

## 12.4.1 Unit Overview

“I’m going to *do* something. Get hold of myself and make myself a new life!”

<b>Texts</b>	<i>A Streetcar Named Desire</i> by Tennessee Williams “A Daily Joy to be Alive” by Jimmy Santiago Baca
<b>Number of Lessons in Unit</b>	14

### Introduction

In the first unit of Module 12.4, students continue to refine the reading, writing, and discussion skills they have been using in the English Language Arts classroom throughout the year. This unit fosters students’ independent learning by decreasing scaffolds in key text analysis lessons. Additionally, students continue to develop their informative, argument, and narrative writing skills as they engage in several writing activities over the course of the unit.

In this unit, students read *A Streetcar Named Desire* by Tennessee Williams, analyzing how the characters’ development relates to the play’s central ideas of power dynamics, nostalgia, and identity. Additionally, students view excerpts from the film version of *A Streetcar Named Desire* directed by Elia Kazan, and analyze how the film interprets the play. Students also read and analyze the poem “A Daily Joy to Be Alive” by Jimmy Santiago Baca and consider how Baca develops the central ideas of identity and exercise of power throughout the poem.

For the End-of-Unit Assessment, students select one of two prompts and craft a formal, multi-paragraph response to the selected prompt. Each prompt option requires students to draw on textual evidence from both the play and the poem. The first option is an informative prompt: What does it mean to be “in the ruins / of new beginnings” (lines 20-21) for the speaker in “A Daily Joy to Be Alive” and a character from *A Streetcar Named Desire*? The second option is an argument prompt: To what extent are individuals free to shape their own identities? Use evidence from *A Streetcar Named Desire* and “A Daily Joy to Be Alive” to support your argument.

## Literacy Skills and Habits

- Read closely for textual details
- Annotate texts to support comprehension and analysis
- Engage in productive, evidence-based discussions about texts
- Collect and organize evidence from texts to support analysis in writing and discussions
- Use vocabulary strategies to define unknown words
- Independently read a text in preparation for supported analysis
- Paraphrase and quote relevant evidence from a text
- Make claims about texts using specific textual evidence
- Independently read and annotate text in preparation for evidence-based discussion
- Analyze multiple interpretations of a source text
- Generate and respond to questions in scholarly discourse
- Practice narrative, argument, and informative writing techniques and skills

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## Standards for This Unit

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College and Career Readiness Anchor Standards for Reading	
CCRA.R.9	Analyze how two or more texts address similar themes or topics in order to build knowledge or to compare the approaches the authors take.
CCS Standards: Reading – Literature	
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 provide 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).
RL.11-12.5	Analyze how an author’s choices concerning how to structure specific parts of a text (e.g., the choice of where to begin or end a story, the choice to provide a comedic or tragic resolution) contribute to its overall structure and meaning as well as its aesthetic impact.
RL.11-12.7	Analyze multiple interpretations of a story, drama, or poem (e.g., recorded or live production of a play or recorded novel or poetry), evaluating how each version interprets the source text. (Include at least one play by Shakespeare and one play by an American dramatist.)
CCS Standards: Reading – Informational	
None.	
CCS Standards: Writing	
W.11-12.1.d-e*	Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence. d. Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing. e. Provide a concluding statement or section that follows from and supports the argument presented.



W.11-12.2.a-f*	<p>Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.</p> <ol style="list-style-type: none"> <li>Introduce a topic; organize complex ideas, concepts, and information so that each new element builds on that which precedes it to create a unified whole; include formatting (e.g., headings), graphics (e.g., figures, tables), and multimedia when useful to aiding comprehension.</li> <li>Develop the topic thoroughly by selecting the most significant and relevant facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience's knowledge of the topic.</li> <li>Use appropriate and varied transitions and syntax to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts.</li> <li>Use precise language, domain-specific vocabulary, and techniques such as metaphor, simile, and analogy to manage the complexity of the topic.</li> <li>Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing.</li> <li>Provide a concluding statement or section that follows from and supports the information or explanation presented (e.g., articulating implications or the significance of the topic).</li> </ol>
W.11-12.3.a, b, d	<p>Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.</p> <ol style="list-style-type: none"> <li>Engage and orient the reader by setting out a problem, situation, or observation and its significance, establishing one or multiple point(s) of view, and introducing a narrator and/or characters; create a smooth progression of experiences or events.</li> <li>Use narrative techniques, such as dialogue, pacing, description, reflection, and multiple plot lines, to develop experiences, events, and/or characters</li> <li>Use precise words and phrases, telling details, and sensory language to convey a vivid picture of the experiences, events, setting, and/or characters.</li> </ol>

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W.11-12.4	Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.
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”).
<b>CCS Standards: Speaking &amp; Listening</b>	
SL.11-12.1.a, c, d	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. a. Come to discussions prepared, having read and researched material under study; explicitly draw on that preparation by referring to evidence from texts and other research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas. c. Propel conversations by posing and responding to questions that probe reasoning and evidence; ensure a hearing for a full range of positions on a topic or issue; clarify, verify, or challenge ideas and conclusions; and promote divergent and creative perspectives. d. Respond thoughtfully to diverse perspectives; synthesize comments, claims, and evidence made on all sides of an issue; resolve contradictions when possible; and determine what additional information or research is required to deepen the investigation or complete the task.
<b>CCS Standards: Language</b>	
L.11-12.1	Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.
L.11-12.2	Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.

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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>
L.11-12.5.a	<p>Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.</p> <p>a. Interpret figures of speech (e.g., hyperbole, paradox) in context and analyze their role in the text.</p>

**Note:** Bold text indicates targeted standards that will be assessed in the unit.

\*The assessed writing standard will depend upon the individual student’s selected prompt in the End-of-Unit Assessment.

## Unit Assessments

Ongoing Assessment	
Standards Assessed	RL.11-12.2, RL.11-12.3, RL.11-12.5, RL.11-12.7
Description of Assessment	Students participate in reading and discussion, write informally in response to text- based prompts, and participate in evidence-based discussions.

End-of-Unit Assessment	
Standards Assessed	<p>CCRA.R.9, RL.11-12.2, W.11-12.1.d, e*, W.11-12.2.a-f*, L.11-12.1, L.11-12.2</p> <p>*The assessed writing standard will depend upon the individual student’s selected prompt in the End-of-Unit Assessment.</p>



Description of Assessment	Students craft a formal, multi-paragraph response to one of two prompts of their choice. Each of the two options requires students to consider both the play <i>A Streetcar Named Desire</i> and the poem “A Daily Joy to Be Alive” as they craft their responses. The first option is an informative prompt: What does it mean to be “in the ruins / of new beginnings” (lines 20-21) for the speaker in “A Daily Joy to Be Alive” and a character from <i>A Streetcar Named Desire</i> ? The second option is an argument prompt: To what extent are individuals free to shape their own identities? Use evidence from <i>A Streetcar Named Desire</i> and “A Daily Joy to Be Alive” to support your argument.
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## Unit-at-a-Glance Calendar

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Lesson	Text	Learning Outcomes/Goals
1	<i>A Streetcar Named Desire</i> by Tennessee Williams, Scene One	In this first lesson of the unit and module, students begin their analysis of Tennessee Williams’s play <i>A Streetcar Named Desire</i> . This lesson serves as an introduction to the module in which students explore how various authors develop the interrelated central ideas of identity, nostalgia, home, and power. In this lesson, students read Scene One of <i>A Streetcar Named Desire</i> as a whole class before analyzing the relationship between setting and character.
2	<i>A Streetcar Named Desire</i> by Tennessee Williams, Scene Two	In this lesson, students read and analyze Scene Two of <i>A Streetcar Named Desire</i> , focusing on the relationship between Stanley and Blanche and how it develops over the course of the scene in relation to the loss of Belle Reve. Students perform a dramatic reading together in small groups before responding to questions.
3	<i>A Streetcar Named Desire</i> by Tennessee Williams, Scene Three	In this lesson, students read and analyze Scene Three of <i>A Streetcar Named Desire</i> . In this scene, Mitch and Blanche get acquainted, and Stanley becomes angry during a game of poker and becomes physically violent with Stella. Students consider how each character exercises power in the scene, and apply their analysis in an independently written response at the beginning of the lesson. This response informs students’ participation in a whole-class discussion that follows.
4	<i>A Streetcar Named Desire</i> by Tennessee Williams, Scenes Four and Five	In this lesson, students read and analyze Scenes Four and Five of <i>A Streetcar Named Desire</i> , in which Blanche and Stella discuss the violence of poker night, and Stanley hints at unflattering details about Blanche’s former life in Laurel. Student groups read the scenes aloud in a Dramatic Reading and analyze how central ideas develop over the course of the two scenes.

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Lesson	Text	Learning Outcomes/Goals
5	<i>A Streetcar Named Desire</i> by Tennessee Williams, Scene Six	In this lesson, students read and analyze Scene Six of <i>A Streetcar Named Desire</i> , in which Blanche and Mitch return from their date. Students read the scene aloud in pairs, and then independently identify three instances in this scene that demonstrate the central ideas of power dynamics and identity. Students use their notes and annotations to guide small group discussions about what roles power dynamics and identity play in Blanche’s interactions with Mitch.
6	<i>A Streetcar Named Desire</i> by Tennessee Williams, Scenes Seven and Eight	In this lesson, students read and analyze Scenes Seven and Eight of <i>A Streetcar Named Desire</i> , in which Stanley informs Stella of the information he has gathered about Blanche’s life in Laurel and presents Blanche with a bus ticket at her birthday dinner. Students explore the development of Stanley’s character through his interactions with Blanche and Stella, and analyze his motivations for his treatment of Blanche.
7	<i>A Streetcar Named Desire</i> by Tennessee Williams, Scene Nine	In this lesson, students read and analyze Scene Nine of <i>A Streetcar Named Desire</i> , in which Mitch arrives to confront Blanche and makes advances toward her before she forces him to leave. Students first engage in a whole-class discussion of the ways in which the relationship between Mitch and Blanche has changed between Scene Six and Scene Nine. Students then participate in a jigsaw discussion of how Blanche and Mitch attempt to exercise power in Scene Nine and the extent to which each is successful in doing so.
8	<i>A Streetcar Named Desire</i> by Tennessee Williams, Scene Ten	In this lesson, students read and analyze Scene Ten of <i>A Streetcar Named Desire</i> , in which Stanley and Blanche are alone together in the apartment, and Stanley physically assaults Blanche. Students discuss how Blanche and Stanley’s interactions contribute to the development of their respective characters and how their interactions further develop and refine the play’s central ideas.

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Lesson	Text	Learning Outcomes/Goals
9	<i>A Streetcar Named Desire</i> by Tennessee Williams, Scene Eleven	In this lesson, students read and analyze Scene Eleven of <i>A Streetcar Named Desire</i> , in which Stella and Stanley have arranged for Blanche to be sent to a state psychiatric institution. Students work in small groups to answer four guiding discussion questions about the excerpt, focusing on character development and Williams’s choices about how to end the play.
10	<i>A Streetcar Named Desire</i> by Tennessee Williams	In this lesson, students review and analyze <i>A Streetcar Named Desire</i> in its entirety. Students discuss the characters and forces that contribute to Blanche’s desperate predicament in Scene Eleven and engage in a Round Robin discussion of the following prompt: What characters or forces contribute to Blanche’s predicament in Scene Eleven?
11	<i>A Streetcar Named Desire</i> by Tennessee Williams and the film <i>A Streetcar Named Desire</i> (1950) directed by Elia Kazan	In this lesson, students consider their analysis of the entire play <i>A Streetcar Named Desire</i> in relation to three film segments from the 1951 film version of <i>A Streetcar Named Desire</i> , directed by Elia Kazan. Students analyze the film, comparing the directorial choices to Tennessee Williams’s play and identifying aspects that demonstrate a unique interpretation by Kazan. As they view the film, students record their observations on the <i>A Streetcar Named Desire</i> Film Viewing Tool. Students use their observations as the basis for a discussion of character development, setting, and cinematic choices in the selected film segments.
12	<i>A Streetcar Named Desire</i> by Tennessee Williams and the film <i>A Streetcar Named Desire</i> (1950) directed by Elia Kazan	In this lesson, students view two additional segments from Elia Kazan’s 1951 film version of <i>A Streetcar Named Desire</i> and continue to record their observations on the <i>A Streetcar Named Desire</i> Film Viewing Tool. Students continue to analyze the film, comparing the directorial choices to Tennessee Williams’s play and identifying aspects that demonstrate a unique interpretation by Kazan.

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Lesson	Text	Learning Outcomes/Goals
13	“A Daily Joy to Be Alive” by Jimmy Santiago Baca	In this lesson, students read and analyze Jimmy Santiago Baca’s poem “A Daily Joy to Be Alive.” Students read the poem in its entirety and consider how the speaker describes his dream of pursuing an ideal version of himself. Students analyze the development of central ideas in the poem.
14	<i>A Streetcar Named Desire</i> by Tennessee Williams and “A Daily Joy to Be Alive” by Jimmy Santiago Baca	In this final lesson of the unit, the 12.4.1 End-of-Unit Assessment, students craft a formal, multi-paragraph response to one of two prompts of their choice. The first option is an informative prompt: What does it mean to be “in the ruins / of new beginnings” (Baca lines 20-21) for the speaker in “A Daily Joy to Be Alive” and a character from <i>A Streetcar Named Desire</i> ? The second option is an argument prompt: To what extent are individuals free to shape their own identities? Use evidence from <i>A Streetcar Named Desire</i> and “A Daily Joy to Be Alive” to support your argument.

## Preparation, Materials, and Resources

### Preparation

- Read and annotate *A Streetcar Named Desire* by Tennessee Williams and “A Daily Joy to Be Alive” by Jimmy Santiago Baca.
- View *A Streetcar Named Desire* film directed by Elia Kazan.
- Review the Short Response Rubric and Checklist (optional).
- Review the 12.4 Speaking and Listening Rubric and Checklist.
- Review the 12.4 Narrative Writing Rubric and Checklist.
- Review the 12.4.1 End-of-Unit Text Analysis Rubric and Checklist.
- Review all unit standards and post in classroom.

### Materials and Resources

- Copies of *A Streetcar Named Desire* by Tennessee Williams, *A Streetcar Named Desire* (film excerpts) directed by Elia Kazan, and “A Daily Joy to Be Alive” by Jimmy Santiago Baca

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- Writing utensils including pencils, pens, markers, and highlighters
- Chart paper
- Methods for collecting student work: student notebooks, folders, etc.
- Access to technology (if possible): interactive whiteboard, document camera, LCD projector, computers for individual students (for writing activities)
- Self-stick notes for students
- Copies of handouts and tools for each student: see materials list in individual lesson plans
- Copies of the Short Response Rubric and Checklist (optional)
- Copies of the 12.4 Speaking and Listening Rubric and Checklist
- Copies of the 12.4 Narrative Writing Rubric and Checklist
- Copies of the 12.4 Common Core Learning Standards Tool (optional)
- Copies of the 12.4.1 End-of-Unit Text Analysis Rubric and Checklist

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