

12.4.1 Lesson 4

Introduction

In this lesson, students read and analyze Scenes Four and Five of *A Streetcar Named Desire* (from “*It is early the following morning*” to “*He beams at her selfconsciously [sic].*”), 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. Student learning is assessed via a Quick Write at the end of the lesson: How do two central ideas develop over the course of Scenes Four and Five?

For homework, students read Scene Six of *A Streetcar Named Desire* and annotate for the development of central ideas. Also for homework, students write a text-based narrative in response to the following prompt: Choose either Blanche or Stanley. Write a monologue from your chosen character’s perspective describing Blanche’s life before she came to New Orleans.

Standards

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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.
Addressed Standard(s)	
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> <ul style="list-style-type: none"> a. 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. b. Use narrative techniques, such as dialogue, pacing, description, reflection, and multiple plot lines, to develop experiences, events, and/or characters. 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	<p>Draw evidence from literary or informational texts to support analysis, reflection, and research.</p> <ul style="list-style-type: none"> 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”).
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> <ul style="list-style-type: none"> 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.
L. 11-12.5.a	<p>Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.</p> <ul style="list-style-type: none"> a. Interpret figures of speech (e.g., hyperbole, paradox) in context and analyze their role in the text.

Assessment

Assessment(s)

Student learning is assessed via a Quick Write at the end of the lesson. Students respond to the following prompt, citing textual evidence to support analysis and inferences drawn from the text.

- How do two central ideas develop over the course of Scenes Four and Five?

High Performance Response(s)

A High Performance Response should:

- Identify two central ideas in Scenes Four and Five (e.g., identity, nostalgia, power dynamics).
- Analyze how two central ideas develop over the course of Scenes Four and Five (e.g., The central ideas of identity and power dynamics develop over the course of Scenes Four and Five through various characters' interactions. In Scene Four, Blanche's interaction with Stella develops the central idea of identity, because she makes it clear through her description of Stanley that she thinks women of her and Stella's "bringing up" (p. 82) deserve better, more cultured men than the "ape-like" (p. 83) Stanley. In Scene Five, Stanley calls into question Blanche's "superior" (p. 81) identity by mentioning his friend Shaw and subtly interrogating Blanche about her past in Laurel, at the "Hotel Flamingo" (p. 89). Stanley's questioning is an exercise of power, in which he purposely attempts to upset Blanche by threatening her upper-class identity. Blanche's admission that she "wasn't so good the last two years or so" (p. 91) gives weight to Stanley's implication that Blanche is not as proper as she pretends to be. Blanche wants to portray herself as a classy woman of high society, but Stanley's aggressive hints that Blanche's persona is more act than reality begin to rob her of the power to present herself as she pleases.).

Vocabulary

Vocabulary to provide directly (will not include extended instruction)

- serene (adj.) - calm, peaceful, or tranquil; unruffled
- narcotized (adj.) - made dull
- gaudy (adj.) - brilliantly or excessively showy
- incredulously (adv.) - doubtfully; skeptically
- bromo (n.) - a dose of a medicinal carbonated drink used as a headache remedy and antacid
- rutting (v.) - being in a state of sexual excitement
- hunk (n.) - a large or overweight person
- contemptuously (adv.) - disdainfully; scornfully; disrespectfully
- coquettishly (adv.) - done in a way that is characteristically flirtatious, especially in a teasing, lighthearted manner

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

- bestial (adj.) - of, or relating to, or having the form of a beast

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

- debris (n.) - the pieces that are left after something has been destroyed
- powder-keg (n.) - a place or situation that is likely to become dangerous or violent soon
- emphatically (adv.) - said or done in a forceful or definite way
- gravely (adv.) - very seriously
- vice squad (n.) - a police squad that enforces laws dealing with gambling, prostitution, and other forms of corruption
- inanimate (adj.) - not living; not capable of life
- turn the trick (idiom) - to achieve the desired effect or result
- morbid (adj.) - relating to unpleasant subjects

Lesson Agenda/Overview

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Student-Facing Agenda	% of Lesson
Standards & Text: <ul style="list-style-type: none"> Standards: RL.11-12.2, W.11-12.3.a, b, d, W.11-12.9.a, L.11-12.4.a, L.11-12.5.a Text: <i>A Streetcar Named Desire</i> by Tennessee Williams, Scenes Four and Five Learning Sequence: <ol style="list-style-type: none"> Introduction of Lesson Agenda Homework Accountability Dramatic Reading and Discussion Quick Write Closing 	<ol style="list-style-type: none"> 5% 20% 55% 15% 5%

Materials

- Student copies of the Short Response Rubric and Checklist (refer to 12.4.1 Lesson 1) (optional)
- Copies of the 12.4 Narrative Writing Rubric and Checklist 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.
	Bold text indicates questions for the teacher to ask students.
	<i>Italicized text indicates a vocabulary word.</i>
►	Indicates student action(s).
☞	Indicates possible student response(s) to teacher questions.
❗	Indicates instructional notes for the teacher.

Activity 1: Introduction of Lesson Agenda

5%

Begin by reviewing the agenda and the assessed standard for this lesson: RL.11-12.2. In this lesson, students analyze how two central ideas develop over the course of Scenes Four and Five in *A Streetcar Named Desire*.

- Students look at the agenda.

Activity 2: Homework Accountability

20%

Instruct students to take out their responses to the first part of the previous lesson's homework assignment. (Read Scenes Four and Five of *A Streetcar Named Desire* and annotate for character development.) Instruct students to form pairs and share their annotations.

- Student annotations may include:
 - “I’m not in anything I want to get out of” (p. 74)—This evidence suggests that Stella is perfectly content with her marriage to Stanley, and unlike Blanche, feels no need to leave or change her circumstances.

- “I took the trip as an investment, thinking I’d meet someone with a million dollars” (p. 76)—This evidence suggests Blanche sees men as sources of money and stability.
- “You won’t pick up nothing here you ain’t heard before” (p. 88)—This evidence suggests Stanley has a negative opinion of Blanche and that he does not believe she is as proper as she portrays herself to be.

Lead a brief whole-class discussion of student responses.

Instruct students to take out their responses to the second part of the previous lesson’s homework assignment. (Analyze a character not discussed in this lesson’s Quick Write, responding briefly to the same Quick Write prompt: Select one character from Scene Three and analyze how he or she exercises power in the scene.) Instruct student pairs to discuss their responses.

- See the High Performance Responses from 12.4.1 Lesson 3 for sample student responses.

Lead a brief whole-class discussion of student responses.

Activity 3: Dramatic Reading and Discussion

55%

Transition to a small-group dramatic reading. Instruct students to form groups of 4-5 to read Scene Four (from “*It is early the following morning*” to “*the music of the ‘blue piano’ and trumpet and drums is heard*”). Instruct each student in the group to select a part and read the scene aloud.

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

What central ideas emerge in these two scenes?

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.

Provide students with the definitions of *serene*, *narcotized*, *gaudy*, *incredulously*, and *bromo*.

- Students may be familiar with some of these words. Consider asking students to volunteer definitions before providing them to the group.

- Students write the definitions of *serene*, *narcotized*, *gaudy*, *incredulously*, and *bromo* on their copies of the text or in a vocabulary journal.
- **Differentiation Consideration:** Consider providing students with the definitions of *debris*, *powder-keg*, *emphatically*, and *gravely*.
 - Students write the definitions of *debris*, *powder-keg*, *emphatically*, and *gravely* on their copies of the text or in a vocabulary journal.

What do Stella’s and Blanche’s responses to poker night suggest about each woman’s character?

- Student responses may include:
 - Stella’s “matter of fact” (p. 73) feelings about poker night suggest that she likes her life and loves Stanley despite his violent tendencies. Stella’s description of Stanley on their wedding night when he broke all the “light-bulbs” (p. 72) with her slipper and her belief that her sexual relationship with Stanley “sort of make[s] everything else seem—unimportant” (p. 81) show that she is loyal to Stanley and is “thrilled” (p. 73) by him.
 - Blanche’s panicked and alarmed feelings about poker night suggest she is scared of Stanley and worried for both Stella and herself. Blanche tells Stella that she believes Stella is “married to a madman” (p. 73) and that Stella should remember enough of their upper class childhood at Belle Reve to find Stanley and his poker friends “impossible to live with” (p. 80). Blanche believes she and Stella are in a “desperate situation” (p. 78) as long as Stanley is around, which shows that she is frightened and concerned.
 - Blanche claims that Shep could give her and Stella the money to open a “shop of some kind” (p. 77). Blanche’s desire to use Shep Huntleigh to help her and Stella get away from Stanley suggests that Blanche desires a new life for herself but believes she can only find that new life or a “way out” (p. 75) through a man.
- **Differentiation Consideration:** Consider posing the following extension question to deepen students’ understanding:

How do Blanche and Stella use the metaphor of the “rattle-trap street-car that bangs through the Quarter” (p. 81) to make their points? (L.11-12.5.a)

- Student responses may include:
 - Blanche uses the “street-car,” which is named “Desire,” as a metaphor to describe the “brutal desire” (p. 81) Stella has for Stanley. Blanche’s use of metaphor shows that she and Stella have very different desires or ideas when it comes to love, and

that Blanche believes her desires or ideas are “superior” (p. 81) to Stella’s feelings about Stanley.

- Once Blanche uses the “street-car” (p. 81) as a metaphor to negatively describe Stella’s feelings for Stanley, Stella asks Blanche if she has ever “ridden on that street-car” (p. 81), or given in to her desires. Blanche’s response, that she has taken “that street-car” (p. 81) and it has taken her “[w]here [she] is not wanted and where [she’s] ashamed to be” (p. 81) implies that Blanche has both literally taken the street-car to an undesirable location and has given into her own “brutal desires” (p. 81) which have led her astray or made her “ashamed” (p. 81).

How does Blanche’s reference to her and Stella’s “bringing up” (p. 82) relate to her attitude toward Stanley?

- Blanche’s reference to her and Stella’s “bringing up” or childhood conveys that she views men like Stanley as not good enough, as he is not “good and wholesome” (p. 82) like the men they were raised or brought up to marry. Blanche’s reference serves to remind Stella that their upbringing has made them better than “common” (p. 82) men like Stanley who is not even a “gentleman[]” (p. 82).

What do Blanche’s descriptions of Stanley on pages 82 and 83 suggest about her identity and her values?

- Student responses should include:
 - Blanche’s description of Stanley as “bestial” (p. 82) and “ape-like” (p. 83) suggest that she sees herself as “superior” (p. 81) and more civilized in comparison to Stanley. Blanche’s description of Stanley shows that she values cultured people with “tenderer feelings” (p. 83) who appreciate “poetry and music” (p. 83) more than she could ever value a “survivor of the stone age” (p. 83) like Stanley.
 - When Blanche tells Stella not to “hang back with the brutes” (p. 83), she reminds Stella of their cultured “bringing up” (p. 82) as they “march” (p. 83) toward the future. Blanche’s statements suggest that she values her cultured past and feels that she and Stella must make it “grow” (p. 83) and must “cling to” (p. 83) it in order not to return to the “stone age” (p. 83).
- **Differentiation Consideration:** If students struggle, consider posing the following scaffolding question:

Based on Blanche’s descriptions of Stanley, what does the word “bestial” (p. 82) mean? (L.11-12.4.a)

- Blanche compares Stanley to an “animal” (p. 83) and describes him as “ape-like” (p. 83), while also indicating he is not “good and wholesome” (p. 82), so “*bestial*” must mean beastlike, non-human, or “like an animal” (p. 83).

What central ideas of the text are reflected in Blanche’s opinion of Stanley?

- Student responses may include:
 - Blanche’s opinion of Stanley shows the central idea of identity. Blanche’s insistence that Stanley is “*bestial*” (p. 82) and “ape-like” because he neither appreciates cultured pursuits, or interests, like “poetry and music” (p. 83) nor acts like a “gentleman[]” (p. 82) shows that Blanche sees herself and her way of life as “superior” (p. 81) to Stanley’s.
 - Blanche’s opinion of Stanley develops the central idea of nostalgia. When Blanche tells Stella that Stella “can’t have forgotten that much of [their] bringing up” (p. 82) and that she could never appreciate and love a man as “ape-like” (p. 83) as Stanley, Blanche makes their life at Belle Reve sound superior to Stella’s current life. Blanche demonstrates that she longs for her cultured past more than she cares for her current situation at Stanley and Stella’s home when she states that she and Stella must “*cling to*” (p. 83) people with “tenderer feelings” (p. 83), as she and Stella take their “dark march” (p. 83) toward the future.
- Consider explaining to students that the term *identity* describes how characters think about themselves and present themselves to others.
- Consider explaining to students that the term *nostalgia* describes characters’ longing for the past.

What do Stanley’s “grins” (p. 84) at Blanche suggest about his relationship with Blanche?

- Stanley’s “grins” at Blanche while Stella hugs him are not friendly grins and instead suggest Stanley’s relationship with Blanche is hostile. His “grins” communicate to Blanche that he is aware that Stella is more loyal to him than to Blanche, because now he and Blanche know Stella will “*embrace[] him with both arms, fiercely*” (p. 84) even after Blanche tries to pit Stella against him.

Lead a brief whole-class discussion of student responses.

Instruct student groups to read aloud Scene Five, pages 85-91 (from “*Blanche is seated in the bedroom fanning herself*” to “*looks about her with an expression of almost panic*”) and answer the following questions before sharing out with the class.

Provide students with the definitions of *rutting*, *hunk*, *contemptuously*, and *coquettishly*.

- Students may be familiar with some of these words. Consider asking students to volunteer definitions before providing them to the group.
 - Students write the definitions of *rutting*, *hunk*, *contemptuously*, and *coquettishly* on their copies of the text or in a vocabulary journal.
- **Differentiation Consideration:** Consider providing students with the definitions of *vice squad*, *inanimate*, *turn the trick*, and *morbid*.
 - Students write the definitions of *vice squad*, *inanimate*, *turn the trick*, and *morbid* on their copies of the text or in a vocabulary journal.

How does Stanley and Blanche’s conversation about Shaw develop a central idea in the text?

- Student responses may include:
 - Stanley and Blanche’s conversation about Shaw develops the central idea of power dynamics. Stanley’s interest in and aggressive questions about Blanche’s past are his attempts to exert power over Blanche by upsetting her. Stanley uses Shaw’s story about meeting Blanche “at a hotel called the Flamingo” (p. 89) to make Blanche uncomfortable by beginning to interrogate her about her past in Laurel. Blanche responds to his story as if she is afraid and “[h]er hand trembles” (p. 90) after their conversation, which suggests that Stanley has hit a nerve. Stanley exerts his power in this way to make Blanche aware that he does not completely accept her stories about her past, which is why Stanley tells Blanche that Shaw “goes in and out of Laurel all the time so he can check on it and clear up any mistake” (p. 90).
 - Stanley and Blanche’s conversation about Shaw develops the central idea of identity. That Blanche “expresses a faint shock” (p. 89) at the mention of Shaw’s name shows that Stanley uncovers part of her identity she wants to remain a secret, or at least to be forgotten. Stanley’s mention of Shaw also compromises, or weakens, her portrayal of herself as a proper woman, not the kind of woman who frequents an improper “establishment” (p. 89) like the Flamingo.
- Consider reminding students of the term *power dynamics* from 12.4.1 Lesson 3: the ways in which power shifts in characters’ interactions. These power dynamics are often influenced by the social situation of the characters.
- **Differentiation Consideration:** If students struggle, consider posing the following scaffolding questions:

How does Blanche respond to Stanley's questions about Shaw? What do these responses suggest about her character?

- Student responses should include:
 - Blanche responds to Stanley's questions about Shaw by "*express[ing] faint shock*" (p. 89) and denying that she has even spent time "at a hotel called the Flamingo" (p. 89). After her exchange with Stanley she seems frightened because "[h]er hand trembles" (p. 90).
 - Blanche's responses suggest Stanley has begun to expose a part of her life she wants to remain hidden. If Shaw's story was unfounded, or false, then Blanche would not "*express[] faint shock*" (p. 90) at Stanley's questions, nor would "[h]er hand tremble[]" (p. 90) after their conversation.

Lead a brief whole-class discussion of student responses.

Instruct student groups to continue reading aloud Scene Five, pages 91-99 (from "Stella! What have you heard about me?" to "*He beams at her selfconsciously [sic].*") and answer the following questions before sharing out with the class.

How does Blanche describe herself on pages 91-95? What does this description suggest about her character?

- Student responses may include:
 - Blanche describes herself in a negative way. She describes herself as not "hard or self-sufficient enough" (p. 92) to make it in this world and notes that her beauty is "fading" (p. 92). Blanche also says that she "wasn't so good" (p. 91) her last few years in Laurel, which implies she behaved improperly. Blanche's description of herself shows that she is fragile and self-conscious.
 - Blanche describes herself as "nervous" (p. 94) with regard to her date with Mitch. Blanche's anxiety shows her fears about the way men see her. Blanche fears that men will not stay with her if she has "relations" (p. 94) with them too soon, but they might "lose interest quickly" (p. 94) if she does not "put out" (p. 95), or become intimate. Blanche fears men "think a girl over thirty" (pp. 94-95) should more readily have intimate relations than younger woman, because she is older and more desperate for a partner.

How do Blanche's reasons for wanting to date Mitch further develop two central ideas in the text?

- Blanche’s reasons for wanting to date Mitch develop the central ideas of identity and power dynamics. Blanche lies about her age as an exercise of power because she wants to “*deceive*” (p. 95) Mitch into liking her by making him think she is younger and therefore more desirable. Blanche believes she has to manipulate Mitch into liking her, so that she can satisfy her desire for stability or to “breathe quietly again” (p. 95).

How do Blanche’s interactions with the Young Man develop two central ideas in the text?

- Student responses may include:
 - Blanche wants to feel young and desirable again, so that she can recover from the “hard knocks [her] vanity’s been given” (p. 95) by the world. Blanche’s need to feel desirable like she did in the past drives her to flirt with the Young Man. Blanche’s interactions with the Young Man develop the central idea of power dynamics because flirting is Blanche’s way of exerting power.
 - Blanche’s repetition of the word “young” (p. 99) shows that she is attracted to the Young Man because of his youth. Blanche’s attraction to the Young Man suggests she sees something of her “young husband” (p. 43) in him. Blanche tries to reclaim part of her youth when she kisses the Young Man, which develops the central idea of nostalgia.
- **Differentiation Consideration:** If students struggle, consider posing the following scaffolding question:

What drives Blanche to flirt with the Young Man?

- Student responses may include:
 - Blanche flirts with the Young Man so that she can feel young and desirable. Blanche tries to convince herself she can still “turn the trick” (p. 92) and that her beauty is not “fading” (p. 92) when she flirts with and kisses the Young Man.
 - Blanche flirts with the Young Man because his youth reminds her of her deceased “young husband” (p. 43). She finds the Young Man’s youth attractive, implied by her repetition of the words “Young man! Young, young, young man!” (p. 99).

Lead a brief whole-class discussion of student responses.

Activity 4: Quick Write

15%

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

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How do two central ideas develop over the course of Scenes Four and Five?

Instruct students to look at their annotations to find evidence. Ask students to use this lesson's vocabulary wherever possible in their written responses.

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

Transition to the independent Quick Write.

- Students independently answer the prompt using evidence from the text.
- See the High Performance Response at the beginning of this lesson.
- Consider using the Short Response Rubric to assess students' writing. Students may use the Short Response Rubric and Checklist to guide their written responses.

Activity 5: Closing

5%

Display and distribute the homework assignment. For homework, instruct students to read Scene Six of *A Streetcar Named Desire* (from “It is about two A.M. on the same evening” to “Sometimes—there’s God—so quickly!”) and annotate for the development of central ideas (W.11-12.9.a).

In addition, instruct students to write a text-based narrative in response to the following prompt:

Choose either Blanche or Stanley. Write a monologue from your chosen character’s perspective describing Blanche’s life before she came to New Orleans.

Distribute the 12.4 Narrative Writing Rubric and Checklist. Instruct students to use the skills outlined in W.11-12.3.a, b, and d when writing their monologues. Remind students that a *monologue* is “a type of speech by a single character in the company of other characters, who do not speak.” A *monologue* purposefully relates the thoughts of the speaker through his or her own words.

- Consider reminding students of their previous work with W.11-12.3.a, b, and d in writing personal narratives in Module 12.1.
- This homework assignment prepares students for the 12.4 Performance Assessment by providing students an opportunity to practice the narrative writing skills they learned in Module 12.1.
- Students follow along.

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Homework

Read Scene Six of *A Streetcar Named Desire* (from “*It is about two A.M. on the same evening*” to “*Sometimes—there’s God—so quickly!*”) and annotate for the development of central ideas.

In addition, write a text-based narrative in response to the following prompt:

Choose either Blanche or Stanley. Write a monologue from your chosen character’s perspective describing Blanche’s life before she came to New Orleans.

Use the skills outlined in W.11-12.3.a, b, and d when writing your monologue. Remember that a monologue is a type of speech by a single character in the company of other characters, who do not speak. A monologue purposefully relates the thoughts of the speaker through his or her own words.

12.4 Narrative Writing Rubric

____ / ____ (Total points)

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Criteria	4 - Responses at this Level:	3 - Responses at this Level:	2 - Responses at this Level:	1 - Responses at this Level:
<p>Coherence, Organization, and Style</p> <p>The extent to which the response engages and orients 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; and creates a smooth progression of experiences or events.</p> <p>CCSS.ELA-Literacy.W.11-12.3</p> <p>Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.</p> <p>CCSS.ELA-Literacy.W.11-12.3.a</p> <p>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.</p> <p>The extent to which the response uses narrative techniques, such as</p>	<p>Skillfully engage and orient the reader by thoroughly and clearly 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; skillfully create a smooth progression of experiences or events. (W.11-12.3.a)</p> <p>Skillfully use narrative techniques such as dialogue, pacing, description, reflection, and multiple plot lines, thoroughly developing experiences, events, and/or characters. (W.11-12.3.b)</p> <p>Skillfully use a variety of techniques to sequence events so that they build on one another to create a coherent whole and clearly build toward a particular tone and outcome. (W.11-12.3.c)</p> <p>Skillfully use precise words and phrases, telling details, and sensory language, conveying a complete and vivid picture of the experiences, events, setting, and/or characters. (W.11-12.3.d)</p>	<p>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. (W.11-12.3.a)</p> <p>Use narrative techniques such as dialogue, pacing, description, reflection, and multiple plot lines, developing experiences, events, and/or characters. (W.11-12.3.b)</p> <p>Use a variety of techniques to sequence events so that they build on one another to create a coherent whole and build toward a particular tone and outcome. (W.11-12.3.c)</p> <p>Use precise words and phrases, telling details, and sensory language, conveying a vivid picture of the experiences, events, setting, and/or characters. (W.11-12.3.d)</p>	<p>Somewhat effectively engage or orient the reader by partially 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 an unclear progression of experiences or events. (W.11-12.3.a)</p> <p>Somewhat effectively use narrative techniques such as dialogue, pacing, description, reflection, and multiple plot lines, partially developing experiences, events, and/or characters. (W.11-12.3.b)</p> <p>Somewhat effectively use techniques, or use unvaried techniques to sequence events so that they insufficiently build on one another to create a loosely connected whole or a particular tone and outcome. (W.11-12.3.c)</p> <p>Somewhat effectively use precise words and phrases, telling details, and sensory language, conveying a clear picture of the experiences, events, setting, and/or characters. (W.11-12.3.d)</p>	<p>Ineffectively engage or orient the reader by insufficiently 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 disorganized collection of experiences or events. (W.11-12.3.a)</p> <p>Ineffectively or rarely use narrative techniques such as dialogue, pacing, description, reflection, and multiple plot lines, insufficiently developing experiences, events, and/or characters. (W.11-12.3.b)</p> <p>Ineffectively use techniques, creating a disorganized collection of events that fail to build on one another to create a coherent whole or a particular tone and outcome. (W.11-12.3.c)</p> <p>Ineffectively use precise words and phrases, telling details, and sensory language, conveying an unclear picture of the experiences, events, setting, and/or characters. (W.11-12.3.d)</p>

File: 12.4.1 Lesson 4 Date: 6/30/15 Classroom Use: Starting 9/2015

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Our Students. Their Moment.

- A response that is a personal response and makes little or no reference to the task or text can be scored no higher than a 1.
- A response that is totally copied from the text with no original writing must be given a 0.
- A response that is totally unrelated to the task, illegible, incoherent, blank, or unrecognizable as English must be scored as a 0

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12.4 Narrative Writing Checklist

Assessed Standards: _____

	Does my writing...	✓
Coherence, Organization, and Style	Engage and orient the reader by setting out a problem, situation, or observation and its significance? (W.11-12.3.a)	<input type="checkbox"/>
	Establish one or multiple point(s) of view? (W.11-12.3.a)	<input type="checkbox"/>
	Introduce a narrator and/or characters? (W.11-12.3.a)	<input type="checkbox"/>
	Create a smooth progression of experiences or events? (W.11-12.3.a)	<input type="checkbox"/>
	Use narrative techniques, such as dialogue, pacing, description, reflection, and multiple plot lines, to develop experiences, events, and/or characters? (W.11-12.3.b)	<input type="checkbox"/>
	Use a variety of techniques to sequence events so that they build on one another to create a coherent whole and build toward a particular tone and outcome? (W.11-12.3.c)	<input type="checkbox"/>
	Use precise words and phrases, telling details, and sensory language to convey a vivid picture of the experiences, events, setting, and/or characters? (W.11-12.3.d)	<input type="checkbox"/>

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