

11.4.2 Lesson 19

Introduction

In this lesson, students continue with their work with narrative writing with the introduction of a new standard: W.11-12.3.e, which requires students to provide a conclusion to their narrative writing. Students participate in a collaborative jigsaw discussion activity, analyzing the conclusions from the three module texts: “On the Rainy River” from *The Things They Carried* by Tim O’Brien (from “I don’t remember saying goodbye. That last night we had dinner” to “I was a coward. I went to the war” (pp. 57-58)), “The Red Convertible” from *The Red Convertible* by Louise Erdrich (from “There’s boards and other things in the current” to “it going and running and going and running and running” (p. 10)), or *The Awakening* by Kate Chopin (from “The water of the Gulf stretched out before her” to “There was the hum of bees, and the musky odor of pinks filled the air” (pp. 127-128)). Students share their analysis of how each conclusion aligns to W.11-12.3.e. Next, students engage in a brainstorming and prewriting activity as they consider how to craft a new conclusion to one of the module’s three texts.

Student learning is assessed via an Exit Slip. Students write 2-3 sentences in response to the following prompt: Propose an idea for a new conclusion to one of the module’s three texts, and explain how the conclusion follows from and reflects on what is experienced, observed, or resolved over the course of the narrative.

For homework, students continue drafting a narrative writing piece, focusing on crafting a new conclusion to one of the three module texts.

Standards

Assessed Standard(s)	
W.11-12.4	Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1-3.)
Addressed Standard(s)	
W. 11-12.3.e	Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences. e. Provide a conclusion that follows from and reflects on what is experienced, observed, or resolved over the course of the narrative.
SL. 11-12.1.c	Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on <i>grades 11-12 topics, texts, and issues</i> , building on others' ideas and expressing their own clearly and persuasively. c. Propel conversations by posing and responding to questions that probe reasoning and evidence; ensure a hearing for a full range of positions on a topic or issue; clarify, verify, or challenge ideas and conclusions; and promote divergent and creative perspectives.

Assessment

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Assessment(s)

Student learning is assessed via an Exit Slip. Students write 2-3 sentences in response to the following prompt:

- Propose an idea for a new conclusion to one of the module's three texts, and explain how the conclusion follows from and reflects on what is experienced, observed, or resolved over the course of the narrative.
- Consider using the W.11-12.3.e portion of the 11.4 Narrative Writing Rubric and Checklist to guide the assessment.

High Performance Response(s)

A High Performance Response should:

- Propose a new conclusion for one of the module's three texts (e.g., Conclude "The Red Convertible" with Stephan driving the car into the river while Marty watches, after shouting "Got to cool me off!" (p. 10).).
- Explain how this conclusion follows from and reflects on what is experienced, observed, or resolved over the course of the narrative (e.g., The red convertible symbolizes the relationship between the two brothers, and if Stephan drove the car into the river, it would follow from events that have previously developed regarding the car and the brother's relationship. This conclusion would resolve the conflict of the text in a different way; however, Stephan would still decide his own fate and Marty would still be left behind. This conclusion, too, would still be supported by details established at the beginning of the story about "Stephan own[ing] the whole car" and his "boots fill[ing] with water" (p. 1).).

Vocabulary

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

*Because this is not a close reading lesson, there is no specified vocabulary. However, in the process of returning to the text, students may uncover unfamiliar words. Teachers can guide students to make meaning of these words by following the protocols described in 1e of this document: http://www.engageny.org/sites/default/files/resource/attachments/9-12_ela_prefatory_material.pdf.

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Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards & Text: <ul style="list-style-type: none"> Standards: W.11-12.4, W.11-12.3.e, SL.11-12.1.c Text: “On the Rainy River” from <i>The Things They Carried</i> by Tim O’Brien, pages 57-58; “The Red Convertible” from <i>The Red Convertible</i> by Louise Erdrich, page 10; <i>The Awakening</i> by Kate Chopin, pages 127-128 	
Learning Sequence:	
1. Introduction of Lesson Agenda	1. 10%
2. Homework Accountability	2. 15%
3. Writing Instruction: Narrative Conclusions	3. 20%
4. Narrative Writing: Brainstorming and Prewriting	4. 20%
5. Lesson Assessment: Exit Slip	5. 10%
6. Narrative Writing: Drafting	6. 20%
7. Closing	7. 5%

Materials

- Student copies of the 11.4 Common Core Learning Standards Tool (refer to 11.4.1 Lesson 6)
- Student copies of the 11.4 Narrative Writing Rubric and Checklist (refer to 11.4.1 Lesson 6)
- Student copies of the 11.4 Speaking and Listening Rubric and Checklist (refer to 11.4.1 Lesson 3)

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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 reviewing the agenda and the assessed standard for this lesson: W.11-12.4. In this lesson, students continue narrative writing instruction by discussing W.11-12.3.e and incorporating a conclusion that follows from and reflects on what is experienced, observed, or resolved over the course of the narrative.

- Students look at the agenda.

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

- Students read and assess their familiarity with substandard W.11-12.3.e.

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

- Student responses should include:
 - Provide a conclusion that continues and considers what happens over the course of the narrative.
 - Provide a conclusion that continues and considers how a conflict in the narrative has been settled or dealt with over the course of the narrative.

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- **Differentiation Consideration:** Consider reminding students of the definition of *reflection*, which refers to “consideration of a subject, idea, or past event,” introduced in 11.4.1 Lesson 11.

Activity 2: Homework Accountability

15%

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

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

Instruct students to take out their responses to the previous lesson’s homework assignment. (Return to the Mid-Unit Assessment prompt (How does the development of Edna’s character contribute to two interrelated central ideas in the text?) and expand and refine your response based on your completed reading of chapters XXIX to XXXIX of *The Awakening*.) Instruct students to talk in pairs about their responses.

- Student pairs discuss their homework responses from the previous lesson.
- Student responses may include:
 - Over the course of the last ten chapters of *The Awakening*, Edna’s character development contributes to the interaction of the central ideas of sense of self and societal expectations. Edna’s move from her family’s home to the “pigeon house” further demonstrates her willingness to break with social conventions (p. 104). The move also “add[s] to her strength and expansion as an individual,” which shows that Edna is more aware of her feelings and the act of changing homes has strengthened her sense of self (p. 104).
 - Robert’s return also clearly demonstrates the development and interaction of the central ideas of sense of self and societal expectations as Edna declares “I am no longer one of Mr. Pontellier’s possessions ... I give myself where I choose” (p. 119). Edna’s love for Robert and her desire to be with him are a result of Edna’s strong sense of self and her conscious rejection of societal expectations. However, Robert does not share Edna’s point of view: “[Robert] would never understand” because he wants Edna as a wife and as a possession (p. 128). This realization pushes Edna into “despondency and suffering” (p. 123) because Edna knows who she is and that she wants no one but Robert (p. 127).

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- Edna's suffering brings her back to Grand Isle where she enters the water "like some new-born creature," which demonstrates her strong individuality and shows how much she has changed and developed since the beginning of *The Awakening* (p. 127). In the conclusion, Edna recognizes the constraints of her family, that they wanted to "possess her, body and soul" (p. 128). Because she now has a strong sense of self, she chooses to "elude" these societal expectations (p. 127). Edna becomes an individual who makes her own choices and when she is confronted with the "old terror" of death she does not turn back to the beach as she did earlier in the text, thus acting on her ultimate need for freedom while finally letting go of all societal expectations (p. 128).

Activity 3: Writing Instruction: Narrative Conclusions

20%

Instruct students to form small groups for this activity and take out the 11.4 Narrative Writing Rubric and Checklist. Explain to students that narrative writing instruction continues in this lesson, focusing on the final substandard of W.11-12.3: W.11-12.3.e, writing conclusions to narratives.

- Students form small groups and take out the 11.4 Narrative Writing Rubric and Checklist.

Explain to students that a conclusion should not stray or depart from the sequence of events or narrative techniques used in the narrative as a whole, but should follow from them. Creating a conclusion that differs in tone or perspective from the rest of the narrative could be harsh or confusing for the reader. An effective conclusion should be woven into a coherent whole with the rest of the narrative and should leave the reader with a sense of a particular tone and outcome, as outlined in W.11-12.3.c. The quality of a conclusion often affects the readers' impression of the entire piece of narrative writing. An effective conclusion does not necessarily need to provide finality to a narrative or revisit every detail from the story, but it should demonstrate a thoughtful ending that considers what has happened in the narrative, what has been learned and observed, or how the author has chosen to resolve the conflict in the narrative.

- Students follow along.

Explain the jigsaw discussion to students. Each student group is assigned the conclusion of one of the texts in this module to reread and discuss. Student groups should analyze the alignment of their assigned conclusion to W.11-12.3.e. Following the small-group discussion, student groups participate in a whole-class discussion about the conclusion of each narrative. Instruct students to take notes during their small-group discussion so that they can fully participate in the whole-class discussion that follows.

Assign each small group one of the conclusions to reread and analyze:

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- “On the Rainy River” by Tim O’Brien, pages 57-58 (from “I don’t remember saying goodbye. That last night we had dinner” to “I was a coward. I went to the war”).
- “The Red Convertible” by Louise Erdrich, page 10 (from “There’s boards and other things in the current” to “it going and running and going and running and running”).
- *The Awakening* by Kate Chopin, pages 127-128 (from “The water of the Gulf stretched out before her” to “There was a hum of bees, and the musky odor of pinks filled the air”).
- Ensure that the three conclusions are evenly distributed throughout the class; several groups should reread and analyze the same conclusion.
- Remind students that this is an opportunity to apply standard SL.11-12.1.c by participating effectively in a collaborative discussion and propelling conversations by probing reasoning and evidence. Remind students to refer to the relevant portion of the 11.4 Speaking and Listening Rubric and Checklist to guide their discussion.
- **Differentiation Consideration:** Consider modeling one of the potential student responses in order to support student understanding of conclusions before students engage in small group discussion.

Post or project the questions below to guide student discussion. Instruct student groups to begin their discussion.

- Student groups discuss their assigned conclusion, using the guiding questions below.

How does the author provide a conclusion that follows from or reflects on what is experienced, observed, or resolved over the course of the narrative?

- Student responses may include:
 - In “On the Rainy River,” the conclusion follows from what is experienced by the narrator and resolves the primary conflict in the narrative. When the narrator tells Elroy he will be leaving and the old man does not come to say good-bye, the narrator considers this action “appropriate” because the narrator has resolved his conflict about the draft and, thus, leaves the “two hundred dollars on the kitchen counter” because he does not intend to flee to Canada (p. 58). However, there is no real resolution in the story. In the conclusion, the narrator decides to go to war and not leave for Canada. Thus, it seems as though the narrator resolves his conflict even though “it’s not a happy ending” which is made even more evident by the narrator’s obsession about it “for more than twenty years” (p. 37). Ultimately, the narrator’s attempt at resolution is to tell readers that he made a mistake or that he was “a coward” for not following through on his convictions (p. 58).
 - In “The Red Convertible,” the conclusion follows from the rest of the narrative, but instead of reflecting on the experiences of the story, it is oriented around the

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final actions of the characters and the car itself. Stephan jumps into the rushing water and calls to Marty that “[his] boots are filling” (p. 10). Marty lets the convertible “plow softly into the water” and the water just keeps “going and running and running” (p. 10). Through this tragic resolution, Stephan frees himself from his troubles but Marty is left alone on the shore, thus deciding to rid himself of the car. If Erdrich had provided more details about Marty at the end of the story, after Stephan’s death, it would have provided closure to the narrative, but instead she chose to end with the sound of the continual water and no finality for Marty regarding his brother’s death. However, the conclusion does serve to inform the story’s introduction when Marty says, “We owned it together until his boots filled with water on a windy night and he bought out my share” (p. 1).

- In *The Awakening*, Edna returns to Grand Isle, and Chopin describes the “voice of the sea” and “the touch of the sea,” which is the same description as the night that Edna begins her awakening (p. 127). This repetition makes the ending cohesive with the rest of the story because the repetition continues what is experienced and observed in the narrative as Edna continues to understand herself as she takes her final swim. As Edna swims further from Grand Isle, she reflects on her interactions with other characters over the course of the text. Edna thinks of her family and their need to “possess her, body and soul” (p. 128). Edna also thinks of Mademoiselle Reisz and how she would have “sneered” because of her lack of courage (p. 128). Then Edna reflects on Robert’s last words, “Good-by—because, I love you” and how Robert would “never understand” Edna’s feelings and liberation because he sees Edna as an object that can merely trade hands (p. 128). The final sentences of the conclusion remain ambiguous as Edna thinks of her family and the man she first loved, “the cavalry officer,” and then hears bees and smells the “musky odor of pinks” (p. 128). This conclusion does not provide a clear resolution to the narrative and leaves the reader to wonder what happened to Edna.

Lead a brief whole-class discussion of student responses. Encourage students to consider points of agreement or disagreement with other students and how the evidence and reasoning presented by other students can help to qualify or justify the observations they generated in groups. Remind students to take notes on the whole-class discussion.

Activity 4: Narrative Writing: Brainstorming and Prewriting

20%

Instruct students to return to their small groups for this activity. Explain to students that the assessment in this lesson is an Exit Slip based on this Brainstorming and Prewriting activity. In this activity, student groups brainstorm ideas for a new conclusion to one of the texts: “On the Rainy River,” “The Red Convertible,” or *The Awakening*.

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Post or project the following prompt for students:

Draft a new conclusion to one of the module’s three texts that follows from and reflects on what is experienced, observed, or resolved over the course of the narrative.

Instruct student groups to brainstorm 3-4 different ideas for a narrative writing piece. These ideas should reflect a new conclusion that follow from and reflects on what is experienced, observed, or resolved over the course of the narrative. Remind students to write notes during their discussion, as their discussion contributes to the assessment: an articulation of their plan for the narrative writing piece. Remind students to refer to W.11-12.3.e on the 11.4 Narrative Writing Rubric and Checklist to guide their discussion.

- Consider explaining to students that W.11-12.3.e does not necessarily require a happy or explicitly resolved conclusion. Dramatic events throughout a story may result in a resolution that is tragic and unsatisfying because of its ambiguity. Consider offering students the opportunity to explore this idea by drafting an ending that is more satisfying than the conclusions to the module texts, but still adheres to the criteria in W.11-12.3.e.
 - Student groups discuss and brainstorm ideas for a narrative writing piece, using the prompt above.
 - Student responses may include:
 - An idea for a narrative writing piece is to conclude “On the Rainy River” with the narrator fleeing to Canada after the line “I gripped the edge of the boat and leaned forward and thought, *Now*” (p. 56). This conclusion would give new meaning to the narrator’s shame, which could stem from the fact that he fled the United States instead of going to Vietnam. This conclusion would alter the traditional idea of what makes someone a hero, too; normally soldiers who go to war are considered heroes, and if the narrator flees to Canada, he could still have the same reflection about his decision as mentioned in the first paragraph of the story.
 - An idea for a narrative writing piece is to conclude “The Red Convertible” with Stephan driving the car into the river while Marty watches, after shouting “Got to cool me off!” (p. 10). The red convertible symbolizes the relationship between the two brothers, and if Stephan drove the car into the river, it would follow from events that have previously developed regarding the car and the brother’s relationship. This conclusion would resolve the conflict of the text in a different way, but Stephan would still decide his own fate and Marty would still be left behind.
 - An idea for a narrative writing piece is to conclude *The Awakening* with Edna abandoning her relationships with Robert, Mr. Pontellier, and her family and friends. Edna could stay in her pigeon house and commit her life to being an artist

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like Mademoiselle Reisz. This kind of conclusion would highlight Edna's further character development. A new conclusion could start after Robert begs Edna "Stay with me, stay with me" (p. 120). Edna could abandon Robert and it would not seem strange in the context of the story because of their already tumultuous and non-traditional relationship.

Lead a brief whole-class discussion of student responses.

Activity 5: Lesson Assessment: Exit Slip

10%

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

Propose an idea for a new conclusion to one of the module's three texts, and explain how the conclusion follows from and reflects on what is experienced, observed, or resolved over the course of the narrative.

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

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

Transition to the independent Exit Slip.

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

Activity 6: Narrative Writing: Drafting

20%

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

Draft a new conclusion to one of the module's three texts that follows from and reflects on what is experienced, observed, or resolved over the course of the narrative.

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

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

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- **Differentiation Consideration:** Consider offering students the opportunity to engage in collaborative small groups to draft a group narrative piece addressing the writing prompt.
- The process of writing narrative involves drafting, peer review, editing, and revising. If access to technology is available, consider using a cloud or electronic storage system (Microsoft Word, Google Drive, etc.) that allows each student to write and track changes using a word-processing program. If technological resources are not available, use the established classroom protocols for drafting, editing, and revising hard copies.
- Students independently draft their narrative writing pieces.

Activity 7: Closing

5%

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

Draft a new conclusion to one of the module’s three texts that follows from and reflects on what is experienced, observed, or resolved over the course of the narrative.

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

- Students follow along.

Homework

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

Draft a new conclusion to one of the module’s three texts that follows from and reflects on what is experienced, observed, or resolved over the course of the narrative.

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