
1. Introduction of Lesson Agenda	1. 10%
2. Homework Accountability	2. 10%
3. Photo Activity	3. 10%
4. Pages 77–79 Reading and Discussion	4. 35%
5. Documented and Reconstructed Details Tool	5. 30%
6. Closing	6. 5%

Materials

- Student copies of the 10.1 Common Core Learning Standards Tool (refer to 10.1.1 Lesson 1)
- Student copies of the Preface Activity Tool (refer to homework from 10.1.3 Lesson 10)
- Copies of the Documented and Reconstructed Details Tool for each student

Learning Sequence

How to Use the Learning Sequence	
Symbol	Type of Text & Interpretation of the Symbol
10%	Percentage indicates the percentage of lesson time each activity should take.
no symbol	Plain text indicates teacher action.
	Bold text indicates questions for the teacher to ask students.
	<i>Italicized text indicates a vocabulary word.</i>
►	Indicates student action(s).
💬	Indicates possible student response(s) to teacher questions.
❗	Indicates instructional notes for the teacher.

Activity 1: Introduction of Lesson Agenda

10%

Begin by reviewing the agenda and assessed standards for this lesson: RI.9-10.3 and RI.9-10.6. In this lesson, students work in groups to analyze pages 77–79 of “Dreaming of Heroes.” This analysis begins with a Photo Activity, in which students continue to explore Bissinger’s point of view and purpose as author/narrator/documentarian.

Students then begin work with the Documented and Reconstructed Details Tool. This tool enables students to track when Bissinger documents events and discussions that he has witnessed and when he reconstructs events, conversations, and emotions in order to develop the central ideas of his text. This work will lay the foundation for further student exploration of how Bissinger constructs his portraits of Odessa and the residents of that community.

Inform students that they will begin working with two new standards in this lesson: RI.9-10.1 and RI.9-10.6.

Instruct students to find these standards on their 10.1 Common Core Learning Standards Tool and to follow along as you read them aloud.

- ▶ Students follow along, reading silently as standards RI.9-10.1 and RI.9-10.6 are read aloud.

Pose the following questions for class discussion of the standards:

What do you notice about these standards?

What are they asking you to be able to do?

What questions do these standards raise for you?

Ask students to jot their ideas down. Lead a brief class discussion about RI.9-10.1 and RI.9-10.6.

💬 Student responses may include:

RI.9-10.1 is asking students to:

- use strong evidence from the text to support analysis of what the text says explicitly.
- use strong evidence from the text to support analysis of what students can infer from the text.

RI.9-10.6 is asking students to:

- consider the author’s purpose in writing an informational text.
- analyze how the author furthers that purpose in their writing.

- ① If students are unfamiliar with the term *rhetoric*, take the time to define and discuss with students as “the art of effective or persuasive writing or speaking,” as this is an integral understanding of RI.9-10.6.

Activity 2: Homework Accountability

10%

Instruct students to briefly discuss their homework assignment in pairs. For homework, students completed the Preface Activity Tool.

- ▶ Students discuss their response to the Preface Activity Tool in pairs.
- 🗨 See the Model Preface Activity Tool (10.1.3 Lesson 10) for sample student responses.

Briefly ask students to share any questions, comments, or insights that were raised during their homework preview of this lesson’s excerpt (pp. 77–79).

- ▶ Students share their annotations and questions from pages 77–79.
- ① Students received a list of the vocabulary for this excerpt to accompany their preview of the text in the homework of Lesson 10. Consider displaying this list for the duration of the lesson.

Activity 3: Photo Activity

10%

Organize students into pre-established heterogeneous groups of four. They will remain in these groups for the duration of the class for support and consistency during their discussions. Direct students to the photo facing page 76 and the photo facing page 77. Direct students to the Photo Glossary facing page 369. Then display the following questions for students to discuss in their groups before sharing out with the class.

Who are the people in these photos? How do you know?

- 🗨 Students should reference their Photo Glossary to identify the young man in the photo facing page 76 as Mike Winchell and the young man in the photo facing page 77 as Don Billingsley.
- ① This photo is students’ introduction to Don Billingsley, a primary figure in this lesson’s focus excerpt.

Why might Bissinger choose to include these photos here?

- 🗨 These photos can further our understanding of Mike and Don as characters—Mike’s expression is sad, while Don’s is more confident. Other students might suggest that Bissinger includes these

photos to establish and reinforce our understanding that these figures are real young men, rather than fictional characters.

How does the presence of these photos inform your understanding of Bissinger’s relationship to the residents of Odessa?

- These photos show a separation or distance between Bissinger and the residents of Odessa. Students might indicate that these photos reinforce their understanding of Bissinger’s role as an observer, while other students might suggest that these photos clarify Bissinger’s role as a journalist.

Lead a brief, full-class discussion of the questions above. Then display the following question for full class discussion:

What type of text is *Friday Night Lights*? Use evidence from the Preface Activity you completed for homework and the Photo Activity to support your response.

- Students should make the connection that this is an informational text, based on the evidence from both the preface and the Photo Activity they just completed. The fact that real people are depicted in photographs, and the photographs were included by the author alongside the text, supports their understanding that this text is informational.
- ① This is a foundational understanding necessary for student analysis of Bissinger’s role as creator of this text. This question fosters understanding of genre without a low-level discussion or direct instruction around types of genre.

Activity 4: Pages 77–79 Reading and Discussion

35%

Instruct students to reread from “He didn’t dwell much on his father’s death anymore” to “He sure would have been proud of him” (p. 77). Display or provide the definitions for the following vocabulary words to support student reading: *jiggering*, *succinct*, *waning*, *immaculate*, *methodical*, *meticulous*, *debut*, and *balmy*.

Display the following questions for students to discuss with their groups before sharing out with the class.

How might your understanding of Mike and Billy’s relationship change if the word “cherished” was replaced with “enjoyed” in paragraph 2?

- Student responses should suggest that this substitution would change their understanding of Billy’s relationship to Mike’s football success. The word “enjoyed” makes Billy’s spectatorship

seem more casual and detached, while “cherished” carries more weight and investment in Mike’s performance.

What effect is created by the phrase from page 75 that repeats in this section?

- Students should identify the repeating phrase “Mike and Billy” on pages 75 and 77. This repetition emphasizes the close relationship between father and son.
-

Instruct students to reread from “Some of you haven’t played before, been in the spotlight” to “nothing else mattered, nothing else made a difference” (pp. 77–78). Display the following questions for students to discuss with their groups before sharing out with the class:

What might Tam Hollingshead’s statement about “all those lights” reveal about the relationship between the Permian Panthers and the “Friday night lights” (p. 77)?

- According to Tam Hollingshead, being in the “spotlight” can cause even the most talented football player to “come unglued” (p. 77). Listen for students to infer that Hollingshead is establishing a conflicted relationship between the football players and the “Friday night lights” (p. 77). Although players may crave the spotlight: “now came the Friday night lights. Now it was showtime” (p. 77), this intense pressure can also be damaging and adversely affect their performance on the field.

What did “everyone kn[o]w was at stake” in the first game of the season (p. 78)?

- The outcome of the first game sets the tone for the entire season—if the team wins the first game of the season, it will be “the beginning of a glorious” football season (p. 78). If the team loses their first game, the entire season will be influenced by this initial failure (p. 78). Some students might point to the high expectations of the Permian fans to indicate that the loss of this game would be a huge disappointment to the community.

What key details on page 78 inform your understanding of the players’ commitment to this game?

- Students should respond that Bissinger describes how the team “went through their pre-game warmups with methodical, meticulous determination,” (p. 78) and how they were getting ready for a season of “pure devotion to football where nothing else mattered, nothing else made a difference” (p. 78). These details establish the team’s total commitment to football. It is the most important thing in their lives.
-

Instruct students to reread from “That 1988 season is four and a half minutes away” to “to look down on the field and see his own reflection” (pp. 78–79). Display the following questions for students to discuss with their groups before sharing out with the class:

What can you infer about what the Permian Panthers represent to this community from the fan’s response to the team?

- ☞ Bissinger describes the fans “squealing in delight,” and “yelling the war cry...in frantic unison” (p. 78). A little girl “put her hand to her mouth, as if she had seen something incredible” and is left “momentarily speechless” (p. 78). As the team comes into the stadium the “eight thousand” fans rise “to give a standing ovation” (p. 78). The reaction is as if the football players are superstars, they are unbelievable and incredible. They represent the town’s desire for “heroes.”

How can Bissinger’s description of Mike Winchell on the field help you to understand what *poise* means in this context (pp. 78–79)?

- ☞ Student responses may include “looked good” (p. 78), “throwing nicely,” and “no rushed throws” (p. 79) in Bissinger’s description of Mike. The inference is that *poise* is a description of quality in form, grace, or elegance.

Why did “no one want it [a win] more” than Charlie Billingsley (p. 79)? Use details from the text to support your response.

- ☞ Charlie Billingsley wants a win because his son Don is the starting Tailback for the Panthers. Students should cite the sentence “but it was more than the natural swell of parental pride” (p. 79) to indicate that Charlie’s desire for a win also comes from the desire to see his son relive his own past glory as a football star.

① **Differentiation Consideration:** Consider posing the following extension question to enrich students’ understanding of the text:

What might be represented by whom Charlie sees on the football field?

- ☞ Charlie sees “his own reflection” (p. 79) on the football field. Charlie’s memories of his own success influence his ability to separate his own accomplishments from his son Don’s success.

Activity 5: Documented and Reconstructed Details Tool

30%

Distribute copies of the Documented and Reconstructed Details Tool to students. Explain to students that they will use this tool to collect key details and make observations in order to explore the differences between the details in the text that have been reconstructed by Bissinger and the details in the text that have been documented through dialogue and direct reference to accounts given by the

residents of Odessa. In their work with this tool, students consider how the point of view of the narrator of this informational text informs their impressions of the events that are described and creates portraits of the people that populate the text.

Students will conclude their work with this tool by answering the accompanying questions and developing their own critical line of inquiry.

- ① Students use this tool to shift their analysis from the central ideas of this text to a consideration of how Bissinger depicts details and events in order to advance his point of view or purpose. This shift is essential to building skills around reading informational text, particularly in creative nonfiction, where the text can easily be read without a critical eye towards the informational aspects.

The purpose of this tool is to drive students towards the questions that underscore critical readership of creative nonfiction—what are the “facts”? Whose voice is heard the most? Whose point of view shapes the details presented?

Explain to students that in the left-hand column (“Documented”), they will consider what the people of Odessa actually say. Encourage students to look for quotation marks, and dialogue markers, to help them to isolate portions of the text where Bissinger is directly citing the point of view of the residents of Odessa.

- ① Although Bissinger frequently records dialogue for situations that he could not possibly have been present for (i.e. the death of Mike Winchell’s father four years before Bissinger arrived in Odessa), this distinction might be too subtle for student’s to distinguish due to the excerpted nature of this chapter.

Inform students that in the right-hand column (“Reconstructed”), they will collect and analyze portions of the text where Bissinger is reconstructing inner thoughts and memories, where he is making inferences about other people’s thoughts and feelings, and elaborating on or recreating the details of events.

Inform students that the details selected to model filling in the chart are from the reading completed in 10.1.3 Lesson 10. See Model Documented & Reconstructed Details Tool for details and example observations.

In the left-hand column, model copying the relevant detail, and ask students to point to the textual evidence that indicates that this detail is “documented.” Call attention to phrases like “as he later put it” (p. 74) to indicate a point where Bissinger is documenting something Mike said. Model recording whom is being documented (i.e., Mike Winchell). Repeat the same process for the right-hand column, pointing students to the absence of quotation marks or dialogue marking phrases to indicate reconstructed details.

Repeat this process a second time, with the evidence from page 75, found on the Model. This time, ask students to provide the observations.

Instruct students to copy down this modeling for reference. Instruct students to work in their groups to fill in this tool. Remind students to record brief observations about how they know whether the key details they collect are documented or reconstructed, in order to support their choices. Inform students that they do not need to have equal amounts of evidence in each column, and one column may be longer than the other.

- ① Consider informing students that their work with this tool may result in a great deal of productive frustration. The dichotomy between the details that they collect in the left- and right-hand columns will not always be obvious and straightforward. The chart will not look neat and organized, and there may be disagreement within student groups about where details belong. The goal here is to foster the discussions that result from this type of productive frustration, so that students can begin the critical process of analyzing the often complex fusion between documented facts and the reconstruction of events in *Friday Night Lights*. This analysis will enable students to determine Bissinger's point of view and purpose, and analyze how Bissinger reconstructs details and events in order to advance his position (RI.9-10.6).

Activity 6: Closing

5%

Display and distribute the homework assignment. Instruct students that for homework they will respond briefly in writing the following prompt:

What questions does this tool raise about the purpose and point of view of the author/narrator in “Dreaming of Heroes”?

Students should be prepared to discuss their response in the following lesson.

Additionally, students should preview the text excerpt for the next lesson from “There were some kids who came out of Odessa” through “At least for as long as the season lasted” (pp. 79–84) and annotate according to established protocols. Provide students with a list of the vocabulary to accompany their reading:

- David and Goliath (n.) – a Bible story about a child who defeats a giant in battle
- townies (n.) – residents of a town, especially non-student residents of a college town
- parable (n.) – a short allegorical story designed to illustrate or teach some truth, religious principle, or moral lesson
- lineman (n.) – in American football, one of the players in the line, as a center, guard, tackle, or end

- hair trigger (n.) – a trigger that allows the firing mechanism of a firearm to be operated by very slight pressure
- regaled (v.) – entertained lavishly or agreeably; delighted
- exploits (n.) – striking or notable deeds; feats; spirited or heroic acts
- macho (adj.) – having or characterized by qualities considered manly, especially when manifested in an assertive, self-conscious or dominating way
- tacit (adj.) – understood without being openly expressed, implied
- insouciant (adj.) – free from concern, worry, or anxiety; carefree; nonchalant
- tailback (n.) – in American football, the offensive player who lines up farthest behind the line of scrimmage

Homework

Respond to the following reflective writing prompt:

What questions does the Documented and Reconstructed Details Tool raise about the purpose and point of view of the author/narrator in “Dreaming of Heroes”?

Additionally, preview the excerpt for the next lesson, from “There were some kids who came out of Odessa” through “At least for as long as the season lasted” (pp. 79–84) and annotate according to established protocols.

Document and Reconstructed Details Tool

Name:		Class:		Date:	
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Directions: Record key details or quotes in each column, and then support your reasoning with evidence from the text. Be sure to reference characters and page numbers. Then respond to the questions below.

What do the people of Odessa actually say? How do you know?	What is Bissinger supplying or creating? How do you know?

1. How does the voice of Mike Winchell in the left-hand column compare to Mike's voice in the right-hand column?
2. What might this comparison reveal about the purpose of Bissinger's reconstructions? Consider what elements of the text Bissinger's reconstructions emphasize.
3. How does Bissinger unfold the events of the Season Opener? Use the details you tracked on your Documented and Reconstructed Tool to support your response.

Model Document and Reconstructed Details Tool

Name:		Class:		Date:	
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Directions: Record key details or quotes in each column, and then support your reasoning with evidence from the text. Be sure to reference characters and page numbers. Then respond to the questions below.

What do the people of Odessa actually say? How do you know?	What is Bissinger supplying or creating? How do you know?
<p>Mike Winchell: “so damn flat, as he later put it, that a car ran down the highway and never disappeared” (p. 74).</p> <p>Followed by “he later put it,” so Bissinger is saying directly that Mike told him this (p. 74).</p> <p>Mike Winchell: “It was hurtin’ ‘im ... but you don’t want him hurtin’ all the time either” (p. 75).</p> <p><i>Quotation marks, dialogue is in a dialect.</i></p> <p>Mike Winchell: “...he said he had never met anyone more honest, or more clever, or more dependable ... and how he had bought him every piece of sports equipment that had ever been invented” (p. 77).</p> <p><i>“He said” and “he talked”</i></p> <p>Julia Winchell: “He would have liked to have lived for Mike’s sake,” said Julia Winchell. “He sure would have been proud of him” (p. 77).</p> <p><i>Quotations marks, and “said Julia Winchell”</i></p> <p>Tam Hollingshead: ““some of you haven’t played before, been in the spotlight,” said assistant coach Tam Hollingshead...He offered some succinct advice ‘have some fun, hustle your ass, and stick the hell out of ‘em’” (p. 77).</p> <p><i>Quotation marks, prefaced by “said” and “offered some succinct advice”</i></p>	<p>“But he didn’t want to stay in Odessa anymore. ... that a car ran down the highway and never disappeared” (p. 74).</p> <p>No quotation marks to indicate that this is a direct quote from Mike. The only part of the excerpt that seems to be from Mike himself is the final sentence, as indicated by the phrase “as he later put it” (p. 74).</p> <p>“There had always been something ... forced him to grow up even faster than he already had” (p. 75).</p> <p><i>Observation about Mike, point of view is from outside.</i></p> <p>“And Mike also knew how much Billy Winchell would have cherished seeing him on this September night, dressed in the immaculate black and white of the Permian Panthers, moments away from playing out the dream that had kept him in Odessa” (p. 77).</p> <p>Tam Hollingshead: “he knew what the jitters of the season opener could do, how the most talented kid could come unglued in the sea of all those lights and those thousands of fans” (p. 77).</p> <p>“Charlie Billingsley...still had powerful memories of those days ... it seemed impossible not to look down on the field and see his own reflection” (p. 79).</p> <p><i>No quotation marks or “he said”, Charlie’s thoughts but very stylized.</i></p>

1. How does the voice of Mike Winchell in the left-hand column compare to Mike’s voice in the right-hand column?

- Mike’s voice sounds different in each column. In the direct quotes that Bissinger provides, Mike’s voice is casual, colloquial (dropping consonants) and grammatically non-standard. In the left-hand column the voice is formal, grammatically correct, and has a level of introspection and self-reflection (“he knew,” “he thought”) not explicitly present in the documented portions.

2. What might this comparison reveal about the purpose of Bissinger’s reconstructions? Consider what elements of the text Bissinger’s reconstructions emphasize.

- The text in the right-hand column provides Bissinger’s own insights into people and their motivations and their feelings that they may not have explicitly stated themselves. He emphasizes underlying motivations and inner thoughts.

3. How does Bissinger unfold the events of the Season Opener? Use the details you tracked on your Documented and Reconstructed Tool to support your response.

- H. G. Bissinger unfolds the events of the season opener by both recording things people said and did, and also adding the thoughts of the people who are there, and detailing their past in ways that he probably couldn’t know for sure, like when he describes things that had “always” been true about Mike Winchell, even though the author hasn’t known Mike for more than a year. The events unfold in a combination of memories, observations, and descriptions.

10.1.3

Lesson 12

Introduction

In this lesson, students will read “Dreaming of Heroes,” from “There were some kids who came out of Odessa” through “At least for as long as the season lasted” (pp. 79–84), in which H. G. Bissinger develops the father/son narrative of Don and Charlie Billingsley, a parallel relationship to that of Mike and Billy Winchell. Students explore the social factors at work beneath the surface of Permian football, and how memory and time function within this community as revealed by key details in Bissinger’s descriptions of Don and Charlie. The exploration of this nuanced father/son relationship in the lesson will prepare students to make more complex inferences in Lesson 13, as they expand the scope of their analysis to consider the relationship between the town of Odessa and the Permian Panthers.

In this lesson, students participate in discussions in small groups and with the whole class, as well as complete a detailed analysis activity. An independent writing assignment that asks students to consider how Bissinger unfolds a series of ideas assesses student learning. This lesson provides opportunity for students to have constructive, respectful, and academically focused conversations around issues of class and race; topics that are central to Bissinger’s larger ideas in the text.

For homework, students reread the portion of the chapter they have read thus far and identify at least one central idea of the text. Additionally, students continue to read their Accountable Independent Reading texts.

Standards

Assessed Standard(s)	
RI.9-10.3	Analyze how the author unfolds an analysis or series of ideas or events, including the order in which the points are made, how they are introduced and developed, and the connections that are drawn between them.
L.9-10.2.a	Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing. <ul style="list-style-type: none"> a. Use a semicolon (and perhaps a conjunctive adverb) to link two or more closely related independent clauses.

Addressed Standard(s)	
RI.9-10.2	Determine a central idea of a text and analyze its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.

Assessment

Assessment(s)
<p>The learning in this lesson is captured through a Quick Write at the end of the lesson. Students answer the following prompt based on the reading (citing text evidence and analyzing key words and phrases) completed in the lesson.</p> <ul style="list-style-type: none"> What connection does Bissinger develop between Don and Charlie Billingsley's relationship and Permian football? Use key details from the text to support your response. <p>① Remind students that they will be assessed on their use of a semicolon in this response.</p>
High Performance Response(s)
<p>A High Performance Response should:</p> <ul style="list-style-type: none"> Make an observation about the relationship between Don and his father, and how Bissinger connects this relationship to Permian football. Support this analysis with specific details from the text. Use a semicolon to link two closely related independent clauses.

Vocabulary

Vocabulary to provide directly (will not include extended instruction)
<ul style="list-style-type: none"> David and Goliath: a Bible story about a child who defeats a giant in battle townies (n.) – residents of a town, especially non-student residents of a college town parable (n.) – a short allegorical story designed to illustrate or teach some truth, religious principle, or moral lesson lineman (n.) – in American football, one of the players in the line, as a center, guard, tackle, or end hair trigger (n.) – a trigger that allows the firing mechanism of a firearm to be operated by very slight pressure

- regaled (v.) – entertained lavishly or agreeably; delighted
- exploits (n.) – striking or notable deeds; feat; spirited or heroic act
- macho (adj.) – having or characterized by qualities considered manly, especially when manifested in an assertive, self-conscious, or dominating way
- tacit (adj.) – understood without being openly expressed, implied
- insouciant (adj.) – free from concern, worry, or anxiety; carefree; nonchalant
- tailback (n.) – in American football, the offensive player who lines up farthest behind the line of scrimmage

Vocabulary to teach (may include direct word work and/or questions)

- ornery (adj.) – ugly or unpleasant in disposition or temper; stubborn

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards & Text: <ul style="list-style-type: none"> • Standards: RI.9-10.3, L.9-10.2a, RI.9-10.2 • Text: <i>Friday Night Lights</i> “Dreaming of Heroes” (pp. 79–84). 	
Learning Sequence:	
1. Introduction Lesson Agenda	1. 15%
2. Homework Accountability	2. 10%
3. Pages 79–84 Reading and Discussion	3. 60%
4. Quick Write	4. 10%
5. Closing	5. 5%

Materials

- Student copies of the 10.1 Common Core Learning Standards Tool (refer to 10.1.1 Lesson 1)
- Student copies of the Short Response Rubric (refer to 10.1.1 Lesson 1)

Learning Sequence

How to Use the Learning Sequence	
Symbol	Type of Text & Interpretation of the Symbol
10%	Percentage indicates the percentage of lesson time each activity should take.
no symbol	Plain text indicates teacher action.
	Bold text indicates questions for the teacher to ask students.
	<i>Italicized text indicates a vocabulary word.</i>
▶	Indicates student action(s).
💬	Indicates possible student response(s) to teacher questions.
📘	Indicates instructional notes for the teacher.

Activity 1: Introduction to Lesson Agenda

15%

Begin by introducing the agenda and assessed standards for this lesson: RI.9-10.3 and L.9-10.2.a. In this lesson, students consider the father/son narrative of Don and Charlie Billingsley through an exploration of their relationship to one another, to Permian football, and to the town of Odessa.

- ▶ Students look at the agenda.

Explain to students that this excerpt contains sensitive material, and that they will engage with these controversial passages and the assumptions, prejudices, and conflicts they reveal, in a productive, critical, and thoughtful manner.

Inform students that they will be working with a new standard in this lesson: L.9-10.2.a. Instruct students to locate L.9-10.2.a on their 10.1 Common Core Learning Standards Tool and to follow along as you read aloud.

- ▶ Students follow along, reading silently as standard L.9-10.2.a is read aloud.

Pose the following questions for class discussion of L.9-10.2.a. Allow time for students to offer what they know about semicolons.

What do you notice about this standard?

What is it asking you to be able to do?

What questions does this standard raise for you?

Ask students to jot down their ideas. Lead a brief class discussion about L.9-10.2.a.

- 💬 Student responses may include:

- o L.9-10.2.a focuses on grammar.
 - o L.9-10.2.a is asking us to link independent clauses with a semicolon.
 - o A semicolon is a punctuation mark that indicates a pause between two clauses
 - o What is a conjunctive adverb?
- ① If students struggle, consider defining semicolons as “punctuation that serves to link two closely related independent clauses.” If necessary, consider a mini-lesson on the proper use of semicolons in writing. It may also be necessary to review the meaning and use of the terms “clause” and “conjunctive adverb.”
- ① Illustrated web-resource on semicolons: <http://theoatmeal.com/comics/semicolon>

Call students’ attention to Bissinger’s use of a semicolon: “Right before his sophomore year, he informed his mother that he wasn’t coming back to Blanchard; he was going to stay with his father in Odessa so he could play for Permian, even though he had little chance of starting there until his senior year” (p. 82). Ask the following question:

What function is the semicolon serving in this sentence? What might change if you rewrote the sentence without the semicolon?

- 💬 The semicolon is linking two independent clauses, and if the sentence were revised to remove the semicolon then it would have to be two separate sentences.

Activity 2: Homework Accountability

10%

Instruct students to talk in pairs about their response to the reflective writing homework prompt: What questions does the Documented and Reconstructed Details Tool raise about the purpose and point of view of the author/narrator in “Dreaming of Heroes”? Alternately, students who chose to add evidence to their Documented and Reconstructed Details Tool should share their revisions.

- 💬 Student responses may vary widely. The goal of this prompt is to encourage critical thinking about the role of the author in creative nonfiction. Possible student questions may include:
 - o Where did Bissinger learn of the thoughts, emotions, and motivations that he reconstructs?
 - o Why doesn’t Bissinger refer to himself in the text?
 - o Why does Bissinger choose to write Mike’s inner thoughts in a voice that contrasts with Mike’s own?
 - o What is Bissinger’s background? What is his point of view? How does this influence how he describes these people?
 - o Did the people Bissinger writes about know he was going to write about them in this way?
 - o What do the residents of Odessa think about Bissinger’s representation of them?

Lead a brief student share out on the annotations that they made in their excerpt preview.

- ▶ Students share their annotations.

Activity 3: Pages 79–84 Reading and Discussion

60%

Introduce the Quick Write assessment (“What connection does Bissinger develop between Don and Charlie Billingsley’s relationship and Permian football?”). Explain to students that this is a lesson assessment and the focus for today’s reading.

- ▶ Students read the assessment prompt and listen.

① Display the assessment prompt for students to see.

Display or provide the definitions for the following vocabulary words to support student reading: *David and Goliath*, *townies*, *parable*, *lineman*, *hair trigger*, *regaled*, *macho*, *exploits*, *tacit*, *insouciant*, and *tailback*.

Instruct students to independently reread from “There were some kids who came out of Odessa” through “falling down like a tire bouncing along the highway” (pp. 79–80). Organize students into heterogeneous groups that they will remain in for the duration of this lesson. Display the following questions for students to discuss in their groups. Allow time before asking students to share out with the class.

① It may be necessary to spend some time addressing Bissinger’s reference to “a little bashing at the local gay bar” (p. 79) in this excerpt. Issues of homophobia and racism are prevalent throughout this text, and must be dealt with in a thoughtful, critical, and collaborative environment. See question 2 on page 8 “how does Don establish his behavior....” for a question that scaffolds a similarly sensitive situation.

- ▶ Students read independently and then discuss the following questions in their groups, individually writing down observations in preparation for full class discussion.

How does Bissinger’s description of the rodeo bull help you to understand the meaning of *ornery* in this context (p. 79)?

- ☛ The bull is probably angry and in pain because it has a “rope wrapped tight around his balls.” Students should deduce that *ornery* means “angry and mean, in opposition to some kind of pain.”

What portrait of life in Odessa is Bissinger crafting through the cumulative effect of his descriptions of a “good time” (p. 79)?

- Bissinger's descriptions of a good time: "look for fights," "do a little bashing," "bite into the steaming flesh of a fresh killed rabbit," "down a cockroach," and "go rattlesnake hunting" (p. 79) to infer that Bissinger is crafting a portrait of life in Odessa that is physical and violent (as evidenced by the verbs *bash*, *fight*, *hunt*, and *bite*).

① Some students may make a connection between these activities and rural life, as many of these activities deal with hunting, animals, and wildlife.

Why might Bissinger find these "ornery" (p. 79) kids "admirable" (p. 80)?

- Bissinger compares these "ornery" kids to a bull with a rider, trying to buck it off. Some students might cite the related comparison between these kids and David in the story of David and Goliath. Listen for students to infer that Bissinger finds their "fearlessness" in the face of a more powerful opponent admirable (p. 80).

Who do these kids see as their opponents? What position do they occupy in these fights?

- These kids see the "townies from Andrews or Crane" as their opponents (p. 79). Other students may suggest that they see the "fat-assed lineman" from another team that they can't wait to knock down as their opponent (p. 80). Students should call upon their understanding of the comparison between these kids and rodeo bulls and David to indicate that they occupy the position of the underdog in these fights.

What relationship is Bissinger establishing between football and the "damn rope" "wrapped tight around [their] balls" (p. 79)?

- Student responses should indicate a connection between the hardships these kids face and their desire to play football. Some students might suggest that these "ornery" kids want to play a contact sport because the "rope" that confines them makes them mean, irritable, and violent (p. 79). Others might suggest that the violence of their lives, the constant "buck[ing]" (p. 79) off of painful constraints, has left them "fearless[]" (p. 80) and eager to take on big and strong opponents, perhaps to prove that despite the weight of their "rider" they have not been beaten, and that they remain unafraid (p. 79).

Circulate and assist only as needed. Lead a brief full class discussion.

Instruct students to read aloud in their groups from "Charlie Billingsley may not have been the meanest kid ever" through "913 yards to lead the team as a senior" (p. 80). Display the following questions for students to discuss in their groups. Allow time before asking students to share out with the class.

- ▶ Students read independently and then discuss the following questions in their group, independently writing down observations in preparation for full class discussion.

How does Bissinger’s description of Charlie Billingsley connect to his earlier description of “ornery” kids (p. 79)?

- 💬 Charlie is one of the “ornery” kids Bissinger describes (p. 79). Bissinger describes Charlie as not the “meanest kid ever at Permian, but he was somewhere near the top,” mirroring his earlier description of “lean and mean” kids (p. 80). He also writes that Charlie loved to fight (as evidenced by “put up his fists right there,” “he won a lot [of fights] and lost a few,” “the minute the season was over, he got into a fight” (p. 80)), which connects to his description that the kids thought a “good time” was having “fights with townies” (p. 79).

Despite his behavior, what kept Charlie out of “trouble” (p. 80)?

- 💬 Despite Charlie’s bad behavior, his “numbers” in football keep him out of trouble (p. 80). He is a talented football player and helps his team to succeed. Despite being a “hell-raiser,” he is a valuable and valued member of the community (p. 80).

Lead a brief full class discussion.

Instruct students to reread aloud in their groups from “Those were great days back then, great days” through “an unexpected element entered his life: his son Don” (pp. 81–82).

- ① It may be necessary to spend additional time addressing Charlie Billingsley’s statement “those inbred Okies, they didn’t take kindly to the pros from Dover” (p. 81). As with the sensitive material on pages 79 and 83, it is important that students practice engaging with this controversial material and the assumptions, prejudices, and conflicts it reveals, in a productive, critical, and thoughtful manner.

How was Charlie’s life “never quite the same” after high school (p. 81)?

- 💬 Students responses may include evidence from the description of Charlie Billingsley’s time in college (“you were a whole lot more expendable in college, a hero one day and a broken-down nobody the next, and if you didn’t like it no one really gave a crap because there was always a bunch of guys ready to replace you in a second” (p. 81)), while he was travelling (“...loaded down with the baggage of too much booze...and too many wives... still casting around for the proper fit twenty years out of high school, still trying to find the way home” (p. 81)), or after he returned to Odessa (“He floated from one job to another, some of them good, some of them not so good” (p. 81)). Student responses should indicate an understanding that once Charlie left the

spotlight of high school football, he could not regain the same sense of belonging and of being someone special. He spends the rest of his life unsuccessfully searching for the things he has lost.

Lead a brief full class discussion.

- ① **Remind students not to repeat key details that have already been offered in discussion to ensure brevity.**
-

Instruct students to read aloud in their groups from “Whether he knew it or not, Don had become” through “at least for as long as the season lasted” (pp. 83–84).

Display the following questions for students to discuss in their groups. Allow time before asking students to share out with the class:

What is implied in Bissinger’s description of Don as “Charlie Billingsley reborn seventeen years later” (p. 83)?

- ☛ Students should infer that Bissinger is implying that Don is headed down the same path, good or bad, that Charlie took in life.
- ① **Differentiation Consideration:** Consider asking the following question to provide additional scaffolding:

How does Don establish his reputation? What preconceptions does his behavior reveal?

- ☛ Don establishes his reputation by “mixing it up with kids who were a whole lot bigger” and gets into a fight with Boobie. His words (“those niggers, they talk a lot” (p. 83)) and actions (“wasn’t intimidated” and “took him down easily” (p. 83)) suggest that Don holds offensive preconceptions based on race.
- ① This is a highly sensitive racially charged moment in the text. Addressing it in this passage is crucial for students to be able to access and analyze the complex race relations in this text. It is important to establish and model classroom norms and expectations for a respectful and critical approach to sensitive topics in an academic context.

How does Odessa’s collective memory compare to the portrait Bissinger offers of Charlie? What is forgotten in Odessa in order to “dream [...] of heroes”?

- ☛ The town of Odessa remembers Charlie for his success in football in high school, where he was “the most valuable offensive player in the district” (p. 84). They remember him as a “hero,” not a “broken-down nobody” (p. 81), even though he has grown up to be a drunk with no job. Listen for students to infer that the residents of Odessa “forget” all of Charlie’s failures in order to keep dreaming of heroes.

What might the status Charlie retains in Odessa suggest about the social pressures placed on Don?

- Because Don and Charlie are regarded as the same, “spitting image,” “like his father” (p. 83), the town might expect Don to be as much of a “hero” as his father was (p. 81) and to have the same skills and success in football.

How might your understanding of the relationship between Charlie and Don be different if the word “through” was replaced with “for” in the last sentence of paragraph three (p. 84)?

- If Charlie Billingsley had said of his son, “I got him to live for,” rather than “I got him to live through,” (p. 84) this father/son relationship might appear to be more like the relationship between Mike and Billy. Charlie “lives through” Don’s achievements, indicating that his investment in Don’s success is self-serving. If Charlie had said that he “lived for” his son, this would indicate a pride centered around his son’s accomplishments, rather than an attempt to reestablish his own past glory through Don’s success.

Activity 4: Quick Write**10%**

Review the Short Response Checklist and Rubric with students. Instruct students to respond briefly in writing to the Quick Write prompt. Remind students that they should use a semicolon in their response and that they will be assessed on this skill.

What connection does Bissinger develop between Don and Charlie Billingsley’s relationship and Permian football? Use key details from the text to support your response.

- Students listen and read the Quick Write prompt.

① Display the prompt for students to see, or provide the prompt in hard copy.

Transition students to the independent Quick Write.

- Students independently answer the prompt, using evidence from the text.
- See the High Performance Response at the beginning of this lesson.

Activity 5: Closing**5%**

Display and distribute the homework assignment. For homework, instruct students to reread the portion of the chapter they have read thus far and identify at least one central idea of the text.

Additionally, students should continue to read their AIR text, using the lens of focus standard RL.9-10.6 or RI.9-10.6. Students should come in prepared for a 3–5-minute discussion at the beginning of the next lesson based on the focus standard.

Homework

Reread the chapter thus far and identify at least one central idea. Also, continue reading your AIR text using the lens of focus standard RL.9-10.6 or RI.9-10.6. Come prepared for a 3–5-minute discussion at the beginning of the next lesson based on the focus standard.

10.1.3**Lesson 13****Introduction**

In the final lesson before the End-of-Unit Assessment, students explore Bissinger’s action-filled description of the Permian Panther’s season opener. Students read from “With all those eyes focused on him” through “the answer became obvious” (pp. 84–87).

Students use the Season Opener: Actions and Reactions Tool as well as the Glossary of American Football Handout to structure their analysis of the actions of the key players in the season opener, how these actions affect how players see themselves, and how others see them. Students call upon this cumulative understanding to consider how Bissinger structures the actions, reactions, and interactions in the text in order to shape and refine the social pressures and expectations at work in Odessa.

Students work collaboratively to select and analyze textual details and to engage in discussions in small groups and with the whole class. Student learning is assessed through written responses to the final question on the Season Opener: Actions and Reactions Tool.

For homework, students complete a Checkerboard Tool that prompts students to trace the relationship between parental expectations and children’s responses in both texts.

Standards

Assessed Standard(s)	
RI.9-10.2	Determine a central idea of a text and analyze its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.
Addressed Standard(s)	
RI.9-10.1	Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.
RI.9-10.3	Analyze how the author unfolds an analysis or series of ideas or events, including the order in which the points are made, how they are introduced and developed, and the connections that are drawn between them.

SL.10.1	Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on <i>grades 9-10 topics, texts and issues</i> , building on others' ideas and expressing their own clearly and persuasively.
L.9-10.2.a	Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing. a. Use a semicolon (and perhaps a conjunctive adverb) to link two or more closely related independent clauses.

Assessment

Assessment(s)
The learning in this lesson is captured through the written response to the final question on the Season Opener: Actions and Reactions Tool:
<ul style="list-style-type: none"> How do the final events of the season opener shape and refine a central idea of the text?
High Performance Response(s)
<ul style="list-style-type: none"> See the Model Season Opener: Actions and Reactions Tool

Vocabulary

Vocabulary to provide directly (will not include extended instruction)
<ul style="list-style-type: none"> sync (n.) – synchronization; harmony or harmonious relationship redeem (v.) – buy or pay off, clear by payment mired (adj.) – plunged and fixed in mire; involved; entangled composure (n.) – serene, self-controlled state of mind; calmness; tranquility
Vocabulary to teach (may include direct word work and/or questions)
<ul style="list-style-type: none"> euphoric (adj.) – intensely happy or confident entrapped (v.) – caught in, as in a trap fluke (n.) – an accidental advantage; stroke of good luck

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards & Text: <ul style="list-style-type: none"> Standards: RI.9-10.2, RI.10.1, RI.9-10.3, SL.10.1, L.9-10.2.a Text: <i>Field of Dreams</i> “Dreaming of Heroes” (pp. 84–87) 	
Learning Sequence <ol style="list-style-type: none"> Introduction of Lesson Agenda Homework Accountability Annotation Exercise Season Opener: Actions and Reactions Tool Pages 84–87 Reading Discussion Closing 	<ol style="list-style-type: none"> 5% 10% 10% 35% 30% 10%

Materials

- Copies of the Glossary of American Football Handout for each student
- Copies of the Season Opener: Actions and Reactions Tool for each student
- Copies of the Checkerboard Tool for each student

Learning Sequence

How to Use the Learning Sequence	
Symbol	Type of Text & Interpretation of the Symbol
10%	Percentage indicates the percentage of lesson time each activity should take.
no symbol	Plain text indicates teacher action.
	Bold text indicates questions for the teacher to ask students.
	<i>Italicized text indicates a vocabulary word.</i>
►	Indicates student action(s).
💬	Indicates possible student response(s) to teacher questions.
❗	Indicates instructional notes for the teacher.

Activity 1: Introduction of Lesson Agenda

5%

Begin by reviewing the agenda and assessed standard for this lesson: RI.9-10.2. In this lesson, students explore Bissinger's action-filled description of the Permian Panther's season opener in order to consider how Bissinger structures the actions, reactions, and interactions in the text to develop the social pressures and expectations at work in Odessa.

- ▶ Students look at the agenda.

Activity 2: Homework Accountability

10%

Instruct students to talk in pairs about how they can apply focus standard RL.9-10.6 or RI.9-10.6 to their AIR text. Then lead a brief share out. Select several students (or student pairs) to explain how they applied focus standard RL.9-10.6 or RI.9-10.6 to their AIR text.

- ▶ Students share out how they applied the focus standard.

Lead a brief full-class share out of the central ideas students identified in the text. Record and display the central ideas on chart paper, for students to reference throughout this lesson.

- ▶ Students share out the central ideas they identified for homework.

💬 Student responses may include:

- Social expectations for the football team
- Family expectations for the boys
- Relationships between fathers and sons
- The importance of football to the community
- How sports and sports teams give teenagers a sense of purpose

① **Differentiation Consideration:** Consider posing the following extension question to enrich students' understanding of the text:

How does Bissinger's point of view or purpose influence how he develops these central ideas?

💬 Student responses should call upon the understanding they developed in 10.1.3 Lesson 11 about Bissinger's point of view or purpose, and apply this to their analysis of the development of central ideas in the text.

For example, students may note that Bissinger develops the central idea of the social expectations on the football team through a negative lens. The way that Bissinger's depicts the season opener reveals his point of view that the social pressures that the town of Odessa puts

on these young men is often too much for them to handle, as is evidenced by Don Billingsley's failure to perform at the season opener. As Bissinger writes, "...the rumbles that Charlie Billingsley's boy sure as hell wasn't going to follow in his father's footsteps..." make Don "...drown deeper and deeper the second half" (p. 86).

Activity 3: Annotation Exercise

10%

Instruct students to form groups of four. Students remain in these groups for the duration of the class.

Distribute the Glossary of American Football Handout to accompany student reading. Provide students with the following vocabulary for this passage: *sync*, *redeem*, *mired*, and *composure*.

- ① The Glossary of American Football Handout serves primarily as a vocabulary resource to support students in making meaning of the crucial actions that occur in the season opener.

Instruct students to read the entire excerpt from "With all those eyes focused on him" through "he just bullied his way past several tacklers, the answer became obvious" (pp. 84–87) and annotate their text according to established protocols.

- ① If students struggle to understand the actions and events in this passage, the following brief video on the basic tenants of football is an excellent classroom resource:
<http://www.youtube.com/watch?v=Pr7Pu-Zw0Ow> (3:51). This may also be a great opportunity to call upon "football experts" in the classroom to illuminate these concepts.

Ask students the following question to focus student reading and annotation:

Who wins and who loses in the season opener?

- ☞ Student responses may vary to this open-ended focusing question. Listen for the following observations:
- The Permian Panthers win and El Paso Austin loses in the season opener: "The game ended with Permian beating El Paso Austin 49–0" (p. 86).
 - Others might apply this question to the players themselves and state that Mike Winchell and Chris Comer win, while Don Billingsley and Boobie lose.

- ① Lead a brief recap of student observations.

Activity 4: Season-Opener: Actions and Reactions Tool

35%

Distribute the Season Opener: Actions and Reactions Tool to students.

Explain that student groups will use this tool in order to make meaning of the events that occur in this action-oriented passage. The tool prompts students to select evidence from the text to support their understanding of how a player's actions influence their sense of self, as well as how these actions shape the ways in which the community perceives them.

Instruct students to work in their groups, selecting evidence from the text to complete their Season Opener: Actions and Reactions Tool.

Explain to students that they may not have evidence for every column on the tool but should do their best to find as much evidence as possible.

Instruct students to practice using semicolons in their written responses on the Season Opener: Actions and Reactions Tool. Students are not assessed on this skill in this lesson.

- ▶ Students work in groups of four to complete the Season Opener: Actions and Reactions Tool.

🗨️ See the Model Season Opener: Actions and Reactions Tool

① Circulate and assist only as needed.

Lead a brief full class discussion to review student observations to the questions on the bottom of the tool.

- ▶ Students contribute to full class discussion, offering the observations they have recorded on their Season Opener: Actions and Reactions Tool.

Activity 5: Evidence Based Discussion

30%

Display the following questions for students to discuss in their groups. Allow time before asking students to share out with the class.

According to Don Billingsley, what is “disappointing but somehow inevitable” (p. 87)?

- 🗨️ According to Don, Chris Comer overshadowing him is inevitable. Comer is brought in to “play the entire second half as full back,” and Don thinks this is not fair because Chris Comer is “untested” and he should be playing on “junior varsity” (p. 87).

What does it take for Chris Comer to ascend to “star running back of Permian High School” (p. 87)?

What might this suggest about “allegiance and tradition” in Odessa (p. 74)?

- 🗨️ It takes only two good plays from Chris, and a single failing game from former star Don, for Chris Comer to ascend to the position of star running back. Some students might note that this ascension happens in Chris's first-ever varsity game. Students should infer that the football community in Odessa is quick to replace one “star” with another. This is not consistent with Joe

Bill's claim that "few places could offer the same sense of allegiance and tradition" as Odessa (p. 74), because allegiance means loyalty and devotion, attributes clearly not demonstrated in the quick transferal of admiration from one player to another.

- ① This question encourages students to consider the notions of Permian Football that were established earlier in the chapter by Joe Bill and question their validity in light of the events of the season opener.

What has been forgotten during the season opener in order for Odessa to keep "dreaming of heroes"?

☞ The former hero Don (who played poorly) has been "forgotten" in favor of newcomer Chris (who played well). It seems that "dreaming of heroes" in Odessa requires the quick transferal of allegiance from one player to another.

- ① The repetition of this question connects students to their analysis from 10.1.3 Lesson 12 and asks students to continue broadening their understanding of how Bissinger shapes and refines what it means to "dream of heroes" in Odessa, specifically what is necessary for those dreams to survive.

Collect the Season Opener: Actions and Reactions Tool for assessment of student understanding.

Activity 6: Closing

10%

Display and distribute the Checkerboard Tool. For homework, instruct students to complete the tool in order to identify and analyze evidence from the texts. This exercise prepares students to craft a brief formal written response to the End-of-Unit Assessment prompt: Choose either "Rules of the Game" or "Two Kinds" from *The Joy Luck Club* and compare it to Bissinger's "Dreaming of Heroes" from *Friday Night Lights*. How do the relationships between children and their parents develop a central idea common to these two texts?

- Students follow along.

Explain to students that they will use this tool to explore how Tan and Bissinger develop central ideas of their text through the relationships between children and their parents. The tool guides students in selecting, organizing, and analyzing content in preparation for their End-of-Unit Assessment, as well as provides valuable practice in the W.9-10.9 skills of drawing evidence from literary and informational texts to support analysis.

Inform students that some of the boxes on this tool prompt them to select key details from the text to support an analysis that they already have. Other boxes ask students to supply an analysis of a quote that they already have.

Model completing one row of the Checkerboard Tool and then answer any clarifying questions.

- Students follow along.

- ① The Checkerboard Tool also provides an opportunity to familiarize students with basic citation, which they should be encouraged to use in their End-of-Unit Assessment, particularly because they should cite from two texts.
- ① The Model Checkerboard Tool is included in 10.1.3 Lesson 14.

Homework

Use the Checkerboard Tool to prepare for the End-of-Unit Assessment.

Glossary of American Football Handout

Name:		Class:		Date:	
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Term	Definition	"Dreaming of Heroes"
Actions		
block/blocking	Engaging an opponent in an effort to keep him from getting to a specific part of the field or player.	
fumble	Too many of these and a player will lose his job. A fumble is when the ball carrier loses possession of the football. Any player on both teams can recover a fumble.	
hand-off	The act of giving the ball to another player.	
interception	A pass that is caught by a defensive player, giving his team possession of the ball.	
pass	One of two ways for an offense to move the football. Passes are usually thrown by the quarterback.	
pitch	A long underhanded toss, usually using both hands, from the quarterback to a running back on running plays.	
punt	A kick made when the punter drops the ball and kicks it while it falls toward his foot.	
snap	The action in which the ball is thrown or handed by the center to the quarterback, to the holder on a kick attempt, or to the punter.	

Term	Definition	"Dreaming of Heroes"
sweep	A run around the end of the line.	
tackle	To stop the ball carrier by forcing him to the ground.	
touchdown	A scoring play in which any part of the ball, while legally in the possession of a player who is in-bounds, crosses the plane of the opponent's goal line.	
Positions		
offense	The team with the ball.	
defense	The team that is responsible for keeping the opposition out of their end zone.	
quarterback	The offensive player who receives the ball from the center at the start of each play before either handing it to the running back, throwing it to a receiver, or running with it himself.	
running back	A player position on offense.	
defensive end	A defensive player who lines up at the end of the defensive line.	
tacklers	The offensive linemen at each end of the line. Primary task is to protect the quarterback on passing plays by blocking the opponent's pass-rushing defensive ends.	
blocking back	A player who lines up in the running back or fullback position but whose primary job is to block a defensive player or open up a hole for the ball carrier.	

Term	Definition	"Dreaming of Heroes"
flanker	A player who catches passes. In an offensive formation, he usually lines up outside the tight end, off the line of scrimmage.	
linebacker	A defensive player who lines up behind the defensive linemen and in front of the defensive backfield. The linebackers are a team's second line of defense.	
punter	The player who stands behind the line of scrimmage, catches the long snap from the center, and then kicks the ball after dropping it toward his foot.	
fullback	An offensive player who lines up in the offensive backfield and generally is responsible for blocking for the running back and pass-blocking for the quarterback.	
Mechanics of the Game		
sideline	One of the lines marking each side of the field.	
yard	One yard of linear distance in the direction of one of the two goals. A field is 100 yards.	
yard line	The markings on the field used to determine yards gained and field position.	
plays	A close to the ground plan of action or strategy used to move the ball down the field. These can vary between basic and very complicated.	

Term	Definition	"Dreaming of Heroes"
down	A play, starting when the ball is put into play and ending when the ball is ruled dead. Basically, a down is one play.	
quarter	A 15-minute playing period. Four quarters make up an official game.	
penalty	A foul signified by the throwing of a yellow flag on the field.	
flank	To occupy a position at the side.	
half	The break between the 2nd and 3rd quarter	
line of scrimmage	An imaginary line stretching the width of the field that separates the two teams prior to the snap of the ball.	

Definitions developed in part from www.nfl.com

Model Glossary of American Football Handout

Name:		Class:		Date:	
Term	Definition		“Dreaming of Heroes”		
Actions					
block/blocking	Engaging an opponent in an effort to keep him from getting to a specific part of the field or player.				
fumble	Too many of these and a player will lose his job. A fumble is when the ball carrier loses possession of the football. Any player on both teams can recover a fumble.		“fumbles and penalties had kept Permian from leading 35–0 at the half” (p. 86) “[Don] had peeled off a nice thirty-four-yard run on a sweep. But then, with time running out in the half, he had fumbled again...” (p. 85)		
hand-off	The act of giving the ball to another player.		“After Permian took over on downs on its 41, [Don] took the hand-off and had clear sailing on the right flank. But his feet were still moving too fast for him and he slipped” (p. 86)		
interception	A pass that is caught by a defensive player, giving his team possession of the ball.		“[The ball] was destined for an interception...” (p. 85)		
pass	One of two ways for an offense to move the football. Passes are usually thrown by the quarterback.		“Winchell dropped back to pass” (p. 85). “[Winchell] had had the best game of his life—seven for nine passing for 194 yards and four touchdowns” (p. 86).		
pitch	A long underhanded toss, usually using both hands, from the quarterback to a running back on running plays.				

Term	Definition	"Dreaming of Heroes"
punt	A kick made when the punter drops the ball and kicks it while it falls toward his foot.	"Permian took over after a punt" (p. 85).
snap	The action in which the ball is thrown or handed by the center to the quarterback, to the holder on a kick attempt, or to the punter.	
sweep	A run around the end of the line.	"[Don] had peeled off a nice thirty-four-yard run on a sweep" (p. 85).
tackle	To stop the ball carrier by forcing him to the ground.	"The hapless Austin running backs suffocating under a pile of five or six raging dogs in black shirts" (p. 85).
touchdown	A scoring play in which any part of the ball, while legally in the possession of a player who is in-bounds, crosses the plane of the opponent's goal line.	"Three plays later [Winchell] threw his fourth touchdown pass of the night, tying a Permian Record for most touchdown passes in a game" (86).
Positions		
offense	The team with the ball.	
defense	The team that is responsible for keeping the opposition out of their end zone.	"'We should have had two more [touchdowns],' said defensive coordinator Hollingshead. 'Don laid it on the ground'" (p. 86).
quarterback	The offensive player who receives the ball from the center at the start of each play before either handing it to the running back, throwing it to a receiver, or running with it himself.	Mike Winchell's position.

Term	Definition	"Dreaming of Heroes"
running back	A player position on offense.	<p>"Or, in the aftermath of Boobie's knee problems, had [Comer] just become the new star running back of Permian High School?" (p. 87)</p> <p>The position Chris Comer replaces Don Billingsley and the position Boobie occupied before his injury</p>
defensive end	A defensive player who lines up at the end of the defensive line.	
tacklers	The offensive linemen at each end of the line. Primary task is to protect the quarterback on passing plays by blocking the opponent's pass-rushing defensive ends.	"When [Comer] did it again, this time on a twenty-seven yard touchdown where he just bullied his way past several tacklers, the answer became obvious" (p. 87).
blocking back	A player who lines up in the running back or fullback position but whose primary job is to block a defensive player or open up a hole for the ball carrier.	
flanker	A player who catches passes. In an offensive formation, he usually lines up outside the tight end, off the line of scrimmage.	"[Winchell] saw flanker Robert Brown open..." (p. 85)
linebacker	A defensive player who lines up behind the defensive linemen and in front of the defensive backfield. The linebackers are a team's second line of defense.	
punter	The player who stands behind the line of scrimmage, catches the long snap from the center, and then kicks the ball after dropping it toward his foot.	"Permian took over after a punt" (p. 85).

Term	Definition	“Dreaming of Heroes”
fullback	An offensive player who lines up in the offensive backfield and generally is responsible for blocking for the running back and pass-blocking for the quarterback.	“Gaines said he was going to let an untested junior named Chris Comer play the entire second half at fullback” (p. 87).
Mechanics of the Game		
sideline	One of the lines marking each side of the field.	“[Don] said to no one in particular on the sideline” (p. 84).
yard	One yard of linear distance in the direction of one of the two goals. A field is 100 yards.	“Winchell threw a five-yard touchdown pass to Hill...” (p. 85)
yard line	The markings on the field used to determine yards gained and field position.	
plays	A close to the ground plan of action or strategy used to move the ball down the field. These can vary between basic and very complicated.	“Three plays later [Mike] threw his fourth touchdown pass of the night...” (p. 86)
down	A play, starting when the ball is put into play and ending when the ball is ruled dead. Basically, a down is one play.	“After Permian took over on downs on its 41, [Don] took the hand-off...” (p. 86)
quarter	A 15-minute playing period. Four quarters make up an official game.	“Comer took the ball early in the third quarter at the 50, lingered behind the line for a split second until a tiny alleyway developed, turned the corner, broke past two defenders with an acceleration of speed, and dashed down the sideline for a touchdown” (p. 87).
penalty	A foul signified by the throwing of a yellow flag on the field.	“Fumbles and penalties had kept Permian from leading 35–0 at the half” (p. 86)

Term	Definition	“Dreaming of Heroes”
flank	To occupy a position at the side.	“[Don] took the hand-off and had clear sailing on the right flank” (p. 86).
half	The break between the 2nd and 3rd quarter	“Permian scored twice more in the first half to go ahead 21–0.” (p. 85)
line of scrimmage	An imaginary line stretching the width of the field that separates the two teams prior to the snap of the ball.	“[Comer] lingered behind the line for a split second...” (p. 87)

Definitions developed in part from www.nfl.com

Season Opener: Actions and Reactions Tool

Name:		Class:		Date:	
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	Action	Player Reaction	Community Reaction
"Dreaming of Heroes"	Use the glossary to summarize briefly what is happening.	How does the player react to his own action(s)?	How does the crowd react? The coaches?
"Regaining his composure, [Don] had peeled off a nice thirty-four-yard run on a sweep. But then, with time running out in the half, he had fumbled again, as if the ghost of Charlie caused to football to go bounce along the turf like a baseball" (p. 85).			
"After Permian took over on downs on its 41, [Don] took the hand-off and had clear sailing on the right flank. But his feet were still moving too fast for him and he slipped..." (p. 86)			
"With a first down inside El Paso territory at the 47, Winchell dropped back to pass. He saw flanker Robert Brown open, but the touch was too soft and the ball fluttered, a high fly up for grabs...the ball plopped into Brown's			

	Action	Player Reaction	Community Reaction
hands, a gift, an absolute gift, and he had a clear path down the left sideline. He scored..." (p. 85)			
"Three plays later [Mike] threw his fourth touchdown pass of the night, tying a Permian record for most touchdown passes in a game" (p. 86).			
"Comer took the ball early in the third quarter at the 50, lingered behind the line for a split second until a tiny alleyway developed, turned the corner, broke past two defenders with an acceleration of speed, and dashed down the sideline for a touchdown" (p. 87).			

Instructions: After completing the chart, discuss the following questions, record any observations, and be prepared to share out with the whole class.

1. How do Mike and Don's relationships with their fathers come into play in the actions and reactions above?
2. How do the coaches respond to success? How do they respond to failure?
3. How do the final events of the season opener shape and refine a central idea of the text?

Model Season Opener: Actions and Reactions Tool

Name:		Class:		Date:	
	Action	Player Reaction	Community Reaction		
"Dreaming of Heroes"	Use the glossary to summarize briefly what is happening.	How does the player react to his own action(s)?	How does the crowd react? The coaches?		
"Regaining his composure, [Don] had peeled off a nice thirty-four-yard run on a sweep. But then, with time running out in the half, he had fumbled again, as if the ghost of Charlie caused to football to go bounce along the turf like a baseball" (p. 85).	Don was able to run pretty far down the field but then he dropped the ball.	"The mixture of excitement and anticipation had him in knots, his legs working so hard he looked like a cartoon character going at fast-forward speed" (p. 85).	"The coaches, who had always harbored concerns about Billingsley because of his life-style, were not terribly surprised....'I think we've got a big-assed choke dog on our hands,' said one at halftime" (pp. 85–86).		
"After Permian took over on downs on its 41, [Don] took the hand-off and had clear sailing on the right flank. But his feet were still moving too fast for him and he slipped..." (p. 86).	Don got the ball and had the opportunity to run down the right hand side of the field, but he tripped.	"...it was hardly the kind of game that would make him a legend alongside Charlie...and now there was something else to contend with, something that to Don's way of thinking was disappointing but somehow inevitable" (pp. 86–87).	"...rumbles that Charlie Billingsley's boy sure as hell wasn't going to follow in his father's footsteps, at least not on the football field" (p. 86).		
"With a first down inside El Paso territory at the 47, Winchell dropped back to pass. He saw flanker Robert Brown open, but the touch was	Winchell threw a pass that was not very good, but Brown caught it and scored the first touchdown of the game.	"Winchell, coming back to the sideline, almost, but not quite, looked pleased with himself, a tiny look of relief, perhaps even the	"'What do you think?' [Mike] said, motioning to the crowd, to the stadium, to the starry beauty of it all..." (p. 85).		

	Action	Player Reaction	Community Reaction
too soft and the ball fluttered, a high fly up for grabs...the ball plopped into Brown's hands, a gift, an absolute gift, and he had a clear path down the left sideline. He scored..." (p. 85)		glimmer of a smile" (p. 85). "In the locker room at halftime he seemed as if he was walking on air" (p. 85).	
"Three plays later [Mike] threw his fourth touchdown pass of the night, tying a Permian record for most touchdown passes in a game" (p. 86).	Mike threw the ball for three more touchdowns and tied a record.	"His performance proved how high he could soar when he could unleash himself from the constant self-doubt that entrapped him after the death of Billy" (p. 86).	"The performance of Winchell had been wonderful. He had had the best game of his life--seven for nine passing for 194 yards and four touchdowns" (p. 86).
"Comer took the ball early in the third quarter at the 50, lingered behind the line for a split second until a tiny alleyway developed, turned the corner, broke past two defenders with an acceleration of speed, and dashed down the sideline for a touchdown" (p. 87).	Comer waited until the right time to make a touchdown without anyone tackling him or blocking him. He made a touchdown with no assistance.	N/A	"The run had been so stunning that it was hard to know what to make of it" (p. 87).

After completing the chart, discuss the following questions, record any observations, and be prepared to share out with the whole class.

1. How do Mike and Don's relationships with their fathers come into play in the actions and reactions above?

- ☞ The reactions of everyone to Don's failure connect to his troubled relationship with his father; Charlie is a legend, and Don has not been able to live up to the town's expectations of him. His

entire success is judged on the failure of one game. Mike is able to forget about the doubt that has been troubling him since his father died, and succeed at the game.

2. How do the coaches respond to success? How do they respond to failure?

- The coaches are very quick to side with successful players (as evidenced by the quick transition from doubt to excitement in the case of Chris Comer) and drop failing players (as evidenced by the equally quick replacement of Don and Boobie).

3. How do the final events of the season opener shape and refine a central idea of the text?

- Student responses should draw upon the evidence they collected in their Season Opener: Actions and Reactions Tool in order to explore how Bissinger's description of Mike and Chris's success and Don's failure in the season opener shapes and refines a central idea of the text. For example, how communal expectations influence the ways in which the players play the game or understand themselves, or how parental expectations shape the player's identities and expectations of themselves.

Checkerboard Tool

Name:		Class:		Date:	
Text	Quote	Parent's Expectations	Quote	Children's Reactions	
"Two Kinds"	"Of course, you can be prodigy, too,' my mother told me when I was nine. 'You can be best anything.'" (Tan, p. 132)			Jing-mei does not practice the piano and refuses to be someone that she is not.	
"Rules of the Game"	"My mother placed my first trophy next to a new plastic chess set...as she wiped each piece with a soft cloth, she said, 'Next time win more, lose less.'" (Tan, p. 97)		"Why do you have to use me to show off? If you want to show off, then why don't you learn to play chess?" (Tan, p. 99)		
"Dreaming of Heroes" (Mike and Billy)		Billy wants Mike to be a successful athlete.	"And then somewhere around the time his father started slipping, Mike lost that innate confidence in himself." (Bissinger p. 75)		

Text	Quote	Parent's Expectations	Quote	Children's Reactions
<p>"Dreaming of Heroes" (Don and Charlie)</p>	<p>"The roars of the crowd got louder and louder as Don took the ball and headed for the goal line...And no one wanted it more, no one felt it more, than Charlie Billingsley...but it was more than the natural swell of parental pride...twenty years earlier, Charlie Billingsley himself had worn the black and white of Permian....as a star, a legend...it seemed impossible not to look down on the field and see his own reflection" (Bissinger, p. 79)</p>		<p>"As for Billingsley, he debut as a starter had become further mired after his first nervous fumble...But then with time running out in the half...bouncing along the turf like a basketball" (Bissinger, p. 85)</p>	

10.1.3

Lesson 14

Introduction

In the End-of-Unit Assessment for 10.1.3, students demonstrate a cumulative understanding of Amy Tan’s *The Joy Luck Club* and H. G. Bissinger’s *Friday Night Lights* through an exploration of how central ideas of each text develop through key details.

Students craft a brief formal written response to the End-of-Unit Assessment prompt: Choose either “Rules of the Game” or “Two Kinds” from *The Joy Luck Club*, and compare it to Bissinger’s “Dreaming of Heroes” from *Friday Night Lights*. How do the relationships between children and their parents develop a central idea common to these two texts?


For homework, students continue with their AIR, this time through the lens of the focus standard of their choosing.

Standards

Assessed Standard(s)	
RI.9-10.2	Determine a central idea of a text and analyze its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.
RL.9-10.2	Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.
W.9-10.2	Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.
W.9-10.9	Draw evidence from literary or informational texts to support analysis, reflection, and research.
Addressed Standard(s)	
RL.9-10.1	Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.

RL.9-10.3	Analyze how complex characters (e.g., those with multiple or conflicting motivations) develop over the course of a text, interact with other characters, and advance the plot or develop the theme.
RI.9-10.1	Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.

Assessment

Assessment(s)
<p>The learning in this unit is captured through a multi-paragraph written response at the end of the lesson.</p> <ul style="list-style-type: none"> Choose either “Rules of the Game” or “Two Kinds” from <i>The Joy Luck Club</i> and compare it to Bissinger’s “Dreaming of Heroes” from <i>Friday Night Lights</i>. How do the relationships between children and their parents develop a central idea common to these two texts? <p>Responses should discuss at least two pieces of textual evidence from both texts.</p> <p> The End-of-Unit Assessment should be assessed using the Text Analysis Rubric.</p>
High Performance Response(s)
<p>Student responses should:</p> <ul style="list-style-type: none"> Focus on one parent/child relationship from each of their two chosen texts. Trace the development of a common central idea in <i>The Joy Luck Club</i> and <i>Friday Night Lights</i>. Establish a central idea common to both texts. Analyze how Tan develops this central idea through the interactions between a parent and child from one of the chapters in <i>The Joy Luck Club</i>. Analyze how Bissinger shapes and refines this central idea through the specific details of a parent/child relationship from <i>Friday Night Lights</i>. Compare the two parent/child relationships through the lens of the central idea they identified. End with a strong concluding sentence that connects the development of a common central idea in both <i>The Joy Luck Club</i> and <i>Friday Night Lights</i>. Effectively select, organize, and analyze content. Cite strong and thorough evidence from both texts to support their observations.

Vocabulary

Vocabulary to provide directly (will not include extended instruction)
None.*
Vocabulary to teach (may include direct word work and/or questions).
None.*

*Because this is not a close reading lesson, there is no specified vocabulary. However, in the process of returning to the texts, students may uncover unfamiliar words. Teachers can guide students to make meaning of these words by following the protocols described in 1E of this document:

http://www.engageny.org/sites/default/files/resource/attachments/9-12_ela_prefatory_material.pdf

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards & Text: <ul style="list-style-type: none"> Standards: RI.9-10.2, RL.9-10.2, W.9-10.2, W.9-10.9, RL.9-10.1, RL.9-10.3, RI.9-10.1 Texts: “Two Kinds” and “Rules of the Game” from <i>The Joy Luck Club</i> by Amy Tan; “Dreaming of Heroes” from <i>Friday Night Lights</i> by H. G. Bissinger Learning Sequence: <ol style="list-style-type: none"> Introduction of Lesson Agenda Homework Accountability End-of-Unit Assessment Closing 	<ol style="list-style-type: none"> 5% 20% 70% 5%

Materials

- Copies of the Text Analysis Rubric (refer to 10.1.1 Lesson 7)

Learning Sequence

How to Use the Learning Sequence	
Symbol	Type of Text & Interpretation of the Symbol
10%	Percentage indicates the percentage of lesson time each activity should take.
no symbol	Plain text indicates teacher action.
	Bold text indicates questions for the teacher to ask students.

	<i>Italicized text indicates a vocabulary word.</i>
▶	Indicates student action(s).
💬	Indicates possible student response(s) to teacher questions.
❗	Indicates instructional notes for the teacher.

Activity 1: Introduction of Lesson Agenda

5%

Begin by reviewing the agenda and assessed standards for this lesson: RI.9-10.2, RL.9-10.2, W.9-10.2, and W.9-10.9.

In this lesson, students craft an independent written response that demonstrates their cumulative understanding of the excerpts they have read from *The Joy Luck Club* and *Friday Night Lights*.

- ▶ Students look at the agenda.

Activity 2: Homework Accountability

20%

Instruct students to talk in pairs about the analysis they completed on their Checkerboard Tool.

- ▶ Students discuss the homework in pairs.
- 💬 See the Model Checkerboard Tool.

Activity 4: End-of-Unit Assessment

70%

Instruct students to use the text selections found on their tool and their own notes and annotations to write a multi-paragraph response to the following prompt:

Choose either “Rules of the Game” or “Two Kinds” from Tan’s *The Joy Luck Club*, and compare it to Bissinger’s “Dreaming of Heroes” from *Friday Night Lights*. How do the relationships between children and their parents develop a central idea common to these two texts?

Use at least two pieces of textual evidence from both texts in your response. You may focus on one set of parents/children from each text or incorporate all four.

Remind students to use the Text Analysis Rubric to guide their written responses.

- ❗ Display the prompt for students to see, or provide the prompt in hard copy.
 - ▶ Students independently answer the prompt using evidence from the text.
 - 💬 See the High Performance Response at the beginning of this lesson.

- ① Circulate around the room and offer non-content support as needed. When circulating the room, remind students that this is an assessment of independent textual analysis so the teacher cannot provide direction on specific content from the text.

Inform students that those who finish early can read their AIR text.

Activity 8: Closing

5%

Display and distribute the homework assignment. For homework, instruct students to continue with their AIR this time through the lens of a focus standard of their choosing (RI/RL.9-10.1-RI/RL.9-10.6). Students should be prepared for a 3–5 minute discussion of their text based on the standard they have chosen.

- ▶ Students follow along.

Homework

Continue reading your AIR text through the lens of a focus standard of your choice (RI/RL.9-10.1-RI/RL.9-10.6). Prepare for a 3–5 minute discussion of your text based on that standard.

Model Checkerboard Tool

Name:		Class:		Date:	
Text	Quote	Parent's Expectations	Quote	Children's Reactions	
"Two Kinds"	"Of course, you can be prodigy, too,' my mother told me when I was nine. 'You can be best anything.'" (Tan, p. 132)	Jing-mei's mother wants her to be a prodigy.	"Why don't you like me the way I am? I'm not a genius! I can't play the piano. And even if could, I wouldn't go on TV if you paid me a million dollars!" (Tan, p. 136) "You want me to be someone that I'm not!' I sobbed, 'I'll never be the kind of daughter you want me to be!'" (Tan, p. 142)	Jing-mei doesn't practice the piano and refuses to be someone that she is not.	
"Rules of the Game"	"My mother placed my first trophy next to a new plastic chess set...as she wiped each piece with a soft cloth, she said, 'Next time win more, lose less.'" (Tan, p. 97)	Waverly's mother wants her to be a chess champion.	"Why do you have to use me to show off? If you want to show off, then why don't you learn to play chess?" (Tan, p. 99)	Waverly wants to be a chess champion, but she does not want her mother to take credit for her success.	
"Dreaming of Heroes" (Mike and Billy)	"And there was Billy, the proud master, watching his gifted disciple from the car." (Bissinger, p. 75) "When he had trouble with his baseball swing he knew that Billy would have been able to fix it in a second, standing with him, showing him where to place his hands,	Billy wants Mike to be a successful athlete.	"And then somewhere around the time his father started slipping, Mike lost that innate confidence in himself." (Bissinger, p. 75)	Mike wants to be a football star, but after his father dies he doesn't have any self-confidence.	

Text	Quote	Parent's Expectations	Quote	Children's Reactions
	jiggering his stance just a tad here and a tad there, doing all the things only a dad could do to make a swing level again and keep a baseball flying forever." (Bissinger, p. 77)			
"Dreaming of Heroes" (Don and Charlie)	"The roars of the crowd got louder and louder as Don took the ball and headed for the goal line...And no one wanted it more, no one felt it more, than Charlie Billingsley...but it was more than the natural swell of parental pride...twenty years earlier, Charlie Billingsley himself had worn the black and white of Permian....as a star, a legend...it seemed impossible not to look down on the field and see his own reflection." (Bissinger, p. 79)	Charlie wants Don to be a football star, just like he was in high school.	"As for Billingsley, his debut as a starter had become further mired after his first nervous fumble...But then with time running out in the half, he had fumbled again, as if the ghost of Charlie caused the football to go bouncing along the turf like a basketball." (Bissinger, p. 85)	Don wants to be just like his father. He tries to be a football hero like his dad, but the pressure of his father's legendary status makes him fumble.

Preface

MAYBE IT WAS A SUDDENLY ACUTE AWARENESS OF BEING "thirtysomething."

Maybe it was where I lived, in a suburb of Philadelphia, in a house that looked like all the other ones on the block. Or maybe it was my own past as an addicted sports fan who had spent a shamelessly large part of life watching football and basketball and baseball. I just felt something pulling at me, nagging at me, a soft voice telling me to do it, to see for myself what was out there and make the journey before self-satisfaction crept in for good.

The idea had been rattling in my head since I was thirteen years old, the idea of high school sports keeping a town together, keeping it alive. So I went in search of the Friday night lights, to find a town where they brightly blazed that lay beyond the East Coast and the grip of the big cities, a place that people had to pull out an atlas to find and had seen better times, a real America.

A variety of names came up, but all roads led to West Texas, to a town called Odessa.

It was in the severely depressed belly of the Texas oil patch, with a team in town called the Permian Panthers that played to as many as twenty thousand fans on a Friday night.

Twenty thousand . . .

I knew I had to go there.

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CHAPTER 4

Dreaming of Heroes

I

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WHEN HIS FATHER GAZED AT HIM FROM THE HOSPITAL BED with those sad eyes that had drawn so narrow from the drinking and the smoking and the endless heartache, Mike Winchell had been thirteen years old. He knew something was wrong because of the way his father acted with him, peaceful in the knowledge he didn't have to put up a fight anymore. Mike tried to joke with him as he always had, but Billy Winchell didn't have time for playful banter. He was serious now, and he wanted Mike to listen.

He brought up Little League and warned Mike that the pitchers were going to get better now and the home runs wouldn't come as easily as they once had. He told him he had to go to college, there could be no two ways about it. He let him know it was okay to have a little beer every now and then because the Winchells were, after all, German, and Germans loved their beer, but he admonished him to never, ever try drugs. And he told his son he loved him.

He didn't say much more after that, the arthritis eating into his hips and the agony of the oil field accident that had cost him his leg too much for him now. In the early morning silence of that hospital room in Odessa, he let go.

Mike ran out of the room when it happened, wanting to be by himself, to get as far away as he possibly could, and his older brother, Joe Bill, made no attempt to stop him. He knew Mike

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would be back because he had always been that kind of kid, quiet, loyal, unfailingly steady. Mike didn't go very far. He stopped in front of the fountain at the hospital entrance and sat by himself. It was one in the morning and hardly anything stirred in those wide downtown streets. He cried a little but he knew he would be all right because, ever since the split-up of his parents when he was five, he had pretty much raised himself. Typically, he didn't worry about himself. He worried about his grandmother.

But he didn't want to stay in Odessa anymore. It was too ugly for him and the land itself bore no secrets nor ever inspired the imagination, so damn flat, as he later put it, that a car ran down the highway and never disappeared. He longed for lakes and trees and hills, for serene places where he could take walks by himself.

Mike came back to the hospital after about half an hour. "You were the most special thing in his life," his brother told him. "It's a hard pill to swallow, but you're gonna have to make him proud of you." As for leaving Odessa to come live with him, Joe Bill gently talked Mike out of it. He used the most powerful pull there was for a thirteen-year-old boy living in Odessa, really the only one that gave a kid something to dream about—the power of Permian football.

He talked about how Mike had always wanted to wear the black and white and how much he would regret it if he didn't because there were so few places that could offer the same sense of allegiance and tradition. Mike knew that Joe Bill was right. He had already carried that dream for a long time, and despite what he thought of Odessa, it was impossible to let it go.

He stayed in Odessa and sometimes, when he went over to his grandmother's house and talked about his father, it helped him through the pain of knowing that Billy was gone forever. "His daddy worshiped him," said Julia Winchell. "He sure loved that little boy." And Mike returned that love.

"When he died, I just thought that the best person in the world had just died."

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Billy and Mike.

There was Mike, smiling, curly-haired, looking into his dad's face at Christmastime. And there was Billy, thin and wizened and slightly hunched, like a walking stick that had warped in the rain. There was Mike at the flea markets they went to together on Saturdays and Sundays over on University, helping his father lift the boxes from the car and set them in the little booth. There was Billy following him to a chair so he could sit and rest. There they were together on those hot afternoons that Mike hated so much but never complained about, selling the cheap tools and knives and toys and Spanish Bibles that had been found in catalogues or on trips to Mexico.

There was Mike playing Little League baseball with that goto-hell stance of his—feet close together, up on the toes, taking as big a stride as he could possibly muster into the ball—jacking one homer after another. And there was Billy, the proud master, watching his gifted disciple from the car, unable to get out because of the pain in his leg and the arthritis.

Under the demanding tutelage of his father, Mike could do no wrong in Little League. He became the stuff of legend, with twenty-seven pitches in a row thrown for strikes, a single season in which he hit thirty home runs. And then somewhere around the time his father started slipping, Mike lost that innate confidence in himself. The gift was always there, but he began to question it, doubt it, brood over it. When he hit three homers in a game once, he didn't go back to the bench feeling exalted. "Why in the hell can I hit these home runs?" he asked himself. "Why could I do it when other kids couldn't?"

There had always been something inward and painfully shy about Mike, but the death of his father forced him to grow up even faster than he already had. He knew Billy was in pain and he also knew that only death could stop it. "It was hurtin' 'im and there was nothin' they could do," he said. "You don't want nobody to die, but you don't want him hurtin' all the time either."

After Billy died, Mike's life didn't get any easier. He had a

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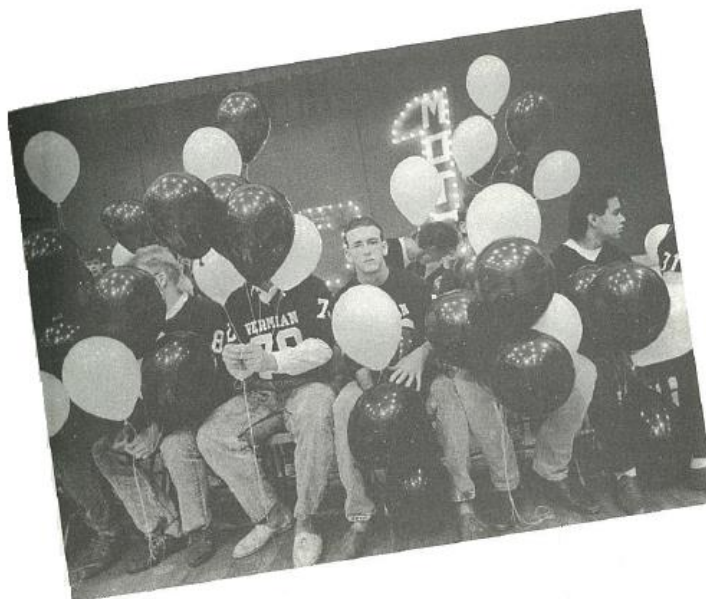
brother who was sent to prison for stealing. At home he lived with his mother, who worked at a service station convenience store as a clerk. They didn't have much money. His mother was enormously quiet and reserved, almost like a phantom. Coach Gaines, who spent almost as much time dealing with parents as he did with the players, had never met her.

Mike himself almost never talked of his mother, and he was reluctant to let people into his home, apparently because of its condition. "He never wants me to come in," said his girlfriend, DeAnn. "He never wants me to be inside, ever." When they got together it was over at his grandmother's, and that's where his yard sign was, announcing to the world that he was a Permian football player.

"Me and him talked about not havin' a nice home or a nice car and how those things were not important," said Joe Bill. "I told him, you make your grades and stay in sports, you'll one day have those things."

Mike persevered, a coach's dream who worked hard and became a gifted student of the game of football, just as he had in baseball with his father. The one ceaseless complaint was that he thought too much, and he knew that was true, that whenever he threw the ball he didn't just wing it, go with his instincts, but sometimes seemed to agonize over it, a checklist racing through his mind even as he backpedaled—*be careful. . . get the right touch now . . . watch the wrist, watch the wrist! . . . don't overthrow it now, don't throw an interception. . .*

He started at quarterback his junior year at Permian, but his own obvious lack of confidence caused some of his teammates to lose faith in him in a tight game. When the pressure was off and the score wasn't close, it was hard to find a better quarterback. When the pressure was on, though, something seemed to unravel inside him. But now he was a senior and had had a whole year to process the incredible feeling of walking into a stadium and seeing twenty thousand fans expecting the world from him. He seemed ready, ready for something truly wonderful to happen to him.





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He didn't dwell much on his father's death anymore. It had been four years since it happened and Mike had moved on since then. But he still thought about him from time to time, and he said he had never met anyone more honest, or more clever, or more dependable. He smiled as he talked about what a good "horse trader" Billy was, and how he loved animals, and how he had bought him every piece of sports equipment that had ever been invented. When he had had trouble with his baseball swing, he knew that Billy would have been able to fix it in a second, standing with him, showing him where to place his hands, jiggering his stance just a tad here and a tad there, doing all the things only a dad could do to make a swing level again and keep a baseball flying forever.

And Mike also knew how much Billy Winchell would have cherished seeing him on this September night, dressed in the immaculate black and white of the Permian Panthers, moments away from playing out the dream that had kept him in Odessa. The two-a-days in the August heat were over now. The Watermelon Feed had come and gone, and so had the pre-season scrimmage. Now came the Friday night lights. Now it was show-time and the first game of the season.

Most everyone thought that Billy Winchell had given up on himself by the time he died. But they also knew that if there was anything making him hold on, it was Mike.

Billy and Mike.

"He would have liked to have lived for Mike's sake," said Julia Winchell. "He sure would have been proud of him."

"Some of you haven't played before, been in the spotlight," said assistant coach Tam Hollingshead in those waning hours before Permian would take the field against El Paso Austin. He knew what the jitters of the season opener could do, how the most talented kid could come unglued in the sea of all those lights and those thousands of fans. He offered some succinct advice.

"Have some fun, hustle your ass, and stick the hell out of 'em."

"It's not a party we're goin' to, it's a business trip," Mike Belew

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told the running backs. "If you get hurt, that's fine, you're hurt. But if you get a lick, and you're gonna lay there and whine about it, you don't belong on the field anyway."

The team left the field house and made its way to the stadium in a caravan of yellow school buses. They went through their pre-game warmups with methodical, meticulous determination. Then they went to the dressing room and sat in silence before Gaines called the team to huddle around him. He didn't say much. He didn't have to.

Everyone knew what was at stake, that if all went without a hitch, this game would be the beginning of a glorious stretch that would not end until the afternoon of December 17 with a state championship trophy. It would be a sixteen-game season, longer than that of any college team in America and as long as most of the pro teams' seasons. Three and a half months of pure devotion to football where nothing else mattered, nothing else made a difference.

"That 1988 season is four and a half minutes away," Gaines said quietly with a little smile still on his lips. "Let's have a great one."

At the very sight of the team at the edge of the stadium, hundreds of elementary school kids started squealing in delight. They wore imitation cheerleading costumes and sweatshirts that said PERMIAN PANTHERS # 1. They began yelling the war cry of "*MO-JO! MO-JO! MO-JO!*" in frantic unison, rocking their arms back and forth. A little girl in glasses put her hand to her mouth, as if she had seen something incredible, and it made her momentarily speechless between screams. As the black wave of the Permian players moved out into the middle of the field, eight thousand other souls who had filled the home side rose to give a standing ovation. This moment, and not January first, was New Year's day.

Brian Johnson opened the season with a fifteen-yard run off the right side through a gaping hole to the Permian 47, lurching forward for every possible extra inch. Two quick passes from Winchell to split end Lloyd Hill gave Permian a first down at the El Paso Austin ten. Winchell looked good, setting up with

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poise in the pocket, throwing nicely, no rushed throws skittering off the hand.

Then Don Billingsley, the starting tailback for the Permian Panthers, got the ball on a pitch. He was a senior, and it was his debut as a starter.

The roars of the crowd got louder and louder as Don took the ball and headed for the goal line. A touchdown on the first drive of the season seemed destined, to the delight of the thousands who were there. And no one wanted it more, no one felt it more, than Charlie Billingsley.

It was his son Don down there on that field with the ball. But it was more than the natural swell of parental pride that stirred inside him.

Twenty years earlier, Charlie Billingsley himself had worn the black and white of Permian, not as some two-bit supporter but as a star, a legend. He still had powerful memories of those days, and as he sat in the stands on this balmy and beautiful night where the last wisps of clouds ran across the sky like a residue of ash from a once-brilliant fire, it seemed impossible not to look down on the field and see his own reflection.

II

There were some kids who came out of Odessa ornery in the same way that a rodeo bull with a rope wrapped tight around his balls is ornery, kids who went through life as if they were perpetually trying to buck someone off their backs to get that damn rope off their nuts, kids whose idea of a good time was to look for fights with townies from Andrews or Crane, or do a little bashing at the local gay bar, or bite into the steaming flesh of a fresh-killed rabbit, or down a cockroach or two in the locker room, or go rattlesnake hunting by shining a little mirror into the crevice of some limestone pit where the only sign of human life was the shards of broken beer bottles that had been used for target practice.

They were kids for whom the story of David and Goliath

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wasn't some religious parable but the true story of their own lives, kids who were lean and mean and weighed maybe 170 pounds dripping wet but were built like steel beams and had a kind of fearlessness that was admirable and irrational and liked nothing better than to knock some slow, fat-assed lineman up in the air and watch him come falling down like a tire bouncing along the highway.

Charlie Billingsley may not have been the meanest kid ever at Permian, but he was somewhere near the top, and it was hard to forget how that tough son-of-a-bitch had played the game in the late sixties.

His sense of right and wrong had been mounted on a hair trigger. If he thought you were jacking with him, he didn't go grumbling back to the huddle making empty threats about revenge. He just put up his fists right there and if that didn't work, then what the hell, he'd just rear back and kick you smack in the face.

And it wasn't like he left all that anger on the field or anything. He wasn't one of these chameleons, one of these split-personality types. He was as memorable off the field as he was on it, hanging out at Cue Balls or Nicky's or the old A & W over on Eighth Street or wherever he happened to be night after night. He won a lot and lost a few and the coach of Permian then, Gene Mayfield, finally told him that he'd be off the team if there was one more fight. But Charlie Billingsley wasn't about to change his ways. The minute the season was over, he got into a fight and someone broke his jaw. They had to wire it shut and he dropped to 130 pounds but that was okay because Charlie Billingsley got an opportunity for a rematch, which is all he really wanted, and taught the kid who had messed up his jaw a very serious lesson.

If all he had been was a hell-raiser, Charlie Billingsley might have been in some trouble. But he also had the numbers, the kinds of numbers that everyone in Odessa understood and admired: 890 yards rushing to lead the team as a junior, when it went all the way to the state finals before losing to Austin Reagan; 913 yards to lead the team as a senior.

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Those were great days back then, great days, and it was safe to say that life was never quite the same afterward. In the succeeding years he had traveled a lot of miles, too many to tell the truth, loaded down with the baggage of too much booze ("I've spilt more whiskey than most people have drunk") and too many wives ("I wouldn't have married a couple of girls I married"), still casting around for the proper fit twenty years out of high school, still trying to find the way home.

He had been recruited by Texas A & M, and as he recalled all the false promises that were cooed into his ear he couldn't help but give a little chuckle. He played for a few years, but one thing led to another, and Charlie Billingsley found out that life in college was a whole lot different from what it was in high school when it came to football: you were a whole lot more expendable in college, a hero one day and a broken-down nobody the next, and if you didn't like it no one really gave a crap because there was always a bunch of guys ready to replace you in a second. He transferred to a small school in Durant, Oklahoma.

"It was the worst mistake I made in my life," said Charlie Billingsley, looking back on it. "Those inbred Okies, they didn't take kindly to the pros from Dover." A friend got shot in a bar one night, and he and some others beat up the assailant.

Charlie Billingsley left school after that. He floated from one job to another, some of them good, some of them not so good. He was in the floor-covering business in Houston, but high interest rates kind of put a damper on that. And then he sold casing pipe during the boom, and that worked out pretty great for a while. He made \$40,000 the first year out when Houston back in those days "was blowin' gold." But then the bust set in after a couple of years and Charlie moved back to Odessa. He helped start up a new bar in town that featured bull riding on Sunday afternoons—there was a ring in back—and kick-ass rock 'n' roll acts, but a falling-out with one of the partners put an end to Charlie's involvement in that. He started running another bar-restaurant in town where, as he gently put it, "it was hard to deal with drunks sober." He had also been through two

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marriages at that point, one to a girl from Odessa, the other to a girl from Houston, and then an unexpected element entered his life: his son Don.

Don had been living up in Blanchard in Oklahoma with his mother. It was a quiet, sedate kind of place and he was a star there, a starter on the varsity football team as a freshman. But Don, who spent part of every summer with Charlie, knew of Permian and of his dad's exploits there. He knew that every year the team had a chance of going to State and had won the whole shooting match four times since 1964. The more he heard, the more he realized how badly he wanted a piece of it.

Right before his sophomore year, he informed his mother that he wasn't coming back to Blanchard; he was going to stay with his father in Odessa so he could play for Permian, even though he had little chance of starting there until his senior year. He didn't want her to take his decision personally because it had nothing to do with his loving one parent more than the other, it just had to do with playing football for Permian High School. Don remembered his mother's being "kind of pissed off" about his decision. But since she herself had been a Permian Pepette during Charlie's senior year, she also understood.

Don had been three when his parents had split up, and his coming back into Charlie's life on a permanent basis wasn't the simplest of moves. Living with Charlie was sometimes more like living with an older brother or a roommate than with a father. There were times when Don stayed up almost all night, regaled by his father's stories of how to live the world and how not to live it. Don treasured those sessions and learned from them. But when Don came home one night with a black eye, Charlie's idea of advice was to tell him to "stop leading with his face."

Charlie's drinking didn't go away. He would go on binges, three- or four-day hauls that were tough for everybody to handle. "I'd get pretty hairy at the end of one of 'em. Those three or four days, they were eventful" was how Charlie Billingsley said it, giving a hoarse laugh that made you realize that at

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the age of thirty-seven he had been through one hell of a lot in his life since his playing days for Permian.

During the spring of his junior year, Don moved in with one of his grandparents while Charlie Billingsley went to a clinic for alcohol rehabilitation. Don went to visit him a couple of times. It was difficult to watch his dad try to pull himself through, and Don was glad he had football. The locker room became his home, the one place where he always felt he belonged.

Whether he knew it or not, Don had become the spitting image of his dad, Charlie Billingsley reborn seventeen years later. The physical resemblance they bore to one another was striking—the same thin, power-packed frames coiled and ready to strike if the wrong button got grazed, the insouciant swagger, the same shark's-tooth smile that could be both charming and threatening, the same friendly way of speaking, the words falling casually out of the side of the mouth like cards being slowly flipped over during a poker game.

Like his father, Don was a fighter who didn't think there was anything irrational about mixing it up with kids who were a whole lot bigger than he was. His reputation was established sophomore year when he told Boobie one day after practice to take the stocking cap off his head. Boobie told Don to go ahead and make him, but Don wasn't intimidated. "Those niggers, they talk a lot," he later said, describing how he had eagerly taken up Boobie's challenge. Although he gave up about five inches and forty pounds to Boobie, he took him down easily and earned the admiration of many who had always thought Boobie was too damn cocky for his own good. When Don had a few pops in him, which was frequently, he felt the urge to fight even more.

He had taken his first drink in fifth grade, and by the time he was a senior had built up quite a reputation for drinking. There was nothing exceptional about that in Odessa, where kids drank freely, often with the tacit blessing of their parents, who saw it as part of the macho mentality of the place. When Don went home from school for lunch, he sometimes raided

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the liquor cabinet. As a sophomore at Permian he was found wandering around the field house parking lot one day drunk. Customers at the various bars his father worked in were quick to buy him beer.

Like his father, Don was also the starting tailback for Permian. Charlie Billingsley had been the most valuable offensive player in the district when he had played that position his senior year. He had left his mark on the program, even though it sometimes seemed he used his fists as much as his legs. But he had been one hell of a runner, tough as leather, hard-nosed, and people around town still remembered him for that as if it had happened yesterday. They always would.

Until he went into the rehabilitation clinic, he admitted, he had been right on the edge, making things tough not only for himself but for Don. Their relationship, he knew, had been at the point of fracturing. But he was more in control now. He had settled down, and he had his son's football season to look forward to. As Charlie Billingsley said, "I got him to live through, and that's something pretty special."

After all, football was what had brought the two of them together in the first place, and it seemed destined to keep them together. At least for as long as the season lasted.

III

With all those eyes focused on him, the ball popped loose from Don's hands without anyone's touching him. He went after it on his hands and knees, desperately trying to recover it and redeem himself, but he couldn't get to it. A groan went up from the crowd as El Paso Austin came up with the ball.

He came off the field, his eyes downcast and brooding, his eagerness to do well in this first game and live up to the legend of Charlie putting his whole body out of sync. "God Almighty," he said to no one in particular on the sideline. "I can't believe that."

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El Paso Austin was held to six yards in three plays, the hapless Austin running backs suffocating under a pile of five or six raging dogs in black shirts. *Swarm the ball!* That's what the coaches had told the Permian players time after time after time. *Never let up! Swarm the ball every play!*

Permian took over after a punt. With a first down inside El Paso territory at the 47, Winchell dropped back to pass. He saw flanker Robert Brown open, but the touch was too soft and the ball fluttered, a high fly up for grabs, the kind of pass that had become a Winchell trademark the year before, etched with hesitation. It was destined for an interception, but the El Paso defensive back mistimed. The ball plopped into Brown's hands, a gift, an absolute gift, and he had a clear path down the left sideline. He scored, and the ice was broken.

Winchell, coming back to the sideline, almost, but not quite, looked pleased with himself, a tiny look of relief, perhaps even the glimmer of a smile. "What do you think?" he said, motioning to the crowd, to the stadium, to the starry beauty of it all. "You ain't seen nothin' yet. Wait till Midland Lee."

Permian scored twice more in the first half to go ahead 21-0. Winchell threw a five-yard touchdown pass to Hill and then made it three when he hooked up with Brown for a sixty-one-yard bomb with twenty-four seconds left. In the locker room at halftime he seemed as if he was walking on air. Three touchdown passes in the first half. *Three!* Last season it had taken him his first four games to get three touchdown passes, and he only had eleven the entire season in fifteen games.

As for Billingsley, his debut as a starter had become further mired after that first nervous fumble. Regaining his composure, he had peeled off a nice thirty-four-yard run on a sweep. But then, with time running out in the half, he had fumbled again, as if the ghost of Charlie caused the football to go bouncing along the turf like a basketball. The mixture of excitement and anticipation had him in knots, his legs working so hard he looked like a cartoon character going at fast-forward speed.

The coaches, who had always harbored concerns about Bil-

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lingsley because of his life-style, were not terribly surprised. They knew of his drinking and partying and the fact that he and his father moved around a lot. "I think we got a big-assed choke dog on our hands," said one at halftime.

Gaines called Billingsley into the little coaches' room and threw him a football. "Hold on to it," he said.

Then Belew took him aside. "Just put that behind you. If you worry about it, it's gonna screw you up. It's history."

The locker room was hot and steamy, and Gaines and his four assistants were hardly euphoric. The Panthers were dominating every facet of the game, but fumbles and penalties had kept Permian from leading 35-0 at the half.

"We should have had two more [touchdowns]," said defensive coordinator Hollingshead. "Don laid it on the ground."

Billingsley continued to drown deeper and deeper the second half. After Permian took over on downs on its 41, he took the hand-off and had clear sailing on the right flank. But his feet were still moving too fast for him and he slipped, adding to the rumbles that Charlie Billingsley's boy sure as hell wasn't going to follow in his father's footsteps, at least not on the football field.

"God damn!" said Hollingshead derisively.

If Billingsley could do nothing right, Winchell could do nothing wrong. Three plays later he threw his fourth touchdown pass of the night, tying a Permian record for most touchdown passes in a game.

The game ended with Permian beating El Paso Austin 49-0. El Paso Austin had been a helpless opponent but even so, the performance of Winchell had been wonderful. He had had the best game of his life—seven for nine passing for 194 yards and four touchdowns. His performance proved how high he could soar when he could unleash himself from the constant self-doubt that had entrapped him after the death of Billy.

Billingsley's starting debut had been just the opposite; it was hardly the kind of game that would make him a legend alongside Charlie, or anyone else for that matter. And now there was

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something else to contend with, something that to Don's way of thinking was disappointing but somehow inevitable.

It began at halftime when Gaines said he was going to let an untested junior named Chris Comer play the entire second half at fullback. It was Comer's first game ever on the Permian varsity, and it was only because of the injury to Boobie that he was there at all—otherwise he would have been back on the junior varsity. He had talent, but the coaches were wary of him. The previous school year he had been ineligible for spring practice because of academic problems, which put him way down in the doghouse. The coaches questioned his work habits and desire, and they were hardly inspired by his background—from the Southside, living not with his parents but with his grandmother.

But these concerns began to lessen when Comer took the ball early in the third quarter at the 50, lingered behind the line for a split second until a tiny alleyway developed, turned the corner, broke past two defenders with an acceleration of speed, and dashed down the sideline for a touchdown. The run had been so stunning that it was hard to know what to make of it. Had it been a fluke? Or, in the aftermath of Boobie's knee problems, had he just become the new star running back of Permian High School?

When he did it again, this time on a twenty-seven-yard touchdown where he just bullied his way past several tacklers, the answer became obvious.

Belew, who had spent most of the game in the press box relaying offensive signals to Gaines over the headset, moved down to the sidelines in the waning moments of the game, clearly beside himself. He started to gush about Comer, and then he eyed Boobie, who had had knee surgery the day before. He

obviously did not want to hurt Boobie's feelings by raving in front of him about someone else. He moved until Boobie was out of earshot. Then he opened up like an excited child. "Did you see that?" said Belew of Comer's performance, 116 yards and two touchdowns. "Comer's a motherfucker!"

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With the injury to Boobie, Billingsley had thought he might get the ball more often. But if Corner continued to run as he had tonight, Billingsley could pretty much forget about that. The ball would go to Corner on the pitches and the sweeps and he would lead the noble but anonymous charge trying to take out the defensive ends and the linebackers. Corner would get all the touchdowns, all the attention, all the glory, and Billingsley would get the aches and pains of being a blocking back.

That sure as hell wasn't why he had given up so much to come to Permian, to have a black kid come in and steal away his chance at glory. It was something his father had never had to contend with. There wasn't one black around when Charlie played. Back then they all went to high school on the Southside, had their own stadium, and as long as they stayed put there was no problem. But things were different now.

Don knew they had talent. It was just the way some of them kind of swaggered around that bothered him, how some of them seemed to do whatever they wanted in practice and the coaches let them get away with it. It seemed obvious to him that the Permian system was prejudiced against him—it had rules for blacks and then rules for everybody else. "In practice, the niggers, they do what they want to do, and they still start Friday night," he said. "There are different rules for black and white at Permian."

So the injury to Boobie hadn't made a damn bit of difference. As he later looked back on it, it seemed that the minute one black player got hurt there was another to take over.

"I didn't get to carry the ball" was how Don Billingsley sized it up. "They moved up another nigger to carry the ball."

Jerrold McDougal appears facing page xiv.

Boobie and L.V. Miles appear facing page 56.

Boobie Miles appears facing pages 57 and 202.

Mike Winchell appears facing page 76.

Don Billingsley appears facing page 77.

Ivory Christian appears facing page 118.

Brian and Tony Chavez appear facing page 180.

Gary Gaines appears facing pages 240 and 256.

Sharon Gaines appears facing page 257.

Photographs facing pages 57, 155, 241, and 257 were taken during the game against Midland Lee.

Photographs facing pages xiv and 240 were taken in the Ratliff Stadium dressing room immediately following the Midland Lee game.

The photograph facing page 274 was taken outside the field house following the Midland Lee game.