

## 12.4.1

## Lesson 14

## Introduction

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. Each of the two options requires students to consider both the play *A Streetcar Named Desire* 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” (Baca 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.

Students review their annotated texts, lesson Quick Writes, and discussion notes to organize their ideas. Students then develop their responses using evidence from both texts to support their writing. Additionally, students craft their responses through the lens of the focus standard and substandards that pertain to their selected prompt. Student responses are assessed using the 12.4.1 End-of-Unit Text Analysis Rubric.

For homework, students read pages 394-399 of “The Overcoat” from *The Collected Tales of Nikolai Gogol* by Nikolai Gogol and annotate for the development of Akaky Akakievich’s character. Students also respond briefly in writing to the following prompt: What tone does Gogol create through the voice of the narrator?

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## Standards

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Assessed Standard(s)	
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.
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.
W. 11-12.1.d, e*	<p>Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.</p> <p>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.</p> <p>e. Provide a concluding statement or section that follows from and supports the argument presented.</p>
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> <p>a. 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.</p> <p>b. 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.</p> <p>c. 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.</p> <p>d. Use precise language, domain-specific vocabulary, and techniques such as metaphor, simile, and analogy to manage the complexity of the topic.</p> <p>e. Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing.</p> <p>f. 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).</p>

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.
<b>Addressed Standard(s)</b>	
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	<p>Draw evidence from literary or informational texts to support analysis, reflection, and research.</p> <p>a. Apply <i>grades 11-12 Reading standards</i> to literature (e.g., “Demonstrate knowledge of eighteenth-, nineteenth- and early-twentieth-century foundational works of American literature, including how two or more texts from the same period treat similar themes or topics”).</p>

\*The assessed writing standard for this lesson will depend upon the individual student’s selected prompt.

## Assessment

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**Assessment(s)**

Student learning is assessed via a multi-paragraph response to the 12.4.1 End-of-Unit Assessment. Students select one of the following prompts and respond, citing textual evidence to support analysis and inferences drawn from both texts.

- Prompt #1: 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*? (W.11-12.2.a-f)
- Prompt #2: 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. (W.11-12.1.d, e)
- Student responses will be assessed using the 12.4.1 End-of-Unit Text Analysis Rubric.

**High Performance Response(s)**

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A High Performance Response to Prompt #1 should:

- Analyze what it means for the speaker of “A Daily Joy to be Alive” and a character from *A Streetcar Named Desire* to be “in the ruins / of new beginnings” (lines 20-21). For example:
  - To be “in the ruins / of new beginnings” (Baca lines 20-21) suggests the speaker of the poem is continually starting over as he pursues his ideal self. The fact that he “learn[s]” (Baca line 7) again “each day” (line 8) and “find[s] [himself] in the ruins / of new beginnings” (Baca lines 20-21) indicates repeated and ongoing efforts. The speaker’s descriptions of these “new beginnings” as “ruins” connects further to his discussion of “dreams” (line 30) that “flicker and twist” (Baca line 30) on an “altar” (Baca line 31), suggesting that working toward one’s “dreams” is like “light wrestling with darkness” (Baca line 32), and thus requires sacrifice.
  - Blanche’s appearance in New Orleans is a “new beginning[.]” (Baca line 21) following the “ruins” (Baca line 20) of her life in Laurel and her “loss” (Williams p. 20) of the family home, Belle Reve. Blanche acknowledges her desperate situation upon reuniting with Stella when she states, “Daylight never exposed so total a ruin” (Williams p. 14). For Blanche, a new life with her sister in New Orleans prevents her from being “*alone*” (Williams p. 17) and is a last attempt to find stability and happiness, when “[t]here was nowhere else [she] could go” (Williams p. 147). Like the speaker of the poem, Blanche tries to “fly again” (Baca line 8) by leaving behind the “act” (Williams p. 121) she became known for in Laurel and her reputation for being a “town character” (Williams p. 121). She hopes that in marrying Mitch, she can find a place to “hide” (Williams p. 147), but realizes that “Kiefaber, Stanley and Shaw” (Williams p. 147) have taken that hope from her by telling Mitch and Stella about her past. In the midst of her “new beginnings” (Baca line 21), she cannot escape the “ruins” (Baca line 20) of her past mistakes.
  - For Stella, being “in the ruins / of new beginnings” (Baca lines 20-21) speaks to her life in New Orleans as wife to Stanley, instead of her old life as a daughter of the DuBois family, living on the family “plantation” (Williams p. 9), Belle Reve. Like the speaker of the poem, who does “not live to retrieve / or multiply what [his] father lost / or gained” (Williams lines 17-19), Stella released her connection with Belle Reve and any prestige that her life there held. She left her sister, Blanche, to “los[e]” (Williams p. 21) the home and watch it “slip[.] through [her] fingers” (Williams p. 22). In New Orleans, Stella’s “new beginning[.]” (Baca line 21) is her marriage to Stanley, who is an “unrefined” (Williams p. 28) man, unlike the type of “men that [the sisters] went out with at home” (Williams p. 17).
  - Stella’s existence in the “ruins / of new beginnings” (Baca lines 20-21) becomes literal with the birth of her baby. The “new beginning[.]” (Baca line 21) is Stella’s life as a mother, which occurs amidst the “ruins” (Baca line 20) of Blanche’s life and

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## Vocabulary

Vocabulary to provide directly (will not include extended instruction)
<ul style="list-style-type: none"> <li>None*</li> </ul>
Vocabulary to teach (may include direct word work and/or questions)
<ul style="list-style-type: none"> <li>None*</li> </ul>
Additional vocabulary to support English Language Learners (to provide directly)
<ul style="list-style-type: none"> <li>None*</li> </ul>

\*Because this is not a close reading lesson, there is no specified vocabulary. However, in the process of returning to the text, students may uncover unfamiliar words. Teachers can guide students to make meaning of these words using the strategies outlined in L.11-12.4.a-d.

## Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
<b>Standards &amp; Text:</b> <ul style="list-style-type: none"> <li>Standards: 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, W.11-12.4, W.11-12.9.a</li> <li>Texts: <i>A Streetcar Named Desire</i> by Tennessee Williams and “A Daily Joy to Be Alive” by Jimmy Santiago Baca</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. 12.4.1 End-of-Unit Assessment</li> <li>4. Closing</li> </ol>	<ol style="list-style-type: none"> <li>1. 5%</li> <li>2. 10%</li> <li>3. 80%</li> <li>4. 5%</li> </ol>

## Materials

- Copies of the 12.4.1 End-of-Unit Assessment for each student
- Student copies of the 12.4.1 End-of-Unit Text Analysis Rubric and Checklist (refer to 12.4.1 Lesson 13)

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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

5%

Begin by reviewing the agenda and the assessed standards for this lesson: CCRA.R.9, RL.11-12.2, W.11-12.1.d, e\* or W.11-12.2.a-f\*, L.11-12.1, and L.11-12.2. In this lesson, students complete the 12.4.1 End-of-Unit Assessment, in which they write a response to one of two assessment prompt options, which draw on the analysis of both source texts from this unit.

- Students look at the agenda.

### Activity 2: Homework Accountability

10%

Ask student to take out their materials for the 12.4.1 End-of-Unit Assessment, including all notes, annotations, and Quick Writes.

- Students demonstrate completion of their homework by having all of their materials organized and accessible for the assessment.

### Activity 3: 12.4.1 End-of-Unit Assessment

80%

Distribute the 12.4.1 End-of-Unit Assessment. Explain to students that because it is a formal writing task, the 12.4.1 End-of-Unit Assessment should include proper grammar,

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capitalization, punctuation, and spelling. After selecting one of the two prompt options, students should review their annotated texts, lesson Quick Writes, and discussion notes to organize their ideas. Written responses should be developed using evidence from both texts to support their writing. Additionally, students should craft their responses through the lens of the focus standard and substandards that correspond to their selected prompt.

Instruct students to review the components of W.11-12.4, which include producing clear, coherent writing that employs organization and style appropriate to the task, purpose, and audience. Remind students to keep these skills in mind as they craft their responses. Additionally, inform students that responses must be supported with sufficient text evidence (W.11-12.9.a).

Instruct students to write a multi-paragraph response to one of the following prompts:

**Prompt #1:** 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*?

**Prompt #2:** 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.

Instruct students to take out their copies of the 12.4.1 End-of-Unit Text Analysis Rubric and Checklist. Instruct students to use the 12.4.1 End-of-Unit Text Analysis Rubric to guide their written responses. Ask students to use this unit’s vocabulary wherever possible in their written responses.

- Display the prompts for students to see, or provide the prompts in hard copy.
- **Differentiation Consideration:** One prompt may be selected and assigned to students instead of providing two options.
  - Students independently answer the prompt of their choosing using evidence from both texts.
  - See the High Performance Responses at the beginning of this lesson.

## Activity 4: Closing

**5%**

Display and distribute the homework assignment. For homework, instruct students to read pages 394-399 of “The Overcoat” from *The Collected Tales of Nikolai Gogol* by Nikolai Gogol (from “In the department of ... but it would be better not to say” to “those who neither give counsel nor take any themselves”) and annotate for the development of Akaky Akakievich’s

character (W.11-12.9.a). Additionally, instruct students to respond briefly in writing to the following prompt:

**What tone does Gogol create through the voice of the narrator?**

## Homework

Read pages 394-399 of “The Overcoat” from *The Collected Tales of Nikolai Gogol* by Nikolai Gogol (from “In the department of ... but it would be better not to say” to “those who neither give counsel nor take any themselves”) and annotate for the development of Akaky Akakievich’s character. Additionally, respond briefly in writing to the following prompt:

**What tone does Gogol create through the voice of the narrator?**

## 12.4.1 End-of-Unit Assessment

### Text-Based Response

**Your Task:** Rely on your reading and analysis of *A Streetcar Named Desire* and “A Daily Joy to Be Alive” to write a well-developed response to one of the following prompts:

*Prompt #1: 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?*

*Prompt #2: 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.*

Your writing will be assessed using the 12.4.1 End-of-Unit Text Analysis Rubric.

### Guidelines

**Be sure to:**

- Closely read the prompt
- Address all elements of the prompt in your response
- Paraphrase, quote, and reference relevant evidence to support your response
- Organize your ideas in a cohesive and coherent manner
- Maintain a formal style of writing
- Follow the conventions of standard written English
- Review your writing for alignment with all components of the standard your response corresponds to

**CCSS:** CCRA.R.9, RL.11-12.2, W.11-12.1.d, e\* or W.11-12.2.a-f\*, L.11-12.1, and L.11-12.2

**Commentary on the Task:**

This task measures CCRA.R.9 because it demands that students:

- Analyze how two or more texts address similar themes or topics in order to build knowledge or to compare the approaches the authors take.

This task measures RL.11-12.2 because it demands that students:

- 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.

This task measures W.11-12.1.d, e\* because it demands that students:

- Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.
  - Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing.
  - Provide a concluding statement or section that follows from and supports the argument presented.

This task measures W.11-12.2.a-f\* because it demands that students:

- 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.
  - 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.
  - 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.
  - 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.
  - Use precise language, domain-specific vocabulary, and techniques such as metaphor, simile, and analogy to manage the complexity of the topic.
  - Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing.
  - Provide a concluding statement or section that follows from and supports the information or

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\*The assessed writing standard for this lesson will depend upon the individual student's selected prompt.

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