**East Meadow U.F.S.D.**

**2015**

**Curriculum Area Project**

**Teaching NYS Module 4 in Grade 11 Common Core**

**CAP Facilitator: Vanessa Pechstein EMHS**

**Writers: Vanessa Pechstein and Alison Truchan EMHS**

**Principal: Richard Howard**

**Superintendent: Leon J. Campo**

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**Abstract**

**This CAP breaks down the lessons in NYS Module 4 which addresses the focus: How do authors use narrative techniques to craft fiction writing? The texts will include: “On the Rainy River” from *The Things They Carried* by Tim O’Brien, “The Red Convertible” from The Red Convertible by Louise Erdrich, and *The Awakening* by Kate Chopin. These lessons can be implemented in any track level with appropriate modifications as per teacher discretion. The lessons can also be implemented using a variety of techniques such as whole class discussion, partner/pair share, jigsaw, and/or any collaborative learning techniques. The assessments can also be modified as per teacher discretion based on time limitations (quick writes, mid unit assessments, end of unit assessments, and the performance assessment). These assessments can be assigned and due on a later date, completed in class, and/or used as test or quiz grades.**

**Rationale**

**NYS Module 4 entitled, *“This is one story I’ve never told before.” How do authors use narrative techniques to craft fiction writing?* asks students to utilize their close reading and annotating skills that they have been honing throughout the modules and the Common Core curriculum as a whole. Students will think critically and work on both analyzing the literary pieces and analyzing authorial choices regarding structuring a story. The unit will culminate with a Performance Assessment where students will craft a narrative writing piece. Students continue to use the Common Core standards as the lens through which they analyze literature. This CAP modifies some of the material from the original module and some has been kept in its original form.**

**The module in its entirety can be found on the Engage NY website:** [**https://www.engageny.org/resource/grade-11-ela-module-4**](https://www.engageny.org/resource/grade-11-ela-module-4)

**Module Overview**

***Introduction***

In this module, students read, discuss, and analyze literary texts, focusing on the authors’ choices in developing and relating textual elements such as character development, point of view, and central ideas while also considering how a text’s structure conveys meaning and creates aesthetic impact. Additionally, students learn and practice narrative writing techniques as they examine the techniques of the authors whose stories students analyze in the module.

The texts in this module develop complex characters who demonstrate conflicts between social conventions and the human psyche, particularly around the issues of war and gender. The texts take up the ideas of freedom and boundaries, bravery and cowardice, sense of self and societal expectations.

Module 11.4 builds upon the key protocols and routines for reading, writing, and discussion that were established in Module 11.1 and developed throughout Modules 11.2 and 11.3. Additionally, Module 11.4 fosters students’ independent learning by decreasing scaffolds in key text analysis lessons.

Throughout the module, students discuss the narrative writing techniques in W.11-12.3.a-e. Using the module texts as exemplars of narrative writing, students practice narrative writing techniques to produce a variety of text-based narrative writing. Narrative writing prompts draw inspiration from the module texts, but allow for less structured narrative writing practice. Alternately, or in addition, students may also use the narrative writing skills they develop in relation to W.11-12.3.a-e as the basis for drafting a college essay. Students engage in every aspect of the writing process, from brainstorming, prewriting, drafting, and revising, to peer review, editing, and ultimately, publishing, as they craft final narrative writing pieces in 11.4.1 and in the Module Performance Assessment.

In 11.4.1, students read and discuss the short stories “On the Rainy River” by Tim O’Brien and “The Red Convertible” by Louise Erdrich, analyzing the authors’ uses of structure and point of view to relate the experiences of the protagonists/narrators regarding the Vietnam War. In their own narrative writing, students practice establishing a point of view, crafting engaging introductions, and using narrative techniques to develop experiences, events, and characters.

In 11.4.2, students read and analyze Kate Chopin’s novel *The Awakening*, considering the interrelatedness of setting, plot, and character in developing related central ideas. Additionally, students consider the text’s structure and how it contributes to meaning and aesthetic impact in the text. Students practice their narrative writing, drafting new pieces as well as revising and refining writing they produced in the first unit of the module. Specifically, students build on their narrative writing skills from the first unit as they practice a variety of structural techniques to sequence events and create a coherent whole, include precise words and sensory language to convey a vivid picture, and craft compelling conclusions that follow from or reflect on the narrative provided.

**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

-Collect and organize evidence from texts to support analysis in discussion

-Use vocabulary strategies to define unknown words

-Independently read texts in preparation for supported analysis

-Paraphrase and quote relevant evidence from a text

-Generate and respond to questions in scholarly discourse

-Examine and analyze fiction texts for effective narrative writing technique

-Practice narrative writing techniques and strategies

-Engage in the process of brainstorming, prewriting, drafting, peer review, revision, and publication of narrative writing

From EngageNY : https://www.engageny.org/resource/grade-11-ela-module-4

**English Language Arts Outcomes**

***Yearlong Target Standards***

These standards embody the pedagogical shifts required by the Common Core State Standards and will be a strong focus in every English Language Arts module and unit in grades 9–12.

**CCS Standards: Reading—Literature**

*RL.11-12.1* Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.

*RL.11-12.4* Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including words with multiple meanings or language that is particularly fresh, engaging, or beautiful. (Include Shakespeare as well as other authors.)

*RL.11-12.10* By the end of grade 11, read and comprehend literature, including stories, dramas, and poems, in the grades 11–CCR text complexity band proficiently, with scaffolding as needed at the high end of the range.

CCS Standards: Reading—Informational Text RI.11-12.1.a Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain. a. Develop factual, interpretive, and evaluative questions for further exploration of the topic(s).

*RI.11-12.4* Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze how an author uses and refines the meaning of a key term or terms over the course of a text (e.g., how Madison defines faction in Federalist No. 10).

*RI.11-12.10* By the end of grade 11, read and comprehend literary nonfiction in the grades 11–CCR text complexity band proficiently, with scaffolding as needed at the high end of the range.

**CCS Standards: Writing**

*W.11-12.9.a, b* Draw evidence from literary or informational texts to support analysis, reflection, and research. a. Apply grades 11–12 Reading standards 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. Apply grades 11–12 Reading standards to literary nonfiction (e.g., “Delineate and evaluate the reasoning in seminal U.S. texts, including the application of constitutional principles and use of legal reasoning [e.g., in U.S. Supreme Court Case majority opinions and dissents] and the premises, purposes, and arguments in works of public advocacy [e.g., The Federalist, presidential addresses]”). W.11-12.10 Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of tasks, purposes, and audiences.

**CCS Standards: Speaking & Listening**

*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 grades 11–12 topics, texts, and issues, building on others’ ideas and expressing their own clearly and persuasively.

**CCS Standards: Language**

*L.11-12.4.a-d* Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grades 11–12 reading and content, choosing flexibly from a range of strategies.

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.

b. Identify and correctly use patterns of word changes that indicate different meanings or parts of speech (e.g., conceive, conception, conceivable).

c. Consult general and specialized reference materials (e.g., dictionaries, glossaries, thesauruses), both print and digital, to find the pronunciation of a word or determine or clarify its precise meaning, its part of speech, its etymology, or its standard usage.

d. Verify the preliminary determination of the meaning of a word or phrase (e.g., by checking the inferred meaning in context or in a dictionary).

**Module-Specific Assessed Standards**

These standards will be the specific focus of instruction and assessment, based on the texts studied and proficiencies developed in this module.

**College and Career Readiness Anchor Standards for Reading**

 None.

**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 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).

*RL.11-12.4* Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including words with multiple meanings or language that is particularly fresh, engaging, or beautiful. (Include Shakespeare as well as other authors.)

*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.11-12.6* Analyze a case in which grasping point of view requires distinguishing what is directly stated in a text from what is really meant (e.g., satire, sarcasm, irony, or understatement).

**CCS Standards: Reading—Informational Text**

None.

**CCS Standards: Writing**

*W.1112.2.a-f* 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.

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.

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.

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.

d. Use precise language, domain-specific vocabulary, and techniques such as metaphor, simile, and analogy to manage the complexity of the topic.

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.

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).

*W.1112.3.a-e* Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.

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.

c. 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 (e.g., a sense of mystery, suspense, growth, or resolution).

d. Use precise words and phrases, telling details, and sensory language to convey a vivid picture of the experiences, events, setting, and/or characters.

e. Provide a conclusion that follows from and reflects on what is experienced, observed, or resolved over the course of the narrative.

*W.11-12.4* Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1–3).

*W.11-12.5* Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience. (Editing for conventions should demonstrate command of Language standards 1–3 up to and including grades 11–12.)

*W.11-12.9.a* Draw evidence from literary or informational texts to support analysis, reflection, and research.

a. Apply grades 11-12 Reading standards 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”).

**CCS Standards: Speaking & Listening**

*SL.1112.1.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 grades 11-12 topics, texts, and issues, 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.

**CCS Standards: Language**

*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.

**Addressed Standards**

These standards will be addressed at the unit or module level, and may be considered in assessment, but will not be the focus of extended instruction in this module.

**College and Career Readiness Anchor Standards for Reading**

None.

 **CCS Standards: Reading—Literature**

None.

**CCS Standards: Reading—Informational Text**

None.

**CCS Standards: Writing**

*W.11-12.6* Use technology, including the Internet, to produce, publish, and update individual or shared writing products in response to ongoing feedback, including new arguments or information.

*W.11-12.7* Conduct short as well as more sustained research projects to answer a question (including a self-generated question) or solve a problem; narrow or broaden the inquiry when appropriate; synthesize multiple sources on the subject, demonstrating understanding of the subject under investigation.

**CCS Standards: Speaking & Listening**

 None.

**CCS Standards: Language**

*L.11-12.4.a, b* Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grades 11–12 reading and content, choosing flexibly from a range of strategies.

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.

b. Identify and correctly use patterns of word changes that indicate different meanings or parts of speech (e.g., conceive, conception, conceivable).

*L.11-12.5* Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.

NYS Module 4: Unit 1 Name \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ Pd\_\_

Lesson 1 Date \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ English 11

Text: “On the Rainy River” from *The Things They Carried* by Tim O’Brien

Paragraphs 1-14

Focus: What is impact of the use of first person point of view in telling the story/how the narrator positions himself in relation to 20-year-old events?

Do Now: Pair up/work with a partner. Share answers to historical questions before sharing out with the rest of the class.

Questions for Analysis and Discussion

Paragraphs1-3

1. What is important about the fact that O'Brien never told the story before? How does the memory of the event to make him feel?

2. What does O'Brien say about courage and acting courageously?

3. What does this belief indicate about the way he feels about this event he is about to reveal (“confess”)?

4. What is O'Brien stance about the war?

5. What do O'Brien’s questions reveal about the kind of person he is? How can he be characterized?

6. What does he say about his own “convictions?” How can he be characterized from this remark?

Paragraphs 4-14

7. After O'Brien received the draft notice, what thoughts go through his mind? What is the tone through which he voices these feelings? How can he be further characterized?

8. Describe O'Brien stop at the meat packing plant. How does his job connect to his conflicting feelings about going to war? What literary devices are used and for what purpose?

9. What are his thoughts and feelings about going to Canada? How does he feel about the people in his community?

10. How can he be further characterized based on these feelings, and what tone is used in the passage?

11. What "crack” occurs? What does he remember about his kitchen? Why might these images send out to him?

Quick Write: How does O'Brien's point of view impact the meaning of the excerpt?

*Standards*

*Assessed Standard(s)*

 *RL.11-12.6 Analyze a case in which grasping point of view requires distinguishing what is directly stated in a text from what is really meant (e.g., satire, sarcasm, irony, or understatement).*

*Addressed Standard(s) W.11-12.9.a Draw evidence from literary or informational texts to support analysis, reflection, and research. a. Apply grades 11–12 Reading standards 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”).*

NYS Module 4: Unit 1 Name \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ Pd\_\_

Vocabulary List Date \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ English 11

“On the Rainy River” by Tim O’Brien from *The Things They Carried*

1. forthrightly (adv.) – straight or directly forward; in a direct or straightforward manner

2. amortizing (v.) – gradually reducing or writing off the cost or value of (as an asset)

3. consensus (n.) – a general agreement about something; an idea or opinion that is shared by all the people in a group

4. jingo (n.) – a person who professes his or her patriotism loudly and excessively, favoring vigilant preparedness for war and an aggressive foreign policy

5. eviscerated (v.) – took out the internal organs of (an animal)

6. deferments (n.) – official permission to do required military service at a later time

7. censure (n.) – official strong criticism

8. platitudes (n.) – flat, dull, or trite remarks, especially uttered as if they were fresh or profound

9. reservoir (n.) – an extra supply of something

10. finite (adj.) – having limits

11. shrouded (v.) – covered or hid (something)

12. impending (adj.) – happening or likely to happen soon

13. smug (adj.) – having or showing the annoying quality of people who feel very pleased or satisfied with their abilities, achievements, etc.

14. province (n.) – a subject or area of interest that a person knows about or is involved in

15. liberal (n.) – a person who believes that government should be active in supporting social and political change

16. insufficient (adj.)-not having or provided enough of what is needed

17. recitation (n.)-the act of saying or repeating something out loud for an audience

18. cryptic (adj.)-mysterious in meaning; puzzling; ambiguous

19. reticence (n)-the state of being reserved, especially with regard to speaking freely

20. cryptic (adj.)-mysterious in meaning

Quiz on \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

NYS Module 4: Unit 1 Name \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ Pd\_\_

Lesson 1 Date \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ English 11

Text: “On the Rainy River” from *The Things They Carried* by Tim O’Brien

Assignment: Research an answer the following questions. Determine the source type you are using and make sure your sources are reputable.

|  |  |  |
| --- | --- | --- |
| Question | Answer | Source  |
| What were the causes of the Vietnam War? |  |  |
| Who started the war and how? |  |  |
| What happened to the USS Maddox in the Gulf of Tonkin? |  |  |
| Who was HO Chi Minh? |  |  |
| What are the Geneva Accords? |  |  |
| What is SEATO and the Cold War? What is their connection to the Vietnam War? |  |  |
| What is the draft lottery system? |  |  |
| What were some challenges facing soldiers during this war? |  |  |

NYS Module 4: Unit 1 Name \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ Pd\_\_

Lesson 2 Date \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ English 11

Text: “On the Rainy River” from *The Things They Carried* by Tim O’Brien

Paragraphs 15-54

Focus: How do interrelated events contribute to the plot development?

Questions for Analysis and Discussion

Paragraphs 15-27

1. How does O’Brien feel as he drives up north? How do his feelings regarding his journey reflect his feelings about his life choice?

2. Describe the setting of the Tip Top Lodge. How does this symbolize what is going on in Tim’s life?

3. How does Elroy behave/interact with O'Brien during the six days that O'Brien is there? How does this make O'Brien feel?

Paragraphs 28-54

4. How does Elroy treat O'Brien during their time together? Supply evidence to support your statement.

 5. How does O'Brien's inner conflict develop? What “pros” and “cons” did he consider over the summer?

6. What monetary arrangement do Elroy and O’Brien come to? What is significant about what Elroy does? How does that characterize their relationship?

Quick Write: Choose two interrelated events from the excerpt and discuss how they develop the plot.

*Standards*

*Assessed Standard(s) 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).*

*Addressed Standard(s) W.11-12.9.a Draw evidence from literary or informational texts to support analysis, reflection, and research. a. Apply grades 11–12 Reading standards 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 Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grades 11–12 reading and content, choosing flexibly from a range of strategies. 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.*

NYS Module 4: Unit 1 Name \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ Pd\_\_

Lesson 3 Date \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ English 11

Text: “On the Rainy River” from *The Things They Carried* by Tim O’Brien

Paragraphs 55-80

Focus: Define the relationship between O’Brien and Elroy. How does point of view develop two central ideas?

Questions for Analysis and Discussion

1. What is the significance of O'Brien the narrator addressing the reader in paragraph 55? What does he want from the reader?

2. What is the purpose of Elroy bringing O’Brien to that area to fish?

3. What is the "moral freeze "O’Brien describes in paragraph 63?

4. What is the significance of the imagined parade in paragraph 65? What is it a reference to?

5. Why is O'Brien crying? What is the main reason he goes to war?

6. What is the importance of Elroy's reaction to O'Brien crying?

7. What does O'Brien reveal about himself in the last two lines of the story, "I survived but it's not a happy ending. I was a coward. I went to war."

Quick Write: What two central ideas are developed in this section, and how does first person point of view help to develop them?

Extension: What purpose does telling the story serve O'Brien?

*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.11-12.6 Analyze a case in which grasping point of view requires distinguishing what is directly stated in a text from what is really meant (e.g., satire, sarcasm, irony, or understatement).*

*Addressed Standard(s) W.11-12.9.a Draw evidence from literary or informational texts to support analysis, reflection, and research. a. Apply grades 11–12 Reading standards 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”).*

*SL.11-12.1.a, c Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 11–12 topics, texts, and issues, 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.*

NYS Module 4: Unit 1 Name \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ Pd\_\_

Lesson 4 Date \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ English 11

Focus: Preparing for the Mid-Unit Assessment

Procedure: In groups or pairs, discuss the following:

How does O’Brien begin the story?

How is the story organized?

How does O’Brien end the story?

Explain to students that their responses to these questions are examples of structural choices. Structural choices can refer to how a story is ordered, including how it begins and ends, as well as how an author manipulates time.

Distribute the 11.4.1 Mid-Unit Evidence Collection Tool. Explain to students that this tool is used to guide their discussion in the following activity. Explain to students that this activity and the following discussion prepare them for the Mid-Unit Assessment in the following lesson.

Instruct students to independently review “On the Rainy River” in its entirety and record evidence and analysis in response to the Mid-Unit Assessment prompt, which they will discuss in the next activity: Choose a specific part of the text and analyze how it contributes to the overall meaning and structure of the text.

Instruct students to discuss the following prompt:

***Choose a specific part of the text and analyze how it contributes to the overall meaning and structure of the text.***

*Standards*

*Assessed Standard(s) 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.*

*SL.11-12.1.a, c Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 11–12 topics, texts, and issues, 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.*

*Addressed Standard(s) W.11-12.9.a Draw evidence from literary or informational texts to support analysis, reflection, and research. a. Apply grades 11–12 Reading standards 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”).*

NYS Module 4: Unit 1 Name \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ Pd\_\_

Lesson 4: Mid-Unit Assessment Preparation Date \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ English 11

Evidence Collection Tool

Directions: Use this tool to collect and identify evidence in preparation for the small-group discussion and Mid-Unit Assessment: Choose a specific part of the text and analyze how it contributes to the overall meaning and structure of the text.

Group/Pair Discussion:

|  |  |
| --- | --- |
| How does O’Brien begin the story?  |  |
| How is the story organized?  |  |
| How does O’Brien end the story?  |  |

|  |  |  |
| --- | --- | --- |
| Specific Part of the Text  | Contribution to Overall Meaning | Contribution to Overall Structure  |
|  |  |  |
|  |  |  |
|  |  |  |
|  |  |  |

NYS Module 4: Unit 1 Name \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ Pd\_\_

Lesson 5: Mid-Unit Assessment Date \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ English 11

11.4.1 Mid-Unit Assessment

**Text-Based Response**

***Your Task***: Based on your reading and analysis of “On the Rainy River” from *The Things They Carried* by Tim O’Brien, write a well-developed, text-based response to the following prompt:

***Choose a specific part of the text and analyze how it contributes to the overall structure and meaning of the text.***

Guidelines:

 Be sure to:

-Read the prompt closely

-Address all elements of the prompt in your response

-Organize your ideas in a cohesive and coherent manner

-Maintain a formal style of writing

- Cite strong and thorough textual evidence to support your analysis

-Follow the conventions of standard written English

**CCSS: RL.11-12.5, W.11-12.2.a-f**

Commentary on the Task:

This task measures RL.11-12.5 because it demands that students:

Analyze how an author’s choices concerning how to structure specific parts of the 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.

This task measures W.11-12.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 explanation presented (e.g., articulating implications or the significance of the topic

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Lesson 6 Date \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ English 11

Focus: Students are introduced to writing standard W.11-12.3.a which requires students to create an engaging narrative introduction that orients the reader to a problem, situation, or observation and its significance; establish point of view; introduce characters of a narrator; and create a smooth progression of experiences or events.

[CCSS.ELA-Literacy.W.11-12.3](http://www.corestandards.org/ELA-Literacy/W/11-12/3/)
Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.

[CCSS.ELA-Literacy.W.11-12.3.a](http://www.corestandards.org/ELA-Literacy/W/11-12/3/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.

Whole Class Discussion:

What does the standard identify as the function of narrative writing? Students may identify that narrative writing should develop narratives or stories about experiences or events.

How does the standard suggest students should develop their narratives?

How does this standard suggest effectively engaging and orienting the reader?

Your Task: Draft a new introduction to “On the Rainy River” that engages and orients the reader to the problem or situation and its significance. Establish a point of view, a narrator, and/or characters, and create a smooth progression of experiences or events.

Use the handout as a guide to assist in brainstorming.

*Standards*

*Assessed Standard(s) W.11-12.4 Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.*

*Addressed Standard(s) W.11-12.3.a Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences. 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.*

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Lesson 6: Narrative Writing Brainstorming Date \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ English 11

Directions: Work in your groups/pairs to complete the following graphic organizer.

|  |  |  |  |
| --- | --- | --- | --- |
| Passage from Text | Page #/ paragraph # | How standard applies to passage | Ideas for a new introduction and avenues of crafting a response |
|  |  |  |  |
|  |  |  |  |
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|  |  |  |  |

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Lesson 7: Narrative Writing Date \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ English 11

Your Task: Draft a new introduction to “On the Rainy River” that engages and orients the reader to the problem or situation and its significance. Establish a point of view, a narrator, and/or characters, and create a smooth progression of experiences or events.

Once this has been completed, you will work on peer editing and revising.

***11.4 Narrative Writing Checklist***

**Assessed Standards:** \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

 Does my response… ✔

*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) 

Establish one or multiple point(s) of view? (W.11-12.3.a) 

Introduce a narrator and/or characters? (W.11-12.3.a) 

Create a smooth progression of experiences or events? (W.11-12.3.a) 

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) 

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) 

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) 

Provide a conclusion that follows from and reflects on what is experienced, observed, or resolved over the course of the narrative? (W.11-12.3.e) 

Demonstrate clear and coherent writing in which the development, organization, and style that are appropriate to task, purpose, and audience? (W.11-12.4) 

Develop and strengthen writing during the writing process, addressing what is most significant for the specific purpose and audience? (W.11-12.5) 

Control of Conventions Demonstrate command of the conventions of standard English grammar, usage, capitalization, punctuation, and spelling? (L.11-12.1, L.11-12.2) 

\*\*After revisions have been completed, students will share their crafted response with the class or in small groups.

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“The Red Convertible”- Louise Erdrich Date \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ Pd\_\_\_\_\_\_

Vocabulary

1. **Idiom** (n.) – an expression whose meaning is not predictable from the usual meanings of its basic elements or from the general grammatical rules of a language.
2. **Repose-**(v.) – to lay at rest
3. **Hothead** (n) – a person who gets angry easily
4. **Discredit** (v.) – to cause (someone or something) to seem dishonest or untrue.
5. **Dispensed** (v.) – no longer used or required (something); got rid of (something)
6. **Shrouded** (v.) – covered or hid (something)
7. **Exile** (n.) – a situation in which you are forced to leave your country or home and go to live in a foreign country
8. **Reticence** (n.) – the state of being reserved, especially with regard to speaking freely; restraint.
9. **Hick** (n.) – an uneducated person from a small town or the country.
10. **Pipe dream** (n.) – a hope, wish, or dream that is impossible to achieve or not practical.
11. **Reservation** (n.) – an area of land in the U.S. that is kept separate as a place for Native Americans
12. **Big Break** (idiom) – significant good luck or opportunity
13. **Green Pastures** (Idiom) – a better or more exciting place
14. **Outhouse** (n.) – a small outdoor building that is used as a toilet
15. **Windbreaks** (n.) – things (such as a fence or group of trees) that protect an area from the wind
16. **Clinch** (v.) – to hold each other closely during a fight
17. **Fancydancer** (n.) – a dancer in a fast Native American powwow dance that features jumping and twirling, with participants wearing bright colors and flying feathers and ribbons
18. **Tip-top** (adj.) – excellent or great
19. **Did a number** (idiom) – damaged or harmed someone or something
20. **Whacked** (v.) – struck with a smart, resounding blow or blows
21. **Ran the piss right out** (idiom) – treated something so badly or used something so much that you destroyed it
22. **A-1** (adj.) – good or excellent
23. **Down in the dumps** (idiom) – feeling very sad
24. **Loner** (n.) – a person who is or prefers to be alone, especially one who avoids the company of others
25. **Top** (n.) – something that covers the upper part or opening of something (e.g., a convertible); a child's toy that can be made to spin very quickly
26. **Emphasize** (v.) – to give special attention to something
27. **Bowls me over** (phrasal v.) – hits and pushes down (someone or something) while quickly moving past
28. **Grouse** (n.) – a small bird that is often hunted
29. **Whoopee** (n.) – merrymaking; boisterous fun
30. **Clutch** (n.) – a pedal that is pressed to change gears in a vehicle

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**Narrative Techniques:**

|  |  |
| --- | --- |
| **Term** | **Definition:** |
| Narrative |  |
| Dialogue |  |
| Pacing |  |
| Description |  |
| Reflection |  |
| Multiple Plot Lines |  |
| Circular Narrative |  |
| Euphemism |  |
| Tragic Resolution |  |
| Figurative Language |  |
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“The Red Convertible”- Louise Erdrich Date \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ Pd\_\_\_\_\_\_

Lesson 8

**Aim:** How can we analyze the development of the narrator, Marty, and his brother, Stephan, and how does Marty’s point of view impact the character development of Stephan?

|  |
| --- |
|  **Standards Assessed Standard(s)**  |
| 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.11-12.6  | Analyze a case in which grasping point of view requires distinguishing what is directly stated in a text from  |

**Do Now:** Answer the following on an index card.

1. Side 1: Describe yourself.

2. Side 2: Exchange your index card with a neighbor—Do NOT read your neighbor’s description of him/herself! Interview your partner- you can ask him/her any question you feel appropriate to assist you in writing a description of him/her. Write your description on the second side of the index card. Once finished, return the index card to your partner.

3. Re-read your description of yourself and then read the description your partner wrote.

* What differences do you notice?
* Why do you think you each wrote a different description of the same subject (you)?

**Students read pages 1–4 (from “I was the first one to drive a convertible” to “it gave us a beautiful performance when we needed it”), in which Marty introduces himself and recounts a trip he took with his brother Stephan in a red convertible.**

FYI:

* The Chippewa, also called Ojibwa, are a large tribe of Native Americans living in Canada and the U.S., principally in the region around Lakes Huron and Superior but extending as far west as Saskatchewan and North Dakota.
* Khe Sanh is a city in Vietnam that was the site of a major battle during the Vietnam War.

**Questions for Analysis:**

1. How does Louise Erdrich choose to introduce Stephan and Marty?

2. How does the phrase, “I’ll tell you when we first saw it” develop point of view in the story?

3. What is the tone of this section?

4. What does Marty’s statement, “Some people hang on to details when they travel, but we didn’t let them bother us” (p. 2) demonstrate about the brothers and their trip? *In other words, describe the brothers’ feelings about their trip.*

5. Why do the brothers “never want to leave Alaska?”

6. What is the impact of the pronoun “we” in the description of the summer trip?

7. How does the sentence, “We got home just in time, it turned out, for the Army to remember Stephan had signed up” (p. 4), further develop Stephan’s character? *In other words, what does this tell you about Stephan?*

8. How do Marty and Stephan feel about the memory of the road trip? How do you know? (Provide lines from the text for evidence).

**QuickWrite:** What is the impact of Erdrich’s choice to introduce Stephan through Marty’s point of view?

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Lesson 9

**Aim:** **How do elements in the text impact the relationship between the central characters Marty and Stephan?**

|  |
| --- |
| **Assessed Standard(s)**  |
| 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).  |
| **Addressed Standard(s)**  |
| W.11-12.9.a  | Draw evidence from literary or informational texts to support analysis, reflection, and research. a. Apply *grades 11–12 Reading standards* 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").  |
| SL.11-12.1.a, c  | Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on *grades 11–12 topics, texts, and issues*, 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.  |
| L.11-12.5  | Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.  |

**Do Now:** What is Post Traumatic Stress Disorder? (Consider what each word means).

**Students read pages 4–10 (from "It was at least two years before Stephan" to "going and running and going and running and running"), in which Stephan returns from the Vietnam War, and Marty describes the events leading up to the final moments of Stephan’s life.**

**Questions for Analysis:**

1. “Stephan was very different, and I’ll say this, the change was no good.” How does Stephan’s behavior after he returns from the war compare to his behavior before he left for war? Give textual support.

2. What words and phrases demonstrate Marty’s opinion of Stephan’s “change”? *In other words, how does Marty feel about the change in his brother and how do you know?*

3. There are three (3) sections to this story and a setting for each. What is the setting and describe how the setting relates to the action taking place in that section:

|  |  |  |
| --- | --- | --- |
|  | **Setting** | **Relate to Action** |
| **Section 1** |  |  |
| **Section 2** |  |  |
| **Section 3** |  |  |

4. What is the impact of the actions and dialogue of Marty and Stephan in the final scene on the meaning of the text?

5. What is the role of the convertible in the development of Marty and Stephan’s relationship?

6. The convertible is an example of what literary device/element?

**QuickWrite:** Choose one or more elements of the text and explain how the elements impact(s) Marty and Stephan’s relationship on this excerpt.

**Homework:** Now that you have read the entire story, go back to the first paragraph and explain the “boots filled with water on a windy night” statement. Why do you think Erdrich introduces that idea in paragraph 1 if you do not learn its meaning until the end?

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Lesson 10

**Aim: How do specific structural choices in the text impact the aesthetic of the text/narrative?**

|  |
| --- |
|  **Assessed Standard(s)**  |
| 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.  |
| **Addressed Standard(s)**  |
| W.11-12.9.a  | Draw evidence from literary or informational texts to support analysis, reflection, and research. a. Apply *grades 11–12 Reading standards* 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").  |
| 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 grades 11–12 topics, texts, and issues*, 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.  |

Notes: FYI: Add the following to your Chart of Narrative Techniques.

* **Circular Narration-** [[1]](#footnote-1)
	+ *Narrative that ends in the same place it began; a narrative that has certain plot points repeated.*
	+ Circular narratives cycle through the story one event at a time to end back where the story originated. Rather than provide a clear conclusion tying together the remaining pieces of the story, a circular narrative will provide closure through a return to the opening material.
	+ Circular narratives often utilize flashback and dream sequences to create a sense of departure from and a return to the original structure.
* **Euphemism**
	+ The substitution of a mild, indirect, or vague expression for one thought to be offensive, harsh, or blunt.
* **Tragic Resolution**
	+ The story ends in death

In Groups, complete the chart before sharing out with the class.

|  |  |  |
| --- | --- | --- |
|  | **Examples from Text** | **How does the technique impact meaning in the story?** |
| **Circular Narrative** |  |  |
| **Dialogue** |  |  |
| **Euphemism** |  |  |
| **Tragic Resolution** |  |  |
| **Figurative Language** |  |  |

**QuickWrite:** How does Erdrich structure the text? How does the structure contribute to the aesthetic impact of the text?

**Homework:** Brainstorm 1 idea for retelling a scene from “The Red Convertible” using each of the narrative techniques: dialogue, pacing, description, reflection, or multiple plot lines to further develop an experience, event, or character.

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Lesson 11/12

**Aim: How do narrative techniques develop experiences, events, and/or characters in “The Red Convertible”?**

|  |
| --- |
|  **Assessed Standard(s)**  |
| W.11-12.4  | Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.  |
| W.11-12.5 | Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience. |
| **Addressed Standard(s)**  |
| W.11-12.3.a, b  | Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences. 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.  |
|  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 *grades 11–12 topics, texts, and issues*, building on others' ideas and expressing their own clearly and persuasively  |

In your groups/pairs, discuss the changes you outlined for your homework last night. Then, after discussion, identify examples of your assigned narrative technique in “The Red Convertible.” Analyze how the narrative technique develops experiences, events, and/or characters in the story before sharing out with the class.

|  |  |
| --- | --- |
| **Technique** | **Analysis** |
| **Dialogue** |  |
| **Pacing** |  |
| **Description** |  |
| **Reflection** |  |

 **Homework:** Choose a scene from “The Red Convertible” and retell it using one of the narrative techniques: dialogue pacing, description, reflection, or multiple plot lines to further develop an experience, event, or character.

***\*\* Lesson 11 includes questions for “On Rainy River” and asks students to retell a scene from this story. This aspect of the lesson may be more appropriate to introduce upon completion of reading “On Rainy River” (following Lesson 7) while it is fresh in students’ minds.***

* ***How does O’Brien use dialogue to develop experiences, events, or characters?***
* ***Give an example when the author uses the technique of description. How does this develop experiences, events, or characters?***

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Lesson 13- End of Unit Part 1

**Aim: How can we analyze point of view in both “On Rainy River” and “The Red Convertible”? How can the point of view help the reader to distinguish between what is stated in the text and what is actually meant?**

|  |
| --- |
|  **Assessed Standard(s)**  |
| RL.11-12.6  | Analyze a case in which grasping point of view requires distinguishing what is directly stated in a text from what is really meant (e.g., satire, sarcasm, irony, or understatement).  |
| SL.11-12.1. a, c  | Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on *grades 11–12 topics, texts, and issues*, 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.  |
| **Addressed Standard(s)**  |
| W.11-12.9.a  | Draw evidence from literary or informational texts to support analysis, reflection, and research. a. Apply *grades 11–12 Reading standards* to literature (e.g., “Demonstrate knowledge of eighteenth-, nineteenth- and early-twentieth-century foundational works of American literature, including  |

|  |
| --- |
| **Directions:** Use this tool to collect and identify evidence from the short story **“On Rainy Rivery.”** Include at least 2 pieces of evidence in which what is directly stated differs from what is really meant. Explain what is really meant by the chosen text evidence.  |

|  |  |  |
| --- | --- | --- |
| Point of View | Evidence (What is Stated?) | Explanation (What Is Really Meant?) |
|  |  |  |
|  |  |  |

|  |
| --- |
| **Directions:** Use this tool to collect and identify evidence from the short story **“The Red Convertible.”** Include at least 2 pieces of evidence in which what is directly stated differs from what is really meant. Explain what is really meant by the chosen text evidence.  |

|  |  |  |
| --- | --- | --- |
| Point of View | Evidence (What is Stated?) | Explanation (What Is Really Meant?) |
|  |  |  |
|  |  |  |

**Homework: Review the below prompt in preparation for your End-of-Unit assessment.**

**Part 2- End of Unit Assessment: Consider another character’s point of view in either “On the Rainy River” or “The Red Convertible” and retell a key scene from either text through that character’s point of view.**

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Lesson 14/15/16- End-of-Unit Assessment

**Prompt:**

Retell a key scene from “On Rainy River” by Tim O’Brien or “The Red Convertible” by Louise Erdrich from another character’s point of view. You must include at least two narrative techniques in your retelling.

Stage 1- Day 1: Planning/Drafting

* Choose a text (“On Rainy River” or “The Red Convertible”)
* Choose a particular scene
* Choose another character to tell the story
* Choose two narrative techniques you will include in your retelling.
* Write an abstract/proposal outlining the choices you are making to write this piece and explain why you have made these choices.

Stage 2- Day 2: Peer Conferencing

* Share your abstract with a partner.
* Provide feedback/ constructive criticism-
	+ Can your peer do something to make the retelling more interesting?
	+ Is your peer missing any important elements from the scene?
	+ Are the two narrative techniques appropriate? Do you think they will be effective? Might you recommend another?
	+ What do you like about their ideas?
	+ Give your peer any other commentary that will be helpful to your peer’s writing process.

Stage 3- Writing

* At the teacher’s discretion students will write and polish their retelling of the scene
	+ In class
	+ At home
* Responses should be typed and free of any spelling or grammatical errors.
* Responses should be submitted to Turnitin.com

Due: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

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*The Awakening*- Kate Chopin Date \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ Pd \_\_\_\_\_\_\_\_

Vocabulary List 1

Chapters 1- 9



1. telling her beads (idiom) – to say one’s prayers using rosary beads
2. folly (n.) – the state or quality of being foolish; lack of understanding or sense
3. languor (n.) – lack of energy or vitality
4. frankness (n.) – openness
5. demurely (adv.) – in a way that is not showy or flashy
6. evinced (v.) – showed clearly
7. reproached (v.) – found fault with
8. tacit (adj.) – understood without being openly expressed
9. lamenting (v.) – feeling or expressing sorrow or regret for
10. encumbrance (n.) – something burdensome, useless, or superfluous
11. iota (n.) – a very small quantity
12. prudery (n.) – excessive propriety or modesty in speech, conduct, etc.
13. droll (adj.) – amusing in an odd way
14. congenial (adj.) – very friendly
15. vouchsafe (v.) – to grant or give, as by favor, graciousness, or condescension
16. sonorous (adj.) – loud, deep, or resonant
17. naïveté (adj.) – having or showing a lack of experience or knowledge; innocent or simple
18. effusive (adj.) – extravagantly demonstrative of emotion
19. enamored (v.) – filled or inflamed with love
20. acme (n.) – the highest point

**Quiz will be on \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**

**Format of the Quiz: Part I- Matching**

**Part II- Fill-in the Sentence**

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Vocabulary List 2

Chapters 10- 18

1. solicitation (n.) – a petition or request
2. dissenting (v.) – differing in sentiment or opinion, especially from the majority; disagreeing
3. smote (v.) – affected mentally or morally with a sudden pang
4. capricious (adj.) – subject to, led by, or indicative of a sudden, odd notion or unpredictable change; erratic
5. entreaty (n.) – a serious request for something
6. feebly (adj.) – very weakly
7. intangible (adj.) – not tangible; incapable of being perceived by the sense of touch
8. deprecatory (adj.) – apologetic; making an apology
9. squander (v.) – to spend or use (money, time, etc.) extravagantly or wastefully
10. bedlam (n.) – a scene or state of wild uproar and confusion
11. incipiently (adv.) – beginning to develop or exist
12. poignancy (n.) – the state or condition of being poignant (keenly distressing to the feelings)
13. scrupulously (adv.) – in a manner that shows a strict regard for what one considers right; in a principled manner
14. consternation (n.) – a strong feeling of surprise or sudden disappointment that causes confusion
15. alacrity (n.) – cheerful readiness, promptness, or willingness
16. crying his wares (idiom) – to announce publicly as for sale; advertise
17. part and parcel (idiom) – an essential ingredient
18. delirium (n.) – a state of wild excitement and great happiness
19. ennui (n.) – a lack of spirit, enthusiasm, or interest
20. take for granted (idiom) – to believe or assume that (something) is true or probably true without knowing that it is true

**Quiz will be on \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**

**Format of the Quiz: Part I- Matching**

**Part II- Fill-in the Sentence**

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***Pre-Reading***

**Aim:** How can we prepare to understand the concepts and central ideas of *The Awakening* before reading?

Anticipation Guide for The Awakening by Kate Chopin

Below are some issues you will come across as we read Kate Chopin’s *The* Awakening. Read each of the following statements independently and consider how you feel. Determine if **you** believe the statement is TRUE or FALSE. Once everyone is done, we will have a class discussion led entirely by the students.

|  |  |  |
| --- | --- | --- |
| True | False |  |
| **\_\_\_\_** | **\_\_\_\_** | Men and Women have different roles. |
| **\_\_\_\_** | **\_\_\_\_** | Men and Women can’t do the same jobs. |
| **\_\_\_\_** | **\_\_\_\_** | Men are naturally better at certain things than women and vice versa. |
| **\_\_\_\_** | **\_\_\_\_** | You should sacrifice anything to be with the person you love. |
| **\_\_\_\_** | **\_\_\_\_** | Love is what makes life worth living. |
| **\_\_\_\_** | **\_\_\_\_** | The quest to find yourself is the most important quest of your life. |
| **\_\_\_\_** | **\_\_\_\_** | If you don’t know yourself, you don’t know anything. |
| **\_\_\_\_** | **\_\_\_\_** | It’s better to do what you want than to think about what’s best for others. |
| **\_\_\_\_** | **\_\_\_\_** | It’s better to marry for love than to marry for any other reason. |
| **\_\_\_\_** | **\_\_\_\_** | Marriage and family are the most important things in life. |
| **\_\_\_\_** | **\_\_\_\_** | It’s ok to cheat on someone if they don’t find out. |

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***Pre-Reading***

**Aim:** How can we understand differing perspectives or problems within a text?

**Standards:**

Problematic Situations

**Directions:** You will be presented with four scenarios, each putting you in a moral dilemma related to the type of dilemmas experienced by the characters in *The Awakening*. In your group, rank the situations based on whether the person involved acted morally or not (1 equals most moral and 4 equals least moral) and provide a group rationale for the choice. Once you have ranked all four scenarios, someone from your group will be asked to post your rankings on the board before having a class discussion.

**Scenario 1**

You have been dating someone for about 6 months now. Everything is going well. Your relationship isn’t like a fairy-tale, but it’s not bad either. However, one day while you’re at the mall with some friends you run into a really hot guy/girl. This person is funny, cool, laughs at all your jokes, and thinks you’re just the greatest person ever. You exchange phone numbers and stay in touch. You start hanging out with this person as much as you can. Your boyfriend/girlfriend knows you hang out, but he/she doesn’t know that you feel like you are starting to have strong feelings for this person and you think that this guy/girl may feel the same way. You don’t stop hanging with him/her, despite the fact that you’re in a relationship.

Ranking: \_\_\_\_\_

 Rationale: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_
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**Scenario 2**

You have a diverse group of friends—some guys, some girls—and everyone is cool with each other. A few people in your group of friends are dating each other, but mostly you all just hang out. You notice that one of your guy friends is flirting with a girl who is already in a serious relationship. Normally, everyone in your group of friends jokes and even flirts a little, but you’re

afraid this girl is taking this guy seriously because she’s new to your school and doesn’t understand that people flirt, but it doesn’t mean anything. You’re afraid she may ruin her relationship with

her boyfriend just for this guy. You decide to talk to the guy who is flirting with her and tell him to quit it.

Ranking: \_\_\_\_\_

Rationale: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_
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**Scenario 3**

You’ve been married for about 5 years and things are starting to get pretty dull. You feel like your spouse cares about you, but things just aren’t the same as they used to be. You feel like you want something more exciting and when your spouse goes away on a long business trip you meet someone and end up sleeping with him/her. You feel bad at first, but you keep sleeping with this person. You don’t love him/her and you aren’t sure what you’ll do when your spouse comes home, but for now you just keep sleeping with this other person.

Ranking: \_\_\_\_\_

Rationale: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_
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**Scenario 4**

You’ve fallen in love, but the person you’re in love with is married and has children. You decide that you have to get away from this person before you do something you’ll regret, so you go to a foreign country and try to establish yourself there. Even after starting your new life you can’t stop thinking about this person. After a year you decide to go back and tell this person how you feel.

Ranking:\_\_\_\_\_

Rationale: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_
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**Closing:** Reflect on today’s activity. Did your opinion on any of the scenario’s change after the class discussion? How so?

**French Expressions Glossary:**

 Some of the French phrases and terms from the reading in alphabetical order.

|  |  |
| --- | --- |
| ***accouchement*** | childbirth. |
| ***"Allez vous-en! Sapristi!"*** | French phrases meaning "Go away! For God's sake!" |
| **atelier** | a studio or workshop, especially one used by an artist. |
| ***au revoir*** | goodbye |
| ***blaguer! farceur! grose bête, va!*** | Comedian! Clown! Silly beast, away with you! |
| ***Bon Dieu*** | Good God. |
| ***bon garçon*** | good boy (or good waiter). |
| ***Bonne nuit, ma reine, soyez sage*** | Good night, my queen, behave well. |
| ***Ce que tes yeux me disent*** | What your eyes are saying to me. |
| ***chambres garnies*** | furnished rental rooms. |
| ***coup d'état*** | the sudden, forcible overthrow of a ruler or government, sometimes with violence, by a small group of people already having some political or military authority. |
| ***en bon ami*** | as a friend. |
| ***en bonne ménagère*** | as a good housewife. |
| ***entre-mets*** | a dish served between the main courses or as a side dish. |
| ***friandises*** | delicacies. |
| ***grand esprit*** | great spirit. |
| ***Griffe*** | person with one mulatto parent and one black parent. |
| ***à Jeudi***  | until Thursday. |
| ***la belle dame*** | beautiful woman. |
| ***les convenances*** | social conventions; protocol. |
| ***ma chère*** | my dear. |
| ***Ma foi!*** | Indeed! (literally "my goodness"). |
| ***ma reine*** | my queen (or my love). |
| ***mais ce n'est pas mal! elle s'y connait, elle a de la force, oui*** | But that's not bad at all! She knows what she's doing, she has a talent. |
| ***marron glacé*** | marrons in syrup or glazed with sugar; candied chestnuts. |
| ***ménage*** | a household; domestic establishment. |
| ***passez! adieu! allez vous-en!*** | Go on! Good-bye! Go away! |
| ***tête montée*** | hot-headed person. |
| ***Tiens! Voilà que Madame Ratignolle est jalouse!*** | Finally! It appears that Madame Ratignolle is jealous! |
| ***vingt-et-un*** | a card game called "twenty one." |

<http://www.cliffsnotes.com/literature/a/the-awakening/study-help/full-glossary>

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***Lesson 1 (Chapters 1-3)***

**Aim:** How are Mr. Pontellier, Mrs. Pontellier, and Robert introduced?

**Standards**

|  |
| --- |
| **Assessed Standard(s)**  |
| 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).  |
| **Addressed Standard(s)**  |
| W.11-12.9.a  | Draw evidence from literary or informational texts to support analysis, reflection, and research. a. Apply *grades 11–12 Reading standards* 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, b  | Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on *grades 11–12 reading and content*, choosing flexibly from a range of strategies.  |

Read Chapters 1 and 2 of *The Awakening* and answer the following questions for analysis:

1. In what order are the characters introduced? What significance can we draw from this?

2.

|  |  |  |
| --- | --- | --- |
| **Character** | **Physical Description** | **Personality Traits** |
| Mr. Pontellier |  |  |
| Mrs. Pontellier |  |  |
| Rovert |  |  |

3. Describe the setting.

4. What can you infer about the relationship of Mr. and Mrs. Pontellier? Use textual evidence to support your ideas.

5. How do Edna and Robert interact in this opening scene?

**QuickWrite**: How does introducing Edna Pontellier through the perspective of Mr. Pontellier develop her character?

**Homework:** Read Chapter 3 independently and answer the following using evidence of support.

1- How would you describe Edna as a wife (relationship with Mr. Pontellier)?

2- How would you describe Edna as a mother?

3- Conduct a brief search to learn about Creole culture. What are some characteristics of the Creole culture?

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***Lesson 2 (Chapter 4)***

**Aim:** How does Chopin’s use of figurative language help us to understand typical female social roles at this time?

**Standards:**

|  |
| --- |
| **Assessed Standard(s)**  |
| 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.11-12.4  | Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including words with multiple meanings or language that is particularly fresh, engaging, or beautiful. (Include Shakespeare as well as other authors.)  |
| **Addressed Standard(s)**  |
| W.11-12.9.a  | Draw evidence from literary or informational texts to support analysis, reflection, and research. a. Apply *grades 11–12 Reading standards* 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  |

**Do Now:** Jot down two things you learned about the Creole Culture from your homework last night. Share with class.

***Read Chapter 4 of The Awakening before answering the following questions for analysis.***

1. What does the description of the Pontellier boys at play suggest about the typical, or expected, behavior of children in Edna’s society?

2. How does Chopin define the term “mother-women” (p. 10) in the text?

3. How does Chopin use figurative language to describe “mother-women” ? Religious language like “angel”?

4. Looking at the word order in the word “mother-women,” which role (mother or woman) is most important?

5. Does Edna fit this definition of a “mother”? Explain.

6. Who is Madame Ratignolle?

7. How does Madame Ritignolle compare to Edna as a mother?

8. Compare Edna to Creole women (pages 11-12)

|  |  |
| --- | --- |
| **Creole Women** | **Edna** |
|  |  |

**Closing:** Do you think Edna Pontellier upholds the expected social standards for women at the time? Explain.

**Homework:** Read Chapters 5 & 6 and completing the following:

1. (Chapter 5)- Record 2 questions you have as you read the text.

2. (Chapter 6)- Explain the significance of the line “Mrs. Pontellier was beginning…world within and about her” on page 17.

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***Lesson 3 (Chapters 1-6)***

**Aim:** How does Chopin’s use of detailed language in chapters 1-6 help us create a more vivid picture of experiences, events, settings, and characters?

**Standards:**

|  |
| --- |
| **Assessed Standard(s)**  |
| W.11-12.4  | Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.  |
| **Addressed Standard(s)**  |
| W.11-12.3.d  | Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences. d. Use precise words and phrases, telling details, and sensory language to convey a vivid picture of the experiences, events, setting, and/or characters.  |
| W.11-12.9.a  | Draw evidence from literary or informational texts to support analysis, reflection, and research. a. Apply *grades 11–12 Reading standards* to literature (e.g., “Demonstrate knowledge of eighteenth-, nineteenth- and early-twentieth-century foundational works of  |

**Do Now:**

1- Define the word “sensory”

2- What do you think “Sensory Language” is?

***Read the following line and answer the questions that follow.***

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

1. What is the effect of Chopin’s use of the word *embrace*?

2. Give an example of sensory language in the quote above.

3. How does the use of sensory language impact the development of experiences, events, setting, and/or characters?

***Group Work:***Each of the 5 groups will be assigned a chapter of *The Awakening* (1-5). For your assigned chapter, identify another example of sensory language, precise detail from that chapter. Explain the effect of Chopin’s use of language in conveying a vivid picture of the experiences, events, setting, and/or characters. Share with the class.

|  |  |  |
| --- | --- | --- |
|  | **Example from Text with Citation** | **Explanation** |
| **Chapter 1** |  |  |
| **Chapter 2** |  |  |
| **Chapter 3** |  |  |
| **Chapter 4** |  |  |
| **Chapter 5** |  |  |

**QuickWrite:** Why might an author choose to use sensory language or precise words when writing a narrative?

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***Lesson 4 (Narrative Writing)***

**Aim:** How can we revise and edit our narrative pieces to include sensory language, precise words and phrases, and telling details to convey a vivid picture of experiences, events, setting, and/or character?

**Standards:**

|  |
| --- |
| **Assessed Standard(s)**  |
| W.11-12.5  | Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience.  |
| **Addressed Standard(s)**  |
| W.11-12.3.d  | Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences. d. Use precise words and phrases, telling details, and sensory language to convey a vivid picture of the experiences, events, setting, and/or characters.  |
| 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 *grades 11–12 topics, texts, and issues,* building on others’ ideas and expressing their own clearly and persuasively.  |

**Directions:**  Work independently on the following. ***Be prepared to conference with the teacher.***

Step 1- Take out your narrative piece, exchange with a peer:

* 1. Read over your peer’s narrative.
	2. Highlight any areas of sensory language and precise language that you notice.
	3. Do these examples convey a vivid picture of experiences, events, setting, and/or character? If not, make suggestions for improvement.
	4. Make suggestions for adding sensory language and precise language where needed.
	5. When you are done, give it back to your peer.

Step 2- Review your own narrative piece:

1. Take note of any suggestions made by your peer.
2. Begin making your revisions using the below chart.

|  |  |  |
| --- | --- | --- |
|  | Original | Revised with W11-12.3d |
| Change 1 |  |  |
| Change 2 |  |  |
| Change 3 |  |  |

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***Lesson 5 (Chapter 7-9)***

**Aim:** How are the central ideas of “sense of self” and “societal expectations” developed in Chapter 7?

**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.  |
| **Addressed Standard(s)**  |
| W.11-12.9.a  | Draw evidence from literary or informational texts to support analysis, reflection, and research. a. Apply *grades 11–12 Reading standards* 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  | Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on *grades 11–12 reading and content*, choosing flexibly from a range of strategies. 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.  |

**Do Now:** How do we define our identity? What factors influence our identity?

**In Pairs- Read Chapter 7 of *The Awakening* and answer the following questions.**

1. How is Edna changing as a result of being at Grand Isle?

2. Compare the personalities of Edna and Madame Ratignolle on pages 16-18.

|  |  |
| --- | --- |
| **Edna Pontillier** | **Madame Ratignolle** |
|  |  |

3. Based on these descriptions and observations of the character’s personalities, what does this lead you to believe about societal expectations (Central Idea!)?

4. How is the central idea of “sense of self” developed on pages 18-10 (from “Of whom- of what are you thinking? “ to “But he, too, went the way of dreams”)?

5. In pages 20-22, how does Enda describe her marriage and how does this help us characterize her personality?

6. What are Edna’s feelings toward her children?

7. How does Edna’s relationship with her children demonstrate the development of the two central ideas?

|  |  |
| --- | --- |
| **Sense of Self** |  |
| **Societal Expectations** |  |

**Closing:** Create a diary entry for Edna. As Edna, talk about your identity and issues with what society expects of you. Use textual details to support. Be sure to include details of how you (Edna) sees yourself and how you do or do not fit in to societal expectations.

**Homework:** Read Chapters 8 and 9. Give 1 quote from each chapter you find significant and explain why.

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***Lesson 6 (Chapter 10-14)***

**Aim:** How do Edna’s interactions with Mr. Pontellier and Robert in this excerpt further develop her character?

**Standards:**

|  |
| --- |
| **Assessed Standard(s)**  |
| 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).  |
| **Addressed Standard(s)**  |
| W.11-12.9.a  | Draw evidence from literary or informational texts to support analysis, reflection, and research. a. Apply grades *11–12 Reading standards* 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  | Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on *grades 11–12 reading and content*, choosing flexibly from a range of strategies. a. Use context (e.g., the overall meaning of a sentence, paragraph, or text; a word’s  |

**Do Now**: **Pair and Share:** Based on your reading from homework, and with a partner, answer the following:

1. What might Robert’s reaction to Madame Ratignolle’s request indicate about his feelings toward Edna?

2. What effect does Mademoiselle Reisz’s piano playing have on Edna?

3.How do Edna’s interactions with Robert differ from her interactions with her husband?

**Read Chapter 10 of *The Awakening* and answer the following questions.**

1. How do Edna’s thoughts as she walks toward the water further contribute to her character development?

2. Why might this be a turning point in the text?

3. Following her first swim, how do Edna’s interactions with her husband and Robert compare?

4. How does the interaction between Robert and Edna about “‘the twenty-eighth of August’” (p. 33) further develop their relationship?

**Read Chapter 11 of *The Awakening* and answer the following questions.**

5. How does Edna react to her husband’s requests on page 35? How has she reacted previously to his requests?

6. Why does Edna eventually go inside?

7. What are Edna’s “realities” and how do these “realities” impact her “dream” (p. 36)?

**QuickWrite: How do Edna’s interactions with Mr. Pontellier and Robert in this excerpt further develop her character?**

**Homework:** Read and annotate Chapters 12-14. Additionally, respond briefly in writing to the following prompt:

*How does Edna’s day trip with Robert illustrate her development as a character?*

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***Lesson 7 (Chapter 14-15)***

**Aim:** How are two central ideas in chapters XIV and XV related to Edna’s character development?

**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).  |
| **Addressed Standard(s)**  |
| W.11-12.9.a  | Draw evidence from literary or informational texts to support analysis, reflection, and research. a. Apply *grades 11–12 Reading standards* 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”).  |

**Review of Chapters from Homework:**

1- How does the narrator describe Edna’s transition from her daytrip with Robert back to her family life?

2- How does the description of Edna’s transition from her daytrip further illustrate her character development?

3- How does the central idea of “sense of self” further develop in Chapter 14?

**Read Chapter 15 of *The Awakening* and answer the following questions.**

4. What does the dinner scene demonstrate about Edna and Robert?

5. How does the group dinner scene impact the mood in this excerpt?

6. How does the interaction between Edna and Madame Ratignolle demonstrate the interaction of two central ideas?

7. Describe Edna’s reaction to learning of Robert’s departure.

8. How does Robert’s decision to leave and Edna’s response to his departure further demonstrate the interaction of central ideas in the text?

**Quick Write: How are two central ideas in chapters XIV and XV related to Edna’s character development?**

**Homework:** Read and annotate Chapters 16-18

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***Lesson 8 (Chapter 17-18)***

Aim: Analyze the significance of Edna and Mr. Pontellier’s argument about societal obligations and Edna’s attempt to destroy her wedding ring.

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.11-12.4* Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including words with multiple meanings or language that is particularly fresh, engaging, or beautiful. (Include Shakespeare as well as other authors.)

Addressed Standard(s)

*W.11-12.9.*a Draw evidence from literary or informational texts to support analysis, reflection, and research. a. Apply grades 11–12 Reading standards 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* Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grades 11–12 reading and content, choosing flexibly from a range of strategies. 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.

The following activity can be done as whole class discussion, but it would work best as groups answering questions related to each section and presenting to the class.

Questions for Analysis and Discussion

1. How does Chopin’s use of figurative language in chapter XVI further develop Edna’s character?

2. How does the interaction between Edna and Madame Ratignolle in chapter XVI further develop two central ideas in the text?

Quick Write: How do two or more central ideas further develop in this excerpt of the text?

Instruct student groups to reread chapter XVII of The Awakening (from “The Pontelliers possessed a very charming home on Esplanade Street” to “taking the ring, slipped it upon her finger”) and answer the following questions before sharing out with the class.

3. How does the narrator’s description of the Pontellier home and “possessions” (pp. 55–56) further develop Mr. Pontellier’s character?

4. How does Mr. Pontellier’s regard for his “possessions” connect to his relationship with Edna (p. 56)?

5. What is the source of the conflict between Edna and Mr. Pontellier in chapter XVII?

6. How do Edna’s argument with Mr. Pontellier and her actions after their argument further develop a central idea in the text ?

Instruct student groups to reread chapter XVIII of The Awakening (from “The following morning Mr. Pontellier, upon leaving for his office” to “It had crossed her thought like some unsought, extraneous impression”) and answer the following questions before sharing out with the class.

7. How do key words in the phrase “alien world which had suddenly become antagonistic” further develop Edna’s character (p. 60)?

8. How does Edna’s dinner with the Ratignolles further develop a central idea in the text?

9. What does Edna’s description of the Ratignolles as the perfect “fusion of two human beings into one” demonstrate about Edna’s character (p. 62)?

10. What might ennui mean in the context of Edna’s dinner with the Ratignolles?

Quick Write: Select a phrase from either chapter XVII or XVIII and analyze how it further develops a central idea.

Homework: Select a phrase from either chapter XVII or XVIII and analyze how it further develops a central idea.

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***Lesson 9 (Mid Unit Assessment Preparation)***

Aim: Analyze how Edna’s character development contributes to the development of two related central ideas in the text.

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 grades 11–12 Reading standards 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 grades 11–12 topics, texts, and issues, building on others’ ideas and expressing their own clearly and persuasively.

Homework check and discussion

|  |  |
| --- | --- |
| How does Edna’s character continue to develop in this chapter?  |  |
| How does Mr. Pontellier’s character continue to develop in this chapter? |  |
| How do Edna and Mr. Pontellier’s character development in chapter XIX further develop a central idea in the text? |  |

In preparation for the Mid Unit Assessment, students should fill out the following chart in jigsaw method or group collaboration/presentation.

Focus: How does the development of Edna’s character contribute to two interrelated central ideas in the text? Additionally

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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***Lesson 9 (Mid Unit Assessment Preparation: Evidence Collection Tool***

***Mid-Unit Assessment Evidence Collection Tool: Chapters I–VI, Pages 3–16***

|  |  |  |
| --- | --- | --- |
| 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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***Lesson 9 (Mid Unit Assessment Preparation: Evidence Collection Tool)***

***Mid-Unit Assessment Evidence Collection Tool: Chapters VII-XI, Pages 16-36***

|  |  |  |
| --- | --- | --- |
| 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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***Lesson 9 (Mid Unit Assessment Preparation: Evidence Collection Tool)***

***Mid-Unit Assessment Evidence Collection Tool: Chapters XII-XV, Pages 36-51***

|  |  |  |
| --- | --- | --- |
| 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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***Lesson 9 (Mid Unit Assessment Preparation: Evidence Collection Tool)***

***Mid-Unit Assessment Evidence Collection Tool: Chapters XVI-XIX, Pages 51-65***

|  |  |  |
| --- | --- | --- |
| 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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***Lesson 10 (Mid Unit Assessment)***

**11.4.2 Mid-Unit Assessment**

***Text-Based Response***

*Your Task*: Rely on your reading and analysis of chapters I–XIX of The Awakening to write a well-developed response to the following prompt:

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

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 claim

-Organize your ideas in a cohesive and coherent manner

-Maintain a formal style of writing

-Follow the conventions of standard written English

***CCSS: RL.11-12.2, RL.11-12.3, W.11-12.2.a-f***

Commentary on the Task:

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 RL.11-12.3 because it demands that students:

-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).

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 explanation presented (e.g., articulating implications or the significance of the topic).

Homework: Read and annotate chapters 22-24; be prepared to discuss your annotations with your groups.

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***Lesson 11 (Chapters 22-24)***

From this point forward, students will be guiding their own discussions in class. Methods for implementation can be utilizing group work or utilizing the Fishbowl method.

Aim: Analyze the significance of Mr. Pontellier’s decision to consult a physician about Edna’s changing behavior and mood before leaving on a lengthy trip. Analyze Edna’s father’s visit to the Pontellier family.

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.

Addressed Standard(s)

*W.11-12.9.a* Draw evidence from literary or informational texts to support analysis, reflection, and research. a. Apply grades 11–12 Reading standards 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”).

*SL.1112.1.a, c*

Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 11–12 topics, texts, and issues, 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.

***Quick Write : How do two central ideas continue to interact and build on one another in chapters XXII–XXIV?***

Have students work in groups using their annotations to guide discussion and present their findings to the class.

Homework: Read and annotate chapters 25-28; be prepared to share your findings with your groups

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***Lesson 11 (Chapters 22-24: Evidence Collection Tool)***

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| Evidence of societal expectations  | Evidence of sense of self | How do two central ideas continue to interact and build on one another in chapters XXII–XXIV?  |
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***Lesson 12 (Chapters 25-28)***

Aim: Analyze the development of Edna’s relationship with Alcée Arobin and Edna’s decision to move out of the home she shares with her family.

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).

Addressed Standard(s)

*W.11-12.9.a* Draw evidence from literary or informational texts to support analysis, reflection, and research. a. Apply grades 11–12 Reading standards 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”).

*SL.1112.1.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 grades 11–12 topics, texts, and issues, 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.

Do Now: How does the development of Edna’s character contribute to two interrelated central ideas in chapters XXV–XVIII?

After students share responses, make a list on the board. Students may agree or disagree with one another. They must then get into their groups and use the class discussion as a springboard to work on the Central Ideas Tracking Tool. Groups will present their finding to the class.

To guide the discussion:

How does Edna’s character continue to evolve in this excerpt?

What choices does Edna make about her relationships with men?

How are the central ideas of the story related in this excerpt?

Quick Write: How does the development of Edna’s character contribute to two interrelated central ideas in chapters XXV–XVIII?

Homework: Read and annotate chapters 29-31; be prepared to share your annotations with your groups.

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***Lesson 12 (Chapters 25-28-Central Ideas Tracker Tool***

*Directions: Identify two or more central ideas that you encounter throughout the text. Trace the development of those ideas by noting how they build on one another and interact over the course of the text. Cite textual evidence to support your work.*

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| --- | --- | --- |
| Page # | Central Idea | Notes & Connections |
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***Lesson 13 (Chapters 29-31)***

Aim: What is significant about what occurs at the dinner party and Edna’s subsequent choice to move out of her house?

Standards

Assessed Standard(s)

*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).

Addressed Standard(s)

W.11-12.9.a Draw evidence from literary or informational texts to support analysis, reflection, and research. a. Apply grades 11–12 Reading standards 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”).

*SL.1112.1.a, c*

Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 11–12 topics, texts, and issues, 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.

Students take out their annotated text and class discussion begins. To guide discussion the following can be asked/posed:

How do Edna’s perceptions of the home she shared with her husband, as well as her perceptions of her new home, further develop her character?

How does the dinner party advance the plot?

How does the party affect Edna’s character development?

How does Edna’s evolving relationship with Arobin further develop her character?

In their groups, students can use the following prompt to guide their discussion; they can then fill out the Evidence Collection Tool.

Quick Write: Analyze how elements in chapters XXIX–XXXI contribute to the development of Edna’s character.

Homework: Have students read chapters 32-34, annotate and respond to the following questions:

What does chapter XXXII further demonstrate about Edna and Mr. Pontellier’s marriage?

What words and phrases does Chopin use to demonstrate Edna’s character development after the move to the “‘pigeon house’” (p. 94)?

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***Lesson 13 (Chapters 29-31-Evidence Collection Tool)***

Directions: Use this tool to collect and identify evidence in preparation for the lesson assessment discussion. Reread The Awakening, chapters XXIX–XXXI to identify evidence and analyze how elements in these chapters contribute to the development of Edna’s character.

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| --- | --- |
| Story Element | Contribution to Edna’s Character Development |
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***Lesson 14 (Chapters 32-34)***

Aim: Analyze the development of Edna’s relationship with the two men in her life, her husband and Robert.

Standards

Assessed Standard(s)

*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).

Addressed Standard(s)

*W.11-12.9.a* Draw evidence from literary or informational texts to support analysis, reflection, and research. a. Apply grades 11–12 Reading standards 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”).

*SL.1112.1.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 grades 11–12 topics, texts, and issues, 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.

Do Now: Pair up and discuss your responses to last night’s homework assignment before sharing with the class.

What does chapter XXXII further demonstrate about Edna and Mr. Pontellier’s marriage?

What words and phrases does Chopin use to demonstrate Edna’s character development after the move to the “‘pigeon house’” (p. 94)?

Whole Class Discussion

How does Robert’s return impact Edna’s character development in this excerpt?

Homework: Read and annotate chapters 35-36; be prepared to share your annotations with your groups.

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***Lesson 15 (Chapters 35-36)***

Aim: Analyze the conversation between Robert and Edna where they confess their feelings for each other.

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.

*SL.1112.1.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 grades 11–12 topics, texts, and issues, 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.

Addressed Standard(s) W.11-12.9.a Draw evidence from literary or informational texts to support analysis, reflection, and research. a. Apply grades 11–12 Reading standards 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”).

Questions for Analysis and Discussion

1. How do Edna’s thoughts and actions, in relation to Robert and Arobin, interact and build on one another in chapter XXXV?

2. How does Edna’s response to the letters she receives develop a central idea of the text?

3. How do Edna’s interactions with Arobin impact her character development in chapter XXXV?

4. How does the idea of freedom develop throughout Edna and Robert’s conversation? How does the idea of being “free” (p. 119) interact with, or build on, another central idea of the text?

Closing:

How do central ideas that have been developed over the course of the text interact and build on one another in this excerpt?

Homework: Read and annotate chapters 38-39; be prepared to share your annotations with your groups.

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***Lesson 16 (Chapters 38-39)***

Aim: What motivates Edna to make the choice she does at the end of the story?

Standards

Assessed Standard(s)

*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.

Addressed Standard(s)

*W.11-12.9.a* Draw evidence from literary or informational texts to support analysis, reflection, and research. a. Apply grades 11–12 Reading standards 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”).

*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 grades 11–12 topics, texts, and issues, 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.

Do Now:

How does Edna’s experience at the Ratignolles impact Edna’s character development? Post or project the following question for student pairs to discuss before sharing out with the class:

How does Edna’s conversation with Doctor Mandelet in chapter XXXVIII further demonstrate the interaction of two central ideas?

Focus: What choices does Chopin make about how to conclude the text? How do these choices contribute to meaning and aesthetic impact? Use the Evidence Collection Tool.

Questions to springboard discussion…

What is the “old terror” that seizes Edna (p. 128)?

How does the narrator describe Edna during her last swim?

 Who does Edna recall during her last swim?

How does the “bird with a broken wing” (p. 127) impact the meaning of the conclusion?

How does Chopin’s description of Edna’s final swim impact the conclusion of the text?

Homework: Return to the Mid-Unit Assessment prompt (How does the development of Edna’s character contribute to two interrelated central ideas in the text?) and expand and refine your response based on your completed reading of chapters XXIX to XXXIX of *The Awakening*.

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***Lesson 16 (Chapters 38-39-Evidence Collection Tool)***

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| --- | --- |
| Author’s structural choice | Meaning/aesthetic impact |
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***Lesson 17: Narrative Writing***

Aim: Analyzing author choices to conclude a text.

Instruct students to take out their responses to the previous lesson’s homework assignment. (Return to the Mid-Unit Assessment prompt (How does the development of Edna’s character contribute to two interrelated central ideas in the text?) and expand and refine your response based on your completed reading of chapters XXIX to XXXIX of The Awakening.) Instruct students to talk in pairs about their responses.

Do Now: Propose an idea for a new conclusion to one of the module’s three texts, and explain how the conclusion follows from and reflects on what is experienced, observed, or resolved over the course of the narrative.

Explain the jigsaw discussion to students. Each student group is assigned the conclusion of one of the texts in this module to reread and discuss. Student groups should analyze the alignment of their assigned conclusion to W.11-12.3.e. Following the small-group discussion, student groups participate in a whole-class discussion about the conclusion of each narrative. Instruct students to take notes during their small-group discussion so that they can fully participate in the whole-class discussion that follows.

Assign each small group one of the conclusions to reread and analyze:

“On the Rainy River” by Tim O’Brien, pages 57–58 (from “I don’t remember saying goodbye. That last night we had dinner” to “I was a coward. I went to the war”).

 “The Red Convertible” by Louise Erdrich, page 10 (from “There’s boards and other things in the current” to “it going and running and going and running and running”).

*The Awakening* by Kate Chopin, pages 127–128 (from “The water of the Gulf stretched out before her” to “There was a hum of bees, and the musky odor of pinks filled the air”).

Focus: How does the author provide a conclusion that follows from or reflects on what is experienced, observed, or resolved over the course of the narrative?

Draft a new conclusion to one of the module’s three texts that follows from and reflects on what is experienced, observed, or resolved over the course of the narrative

Closing: Propose an idea for a new conclusion to one of the module’s three texts, and explain how the conclusion follows from and reflects on what is experienced, observed, or resolved over the course of the narrative.

Homework :Continue to draft your text-based narrative writing piece in response to the following prompt:

Draft a new conclusion to one of the module’s three texts that follows from and reflects on what is experienced, observed, or resolved over the course of the narrative.

Refer to the W.11-12.3.e portion of the 11.4 Narrative Writing Rubric and Checklist and your notes from the brainstorming and prewriting discussion as you draft your narrative writing piece. Come to class prepared to participate in peer review and revision of your completed narrative writing piece.

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***Lesson 17: Narrative Writing***

“On the Rainy River” by Tim O’Brien, pages 57–58 (from “I don’t remember saying goodbye. That last night we had dinner” to “I was a coward. I went to the war”).

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| --- | --- |
| How does the author provide a conclusion that follows from or reflects on what is experienced, observed, or resolved over the course of the narrative?  | Draft a new conclusion to one of the module’s three texts that follows from and reflects on what is experienced, observed, or resolved over the course of the narrative |
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***Lesson 17: Narrative Writing***

“The Red Convertible” by Louise Erdrich, page 10 (from “There’s boards and other things in the current” to “it going and running and going and running and running”).

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| --- | --- |
| How does the author provide a conclusion that follows from or reflects on what is experienced, observed, or resolved over the course of the narrative?  | Draft a new conclusion to one of the module’s three texts that follows from and reflects on what is experienced, observed, or resolved over the course of the narrative |
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***Lesson 17: Narrative Writing***

*The Awakening* by Kate Chopin, pages 127–128 (from “The water of the Gulf stretched out before her” to “There was a hum of bees, and the musky odor of pinks filled the air”).

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| --- | --- |
| How does the author provide a conclusion that follows from or reflects on what is experienced, observed, or resolved over the course of the narrative?  | Draft a new conclusion to one of the module’s three texts that follows from and reflects on what is experienced, observed, or resolved over the course of the narrative |
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***Lesson 17: End of Unit Preparation***

Focus: Students work in pairs to identify evidence to support a claim in response to the End-of-Unit Assessment prompt: Who or what bears the most responsibility for the tragic conclusion of *The Awakening*? Student analysis focuses on identifying characters or societal expectations that are responsible for the tragic conclusion of the text using the 11.4.2 End-of-Unit Evidence Collection Tool. Next, students independently decide which character or societal expectation is most responsible for the tragic conclusion before engaging in small-group discussions to share analysis and evidence.

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 grades 11–12 Reading standards 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.1112.1.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 grades 11–12 topics, texts, and issues, 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.

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***Lesson 17: End of Unit Preparation-Evidence Collection Tool***

Directions: Use this tool to identify evidence in preparation for the End-of-Unit Assessment small group discussion in response to the following prompt: Who or what bears the most responsibility for the tragic conclusion of The Awakening? Review *The Awakening* to identify characters or societal expectations responsible the conclusion tragic conclusion, cite evidence, and analyze how the identified character or societal expectation bears responsibility for the conclusion’s tragedy.

***Focus:*** Who or what bears the most responsibility for the tragic conclusion of *The Awakening*?

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| --- | --- | --- |
| Character/Societal Expectation | Evidence | Responsibility for Tragic Conclusion  |
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***Lesson 18: End of Unit Assessment***

11.4.2 End-of-Unit Assessment

*Evidence-Based Discussion*

Your Task: Based on your analysis (RL.11-12.2, RL.11-12.3) and discussions (SL.11-12.1.a, c, d) throughout this unit, participate in an evidence-based discussion, posing and responding to questions that clarify and challenge your response to the following prompt:

**Who or what bears the most responsibility for the tragic conclusion of *The Awakening?***

Discussion Guidelines

Be sure to:

Come to the discussion prepared.

Participate thoughtfully and respectfully in the evidence-based discussion.

Clearly establish your claim in response to the End-of-Unit Assessment prompt.

Explicitly draw on your preparation by referring to evidence from the text.

Propel conversations by posing and responding to questions that both clarify and challenge your claim and those of your peers.

Consider how divergent claims can challenge or clarify your own ideas and conclusions.

Respond thoughtfully to diverse perspectives presented during discussion.

*CCSS: RL.11-12.2, RL.11-12.3, SL.11-12.1.a, c, d*

Commentary on the Task:

This task measures RL.11-12.2 and RL.11-12.3 because it demands that students:

Have determined two or more themes or central ideas of a text and are able to analyze their development over the course of the text, including how they interact and build on one another to produce a complex account.

Have analyzed the impact of the author’s choices regarding how to develop and relate elements of a story or drama.

This task measures SL.11-12.1.a, c, d because it demands that students:

Come to the discussion prepared, having read and analyzed the text.

Clearly and persuasively communicate their claim and analysis.

Propel the discussion by posing and responding to questions that probe reasoning and evidence.

Clarify, verify, or challenge their ideas and conclusions through discussion.

Respond thoughtfully to diverse perspectives.

Outside Resources Used:

French Translations: <http://www.cliffsnotes.com/literature/a/the-awakening/study-help/full-glossary>

Pre-Reading Activities (Anticipatory Guide and Problematic Situations) <http://novelinks.org/pmwiki.php?n=Novels.TheAwakening>

1. Layfield, Emily. "What Is a Circular Narrative Style?" *Education*. Demand Media, 2015. Web. 02 Oct. 2015. < http://education.seattlepi.com> [↑](#footnote-ref-1)