

11.4.2

Lesson 7

Introduction

In this lesson, students read and analyze chapters XIV-XV of *The Awakening* (from “The youngest boy, Etienne, had been very naughty” to “which her impassioned, newly awakened being demanded”), in which Edna returns from her daytrip with Robert and later learns that Robert is departing for Mexico. Student analysis focuses on the continued development and interaction of two central ideas. Student learning is assessed via a Quick Write at the end of the lesson: How are two central ideas in chapters XIV and XV related to Edna’s character development?

For homework, students read and annotate chapters XVI-XVIII of *The Awakening*. Additionally, students identify and define unfamiliar words.

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Standards

Assessed Standard(s)	
RL.11-12.2	Determine two or more themes or central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to produce a complex account; provide an objective summary of the text.
RL.11-12.3	Analyze the impact of the author's choices regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed).
Addressed Standard(s)	
W. 11-12.9.a	<p>Draw evidence from literary or informational texts to support analysis, reflection, and research.</p> <p>a. Apply <i>grades 11-12 Reading standards</i> to literature (e.g., “Demonstrate knowledge of eighteenth-, nineteenth- and early-twentieth-century foundational works of American literature, including how two or more texts from the same period treat similar themes or topics”).</p>
L.11-12.4.a, b	<p>Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on <i>grades 11-12 reading and content</i>, choosing flexibly from a range of strategies.</p> <p>a. Use context (e.g., the overall meaning of a sentence, paragraph, or text; a word's position or function in a sentence) as a clue to the meaning of a word or phrase.</p> <p>b. Identify and correctly use patterns of word changes that indicate different meanings or parts of speech (e.g., <i>conceive</i>, <i>conception</i>, <i>conceivable</i>).</p>

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 are two central ideas in chapters XIV and XV related to Edna's character development?

High Performance Response(s)

A High Performance Response should:

- Determine two central ideas in chapters XIV and XV (e.g., sense of self and societal expectations).
- Analyze how two central ideas are related to Edna's character development in chapters XIV and XV (e.g., Societal expectations ensure Edna does not express her discontent at Robert's going away, yet her evolving sense of self does not permit her to simply act or feel as if nothing is wrong. During the dinner scene in which Edna learns of Robert's plan to leave, Edna maintains a formal, socially acceptable tone as she inquires about Robert's departure, not addressing him directly. When she finally speaks to Robert, she only asks him, gently, "[a]t what time do you leave?" (p. 48). Despite her distress at the thought of Robert leaving, she "force[s] herself to eat" and then leaves the table early, clearly troubled that he is going (p. 47). Thus, the conflict between societal expectations and Edna's developing sense of self result in an internal struggle about Robert leaving.).

Vocabulary

Vocabulary to provide directly (will not include extended instruction)

- intangible (adj.) - not tangible; incapable of being perceived by the sense of touch
- faculties (n.) - inherent powers of the mind or body, such as reason, memory, sight, or hearing
- deprecatory (adj.) - apologetic; making an apology
- squander (v.) - to spend or use (money, time, etc.) extravagantly or wastefully
- solicitude (n.) - a state of care or concern
- cistern (n.) - a reservoir, tank, or container for storing or holding water or other liquid
- procured (v.) - got (something) by some action or effort
- pretentious (adj.) - characterized by assumption of dignity or importance, especially when exaggerated or undeserved
- bedlam (n.) - a scene or state of wild uproar and confusion
- incipiently (adv.) - beginning to develop or exist
- poignancy (n.) - the state or condition of being poignant (keenly distressing to the feelings)

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

- impassioned (adj.) - filled with intense feeling or passion

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

- unattainable (adj.) - unable to accomplish or achieve (something); unable to succeed in getting or doing (something)
- humor (n.) - the way someone feels emotionally
- borne (adj.) - carried by
- drowsiness (n.) - the state of feeling tired and ready to fall asleep
- composure (n.) - calmness especially of mind, manner, or appearance
- uneasy (adj.) - worried or unhappy about something
- acquaintance (n.) - knowledge about something; a person one recognizes, but is not a close friend.
- coddle (v.) - to treat tenderly; nurse or tend indulgently; pamper
- simultaneously (adv.) - happening at the same time
- disguising (v.) - changing the usual appearance, sound, taste, etc. of (someone or something) so that people will not recognize that person or thing
- annoyance (n.) - slight anger; the feeling of being annoyed
- trunk (n.) - a large, strong box used for holding clothes or other things, especially for traveling
- irritable (adj.) - becoming angry or annoyed easily
- consideration (n.) - careful thought; the act of thinking carefully about something you will make a decision about
- detain (v.) - to keep or prevent (someone) from leaving or arriving at the expected time
- penetrate (v.) - to pierce or pass into

Lesson Agenda/Overview

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Student-Facing Agenda	% of Lesson
<p>Standards & Text:</p> <ul style="list-style-type: none"> Standards: RL.11-12.2, RL.11-12.3, W.11-12.9.a, L.11-12.4.a, b Text: <i>The Awakening</i> by Kate Chopin, Chapters XIV-XV <p>Learning Sequence:</p> <ol style="list-style-type: none"> 1. Introduction of Lesson Agenda 2. Homework Accountability 3. Reading and Discussion 4. Quick Write 5. Closing 	<ol style="list-style-type: none"> 1. 5% 2. 20% 3. 55% 4. 15% 5. 5%

Materials

- Student copies of the Central Ideas Tracking Tool (refer to 11.4.2 Lesson 5) (optional)—students may need additional blank copies
- Student copies of the Short Response Rubric and Checklist (refer to 11.4.1 Lesson 1)

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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

5%

Begin by reviewing the agenda and the assessed standards for this lesson: RL.11-12.2 and RL.11-12.3. In this lesson, students continue reading and analyzing *The Awakening*, focusing on how two central ideas are related to Edna's character development in chapters XIV and XV.

- Students look at the agenda.

Activity 2: Homework Accountability

20%

Instruct students to take out their responses to the previous lesson's homework assignment. (Read and annotate chapters XII-XV of *The Awakening* (from "She slept but a few hours. They were troubled and feverish hours" to "which her impassioned, newly awakened being demanded")). Instruct students to form pairs to discuss their responses.

- Student pairs discuss their annotations from the previous lesson's homework.
- Student responses may include:
 - Question mark near:
 - "The lovers" and "[t]he lady in black" because it remains unclear what their role in the story is despite repeated references to these minor characters (p. 38).

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- “[S]everal persons informed her simultaneously that Robert was going to Mexico,” because it seems like Robert should have told Edna this himself (p. 46).
 - Star near:
 - “She was blindly following whatever impulse moved her, as if she had placed herself in alien hands for direction, and freed her soul of responsibility” because this statement shows the Edna is not at all worried about the expectations of others in this moment (p. 36).
 - “She could only realize that she herself—her present self—was in some way different from the other self,” because this seems related to the central idea discussed in previous lessons concerning Edna’s sense of self (p. 45).
 - “‘Write to me when you get there,’” because she seems to be restraining herself and not showing her true emotions (p. 50).
 - Exclamation points near the sentences “‘Shall we go right away?’ she asked”; “‘The sun isn’t as low as it will be in two hours,’ he answered”; “‘The sun will be gone in two hours’”; and “‘Well, let it go; who cares!’” because it seems surprising that Robert and Edna have no sense of responsibility to Edna’s family (p. 43).
 - This annotation supports students’ engagement with W.11-12.9.a, which addresses the use of textual evidence in writing.
-

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

- Students may identify the following words: *intangible, faculties, deprecatory, squander, solicitude, cistern, procured, pretentious, bedlam, incipiently, and poignancy.*
 - **Differentiation Consideration:** Students may also identify the following words: *unattainable, humor, borne, drowsiness, composure, uneasy, coddle, acquaintance, simultaneously, disguising, annoyance, trunk, irritable, consideration, detain, and penetrate.*
 - Definitions are provided in the Vocabulary box in this lesson.
-

Instruct students to talk in pairs about their response to the previous lesson’s homework prompt. (How does Edna’s day trip with Robert illustrate her development as a character?)

- This question focuses only on chapters XII and XIII only; students analyze chapters XIV and XV in the following Reading and Discussion activity.
- Student responses may include:
 - Edna initiates the trip, and “sen[ds]” for Robert, marking the first time she ever “ask[s] for him” or “seem[s] to want him” (p. 37). In the past Edna enjoyed the attention Robert gave, but this action shows her changing behavior in taking the initiative to seek out his company.
 - The trip with Robert gives Edna a sense of “being borne away from some anchorage which had held her fast, whose chains had been loosening” (p. 39). The knowledge that she sails away with Robert may represent to Edna a sense of being freed from her current life obligations as a wife and mother.
 - At Madame Antoine’s, Edna takes time alone and reflects on her physical body. She looks at her “round arms ... observing closely, as if ... for the first time, the fine, firm quality and texture of her flesh” (p. 41). This passage seems to indicate Edna sees herself for the “first time” and takes inventory of who she is as a person, down to the very flesh of her arms (p. 41).
 - Once Edna wakes from her nap she goes outside to find Robert waiting for her. She asks him ““ [h]ow many years have I slept?”” and muses about only she and Robert remaining as ““past relics”” (p. 42). He responds by telling her he ““was left ... to guard [her] slumbers,”” (p. 42). This conversation signals a change in Edna’s budding relationship with Robert, where they flirtatiously play with the idea of being alone together, unrestrained by any obligation. This conversation further demonstrates Edna’s growing affection for Robert and his willingness to engage Edna in imaginative and playful interactions.

Lead a brief whole-class discussion of student responses.

Activity 3: Reading and Discussion

55%

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

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

How do the central ideas of societal expectations and sense of self further develop in these excerpts?

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Instruct student pairs to reread chapter XIV of *The Awakening*, (from “The youngest boy, Etienne, had been very naughty” to “the notes, the whole refrain haunted her memory”) and answer the following questions before sharing out with the class.

How does the narrator describe Edna’s transition from her daytrip with Robert back to her family life?

- Edna comes home to the immediate needs of her family; her husband is gone, and her youngest child, Etienne is “delivered ... into the hands of his mother” after being “very naughty” (p. 44). Edna quickly makes the transition from her dreamlike daytrip with Robert, to holding her child in her arms, “soothing him to sleep” after Madame Ratignolle is unsuccessful in doing so (p. 44).

How does the description of Edna’s transition from her daytrip further illustrate her character development?

- Despite her earlier feeling of “loosening” “chains” when she sailed away from her family, this scene shows Edna’s value as a mother figure (p. 39). It also shows her obvious love for and connection with her child as she “coddle[s] and caress[es] him, calling him all manner of tender names” (p. 44). This transition from the daytrip to her family responsibilities illustrates the line Edna walks between her evolving sense of self and the societal expectations of her role as a mother. Despite the freedom she feels when she is “borne away from” her “anchorage,” she still demonstrates commitment to her husband and children (p. 39).

How does the central idea of sense of self further develop in chapter XIV?

- Edna “realize[s]” that “her present self” is “different from the other self” (p. 45). This realization refines the central idea of sense of self in that Edna acknowledges or “make[s] the acquaintance” of the change or developing self-awareness that occurs in her during that summer (p. 45). Although she does not completely understand her personal evolution, she knows that the current summer “had been different from any and every other summer of her life” (p. 45).
- **Differentiation Consideration:** Consider instructing students to track central ideas using the Central Ideas Tracking Tool.

Lead a brief whole-class discussion of student responses.

Instruct student pairs to reread chapter XV of *The Awakening* (from “When Edna entered the dining-room one evening a little late” to “which her impassioned, newly awakened being demanded”) and answer the following questions before sharing out with the class.

What does the dinner scene demonstrate about Edna and Robert?

- The interaction between Edna and Robert at the dinner table demonstrates their strong feelings for one another, while also showing how unsure they are about expressing those feelings given their unconventional relationship. She looks at him with a “blank picture of bewilderment” that she does not attempt to “disguis[e]” when she finds out about his pending departure, and he looks back at her “embarrassed and uneasy” (p. 46). Edna maintains a formal, socially acceptable tone as she inquires about Robert’s departure, not addressing him directly. When she finally speaks to Robert, she only asks him, without emotion, “[a]t what time do you leave?” (p. 48). Despite never expressing distress at the thought of Robert leaving, she “force[s] herself to eat” and then leaves the table early (p. 47).

How does the group dinner scene impact the mood in this excerpt?

- Edna finds out about Robert’s departure from someone other than Robert at the group dinner, creating a mood of tension because it seems contradictory to the deep relationship Robert and Edna have developed. This tension increases when Edna then asks of “everybody in general,” and not of Robert who sits “across” from her, “[w]hen is he going?” (p. 46). The conversation at the table from this point on is a lighthearted group discussion, but also encompasses a tense personal conversation between Robert and Edna. Robert speaks with the group about his plans, but targets his communication “looking chiefly at Edna” (p. 47).
- Remind students that the mood of a text is the emotional state that it creates in the reader. Students were introduced to mood in 11.1.2 Lesson 1.

How does the interaction between Edna and Madame Ratignolle demonstrate the interaction of two central ideas?

- Madame Ratignolle tells Edna “it doesn’t look friendly” for her to not “com[e] down” to converse with the others, which develops the idea of societal expectations (p. 49). The idea of Edna’s evolving sense of self emerges when she declines to go with Madame Ratignolle by saying, “I don’t feel like it” (p. 49), but when she expresses concern that “Madame Lebrun might be offended if we both stayed away,” Edna demonstrates her awareness of societal expectations (p. 49).

How does Edna’s desire to “hide ... from herself” further develop her character?

- Edna’s desire to “hide, even from herself ... the emotion which was troubling ... her” demonstrates the distress she feels over Robert’s departure, indicating that she is unprepared for the emotion she feels (pp. 50-51). She “bit[es] her handkerchief convulsively” and “recognize[s] anew the symptoms of infatuation which she had felt

incipiently as a child” (p. 51). This reaction demonstrates her knowledge that her feelings for him are problematic, and perhaps even childish.

Why was “[t]he present alone ... significant” for Edna?

- The “present alone was significant” for Edna because “[t]he past ... offered no lesson which she was willing to heed,” and “[t]he future was a mystery ... she never attempted to penetrate” (p. 51). Edna wants only to live in the present, to seek the sort of passion Robert awakens in her, and not to think about the consequences of her actions. Her only thought in the moment pertains to losing Robert, and being “denied that which her ... newly awakened being demanded” (p. 51). Edna does not want to lose her newly “impassioned ... being” to concerns about the past or the future (p. 51).

Based on the explanation of Edna’s “newly awakened being” (p. 51), what might “impassioned” mean?

- Edna recognizes her “symptoms of infatuation,” and that only the present is “significant” to “torture her” (p. 51). These phrases indicate Edna’s very strong feelings, so “impassioned” could refer to a person feeling extreme passion or emotion.
- **Differentiation Consideration:** If students struggle to define *impassioned*, provide the following definition: *impassioned* means “filled with intense feeling or passion.”
 - Students write the definition of *impassioned* on their copies of the text or in a vocabulary journal.
- Consider drawing students’ attention to their application of standard L.11-12.4.a and b through the process of using context and word parts to make meaning of a word.

How does Robert’s decision to leave and Edna’s response to his departure further demonstrate the interaction of central ideas in the text?

- Robert’s decision to leave and Edna’s response to his departure demonstrate the interaction of the two central ideas of societal expectations and sense of self. His departure accelerates Edna’s willingness to reject societal expectations and embrace her emerging sense of self. She determines that “[t]he past,” or what experience has taught her and what society expects is “nothing to her” (p. 51). The fact that she has loved unattainable men in the past does not stop her from pursuing another unattainable relationship in the present. She also does not care to “penetrate” the “mystery” of the future, but determines that the “present alone” is important (p. 51). She focuses on herself and what her “impassioned, newly awakened being demand[s]” (p. 51). Edna’s awareness of her emerging sense of self begins to surpass her concern about adherence to societal expectations by positioning her individual desire for passion and independence over her social obligations as a mother and wife.

- **Differentiation Consideration:** Consider instructing students to track central ideas using the Central Ideas Tracking Tool.

Lead a brief whole-class discussion of student responses.

Activity 4: Quick Write

15%

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

How are two central ideas in chapters XIV and XV related to Edna's character development?

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

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

Transition to the independent Quick Write.

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

Activity 5: Closing

5%

Display and distribute the homework assignment. For homework, instruct students to read and annotate chapters XVI-XVIII of *The Awakening* (from “Do you miss your friend greatly?” asked Mademoiselle Reisz” to “It had crossed her thought like some unsought, extraneous impression”). Direct students to box any unfamiliar words from chapters XVI-XVIII and look up their definitions. Instruct them to choose the definition that makes the most sense in context, and write a brief definition above or near the word in the text.

- Students follow along.

Homework

Read and annotate chapters XVI-XVIII of *The Awakening* (from “Do you miss your friend greatly?” asked Mademoiselle Reisz” to “It had crossed her thought like some unsought, extraneous impression”). Box any unfamiliar words from chapters XVI-XVIII and look up their definitions. Choose the definition that makes the most sense in context, and write a brief definition above or near the word in the text.

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Model Central Ideas Tracking Tool (Optional)

Name :		Class :		Date :	
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Directions: Identify two or more central ideas that you encounter throughout the text. Trace the development of those ideas by noting how they build on one another and interact over the course of the text. Cite textual evidence to support your work.

Text: *The Awakening* by Kate Chopin, Chapters XII-XV

Page #	Central Ideas	Notes and Connections
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<p>Pages 39, 42, 45, 51</p>	<p>Sense of self</p>	<p>Edna feels as if she is “being borne away from some anchorage which had held her fast, whose chains had been loosening” (p. 39). She thinks of her current life as something that “chains” her, and that being on her own, leaving with Robert for the <i>Chênrière</i> is freeing (p. 39).</p> <p>Edna takes a long nap at Madame Antoine’s. When she awakens, she feels as though she has slept for “years” and muses about she and Robert being the only “relics” left of their “people from Grand Isle” (p. 42). Her nap seems to refine her sense of self in that it shows she is seeing the world differently. It further solidifies her desire to follow her impulses and not be burdened by other obligations, as she imagines that the “whole island seems changed” (p. 42).</p> <p>Edna recognizes her summer at Grand Isle is “different from any and every other summer of her life” (p. 45). She realizes that it is “her present self” that is “different from the other self,” as she acknowledges her evolving sense of self (p. 45).</p> <p>After Robert leaves, Edna realizes that she is no longer interested in the past or the future, and that only the “present” is “significant” to her (p. 51). His departure makes her “newly awakened being” feel “denied” (p. 51). She wants the passion Robert awakens in her, not the “lesson[s]” of the past or the “myster[ies]” of the future (p. 51).</p>
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<p>Pages 44, 46, 49</p>	<p>Societal expectations</p>	<p>Edna returns from her dreamlike daytrip with Robert to the needs of one of her sons. She immediately transitions to her role as mother and begins “to coddle and caress him, calling him all manner of tender names, soothing him to sleep” (p. 44).</p> <p>When Edna learns from the group at dinner that Robert is leaving, she maintains a formal, socially acceptable demeanor inquiring of the group, ““When is he going?”” (p. 46). Despite the fact that she feels “bewilder[ed]” and thinks his decision to go is “[i]mpossible,” she maintains appearances and barely questions him directly (p. 46).</p> <p>Madame Ratignolle visits Edna and requests that Edna come sit with the group until Robert leaves, insisting ““it doesn’t look friendly”” for her not to go (p. 49). Although Edna does not go, she encourages Madame Ratignolle to go because it would be ““offen[sive]”” if both she and Madame Ratignolle ““stayed away”” (p. 49). Edna remains independent in making this decision, but is still concerned about the potential of ““offend[ing]”” Madame Lebrun (p. 49).</p>
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