

## 11.4.2

## Lesson 3

## Introduction

In this lesson, students continue their work with narrative writing with the introduction of a new standard: W.11-12.3.d, which requires students to incorporate precise words and phrases, telling details, and sensory language to provide a vivid picture of experiences, events, setting, and characters. First, students discuss their annotations from chapters V-VI of *The Awakening*. Next, students analyze Chopin's use of detailed language in chapter VI of *The Awakening* as a model for understanding precise words and sensory language. Additionally, students identify instances of precise words and sensory language in chapters I-V of *The Awakening*.

Students brainstorm and discuss which of their narrative writing pieces from the previous unit would benefit from the incorporation of elements of W.11-12.3.d. Student learning is assessed via an Exit Slip. Students write 2-3 sentences in response to the following prompt: Propose an idea for how to improve a previous narrative writing piece from 11.4.1 by incorporating the elements of W.11-12.3.d.

For homework, students revise 3 or more sentences from their chosen narrative writing piece from the previous unit (11.4.1), using the skills outlined in W.11-12.3.d.

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## 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.
Addressed Standard(s)	
W. 11-12.3.d	Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences. d. Use precise words and phrases, telling details, and sensory language to convey a vivid picture of the experiences, events, setting, and/or characters.
W. 11-12.9.a	Draw evidence from literary or informational texts to support analysis, reflection, and research. 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”).

## 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 how to improve a previous narrative writing piece from 11.4.1 by incorporating the elements of W.11-12.3.d.
- Consider using the W.11-12.3.d portion of the 11.4 Narrative Writing Rubric and Checklist to guide the assessment.

**High Performance Response(s)**

A High Performance Response should:

- Explain how the elements of W.11-12.3.d (integrate precise words and phrases, telling details, and sensory language to provide a vivid picture of experiences, events, and setting) could improve one of their previous narrative writing pieces (e.g., The narrative writing from 11.4.1 Lesson 11 focuses on retelling the last scene and includes Marty's reflection as he pushes the red convertible into the river. This scene would benefit from more detailed and precise language to effectively convey what Marty thinks and feels in that moment.).

## Vocabulary

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

- congenial (adj.) - very friendly
- prostrating (v.) - lying flat, as on the ground
- vouchsafe (v.) - to grant or give, as by favor, graciousness, or condescension
- Madonna (n.) - a work of art depicting Mary, the mother of Jesus
- gangrene (adj.) - marked by pervasive decay or corruption
- dwarfed (v.) - became stunted or smaller
- remonstrate (v.) - to say or plead in protest, objection, or disapproval
- sonorous (adj.) - loud, deep, or resonant
- impelled (v.) - drove or urged forward; pressed on
- sensuous (adj.) - affecting the senses in a pleasing way; pleasant, attractive, or appealing in a way that produces or suggests feelings of physical pleasure.

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

- None.

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

- attendant (n.) - an assistant or servant
- intimacy (n.) - emotional warmth and closeness
- naïveté (adj.) - having or showing a lack of experience or knowledge; innocent or simple
- jest (n.) - something said or done to cause laughter
- earnest (adj.) - serious and sincere
- repulse (v.) - to reject someone in a rude or unfriendly way
- contradictory (adj.) - involving or having information that disagrees with other information
- perish (v.) - to die or be killed
- tumult (n.) - a state of great mental or emotional confusion
- seductive (adj.) - making someone do or want something; very attractive
- contemplation (n.) - the act of thinking deeply about something

## 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: W.11-12.4, W.11-12.3.d, W.11-12.9.a</li> <li>Text: <i>The Awakening</i> by Kate Chopin, Chapters V-VI</li> </ul>	
<b>Learning Sequence:</b>	
1. Introduction of Lesson Agenda	1. 10%
2. Homework Accountability	2. 20%
3. Writing Instruction: Precision, Details, and Sensory Language	3. 20%
4. Identifying Precision, Details, and Sensory Language	4. 20%
5. Narrative Writing: Brainstorming and Prewriting	5. 15%
6. Lesson Assessment: Exit Slip	6. 10%
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)

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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.
	<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

10%

Begin by reviewing the agenda and the assessed standard for this lesson: W.11-12.4. In this lesson, students continue their work with narrative writing with the introduction of a new standard: W.11-12.3.d, which requires students to incorporate precise words and phrases, telling details, and sensory language to provide a vivid picture of experiences, events, setting, and characters into their narrative writing.

- Students look at the agenda.

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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.d. 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.d.
- Differentiation Consideration:** Consider providing students with the following definitions: *sensory* means “of or relating to your physical senses” and *vivid* means “seeming like real life because it is very clear, bright, or detailed.”
- Students write the definitions of *sensory* and *vivid* on their copies of the 11.4 Common Core Learning Standards Tool.

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

- This standard means using specific or descriptive language to create a clear image of the setting, characters, and action of the story.

## Activity 2: Homework Accountability

**20%**

Instruct students to take out their responses to the previous lesson's homework assignment. (Read and annotate chapters V and VI of *The Awakening* (from “They formed a congenial group sitting there that summer afternoon” to “enfolding the body in its soft, close embrace”)). 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 the phrase “a certain advanced stage of intimacy and *camaraderie*” because it seems like an important detail about Robert and Edna's developing relationship, especially because Edna is a married woman (p. 12).
  - Exclamation point near the phrase “the Creole husband is never jealous” because this striking detail helps explain why Robert is so comfortable engaging with the married women (p. 13).
  - Question mark near:
    - “[S]erio-comic tone” because it is unfamiliar but seems to distinguish Robert and Edna's relationship as different from his relationships with other women (p. 13).
    - “[O]ne of the two contradictory impulses which impelled her” because it is not clear what impulses cause Edna to go swimming with Robert (p. 15).
- This annotation supports students' engagement with W.11-12.9.a, which addresses the use of textual evidence in writing.

Lead a brief whole-class discussion of student responses.

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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: *congenial*, *prostrating*, *vouchsafe*, *Madonna*, *gangrene*, *dwarfed*, *remonstrate*, *sonorous*, *impelled*, and *sensuous*.

- **Differentiation Consideration:** Students may also identify the following words: *attendant, intimacy, naïveté, jest, earnest, repulse, contradictory, perish, tumult, seductive, and contemplation*.
  - Definitions are provided in the Vocabulary box in this lesson.
- 

Post or project the following questions for student pairs to discuss.

- The following questions address the text students read for the previous lesson's homework.

**How does Chopin further develop Robert's character in relation to Edna in chapter V?**

- Chopin further develops Robert's character in relation to Edna by showing how Robert treats her differently than other women. Robert appears flirtatious because he always picks one "fair dame or damsel" to follow around for the summer (p. 13). Robert acts humorously or comically when he talks with Madame Ratignolle about his "hopeless passion" for her, but Robert does not talk this way with Edna who would find it "unacceptable and annoying," which shows that Robert treats Edna differently than other women (p. 13).

**What central idea begins to develop in chapter VI?**

- A central idea that begins to develop in chapter VI is Edna's sense of self, as "Mrs. Pontellier was beginning to realize her position in the universe as a human being" (p. 16). The narrator makes it clear that Edna's new self-awareness does not have an easy beginning but that it is "tangled, chaotic, and exceedingly disturbing" (p. 16).

Lead a brief whole-class discussion of student responses.

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Instruct students to talk in pairs about how they applied a focus standard to their Accountable Independent Reading (AIR) text. 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.

### Activity 3: Writing Instruction: Precision, Details, and Sensory Language

20%

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Instruct students to stay in pairs from the previous activity. Explain to students that this lesson continues the narrative writing instruction from 11.4.1. Instruct students to take out their copies of the 11.4 Narrative Writing Rubric and Checklist and examine the sections that pertain to W.11-12.3.d.

- Students examine W.11-12.3.d on the 11.4 Narrative Writing Rubric and Checklist.

Explain to students that narrative writing is like expository and argument writing in that it is important to use precise words and phrases, telling details, and sensory language in order to present a clear and detailed picture of the narrative. While the goal of expository writing and argument writing is to present information and perspectives clearly, logically, and concisely, the goal of narrative writing is to engage or entertain the reader. By judiciously choosing detailed and evocative language, an author can craft a narrative that engages and entertains the reader.

- Students follow along.
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Post or project the following quote from *The Awakening*, chapter VI:

“The touch of the sea is sensuous, enfolding the body in its soft, close embrace” (p. 16).

Explain to students that in this example, Chopin uses precise language to describe the “touch of the sea” (p. 16) and convey a vivid picture of the setting and Edna’s experience of a “dawn[ing],” or understanding of self (p. 15). If Chopin had stopped at the word “sensuous,” this passage would not be as vivid or evocative (p. 16). Pose the following questions for student pairs to discuss before sharing out with the class.

**What is the effect of Chopin’s use of the word “embrace” (p. 16)?**

- Chopin specifies what kind of touch is taking place. The word “embrace” is more intimate than the word “hug” (p. 16). “Embrace” conveys a sense of romance (p. 16).

**What is an example of sensory language in this quote?**

- Examples of sensory language are “sensuous” and “soft” (p. 16).

**What is the effect of this sensory language on the development of experiences, events, setting, and/or characters?**

- By using the word “sensuous,” Chopin evokes a sexual desire and the feelings associated with attraction (p. 16). The word “soft” makes the “embrace” Chopin describes seem pleasant and comforting (p. 16). Both “sensuous” and “soft” provide a sense of Edna’s experience and develop the setting of the beach as a soothing and safe location.

Lead a brief whole-class discussion of student responses.

Instruct student pairs to work together to identify another effective example of W.11-12.3.d from chapter VI of *The Awakening*, and explain the effect of Chopin's use of language to convey a vivid picture of the experiences, events, setting, and/or characters. Instruct students to discuss their example before sharing in a whole-class discussion.

**Identify another example of W.11-12.3.d from *The Awakening*, chapter VI. What is the effect of Chopin's use of language in conveying a vivid picture of the experiences, events, setting, and/or characters?**

- Student responses may include:
  - Chopin uses descriptive and sensory language to write about the “voice of the sea,” using the words “whispering,” “clamoring,” and “murmuring” (p. 16). Chopin's sensory language in this section conveys a vivid picture of being on the beach or near water and suggests that this setting allows Edna to lose herself in “mazes of inward contemplation” (p. 16).
  - Chopin uses precise language, “vague, tangled, chaotic, and exceedingly disturbing,” to describe the “beginning of things” (p. 16). This language brings to life Edna's confusion and shows how disorienting her feelings and thoughts are as she “was beginning to realize her position in the universe as a human being” (p. 16).
  - Chopin uses the precise words “universe” and “human being” to provide a vivid picture of Edna's experience (p. 16). Chopin uses specific terms to describe Edna's realization of her “position” as an individual within a larger space (p. 16). Edna realizes she is a “human being,” not just a woman, and she is not limited to any space (p. 16). Thus, Edna's individuality connects to the fabric of “the universe,” which extends far beyond the culture of the Creole or the constraints of her society (p. 16).

Lead a brief whole-class discussion of student responses.

## Activity 4: Identifying Precision, Details, and Sensory Language 20%

Instruct students to stay in pairs from the previous activity. Instruct student pairs to review chapters I-V of *The Awakening*, and identify two different passages from the text. The first passage should illustrate precise, descriptive, or sensory language to vividly show what is happening in the text. Remind students that an example of this kind of passage was modeled in the previous activity. The second passage should exhibit direct language and explicitly state what is taking place in the story without using precise words, telling details, or sensory

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language. Instruct students to discuss how each passage exemplifies or does not exemplify W.11-12.3.d.

- **Differentiation Consideration:** Consider directing students to the following passage in chapter V to provide an example of direct language without much telling detail or precision: “The picture completed bore no resemblance to Madame Ratignolle. She was greatly disappointed to find that it did not look like her” (p. 14). Explain to students that because Chopin does not write the details of the picture nor describe Madame Ratignolle’s reaction to the picture, this example passage does not include telling details or sensory language.

Instruct student pairs to discuss their examples before sharing out with the class.

- Student responses may include:
  - On pages 7-8, Chopin uses detailed and precise language to convey the feelings of Edna and much less precise language to describe the feelings of Mr. Pontellier. The passage describing Mr. Pontellier’s thoughts about his wife are direct and not very detailed: “He thought it very discouraging that his wife, who was the sole object of his existence, evinced so little interest in things which concerned him, and valued so little his conversation” (p. 7). In contrast, Chopin uses detailed and precise language to describe Edna’s feelings after her conversation with her husband: “An indescribable oppression, which seemed to generate in some unfamiliar part of her consciousness, filled her whole being with a vague anguish. It was like a shadow, like a mist passing across her soul’s summer day” (p. 8). Chopin describes Mr. Pontellier after the conversation as merely “discourag[ed],” and the details of his annoyance do not go any deeper (p. 7). However, Chopin goes to great lengths to portray Edna’s feelings about her “oppression” and uses a metaphor with detailed description, the “shadow” or “mist,” to convey the depth of Edna’s feelings (p. 8).
  - On page 10, Chopin uses detailed and precise language to describe the appearance of Madame Ratignolle and no detailed language to describe the Pontellier children. Chopin writes that Madame Ratignolle is the “embodiment of every womanly grace and charm” and that her beauty is “flaming and apparent,” words that also describe her physical appearance (p. 10). Chopin further describes Madame Ratignolle’s physical appearance, and compares the Madame’s eyes to “sapphires” and her lips to “cherries” or “delicious crimson fruit” to provide a vivid picture of Madame Ratignolle (p. 10). In contrast, Chopin does not even mention what the Pontellier boys look like, except that their “hair must be parted and brushed,” and that they are not inclined to come to Edna “for comfort” (p. 10).

Lead a brief whole-class discussion of student responses.

## Activity 5: Narrative Writing: Brainstorming and Prewriting

15%

Instruct student pairs to consider their three text-based narrative writing pieces from the previous unit. Post or project the text-based narrative writing prompts from the previous unit:

- Draft a new introduction to “On the Rainy River” that engages and orients the reader to the problem or situation and its significance. Establish a point of view, a narrator and/or characters, and create a smooth progression of experiences or events.
- Choose a scene from “The Red Convertible” and retell it using one of the following narrative techniques: dialogue, pacing, description, reflection, or multiple plot lines to further develop an experience, event, or character.
- Consider another character’s point of view in either “On the Rainy River” or “The Red Convertible” and retell a key scene from either text through that character’s point of view.

Instruct each student to briefly review their narrative writing pieces and identify one piece they can revise using the skills of W.11-12.3.d.

- Students review their narrative writing pieces from the previous unit and consider each piece in regard to W.11-12.3.d.
- **Redistribute students’ text-based narrative writing pieces from the previous unit or instruct students to access their narrative writing pieces from the class blog.**

Explain to students that to effectively integrate W.11-12.3.d into one of their previous narrative writing pieces, it is necessary to brainstorm and discuss which piece would benefit from more precise, detailed, and sensory language. Remind students to write notes during their discussion, as their discussion will contribute to the assessment: an articulation of their plan for revision. Remind students to refer to W.11-12.3.d on the 11.4 Narrative Writing Rubric and Checklist to guide their discussion.

- Student pairs discuss which narrative writing piece from the previous unit would benefit from incorporation of W.11-12.3.d.
- Student responses will vary depending on their narrative writing pieces. Listen for students to use the language of W.11-12.3.d in their discussion.

## Activity 6: Lesson Assessment: Exit Slip

10%

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

**Propose an idea for how to improve a previous narrative writing piece from 11.4.1 by incorporating the elements of W.11-12.3.d.**

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Explain to students that this Exit Slip will serve as the foundation for the revisions they will begin in homework.

- 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 7: Closing

**5%**

Display and distribute the homework assignment. For homework, instruct students to revise 3 or more sentences from their chosen narrative writing piece from the previous unit, using the skills outlined in W.11-12.3.d. Explain to students that they will continue to revise their narrative writing pieces in the following lesson. Remind students to refer to the W.11-12.3.d portion of the 11.4 Narrative Writing Rubric and Checklist and their notes from the brainstorming and prewriting activity as they revise. Instruct students to come to class prepared to participate in a discussion of their revisions in the following lesson.

- Consider instructing students to consult reference material, such as a dictionary or thesaurus, during their revisions for W.11-12.3.d.
- Students follow along.

## Homework

Revise 3 or more sentences from your chosen narrative writing piece from the previous unit, using the skills outlined in W.11-12.3.d. Remember to refer to the W.11-12.3.d portion of the 11.4 Narrative Writing Rubric and Checklist and notes from the brainstorming and prewriting activity. Come to class prepared to participate in a discussion of your revisions.