

11.4.1 Lesson 1

Introduction

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

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

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Standards

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

Assessment

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Assessment(s)

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

- How does the narrator's point of view impact the meaning of the excerpt?
- Throughout this unit, Quick Writes will be evaluated using the Short Response Rubric.

High Performance Response(s)

A High Performance Response should:

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

Vocabulary

Vocabulary to provide directly (will not include extended instruction)

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

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

- None.

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

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

Lesson Agenda/Overview

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

Materials

- Copies of the Short Response Rubric and Checklist for each student

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Learning Sequence

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

Activity 1: Introduction of Lesson Agenda

10%

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

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

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

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

- Students look at the agenda.

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Activity 2: Homework Accountability

10%

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

- Students form pairs and discuss their homework responses.
- Student responses may include:
 - What does the narrator mean by "It dispensed with all those bothersome little acts of daily courage" (p. 38)?
 - The narrator "hated" the "American war in Vietnam" and felt that "[c]ertain blood was being shed for uncertain reasons" (p. 38). He does not really understand what the purpose of the war is.
 - The narrator seems arrogant because he feels like he is "too good" for the war and that he is "above it" (p. 39).
 - How do the author's descriptions of his job at the "meat-packing plant" (pp. 40-41) relate to his "confession" (p. 37)?
 - How would the narrator's escape to Canada get him out of going to the war (p. 42)?
 - For what does the narrator hold the people of his hometown "responsible" (p. 43)?
 - Why was being taken for "granted" by Elroy helpful to the narrator (p. 47)?
 - Why did the narrator's "problem" go "beyond discussion" (p. 49)?
 - The narrator felt that fleeing to Canada was "the right thing" but his "shame" stopped him from actually doing it (p. 49).
 - Why did Elroy take the narrator "to the edge" on the Rainy River (p. 53)?
 - Why was the narrator certain on the day he left the Tip Top Lodge that Elroy "wouldn't be back," and why did he feel Elroy's absence was "appropriate" (p. 58)?

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

Activity 3: Reading and Discussion

65%

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

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

What does the narrator believe about the Vietnam War?

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

Provide students with the following definitions: *forthrightly* means "straight or directly forward; in a direct or straightforward manner," *amortizing* means "gradually reducing or writing off the cost or value of (as an asset)," and *consensus* means "a general agreement about something; an idea or opinion that is shared by all the people in a group."

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

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- Students write the definition for *confession*, *moral*, *discredit*, *reservoir*, *finite*, *inheritance*, *capital*, *dispensed*, *shrouded*, *radical*, *hothead*, *impending*, *smug*, and *province* on their copies of the text or in a vocabulary journal.
- **Differentiation Consideration:** Consider explaining that the narrator's mention of "The Lone Ranger" in this excerpt is a reference to an American television show that ran from 1949-1957 and depicted a hero cowboy ranger (police officer).

What is the effect of the author's choice to begin the story with a "confession"?

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

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

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

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

- The narrator's first-person reflective point of view separates his feelings as a young man in the past from his feelings as an older adult in the present. His first-person statements signal that the feelings (or ideas) he expresses are "twenty years" old, and thus may be different than his feelings and ideas in the present (p. 37).
- **Differentiation Consideration:** If students struggle with this analysis, consider posing the following scaffolding question:

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

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

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

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

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

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

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

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

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

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

How does the narrator's "stand against the war" compare to his "convictions" about the war?

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

Lead a brief whole-class discussion of student responses.

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

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

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

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

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

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

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

- Student responses may include:
 - The narrator’s explanation creates an arrogant and self-deprecating tone. When he states that he was “too good” for the war (p. 39), that he “was a *liberal*” (p. 40), and that “some dumb jingo” should be drafted instead of him (p. 40), he establishes an arrogant tone, and implies that “good,” “*liberal*” people should not go to war.
 - His tone becomes intentionally sarcastic when he talks about “LBJ’s pretty daughters” being drafted, or Westmoreland’s “nephews and nieces and baby grandson” (p. 40). Finally, by using italics to emphasize certain words, the narrator conveys a self-deprecating or sarcastic tone to acknowledge the immaturity of his ideas when he was a young person.
- **Differentiation Consideration:** Consider explaining that the narrator’s statement about a “Bomb Hanoi button” is a reference to Hanoi, a city in Vietnam (p. 40). Explain that a

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“button,” in this context, is a pin with a picture or message some people wear on clothing. Additionally, consider explaining that the narrator’s mention of “LBJ” is a reference to Lyndon Baines Johnson, the United States president from 1963-1969, and his mention of “Westmoreland” is a reference to William Westmoreland, a four-star army general who commanded U.S. military operations in the Vietnam War from 1964-1968.

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

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

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

- The narrator had “no happy way out” of participating in the Vietnam War because he could not get out of the war for any reason (p. 41). For example, “[t]he government had ended most graduate school deferments; the waiting lists for the National Guard and Reserves were impossibly long; [the narrator’s] health was solid,” and he “didn’t qualify for CO status” (p. 41).
- **Differentiation Consideration:** Consider explaining that “CO status” (p. 41) is a reference to the term “conscientious objector.” A conscientious objector is “one who is opposed to serving in the armed forces and/or bearing arms on the grounds of moral or religious principles” (For more information go to: <https://www.sss.gov/default.htm>. Go to “Fast Facts” on the left side of the page, and select “Conscientious Objection”). CO status provides those who qualify with alternate forms of service outside the military.
- **Differentiation Consideration:** Consider using the following question to extend student understanding as needed.

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

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

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

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

Lead a brief whole-class discussion of student responses.

Activity 4: Quick Write

10%

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

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

Instruct students to look at their annotations to find evidence. Ask students to use this lesson’s vocabulary wherever possible in their written responses. Remind students to use the Short Response Rubric and Checklist to guide their written responses.

- Students listen and read the Quick Write prompt.
- Display the prompt for students to see, or provide the prompt in hard copy.

Transition to the independent Quick Write.

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

Activity 5: Closing

5%

Display and distribute the homework assignment. For homework, instruct students to read and annotate pages 44-51 of “On the Rainy River” (from “I drove north. It’s a blur now, as it was then” to “a two-word note that said EMERGENCY FUND. The man knew”). Direct students to box any unfamiliar words from pages 44-51 and look up their definitions. Instruct them to choose the definition that makes the most sense in context, and write a brief definition above or near the word in the text.

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

- Students follow along.
- AIR was suspended in Module 11.3; students should continue reading their AIR texts from Module 11.2.

Homework

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

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

Short Response Rubric

Assessed Standard: _____

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

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Short Response Checklist

Assessed Standard: _____

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