

## 11.4.2

## Lesson 9

## Introduction

In this lesson, students review chapters I-XIX of *The Awakening* as they prepare for the Mid-Unit Assessment in the following lesson. Student groups collaborate to complete a jigsaw review activity that asks them to analyze how Edna's character development contributes to the development of two related central ideas in the text. Student learning is assessed via a Mid-Unit Assessment Evidence Collection Tool.

For homework, students review and expand their notes in preparation for the Mid-Unit Assessment. Additionally, students review chapters I-XIX of *The Awakening*, and 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.11-12.3	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).
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”).
Addressed Standard(s)	
SL.11-12.1	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.

## Assessment

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**Assessment(s)**

Student learning is assessed via a Mid-Unit Assessment Evidence Collection Tool. Students explain Edna's character development and analyze how her character development contributes to two related central ideas.

**High Performance Response(s)**

A High Performance Response should:

- Explain how Edna's character has developed (e.g., The narrator introduces Edna via her husband's perspective, and Mr. Pontellier describes Edna as "burnt beyond recognition" and "look[s] at [her] as one looks at a valuable piece of personal property" (p. 4). Mr. Pontellier judges Edna as an object made less valuable by a damaged appearance.).
- Identify two related central ideas (e.g., sense of self and societal expectations).
- Analyze how Edna's character development contributes to two interrelated central ideas (e.g., This evidence develops the central idea of societal expectations because Edna's role as Mr. Pontellier's wife is likened to that of a piece of personal property or a possession that Mr. Pontellier wants to remain undamaged. This evidence develops the idea of sense of self because it establishes that Edna belongs to Mr. Pontellier and not herself.).

## Vocabulary

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

- expedients (n.) - means to an end
- ineffectual (adj.) - not producing the proper or intended effect
- atelier (n.) - a workshop or studio, especially of an artist, artisan, or designer
- contriving (v.) - bringing about or effecting by a plan, scheme, or the like
- pandemonium (n.) - a situation in which a crowd of people act in a wild, uncontrolled, or violent way because they are afraid, excited, or confused
- fancies (n.) - feelings of liking someone or something

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

- None.

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

- futile (adj.) - serving no useful purpose; completely ineffective
- submissiveness (n.) - unresisting or humble obedience
- conduct (n.) - the way that a person behaves in a particular place or situation
- insolent (adj.) - boldly rude or disrespectful
- fictitious (adj.) - not real or true
- palette (n.) - a thin board that has a hole for the thumb at one end and that is used by a painter to mix colors while painting
- glint (n.) - a small flash of light
- luxuriant (adj.) - having an appealingly rich quality
- inevitable (adj.) - sure to happen
- unmolested (adj.) - not bothered, interfered with, or annoyed
- annihilation (n.) - the state of being destroyed completely
- weave (v.) - to create something (such as a story) by combining different things in usually a complicated way

## 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.11-12.3, W.11-12.9.a, SL.11-12.1</li> <li>Text: <i>The Awakening</i> by Kate Chopin, Chapters I-XIX</li> </ul>	
<b>Learning Sequence:</b> <ol style="list-style-type: none"> <li>1. Introduction of Lesson Agenda</li> <li>2. Homework Accountability</li> <li>3. Jigsaw Discussion</li> <li>4. Closing</li> </ol>	<ol style="list-style-type: none"> <li>1. 5%</li> <li>2. 30%</li> <li>3. 60%</li> <li>4. 5%</li> </ol>

## Materials

- Copies of the 11.4.2 Mid-Unit Assessment Evidence Collection Tool for each student

## 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%

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Begin by reviewing the agenda and the assessed standards for this lesson: RL.11-12.2, RL.11-12.3, and W.11-12.9.a. In this lesson, students engage in a jigsaw discussion and complete a Mid-Unit Assessment Evidence Collection Tool in preparation for the Mid-Unit Assessment in the following lesson.

- Students look at the agenda.

## Activity 2: Homework Accountability

**30%**

Instruct students to talk in pairs about how they applied a focus standard to their 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. (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”)). Instruct students to form pairs to discuss their responses.

- Student pairs discuss their annotations from the previous lesson's homework.
- Student annotations may include:
  - Arrow near “While Edna worked she sometimes sang low the little air, ‘*Ah! si tu savais!*’” because this is the song that Robert sang and she is reminded of him when she paints and feels most creative (p. 64).
  - Star near:
    - ““It seems to me the utmost folly for a woman at the head of a household, and the mother of children, to spend in an atelier days which would be better employed contriving for the comfort of her family” (p. 63) because this is an explicit example of Mr. Pontellier describing his expectations regarding his wife's societal or “mother-woman” duties (p. 10).
    - ““There's Madame Ratignolle; because she keeps up her music, she doesn't let everything else go to chaos. And she's more of a musician than you are a painter”” because Mr. Pontellier compares the two wives and mothers, and criticizes Edna's desire to become an artist because she ignores her domestic duties (p. 64).

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- “It sometimes entered Mr. Pontellier’s mind to wonder if his wife were not growing a little unbalanced mentally” because Edna’s husband misunderstands her evolving sense of self (p. 64).
  - “There were days when she was unhappy, she did not know why,—when it did not seem worth while to be glad or sorry, to be alive or dead” because Edna struggles to make meaning out of her life; she experiences a full range of emotions (p. 65).
- 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: *expedients*, *ineffectual*, *atelier*, *contriving*, *pandemonium*, and *fancies*.
- **Differentiation Consideration:** Consider having students identify the following words: *futile*, *submissiveness*, *conduct*, *insolent*, *fictitious*, *palette*, *glint*, *luxuriant*, *inevitable*, *unmolested*, *annihilation*, and *weave*.
- Definitions are provided in the Vocabulary box in this lesson.

Lead a brief whole-class discussion of student responses.

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Instruct students to remain in their pairs from the last discussion. Post or project the following questions for students to discuss. Instruct student pairs to answer the following questions before sharing out with the class, keeping in mind their annotation of chapter XIX from the previous lesson’s homework.

**How does Edna’s character continue to develop in this chapter?**

- Edna does not try to justify the changes in herself to her husband, and she tells him, “I feel like painting ... Perhaps I shan’t always feel like it” (p. 63). Although Edna starts doing more of whatever she feels like doing, she still feels both “very happy without knowing why” (p. 64) and “unhappy, [but] she did not know why” (p. 65). Edna starts to exhibit more independence but her emotions continually evolve and change as a result. Edna’s shifting emotions show that Edna cannot fully understand the changes she is going through.

**How does Mr. Pontellier’s character continue to develop in this chapter?**

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- Student responses may include:
  - In this chapter, Mr. Pontellier grows frustrated with Edna’s newfound independence but does not know how to deal with her. He remains a “rather courteous husband” and knows how to handle his wife when she exhibits “a certain tacit submissiveness” but is confused by Edna’s new “conduct” and reacts rudely to her (p. 63).
  - In this chapter, Mr. Pontellier does not support Edna’s artistic endeavors, reminding her that Madame Ratignolle is “‘more of a musician than [she] [is] a painter’” (p. 64). Mr. Pontellier even considers the possibility that Edna’s newfound independence and assertiveness are actually evidence of Edna “growing a little unbalanced mentally” (p. 64).
  - In this chapter, Mr. Pontellier does not further confront Edna about her changing behavior; rather, he “let her alone as she requested,” which indicates that he knows something is different about his wife but does not know how to approach her about it (p. 64).

**How do Edna and Mr. Pontellier’s character development in chapter XIX further develop a central idea in the text?**

- Student responses may include:
  - Edna and Mr. Pontellier’s character development in chapter XIX contributes to the development of the central idea of societal expectations. Edna blatantly rejects her societal obligations by preferring to paint her children “in the service of art” (p. 64), rather than maintain her home. Mr. Pontellier describes his wife as being more manageable when she exhibits “tacit submissiveness” (p. 63) and “[doesn’t] let the family go to the devil” (p. 64), and is thus upset by Edna’s new “conduct” (p. 63) that shows a rejection of societal norms.
  - Edna’s and Mr. Pontellier’s character development in chapter XIX contributes to the development of the central idea of Edna’s sense of self. Although Mr. Pontellier tries to make Edna feel ashamed or irresponsible for not “‘contriving for the comfort of her family’” Edna remains firm in her realization that she can do what she wants (p. 63). When Mr. Pontellier questions why Edna decides to paint, Edna does not even try to make up an excuse, and instead dismisses her husband by telling him, “[l]et me alone; you bother me” (p. 64). This demonstrates Edna’s willingness to follow her own impulses rather than allow her husband to direct her in any way.

Lead a brief whole-class discussion of student responses.



### Activity 3: Jigsaw Discussion

60%

Distribute the 11.4.2 Mid-Unit Assessment Evidence Collection Tool and instruct students to review the tool. Explain to students that this lesson activity is a jigsaw discussion that gives them the opportunity to review *The Awakening* chapters I-XIX and prepare for the Mid-Unit Assessment in the following lesson.

Post or project the Mid-Unit Assessment prompt:

**How does the development of Edna's character contribute to two interrelated central ideas in the text?**

- Display the prompt for students to see, or provide the prompt in hard copy.
  - Students read the Mid-Unit Assessment prompt and examine the 11.4.2 Mid-Unit Evidence Collection Tool.

Explain to students how the jigsaw discussion works. First, they meet in home groups to revisit and discuss specific chapters from the text. Next, one member of each home group forms a new group to share evidence and analysis of their specific chapters within their new group.

- Students listen to the jigsaw discussion directions.

Instruct students to form home groups and assign one set of chapters to each home group: I-VI (pp. 3-16); VII-XI (pp. 16-36); XII-XV (pp. 36-51); and XVI-XIX (pp. 51-65).

Instruct home groups to complete a Mid-Unit Assessment Evidence Collection Tool for their assigned chapters.

- Students work in home groups to complete their 11.4.2 Mid-Unit Assessment Evidence Collection Tool for their assigned chapters.
- Explain to students that although they all have the same 11.4.2 Mid-Unit Assessment Tool, each group has different chapters assigned to them for completion of the tool.
- Consider reminding students that the jigsaw activity is an opportunity to apply standard SL.11-12.1. by effectively participating in a collaborative discussion.
- **Differentiation Consideration:** If students have been using the Central Ideas Tracking Tool in previous lessons, instruct them to use the tool to support their evidence collection and analysis.

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After each home group has completed the 11.4.2 Mid-Unit Assessment Evidence Collection Tool for their assigned chapters, instruct students to form new groups. Each new group should have a least one representative from each home group so all chapters of the text are represented.

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Instruct students to discuss their 11.4.2 Mid-Unit Assessment Evidence Collection Tools in their new groups, addressing each of the columns on the tool with regard to their assigned chapters of the text.

- Student groups discuss the 11.4.2 Mid-Unit Assessment Evidence Collection Tools for all chapters.
- Student responses will vary. See sample student responses in the Model 11.4.2 Mid-Unit Assessment Evidence Collection Tools at the end of this lesson.

Lead a whole-class discussion of student responses.

- If multiple groups analyzed the same chapters, encourage students from these groups to offer new insights and to build upon each other's responses rather than repeat them.

Collect tools from each student for assessment purposes.

- Students submit their 11.4.2 Mid-Unit Assessment Evidence Collection Tools for assessment purposes.

## Activity 4: Closing

**5%**

Display and distribute the homework assignment. For homework, instruct students to review chapters I-XIX of *The Awakening*, and review and expand their notes in preparation for the Mid-Unit Assessment in the following lesson. Review the Mid-Unit Assessment Prompt:

**How does the development of Edna's character contribute to two interrelated central ideas in the text?**

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

- Students follow along.

## Homework

Review chapters I-XIX of *The Awakening*, and review and expand your notes in preparation for the Mid-Unit Assessment in the following lesson.

Additionally, 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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## 11.4.2 Mid-Unit Assessment Evidence Collection Tool

<b>Name:</b>		<b>Class:</b>		<b>Date:</b>	
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**Directions:** Use this tool to collect and identify evidence in preparation for the Mid-Unit Assessment. Review your assigned chapters of *The Awakening* \_\_\_\_\_ and include evidence of how the development of Edna's character contributes to two interrelated central ideas in the text.

Evidence of Edna's Character Development	Explanation of Edna's character development	How does Edna's character development contribute to the development of a central idea?

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## Model 11.4.2 Mid-Unit Assessment Evidence Collection Tool: Chapters I-VI, Pages 3-16

<b>Name:</b>		<b>Class:</b>		<b>Date:</b>	
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**Directions:** Use this tool to collect and identify evidence in preparation for the Mid-Unit Assessment. Review your assigned chapters of *The Awakening* chapters I-VI and include evidence of how the development of Edna's character contributes to two interrelated central ideas in the text.

Evidence of Edna's Character Development	Explanation of Edna's character development	How does Edna's character development contribute to the development of a central idea?
"‘You are burnt beyond recognition,’ he added, looking at his wife as one looks at a valuable piece of personal property which has suffered some damage” (p. 4).	The narrator introduces Edna through her husband's perspective. Mr. Pontellier judges Edna as an object made less valuable by a damaged appearance.	This evidence develops the central idea of societal expectations because Edna's role as Mr. Pontellier's wife is likened to that of a piece of personal property that Mr. Pontellier wants to preserve.
"It would have been a difficult matter for Mr. Pontellier to define to his own satisfaction or any one else's wherein his wife failed in her duty toward their children” (p. 10).	Mr. Pontellier thinks his wife is unsuccessful as a mother because she fails in her expected motherly responsibilities.	This evidence develops the central idea of societal expectations because Edna has prescribed duties in her role as a wife and a mother, according to her husband, who even asks “‘If it was not a mother's place to look after children, whose on earth was it?’” (p. 8).

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<p>“Their freedom of expression was at first incomprehensible to her, though she had no difficulty in reconciling it with a lofty chastity which in the Creole woman seems to be inborn and unmistakable” (p. 12).</p>	<p>Edna perceives herself as not completely “at home” within the Creole community (p. 12). She recognizes that Creole women have both “freedom of expression” and “lofty chastity” so they are bold and open, but also maintain superior morals and values for women in their society (p. 12). Edna admits she is more easily embarrassed than the Creole women she describes. However, Edna stops “being astonished” by their differences, does not seem to dwell on them, and is not particularly bothered by them (p. 12).</p>	<p>This evidence develops the central idea of sense of self because Edna is starting to have a better understanding of her own behavior. For example, she acknowledges she is different than Creole woman in that she is more reserved but does not let it bother her.</p>
<p>“At that early period it served but to bewilder her. It moved her to dreams, to thoughtfulness, to the shadowy anguish which had overcome her the midnight when she had abandoned herself to tears” (p. 16).</p>	<p>Edna struggles to make sense of the contradictory emotions she feels; they “bewilder” her (p. 16). Part of her wants to go to the beach, but another part of her feels like she should turn down the offer.</p>	<p>This evidence develops the central idea of sense of self because Edna recognizes a change in her thought process and emotions regarding what she desires, but she does not know or understand where the change comes from.</p>

## Model 11.4.2 Mid-Unit Assessment Evidence Collection Tool: Chapters VII-XI, Pages 16-36

<b>Name:</b>		<b>Class:</b>		<b>Date:</b>	
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**Directions:** Use this tool to collect and identify evidence in preparation for the Mid-Unit Assessment. Review your assigned chapters of *The Awakening* chapters VII-XI and include evidence of how the development of Edna's character contributes to two interrelated central ideas in the text.

Evidence of Edna's Character Development	Explanation of Edna's character development	How does Edna's character development contribute to the development of a central idea?
"That summer at Grand Isle she began to loosen a little the mantle of reserve that had always enveloped her" (p. 16).	Edna begins to "loosen" her "reserve" which allows her to become more open with others (p. 16). Edna demonstrates a change in personality, as she does not usually speak candidly about her "inward" feelings (p. 16). Edna embraces this change because of her surroundings and new friends, like Madame Ratignolle, who allow her to speak with "candor" (p. 16).	This evidence develops the central idea of sense of self because Edna is becoming more comfortable with expressing her feelings during her summer stay at Grand Isle, giving her an opportunity to take steps towards independence. She speaks more openly and with "candor" (p. 16), which allows her a "first breath of freedom" (p. 22).

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<p>“I was a little unthinking child in those days, just following a misleading impulse without question ... sometimes I feel this summer as if I were walking through the green meadow again; idly, aimlessly, unthinking and unguided” (p. 19).</p>	<p>Edna describes how, as a child, she would rather have been outside than in church listening to the prayers, “read in a spirit of gloom” (p. 19). She likens the feelings she had as a child to the way she feels “this summer” (p. 19).</p>	<p>This evidence develops the central idea of self because Edna knows she would rather enjoy herself than feel sad or oppressed. She exhibits an impulsive nature, even as a child.</p> <p>This evidence develops the central idea of societal expectations, too, because it indicates that Edna was/is familiar with the “outward existence” (p. 16) or behavior she should exhibit, even though she seeks to rebel against it.</p>
<p>“Their absence was a sort of relief, though she did not admit this, even to herself. It seemed to free her of a responsibility which she had blindly assumed and for which Fate had not fitted her” (p. 22).</p>	<p>Edna will not admit to herself that she feels relieved when her children are away. Edna realizes her responsibilities as a mother are something “she had blindly assumed” and that she was not naturally suited to the role (p. 22).</p>	<p>This conflict regarding motherhood places Edna at odds with the role of a “mother-woman,” which is a societal expectation for wives and mothers in her society (p. 10). As Edna discusses her realizations about her own experience as a mother, she further develops her sense of self by implicitly demonstrating her own opposition or contrast to her society’s expectations of motherhood.</p>
<p>“She would not join the groups in their sports and bouts, but intoxicated with her newly conquered power, she swam out alone” (p. 31).</p>	<p>After Edna swims for the first time, and while onlookers congratulate themselves for their role in her achievement, she prefers to spend time alone.</p>	<p>This evidence develops the central idea of sense of self because it shows how Edna feels empowered and overjoyed by her newfound ability, which she accomplishes on her own.</p>



## Model 11.4.2 Mid-Unit Assessment Evidence Collection Tool: Chapters XII-XV, Pages 36-51

<b>Name:</b>		<b>Class:</b>		<b>Date:</b>	
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**Directions:** Use this tool to collect and identify evidence in preparation for the Mid-Unit Assessment. Review your assigned chapters of *The Awakening* chapters XII-XV and include evidence of how the development of Edna's character contributes to two interrelated central ideas in the text.

Evidence of Edna's Character Development	Explanation of Edna's character development	How does Edna's character development contribute to the development of a central idea?
"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" (p. 36).	After her swim, Edna begins to realize she has some independence and can act on her desires. She leaves her children and husband to seek out Robert, and releases herself from her domestic "responsibilit[ies]" (p. 36).	This evidence contributes to the development of Edna's sense of self and societal expectations because it demonstrates that Edna is not at all worried about her responsibilities as a wife and mother; instead she prefers to act on her own desire and allow her independence to prevail.
"[S]he tried to discover wherein this summer had been different from any and every other summer of her life. She could only realize that she herself—her present self—was in some way different from the other self" (p. 45).	Edna realizes she is changing and that her new "self" is different from her former domesticated "self" (p. 45).	This evidence refines the central idea of sense of self in that Edna acknowledges and recognizes the change that occurs in her. Although she does not completely understand her own evolution, she knows that "this summer had been different from any and every other summer of her life" (p. 45).

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<p>“Edna bit her handkerchief convulsively, striving to hold back and to hide, even from herself as she would have hidden from another, the emotion which was troubling—tearing—her” (pp. 50-51).</p>	<p>This is the first time Edna demonstrates the distress she feels over Robert’s departure, and indicates that she is unprepared for the emotion she feels. She cares for him, and finally realizes that these feelings are problematic because she is already married and does not feel the same way towards her husband.</p>	<p>This evidence develops the central idea of sense of self, because it shows how complicated Edna’s new feelings are. She sees her “infatuation” with Robert; a passion that she does not even have towards her own husband (p. 51). Robert’s departure distresses Edna because he inspires and awakens unfamiliar emotions of passion and desire within her.</p>
<p>“The present alone was significant; was hers, to torture her as it was doing then with the biting conviction that she had lost that which she had held, that she had been denied that which her impassioned, newly awakened being demanded” (p. 51).</p>	<p>Edna equates Robert’s absence with losing the passion he has ignited within her. This “torture[s]” Edna because her “newly awakened being” craves the passion and desire he fuels within her (p. 51).</p>	<p>Robert’s decision to leave and Edna’s response demonstrates the interaction of the two central ideas of societal expectations and sense of self. This event accelerates Edna’s willingness to throw off societal expectations and embrace her emerging sense of self. She determines that “the past” (what experience has taught her and what society expects) is “nothing to her” (p. 51). And, that even though she has loved unattainable men in the past, she is willing to do so again because of her desire for passion. She also determines that the “present alone” is important and her focus becomes herself and what her “impassioned, newly awakened being demand[s]” (p. 51).</p>

## Model 11.4.2 Mid-Unit Assessment Evidence Collection Tool: Chapters XVI-XIX, Pages 51-65

<b>Name:</b>		<b>Class:</b>		<b>Date:</b>	
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**Directions:** Use this tool to collect and identify evidence in preparation for the Mid-Unit Assessment. Review your assigned chapters of *The Awakening* chapters XVI-XIX and include evidence of how the development of Edna's character contributes to two interrelated central ideas in the text.

Evidence of Edna's Character Development	Explanation of Edna's character development	How does Edna's character development contribute to the development of a central idea?
<p>"Robert's going had some way taken the brightness, the color, the meaning out of everything. The conditions of her life were in no way changed, but her whole existence was dulled, like a faded garment which seems to be no longer worth wearing." (p. 51)</p>	<p>After Robert's departure, Edna describes her life as less meaningful to convey how much she misses Robert.</p>	<p>This evidence contributes to the development of the central ideas of societal expectations and sense of self. Edna's existence remains duller in Robert's absence, even though her own life "conditions" have not changed (p. 51). Edna prefers the passion that Robert provides for her more than her domestic life. This indicates that even though she has stability in her domestic life, her sense of self is affected by a desire for more passion and sensuality.</p>

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<p>“‘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’” (p. 53).</p>	<p>Edna communicates that her “life” and her “self” are two different parts; she can give up one, but not the other (p. 53). Edna also communicates a controversial idea to Madame Ratignolle about what she is willing to sacrifice for the sake of her children.</p>	<p>The interaction between Edna and Madame Ratignolle further develops the central idea of sense of self. Madame Ratignolle does not see her identity 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” Edna describes her unwillingness to “give herself” or identity for her children. Edna suggests that her “[]self” and her “life” are two different parts, and her unwillingness to give up “[her]self” indicates how precious “self” or identity is to Edna (p. 53).</p>
<p>“‘Why, what could have taken you out on Tuesday? What did you have to do?’ ‘Nothing. I simply felt like going out, and I went out.’” (p. 57)</p>	<p>Edna and Mr. Pontellier engage in an argument about why Edna abandoned her Tuesday societal responsibilities. Edna answers his question flippantly and vaguely, indicating that she deliberately goes against her husband’s expectations.</p>	<p>The argument between Edna and Mr. Pontellier further develops the central idea of societal expectations. Edna does not 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 questions, which implies that he expects Edna to stay at home and assume her societal obligations or at least provide a “suitable excuse” (p. 57).</p>

<p>“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).</p>	<p>Instead of feeling like Madame Ratignolle has the perfect life, Edna feels pity towards her. Although Madame Ratignolle seems happy in her domesticity, Edna believes this kind of “life” (p. 63) limits Madame Ratignolle and does not allow her to fully experience all that life has to offer including “anguish” or “delirium” (p. 63).</p>	<p>This evidence 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 or want a domestic life. Instead, Edna feels “pity for that colorless existence” describes domesticity as a 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 “condition of life” makes Madame Ratignolle sacrifice any opportunities to explore a different or exciting life (p. 63).</p>
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