

## 11.4.2

## Lesson 8

## Introduction

In this lesson, students read and analyze chapters XVII-XVIII of *The Awakening* (from “The Pontelliers possessed a very charming home on Esplanade Street” to “It had crossed her thought like some unsought, extraneous impression”). In this excerpt, Edna and Mr. Pontellier have an argument about societal obligations and Edna tries to destroy her wedding ring; Edna also joins the Ratignolles for dinner. Students work in small groups to discuss the development of central ideas in chapters XVII-XVIII. Student learning is assessed via a Quick Write at the end of the lesson: Select a phrase from either chapter XVII or XVIII and analyze how it further develops a central idea in the text.

For homework, students read and annotate chapter XIX, as well as identify and define unfamiliar vocabulary. Additionally, students continue their Accountable Independent Reading (AIR).

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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.11-12.4	Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including words with multiple meanings or language that is particularly fresh, engaging, or beautiful. (Include Shakespeare as well as other authors.)
Addressed Standard(s)	
W.11-12.9.a	<p>Draw evidence from literary or informational texts to support analysis, reflection, and research.</p> <p>a. Apply <i>grades 11-12 Reading standards</i> to literature (e.g., “Demonstrate knowledge of eighteenth-, nineteenth- and early-twentieth-century foundational works of American literature, including how two or more texts from the same period treat similar themes or topics”).</p>
L.11-12.4.a	<p>Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on <i>grades 11-12 reading and content</i>, choosing flexibly from a range of strategies.</p> <p>a. Use context (e.g., the overall meaning of a sentence, paragraph, or text; a word’s position or function in a sentence) as a clue to the meaning of a word or phrase.</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.

- Select a phrase from either chapter XVII or XVIII and analyze how it further develops a central idea in the text.

**High Performance Response(s)**

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A High Performance Response should:

- Determine a central idea common to both chapter XVII and XVIII (e.g., sense of self or societal expectations).
- Choose a phrase from either chapter XVII or XVIII to analyze. The phrase identified by students may vary. This section of the text is rich with examples of strong language and phrases that further develop a central idea. Some examples include:
  - ““Why, my dear, I should think you’d understand by this time that people don’t do such things; we’ve got to observe *les convenances* if we ever expect to get on and keep up with the procession”” (p. 57).
  - “She was seeking herself and finding herself in just such sweet half-darkness which met her moods” (p. 58).
  - “The street, the children, the fruit vender, the flowers growing there under her eyes, were all part and parcel of an alien world which had suddenly become antagonistic” (p. 60).
  - “She was moved by a kind of commiseration for Madame Ratignolle,—a pity for that colorless existence which never uplifted its possessor beyond the region of blind contentment, in which no moment of anguish ever visited her soul, in which she would never have the taste of life’s delirium” (p. 63).
- Analyze how this phrase develops that central idea (e.g., The phrase “She was moved by a kind of commiseration for Madame Ratignolle,—a pity for that colorless existence which never uplifted its possessor beyond the region of blind contentment, in which no moment of anguish ever visited her soul, in which she would never have the taste of life’s delirium” develops the central idea of sense of self (p. 63). This phrase shows that Edna’s sense of self continues to evolve as she does not covet the domestic life that the Ratignolle’s possess. Instead, Edna feels “a kind of commiseration ... a pity” for Madame Ratignolle and questions how anyone would want to live a “colorless” life without any “anguish” or the opportunity to “taste ... life’s delirium” (p. 63). Edna conveys that a domestic life is bland or dull and prevents Madame Ratignolle the opportunity to fully explore all experiences that life has to offer.).

## Vocabulary

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**Vocabulary to provide directly (will not include extended instruction)**

- pittance (n.) - a small allowance or sum, as of money for living expenses
- scrupulously (adv.) - in a manner that shows a strict regard for what one considers right; in a principled manner
- damask (n.) - a reversible fabric of linen, silk, cotton, or wool, woven with patterns
- consternation (n.) - a strong feeling of surprise or sudden disappointment that causes confusion
- procure (v.) - to obtain or get by care, effort, or the use of special means
- alacrity (n.) - cheerful readiness, promptness, or willingness
- crying his wares (idiom) - to announce publicly as for sale; advertise
- part and parcel (idiom) - an essential ingredient
- commiseration (n.) - a feeling or expression of sorrow or sympathy
- delirium (n.) - a state of wild excitement and great happiness

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

- ennui (n.) - a lack of spirit, enthusiasm, or interest

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

- afforded (v.) - supplied or provided (something needed or wanted) to someone
- induced (v.) - caused (someone or something) to do something
- enlightenment (n.) - the state of having knowledge or understanding
- void (n.) - a large empty space
- take for granted (idiom) - to believe or assume that (something) is true or probably true without knowing that it is true
- heated (adj.) - marked by excited or angry feelings
- tasteful (adj.) - done or chosen with a knowledge of what is appealing, attractive, appropriate, or enjoyable: having or showing good taste
- amiss (adj.) - not proper or correct
- snub (v.) - to ignore (someone) in a deliberate and insulting way
- fuming (v.) - showing or feeling anger
- fuss (v.) - to become upset or worried
- administer (v.) - to provide or apply (something, such as justice); to put (something) into effect
- self-absorbed (adj.) - only caring about and interested in yourself
- antagonistic (adj.) - hostile; unfriendly
- under the spell (idiom) - held in or as if in a spell
- incomprehensible (adj.) - impossible to understand
- enviable (adj.) - very desirable
- integrity (n.) - the quality of being honest and fair
- unbounded (adj.) - not limited in any way
- fusion (n.) - a combination or mixture of things
- tonic (n.) - a type of water that has bubbles in it, has a bitter taste, and is often used in alcoholic drinks
- contentment (n.) - the state of being happy and satisfied
- anguish (n.) - extreme suffering, grief, or pain
- unsought (adj.) - not searched for
- extraneous (adj.) - not forming a necessary part of something: not important

## Lesson Agenda/Overview

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Student-Facing Agenda	% of Lesson
<b>Standards &amp; Text:</b> <ul style="list-style-type: none"> <li>Standards: RL.11-12.2, RL.11-12.4, W.11-12.9.a, L.11-12.4.a</li> <li>Text: <i>The Awakening</i> by Kate Chopin, Chapters XVII-XVIII</li> </ul>	
<b>Learning Sequence:</b> <ol style="list-style-type: none"> <li>Introduction of Lesson Agenda</li> <li>Homework Accountability</li> <li>Reading and Discussion</li> <li>Quick Write</li> <li>Closing</li> </ol>	<ol style="list-style-type: none"> <li>5%</li> <li>25%</li> <li>55%</li> <li>10%</li> <li>5%</li> </ol>

## Materials

- Student copies of the Central Ideas Tracking Tool (refer to 11.4.2 Lesson 5) (optional)—students may need additional blank copies
- Student copies of the Short Response Rubric and Checklist (refer to 11.4.1 L1)

## Learning Sequence

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

### Activity 1: Introduction of Lesson Agenda

5%

Begin by reviewing the agenda and the assessed standards for this lesson: RL.11-12.2 and RL.11-12.4. In this lesson, students read and analyze chapters XVII and XVIII and consider how specific phrases from the text contribute to the development of a central idea.

- Students look at the agenda.

### Activity 2: Homework Accountability

25%

Instruct students to take out their responses to the previous lesson's homework assignment. (Read and annotate chapters XVI-XVIII of *The Awakening* (from “Do you miss your friend greatly?” asked Mademoiselle Reisz” to “It had crossed her thought like some unsought, extraneous impression”)). Instruct students to form pairs to discuss their responses.

- Student pairs discuss their annotations from the previous lesson's homework.
- Student annotations may include:
  - Star near “How do you get on without him, Edna?,” because it seems strange that Mr. Pontellier questions his wife's ability to cope without another man around (p. 52).

- Question mark near “It was not a condition of life which fitted her, and she could see in it but an appalling and hopeless ennui” because it is not clear if Edna feels this way about herself in any domestic relationship, or specifically in the relationship with her husband (p. 63).
  - Exclamation point near:
    - “Robert’s going had some way taken the brightness, the color, the meaning out of everything” because this quote highlights how dull Edna’s life seems without Robert around (p. 51).
    - “It did not strike her as in the least grotesque that she should be making of Robert the object of conversation and leading her husband to speak of him” because it seems like an easy way to make Mr. Pontellier suspicious about her feelings; however, Mr. Pontellier remains unaffected, which is surprising (p. 53).
    - “I would give up the unessential; I would give my money, I would give my life for my children; but I wouldn’t give myself” because not only does Edna indicate that her “life” and her “self” are two different entities, but she also communicates a controversial idea to Madame Ratignolle about what she will or will not sacrifice for the sake of her children (p. 53).
    - “Nothing. I simply felt like going out, and I went out” because it demonstrates how little Edna seems to think about her assumed societal responsibilities (p. 57).
    - “Once she stopped, and taking off her wedding ring, flung it upon the carpet” because Edna throws her symbolic wedding ring to demonstrate her frustration with her husband and her marriage (p. 59).
  - This annotation supports students’ engagement with W.11-12.9.a, which addresses the use of textual evidence in writing.
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Instruct student pairs to share and discuss the vocabulary words they identified and defined in the previous lesson’s homework.

- Students may identify the following words: *pittance*, *scrupulously*, *damask*, *consternation*, *procure*, *alacrity*, *crying his wares*, *part and parcel*, *commiseration*, and *delirium*.
- **Differentiation Consideration:** Students may also identify the following words: *afforded*, *induced*, *enlightenment*, *void*, *take for granted*, *heated*, *tasteful*, *amiss*, *snub*, *fuming*,

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*fuss, administer, self-absorbed, antagonistic, under the spell, incomprehensible, enviable, integrity, unbounded, fusion, tonic, contentment, anguish, unsought, and extraneous.*

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

Instruct student pairs to discuss the following questions. Post or project the following questions for student pairs to discuss before sharing out with the class.

- The questions below focus on chapter XVI only; students analyze chapters XVII and XVIII in the following Reading and Discussion activity.

**How does Chopin’s use of figurative language in chapter XVI further develop Edna’s character?**

- Student responses may include:
  - Chopin uses figurative language to convey how Robert’s absence negatively affects Edna’s emotions. After Robert’s departure, Edna describes “the feeling which constantly possessed her” to convey how much she misses Robert (p. 51).
  - Edna describes hyperbolically how Robert’s absence takes away “the brightness, the color, the meaning out of everything,” thus, showing how much she cares for Robert (p. 51).
  - The narrator uses a simile to describe Edna’s painful existence without Robert, “like a faded garment which seems to be no longer worth wearing” (p. 51).
- Consider reminding students of the definition of *hyperbole* as a type of figurative language meaning “obvious and intentional exaggeration.” Students were introduced to hyperbole in 11.2.1 Lesson 21.

**How does the interaction between Edna and Madame Ratignolle in chapter XVI further develop two central ideas in the text?**

- Student responses may include:
  - The interaction between Edna and Madame Ratignolle further develops the central idea of sense of self. In chapter XVI, Edna and Madame Ratignolle engage in “a rather heated argument” because Edna describes her unwillingness to “give herself” or her identity for her children (p. 53). Edna suggests that her “self” and her “life” exist separately, and her unwillingness to give up “[her]self” indicates how precious “self” or identity is to Edna (p. 53). Madame Ratignolle, however, does not see herself as separate from her duties as a mother and considers her

children an extension of her identity; she believes “a woman who would give her life for her children could do no more than that” (p. 53).

- The interaction between Edna and Madame Ratignolle further develops the central idea of societal expectations. Madame Ratignolle’s identity is aligned with and inseparable from societal expectations; she believes “a woman who would give her life for her children could do no more than that” (p. 53). Edna wants to do more than “give her life for her children” (p. 53). Edna sees her identity as a mother and individual as separate, with her “self” and her “life” as two different parts. Thus, Edna rejects the “mother-woman” identity that is the expectation in her society (p. 10).

Lead a brief whole-class discussion of student responses.

### Activity 3: Reading and Discussion

**55%**

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

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

**How do two or more central ideas further develop in this excerpt of the text?**

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

Instruct student groups to reread chapter XVII of *The Awakening* (from “The Pontelliers possessed a very charming home on Esplanade Street” to “taking the ring, slipped it upon her finger”) and answer the following questions before sharing out with the class.

**How does the narrator’s description of the Pontellier home and “possessions” (pp. 55-56) further develop Mr. Pontellier’s character?**

- The narrator describes Mr. Pontellier’s impression of the house and furnishings as “the envy of many women whose husbands were less generous” (p. 55). The narrator also notes how Mr. Pontellier takes pride in “his possessions, chiefly because they were his” (p. 56). Mr. Pontellier’s “fond” connection to his “household gods” indicates that Mr. Pontellier is materialistic because owning expensive “possessions” is important to him (p. 56).

**How does Mr. Pontellier’s regard for his “possessions” connect to his relationship with Edna (p. 56)?**

- Mr. Pontellier’s attachment to his “possessions” (p. 56) is similar to his treatment of Edna, whom he looks upon as his “personal property” (p. 4).

**What is the source of the conflict between Edna and Mr. Pontellier in chapter XVII?**

- As part of Edna’s Tuesday routine, which has been “religiously followed since her marriage, six years before,” she is expected to stay at home and greet “callers,” or visitors in her home (p. 56). Edna decides to go “out” instead and Mr. Pontellier, concerned with keeping up appearances, scolds his wife for not providing a “suitable explanation for [her] absence” (p. 57).

**How do Edna’s argument with Mr. Pontellier and her actions after their argument further develop a central idea in the text?**

- Student responses may include:
  - The argument between Edna and Mr. Pontellier further develops the central idea of societal expectations. Edna does not seem to take her societal role seriously on “reception day” (p. 56), which upsets Mr. Pontellier, even though he refers to the act of greeting callers as “[a] seeming trifle[.]” (p. 57). Mr. Pontellier reinforces the expectation that his wife should stay home to greet callers by asking her “Why, what could have taken you out on a Tuesday? What did you have to do?” (p. 57). His questions imply that he expects Edna to stay at home and assume her societal obligations or at least provide a “suitable excuse” (p. 57).
  - The aftermath of the argument between Edna and Mr. Pontellier further develops the central idea of societal expectations. After their fight, Mr. Pontellier leaves to “get [his] dinner at the club” and Edna is left alone to eat dinner (p. 58). Thus, Mr. Pontellier further demonstrates the typical roles in their relationship because he gets to go out, and Edna remains alone at home.
  - The aftermath of the argument between Edna and Mr. Pontellier further develops the central idea of Edna’s sense of self. The narrator describes how Edna is “somewhat familiar” with Mr. Pontellier’s behavior and describes how Edna has previously handled similar situations (p. 58). On this occasion, however, “Edna finished her dinner alone, with forced deliberation” (p. 58). Edna’s eyes feel “flamed with some inward fire that lighted them,” which indicates that she is conscious of behaving differently in a familiar circumstance (p. 58).

- When Edna tries to “crush” her wedding ring only to “slip[] it upon her finger,” she demonstrates the central ideas of sense of self and societal expectations (p. 59). Edna’s attempt to “crush” her wedding ring demonstrates her developing awareness of her new emotions and feelings about her marriage (p. 59). She rejects her marriage by symbolically rejecting her wedding ring, but when she puts the ring back on her finger she demonstrates that she cannot get away from her marriage or societal expectations.

Lead a brief whole-class discussion of student responses.

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Instruct student groups to reread chapter XVIII of *The Awakening* (from “The following morning Mr. Pontellier, upon leaving for his office” to “It had crossed her thought like some unsought, extraneous impression”) and answer the following questions before sharing out with the class.

**How do key words in the phrase “alien world which had suddenly become antagonistic” further develop Edna’s character (p. 60)?**

- Student responses may include:
  - Edna’s social position in New Orleans seems “alien,” or foreign, because it is a life and society with which Edna now seems unfamiliar, as this former domestic life is uninteresting to her (p. 60). She does not want to engage in the “procession” (p. 57) or the “programme [she] had religiously followed since her marriage” (p. 56).
  - Edna’s old world of societal expectations becomes more “antagonistic” as it threatens her newfound independence; her current domestic life is all “part and parcel” of a world in which she no longer finds passion or freedom (p. 60). Furthermore, the setting seems “antagonistic,” or hostile, because Edna cannot feel the same passion or inspiration if she is unable to be with Robert, who places Edna “under the spell of her infatuation” (p. 60).
  - The word “suddenly” contributes to an understanding of how fully Edna’s awakening has changed her, she no longer feels at home in her old “world” (p. 60).

**How does Edna’s dinner with the Ratignolles further develop a central idea in the text?**

- Edna’s dinner with the Ratignolles further develops the central idea of sense of self. Edna recognizes that the life she desires is in conflict with the life she lives, and she does not covet a domestic life. Instead, Edna feels “pity for that colorless existence” and describes domesticity as a “colorless” life without any “anguish,” or the opportunity to “taste ... life’s delirium” (p. 63). Edna conveys that a domestic life is

boring or filled with “ennui” and that this kind of life does not offer Madame Ratignolle chances to explore all experiences—both good and bad—that life has to offer (p. 63).

- **Differentiation Consideration:** If students struggle to answer the question above, consider asking the following scaffolding question.

**What does Edna’s description of the Ratignolles as the perfect “fusion of two human beings into one” demonstrate about Edna’s character (p. 62)?**

- Edna’s description of the Ratignolles as a perfect couple indicates that she believes marital perfection can exist. However, when Edna describes feeling “depressed” after spending time with the Ratignolles, she admits that the same kind of “domestic harmony” is “not a condition of life which fitted her,” or not a situation she sees for herself or even feels excited about (p. 63).

**What might *ennui* mean in the context of Edna’s dinner with the Ratignolles?**

- Edna uses words like “no regret, no longing” and “appalling and hopeless” to describe the feeling of *ennui* (p. 63). Edna also uses the words “colorless existence” to describe Madame Ratignolle’s relationship (p. 63). *Ennui* might mean something that is unsatisfying or boring.
- Consider providing students with the following definition: *ennui* means “a lack of spirit, enthusiasm, or interest.”
- Students write the definition of *ennui* on their copies of the text or in a vocabulary journal.
- Consider drawing students’ attention to their application of the standard L.11-12.4.a through the process of using context to make meaning of a word.

Lead a brief whole-class discussion of student responses.

## Activity 4: Quick Write

10%

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

**Select a phrase from either chapter XVII or XVIII and analyze how it further develops a central idea.**

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

- Students listen and read the Quick Write prompt.

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- 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.
- **Differentiation Consideration:** If students need additional support with this Quick Write, consider using the following assessment prompt:

Select one of the following phrases. Identify the central idea the phrase develops, and provide 1-2 details that support how the phrase develops this central idea.

- ““Why, my dear, I should think you’d understand by this time that people don’t do such things; we’ve got to observe *les convenances* if we ever expect to get on and keep up with the procession”” (p. 57).
- “She was seeking herself and finding herself in just such sweet half-darkness which met her moods” (p. 58).
- “The street, the children, the fruit vender, the flowers growing there under her eyes, were all part and parcel of an alien world which had suddenly become antagonistic” (p. 60).
- “She was moved by a kind of commiseration for Madame Ratignolle,—a pity for that colorless existence which never uplifted its possessor beyond the region of blind contentment, in which no moment of anguish ever visited her soul, in which she would never have the taste of life’s delirium” (p. 63).

## Activity 5: Closing

5%

Display and distribute the homework assignment. For homework, instruct students to read and annotate chapter XIX of *The Awakening* (from “Edna could not help but think that it was very foolish” to “nor weave fancies to stir her pulses and warm her blood”). Direct students to box any unfamiliar words from chapter XIX and look up their definitions. Instruct them to choose the definition that makes the most sense in context, and write a brief definition above or near the word in the text.

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

- Students follow along.

## Homework

Read and annotate chapter XIX of *The Awakening* (from “Edna could not help but think that it was very foolish” to “nor weave fancies to stir her pulses and warm her blood”). Box any unfamiliar words from chapter XIX and look up their definitions. Choose the definition that makes the most sense in context, and write a brief definition above or near the word in the text.

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

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## Model Central Ideas Tracking Tool (Optional)

<b>Name</b> :		<b>Class</b> :		<b>Date</b> :	
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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 XVI-XVIII

Page #	Central Ideas	Notes and Connections
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<p>Pages 51, 53, 56-57, 60, 62-63</p>	<p>Societal expectations</p>	<p>Edna and Madame Ratignolle engage in a “heated argument” about the role of children in their respective lives, and Edna tries to clarify by saying “‘I would give my life for my children; but I wouldn’t give myself’” (p. 53). Thus, Edna demonstrates she is unwilling to yield her identity or “‘[her]self’” but would give up the “unessential[s]” of life like her “money” (p. 53). This thinking contrasts with societal expectations regarding motherhood, especially the concept of “mother-women” or existing as a mother before one’s own identity (p. 10).</p> <p>Mr. Pontellier’s attachment to his “possessions,” which he covets primarily “because they [are] his” (p. 56), is similar to his perception of Edna, who he looks upon as his “personal property” (p. 4).</p> <p>Edna follows a routine “religiously ... since her marriage, six years before” (p. 56), so it is significant when she turns her back on her societal responsibilities because “[she] simply felt like going out” (p. 57). Edna acknowledges her societal expectations and then simply refuses to adhere to them.</p> <p>After an argument with her husband, Edna’s surroundings are described as “alien” because her domestic existence no longer appeals to her (p. 60).</p> <p>Edna’s impression of the Ratignolles is that they are the “fusion of two human beings into one” which indicates that she believes that it is possible for two people to “underst[and] each other perfectly” (p. 62). This impression indicates that Edna believes the Ratignolles are a well-matched “union” of husband and wife at a time when she has recently begun to question her own marriage or life of domesticity (p. 62).</p> <p>Even though Edna acknowledges that the Ratignolles have a great relationship, “[i]t was not a condition of life which fitted her, and she could see in it but an appalling and hopeless ennui” (p. 63). Thus, Edna admits that “domestic harmony” is not something she wants to strive for with Mr. Pontellier (p. 63).</p>
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<p>Pages 51, 53, 58, 63</p>	<p>Sense of self</p>	<p>Edna's emotions are influenced by Robert's absence. "Robert's going" affects her entire demeanor, and his absence makes her existence seem "dull[], like a faded garment which seems to be no longer worth wearing" because with Robert gone, Edna finds that she loses the passion that her "newly awakened being demanded" (p. 51).</p> <p>Edna tries to justify her inquiries about Robert by taking ownership of the thoughts that "belonged to her and were her own," asserting that "she had a right to them and that they concerned no one but herself" (p. 53). For the first time, Edna realizes how real and honest her thoughts are, which makes her feel empowered to have freedom over her own thoughts as well as her sense of self.</p> <p>After their dinner argument, Edna remains in a "familiar" situation in which her husband leaves her behind (p. 58). This time, however, she "finished her dinner alone, with forced deliberation," accepting being alone and left behind (p. 58).</p> <p>Edna judges Madame Ratignolle, who she believes has sacrificed "the taste of life's delirium" in order to have "blind contentment" in her marriage (p. 63). Edna realizes that she does not want the same domesticity in her life that Madame Ratignolle has in hers. Even though Edna judges Madame Ratignolle for not experiencing "life's delirium," she admits that she does not even know what "life's delirium" means (p. 63). Edna's confusion indicates that she is searching for something more than domesticity but does not necessarily know what it is.</p>
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