

'The Individual and the Cultural Environment' Conceptual Unit
Featuring
The Awakening



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ED 504: Methods II

The Individual and the Cultural Environment Conceptual Unit

Overarching Enduring Understanding: The relationship between the individual and society

Overarching Essential Question: How does society influence the individual?

Unit Objectives:

- My students will be able to demonstrate understanding of the motifs and symbols in the unit's core text
- My students will be able to interpret themes of: Identity, Love, Society/Class and Repression/Alienation throughout the unit.
- My students will be able to compare and contrast the themes, motifs and symbols of *The Awakening* with a variety of supplementary literary texts.
- My students will be able to formulate a critical opinion and defend it completely through debate activities.

- My students will be able to demonstrate comprehension of daily reading through short essay response quizzes.
- My students will be able to write a critical lens essay formulating a stance about the relationship between the individual and the cultural environment.

Standards to Target:

NCTE:

1. Students read a wide range of print and nonprint texts to build an understanding of texts, of themselves, and of the cultures of the United States and the world; to acquire new information; to respond to the needs and demands of society and the workplace; and for personal fulfillment.
Among these texts are fiction and nonfiction, classic and contemporary works.
2. Students read a wide range of literature from many periods in many genres to build an understanding of the many dimensions (e.g., philosophical, ethical, aesthetic) of human experience.
3. Students apply a wide range of strategies to comprehend, interpret, evaluate, and appreciate texts. They draw on their prior experience, their interactions with other readers and writers, their knowledge of word meaning and of other texts, their word identification strategies, and their understanding of textual features (e.g., sound-letter correspondence, sentence structure, context, graphics).
4. Students adjust their use of spoken, written, and visual language (e.g., conventions, style, vocabulary) to communicate effectively with a variety of audiences and for different purposes.
5. Students employ a wide range of strategies as they write and use different writing process elements appropriately to communicate with different audiences for a variety of purposes.
6. Students apply knowledge of language structure, language conventions (e.g., spelling and punctuation), media techniques, figurative language, and genre to create, critique, and discuss print and nonprint texts.
8. Students use a variety of technological and information resources (e.g., libraries, databases, computer networks, video) to gather and synthesize information and to create and communicate knowledge.
9. Students develop an understanding of and respect for diversity in language use, patterns, and dialects across cultures, ethnic groups, geographic regions, and social roles.
11. Students participate as knowledgeable, reflective, creative, and critical members of a variety of literacy communities.

Common Core:

- CC. 11-12. RL. 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.
- CC. 11-12 RL 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.
- CC. 11-12 W 1 (a-e): Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.
- a. Introduce precise, knowledgeable claim(s), establish the significance of the claim(s), distinguish the claim(s) from alternate or opposing claims, and create an organization that logically sequences claim(s), counterclaims, reasons, and evidence.
 - b. Develop claim(s) and counterclaims fairly and thoroughly, supplying the most relevant evidence for each while pointing out the strengths and limitations of both in a manner that anticipates the audience's knowledge level, concerns, values, and possible biases.
 - c. Use words, phrases, and clauses as well as varied syntax to link the major sections of the text, create cohesion, and clarify the relationships between claim(s) and reasons, between reasons and evidence, and between claim(s) and counterclaims.
 - d. Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing.
 - e. Provide a concluding statement or section that follows from and supports the argument presented
- CC. 11-12 W 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 above.)
- CC. 11-12 W 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 on page 54.)
- CC. 11-12 W 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”).
- CC 11-12 SL 1(a-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.
 - b. Work with peers to promote civil, democratic discussions and decision making, set clear goals and deadlines, and establish individual roles as needed.
 - 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.
- CC 11-12 L 2(a-b): Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.
- a. Observe hyphenation conventions.
 - b. Spell correctly

Unit Enduring Understandings:

- The individual has a responsibility towards society
- An individual creates his or her own system of beliefs
- Individual values that differ from the societal norm will cause conflict when acted upon.

Unit Essential Questions:

- What is the responsibility of the individual to society?
- What controls the way a person thinks, acts or lives?
- Where do individual values and beliefs come from?
- What happens when an individual disagrees with society?

Summative Formal Assessment:

Students will complete a 4-5 page analytical formal essay in which they will use Kate Chopin's novel, *The Awakening*, and at least one other work from this unit, to respond to a quote about the 'individual and the cultural environment' theme*. In their essays, students will be sure to interpret the statement, agree or disagree with the statement as they have interpreted it, and support their opinions using specific references to appropriate elements from the works.

*For specific task sheet and assessment rubric, please see the appendix for day eighteen in the unit outline.

Unit Rationale:

For the majority of my life I felt slightly out of sync with the world around me; like a dissonant chord awkwardly masked by the melody of life playing around me. I wondered if I would ever feel as though I belonged somewhere, and like so many others, I found myself constantly asking what my relationship to the world around me truly was. I may have posed the question, but because I allowed my actions and choices to be guided by the desires of those around me, I nearly didn't find the answer. Success came only when I took control and accepted my calling to be a

teacher. Establishing and understanding the relationship an individual has with the cultural environment to which he or she belongs is a question central to human development; its answer is a major factor in creating an individual identity. As such, it is a query that must be explored by every person at some point during their lives. Because being an educator involves encouraging student's identity development as much as it involves imparting knowledge, I've elected to frame a unit around the concept of *an individual's relationship with society*. At the close of study, students will effectively be able to respond to the overarching question, "What is the relationship between an individual and society?"

As one might imagine, this is an immeasurable topic, applicable in all aspects of life, and as such, teaching it is no small undertaking. Nonetheless, I have selected Kate Chopin's *The Awakening* as my principle instructional tool. Literature is multifaceted; it can be read from multiple perspectives – as if a window, wherein a reader discovers something about society, or as if a mirror wherein a reader uncovers something unknown about him or herself. This duality makes it the ideal vehicle for helping students understand, not only themselves, but also society at large; thus laying the groundwork for defining one's relationship with society. I chose this particular novel because it portrays an excellent example of one individual's relationship with society. I also selected it because of its major themes: alienation, unrequited love, and depression – themes which are relatable and relevant to nearly all students, and as such will spark a deeper interest and investment in learning.

This unit was created for high school seniors, young men and women who are about to abandon the security of secondary school and enter into the socio-cultural environment more commonly referred to as "the real world". As a teacher, my top priority is ensuring that each of my students has a successful future. In order for this to occur, I need for my students to begin to self-actualize, a piece of which is considering how they relate to the cultural environment to which they belong. They must begin to define both the responsibilities they have towards society as well as the responsibilities society holds with respect to them. Additionally, they must evaluate the importance of things, creating a unique system of beliefs, with the knowledge, however, that society has the ability to influence such a system. Student will need to realize what loneliness can do to an individual's spirit, and recognize that it can sometimes be necessary for one to change oneself in order to achieve goals and dreams. I strongly believe it is a teacher's responsibility to help students see these enduring

understandings. One must help students to see the big picture, but never tell, or even suggest, that there is a “right” response to them. While shaped in part by those within one’s environment, the majority of identity development is a solo journey. It is only once an individual takes ownership of him or herself, making choices which further the development of his or her identity that one can become a well adjusted adult.

In order to help students comprehend the overarching concept of this unit, I begin with an ILPE activity which requires students to research, and then creatively present, information which will contextualize the unit’s core text, *The Awakening*. It is my belief, that by obtaining this background information by themselves, students will feel a sense of investment in the novel before we even begin reading it. Furthermore, it has been my experience that students who feel this investment with a novel are more likely to understand it on a deeper level. This deeper understanding of Chopin’s work will provide students with the information they need in order to master the concepts of this unit as a whole. Successful synthesis with the overarching concept will yield productive results on the unit’s final summative assessment, a critical lens essay which provides students with a quote, and asks them to take a stance in responding to it, using the materials studied during the unit. At its core, however, this assessment simply asks students to respond to the unit’s overarching question: “What does it mean for an individual to have a relationship with society?”

I introduce the core text itself, by giving students a handout on which there is an image of a caged bird and the opening lines from the novel:

A green and yellow parrot, which hung in a cage outside the door kept repeating over and over: “Allez vous-en! Allez vous-en! Sapristi! That’s all right!” He could speak a little Spanish, and also a language which nobody understood unless it was the mockingbird that hung on the other side of the door, whistling his fluty notes out upon the breeze with maddening persistence (1)

In this paragraph, Chopin discusses the central theme of alienation as well as introducing the bird, which becomes a major symbol. Additionally, the line, “and also a language which nobody understood unless it was the mockingbird”(1) brings the idea of a relationship with society to light, effectively allowing me to open the unit with my overarching concept,

therefore, employing Doug Lemov's technique of "begin with the end". As the unit progresses, students will compare the core text to a variety of music and poetry, expanding this initial understanding of Edna's dilemma, and what it means to be alienated from society. They will not only write the aforementioned critical lens essay, but they will also complete a creative component, connecting to one of the novel's major themes and respond to it through poetry. The materials in the unit demonstrate several different ways in which one can relate to society and will raise, among others, the following questions for students: "What will happen if I disagree with the values set forth by the cultural environment?" and "Is it possible for one person to change all of society?" As was the case with the unit's enduring understandings, these essential questions also have no single "correct" answer. What is "right" will vary, depending on the identity and personality of the individual student. The fact that there is no inherently right answer to these topics means that there is no truly correct way to present them. As a result of this fact, the unit will be graded on a portfolio basis, dividing the weight of the grade between the various assignments completed during the course of the unit.

According to Peter Smagornisky's (2007) book *Teaching English by Design*, this conceptual unit is centered on **Human Development**. As we get deeper into the unit, students will uncover ideas which will become staples in their maturity and growth as individuals. Smagornisky writes, "many units can be justified because they respond to the psychological needs of students" (location 3158) As a unique sense of self is undoubtedly an important psychological need, so must be also, the components of creating an identity, including the establishment and definition of a relationship to society. Furthermore, as stated by Smagorinsky (2007), this unit focuses also on **Preparation for Future Needs**. As the unit has been developed for students who have reached an age where self-actualization is almost imperative, the course of study offers an opportunity to maximize one's psychological development before being faced with the potential negative repercussions for failing to do so. In other words, it will help them grow and prepare for the things life has in store, after high school.

If I have learned one thing through combining my teaching experience thus far with my memories of my own learning, it's that, in spite of the importance of a concept, unless students are interested and deeply invested, they will refuse to learn. It was with this knowledge in mind that I selected a wide variety of supporting materials, all of which

work towards making this transcendent concept something to which students can relate and invest themselves. The vocabulary list has been built completely from words found within the core text to deepen student understanding. My individual teaching philosophy includes a heavy emphasis on multiculturalism; students can relate most closely to material authored by someone of their own ethnicity, and so I have incorporated work by poets of multiple ethnicities and genders, including but not limited to, Langston Hughes, Sylvia Plath, Billy Collins, Sandra Cisneros, J.M. Synge and Marya Hornbacher to diversify the readings. The themes found in these supplementary readings also provide the basis for compare and contrast exercises to help students unearth the unit's overarching concept. Additionally, students will view the film, *Gone with the Wind*, for it is a tale which shares common themes with the core text. The use of a film allows me to vary the instructional method from the usual class discussions for the students who learn best in other ways, such as visually. I have included technology, a web-based research component which when completed, will help students contextualize the core novel. The grammar focus of this unit is pronoun-antecedent agreement, and it directly correlates with the importance of author Kate Chopin's choice to use the term "the lovers" like a pronoun within *The Awakening*. Perhaps most importantly, I have infused the unit with modern, once again, similarly themed, music to help make a novel set during the Victorian era more relevant. It is my belief that varying my materials thusly aids my students in making sense of the nuanced complexities within this unit, so that its core focus might be completely ascertained.

The power standard I have built this unit around is, National Council of Teachers of English Standard number two, "Students read a wide range of literature from many periods in many genres to build an understanding of the many dimensions (e.g. philosophical, ethical, aesthetic) of human experience." (NCTE) I selected a national standard to serve as framework because the overarching concept of my unit is non-concrete. I required, therefore, a standard just as vague in order to critical lens essay assignment:

Using Kate Chopin's novel, The Awakening, and at least one other work studied during this unit, respond to the quote below. In your essay, be sure to interpret the statement, agree or disagree with the statement as you have interpreted it, and support your opinion using specific references to appropriate elements from the works we've studied.

"To gain that which is worth having, it may be necessary to lose

everything else”

-Bernadette Devlin (The Price of My Soul, 1969)

This assessment basically asks students to use the materials from the unit to answer the overarching question: “What does it mean for an individual to have a relationship with society?” but because it requires textual support in its answer, it meets standard C.C. 11-12. RL 1 as well as standard C.C. 11-12 W. 1(a-e). Furthermore, because the unit takes an abstract notion, and makes it tangible through a myriad of sources, it meets an additional number of Common Core Education Standards. For example, one of the unit’s formative assessments, daily writing-to-learn exercises, completed in student journals, meets standard C.C. 11-12 RL 2 because the exercises scaffold, first helping students identify themes, then aiding in analysis, and finally evaluation. I have included vocabulary and grammar activities and tests, which cause the unit to meet standard C.C. 11-12 L. 2 (a-b). Additionally, I have met standard C.C. 11-12 SL. 1 (a-d) through my use of class discussions, a debate and the daily formative assessment “check for understanding: thumbs up, thumbs down.” Finally, I require a turned in rough draft of all summative assignments; these rough drafts will be peer edited and subsequently revised. This forces the students to go through the entire writing process at least once, and thereby causes the unit to reach standard C.C. 11-12 W. 5.

There is a paradox surrounding individual beliefs and cultural values; one cannot exist without the other because they affect each other. Become aware of this concept is compulsory in the successful development of students. Without it, they are mindless zombies, slaves to the ideals of a society in which, had they been self-actualized, they might have rebelled against. In *Teaching English by Design*, Peter Smagorinsky (2007) wrote, “Teaching is a future-oriented career. Most of what teachers do in the classroom is in preparation for what they think students need next,” (Location 3252) My life experiences have shown me the importance of defining a relationship with society, and so it became my goal as an educator to ensure my students are prepared for life in the ways I was not. At its core, this unit simply offers students a piece of their path to self-actualization.

Unit Outline:

Day One: Teaching Grammar or Vocabulary – *The Awakening*

-See attached lesson plan

Day Two: Contextualization

Enduring Understanding: Contextual knowledge deepens reading comprehension

Lesson Objectives:

After researching their assigned contextual topic in the library:

My students will be able to demonstrate contextualization of *The Awakening* using multimedia

My students will be able to predict the importance of the contextualization information

Materials:

-SmartBoard

-Laptop

-pens/pencils

-WTL Journals

-Multimedia Assignment Task Packets

-Do Now entrance tickets

-Exit Slips

-Reserved library time

Lesson Activities: (84 minute block class)

Students will begin class with a do now entrance ticket 3 2 1: three things I've learned about my research topic, two things I still need to do in order to finish, one problem I've encountered or question I still have. Students will then share out their do now responses, allowing me to ascertain how much the students understand thus far. As a class, we will then return to the library, allowing students the students to continue working in their groups to finish their research projects. With seven minutes left in the lesson, I will transition to the closure which is a WTL prompt that students will respond to in their assigned journals: why do you think you're doing these projects? What do you predict the benefit of researching this information is? I will have students share out their responses as another form of formative assessment.

Assessments:_

During: Students will be assessed during the lesson through sharing out of their do now responses. Additionally, participation will be assessed while in the library according to the rubric.

End: Students will share out their closure responses, allowing me to formatively judge whether or not they understand why they are completing this research project.

After: Students will complete their research projects, and be ready to present their findings next class. The research projects will be assessed according to a rubric.

Homework:

Students will complete their research projects, and be ready to present their findings next class. The research projects will be assessed according to a rubric.

Day Three: Contextualization

Enduring Understanding: Contextual knowledge deepens reading comprehension

Lesson Objectives:_

After researching the pertinent topics, My students will be able to demonstrate contextualization of *The Awakening* using multimedia

After viewing classmates presentations, My students will be able to demonstrate understanding of importance of the contextualization information

Materials:

- SmartBoard
- Laptop
- pens/pencils
- WTL Journals
- Participation Rubric
- “Master” KWL (a compilation of everyone’s individual KWL responses from class one)
- Multimedia Reflection sheet (attached)

- Multimedia Assignment Task Packets
- Three Column Note Taking Organizer (student/differentiation) (attached)

Lesson Activities:

Students will begin this lesson with a do now, completing their Multimedia Reflection: Group & Self Assessment (10) Next, I will distribute the note-taking worksheet and master KWL chart, and remind students of behavioral expectations during presentations (3) Finally, students will begin their Multimedia Presentations. Students who are not currently presenting will take notes on the organizer (65) As a closure for this lesson, students will add four items to the “L” column of the master KWL chart (4) I will have a random share of KWL (4) before assigning homework (2)

Assessments:

During: -collected reflection worksheet, presenters will be graded according to the rubric, engagement will be monitored with participation rubric

End: students will add to their KWL charts and discuss, as a formative “check for understanding”

After: students will complete a WTL for homework that assesses their understanding of why they completed these projects.

Homework:

WTL: *Hit Me with Your Best Shot:* Why do you think the topics of your research presentations might be important or helpful during our reading of *The Awakening*?

Day Four: ILPE strategy – *The Awakening*

-see attached lesson plan

Day Five: Oppression

Essential Question: What influences the way people act, think, and live?

Lesson Objectives:

After reading the first five chapters of The Awakening, and evaluating Maya Angelou's I Know Why the Caged Bird Sings, My students will be able to compare and contrast poetry with The Awakening

After reading the first five chapters of The Awakening, and evaluating Maya Angelou's I Know Why the Caged Bird Sings, My students will be able to identify the bird motif in poetry and fiction

Materials:

- SmartBoard
- Laptop
- pens/pencils
- WTL Journals
- Participation Rubric
- Three Column Note Taking Organizer (student/differentiation)

- I Know Why the Caged Bird Sings* Worksheet (PDF/Student)
- Vocabulary List A
- “Visual Vocabulary” rubric
- “Two Text” compare & contrast quote worksheet (student/differentiated)
- Exit Slip sheets

Lesson Activities:

Students will begin the lesson with a do now activity, Read Angelou’s poem, underline the most important line or phrase. They will then share their do now responses. Then, students will be assigned vocabulary words to represent visually. Next I will divide students into 5 groups. Each group will be assigned one of last night’s hw chapters. As a group they will select the most important line/phrase from the hw and defend their choice. Then, students will participate in a Jigsaw activity. They will move groups and share what they’ve learned w/ their new groups. Within the new groups they will then select the best line of the five. Students will then share out what they’ve determined to be the best lines/phrases As a closure, students will complete a WTL: what do the phrases/lines we chose from the novel share with the phrases we chose from Angelou’s poem in the DN? Finally I will assign homework, read chapters 6-10 & complete the corresponding cloze questions.

Assessments:

During: -collected do now worksheet, engagement will be monitored with participation rubric, and I will collect their two-text graphic organizers.

End: students will complete a WTL as closure and I will assess their responses for understanding when they share them aloud.

After: students will continue reading for homework and will complete the corresponding cloze questions which will be collected and graded upon completion of the novel.

Homework:

Read chapters 6-10 and complete corresponding cloze comprehension questions. Create a visual representation of your assigned vocabulary word.

Day Six: Oppression and Identity Development

Essential Question: What influences the way people act, think, and live?

Lesson Objectives:

After being assigned contextual vocabulary words and looking up the definitions, My students will be able to demonstrate understanding of vocabulary definitions

*After reading *The Awakening* through chapter 18, My students will be able to demonstrate understanding of identity development within *The Awakening**

Materials:

-SmartBoard

-Laptop

-pens/pencils

-WTL Journals

-Participation Rubric

-Vocabulary List A prediction worksheet

-“Visual Vocabulary” rubric

-Quote – Connections worksheet

- Exit Slip sheets

Lesson Activities:

As their do now activity, students will make predictions about the definitions of the 10 vocabulary words on list A. Next, students will present the visuals they made for homework. On the worksheet, there is space for students to record the actual definition of the word next to the predictions they just made. Next students will have a silent/in class read of chapters 11-18 while completing identity/quote/connections worksheet and corresponding cloze packet questions which they already possess. Upon completion, they will think-pair-share their worksheet responses. As a lesson closure, students will complete an exit ticket which asks, “choose your strongest connection from the worksheet and explain why it is your strongest it in a few sentences” I will then assign students homework, Extended reflection 1: Have you ever felt labeled? Was it positive or negative? How did you react? Is it possible to rid yourself of a label once it’s been applied?

Assessments:

During: - Students vocabulary presentations will be assessed according to a rubric. Their identity-quote-connection worksheets will be collected and assessed for accuracy and comprehension. Engagement will be monitored and assessed according to the participation rubric.

End: students will complete an exit ticket which asks them to self assess their connections and determine the strongest one, and justify their choice allowing me to see if students truly know how to make a connection, and

if so, what is the strength of their connection making skills.

After: students will complete extended reflection 1 for homework which will be assessed according to the rubric and will be used to inform our next class discussion.

Homework:

Extended reflection 1: Have you ever felt labeled? Was it positive or negative? How did you react? Is it possible to rid yourself of a label once it's been applied?

Day Seven: Choice Lesson – *The Awakening*

-see attached lesson plan.

Day Eight: Dreams

Essential Question: What happens to the individual who opposes society?

Lesson Objectives:

After listening to the song Fly, My students will be able to compare and contrast music with The Awakening

After listening to Martin Luther King Jr's I Have A Dream speech, My students will be able to compare and contrast a nonfiction speech with The Awakening

Materials:

-SmartBoard

-Laptop

-pens/pencils

-WTL Journals

-Participation Rubric

-Quote – Connections worksheet (attached)

- Exit Slip sheets

Lesson Activities:

As their do now, students will listen to the song Fly. They will be instructed to select the “most important” lyric. I will then review the do now responses, and discuss with students, What happens to the individual who opposes society? Next I will play the I have a dream speech for the class. They will be given a copy of the speech and they will complete a two text quote sheet compare & contrasting the speech with The Awakening. Students will play a pronoun antecedent error correction review game. Finally as closure, students will complete a WTL: what happens to the individual if society will not change? They will then be assigned homework, read chapters 25- 30 and complete the corresponding cloze questions.

Assessments:

During: - Students quote-connection worksheets will be collected and assessed for accuracy and comprehension. Engagement will be monitored

and assessed according to the participation rubric.

End: students will complete a WTL which asks them to answer the essential question for the day. These responses will be shared orally and I will check for student understanding during.

After: students will continue reading and completing the cloze comprehension questions which will be collected and graded upon completion of the novel.

Homework:

read chapters 25- 30 and complete the corresponding cloze questions.

Day Nine: Symbols and Motifs

Lesson Objectives:

Using a worksheet and after reading the novel through chapter 30 My students will be able to discuss the symbols and motifs of *The Awakening* and analyze their importance

My students will be able to evaluate music and apply that understanding to the text

Materials:

- SmartBoard
- Laptop
- pens/pencils
- WTL Journals
- Participation Rubric

- Exit Slip sheets

Lesson Activities:

-I will play Mindless Behavior's *Gone*, and students will complete the following WTL in their journals: Select the lyric which is the best parallel to *The Awakening* and justify why. We will then discuss why this song is perfect for Robert and Edna. Students will then be divided into groups and each group will be assigned a symbol or motif and a corresponding quote. They will complete a circle the sage activity where each group will become an expert on their assigned symbol or motif and they will teach

each other about them and why they are significant.

Music: “You are the only one worth playing for” Why is this quote true? What does it suggest about the importance of music to Edna?

Children: “Edna has once told Mademoiselle Ratignolle that she would never sacrifice herself for her children or for anyone. Then had followed a rather heated argument; the two women did not appear to understand each other or to be talking the same language.” What does this suggest about the value Edna places on her children? What does it suggest about who she is, and why is this important?

The Sea: “But the night sat lightly upon the sea and the land. There was no weight of darkness; there were no shadows.” / “A certain unforeseeable dread hung about her when in the water, unless there was a hand nearby that might reach out and reassure her.” Why is it possible for Edna to both love and fear the sea? What does Edna’s relationship with the water tell us about her relationship with people?

Birds: “The parrot offered no further interruption to the entertainment, the whole venom of his nature apparently having been cherished up and hurled against the twins in that one impetuous outburst.” Who does the parrot represent? Why is its silence just as important as what it says?

Houses: Why do you think Edna is glad Robert “never knew her in her house”? What does this say about the evolution of the house symbol? As a closure to the lesson students will complete an exit ticket detailing one new thing they learned today. Then, students will be assigned homework, Extended Reflection 2: Consider your first crush. Did it work out? How did it make you feel? How long did it last? What makes your first crush different than others

Assessments:

During: - Students do now responses will be shared orally and assessed for comprehension, their circle the sage worksheets will be collected and assessed for accuracy and comprehension, and their

End: students will complete an exit ticket which asks them to recall one thing they learned today

After: students will complete extended reflection 2 for homework which will be assessed according to the rubric and will be used to inform our next class discussion.

Homework:

Extended Reflection 2: Consider your first crush. Did it work out? How did it make you feel? How long did it last? What makes your first

crush different than others?

Day Ten: Cooperative Learning – *The Awakening*

-see attached lesson plan

Day Eleven: During Reading Strategy – *The Awakening*

-see attached lesson plan

Day Twelve: Writing Strategy – *The Awakening*

-see attached lesson plan

Day Thirteen: *The Awakening*

- Students will sequence the events which have transpired thus far during the novel and will prepare for a debate about the novels end.

Day Fourteen *The Awakening*

-Having finished reading the novel; students will have a debate about Edna's ultimate end.

Day Fifteen *Playboy of the Western World*

-Students will be presented with information to help them contextualize the Irish Play, *Playboy of the Western World*

Day Sixteen *Playboy of the Western World*

-Students will read *Playboy of the Western World* and connect it thematically to *The Awakening*

Day Seventeen *The House on Mango Street*

-Students will read an excerpt from Sandra Cisneros *The House on Mango Street* and connect it thematically to *The Awakening*

Day Eighteen *Gone with the Wind*

-Students will be presented with contextual information about the American South and begin viewing *Gone with the Wind*

Day Nineteen *Gone with the Wind*

-Students will continue viewing *Gone with the Wind*

Day Twenty *Gone with the Wind*

-Students will finish watching *Gone with the Wind*

Day Twenty-One:

-Students will complete a thematic connections worksheet, and brainstorm connections between all of the pieces discoursed during this unit. This will serve as a pre-writing activity for their final assessments.

Day Twenty-Two

-Students will have a writers workshop class in which they peer assess each other's rough drafts of the unit's summative formal assessment

Day Twenty-Three

-Student's final drafts of their summative formal assessment will be due at the start of this class period.

**Quinnipiac University
Master of Arts in Teaching Program**

FORM E: Lesson Plan Template and Pre-Observation Questions

Name of Student Teacher: Jenna Kober Date: 10/14/2011

Name of Placement School: Lyman Hall High School

Grade Level: 12 Subject: English-Language Arts DAY ONE: GRAMMAR

Overarching Concept: *What is the relationship between an individual and society?*

Content Standards

NCTE 2: Students read a wide range of literature from many periods in many genres to build an understanding of the many dimensions (e.g., philosophical, ethical, aesthetic) of human experience.

C.C. 11-12 RL 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.

C.C. 11-12 RI 7: **Integrate and evaluate multiple sources of information presented in different media or formats (e.g., visually, quantitatively) as well as in words in order to address a question or solve a problem.**

C.C. 11-12 W. 9: **Draw evidence from literary or informational texts to support analysis, reflection, and research.**

Learner Background

Most students in this class read at or above grade level.

Students can work effectively in cooperative groups.
Students know how to use multimedia technology such as powerpoint.
Students know how to effectively evaluate a website for content

Student Learning Objectives(s)

*After being assigned a relevant topic, My students will be able to research information to contextualize *The Awakening**

After viewing a power-point on the topic, My students will be able to identify pronoun agreement errors.

After spending time in the library researching their assigned topic, My students will be able to write a research proposal

Assessment

During: students will take a pre-assessment about pronoun antecedent agreement as their do now activity (**this is a mandatory district requirement**). I will collect these and review the student responses to discover what the students know about this topic. (This pre-assessment will later become the post assessment) When I present each additional portion of this lesson to students I will complete a formative check for understanding: “thumbs up if you get it” to ensure that every student understands what’s going on.

End: Students will turn in an exit ticket “proposal” for their presentation that details their assigned topic, group members, jobs assigned within the groups, and potential presentation ideas (powerpoint, animoto, short film, ect)

After: Students will work on their multimedia presentations, researching information to help contextualize the novel. They have been given a rubric and will be graded accordingly.

Materials/Resources

Smart Board

Laptop

pronoun-antecedent agreement worksheet/pre-assessment (Appendix B)

link to video: “pronoun-antecedent rap” http://wn.com/Pronoun_Rap

pronoun-antecedent powerpoint presentation

class lists for marking understanding and participation

student copies of multimedia project assignment sheet (Appendix C)

student copies of multimedia project assignment rubric (Appendix D)

multimedia project assignment sheet PDF

multimedia project rubric PDF

unit calendar student copies

assignment checklist (syllabus) student copies (Appendix E)

unit calendar PDF

assignment checklist PDF

Learning Activities 84 minute block period

Agenda:

Do Now: Pronoun-Antecedent Worksheet

Pronoun-Antecedent mini lesson

Assign groups and topics for research presentations

KWL in groups

KWL – Whole class

Library

Exit Slip: “Proposal”: Who is in your group, what are you researching, and how do you plan to present what you find?

Initiation:

Do Now: when students enter the room, they will have a worksheet with questions about pronoun agreement on their desks. Students will follow classroom protocol and enter quietly, sit down and begin the worksheet. I will collect these worksheets upon completion and use them as a “pre-test” for the grammar unit on pronoun-antecedent agreement. (15 minutes)

Connect: Last class, students were briefly introduced to the general principle of “individuals in society” This class, students will research information to aide them in contextualizing the novel they are about to read, Kate Chopin’s *The Awakening*. Next Class, students will continue their research.

Direct: The daily agenda will be posted on the board and delivered orally by a student. (5 minutes)

Motivate: I will show students the “Pronoun-antecedent rap” as part of the grammar mini-lesson.

Lesson Development: 85 minute block class

After students complete their do now, I will conduct a mini-lesson on pronoun-antecedent agreement. I cue up the power-point I have made detailing the rules of pronoun-antecedent usage, and explain each slide, checking for understanding as I do. Finally, I will show them the “pronoun-antecedent rap” clip from youtube to make the topic relevant. (20 minutes)

I will next cue up the assignment worksheet for the multimedia group project. I will distribute student copies and explain the project. Then I will divide the students into their research groups and assign each group their topic: **realism, creole history, customs & gender roles during the Victorian Era, and Kate Chopin’s life & history**. I will cue up and distribute the rubric, and I will explain how this project will be graded. I will check for questions or problems. (15 minutes)

Students will move into their assigned groups. I will then distribute the blank KWL charts. In their groups, students will complete the K and W columns of the chart based on their assigned topic. (10)

I will then have students share out the “best” two or three items and student E will scribe them into a master KWL chart that will be distributed as part of the presentation packet on day 4. (10)

I will then take students to the library where they make use of the internet to brainstorm project ideas and begin their research. Students will be told at the start of the library time that as an exit ticket they will need to turn in a “proposal” which details the “Who, What and How” of their project. As they work I will circulate and check for understanding. (25 minutes)

Closure:

Five minutes before the end of class I will collect the “exit slips” the proposals prepared by each group.

I will ask for student volunteers to share out their responses/proposals. (4)

I will then assign homework: begin work on your multimedia project. (1)

Individuals Needing Differentiated Instruction

In the chart below, describe 1 to 3 students with identified instructional needs. (These students may be special or general education students; students

may represent a range of ability and/or achievement levels.)

Student's First Name	Student's Instructional Need(s)	Strategy for Differentiating Instruction
Student G	This student has an IEP that suggests the student has severe difficulties in focusing, organizing, and reading. The IEP suggests this student is low in writing ability as well as general reading comprehension.	<ul style="list-style-type: none"> - preferred seating, near the teacher's desk. Additionally, while the teacher circulates during the activities, a significant amount of time will be devoted to ensuring this student is focused and on task. - This student will be provided with all worksheets/ in class reading materials in advance, to help him/her prepare and begin class on the same level the his/her peers are on. - This student will be placed in the "Life of Kate Chopin" group because it is the most simplistic. <ul style="list-style-type: none"> - This student has been assigned an in-class "study buddy". They will be seated next to each other, and Student G will be permitted to ask his study buddy questions during the discussion. - All information will be given orally and read off the handouts - This student will be permitted to take the grammar pre-test orally with the special education teacher. - This student's planner will be checked by the teacher before s/he leaves the classroom at the end of class to ensure all homework assignments have been written down, legibly, in the correct location. - This student will be given a print out of the notes that are scribed by student E during the class discussion as a record.
Student E	This student has an undiagnosed attention disorder. She cannot sit still for more than five minutes and she makes frequent comments to draw attention to herself during class. This student is, however, extremely bright.	<p>Deliver the daily agenda. Pass out any/all handouts/assignments preferential seating. Authoritative presence nearby AT ALL POSSIBLE TIMES. "Three strike" BIP. Third warning will equal removal from class. (the teacher will check in with the student prior to the start of the lesson and will remind her of this behavior plan.)</p> <p>She will be the scribe during the class review of the KWL chart.</p>

Appendix A– Pronoun Antecedent Pre-Assessment

NAME _____ CLASS/INSTRUCTOR _____
_PERIOD _____

Pronoun-Antecedent Agreement

DIRECTIONS: Check each pronoun to ensure that it agrees with its antecedent. Change only the pronouns that do not agree with their antecedents. Change verbs if necessary. Some sentences may already be correct.

1. Each student must submit their final essay and self evaluation by January 31st.
2. No taxpayer will welcome an increase in their taxes.
3. The coalition launched a campaign to publicize their cause.
4. Each student must attend a weekly conference with their English 4 instructor.
5. The dance who fails to practice risks injuring themselves.
6. Every girl and woman took her seat.
7. Even though the treatment has resulted in little physical improvement, they do not seem to aid the patient psychologically.
8. He who does poorly in school often loses respect for himself.
9. Confucius said, "If a fool persists in his folly, he will become wise."

10. Jenna or Kim should have raised their hand.

Appendix B

Pronoun Antecedent Answer Key

1. Each student must submit **his or her** final essay and self evaluation by January 31st.
2. No taxpayer will welcome an increase in **his or her** taxes.
3. The coalition launched a campaign to publicize **its** cause.
4. Each student must attend a weekly conference with **his or her** English 4 instructor.
5. The dance who fails to practice risks injuring **himself or herself**.
6. **Correct**
7. Even though the treatment has resulted in little physical improvement, **it does** not seem to

aid the patient psychologically.

8. **Correct**

9. **Correct**

10. Jenna or Kim should have raised **her** hand.

Appendix C– Multimedia Assignment Task Sheet

Multimedia Presentations: Contextualizing *The Awakening*

In your assigned groups, you will research one of the following topics:

- “Literary Realism” Research the origins and history, use and popularity, and components of this genre.
- “Who are the Creole people?” Where did they come from? Where do they live? What unique customs/traditions do they have?
- Customs in 1899 including but not limited to gender roles during the Victorian Era (how were women expected to behave? How were men expected to behave?)
- The life of Kate Chopin

Your task is to teach your topic to the class in a CREATIVE manner. Some possibilities include: use of props/costumes, visuals, skits, movies, video, reality shows, brochures, or Powerpoint presentations. Each group will have approximately 10 minutes for presentation. Do not encroach on a topic assigned to another group; doing so will affect your grade!!

Check the rubric on the other side of this sheet for details on the assessment process. **On the day of presenting, Each group member must submit, in addition to the rubric, a typed sheet that details:**

- Explanation of the project;
- YOUR individual role in the project;
- The main thing you learned from completing the project.

Appendix D

Multimedia Rubric (Adapted from Lisa Miller, Wallingford Public Schools)

Group Members: _____ Period: _____
 Group Members: _____ Topic: _____

	Mastery 4	Adequate 3	Needs improvement 2	Inadequate 1	Student Grade	Teacher Grade
Content	All information correct. Many relevant examples given, topic thoroughly covered.	Information accurate. Some examples given. Broad range of topic covered.	Incomplete information. Needs examples. Topic coverage narrow in scope.	Inaccurate information or inadequate evidence of research. Needs examples		
Visuals	Showed outstanding effort; supported purpose; were highly interesting; easy to see and understand.	Showed effort; supported purpose; were interesting, easy to see and understand	Showed fair effort, were related to purpose; were somewhat interesting.	Showed little effort; were unrelated to purpose.		
Delivery	Spoke audibly and expressively, maintained excellent eye contact.	Spoke audibly, used some expression; maintained good eye contact.	Audible but could develop more expression; attempted to maintain some eye contact.	Was difficult to hear, made little attempt at eye contact.		
Evidence of preparation	Showed evidence of preparation.	A few stops to search notes showed more practice is needed.	Numerous stops to search notes suggested lack of preparation	Read from Notes with no attempt to engage audience.		
Written explanation	All elements present. Displays overall accuracy in which errors do not compromise understanding of writing,	May be missing one element. Displays few errors which do not compromise understanding of writing.	Missing 1-2 elements. Displays many errors that compromise understanding of writing	Missing 2+ elements. Displays frequent glaring errors that seriously compromise understanding of entire piece.		

GRADE AND COMMENTS:

Appendix E

Participation Rubric

5	Consistently focused on the task and always had an open mind. Brought all necessary materials to class.
4	Often stayed focused on the task and had an open mind. Brought most of the necessary materials to class.
3	Stayed mostly focused and was fairly open-minded. Brought some of the necessary materials to class.
2	Rarely focused and was often negative/closed minded. Forgot most of the necessary materials.
1	Never focused on the task and always negative/closed minded. Did not bring any materials to class.

Appendix F

KWL Chart

TOPIC:

Know

Want to Know

Learned

[illegible]

Quinnipiac University
Master of Arts in Teaching Program

FORM E: Lesson Plan Template and Pre-Observation Questions

Name of Student Teacher: Jenna Kober Date: 11/20/2011
Name of Placement School: _____
Grade Level: 12 Subject: English Language-Arts DAY FOUR (ILPE/ PRE-READING)

Content Standards

NCTE 2: Students read a wide range of literature from many periods in many genres to build an understanding of the many dimensions (e.g., philosophical, ethical, aesthetic) of human experience.

C.C. 11-12 RL 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.

C.C. 11-12 RI 7: Integrate and evaluate multiple sources of information presented in different media or formats (e.g., visually, quantitatively) as well as in words in order to address a question or solve a problem.

C.C. 11-12 W. 9: Draw evidence from literary or informational texts to support analysis, reflection, and research.

Learner Background

Most students in this class read at or above grade level.

Students have used anticipation guides before.

Students have used "cloze" packets before

Students know how to use multimedia technology such as powerpoint.

Students began their presentations of their research on contextual information for *The Awakening*.

Students have used unit calendars and assignment checklists before and understand their purpose.

Students have used the "cloze" packet method before to assess reading comprehension

Student Learning Objectives(s)

After viewing contextual research presentations, my students will be able to demonstrate understanding of the importance of contextual information

After reading the opening lines of the novel, my students will be able to identify the bird symbol in *The Awakening*

After completing an anticipation guide, my students will be able to identify their current understanding of specific themes found within *The Awakening*

Assessment

During: students will complete and turn in an anticipation guide which allows me to assess what they already know and think about the predominant themes found within *The Awakening*. Student contextual presentations will be assessed according to the rubric, participation and engagement will be monitored using the rubric. The opening lines worksheet will be reviewed orally, and I will assess student response as we do so, checking for completion and accuracy of response.

End: Students will complete a WTL as an exit ticket asking them to predict the plot of the novel. They will return to this WTL later in the unit and use it to inform another response.

After: Students will begin their reading for homework and will complete the corresponding cloze comprehension questions.

Materials/Resources

-SmartBoard

-Laptop

-pens/pencils

-WTL Journals

-Participation Rubric (attached)

-*The Awakening* (Student copies)

The Awakening anticipation guide (attached)

“Cloze Me” comprehension packet for *The Awakening* (attached)

-“Opening Lines” worksheet (attached)

-Presentation note-taking worksheets (regular/differentiated) (attached)

-Unit Calendar Jan (PDF/Student) (attached)

-Unit Calendar February (PDF/Student) (attached)

-Syllabus: “Check Yourself Before You Wreck Yourself” (PDF/Student) (attached)

Learning Activities

Agenda:

DN: *The Awakening* anticipation guide (6)

finish presentations (15)

breakout discussion “so what/who cares” (14)

distribute UC, syllabus, and Cloze questions. (10)

opening lines activity (25)

distribute novel (5)

Closure: WTL: looking at the cover of the novel and considering

everything we’ve discussed so far, write a 3-4 sentence paragraph predicting what will happen during the novel. (7)
 HW: read chs 1-5; cloze packet 1-5 (2)

Initiation:

Connect: Last class, students began presenting contextual information to aid in their reading of Kate Chopin’s *The Awakening*. This class, students will complete their presentations, discuss their importance, and begin reading the novel. Next class, students will examine the identity theme as it applies to *The Awakening*.

Direct: The daily agenda will be posted in the front of the room and will be delivered orally by student E. Students will be given the unit calendar and the syllabus/assignment checklist to aid them in sequencing the course of this unit.

Motivate: The caged bird worksheet contains a powerful image which will draw students into the opening lines of this novel.

Do Now: As their do now activity today, students will complete an anticipation guide for *The Awakening*.

Lesson Development:

After they complete the do now, I will ask for student volunteers to share out their responses to the anticipation guide. This will give me a general idea of student opinions and ideas about the major themes within the novel before we begin to read it.

The final group will give their contextual multimedia presentation.

After they finish, I will call students attention to the final column of their graphic organizer, the So What? Who Cares? option. I will ask students to share out some of the things they have written in this column. I will hold a breakout discussion with the class during which we will uncover the importance of the presentations they just gave. It will be explained to students that they are about to read a novel which encompasses all of the things they just researched and having prior knowledge of such will aid them as they read.

I will then distribute the unit calander, syllabus, and cloze comprehension questions to students. I will review all three of these things, remind students that the cloze questions are to be answered nightly as they read, and ask if they have any questions or concerns about these things.

Next, I will distribute the opening lines worksheet. Students will view the image, and read the novels opening lines, responding individually to the following question: What is Chopin saying about communication?

Students will then share their responses with a partner. I will circulate and check for understanding.

We will then share out as a class, and I will discuss the Chopin’s use of the bird symbol, hinting heavily that it is one that will be repeated throughout the novel.

With nine minutes left, I will transition the lesson to the closure by instructing students to take out their WTL journals.

Closure:

Students will complete a WTL: looking at the cover of the novel and considering everything we’ve discussed so far, write a 3-4 sentence paragraph predicting what will happen during the novel.
 Finally, I will assign homework, read ch’s 1-5; and complete the corresponding cloze packet questions.

Individuals Needing Differentiated Instruction

In the chart below, describe 1 to 3 students with identified instructional needs. (These students may be special or general education students; students may represent a range of ability and/or achievement levels.)

Student’s First Name	Student’s Instructional Need(s)	Strategy for Differentiating Instruction
Student G	This student has an IEP that suggests the student has severe difficulties in focusing, organizing, and reading. The IEP suggests this student is low in writing ability as well as general reading comprehension.	<ul style="list-style-type: none"> - preferred seating, near the teacher’s desk. <p>Additionally, while the teacher circulates during the activities, a significant amount of time will be devoted to ensuring this student is focused and on task.</p> <p>This student will be provided with all worksheets/ in class reading materials in advance, to help him/her prepare and begin class on the same level the his/her peers are on.</p> <p>-This student will be placed in the “Life of Kate Chopin” group because it is the most simplistic.</p> <ul style="list-style-type: none"> - This student has been assigned an in-class “study buddy”. They will be seated next to each other, and Student G will be permitted to ask his study buddy questions during the discussion. - All information will be given orally and

		<p>read off the handouts</p> <p>-This student will be permitted to take the grammar pre-test orally with the special education teacher.</p> <p>- This student's planner will be checked by the teacher before s/he leaves the classroom at the end of class to ensure all homework assignments have been written down, legibly, in the correct location.</p> <p>-This student will be given a print out of the notes that are scribed by student E during the class discussion as a record.</p>
Student E	<p>This student has an undiagnosed attention disorder. She cannot sit still for more than five minutes and she makes frequent comments to draw attention to herself during class. This student is, however, extremely bright.</p>	<p>Deliver the daily agenda.</p> <p>Pass out any/all handouts/assignments preferential seating. Authoritative presence nearby AT ALL POSSIBLE TIMES.</p> <p>"Three strike" BIP. Third warning will equal removal from class.</p> <p>(the teacher will check in with the student prior to the start of the lesson and will remind her of this behavior plan.)</p> <p>She will be the scribe during the class review of the So What/Who Cares column</p>

Anticipation Guide for *The Awakening* by Kate Chopin

These issues come up in the book we're about to read, *The Awakening*, but how do you feel about them? Look at these statements and decide if they are true or false.

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.

Appendix B: Student Copies Cloze Packet

The Awakening

Cloze Me – Chapter One

The novel opens with _____, a vacationer on _____ (which is just off the coast of New Orleans), reading a newspaper and surveying his surroundings. He is annoyed by a caged _____ loudly repeating its stock phrases, and so leaves the main building of the _____ for his own cottage. Léonce's wife, _____, and her friend _____ return from their swim in the Gulf of Mexico and join Léonce. He soon departs for billiards and socializing at the nearby _____.

The Awakening

Cloze Me – Chapter Two

As _____ continue chatting on the porch of the Pontelliers' cottage, they reveal more of their backgrounds and personalities. Robert has long had youthful intentions of going to _____ to seek his fortune but has yet to follow through and so remains at his modest job in his native _____. Edna speaks of her family and their homes in _____. Then, while Edna gets ready for dinner, Robert plays with _____

The Awakening

Cloze Me – Chapter Three

That night when _____ returns from Klein's hotel, cheerful and talkative, Edna is _____. His entrance wakes her and he tries to elicit responses to his gossip despite her sleepiness. Checking on the sleeping boys, he reports to Edna that _____ has a fever and compels her to check on the boy, despite her objections that Raoul was quite healthy when he went to bed. By the time Léonce goes to sleep, Edna is fully awake. She goes onto the porch and _____ until the mosquitoes force her back inside to bed. The next morning, Léonce leaves _____ for the workweek. He sends _____ to Edna, which she _____ with everyone else at Grand Isle.

The Awakening

Cloze Me – Chapter Four

_____ is introduced in this chapter as the embodiment of the
the **Creole** wives who always place husband and children
before themselves. Because Edna's behavior and attitudes _____ from
the mother-women's, Léonce sometimes doubts
Edna's _____ Madame Ratignolle, sewing winter garments
for her children, openly makes references to her pregnancy, which shocks
Edna who is taken aback by mention of any matter pertaining to _____.
Edna finds that Creole women do not share such taboos and are more
_____ and literature containing references to sexual matters.

The Awakening

Cloze Me – Chapter Five

As Madame Ratignolle sews the children's winter garments, Edna
her and chats with Robert. After Edna has completed the sketch,
Madame Ratignolle claims to feel a spell coming on; Edna and
Robert quickly respond by fanning her and spritzing her with cologne.
Recovering speedily, Madame Ratignolle returns to her cottage, and
Robert compels Edna to go for their

•

The Awakening

Cloze Me – Chapter Six

This chapter establishes the process of _____ which _____ has just begun, a process facilitated by her contact with the _____. She is starting to understand the _____ of and feel constrained by the expectations of her _____.

The Awakening

Cloze Me – Chapter Seven

In Chapter 7, _____ walk to the beach and sit on the porch of their adjoining beach houses. Edna confides to Madame Ratignolle much of _____. They are interrupted by _____ approaching with their children. Edna joins the children in their play tent on the beach while _____ asks Robert to help her back to her cottage.

The Awakening

Cloze Me – Chapter Eight

In Chapter 8, _____ asks Robert to leave _____ alone rather than continue with his _____. He takes offense, pointing out that he is not like _____, a well-known _____. After _____ walking Madame Ratignolle to her room, Robert joins his _____,

who mentions that their friend _____ is in _____, should
Robert _____ there to pursue business interests. Robert is
impatient to learn more about this prospect but is easily distracted by his
mother's mention of Edna's likely return from the beach.

The Awakening

Cloze Me – Chapter Nine

After dinner one Saturday night, the vacationers attend an _____, and the adults dance to Madame Ratignolle's _____ playing. Robert tells Edna that _____ will perform a piece at Edna's request. Although Mademoiselle Reisz is _____, she agrees to perform because she likes _____ (yet dislikes all the other guests). Edna is deeply shaken by Mademoiselle Reisz's performance, experiencing viscerally the emotions of the piece. Mademoiselle Reisz is pleased by Edna's _____. Then, at Robert's suggestion,

:

The Awakening

Cloze Me – Chapter Ten

In Chapter 10, as the group makes its way to the beach, Edna reflects that Robert _____. At the beach, Edna _____, rather than splashing in the shallows. After her ambitious swim, during which she abruptly leaves for her cottage. _____ accompanies her and sits on the porch, while she settles in the porch hammock. They feel the first stirrings of _____ for each other.

The Awakening

Cloze Me – Chapter Eleven

In Chapter 11, Edna refuses to leave the _____ and join _____ inside the cottage at his return, insisting that she is comfortable in the hammock. Although initially irritated, he handles the situation calmly by joining her on the porch. When she goes inside to sleep, _____, Léonce remains on the porch to finish his cigar

The Awakening

Cloze Me – Chapters Twelve, Thirteen, and Fourteen

After a brief and fitful sleep, Edna awakens with an impulsive desire to _____. She summons _____ to accompany her. On the ferry ride to the _____, Robert chats briefly with a Spanish girl named _____, who relays gossip about a local Spanish man who runs away with another man's wife. Robert shushes her with some emotion, then becomes thoroughly involved in Edna's presence. They make plans to _____ the next day for sightseeing. Having reached _____

Chênrière, they go to church. Once in church, Edna feels .
She leaves during the service, accompanied by Robert. He takes her to his
friend house, where Tonie's mother, Madame Antoine, puts
Edna in the guestroom. Edna sleeps , till late afternoon.
Robert fixes a meal for her while Madame Antoine is out. When Madame
Antoine returns, they listen to her tell stories until after nightfall. Robert
borrows Tonie's boat so that he and Edna can return to .
Upon returning to her cottage, Edna finds that is too
cranky to sleep. She rocks him to sleep and Robert helps her put the boy to
bed before heading for the beach. Edna sits alone and considers her
changing perspective on life. Missing Robert, she the song he
sang to her on the trip back .

The Awakening

Cloze Me – Chapter Fifteen

Some days later, when Edna arrives in the dining hall for dinner, she is
shocked to learn that Robert is . After dinner, she returns
alone to , upset. Robert stops at her cottage on his way to
the dock. Edna ; he offers no apology or excuse but asks her
not to be angry with him. As he walks away, Edna realizes that she is in

the midst of the same sort of obsessive infatuation she experienced .

The Awakening

Cloze Me – Chapter Sixteen

After Robert's _____, Edna tries to assuage her longing for him by spending more time with _____ and inducing others, including _____, into conversation about Robert. She experiences no guilt about her feelings for Robert — or about getting her husband to talk about him — because she feels she is entitled _____, a hidden self. Edna reveals her idea of the self in a conversation with _____, insisting that although she would give _____ for her children, she would not sacrifice _____, a distinction that Madame Ratignolle

The Awakening

Cloze Me – Chapter Seventeen

A few weeks after their return to New Orleans for the winter, Edna decides to be out of the house on her reception day — the one day of the week when custom demands that she stay at home to _____. Léonce is incensed, insisting that her snub to the other ladies could _____ with their husbands. Also angry that the cook prepared a poor meal, asserting that she has grown lazy under Edna's _____, Léonce leaves to dine at his social club. In contrast to similar incidences in the past, Edna _____. Then she goes to her room, where she _____ on the floor and stamps on it and smashes a vase on the hearth.

The Awakening

Cloze Me – Chapter Eighteen

The next day, feeling as if all elements of her environment have become _____, Edna retreats and finds some of her _____. She takes a few of the better ones to show _____, who encourages her plan to _____ with a teacher named _____. When Monsieur Ratignolle comes home for lunch, Edna notes the _____ of the Ratignolles' marriage. Upon leaving, however, she _____, feeling that their abiding contentment prevents them from experiencing _____.

The Awakening

Cloze Me – Chapter Nineteen

Edna moves into . She abandons all social and household duties, spending time instead she's set up on the top floor of their house. As she paints, she mentally recalls the details of her time with and sings the song which he sang to her. Her consistent insubordination causes_ to wonder about her mental health

The Awakening

Cloze Me – Chapter Twenty

In one of her dark moods, Edna decides to visit . She cannot find her address, so in an effort to track her down, she goes to her and then thinks to visit . There Edna learns that Robert has sent his mother but with no message for or mention of Edna. Madame Lebrun gives Mademoiselle Reisz's address to Edna, who leaves to make that visit. notes that something about Edna seems quite , assessing it as a change for the .

The Awakening

Cloze Me – Chapter Twenty-One

Edna visits _____, who is delighted to see her. She tells Edna she
has received a _____ in which he spoke constantly of Edna and

asked Mademoiselle Reisz to play _____ for her. Edna
convinces Mademoiselle Reisz to allow her _____. She also
laughingly informs Mademoiselle Reisz that she is becoming a _____
_____ to which Mademoiselle Reisz replies that artists require
_____. While Mademoiselle Reisz plays _____, Edna
reads the letter _____, moved by the music and the indirect
contact with Robert. She leaves in tears, asking leave _____

The Awakening

Cloze Me – Chapter Twenty Two

Léonce visits an old family friend, _____, seeking advice about Edna. Léonce reveals that she has abandoned her domestic and social duties, become moody, and has _____. Further, Edna is refusing _____, asserting that a wedding is a highly regrettable occasion. The doctor concludes that _____ is probably the cause, a suspicion he does not share with Léonce. Instead, he advises Léonce to leave _____ to work the moodiness out of her system and promises to come to dinner _____.

The Awakening

Cloze Me – Chapter Twenty-Three

Edna's father, _____, comes to visit. They spend time at the _____, where they socialize with _____. Dr. Mandelet comes to dinner one night and is alarmed by _____ of their day at the races — he fears she is already enamored of _____, a notorious womanizer. During dinner, the doctor tells a story about a married woman who _____ but returned her devotion to her husband in the end. Edna, nonplussed, counters with a vivid tale of her own about a couple in love who rowed away one night in a small boat and disappeared in the Baratarian Islands, _____.

The Awakening

Cloze Me – Chapter Twenty-Four

Edna is glad when her father's visit is over, tired of _____ over her refusal to attend her sister's wedding. Léonce leaves as well, for an extended business trip to _____, while the boys leave for their _____. Edna revels in her first taste _____, seeing the house as though for the first time.

The Awakening

Cloze Me – Chapter Twenty-Five

Edna still cannot work on her art on _____, so she spends rainy days either at home moping or seeking solace by visiting friends. She spends more time at the racetrack with _____. Her increasingly bold, vivacious personality attracts Arobin. One afternoon he picks her up to again _____ but this time Mrs. Highcamp is not with him. They go the races and then to _____. After dinner he shows her a dueling scar on his wrist and she impulsively _____, then withdraws in confusion and alarm, claiming to be upset by the sight of the scar. She responds with hostility when he too-warmly _____ while apologizing, feeling as

though she is being unfaithful to (but not to).

The Awakening

Cloze Me – Chapter Twenty-Six

Arobin embarrasses Edna with an for upsetting her the night before, and this irritates her: The next day she feels as though she'd taken the kiss on her hand too seriously. She writes a . After that, they see each nearly every day. Edna visits ,

whose music always soothes her. She reveals her plan to move out of Léonce's house and into _____, which she can afford due to _____, and her desire to give an elaborate dinner party before moving from her old house. Reading Robert's latest letter, Edna is ecstatic _____. In response to Mademoiselle Reisz's questioning, Edna reveals that _____ because _____, and that when he is back she will do nothing more than _____. Ironically, she is so happy at the news of his return that she _____ and writes a cheerful, spirited note to _____ in which she tells him _____.

The Awakening

Cloze Me – Chapter Twenty-Seven

visits Edna that night. She is still exhilarated at the thought of imminent return but does not reveal the reason for her to Arobin. She does tell him about Mademoiselle Reisz's unusual gesture of feeling Edna's shoulder blades and her explanation that Edna must have . As she relates this anecdote to Arobin, he is . Then he leans his face forward to kiss her and she responds immediately with pulling him toward her. It is the most kiss of her life.

The Awakening

Cloze Me – Chapter Twenty-Eight

Chapter 28 reveals that after Arobin leaves, Edna feels
a _____, even crying briefly, but overall feels _____.
Having experienced the _____ of an intensely sexual kiss for the
first time, she regrets only that it was not with _____.

The Awakening

Cloze Me – Chapter Twenty-Nine

The day after the kiss, Edna hurries to gather her things to _____ she shares with Léonce into the _____ she has rented, so called because of its small size. _____ arrives and helps with the preparations, then Edna sends him away, insisting that he wait to see her until the next day's dinner party.

The Awakening

Cloze Me – Chapter Thirty

Ten guests show up for Edna's dinner party:

Edna announces that it is her . Despite the party's success, she longs for . When Victor later begins to drunkenly sing the song Robert sang to Edna, she is so upset she accidentally and then puts her hand to make him stop singing. The party breaks up soon after.

The Awakening

Cloze Me – Chapter Thirty-One

Chapter 31 begins with _____ helping _____ lock up the mansion and walking her to the pigeon house. She is _____, missing _____, and feeling hopeless. Once inside, Arobin presses his advantage, and they _____

The Awakening

Cloze Me – Chapter Thirty-Two

When _____ receives _____ letter telling him of her plans to move into her own little house, he is concerned about how this move might look _____. Feeling that they'll think he can't afford the large house, he contracts long-distance with architects and workers to _____, and places a notice in the paper announcing the renovations and also the Pontelliers' intention to spend _____ while work is completed. He never considers that Edna might have left him, not _____. Meanwhile, Edna makes the little pigeon house her own home. She then spends a week with her children and mother-in-law in the country. Edna relishes _____ and leaves them with a _____, which disappears by the time she reaches _____ where she feels once again freed by the solitude and simplicity of _____.

The Awakening

Cloze Me – Chapter Thirty-Three

_____ visits Edna in the pigeon house and warns her of gossip concerning her relationship with _____. Later that day, Edna is waiting in _____ apartment for Reisz to return when _____ appears. Both are _____ to see each other, and Edna is _____ that he has been back in New Orleans for _____ and has not sought her out. Robert walks Edna home, and is shocked to find _____. She explains that she had been using the photo to sketch Arobin's portrait. After telling her his thoughts and feelings while in Mexico, he feels she is _____ and pronounces her cruel. They sit in silence until dinner is ready.

The Awakening

Cloze Me – Chapter Thirty-Four

In Chapter 34, Edna and Robert eat a simple dinner, keeping the conversation away from _____ of their relationship. Edna is _____ when she discovers that his tobacco pouch was a gift from a young woman in _____. Arobin arrives and by chance comments on the _____ of Vera Cruz women. Robert leaves and Arobin lingers to read the paper and smoke a cigar. Edna _____ and reviews the last few hours with Robert, _____ overall.

The Awakening

Cloze Me – Chapter Thirty-Five

Chapter 35 shows Edna the next morning _____, feeling that she and Robert can _____ to their love. When _____ does not visit her that day, however, she _____, a pattern that repeats itself for days

as he Yet she avoids places where she might see
him, to avoid disappointment. Her affair with continues.

The Awakening

Cloze Me – Chapter Thirty-Six

Edna again encounters _____ accidentally, this time in a deserted garden café. When she asks him why he hasn't come to see her, he responds emotionally, again calling her _____ for forcing him into disclosure of his feelings. She withdraws from emotional topics and they chat a while in the café before he _____. Once inside the house, without warning _____ and he responds by holding her close and _____. Edna tells him that she _____, not a possession of Léonce's to be released, but is called away to _____ before she can explain herself. Robert _____ with him, but Madame Ratignolle is _____ and Edna had promised to attend the birth. Before she leaves, she makes Robert promise _____ and wait for her to return home.

The Awakening

Cloze Me – Chapter Thirty-Seven

When Edna reaches _____, she finds her friend exhausted and overwrought in her labor pains. _____ and a midwife also attend the birth. Edna regrets attending; the birth is a _____. Edna's own childbirth experiences do not provide useful perspective, because she was _____ for the pain. After the birth is over and she prepares to leave, Madame Ratignolle whispers dramatically to her “

The Awakening

Cloze Me – Chapter Thirty-Eight

_____ walks _____ home. She muses on the significance of Madame Ratignolle's parting words and on her own recent _____ with her life. The doctor strongly urges her to talk with him about _____, offering compassionate understanding. She _____ his offer. Arriving home, _____ to regain her composure before going inside, deciding to be with Robert tonight and consider the consequences for the children tomorrow. Once inside, instead of Robert, she finds _____. She spends a sleepless night on the _____.

The Awakening

Cloze Me – Chapter Thirty-Nine

The scene shifts to _____, where _____ is making a few repairs during the off-season on the pension while flirting with Mariequita. Edna appears suddenly, saying she had come to rest for a while. Startled, Victor scurries to _____; she requests fish for dinner and asks for towels, announcing that she is _____. In reality, she _____ having decided during her sleepless night that _____ was the only means to elude the responsibilities and obligations motherhood placed on her. She also realized that someday her passion for _____ would _____, and so had become utterly _____. Once on the beach, she sees _____ falling to its own ultimate death in the water. She puts on her bathing suit but then _____, standing naked on the beach and feeling as if she is _____.

seeing
farther out while

. Entering the water, she swims farther and
. Her last thought is

Appendix C:

The Awakening “Cloze- Me” Answer Key

Chapter One

The novel opens with **Léonce Pontellier**, a vacationer on **Grand Isle** (which is just off the coast of New Orleans), reading a newspaper and surveying his surroundings. He is annoyed by a caged **parrot** loudly repeating its stock phrases, and so leaves the main building of the **boardinghouse** for his own cottage. Léonce's wife, **Edna Pontellier**, and her friend **Robert Lebrun** return from their swim in the Gulf of Mexico and join Léonce. He soon departs for billiards and socializing at the nearby **Klein's hotel**.

Chapter Two

As **Edna and Robert** continue chatting on the porch of the Pontelliers' cottage, they reveal more of their backgrounds and personalities. Robert has long had youthful intentions of going to **Mexico** to seek his fortune but has yet to follow through and so remains at his modest job in his native **New Orleans**. Edna speaks of her family and their homes in

Mississippi and Kentucky. Then, while Edna gets ready for dinner, Robert plays with **her two young boys**

Chapter Three

That night when **Léonce** returns from Klein's hotel, cheerful and talkative, Edna is **already asleep**. His entrance wakes her and he tries to elicit responses to his gossip despite her sleepiness. Checking on the sleeping boys, he reports to Edna that **Raoul** has a fever and compels her to check on the boy, despite her objections that Raoul was quite healthy when he went to bed. By the time Léonce goes to sleep, Edna is fully awake. She goes onto the porch and **cries** until the mosquitoes force her back inside to bed. The next morning, Léonce leaves **for New Orleans** for the workweek. He sends **a box of sweet and savory treats** to Edna, which she **shares** with everyone else at Grand Isle.

Chapter Four

Madame Ratignolle is introduced in this chapter as the embodiment of the "**mother-women**," the **Creole** wives who always place husband and children before themselves. Because Edna's behavior and attitudes **differ** from the mother-women's, Léonce sometimes doubts Edna's **devotion to her children**. Madame Ratignolle, sewing winter garments for her children, openly makes references to her pregnancy, which shocks Edna who is taken aback by mention of any matter pertaining to **sex**. Edna finds that Creole women do not share such taboos and are more **open to discussion** and literature containing references to sexual matters.

Chapter Five

As Madame Ratignolle sews the children's winter garments, Edna **sketches** her and chats with Robert. After Edna has completed the sketch, Madame Ratignolle claims to feel a **fainting** spell coming on; Edna and Robert quickly respond by fanning her and spritzing her with cologne. Recovering speedily, Madame Ratignolle returns to her cottage, and Robert compels Edna to go for their **daily swim**.

Chapter Six

This chapter establishes the process of **self-discovery** which **Edna** has just begun, a process facilitated by her contact with the **warm Gulf waters**. She is starting to understand the **limitations** of and feel constrained by the expectations of her **culture**.

Chapter Seven

In Chapter 7, **Edna and Madame Ratignolle** walk to the beach and sit on the porch of their adjoining beach houses. Edna confides to Madame Ratignolle much of **her past history of infatuation with unattainable**

men. They are interrupted by Robert approaching with their children. Edna joins the children in their play tent on the beach while Madame Ratignolle asks Robert to help her back to her cottage.

Chapter Eight

In Chapter 8, Madame Ratignolle asks Robert to leave Edna alone rather than continue with his devoted, if platonic, attentions. He takes offense, pointing out that he is not like Alcée Arobin, a well-known womanizer. After walking Madame Ratignolle to her room, Robert joins his mother, who mentions that their friend Montel is in Mexico, should Robert like to join him there to pursue business interests. Robert is impatient to learn more about this prospect but is easily distracted by his mother's mention of Edna's likely return from the beach.

Chapter Nine

After dinner one Saturday night, the vacationers attend an impromptu children's musical recital, and the adults dance to Madame Ratignolle's piano playing. Robert tells Edna that Mademoiselle Reisz will perform a piece at Edna's request. Although Mademoiselle Reisz is generally bad-tempered and unwilling to freely display her talents, she agrees to perform because she likes Edna (yet dislikes all the other guests). Edna is deeply shaken by Mademoiselle Reisz's performance, experiencing viscerally the emotions of the piece. Mademoiselle Reisz is pleased by Edna's involved, tearful response. Then, at Robert's suggestion, everyone sets out for a late-night swim.

Chapter Ten

In Chapter 10, as the group makes its way to the beach, Edna reflects that Robert seems to be avoiding her lately. At the beach, Edna truly swims for the first time, rather than splashing in the shallows. After her ambitious swim, during which she goes farther from shore than she feels is safe, she abruptly leaves for her cottage. Robert accompanies her and sits on the porch, while she settles in the porch hammock. They feel the first stirrings of desire for each other.

Chapter Eleven

In Chapter 11, Edna refuses to leave the hammock and join Léonce inside the cottage at his return, insisting that she is comfortable in the hammock. Although initially irritated, he handles the situation calmly by joining her on the porch. When she goes inside to sleep, just before dawn, Léonce remains on the porch to finish his cigar.

Chapters Twelve, Thirteen, and Fourteen

After a brief and fitful sleep, Edna awakens with an impulsive desire to

attend church. She summons **Robert** to accompany her. On the ferry ride to the **Chênrière**, Robert chats briefly with a Spanish girl named **Mariequita**, who relays gossip about a local Spanish man who runs away with another man's wife. Robert shushes her with some emotion, then becomes thoroughly involved in Edna's presence. They make plans to **go to a small nearby island by themselves** the next day for sightseeing. Having reached Chênrière, they go to church. Once in church, Edna feels **stifled and drowsy**. She leaves during the service, accompanied by Robert. He takes her to his friend **Tonie's** house, where Tonie's mother, Madame Antoine, puts Edna in the guestroom. Edna sleeps **for several hours**, till late afternoon. Robert fixes a meal for her while Madame Antoine is out. When Madame Antoine returns, they listen to her tell stories until after nightfall. Robert borrows Tonie's boat so that he and Edna can return to **Grande Isle**.

Upon returning to her cottage, Edna finds that **her youngest child** is too cranky to sleep. She rocks him to sleep and Robert helps her put the boy to bed before heading for the beach. Edna sits alone and considers her changing perspective on life. Missing Robert, she **sings** the song he sang to her on the trip back **"si tu savais" ("if you knew")**.

Chapter Fifteen

Some days later, when Edna arrives in the dining hall for dinner, she is shocked to learn that Robert is **leaving that night for Mexico**. After dinner, she returns alone to **her cottage**, upset. Robert stops at her cottage on his way to the dock. Edna **chastises him for his haste and secrecy**; he offers no apology or excuse but asks her not to be angry with him. As he walks away, Edna realizes that she is in the midst of the same sort of obsessive infatuation she experienced **in her youth**.

Chapter Sixteen

After Robert's **departure**, Edna tries to assuage her longing for him by spending more time with **Madame Lebrun** and inducing others, including **Léonce**, into conversation about Robert. She experiences no guilt about her feelings for Robert — or about getting her husband to talk about him — because she feels she is entitled **to a private emotional life**, a hidden self. Edna reveals her idea of the self in a conversation with **Madame Ratignolle**, insisting that although she would give **her life** for her children, she would not sacrifice **herself**, a distinction that Madame Ratignolle **fails to grasp**.

Chapter Seventeen

A few weeks after their return to New Orleans for the winter, Edna decides

to be out of the house on her reception day — the one day of the week when custom demands that she stay at home to **receive social callers**. Léonce is incensed, insisting that her snub to the other ladies could **hurt his business** with their husbands. Also angry that the cook prepared a poor meal, asserting that she has grown lazy under Edna's **lackadaisical employment**, Léonce leaves to dine at his social club. In contrast to similar incidences in the past, Edna **finishes her dinner deliberately**. Then she goes to her room, where she **throws her wedding band** on the floor and stamps on it and smashes a vase on the hearth.

Chapter Eighteen

The next day, feeling as if all elements of her environment have become **hostile**, Edna retreats and finds some of her **old sketches**. She takes a few of the better ones to show **Madame Ratignolle**, who encourages her plan to **study drawing** with a teacher named **Laidpore**. When Monsieur Ratignolle comes home for lunch, Edna notes the **harmony** of the Ratignolles' marriage. Upon leaving, however, she **pities them**, feeling that their abiding contentment prevents them from experiencing **extremes of passion**.

Chapter Nineteen

Edna moves into **full-fledged rebellion**. She abandons all social and household duties, spending time instead **painting in a small studio** she's set up on the top floor of their house. As she paints, she mentally recalls the details of her time with **Robert** and sings the song "**si tu savais**" which he sang to her. Her consistent insubordination causes **Léonce** to wonder about her mental health.

Chapter Twenty

In one of her dark moods, Edna decides to visit **Mademoiselle Reisz**. She cannot find her address, so in an effort to track her down, she goes to her **last known address** and then thinks to visit **Madame Lebrun**. There Edna learns that Robert has sent his mother **two letters** but with no message for or mention of Edna. Madame Lebrun gives Mademoiselle Reisz's address to Edna, who leaves to make that visit. **Victor** notes that something about Edna seems quite **different**, assessing it as a change for the **better**.

Chapter Twenty-One

Edna visits **Mademoiselle Reisz**, who is delighted to see her. She tells Edna she has received a **letter from Robert** in which he spoke constantly of Edna and asked Mademoiselle Reisz to play **Chopin's "Impromptu"** for her. Edna convinces Mademoiselle Reisz to allow her **to read**

Robert's letter. She also laughingly informs Mademoiselle Reisz that she is becoming a **painter**, to which Mademoiselle Reisz replies that artists require "**brave souls.**" While Mademoiselle Reisz plays **the Chopin piece**, Edna reads the letter **and weeps with emotion**, moved by the music and the indirect contact with Robert. She leaves in tears, asking leave **to come visit again.**

Chapter Twenty-Two

Léonce visits an old family friend, **Dr. Mandelet**, seeking advice about Edna. Léonce reveals that she has abandoned her domestic and social duties, become moody, and has **stopped having sex with him.** Further, Edna is refusing **to attend her sister's wedding**, asserting that a wedding is a highly regrettable occasion. The doctor concludes that **another man** is probably the cause, a suspicion he does not share with Léonce. Instead, he advises Léonce to leave **Edna alone** to work the moodiness out of her system and promises to come to dinner **to unobtrusively examine her.**

Chapter Twenty-Three

Edna's father, **the Colonel**, comes to visit. They spend time at the **racetrack**, where they socialize with **Mrs. Merriman, Mrs. Highcamp, and Alcée Arobin.** Dr. Mandelet comes to dinner one night and is alarmed by **Edna's high-spirited recollection** of their day at the races — he fears she is already enamored of **Arobin**, a notorious womanizer. During dinner, the doctor tells a story about a married woman who **fell in love with another man** but returned her devotion to her husband in the end. Edna, nonplussed, counters with a vivid tale of her own about a couple in love who rowed away one night in a small boat and disappeared in the Baratarian Islands, **never to be seen again.**

Chapter Twenty-Four

Edna is glad when her father's visit is over, tired of **arguing with him** over her refusal to attend her sister's wedding. Léonce leaves as well, for an extended business trip to **New York**, while the boys leave for their **grandmother's.** Edna revels in her first taste **of independent solitude**, seeing the house as though for the first time.

Chapter Twenty-Five

Edna still cannot work on her art on **gloomy days**, so she spends rainy days either at home moping or seeking solace by visiting friends. She spends more time at the racetrack with **Arobin and Mrs. Highcamp.** Her increasingly bold, vivacious personality attracts Arobin. One afternoon he picks her up to again **attend the races** but this time Mrs. Highcamp is not with him. They go the races and then to **dinner at Edna's house.** After

dinner he shows her a dueling scar on his wrist and she impulsively **grabs his hand**, then withdraws in confusion and alarm, claiming to be upset by the sight of the scar. She responds with hostility when he too-warmly **kisses her hand** while apologizing, feeling as though she is being unfaithful to **Robert** (but not to **Léonce**).

Chapter Twenty-Six

Arobin embarrasses Edna with an **emotional letter of apology** for upsetting her the night before, and this irritates her: The next day she feels as though she'd taken the kiss on her hand too seriously. She writes a **deliberately light and playful note in response**. After that, they see each nearly every day. Edna visits **Mademoiselle Reisz**, whose music always soothes her. She reveals her plan to move out of Léonce's house and into **a tiny rental house nearby**, which she can afford due to **her racetrack winnings and sales of her drawings**, and her desire to give an elaborate dinner party before moving from her old house. Reading Robert's latest letter, Edna is ecstatic **to learn that he is returning soon**. In response to Mademoiselle Reisz's questioning, Edna reveals that **she loves Robert simply because she does**, and that when he is back she will do nothing more than **be happy**. Ironically, she is so happy at the news of his return that she **sends a box of bonbons to her children** and writes a cheerful, spirited note to **Léonce** in which she tells him **of her plans to move out**.

Chapter Twenty-Seven

Arobin visits Edna that night. She is still exhilarated at the thought of **Robert's** imminent return but does not reveal the reason for her **good mood** to Arobin. She does tell him about Mademoiselle Reisz's unusual gesture of feeling Edna's shoulder blades **"to see if my wings were strong,"** and her explanation that Edna must have **strong wings to fly beyond society's expectations**. As she relates this anecdote to Arobin, he is **stroking her hair and face**. Then he leans his face forward to kiss her and she responds immediately with **ardor**, pulling him toward her. It is the most **physically charged** kiss of her life.

Chapter Twenty-Eight

Chapter 28 reveals that after Arobin leaves, Edna feels a **storm of emotions**, even crying briefly, but overall feels **no shame**. Having experienced the **thrill** of an intensely sexual kiss for the first time, she regrets only that it was not with **Robert**.

Chapter Twenty-Nine

The day after the kiss, Edna hurries to gather her things to **move out of the house** she shares with Léonce into the **"pigeon house"** she has rented,

so called because of its small size. **Arobin** arrives and helps with the preparations, then Edna sends him away, insisting that he wait to see her until the next day's dinner party.

Chapter Thirty

Ten guests show up for Edna's dinner party: **Arobin, Mademoiselle Reisz, Victor Lebrun, Mrs. Highcamp, Monsieur Ratignolle, and a few others**. Edna announces that it is her **twenty-ninth birthday**. Despite the party's success, she longs for **Robert**. When Victor later begins to drunkenly sing the song Robert sang to Edna, **"Si tu savais,"** she is so upset she accidentally **breaks her wineglass** and then puts her hand **over Victor's mouth** to make him stop singing. The party breaks up soon after.

Chapter Thirty-One

Chapter 31 begins with **Arobin** helping **Edna** lock up the mansion and walking her to the pigeon house. She is **overwrought and miserable**, missing **Robert** and feeling hopeless. Once inside, Arobin presses his advantage, and they **become lovers that night**.

Chapter Thirty-Two

When **Léonce** receives **Edna's** letter telling him of her plans to move into her own little house, he is concerned about how this move might look **to his current and prospective clients**. Feeling that they'll think he can't afford the large house, he contracts long-distance with architects and workers to **renovate his mansion**, and places a notice in the paper announcing the renovations and also the Pontelliers' intention to spend **the summer abroad** while work is completed. He never considers that Edna might have left him, not **merely the house**. Meanwhile, Edna makes the little pigeon house her own home. She then spends a week with her children and mother-in-law in the country. Edna relishes **her time with the boys** and leaves them with a **great regret**, which disappears by the time she reaches **New Orleans** where she feels once again freed by the solitude and simplicity of **her new life**.

Chapter Thirty-Three

Madame Ratignolle visits Edna in the pigeon house and warns her of gossip concerning her relationship with **Arobin**. Later that day, Edna is waiting in **Mademoiselle Reisz's** apartment for Reisz to return when **Robert** appears. Both are **shocked** to see each other, and Edna is **hurt** that he has been back in New Orleans for **two days** and has not sought her out. Robert walks Edna home, and is shocked to find **a photograph of Arobin among her sketches**. She explains that she had been using the photo to sketch Arobin's portrait. After telling her his thoughts and feelings while

in Mexico, he feels she is **mocking him** and pronounces her cruel. They sit in silence until dinner is ready.

Chapter Thirty-Four

In Chapter 34, Edna and Robert eat a simple dinner, keeping the conversation away from **the emotional underpinnings** of their relationship. Edna is **jealous** when she discovers that his tobacco pouch was a gift from a young woman in **Vera Cruz**. Arobin arrives and by chance comments on the **remarkable beauty** of Vera Cruz women. Robert leaves and Arobin lingers to read the paper and smoke a cigar. Edna **sends him away** and reviews the last few hours with Robert, **disappointed** overall.

Chapter Thirty-Five

Chapter 35 shows Edna the next morning **full of hope**, feeling that she and Robert can **overcome any obstacles** to their love. When **Robert** does not visit her that day, however, she **despairs**, a pattern that repeats itself for days as he **continues to stay away from her**. Yet she avoids places where she might see him, to avoid disappointment. Her affair with **Arobin** continues.

Chapter Thirty-Six

Edna again encounters **Robert** accidentally, this time in a deserted garden café. When she asks him why he hasn't come to see her, he responds emotionally, again calling her **cruel** for forcing him into disclosure of his feelings. She withdraws from emotional topics and they chat a while in the café before he **sees her home**. Once inside the house, without warning **she kisses him** and he responds by holding her close and **admitting his love**. Edna tells him that she **is her own woman**, not a possession of Léonce's to be released, but is called away to **Madame Ratignolle's** before she can explain herself. Robert **begs hers to stay** with him, but Madame Ratignolle is **in labor** and Edna had promised to attend the birth. Before she leaves, she makes Robert promise **to remain there** and wait for her to return home.

Chapter Thirty-Seven

When Edna reaches **Madame Ratignolle's**, she finds her friend exhausted and overwrought in her labor pains. **Dr. Mandelet** and a midwife also attend the birth. Edna regrets attending; the birth is a **harrowing scene**. Edna's own childbirth experiences do not provide useful perspective, because she was **drugged with chloroform** for the pain. After the birth is over and she prepares to leave, Madame Ratignolle whispers dramatically to her **"Think of the children, Edna . . . Remember them!"**

Chapter Thirty-Eight

Dr. Mandelet walks **Edna** home. She muses on the significance of Madame Ratignolle's parting words and on her own recent **disillusionment** with her life. The doctor strongly urges her to talk with him about **what she is going through**, offering compassionate understanding. She **turns down** his offer. Arriving home, **she sits on the porch** to regain her composure before going inside, deciding to be with Robert tonight and consider the consequences for the children tomorrow. Once inside, instead of Robert, she finds **a goodbye note**. She spends a sleepless night on the **sofa**.

Chapter Thirty-Nine

The scene shifts to **Grand Isle**, where **Victor** is making a few repairs during the off-season on the pension while flirting with **Mariequita**. Edna appears suddenly, saying she had come to rest for a while. Startled, Victor scurries to **manage room and board for her**; she requests fish for dinner and asks for towels, announcing that she is **going swimming**. In reality, she **plans to drown herself**, having decided during her sleepless night that **suicide** was the only means to elude the responsibilities and obligations motherhood placed on her. She also realized that someday her passion for **Robert** would **fade**, and so had become utterly **despondent**. Once on the beach, she sees **a bird with a broken wing** falling to its own ultimate death in the water. She puts on her bathing suit but then **casts it off**, standing naked on the beach and feeling as if she is seeing **everything for the first time**. Entering the water, she swims farther and farther out while **mentally sorting through her circumstances**. Her last thought is **a vivid recollection of a childhood scene**.

Appendix D:
Opening Lines Worksheet

Caged Birds



A green and yellow parrot, which hung in a cage outside the door kept repeating over and over: “Allez vous-en! Allez vous-en! Sapristi! That’s all right!” He could speak a little Spanish, and also a language which nobody understood unless it was the mockingbird that hung on the other side of the door, whistling his fluty notes out upon the breeze with maddening persistence (Chopin 1)

What is Chopin saying about communication?

Appendix E:

Presentation Three Column Notes

Name / Date:

Presenters:	Interesting Facts/Ideas:	So What/Who Cares:
Topic:		
Presenters:	Interesting Facts/Ideas:	So What/Who Cares:
Topic:		
Presenters:	Interesting Facts/Ideas:	So What/Who Cares:
Topic:		
Presenters:	Interesting Facts/Ideas:	So What/Who Cares:
Topic:		
Presenters:	Interesting Facts/Ideas:	So What/Who Cares:

Topic:		
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Appendix F: Presentation Three Column Notes Differentiated Instruction

Name / Date:

Presenters:	Three Things I Learned:	So What/ Who Cares?
	1)	

Topic:	2) 3)	
Presenters:	Interesting Facts/Ideas:	So What/ Who Cares?
Topic:	1) 2) 3)	
Presenters:	Interesting Facts/Ideas:	So What/ Who Cares?
Topic:	1) 2) 3)	
Presenters:	Interesting Facts/Ideas:	So What/ Who Cares?
Topic:	1) 2)	

	3)	
Presenters:	Interesting Facts/Ideas:	
Topic:	1)	
	2)	
	3)	

Appendix G:
Assignment Checklist/ Syllabus

The Awakening

Check yourself before you wreck yourself.

Portfolio Assessment Weighting and Due Dates

<u>Date Due</u>	<u>Assignment</u>
—	Multimedia Presentation (15%)
—	Vocabulary Visuals & Quizzes (5%)
—	
—	Short Answer Quizzes (5%)
—	
—	Extended Reflection Responses (10%)
—	
—	Creative Writing Rough Draft (5%)
—	Creative Writing Final Draft (20%)
—	
—	Writing-to-Learn Journal (10%)
—	
—	Critical Lens Rough Draft (5%)
—	
—	Critical Lens Final Draft (25%)

Appendix H: Unit Calander January 2012

Master of Arts in Teaching Program

FORM E: Lesson Plan Template and Pre-Observation Questions

Name of Student Teacher: Jenna Kober Date: 11/14/2011
Name of Placement School: _____
Grade Level: _12_ Subject: English Language-Arts _CHOICE – DAY SEVEN

Content Standards

NCTE 3: Students apply a wide range of strategies to comprehend, interpret, evaluate, and appreciate texts. They draw on their prior experience, their interactions with other readers and writers, their knowledge of word meaning and of other texts, their word identification strategies, and their understanding of textual features (e.g., sound-letter correspondence, sentence structure, context, graphics).

C.C. 11-12 RL 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.

Learner Background

Most students in this class read at or above grade level.

Students have read *The Awakening* through chapter 18.

Students have researched contextual information about *The Awakening* including traditional expectations & customs practiced during the Victorian

age.

Students are familiar with the concepts of characterization and character development
Students have discussed the quest pattern and its relationship to individual identity development
Students have discussed the concept of individual identity within *The Awakening*
Students have analyzed the bird motif and discussed its importance within the novel.
Students have been introduced to the concept of an individual in the community
Students have completed role-play activities before.
Students have had class discussions before.
Students have used the SPIT response method before.

Student Learning Objectives(s)

My students will be able to define and identify a stereotype
My students will be able to infer the consequences of stereotyping.
My students will demonstrate understanding of “stereotyping” within *The Awakening*

Assessment

Throughout the entirety of the lesson, I will assess student understanding by posing questions such as “Is everyone with me on this, or should I explain it a different way?” and “Who can tell me what I just said?”

During: Students will complete a grammar worksheet as their do now, which as I review, I will formatively check for understanding. During the role-play activity and following discussion students will be assessed on engagement and behavior using the participation rubric.

End: Students will complete an exit ticket which assesses their understanding of stereotypes in *The Awakening*, and asks them to predict how these labels might impact the actions of a character.

After: Students will continue working on Extended Reflection 2, which is a discussion of their personal experiences with stereotyping. They will hand these in to be graded.

Materials/Resources

The Awakening
Smart Board
Laptop
Pronoun-antecedent practice worksheet (attached)
Pronoun-antecedent practice worksheet answer key (attached)
class lists for marking understanding and participation
Participation rubric (attached)
“Individual” label cards (attached)
Paper clip necklaces
Character/description graphic organizer (attached)
student desks arranged in a horseshoe, with a lone desk at the front of the room.
Discussion questions in word format (attached)
Exit Slips (attached)

Learning Activities – 84 minute block class

Agenda:

Do Now (8)
Review Agenda & Objectives (2)
Go Over “Do Now” (8)
Individuals & Society Role-Play (32)
Class-wide discussion of activity (25)
Closure (with share-outs) (7)
Assign Homework (2)

Initiation:

Connect: Throughout the course of this unit students have been practicing correct pronoun-antecedent agreement. *Last class*, students began examining the concept of identity within *The Awakening*, and were assigned Extended Reflection 2, which asks them to recall their own experiences with labeling, for homework. *Today*, students will participate in a stereotype role-play activity, in which they will come to understand the stereotypes placed upon specific characters in *The Awakening*. *Next class*, students will discuss what happens when individuals challenge the labels that society attaches to them.

Direct: Students possess a unit calendar and assignment checklist. The daily agenda will be posted on the board and delivered orally by a student.

Motivate: During this lesson, students will actively participate in a role-play situation about the implications of stereotypes. Literally stepping into

the roles of certain characters and stereotyped individuals will serve as a motivator to keep students engaged in the learning.

Do Now: When students first walk in the room they will be handed a copy of the pronoun antecedent practice worksheet. They will complete this 5 question worksheet as their do now.

Lesson Development:

Students will begin this lesson by completing a worksheet reviewing the correction of pronoun-antecedent agreement errors as their Do Now. The examples on the worksheet are sentences taken from parts of *The Awakening* students have read so far. The sentences have been changed to include a pronoun-antecedent agreement error, and the students will have to find and correct the mistake. (5)

Next, I will ask student E to “stand and deliver” the daily agenda and objectives. (2)

I will then review the correct responses to the do now, formatively checking for student understanding/comprehension as I go. (4)

I will then transition the lesson into the role-play activity by asking if any student completed their Extended Reflection 2 early (assigned the previous class, but not technically due until the class that follows this one) If so, I will ask them to share their response. If not, I will ask students to share out some of the things they are considering writing in their reflections. (4)

I will then ask student E to distribute the graphic organizers (these are really only needed by the differentiated students, however, so as not to ostracize them, everyone will receive a copy) while I explain the “individuals & society role-play” activity.

***I will tell students that this activity might deal with sensitive or personal topics, and they may choose to not vocally participate at any time during the role-play. They will also be told, however, that if they opt out of participating, they will need to write an additional Extended Reflection journal about what they witnessed as “a complete outsider” during the activity.

I will then hand 12 students large index cards (Most of the students will be selected at random by the teacher, however, for the purposes of differentiating instruction Student E will definitely receive a card, and Student G will definitely not receive one.) Each index card will have upon it the description of an “individual” The students who receive these cards will become the “individuals” for the purpose of this activity. I will explain to the remaining students that they will take on the role of “society” which is equally important.

I will place the paper clip necklaces on the desk in the front of the room. I will then instruct the individuals to get a paper clip necklace if:

your card designates you as female.

your card designates you as under 21.

choose one paper clip necklace if you think your card has designated you as a “good person”; choose two if you think your card designates you as a “bad person”

I will then ask for an individual to volunteer to go first. Once I have someone, I will tell all of the “individuals” to go wait in the hallway with the paraprofessional.

While they are out of the room, I will instruct my students enacting “society” that they are to “describe” each “individual” aloud with the first word that comes to mind, and after they speak, they are to physically place a paperclip necklace on the “individual”. I will model, “Say the individual’s card says, ‘teenager with low-rise ripped jeans’ one might describe this individual as ‘thug’, and then you’d place a necklace on this individual. I will make sure my “society” students understand they are to list the stereotypes about the individual based on what their index card reads, before I call my first individual back into the classroom. **I will also remind them that they are still in school, and as such they need to keep their language appropriate (no swearing, racial slurs ect...) They will be warned that one instance of this behavior will warrant an afterschool detention.** (11)

The “individuals” will return to the classroom one at a time to take a turn in the “hot seat”. I will use the smartboard’s timer to clock 2 minutes in which each individual will be “described”. For every description/stereotype “society” will add on another paperclip necklace. The individuals will be instructed to remain silent throughout the process, and they will wear their “necklaces” until the conclusion of class. (24)

When every individual has had a turn in the “hot seat” I will transition the lesson to the discussion by cueing up the discussion questions word document, and asking student E to play “stenographer” and type everyone’s responses during the discussion. (2)

I will also remind students of expected behavior during a class discussion, and that I am grading them today on participation.

During the discussion, I will ask the following questions, pausing, of course, between them for student responses: (23)

“Who had the most paperclip necklaces?”

“Who had the least?”

“What do you think the paperclips symbolize?”

“What is the significance of the chains they chose to put on themselves?”

* to students wearing chains: How do they physically feel?

* to the society students: What did it feel like to be putting a chain on someone else?

*to students wearing chains: I forced you to be silent throughout the process. How did that feel? Was there a moment when you wanted to challenge what was being said?

Who out of the individuals is wearing a card that could also describe a character in *The Awakening*?

Which characters?

Why?

With nine minutes left in class, I will transition the lesson to the closure.

Closure:

I will then distribute students exit slips: SPIT (Say it, Prove it with Information from the Text): select one of the characters we described in the activity today, and predict how you think the labels this character has been given by society might impact his or her actions in the future. (5)

I will ask if anyone would like to share-out their exit ticket response. (2)

I will then assign tonight’s homework, read chapters 19-24 and complete the corresponding cloze questions. Additionally, make any needed revisions to Extended Reflection 2. (2)

Individuals Needing Differentiated Instruction

In the chart below, describe 1 to 3 students with identified instructional needs. (These students may be special or general education students; students may represent a range of ability and/or achievement levels.)

Student's First Name	Student's Instructional Need(s)	Strategy for Differentiating Instruction
Student G	This student has an IEP that suggests the student has severe difficulties in focusing, organizing, and reading. The IEP suggests this student is low in writing ability as well as general reading comprehension.	<ul style="list-style-type: none"> - preferred seating, near the teacher's desk. Additionally, while the teacher circulates during the activities, a significant amount of time will be devoted to ensuring this student is focused and on task. <p>This student will be provided with all worksheets/ in class reading materials in advance, to help him/her prepare and begin class on the same level the his/her peers are on.</p> <ul style="list-style-type: none"> - this student will be given a graphic organizer to help him lineate his note-taking during the role-play activity. -this student will be a member of "society" during the activity so that he can focus on comprehending the activity instead of playing the role of an individual. This also separates him from student E, who is a distraction. - This student has been assigned an in-class "study buddy". They will be seated next to each other, and Student G will be permitted to ask his study buddy questions during the discussion. - All information will be given orally and read off the handouts - This student's planner will be checked by the teacher before s/he leaves the classroom at the end of class to ensure all homework assignments have been written down, legibly, in the correct location. -This student will be given a print out of the notes that are scribed by student E during the class discussion as a record.
Student E	This student has an undiagnosed attention disorder. She cannot sit still for more than five minutes and she makes frequent comments to draw attention to herself during class. This student is, however, extremely bright.	<p>Deliver the daily agenda. Pass out any/all handouts/assignments preferential seating. Authoritative presence nearby AT ALL POSSIBLE TIMES. "Three strike" BIP. Third warning will equal removal from class. (the teacher will check in with the student prior to the start of the lesson and will remind her of this behavior plan.) Student E will be an "individual" during the role-play She will be the scribe during the class discussion.</p>

Appendix A: Pronoun-Antecedent Practice Worksheet – Student Copy

Directions: Decide if there is a pronoun-antecedent agreement error in the following five sentences. (HINT: not all of them have errors!) If there is, rewrite the sentence correctly, changing either the pronoun or the antecedent accordingly, if it is correct as is, just write "no change needed".

- 1) The touch of the sea is sensuous, enfolding the body in her soft, close embrace. (190)
- 2) The woman at once rose and began to shake out their draperies and relax their muscles. (199)
- 3) Edna began to feel like one who awakens gradually out of a dream, a delicious, grotesque, impossible dream, to feel again the realities pressing into their soul. (219)
- 4) Robert's voice was not pretentious. It was musical and true. (233)
- 5) The two women did not appear to understand another or to be talking the same language. (244)

Appendix B:
Pronoun-Antecedent Practice Worksheet – Answer Key

Directions: Decide if there is a pronoun-antecedent agreement error in the following five sentences. (HINT: not all of them have errors!) If there is, rewrite the sentence correctly, changing either the pronoun or the antecedent accordingly, if it is correct as is, just write "no change needed".

- 1) The touch of the sea is sensuous, enfolding the body in her soft, close

- embrace. (190)
- a. The touch of the sea is sensuous, enfolding the body in **its** soft, close embrace. (190)
- 2) The woman at once rose and began to shake out their draperies and relax their muscles. (199)
- a. The **women** at once rose and began to shake out their draperies and relax their muscles. (199)
- 3) Edna began to feel like one who awakens gradually out of a dream, a delicious, grotesque, impossible dream, to feel again the realities pressing into their soul. (219)
- a. Edna began to feel like one who awakens gradually out of a dream, a delicious, grotesque, impossible dream, to feel again the realities pressing into **her** soul.
- 4) Robert's voice was not pretentious. It was musical and true. (233)
- a. **No change needed**
- 5) The two women did not appear to understand another or to be talking the same language. (244)
- a. The two women did not appear to understand **each other** or to be talking the same language. (244)

Appendix C: Participation Rubric

5	Consistently focused on the task and always had an open mind. Brought all necessary materials to class.
4	Often stayed focused on the task and had an open mind. Brought most of the necessary materials to class.
3	Stayed mostly focused and was fairly open-minded. Brought some of the necessary materials to class.
2	Rarely focused and was often negative/closed minded. Forgot most of the necessary materials.
1	Never focused on the task and always negative/closed minded. Did not bring any materials to class.

Appendix D:
“Individual” Labels (These will be printed on 8 x 10 index cards)

- 1) Overweight middle aged man
- 2) Well educated African American
- 3) Asian-American female
- 4) Musician
 - a. Mademoiselle Reisz
- 5) White, male business executive
 - a. Mr. Pontellier
- 6) Young, attractive Hollywood actor
 - a. Robert Lebrun
- 7) Goth/Emo female
 - a. Edna Pontellier

- 8) Upper-middle class white female
 - a. Adele Ratignolle
- 9) Sexually promiscuous male
 - a. Mr. Arobin
- 10) Blonde cheerleader
 - a. Farival twins
- 11) Hispanic-American male
- 12) Lower class male, mid-20's

Appendix E
Individual & Society Graphic Organizer

The Individual	Society's Descriptions
Overweight, middle-aged male	
Well educated African-American	
Asian-American female	
Musician	
White, male business executive	
Young, attractive Hollywood actor	
Goth or Emo female	
Upper-middle class, white female	
Sexually promiscuous male	
Blonde cheerleader	
Hispanic-American male	
Low-class male, mid-20's	

Appendix F:
Discussion Questions for student scribe

- 1) “Who had the most paperclip necklaces?”
- 2) Why do you think that is?
- 3) “Who had the least?”
- 4) Why?
- 5) “What do you think the paperclips symbolize?”
- 6) “What is the significance of the chains they chose to put on themselves?”
- 7) * to students wearing chains: How do they physically feel?
- 8) * to the society students: What did it feel like to be putting a chain on someone else?

- 9) *to students wearing chains: I forced you to be silent throughout the process. How did that feel? Was there a moment when you wanted to challenge what was being said?
- 10) Who out of the individuals is wearing a card that could also describe a character in *The Awakening*?
- 11) Which characters?
- 12) Why?

Appendix G: Exit Slips

SPIT in response: Select one of the characters we “described” in the activity today, and predict how you think the labels we discovered this character has been given by society might impact his or her actions throughout the rest of the novel. (3-4 sentences)

SPIT in response: Select one of the characters we “described” in the activity today, and predict how you think the labels we discovered this character has been given by society might impact his or her actions throughout the rest of the novel. (3-4 sentences)

SPIT in response: Select one of the characters we “described” in the activity today, and predict how you think the labels we discovered this character has been given by society might impact his or her actions throughout the rest of the novel. (3-4 sentences)

**Quinnipiac University
Master of Arts in Teaching Program**

FORM E: Lesson Plan Template and Pre-Observation Questions

Name of Student Teacher: Jenna Kober Date: 11/28/2011

Name of Placement School: _____

Grade Level: 12 Subject: English/ Language-Arts COOPERATIVE LEARNING – DAY TEN

Content Standards

NCTE 3: Students apply a wide range of strategies to comprehend, interpret, evaluate, and appreciate texts. They draw on their prior experience, their interactions with other readers and writers, their knowledge of word meaning and of other texts, their word identification strategies, and their understanding of textual features (e.g., sound-letter correspondence, sentence structure, context, graphics).

CC. 11-12. RL. 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.

CC. 11-12 RL 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.

Learner Background

Most students in this class read at or above grade level.

Students have read *The Awakening* through chapter 37.

Students have researched contextual information about *The Awakening* including traditional expectations & customs practiced during the Victorian age.

Students are familiar with the concepts of characterization and character development

Students have discussed the quest pattern and its relationship to individual identity development

Students have discussed the concept of individual identity within *The Awakening*

Students have analyzed the major symbols & motifs found within the novel and discussed their significance

Students have discussed the concept of an individual in the community

Students have worked effectively in cooperative groups

Students have analyzed poetry for thematic content and can effectively make inferences about what general statement the poet is trying to make.

Students have used the SPIT response method before.

Student Learning Objectives(s)

My students will be able to analyze Marya Hornbacher's poem West 4th, and conclude the poem's general statement on love.

My students will be able to analyze the theme of love throughout the course of *The Awakening*

My students will be able to compare and contrast the love theme as seen in Hornbacher's poem with the love theme seen in Chopin's novel.

My students will be able to identify and define vocabulary words in context.

Assessment

Throughout the entirety of the lesson, I will assess student understanding by posing questions such as "Is everyone with me on this, or should I explain it a different way?" and "Who can tell me what I just said?"

During: I will collect the worksheet on which students analyze Hornbacher's poem and assess the responses. I will also collect the "love clichés" worksheet and assess student responses. Students will also play vocabulary popcorn, I will circulate while this goes on, and check for understanding, correcting wrong responses. Furthermore, I will assess engagement and behavior throughout the entirety of the lesson using the participation rubric.

End: Students will complete an exit ticket which assesses their understanding of the love theme in both *The Awakening* and in Hornbacher's poem, West 4th.

After: for homework, students will complete extended reflection 3 which requires them to create a personal connection with the love theme. I will collect and grade these reflections upon completion.

Materials/Resources

The Awakening

Smart Board

Laptop

West 4th poem and SPIT response question worksheet (attached)

West 4th poem and SPIT response worksheet (differentiated)

How to read a poem graphic organizer (differentiated)

class lists for marking understanding and participation

Participation rubric (attached)

"Love Cliches" SPIT group worksheet (attached)

Giant Post-its

Markers

Vocabulary List A with definitions

Vocabulary list A memory cards

Exit Slips (attached)

Learning Activities 84 minute block class

Agenda:

Do Now (10)
 Review Agenda & Objectives (2)
 Think-pair-share do now answers (6)
 “Love Clichés” Group Activity (30)
 Breakout discussion on Love. (15)
 Vocabulary Popcorn (11)
 Closure & Homework (10)

Initiation:

Connect: Students were given vocabulary list A, which was built from our core novel, with definitions on day four, they have been studying these words throughout the unit. *Last class*, students analyzed the five major symbols and motifs found within *The Awakening*, and discussed their importance in revealing the themes of the novel. *This class*, students will analyze the novel’s theme of love, using their knowledge of the symbols and motifs to deepen comprehension. *Next class*, students will review all four of the major themes studied, and they will use creative poetry writing to express a text to self connection with one of the themes.

Direct: Students possess a unit calendar and an assignment checklist. The daily agenda will be posted on the board and will be delivered orally by a student.

Motivate: To reinforce vocabulary knowledge, students will play vocabulary popcorn.

Do Now: I will read the poem *West 4th*, by Marya Hornbacher, aloud, and as their do now, students will follow along then they will use the SPIT method to respond to the following question: “What is this poem saying about love?”

Lesson Development:

As students enter the room they will be given a copy of the *West 4th* – SPIT worksheet. They will read the poem and respond to the prompt as their do now. While they respond to the prompt, I will take attendance. (10)

When students finish the do now, I will instruct student E to “stand and deliver” the daily agenda and objectives. (2)

When students finish the do now, I will instruct them to turn to the person to their partner and “think-pair-share” the responses they came up with. I will circulate to check for understanding while they do this. (6)

I will next have student E distribute the Love Clichés worksheet. While she does this, I will divide students into their pre-assigned groups for the activity. Students will move their seats to get with their groups. I will give each group a blank giant post-it note and some markers. I will assign each group two of the eight “love clichés” from their worksheet. I will explain to students that in their groups they are to decide if the love cliché is true or false according to *The Awakening*, and that they are to find a quote from the novel to support their choice. They will be told to write all of the information on their giant sticky, and find a space to hang it on the wall when they are done. I will model this for students with the love cliché: “ (5)

I will run the countdown timer and give students 10 minutes to complete this. (10)

When all the groups have finished, I will set the timer for five minutes, and instruct students to rotate one sticky note clockwise. While at their new sticky note, students are to discuss what’s written, and copy it onto their own worksheets. If they disagree with the conclusion reached by that group, they may add to the post-it, provided they can find evidence & proof to support their own claim. When the five minutes are up, students will rotate clockwise again. They will do this until they reach their own posters again, therefore, getting information on all eight of the love claims, plus the ninth, which I modeled at the start. (15)

Once the rotation is complete, I will hold a class discussion about the love claims investigated. Based on the responses to all of the love clichés, we will decide what Chopin is trying to say about love in general in *The Awakening*. I will ask student E to be the scribe and type out everything that is said during the discussion. (15)

After the discussion is over, I will play vocabulary popcorn with students to assess their understanding of the unit’s vocabulary. (11)

With ten minutes left in class, I will transition to the closure.

Closure:

Students will complete an exit ticket that triangulates the thematic material discussed in class today, and assess understanding. “In class today we discovered that both the author of *West 4th* and Kate Chopin seem to view love in a fairly negative light. Do you agree with this cynical outlook? Justify your response, why or why not.” (5)

Students will share out their responses to the exit ticket. (3)

Finally, I will assign students homework, Extended Reflection 3: Describe your first crush. How did you feel? How long did it last? Did it work out? Did your views on love and romance change because of it, why or why not? (2)

Individuals Needing Differentiated Instruction

In the chart below, describe 1 to 3 students with identified instructional needs. (These students may be special or general education students; students may represent a range of ability and/or achievement levels.)

Student’s First Name	Student’s Instructional Need(s)	Strategy for Differentiating Instruction
Student G	This student has an IEP that suggests the student has severe difficulties in focusing, organizing, and reading. The IEP suggests this student is low in writing ability as well as general reading comprehension.	- preferred seating, near the teacher’s desk. Additionally, while the teacher circulates during the activities, a significant amount of time will be devoted to ensuring this student is focused and on task. This student will be provided with all worksheets/ in class reading materials in advance, to help him/her prepare and begin class on the same level the his/her

		<p>peers are on.</p> <ul style="list-style-type: none"> - this student will be given a graphic organizer to help him analyze the poem in the do now. - I will read the poem orally before students begin their do now so that this student has the benefit of hearing it as well as reading it. -This student will be given a modified poem worksheet with the key lines already highlighted. - This student has been assigned an in-class “study buddy”. His study buddy will be in his group for the carousel brainstorm activity. -He will NOT be in a carousel group with student E. - This student’s planner will be checked by the teacher before s/he leaves the classroom at the end of class to ensure all homework assignments have been written down, legibly, in the correct location. - This student will not participate in the vocabulary popcorn game; instead he will play vocabulary memory with his study buddy.
Student E	<p>This student has an undiagnosed attention disorder. She cannot sit still for more than five minutes and she makes frequent comments to draw attention to herself during class. This student is, however, extremely bright.</p>	<p>Deliver the daily agenda. Pass out any/all handouts/assignments preferential seating. Authoritative presence nearby AT ALL POSSIBLE TIMES. “Three strike” BIP. Third warning will equal removal from class. (the teacher will check in with the student prior to the start of the lesson and will remind her of this behavior plan.) The carousel activity will have this student up and moving for the majority of the class. She will be the scribe during the class discussion.</p>

Appendix A:
West 4th – SPIT RESPONSE WORKSHEET

West 4th

Hot New York night. Rain. I push through the door. The heat sucks up
to my limbs, wraps around them like
Beggars or children, cloying and wet. I walk through the air like I’m

slogging through water toward
the train. The streets crawl with bodies, shoulder sliding on shoulder,

Breast pressed into a stranger’s breast,
bare legs slipping against one another like snakes. The rain’s so hot I’d swear

I can hear the hiss when it hits the grates.

I walk down the stairs to the subways crackling light. The floor

Is sticky and covered with grime.
The people in the station stand around like upright corpses, tipping to the side

In the wind of each train
hurtling by. We stand and tip in chorus. A rat scrabbles in the puddles on the tracks.

SPIT TO RESPOND: What do you think the author of this poem is saying about love?

One by one, we step onto our trains. Soon it is just me and death. We stand there

Together, not together,
just strangers in a accidental place. We stare at the wall

That says West 4th.
The A-line uptown screams to a stop. The doors suck closed behind him.

I watch him slump
In the green plastic seat. He looks through the window, his wet hair and face lit
haggard by the fluorescent light.
He looks as bored and unholy as anyone else.

I take the train to Coney Island, all abandoned neon in the middle of the night.

I am looking for a stranger.
He has passed me on the street all day. Our shoulders

Touched, slid
Off like oiled things. I want to wrap my oiled limbs around this stranger and pull

him deep, where he'll
be no stranger, will be my familiar, in a dark room some hundred

floors about the city,
in the heart of the hissing rain. All I need is a bed. I want to sleep

the sleep of strange angels,
to scream my nightmare's praise, feel him wrap me in his rough wings
and whisper me to sleep.

-Marya Hornbacher

Appendix B:

West 4th – SPIT RESPONSE WORKSHEET- DIFFERENTIATED INSTRUCTION

West 4th
Hot New York night. Rain. I push through the door. The heat sucks up
to my limbs, wraps around them like
Beggars or children, cloying and wet. I walk through the air like I'm
slogging through water toward
the train. The streets crawl with bodies, shoulder sliding on shoulder,

Breast pressed into a stranger's breast,
bare legs slipping against one another like snakes. The rain's so hot I'd swear

I can hear the hiss when it hits the grates.

I walk down the stairs to the subways crackling light. The floor

Is sticky and covered with grime.

The people in the station stand around like upright corpses, tipping to the side

In the wind of each train

hurtling by. We stand and tip in chorus. A rat scrabbles in the puddles on the tracks.

SPIT TO RESPOND: What do you think the author of this poem is saying about love?

One by one, we step onto our trains. Soon it is just me and death. We stand there

Together, not together,
just strangers in a accidental place. We stare at the wall

That says West 4th.

The A-line uptown screams to a stop. The doors suck closed behind him.

I watch him slump

In the green plastic seat. He looks through the window, his wet hair and face lit

haggard by the fluorescent light.

He looks as bored and unholy as anyone else.

I take the train to Coney Island, all abandoned neon in the middle of the night.

I am looking for a stranger.

He has passed me on the street all day. Our shoulders

Touched, slid

Off like oiled things. I want to wrap my oiled limbs around this stranger and pull

him deep, where he'll

be no stranger, will be my familiar, in a dark room some hundred

floors about the city,

in the heart of the hissing rain. All I need is a bed. I want to sleep

the sleep of strange angels,

to scream my nightmare's praise, feel him wrap me in his rough wings

and whisper me to sleep.

-Marya Hornbacher

Appendix C:
Tips for Reading a Poem

- 1) Go through the poem all the way, twice. What are the key lines or ideas? (textual support)
- 2) What background knowledge do you have that might help you make sense of what's written? (contextual information)
- 3) Try to make a picture of the poem.
- 4) Combine textual support with contextual information. Take a guess. What do you think the poem is about?

Appendix D:
Love Clichés Worksheet

Directions: Read the following clichés about love. As you read each statement, decide if the text of our novel, *The Awakening*, agrees or disagrees with it. Then, use the SPIT method to find an example from the text to support your opinion. This guide will support you in our class discussion on the theme of love in *The Awakening*.

Love Cliché 1: Love Conquers All

Agree

Disagree

SPIT:

Love Cliché 2: Parental approval is essential for a good relationship.

Agree

Disagree

SPIT:

Love Cliché 3: It is better to have loved and lost, than to have never loved at all.

Agree

Disagree

SPIT:

Love Cliché 4: A romantic relationship is more important than friends or family.

Agree

Disagree

SPIT:

Love Cliché 5: It is important for people in romantic relationships to share

the same cultural history.

Agree Disagree

SPIT:

Love Cliché 6: Men are not romantic.

Agree Disagree

SPIT:

Love Cliché 7: Love is blind.

Agree Disagree

SPIT:

Love Cliché 8: It is important to date for a long time before marriage.

Agree Disagree

SPIT:

Love Cliché 9: Forbidden Relationships are the most appealing.

Agree Disagree

SPIT:

Appendix E
Participation Rubric

5	Consistently focused on the task and always had an open mind. Brought all necessary materials to class.
4	Often stayed focused on the task and had an open mind. Brought most of the necessary materials to class.
3	Stayed mostly focused and was fairly open-minded. Brought some of the necessary materials to class.
2	Rarely focused and was often negative/closed minded. Forgot most of the necessary materials.
1	Never focused on the task and always negative/closed minded. Did not bring any materials to class.

Appendix F
Exit Slips

“In class today we discovered that both the author of *West 4th* and Kate Chopin seem to view love in a fairly negative light. Do you agree with this cynical outlook? Justify your response, why or why not.”

“In class today we discovered that both the author of *West 4th* and Kate Chopin seem to view love in a fairly negative light. Do you agree with this cynical outlook? Justify your response, why or why not.”

“In class today we discovered that both the author of *West 4th* and Kate Chopin seem to view love in a fairly negative light. Do you agree with this cynical outlook? Justify your response, why or why not.”

Quinnipiac University
Master of Arts in Teaching Program

FORM E: Lesson Plan Template and Pre-Observation Questions

Name of Student Teacher: Jenna Kober Date: 10/30/2011
Name of Placement School: _____ Grade Level: 12
Subject: English- Language Arts - DURING/POST READING STRATEGIES – DAY –11

Overarching Concept: *What is the relationship between an individual and society?*

Essential Question(s): *What controls the ways in which people act, think, and live?*

Enduring Understanding(s):

*Societal/Cultural practices influence, but do not control the way people think, act or live.
An individual creates his or her own system of beliefs.*

Content Standards

NCTE 3: Students apply a wide range of strategies to comprehend, interpret, evaluate, and appreciate texts. They draw on their prior experience, their interactions with other readers and writers, their knowledge of word meaning and of other texts, their word identification strategies, and their understanding of textual features (e.g., sound-letter correspondence, sentence structure, context, graphics).

CC. 11-12. RL. 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.

CC. 11-12 RL 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.

Learner Background

Most students in this class read at or above grade level.

Students have read *The Awakening* through chapter 37.

Students have researched contextual information about *The Awakening* including traditional expectations & customs practiced during the Victorian age.

Students are familiar with the concepts of characterization and character development as they apply to *The Awakening*

Students have discussed the quest pattern and its relationship to individual identity development

Students have analyzed the major symbols & motifs found within the novel and discussed their significance

Students have discussed the concept of an individual in the community

Students have briefly discussed the four themes of identity, love, society and class, and repression as they apply to *The Awakening*

Student Learning Objectives(s)

My students will be able to demonstrate understanding of *The Awakening's* major themes by identifying relevant quotations and the use of a "Double Strategy, Double Entry Diary"

My students will be able to analyze the quotations and formulate a unique text to self/text/world connection.

My students will be able to synthesize a theme from *The Awakening*, and turn a personal connection into a creative project (poem)

Assessment

During: I will check for individual student understanding as I circulate the room while students complete the double strategy/double entry diary worksheet. I will assess the students as I circulate, grading for participation and behavior. Students will turn in one of their worksheets, which I will analyze for completion and depth of reflection.

End: Students will complete an exit ticket that briefly summarizes what they plan to do for the creative component formal assignment. Additionally, it asks for any questions students might still have about this topic, to inform me what students still do not understand.

After: Students will read the final chapter in *The Awakening* coming to class prepared to discuss the novel's climactic ending. They will also begin work on the creative component, which will be assessed according to a rubric, of this unit which will be assigned during this lesson.

Materials/Resources

The Awakening

Smart Board

Laptop

Pronoun-antecedent post test (attached)

class lists for marking understanding and participation

Participation rubric (attached)

Student copies Double Strategy, Double Entry Diary worksheet (attached)

Double Strategy, Double Entry Diary worksheet (differentiated) (attached)

Creative component task sheet (attached)

Creative component rubric (attached)

Learning Activities - 84 minute block class

Initiation:

Do Now: As their do now activity, students will take the pronoun-antecedent post test.

Connect: Last class, students analyzed the major symbols and motifs found in our core text. This class, students will analyze major themes, discussing, in part, the roles of the symbols and motifs in their development. Students will be assigned a creative writing response on the themes of *The Awakening*. Next class, students will have a peer evaluation workshop in which they will assess each other's creative writing pieces.

Direct: The daily agenda will be posted on the board and delivered orally by a student. Students possess both a unit calendar and an assignment checklist to aid in the direction of this unit.

Motivate: As their motivate, students will take the themes they uncover with the double strategy/double entry diary worksheet and make them personally relevant through a creative writing assignment.

Agenda:

Review Agenda (2)

Do Now – Pronoun Antecedent post-test (10)

Double Strategy/ Double Entry Diary Worksheet (25)

Think-Pair-Share worksheet responses (15)

Assign creative component – model a potential response (15)

Creative component graphic organizer – drafting/brainstorming ideas (12)

Closure/ Exit ticket (3)

Homework (2)

Lesson Development:

After student E reviews the agenda and the students complete their pronoun-antecedent post test (do now), I will transition the lesson back to the core text of the unit by having student E distribute the student copies of the “Double Strategy/ Double Entry Diary” worksheet while I cue up a digital copy on the smartboard. This activity is two pages, divided into two principal sections: questions and connections, each with four sub categories for the novels main themes (identity, society & class, love, and repression)

I will model the “identity” category for students. On the first page, I will use the quote “She was blindly following whatever impulse moved her, as if she had placed herself in alien hands for direction, and freed her soul of responsibility.” (Chopin 220) for the “Questions” category, and will model my “question” as, “Why does she think that a loss of self-control is freedom?” I will pause for student questions.

I will then model the “connections” page, also using the identity theme. I will use the quote, “She began to look with her own eyes; to see and to apprehend the deeper undercurrents of life. No longer was she content to “feed upon opinion” when her own soul had invited her” (Chopin 317) and I will share my text connection as, “I felt this way when I enrolled in grad school, and accepted my calling to become a teacher. In doing so I rebelled against the expectations people had set for me, but I took control, and took ownership of myself, just as Edna seems to do here.” I will instruct students that they are to complete the rest of the worksheet; they will be told I am grading them on participation and depth of reflection. They will also be told that they are not to use the same quote twice. I will pause again and ask students if they understand what they are going to be doing.

Students will spend the next 20 minutes completing their worksheets. I will circulate the room as they do so, checking for participation and assisting with any further problems or questions.

Once students finish this activity, they will be instructed to turn to the person next to them and think-pair-share the response they gave to one of the themes.

When students finish discussing worksheet responses, I will have student E collect the completed “Questions” worksheet, leaving allowing the students to keep the connections one to aid them with the creative component. Student E will now also hand out the creative component task sheet.

I will ask for a volunteer to read the assignment:

“Now that we’ve uncovered the major themes within *The Awakening*, it’s time to find out why they’re applicable to us (remember, “themes” are universal). Select one of the four themes we discussed today, and consider how it relates to you, a high school senior in Miss Kober’s English 4 class. (And I’ll give you a hint, the answer is not, “it’s relevant because the teacher said it is”) **Then write a poem to demonstrate your connection to it.** In producing your work keep in mind the following:

- You must choose **one** of the themes we discussed from *The Awakening*. You may incorporate a second if you wish, but it is not required.
- **You may pick any style of poetry you wish, or even any combination of forms you desire. Keep in mind though; your chosen style should enhance what you’re trying to say.**
- Your work may be, if you wish, supplemented with art, graphics, or additional desired material, but this is not required.

- I will ask you to justify (in paragraph form!) your choices in theme and poetic style. Be prepared to support and defend them. (This means don't just pick something because it's easy!)
- Your rough drafts will be due for workshop **during our next class meeting**. While on the surface, this may not seem like a huge project, getting a good mark will require a lot of *effort* and *thought*, so budget your time wisely.
- Don't take this lightly, it counts! Please check your portfolio breakdown; **the final draft is worth 20% of your unit grade**.

I will then model a response for students. I will explain how I selected the theme of "love", and how in *The Awakening* the idea of love becomes nothing more than a fantasy. I will share my resulting poem with the class. I will ask the students if they have any questions about what is expected of them.

In their creative component task packets students have been given a graphic organizer to help them pre-write. I will remind the students that they have already made a connection with the themes, and they should also be using their double strategy/ double entry diary worksheets to help them with this project. They will then be instructed to use the graphic organizer, and spend the next ten minutes brainstorming. I will set a countdown timer on the smart board. By the end of the allotted time, students should have selected both a theme, and a modality, in which they will present their connection.

Closure:

With five minutes remaining in class, I will pass out the exit ticket.

Write up a brief proposal for your creative piece. Which theme have you selected? How is it relevant to you? What style of poetry are you considering using to express this connection?

Once students complete this and hand it in, I will assign homework: Read the final chapter of *The Awakening*, complete the corresponding cloze questions, and write a rough draft of your creative piece for workshop next class.

Individuals Needing Differentiated Instruction

In the chart below, describe 1 to 3 students with identified instructional needs. (These students may be special or general education students; students may represent a range of ability and/or achievement levels.)

Student's First Name	Student's Instructional Need(s)	Strategy for Differentiating Instruction
Student E	This student has an undiagnosed attention disorder. She cannot sit still for more than five minutes and she makes frequent comments to draw attention to herself during class. This student is, however, extremely bright.	Deliver the daily agenda. Pass out any/all handouts/assignments preferential seating. Authoritative presence nearby AT ALL POSSIBLE TIMES. "Three strike" BIP. Third warning will equal removal from class. (the teacher will check in with the student prior to the start of the lesson and will remind her of this behavior plan.)
Student G	This student has an IEP that suggests the student has severe difficulties in focusing, organizing, and reading. The IEP suggests this student is low.	- preferred seating, near the teacher's desk. Additionally, while the teacher circulates during the activities, a significant amount of time will be devoted to ensuring this student is focused and on task. This student will be provided with all worksheets/ in class reading materials in advance, to help him/her prepare and begin class on the same level the his/her peers are on. - The wording on this student's worksheets will be simplified to make the activity manageable. Doing this will limit the scope of information presented to the student, and therefore will deepen comprehension of the information that is provided. - This student will be partnered with the top student in the class during the "think-pair-shares" to help him/her deepen comprehension as part of discussion. - All information will be given orally and read off the handouts - This student's planner will be checked by the teacher before s/he leaves the classroom at the end of class to ensure all homework assignments have

Notes from Pre-conference

For use by: ● Cooperating Teacher or ● University Supervisor

Appendix A –
Pronoun Antecedent Post-Assessment

NAME _____ CLASS/INSTRUCTOR _____
_PERIOD_____

Pronoun-Antecedent Agreement

DIRECTIONS: Check each pronoun to ensure that it agrees with its antecedent. Change only the pronouns that do not agree with their antecedents. Change verbs if necessary. Some sentences may already be correct.

11. Each student must submit their final essay and self evaluation by January 31st.
12. No taxpayer will welcome an increase in their taxes.
13. The coalition launched a campaign to publicize their cause.
14. Each student must attend a weekly conference with their English 4 instructor.
15. The dance who fails to practice risks injuring themselves.
16. Every girl and woman took her seat.
17. Even though the treatment has resulted in little physical improvement, they do not seem to aid the patient psychologically.
18. He who does poorly in school often loses respect for himself.

19. Confucius said, "If a fool persists in his folly, he will become wise."
20. Jenna or Kim should have raised their hand.

**Appendix B –
Pronoun Antecedent Answer Key**

11. Each student must submit **his or her** final essay and self evaluation by January 31st.
12. No taxpayer will welcome an increase in **his or her** taxes.
13. The coalition launched a campaign to publicize **its** cause.
14. Each student must attend a weekly conference with **his or her** English 4 instructor.
15. The dance who fails to practice risks injuring **himself or herself**.
16. **Correct**
17. Even though the treatment has resulted in little physical improvement, **it does** not seem to aid the patient psychologically.
18. **Correct**
19. **Correct**
20. Jenna or Kim should have raised **her** hand.

Appendix C: Reading Strategy Worksheet 1

Name

Double Strategy – Double Entry Diary Strategy One: Questioning

Appendix D: Reading Strategy Worksheet 2

Name

Double Strategy – Double Entry Diary Strategy Two: Connecting

Appendix E: Reading Strategy Worksheet 1 for differentiated instruction

Name

Double Strategy – Double Entry Diary

Strategy One: Questioning

Appendix F: Reading Strategy Worksheet 2 for differentiated instruction

Name

Double Strategy – Double Entry Diary Strategy Two: Connecting

Appendix G:

Participation Rubric

5	Consistently focused on the task and always had an open mind. Brought all necessary materials to class.
4	Often stayed focused on the task and had an open mind. Brought most of the necessary materials to class.
3	Stayed mostly focused and was fairly open-minded. Brought some of the necessary materials to class.
2	Rarely focused and was often negative/closed minded. Forgot most of the necessary materials.
1	Never focused on the task and always negative/closed minded. Did not bring any materials to class.

Appendix H:

Theme	“It Matters, Even Now” Creative Component Task Quote from text	One question this quote raised:
Identity “Now that we’ve time to find out why they re applicable to us ur ho (A te th	es within <i>The Awakening</i> , it’s (“1 one of the four themes we you a high school senior in	der ass. e the following:
Love	- You must choose one of the themes we discussed from <i>The</i> <i>Awa</i> is no	it chosen style should enhance what you’re trying to
Society & Class	- Your work may be, if you wish, supplemented with art, grap	es

--	--	--

because it's easy!)

- Your rough drafts will be due for workshop **during our next class**

huge
and

Repression

--	--

e.

Appendix I: "It Matters, Even Now" Creative Component Rubric

	Points Possible	Self	Peer	Teacher
How edible was the piece? Were you able to evaluate it using all/some none of our literary "etiquette" guidelines? If you feel it is only some, consider which ones, and why those, and not others.	<u>15</u>			
How was this piece structured? (If it's a poem is it a sonnet? A villanelle? A sestina? How closely did the author adhere to the guidelines of his	<u>15</u>			
<i>Theme</i>	<i>Quote from text</i>	<i>One connection I made to this quote:</i>		
What is the central theme of the piece? Is it aligned with one of the four central themes in <i>The Awakening</i> ? How well does the author	<u>20</u>			
Identity				
utilize? (Consider also what value the devices chosen add, or don't add, to the overall quality of the work)				
How effectively did this author make	<u>10</u>			
Love				

--	--	--

How passionate was this piece? Did the author select words which evoke emotion or provoke thought? Did it

20

Society & Class		
-----------------	--	--

Repression		
------------	--	--

I prefer the fairy tale version; reading us clichéd from the start. *Once upon a time*, on the shores of a violet lake, no bottom -- invisible -- girl meets boy, and hurried words are whispered.
Kisses are held; all spoken through eyes. We danced under illicit moonlight, among the leafless branches, and across the midnight skies. First love is the deepest; piercing so far that beneath my heart, I lack even bone.

The real story; not poetic with its violent delights and equally violet ends. I desired fire heated literature; a love to rival the passions of the volcano. We are really, carelessly eroded remnants; traces of a caress by calloused ocean hands. I lost myself; drowning within the fathoms of our resplendency.

And now half
Theme

Quote from text

One question I had about this quote:

heart,

we are random gods, mating beside the wine-dark sea.

"She was blindly following whatever impulse moved"

Identity	her, as if she had placed herself in alien hands for direction, and freed her soul of responsibility.” (Chopin 220)	
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Master of Arts in Teaching Program

Love	“The thought of him was like an obsession, ever pressing itself upon her.” (Chopin 254)		ons

Grade Level: 12 Subject: English/ Language Arts. - WRITING STRATEGIES DAY 11

Essential Question:

- How are individual values and beliefs created?

Society & Class	“The parrot fortunately offered no further interruption to the entertainment, the whole venom of his nature apparently having been cherished up and hurled against the twins in that one impetuous outburst” (Chopin 206)		and ng claims, gths and ships
Repression	“It is a sad spectacle to see the weaklings bruised, exhausted, fluttering back to earth” (Chopin 300)		on addressing rds 1–3 up to

Students have discussed the major themes found in *The Awakening*.

Students have completed contextual activities for *The Awakening*.

Students have completed characterization activities for *The Awakening*.

Students have made connections with the major themes of *The Awakening*.

Students have discussed the major symbols and motifs of *The Awakening*.

Students have written a creative piece in response to one of the themes found in *The Awakening*.

Students have previously participated in class discussions, and are aware of the guidelines.

Students have extensive knowledge regarding proper usage of English grammar and mechanics.

Students have extensive knowledge on “the writing process” (editing and revising, ect...)

Students have extensive knowledge on how to correctly use a WTL journal.

Students can work effectively in cooperative groups

Students have never peer edited creative writing before.

Students understand our classroom motto: “Take care of yourself, take care of each other and take care of this place”

Most students in this class read at or above grade level.

Students have read *The Awakening* through chapter 37.

Students are familiar with the concepts of characterization and character development

Students have discussed the quest pattern and its relationship to individual identity development

Students have discussed the concept of individual identity within *The Awakening*

Students have extensively discussed the concept of the individual and the community

Students have analyzed poetry for thematic content and can effectively make inferences about what general statement the poet is trying to make.

Students have used the SPIT response method before.

Student Learning Objectives(s)

My students will be able to create a set of workshop rules using the classroom motto

My students will be able to evaluate a classmate’s creative writing for content, passion, structure and grammar

My students will be able to evaluate their own writing for content, passion, structure, and grammar.

Assessment

Formative

During: Students will be peer editing, and discussing each other's original poetry. As they complete this task, I will circulate, participating in the various discussions, determining strengths and weaknesses. I will evaluate students using the class participation rubric.

End: Students will turn in their original work along with the completed self and peer assessed rubric. I will evaluate their work according to the same rubric.

After: For homework, students will finish reading the novel and sequence its events with the cloze packet, fully preparing them to discuss the novels end.

Materials/Resources

140 Copies of holistic creative writing evaluation rubric. (attached)

Guidelines for our Workshops, Blank template. (attached)

Guidelines for our Workshops, "filled in" with discussion starters. (attached)

Unit Calendar

Writing utensils

Loose Leaf Paper

Smart Board

Laptop Computer programmed to work with the Smart Board

Rubric programmed as a PDF file to display on the smart Board.

Workshop Guidelines Blank Template as a PDF, also able to be projected onto the smart board.

Smart Board Markers

Student desks arranged in an all inclusive circle, (excepting a few desks in the back of the room for students who do not complete the homework.

They will have to spend the class as they work on their poetry).

Seating Chart*

Class lists for marking effort and participation

Participation Rubric

70 copies of my personal poem for the students to peer edit. (Appendix C)

Extra copies of our poetry "eating" rules, for those who may have misplaced theirs. (Appendix D)

*for this exercise, students will be given the option to choose their own seats within the circle. Should this freedom prove a problem, students will be assigned seats from this prepared seating chart.

Learning Activities

Agenda:

Do Now

review agenda

review do now

define workshop guidelines

model peer evaluation

peer evaluation

move

peer evaluation

reflection/closure

homework

Initiation:

DO NOW: When students walk into the classroom, a copy of the poetry rubric will already be on their desks. I will instruct students that as their do now activity, they are to use the rubric to self-assess their own work. (10 minutes)

Connect: Last class students analyzed and created text connections with four major themes found in *The Awakening*. They were then instructed to select a theme and one of their connections and represent it creatively for homework. Today, every student will bring their unique poem to class and they will participate in a workshop during which they will evaluate and assess each other's creative representations. Next class, students will have finished the novel and they will use what they know about theme to decide about the book's end.

Direct: The daily agenda will be posted on the board and delivered orally by Student E. Students possess the unit calendar, which breaks down the entire unit day by day. (2 minutes)

Motivate: Following completion of the "do now" student E will distribute the blank workshop rules template. I will review the four categories and instruct students to work with the person next to them and spend ten minutes think-pair-sharing with their partner, defining at least two rules for each of the four criteria. (10 minutes)

Lesson Development: 84 minute block class

While students discuss potential rules, I will cue up the blank guidelines on the SmartBoard. After the ten minutes are up I will refocus the class and spend an additional ten minutes having students share out some of the rules they came up with. I will add the students rules to the template on the board. From this we will have a class list of workshop rules which will be used from here on out. (10 minutes to report out)

After we create the list of rules I will then ask students to share some of their reflections on their own work, both positive and negative. (5 minutes)

<i>Theme</i>	<i>Quote from text</i>	<i>One connection I made to this quote:</i>	
Identity	"She began to look with her own eyes; to see and to apprehend the deeper undercurrents of life. No longer was she content to "feed upon opinion" when her own soul had invited her" (Chopin 317)		ake sure will then ey do this, nstruct iced. What utes)
Love	"Each morning she awoke with hope, and each night she was prey to despondency" (Chopin 333)		g the l as the
Society & Class	"...excellent if it had only contained a little less vanilla or a little more sugar, if it had been frozen a degree harder, and if the salt might have been kept out of portions of it." (Chopin 207)		st and fair iques? e based on s; students
Repression	"Edna felt as if she were being borne away from some anchorage which had held her fast, whose chains had been loosening – had snapped the night before when the mystic spirit was abroad, leaving her free to drift whithersoever she chose to set her sails." (Chopin 223)		
	she makes frequent comments to draw attention to herself during class. This student is, however, extremely bright.	of the lesson and will remind her of this behavior plan.)	
Student G	This student has an IEP that suggests the student has severe difficulties in focusing, organizing, and reading. The IEP suggests this student is low.	<ul style="list-style-type: none"> - preferred seating, near the teacher's desk. - Additionally, while the teacher circulates during the activities, a significant amount of time will be devoted to ensuring this student is focused and on task. - This student will be provided with all worksheets/ in class reading materials in advance, to help him/her prepare and begin class on the same level the his/her peers are on. - The wording on this student's worksheets will be simplified to make the activity manageable. Doing this will limit the scope of information presented to the student, and therefore will deepen comprehension of the information that is provided. - This student will be partnered with the top student in the class during the "think-pair-shares" to help him/her deepen comprehension as part of discussion. - All information will be given orally and read off the handouts - This student's planner will be checked by the 	

	teacher before s/he leaves the classroom at the end of class to ensure all homework assignments have been written down, legibly, in the correct location.
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Notes from Pre-conference

For use by: ● Cooperating Teacher or ● University Supervisor

_____ (this is for a fake class, I don't have students to put here.)

Appendix A

Avoiding Poetic Indigestion (and its Severe Consequences*)! Guidelines for our Poetry Workshops**

Take care of yourself, Take care of each other, and take care of our space.

Be Respectful

Everyone who enters this workshop is on equal footing, and we will behave as such. We all will have a fair chance to share and evaluate poetry.

Absolutely no name calling, put-downs, or dissing (this includes words like 'stupid' and 'dumb')

When filling out rubrics, we should not be writing excessively hurtful comments, or critiques which do nothing constructive for the author.

Don't leave poems, rubrics, or any other assorted poetic waste lying around the classroom. Not only do you need that stuff you're tossing around, but Miss K. doesn't enjoy cleaning up your messes.

Be An Active Learner

For every comment you add, you must justify your reasoning. Just saying "Good Job" isn't enough; you should be saying why the author did a good job.

As you begin to evaluate your classmates' work, don't forget what we learned about "eating" poetry! If need be, consult your rules list. Don't skip any steps.

Do your very best work. The advice and feedback you give your classmate will help them improve their poem, just as the advice and feedback you receive will help you improve yours.

Read, Write, Edit, Revise, Repeat. It can always get better.

Remember, poetry is your voice. Use it, and use it well. Speak with conviction. (And write with it too!)

Be Accountable

On every rubric you complete be sure to have at least two positive comments, and two “constructive criticisms”, places where the author could potentially revise and better his or her poem.

Put your name on the rubric you fill out as a peer assessor. Take responsibility for the things you say.

Be proud of the work you turn in. Poetry isn’t easy, so take pride in your efforts!

Have Fun! Don’t be afraid to get creative and witty with your comments and advice, because you’d appreciate it if someone did it for you!

Be Prepared

Always bring your work to class, typed or neatly printed, ready for review.

Come with an open mind, and a willingness to try something new. You might surprise yourself.

Be ready to work. It’s a waste of everyone’s time if you’re not.

Bring a pen, because Miss K only has so many to lend out...

* If you choose to break your own rules:

1st consequence: lunch detention.

2nd consequence: after school detention.

3rd consequence: permanent banishment from class on workshop days. (Should you earn this consequence, you will spend the periods when our class is conducting workshop in the library completing some very boring grammar activities.)

** Miss Kober reserves the right to: edit, change, remove from or add to these guidelines without notice, in any way she chooses.

Appendix B: Participation Rubric

5	Consistently focused on the task and always had an open mind. Brought all necessary materials to class.
4	Often stayed focused on the task and had an open mind. Brought most of the necessary materials to class.
3	Stayed mostly focused and was fairly open-minded. Brought some of the necessary materials to class.
2	Rarely focused and was often negative/closed minded. Forgot most of the necessary materials.
1	Never focused on the task and always negative/closed minded. Did not bring any materials to class.

Appendix C:

“It Matters, Even Now” Creative Component Task Sheet

“Now that we’ve uncovered the major themes within *The Awakening*, it’s time to find out why they’re applicable to us (remember, “themes” are universal). Select one of the four themes we discussed today, and consider how it relates to you, a high school senior in Miss Kober’s English 4 class. (And I’ll give you a hint, the answer is not, “it’s relevant because the teacher said it is”) Then write a poem to illustrate your connection to the theme. In producing your work keep in mind the following:

- You must choose **one** of the themes we discussed from *The*

Awakening. You may incorporate a second if you wish, but it is not required.

- **You may pick any style of poetry you wish, or even any combination of forms you desire. Keep in mind though; your chosen style should enhance what you're trying to say.**
- Your work may be, if you wish, supplemented with art, graphics, or additional desired material, but this is not required.
- **I will ask you to justify (in paragraph form!) your choices in theme and poetic style. Be prepared to support and defend them. (This means don't just pick something because it's easy!)**
- Your rough drafts will be due for workshop **during our next class meeting**. While on the surface, this may not seem like a huge project, getting a good mark will require a lot of *effort* and *thought*, so budget your time wisely.
- Don't take this lightly, it counts! Please check your portfolio breakdown; **the final draft is worth 20% of your unit grade.**

Appendix D

“It Matters, Even Now”

Creative Component Rubric

	Points Possible	Self	Peer	Teacher
How edible was the piece? Were you able to evaluate it using all/some none of our literary “etiquette” guidelines? If you feel it is only some, consider which ones, and why those, and not others.	<u>15</u>			
How was this piece structured? (If it’s a poem is it a sonnet? A villanelle? A sestina? How closely did the author adhere to the guidelines of his or her chosen form? (If you’re unsure about specific guidelines, just ask!)	<u>15</u>			
What is the central theme of the piece? Is it aligned with one of the four central themes in <i>The Awakening</i> ? How well does the author carry this theme throughout the course of the work? On what level did the author develop and expand the theme, or perhaps, did the theme get lost somewhere along the way?	<u>20</u>			
If you could eat this piece, how do you think it would taste? Was it fresh, with unique language, free of clichés and trite, overused words? How many literary devices does it utilize? (Consider also what value the devices chosen add, or don’t add, to the overall quality of the work)	<u>20</u>			
How effectively did this author make use of English grammar, mechanics, and syntax? How many errors does the piece have? However, consider the potential purposes of a deliberate lapse in the conventions of the English language. Do the mistakes you discovered actually contribute to the quality of the work at hand? What if anything, do the author’s choices in grammar add to the piece as a whole?	<u>10</u>			
How passionate was this piece? Did the author select words which evoke emotion or provoke thought? Did it say anything which conveyed a true connection between the author and the central theme which the piece was about? How deeply did you feel this piece resonated with you as the reader?	<u>20</u>			
Total:	<u>100</u>	-		

Appendix E:
Exemplar Poem

Love Story

I prefer the fairy tale version; reading us clichéd from the start. *Once upon
a time*, on the shores
of a violet lake, no bottom -- invisible -- girl meets boy, and hurried words
are whispered.

Kisses are held; all spoken through eyes. We danced under illicit
moonlight,
among the leafless branches, and across the midnight skies. First
love is the deepest; piercing so far that beneath
my heart, I lack even bone.

The real story; not poetic with
its violent delights and equally violet ends. I
desired fire heated literature; a love to rival the passions of
the volcano. We are really, carelessly eroded remnants; traces of a caress
by calloused ocean hands. I lost myself; drowning within the fathoms of
our resplendency.
And now halfway hollowed pleas, pulsated through an inconsistent heart,
juxtapose my sole salvation.

*We are random gods, mating beside the wine-dark sea.
Zero in tennis is love, and I finally get us now.*

Appendix F

6 Etiquette Rules for Eating Poetry.

- 1) Read the poem several times. At least once silently, and once aloud. Have a girl read it. Have a boy do it; these multiple readings are required to get an accurate reading of the poem's tone.
- 2) Make note of any words you do not understand. Look them up in a dictionary. It's important to know what each word means, because every word was chosen for a reason.
- 3) Determine who the "speaker" or narrator of the poem is. Understanding this helps you set the dramatic scene, which helps you recognize the poem's point of view, and its imagery.
- 4) Study every line of the poem on its own, looking for technical forms like meter, rhyme and patterns.
- 5) Interpret sensory images by analyzing what they signify or which emotions they evoke. Brainstorm what they mean, and how they make you feel. This unravels the tone of the poem.
- 6) Determine the meaning of the poem by putting all of the previous elements together. A poet creates his work by combining words, images and emotions to convey a point. Once you have now broken them down individually, you can see how they work together to convey a central message or theme.

Appendix G

Avoiding Poetic Indigestion (and its Severe Consequences*)! Guidelines for our Poetry Workshops**

Take care of yourself, Take care of each other; and take care of our space.

Be Respectful

Be An Active Learner

Be Accountable

Be Prepared

* If you choose to break your own rules:

1st consequence: lunch detention.

2nd consequence: after school detention.

3rd consequence: permanent banishment from class on workshop days. (Should you earn this consequence, you will spend the periods when our class is conducting workshop in the library completing some very boring grammar activities.)

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Appendix:
Materials for Outlined Days (2,3,5,6,8 and 9)

Entrance Ticket : 3, 2, 1:

Three things I've learned so far (about my research topic)

Two things I still need to do in order to finish:

One question I have, or problem I've encountered:

Group & Self Evaluation

Your name: _____

Topic: _____

Group members: _____

List below the names of your group members. To the right of each name, rate each group member's contribution(s) according to the four standards listed above. BE HONEST!!! Then **list what they did** in this lesson plan.

1.

2.

3.

4.

**Circle the word to the right
That best describes YOUR
Contributions to the lesson**

Outstanding
Good
Adequate
Below Standards

What was the most effective part of your presentation?

List any problems you encountered.

Additional comments????

Vocabulary List "A" *The Awakening*

Capricious

Grotesque

Caprice

Candor

Portly

Coquetted

Bourgeois

Glance

Perpetual

Visual Vocabulary Presentation Rubric: (Adapted from Lisa Miller, Wallingford Public Schools)

	<i>Advanced</i>	<i>Proficient</i>	<i>Goal</i>	<i>Poor</i>	<i>Student Teacher</i>
<i>Content</i>	<i>Includes accurate illustration, spelling, definition, part of speech an appropriate sentence AND connection.</i>	<i>Little illustration, but accurate spelling, definition, part of speech. Contains an appropriate sentence OR connection.</i>	<i>Two or more of the aforementioned elements are missing or inaccurate.</i>	<i>Three or more of the aforementioned elements are missing or inaccurate.</i>	
<i>Creativity</i>	<i>Is a unique and fresh expression of the assigned word; reflects a significant amount of effort</i>	<i>Good use of creative, student has used some color and or design; reflects some effort on the part of the student.</i>	<i>Little use of color and or illustration; reflects little effort on the part of the student.</i>	<i>No attempt at all is made to illustrate</i>	
<i>Preparation</i>	<i>Well prepared and</i>	<i>Prepared, but may have</i>	<i>Somewhat prepared, but</i>	<i>Not prepared at all to</i>	

clearly presented *forgotten one or two key* *perhaps unclear in the* *present.*
points *delivery.*

Vocabulary Word I think it means: I've learned it means

I Know Why the Caged Bird Sings Worksheet:

Read the following poem and underline the most important line or phrase.

I Know Why the Caged Bird Sings

The free bird leaps
on the back of the win
and floats downstream
till the current ends
and dips his wings
in the orange sun rays
and dares to claim the sky.

But a bird that stalks
down his narrow cage
can seldom see through
his bars of rage
his wings are clipped and
his feet are tied
so he opens his throat to sing.

The caged bird sings
with fearful trill
of the things unknown
but longed for still
and is tune is heard
on the distant hillfor the caged bird
sings of freedom

The free bird thinks of another breeze
an the trade winds soft through the sighing trees
and the fat worms waiting on a dawn-bright lawn
and he names the sky his own.

But a caged bird stands on the grave of dreams
his shadow shouts on a nightmare scream
his wings are clipped and his feet are tied
so he opens his throat to sing

The caged bird sings
with a fearful trill
of things unknown
but longed for still
and his tune is heard
on the distant hill
for the caged bird
sings of freedom.



Making Connections Chart

Quote From Chapter	What it reminds me of

Lyrics: Fly

Rihanna & Nicki Minaj

I came to win. to fight. to conquer. to thrive

I came to win, to survive, to prosper, to rise

To fly

To fly

I wish today it will rain all day

Maybe that will kinda make the pain go away

Tryna to forgive you for abandonin' me

Pravin' but I think I'm still an angel away

Angel away. yeah stranded in a way

Maybe that is why I chase strangers away

They got their guns out aimin' at me

But I become near when they aiming at me

Me. me. me against them

Me against enemies. me against friends

Somehow they both seem to become one

A sea full of sharks and they all see blood

They start comin' and I start risin'

Must be surprisin'. I'm just summisin'

Win. thrive, soar, higher, higher, higher

More fire

I came to win. to fight. to conquer. to thrive

I came to win, to survive, to prosper, to rise

To fly

To fly Everybody wanna try to box me in

Suffocatin' everytime it locks me in

Paint they own pictures than they cron me in

But I will remain where the top begins

Cause I am not a word. I am not a line

I am not a girl that can every be defined

I am not fly. I am levitation

I represent an entire generation

I hear the criticism loud and clear

That is how I know that the time is near

So we become alive in a time of fear
And I ain't got no motherfuckin' time to spare
Cry my eyes out for days upon days
Such a heavy burden placed upon me
But when you go hard your naves become yays
Yankee Stadium with Javs and Kanve's
I came to win, to fight, to conquer, to thrive
I came to win, to survive, to prosper, to rise
To fly
Get ready for it
Get ready for it
I came to win
Get ready for it
Get ready for it
I came to win
I came to win, to fight, to conquer, to thrive
I came to win, to survive, to prosper, to rise
To fly
To fly

Lyrics: Gone Mindless Behavior

I'm never coming back
You got everything you want
You happy now?
Saying everything that's good
But you never smile
When you were alone
I know what you're thinkin' bout
Where he at, where he at, where he at now
Thought we were cool
Thought we were friends
Tied up the phone
Them nights and weekends
But you chose him
And all this time you couldn't see me
But don't look now
Girl I'm gone, gone
You didn't want me when you had me
Girl I'm gone, gone
I'm sorry he didn't make you happy
But baby I'm gone
I be floatin' on the breeze, yep
I know you wanna get at me
But baby I'm gone
I'm everywhere you wanna be, yep
You didn't want me when you had me
So baby I'm gone
Like I got rockets on my shoes
Kinda like I'm allergic to your perfume
You won't get chop
Play tag with the other dude
So where he at, where he at, where he at now
Thought we were cool
Thought we were friends
Tied up the phone
Them nights and weekends
But you chose him
And all this time you couldn't see me
But don't look now
Girl I'm gone, gone
You didn't want me when you had me
Girl I'm gone, gone
I'm sorry he didn't make you happy
But baby I'm gone
I be floatin' on the breeze
I know you wanna get at me
But baby I'm gone
I'm everywhere you wanna be
You didn't want me when you're happy
So baby I'm gone
I'm gone like a G5
I'm gone like bell bottoms and hi 5's
I'm out like you single
Faster than train go
You were slicker than a rain coat
Baby I'm gone
So baby I'm gone
Girl I'm gone, gone
You didn't want me when you had me

Girl I'm gone, gone
I'm sorry he didn't make you happy
But baby I'm gone
I be floatin on the breeze
I know you wanna get at me
But baby I'm gone
I'm everywhere you wanna be
You didn't want me when you had me
So baby I'm gone... Gone
You didn't want me when you had me
Girl I'm gone, gone
I'm sorry he didn't make you happy
But baby I'm gone
I be floatin on the breeze
I know you wanna get at me
But baby I'm gone
I'm everywhere you wanna be
You didn't want me when you had me
So baby I'm gone

I Have a Dream Text Speech and Video

I am happy to join with you today in what will go down in history as the greatest demonstration for freedom in the history of our nation.

Five score years ago, [a great American](#), in whose symbolic shadow we stand today, signed the [Emancipation Proclamation](#). This momentous decree came as a great beacon light of hope to millions of Negro slaves who had been seared in the flames of withering injustice. It came as a joyous daybreak to end the long night of their captivity.

But one hundred years later, the Negro still is not free. One hundred years later, the life of the Negro is still sadly crippled by the manacles of segregation and the chains of discrimination. One hundred years later, the Negro lives on a lonely island of poverty in the midst of a vast ocean of material prosperity. One hundred years later, the Negro is still languished in the corners of American society and finds himself an exile in his own land. And so we've come here today to dramatize a shameful condition.

In a sense we've come to our nation's capital to cash a check. When the architects of our republic wrote the magnificent words of the Constitution and the [Declaration of Independence](#), they were signing a promissory note to which every American was to fall heir. This note was a promise that all men, yes, black men as well as white men, would be guaranteed the "unalienable Rights" of "Life, Liberty and the pursuit of Happiness." It is obvious today that America has defaulted on this promissory note, insofar as her citizens of color are concerned. Instead of honoring this sacred obligation, America has given the Negro people a bad check, a check which has come back marked "insufficient funds."

But we refuse to believe that the bank of justice is bankrupt. We refuse to believe that there are insufficient funds in the great vaults of opportunity of this nation. And so, we've come to cash this check, a check that will give us upon demand the riches of freedom and the security of justice.

We have also come to this hallowed spot to remind America of the fierce urgency of Now. This is no time to engage in the luxury of cooling off or to take the tranquilizing drug of gradualism. Now is the time to make real the promises of democracy. Now is the time to rise from the dark and desolate valley of segregation to the sunlit path of racial justice. Now is the time to lift our nation from the quicksands of racial injustice to the solid rock of brotherhood. Now is the time to make justice a reality for all of God's children.

It would be fatal for the nation to overlook the urgency of the moment. This sweltering summer of the Negro's legitimate discontent will not pass until there is an invigorating autumn of freedom and equality. Nineteen sixty-three is not an end, but a beginning. And those who hope that the Negro needed to blow off steam and will now be content will have a rude awakening if the nation returns to business as usual.

And there will be neither rest nor tranquility in America until the Negro is granted his citizenship rights. The whirlwinds of revolt will continue to shake the foundations of our nation until the bright day of justice emerges.

But there is something that I must say to my people, who stand on the warm threshold which leads into the palace of justice: In the process of gaining our rightful place, we must not be guilty of wrongful deeds. Let us not seek to satisfy our thirst for freedom by drinking from the cup of bitterness and hatred. We must forever conduct our struggle on the high plane of dignity and discipline. We must not allow our creative protest to degenerate into physical violence. Again and again, we must rise to the majestic heights of meeting physical force with soul force.

The marvelous new militancy which has engulfed the Negro community must not lead us to a distrust of all white people, for many of our white brothers, as evidenced by their presence here today, have come to realize that their destiny is tied up with our destiny. And they have come to realize that their freedom is inextricably bound to our freedom.

We cannot walk alone.

And as we walk, we must make the pledge that we shall always march ahead.

We cannot turn back.

There are those who are asking the devotees of civil rights, "When will you be satisfied?" We can never be satisfied as long as the Negro is the victim of the unspeakable horrors of police brutality. We can never be satisfied as long as our bodies, heavy with the fatigue of travel, cannot gain lodging in the motels of the highways and the hotels of the cities. We cannot be satisfied as long as the negro's basic mobility is from a smaller ghetto to a larger one. We can never be satisfied as long as our children are stripped of their self-hood and robbed of their dignity by signs stating: "For Whites Only." We cannot be satisfied as long as a Negro in Mississippi cannot vote and a Negro in New York believes he has nothing for which to vote. No, no, we are not satisfied, and we will not be satisfied until "justice rolls down like waters, and righteousness like a mighty stream."¹

I am not unmindful that some of you have come here out of great trials and tribulations. Some of you have come fresh from narrow jail cells. And some of you have come from areas where your quest -- quest for freedom left you battered by the storms of persecution and staggered by the winds of police brutality. You have been the veterans of creative suffering. Continue to work with the faith that unearned suffering is redemptive. Go back to Mississippi, go back to Alabama, go back to South Carolina, go back to Georgia, go back to Louisiana, go back to the slums and ghettos of our northern cities, knowing that somehow this situation can and will be changed.

Let us not wallow in the valley of despair, I say to you today, my friends.

And so even though we face the difficulties of today and tomorrow, I still have a dream. It is a dream deeply rooted in the American dream.

I have a dream that one day this nation will rise up and live out the true meaning of its creed: "We hold these truths to be self-evident, that all men are created equal."

I have a dream that one day on the red hills of Georgia, the sons of former slaves and the sons of former slave owners will be able to sit down together at the table of brotherhood.

I have a dream that one day even the state of Mississippi, a state sweltering with the heat of injustice, sweltering with the heat of oppression, will be transformed into an oasis of freedom and justice.

I have a dream that my four little children will one day live in a nation where they will not be judged by the color of their skin but by the content of their character.

I have a *dream* today!

I have a dream that one day, down in Alabama, with its vicious racists, with its governor having his lips dripping with the words of "interposition" and "nullification" -- one day right there in Alabama little black boys and black girls will be able to join hands with little white boys and white girls as sisters and brothers.

I have a *dream* today!

I have a dream that one day every valley shall be exalted, and every hill and mountain shall be made low, the rough places will be made plain, and the crooked places will be made straight; "and the glory of the Lord shall be revealed and all flesh shall see it together."²

This is our hope, and this is the faith that I go back to the South with.

With this faith, we will be able to hew out of the mountain of despair a stone of hope. With this faith, we will be able to transform the jangling discords of our nation into a beautiful symphony of brotherhood. With this faith, we will be able to work together, to pray together, to struggle together, to go to jail together, to stand up for freedom together, knowing that we will be free one day.

And this will be the day -- this will be the day when all of God's children will be able to sing with new meaning:

My country 'tis of thee, sweet land of liberty, of thee I sing.

*Land where my fathers died, land of the Pilgrim's pride,
From every mountainside, let freedom ring!*

And if America is to be a great nation, this must become true.

And so let freedom ring from the prodigious hilltops of New Hampshire.

Let freedom ring from the mighty mountains of New York.

Let freedom ring from the heightening Alleghenies of Pennsylvania.

Let freedom ring from the snow-capped Rockies of Colorado.

Let freedom ring from the curvaceous slopes of California.

But not only that:

Let freedom ring from Stone Mountain of Georgia.

Let freedom ring from Lookout Mountain of Tennessee.

Let freedom ring from every hill and molehill of Mississippi.

From every mountainside, let freedom ring.

And when this happens, when we allow freedom ring, when we let it ring from every village and every hamlet, from every state and every city, we will be able to speed up that day when *all* of God's children, black men and white men, Jews and Gentiles, Protestants and Catholics, will be able to join hands and sing in the words of the old Negro spiritual:

Free at last! Free at last!

*Thank God Almighty, we are free at last!*³

http://ia600402.us.archive.org/29/items/MLKDream/MLKDream_64kb.mp3

Critical Lens Essay Assignment (Adapted from the NYS Regents Examination)

Your Task:

Write a critical essay in which you discuss The Awakening and another piece analyzed during the course of this unit from the particular perspective of the statement that is provided for you in the Critical Lens. In your essay, provide a valid interpretation of the statement, agree or

disagree with the statement as you have interpreted it, and support your opinion using specific references to your selected literary works.

"To gain that which is worth having, it may be necessary to lose everything else"

-Bernadette Devlin (The Price of My Soul, 1969)

Guidelines

Be sure to:

- Provide a valid interpretation of the critical lens that clearly establishes the criteria for analysis
- Indicate whether you agree or disagree with the statement as you have interpreted it
- Use *The Awakening* and another work from this unit that you believe best support your opinion
- Use the criteria suggested by the critical lens to analyze the works you have chosen
- Avoid plot summary. Instead, use specific references to appropriate literary elements (for example: theme, characterization, setting, point of view) to develop your analysis
- Organize your ideas in a unified and coherent manner
- Specify the titles and authors of the literature you choose
- Follow the conventions of standard written English

Critical Lens Essay Rubric (Adapted from the NYS Regents Examination)

	6	5	4	3	2	1
<i>Meaning</i>	provide an interpretation of the "critical lens" that is faithful to the complexity of the statement and clearly establishes the criteria for analysis -use the criteria to make insightful analysis of the chosen texts	provide a thoughtful interpretation of the "critical lens" that clearly establishes the criteria for analysis -use the criteria to make a clear and reasoned analysis of the chosen texts	-provide a reasonable interpretation of the "critical lens" that establishes the criteria for analysis -make implicit connections between criteria and the chosen texts	-provide a simple interpretation of the "critical lens" that suggests some criteria for analysis -make superficial connections between the criteria and the chosen texts	-provide a confused or incomplete interpretation of the "critical lens" -may allude to the "critical lens" but do not use it to analyze the chosen texts	do not refer to the "critical lens" -reflect minimal or no analysis of the chosen texts
<i>Development</i>	develop ideas clearly and fully, making effective use of a wide range of relevant and specific evidence and appropriate literary elements from at least two texts.	-develop ideas clearly and consistently, with reference to relevant and specific evidence and appropriate literary elements from at least two texts	-develop some ideas more fully than others, with reference to specific and relevant evidence and appropriate literary elements from both texts	-develop ideas briefly, using some evidence from the text -may rely primarily on plot summary	-are incomplete or largely undeveloped, hinting at ideas, but references to the text are vague, irrelevant, repetitive, or unjustified	-are minimal, with no evidence of development
<i>Organization</i>	-maintain the focus established by the critical lens -exhibit a logical and coherent structure through	-maintain the focus established by the critical lens -exhibit a logical	-maintain a clear and appropriate focus -exhibit a logical sequence of ideas but may lack internal	establish, but fail to maintain, an appropriate focus - exhibit a rudimentary structure but may	-lack an appropriate focus but suggest some organization, or suggest	-show no focus or organization

	skillful use of appropriate devices and transitions	sequence of ideas through use of appropriate devices and transitions	consistency	include some inconsistencies or irrelevancies	a focus but lack organization	
<i>Language,</i>	-are stylistically sophisticated, using language that is precise and engaging, with a notable sense of voice and awareness of audience and purpose. -vary structure and length of sentences to Enhance meaning	use language that is fluent and original, with evident awareness of audience and purpose -vary structure and length of sentences to control rhythm and pacing	-use appropriate language, with some awareness of audience and purpose -occasionally make effective use of sentence structure or length	-rely on basic vocabulary, with little awareness of audience or purpose -exhibit some attempt to vary sentence structure or length for effect, but with uneven success	use language that is imprecise or unsuitable for the audience or purpose -reveal little awareness of how to use sentences to achieve an effect	-are minimal -use language that is incoherent or inappropriate
<i>Conventions: Grammar, Mechanics, Syntax</i>	-demonstrate mastery of The standard conventions of English, with essentially no errors, even with sophisticated language	-demonstrate control of the conventions, exhibiting occasional errors only when using sophisticated language	-demonstrate partial control, exhibiting occasional errors that do not hinder comprehension	-demonstrate emerging control, exhibiting occasional errors that hinder comprehension	-demonstrate a lack of control, exhibiting frequent errors that make comprehension difficult	-are minimal, making assessment of conventions unreliable -may be illegible or not recognizable as English

Annotated Bibliography

Chopin, Kate The Awakening. St. Louis: Herbert S. Stone and Co., 1899.

-This novel is the core of the entire unit, and it's content and themes are integrated in all lessons and activities.

Tovani, Cris I Read but I Don't Get It Portland: Stenhouse Publishers 2000

-Many of the during reading strategy graphic organizers, particularly the "double strategy, double entry guide" worksheet were adapted from Ms. Tovani's book on increasing student's reading comprehension.

<http://novelinks.org/uploads/Novels/TheAwakening/Anticipation%20Guide.pdf>

-the anticipation guide used within this unit was adapted from this website. I found the information this site gave to both pertain and be useful within my conceptual unit.

http://www.cliffsnotes.com/study_guide/literature/The-Awakening-Book-Summary.id-25.html

-the chapter summaries for the cloze packet questions were adapted from this website. The site provided a concise explanation of each individual chapter which lent itself nicely to the creation of cloze style comprehension questions.

<http://www.poets.org/>

- excepting Marya Hornbacher's poem, all of the poetry utilized within this unit was found on this website.

<http://www.azlyrics.com/>

- all of the lyrics for the music employed within this unit were found on this website.

http://slushpilemag.com/?page_id=324

- Marya Hornbacher's poem, West 4th was found within this online literary magazine. After reading the poem and analyzing its theme, I found it both useful and applicable within my conceptual unit.

<http://www.nysedregents.org/comprehensiveenglish/english-sampler-2010.pdf>

-both the rubric and the wording for the summative formal essay assignment were taken from the NYS Regents examination in English. I elected to use Regents style format because it is one I am familiar with, being from NY, and, furthermore, the “critical lens” style of essay writing is essentially the SAT essay, which is a staple of senior English curriculums within Connecticut. Using this format will help students comprehend a style of writing which it is imperative they understand in order to be successful writers in college.

Wallingford Public Schools Grade 12 Curriculum Outline

- This unit was created before I had an official student teaching placement, and as such I elected to create the unit based around the Wallingford Public Schools curriculum. The unit’s overarching concept, enduring understandings and essential questions, as well as the grammatical focus of the unit were all pulled from this document.

Miller, Lisa A

- while creating this unit, I adapted many things from my Methods II professor, Lisa Miller, including her multimedia task assignment and corresponding rubric, vocabulary teaching method and corresponding rubric, her idea for an “opening lines” assignment, and her group lesson plan reflection assignment. The only change I made to her multimedia task sheet and rubric was editing the information to reflect the core text, as she created the assignment to be used with *Deepland*. I changed it to fit *The Awakening*. The only change I made to her vocabulary instructional method was incorporating the prediction worksheet for students to use while reviewing vocabulary definitions, and I edited the corresponding rubric to reflect this change. I adapted the “opening lines” worksheet Ms. Miller gave me as well. The original sheet given to me by Ms. Miller was created for use with Zora Neale Hurston’s *Their Eyes Were Watching God* and I changed the assignment to work with my core text, *The Awakening*. Additionally, I adapted the “group reflection” task sheet given to me by Ms. Miller for use in my graduate level Methods II course. I made changes so that it was appropriate for students to reflect upon their own group work during the course of this unit.

Kennedy, Katherine H

- The idea for having students predict vocabulary definitions came from my Teaching in the Middle Grades professor, Katherine Kennedy. This is a strategy she employs with her 7th grade students; however, I felt that it was useful and applicable within my unit as well. I created a worksheet which allows this strategy to interface seamlessly with the

vocabulary strategy I adapted from Lisa Miller and employed within this unit.

Gilbert, Christopher

- The idea for a unit calendar, and the template for such, were given to me by my former intern supervisor at Dag Hammarskjold Middle School. I have employed this strategy within my unit to help keep my students directed and on task.

Reflective Essay:

When I began to draft my conceptual unit for Methods II, I was drafting the unit without a student teaching placement. I hoped to have the opportunity to student teach in a high school setting, and so I created the entirety of this unit around the Wallingford Public Schools curriculum because it was the only high school curriculum I had ready access to. One of the learning strands found within this curriculum is the individual and the cultural environment. As my personal teaching philosophy led me to desire to create a unit which provided for my future students things which I personally had not been given, yet they would need to become successful later in their lives, I elected to focus on this learning strand. In order to help students comprehend the overarching concept of this unit, I begin with an ILPE activity which requires students to research, and then creatively present, information which will contextualize the unit's core text, *The Awakening*. It is my belief, that by obtaining this background information by themselves, students will feel a sense of investment in the novel before we even begin reading it. Furthermore, it has been my

experience that students who feel this investment with a novel are more likely to understand it on a deeper level. This deeper understanding of Chopin's work will provide students with the information they need in order to master the concepts of this unit as a whole. Successful synthesis with the overarching concept will yield productive results on the unit's final summative assessment, a critical lens essay which provides students with a quote, and asks them to take a stance in responding to it, using the materials studied during the unit. At its core, however, this assessment simply asks students to respond to the unit's overarching question: "What does it mean for an individual to have a relationship with society?"

Peter Smagorinsky likens constructivist teaching to an architect following a plan for creating a building. You will need to make edits as you go, for nothing is flawless, but truly, effectively planning and organizing oneself ahead of time is everything. As an individual with ADHD, the biggest challenge I had when creating a constructivist unit was in organizing myself appropriately. I am, in a word, a perfectionist, especially when it comes to creating lesson plans and teaching materials, for these are things which hold significant value within my life. When I initially set out to create this unit, I attempted to fit all of my material into a nine day sequence. This is impossible, and if one were to try, it would undoubtedly impede student learning. It took me far too long to realize this fact, and so I was faced with the difficult task of both scaling myself back, as well as expanding the days I would need in order to effectively teach the unit. I am fairly well read, so I struggled with the idea that my students would not be able to keep up with reading on my level. It was difficult to admit to myself that I would not be able to include all of the supplementary materials that I wished to include within the course of the unit. However, because my individual teaching philosophy includes a heavy emphasis on multiculturalism; that is to say, students can relate most closely to material authored by someone of their own ethnicity, I had no difficulties in incorporating work by poets of multiple ethnicities and genders, including but not limited to, Sandra Cisneros, J.M. Synge, and Marya Hornbacher to diversify the readings. The themes found in these supplementary readings also provided the basis for the compare and contrast exercises which students will complete during the unit. Furthermore, completing these compare and contrast activities aids students' in their completion of the unit's final summative assessment.

When I really sit down and think about it, there's a degree of irony in what I actually learned about planning as a result of my

completing this unit. When creating this unit, an expanded lesson plan of which included the writing process, I went through every step of “the writing process” myself. As a perfectionist, I would I have liked to imagine that the unit is perfect on paper, but like John Lennon once said, “life is what happens while you’re busy making other plans,” and I learned that issues will appear no matter how carefully you plan. However, if I learned anything from the process I went through in actually writing the lesson plans themselves, or if I learned anything from the literal content of my lessons, or if I learned anything from the assessment of student work assignment which I completed earlier in the semester, it’s that a truly effective teacher is a reflective teacher. I learned that effective teachers are those who can look at the overall results of a particular lesson and then use those results to edit and revise future lessons. To be concise, I learned that lesson planning and teaching, much like writing, is a recursive process, and it’s one in which there is always room for improvement.

Additionally, my reflection on the creation of this unit reminded me that I need to work harder to achieve success. Initially, I expected to be able to collaborate with my cohorts, and that the unit would essentially create itself. When I wrote this reflection I realized that while the resources from collaborating with my classmates and fellow teachers, I also had to put more work into tailoring them to my specific needs than I initially anticipated. My teaching goal, therefore, is to have more initiative, and step up, being willing to go beyond what is simply asked.

It would be easy for me, I think, especially given the number of personal failures this unit revealed, to simply accept defeat. I do not imagine it would be unexpected if I were to walk away from teaching now, discouraged and resigned because when you put the entirety of your being into something, and see few, if any positive results, it’s easy to become disheartened. The thing of it is though; I have never desired anything as desperately as I desire to become a successful, effective teacher. A consequence of this desire is a revaluation of my previously fixed mindset. In her 2008 speech at the Harvard University commencement ceremony, author J.K. Rowling said,

I began diverting all my energy into finishing the only work that mattered to me. It is impossible to live without failing at something, unless you have lived so cautiously that you might as well not have lived at all. In which case, you’ve failed by

default. Ultimately,
we have to decide for ourselves what constitutes failure, but the
world
is quite eager to give you a set of criteria, if you let it.

Like Rowling, I have decided what matters, and it's the drive to achieve my goal which keeps me motivated. So now I have reached the point where I must decide what failure is. While I do not have the answer, I think I can conclude that my mistakes (particularly with respect to the lesson reflected upon here) are not failures. Rather, they are informational tools, tools which I must now take, like any truly effective teacher, and learn from, adjusting my teaching and planning style accordingly. This reflection helped me to evaluate myself, identifying in part my own mistakes which I will use to inform future instruction; just as one day I expect to evaluate my students work, identifying their mistakes, and then consequently use those to inform future instruction. Author Leo Tolstoy once said, "If you look for perfection, you'll never be content," and after reflecting on this lesson, his words ring true. I have to accept that there is no such thing as perfection, and realize that in the recursive process that is teaching there will always be cause for editing and revision.