

**ORANGE PUBLIC SCHOOLS
OFFICE OF CURRICULUM AND INSTRUCTION
OFFICE OF ENGLISH LANGUAGE ARTS**

**GRADE 10
Curriculum Guide
Module 1**



School Year 2016-2017

TEACHER'S EDITION

10.1

Module Overview

Reading Closely and Writing to Analyze: How Do Authors Develop Complex Characters and Ideas?

Texts	<p>Unit 1: “The Passionate Shepherd to His Love” by Christopher Marlowe, “The Nymph’s Reply to the Shepherd” by Sir Walter Raleigh, and “Raleigh Was Right” by William Carlos Williams</p> <p>Unit 2: “The Palace Thief” from <i>The Palace Thief</i> by Ethan Canin</p> <p>Unit 3: “Rules of the Game” and “Two Kinds” from <i>The Joy Luck Club</i> by Amy Tan and “Dreaming of Heroes” from <i>Friday Night Lights</i> by H.G. Bissinger</p>
Number of Lessons in Module	37 (including Module Performance Assessment)

Introduction

In Module 10.1, students engage with literature and nonfiction texts and explore how complex characters develop through their interactions with each other, and how these interactions develop central ideas such as identity and expectations. Module 10.1 introduces foundational protocols and routines for reading, writing, and discussion that students will continue to build upon and strengthen throughout the year. The module consists of three units, referred to as 10.1.1, 10.1.2, and 10.1.3. Each unit focuses on complex texts that offer students opportunities to work with multiple central ideas while exploring a range of genres.

In Unit 10.1.1, students analyze how authors shape, refine, and transform shared central ideas as they read three thematically related poems: Christopher Marlowe’s iconic poem “The Passionate Shepherd to His Love,” Sir Walter Raleigh’s critical reply “The Nymph’s Reply to the Shepherd,” and William Carlos Williams’ contemporary contribution, “Raleigh Was Right.” This unit introduces students to poets in conversation and encourages students to make connections across all three texts. Students consider the choices each poet makes, with a focus on how each poet shapes and refines central ideas shared in all three texts.

In Unit 10.1.2, students read Ethan Canin’s “The Palace Thief,” exploring character interactions and motivations and how they contribute to the development of a central idea. Students also have the

opportunity to analyze how rich figurative language contributes to a better understanding of evolving characters and emotions in the story.

In Unit 10.1.3, students read “Two Kinds” and “Rules of the Game” from Amy Tan’s *The Joy Luck Club*, and “Dreaming of Heroes,” a chapter from H. G. Bissinger’s non-fiction text *Friday Night Lights*. In their work with Tan’s “Two Kinds” and “Rules of the Game,” students analyze how Tan develops central ideas through the interactions between complex characters. Students continue their analysis of how authors shape and refine central ideas in their exploration of Bissinger’s non-fiction text, “Dreaming of Heroes” from *Friday Night Lights*, as they forge thematic connections with the central ideas of Tan’s fiction, such as expectations and identity.

The module excerpt from *Friday Night Lights* contains emotionally charged language that may be outside of some students’ cultural experiences to describe some people and the cultural groups they represent. Specifically, the racial slur *nigger* (“the ‘n’ word”) appears several times in the text. The curriculum includes this excerpt because this is a work of literary non-fiction describing real emotions, real people, and real events. While the curriculum tries to limit inappropriate language in general, in this context the use of language contributes to the development of the people, situations, and central ideas in this text.

The End-of-Unit Assessments provide scaffolding for the Module Performance Assessment, in which students choose two narrators from the module texts and explore how their different points of view impact the development of a common central idea.

Literacy Skills & Habits

- Read closely for textual details
- Annotate texts to support comprehension and analysis
- Engage in productive evidence-based conversations about text
- Use rubrics for self-assessment and peer review of writing
- Generate and respond to questions in scholarly discourse
- Independently preview text in preparation for supported analysis
- Present information, findings, and supporting evidence clearly, concisely, and logically
- Incorporate domain specific vocabulary in written and verbal responses

English Language Arts Outcomes

Yearlong Target Standards

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

College and Career Readiness Anchor Standards for Reading	
None.	
CCS Standards: Reading—Literature	
RL.9-10.1	Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.
RL.9-10.4	Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the cumulative impact of specific word choices on meaning and tone (e.g., how the language evokes a sense of time and place; how it sets a formal or informal tone).
RL.9-10.10	By the end of grade 10, read and comprehend literature, including stories, dramas, and poems, and literary nonfiction, at the high end of the grades 9–10 text complexity band independently and proficiently.
CCS Standards: Reading—Informational Text	
RI.9-10.1	Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.
RI.9-10.4	Determine the meaning of words and phrases as they are used in the text, including figurative, connotative, and technical meanings; analyze the cumulative impact of specific word choices on meaning and tone (e.g., how the language of a court opinion differs from that of a newspaper).
RI.9-10.10	By the end of grade 10, read and comprehend literary nonfiction at the high end of the grades 9–10 text complexity band independently and proficiently.
CCS Standards: Writing	
W.9-10.9.a, b	<p>Draw evidence from literary or informational texts to support analysis, reflection, and research.</p> <p>a. Apply <i>grades 9–10 Reading standards</i> to literature (e.g., “Analyze how an author draws on and transforms source material in a specific work [e.g., how Shakespeare treats a theme or topic from Ovid or the Bible or how a later author draws on a play</p>

	<p>by Shakespeare]”).</p> <p>b. Apply <i>grades 9–10 Reading standards</i> to literary nonfiction (e.g., “Delineate and evaluate the argument and specific claims in a text, assessing whether the reasoning is valid and the evidence is relevant and sufficient; identify false statements and fallacious reasoning”).</p>
W.9-10.10	Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of purposes, tasks, and audiences.
CCS Standards: Speaking & Listening	
SL.9-10.1	Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on <i>grades 9–10 topics, texts, and issues</i> , building on others’ ideas and expressing their own clearly and persuasively.
CCS Standards: Language	
L.9-10.4.a-d	<p>Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on <i>grades 9–10 reading and content</i>, choosing flexibly from a range of strategies.</p> <p>a. Use context (e.g., the overall meaning of a sentence, paragraph, or text; a word’s position or function in a sentence) as a clue to the meaning of a word or phrase.</p> <p>b. Identify and correctly use patterns of word changes that indicate different meanings or parts of speech (e.g., <i>analyze, analysis, analytical; advocate, advocacy</i>).</p> <p>c. Consult general and specialized reference materials (e.g., dictionaries, glossaries, thesauruses), both print and digital, to find the pronunciation of a word or determine or clarify its precise meaning, its part of speech, or its etymology.</p> <p>d. Verify the preliminary determination of the meaning of a word or phrase (e.g., by checking the inferred meaning in context or in a dictionary).</p>

Module-Specific Assessed Standards

These standards will be the specific focus of instruction and assessment, based on the texts studied and proficiencies developed in Module 10.1.

College and Career Readiness Anchor Standards for Reading	
CCRA.R.6	Assess how point of view or purpose shapes the content and style of a text.
CCRA.R.9	Analyze how two or more texts address similar themes or topics in order to build knowledge or to compare the approaches the authors take.

CCS Standards: Reading—Literature	
RL.9-10.2	Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.
RL.9-10.3	Analyze how complex characters (e.g., those with multiple or conflicting motivations) develop over the course of a text, interact with other characters, and advance the plot or develop the theme.
RL.9-10.4	Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the cumulative impact of specific word choices on meaning and tone (e.g., how the language evokes a sense of time and place; how it sets a formal or informal tone).
RL.9-10.5	Analyze how an author's choices concerning how to structure a text, order events within it (e.g., parallel plots), and manipulate time (e.g., pacing, flashbacks) create such effects as mystery, tension, or surprise.
RL.9-10.9	Analyze how an author draws on and transforms source material in a specific work (e.g., how Shakespeare treats a theme or topic from Ovid or the Bible or how a later author draws on a play by Shakespeare).
RL.9-10.11	Interpret, analyze, and evaluate narratives, poetry, and drama, aesthetically and ethically by making connections to: other texts, ideas, cultural perspectives, eras, personal events and situations.
CCS Standards: Reading—Informational Text	
RI.9-10.2	Determine a central idea of a text and analyze its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.
RI.9-10.3	Analyze how the author unfolds an analysis or series of ideas or events, including the order in which the points are made, how they are introduced and developed, and the connections that are drawn between them.
RI.9-10.6	Determine an author's point of view or purpose in a text and analyze how an author uses rhetoric to advance that point of view or purpose.
CCS Standards: Writing	
W.9-10.2.a, b, d, f	Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.

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	<p>a. Introduce a topic; organize complex ideas, concepts, and information to make important connections and distinctions; include formatting (e.g., headings), graphics (e.g., figures, tables), and multimedia when useful to aiding comprehension.</p> <p>b. Develop the topic with well-chosen, relevant, and sufficient facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience's knowledge of the topic.</p> <p>d. Use precise language and domain-specific vocabulary to manage the complexity of the topic.</p> <p>f. Provide a concluding statement or section that follows from and supports the information or explanation presented (e.g., articulating implications or the significance of the topic).</p>
W.9-10.4	Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.
W.9-10.9.a, b	<p>Draw evidence from literary or informational texts to support analysis, reflection, and research.</p> <p>a. Apply <i>grades 9–10 Reading standards</i> to literature (e.g., "Analyze how an author draws on and transforms source material in a specific work [e.g., how Shakespeare treats a theme or topic from Ovid or the Bible or how a later author draws on a play by Shakespeare]").</p> <p>b. Apply <i>grades 9–10 Reading standards</i> to literature (e.g., "Analyze how an author draws on and transforms source material in a specific work [e.g., how Shakespeare treats a theme or topic from Ovid or the Bible or how a later author draws on a play by Shakespeare]").</p>
CCS Standards: Speaking & Listening	
SL.9-10.1.a.	<p>Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on <i>grades 9–10 topics, texts, and issues</i>, building on others' ideas and expressing their own clearly and persuasively.</p> <p>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.</p>
CCS Standards: Language	
L.9-10.1	Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.

L.9-10.2.c	Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing. c. Spell correctly.
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Addressed Standards

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

College and Career Readiness Anchor Standards for Reading	
None.	
CCS Standards: Reading—Literature	
RL.9-10.1	Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.
CCS Standards: Reading—Informational Text	
RI.9-10.1	Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.
CCS Standards: Writing	
W.9-10.2.c	Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content. c. Use appropriate and varied transitions to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts.
CCS Standards: Speaking & Listening	
SL.9-10.1.c, d, e	Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on <i>grades 9–10 topics, texts, and issues</i> , building on others’ ideas and expressing their own clearly and persuasively. c. Propel conversations by posing and responding to questions that relate the current discussion to broader themes or larger ideas; actively incorporate others into the discussion; and clarify, verify, or challenge ideas and conclusions. d. Respond thoughtfully to diverse perspectives, summarize points of agreement and disagreement, and, when warranted, qualify or justify their own views and understanding and make new connections in light of the evidence and reasoning

	<p>presented.</p> <p>e. Seek to understand other perspectives and cultures and communicate effectively with audiences or individuals from varied backgrounds.</p>
SL.9-10.4	Present information, findings, and supporting evidence clearly, concisely, and logically such that listeners can follow the line of reasoning and the organization, development, substance, and style are appropriate to purpose, audience, and task.
CCS Standards: Language	
L.9-10.1.a, b	<p>Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.</p> <p>a. Use parallel structure.</p> <p>b. Use various types of phrases (noun, verb, adjectival, adverbial, participial, prepositional, absolute) and clauses (independent, dependent; noun, relative, adverbial) to convey specific meanings and add variety and interest to writing or presentations.</p>
L.9-10.2.a	<p>Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.</p> <p>a. Use a semicolon (and perhaps a conjunctive adverb) to link two or more closely related independent clauses.</p>
L.9-10.3	Apply knowledge of language to understand how language functions in different contexts, to make effective choices for meaning or style, and to comprehend more fully when reading or listening.
L.9-10.4.a	<p>Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on <i>grades 9–10 reading and content</i>, choosing flexibly from a range of strategies.</p> <p>a. Use context (e.g., the overall meaning of a sentence, paragraph, or text; a word's position or function in a sentence) as a clue to the meaning of a word or phrase.</p>
L.9-10.5.a	<p>Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.</p> <p>a. Interpret figures of speech (e.g., euphemism, oxymoron) in context and analyze</p>

	their role in the text.
L.9-10.6	Acquire and use accurately general academic and domain-specific words and phrases, sufficient for reading, writing, speaking, and listening at the college and career readiness level; demonstrate independence in gathering vocabulary knowledge when considering a word or phrase important to comprehension or expression.

Module 10.1 Performance Assessment

Prompt

In this three-lesson Performance Assessment, students analyze how the unique perspectives of the different narrators of the Module 10.1 texts influence the development of central ideas, such as identity, expectations, tradition, and the relationship between humans and nature. Students discuss, organize, compose, and revise a multi-paragraph response to the following prompt:

How do the two narrators' different points of view impact the development of a common central idea?

In Lesson 1, students complete a carousel activity in small groups to review the development of central ideas and the unique perspectives of the narrators in each of the module texts. Once they complete this activity, students select a central idea and two texts upon which to focus their written responses.

In Lesson 2, students form discussion groups with other students who selected the same central idea and discuss, in their groups, how the perspectives of the narrators of their selected texts influence the development of this central idea. Students then independently draft an initial claim in response to the Performance Assessment prompt, and collect and organize evidence in support of this claim.

In Lesson 3, students independently write a multi-paragraph response to the Performance Assessment prompt using evidence from two of the module texts to support their analysis.

Texts

Unit 1: "We cannot go to the country / for the country will bring us / no peace"

Marlowe, Christopher "The Passionate Shepherd to his Love." 1599.

Raleigh, Sir Walter "The Nymph's Reply to the Shepherd." 1600.
Williams, William Carlos "Raleigh Was Right." <i>Poetry Magazine</i> , 1940.
Unit 2: "For one does not alter history without conviction."
Canin, Ethan. "The Palace Thief." <i>The Palace Thief</i> . New York: Random House, 1994. pp. 155–205. Print.
Unit 3: "I won't let her change me, I promised myself. I won't be what I'm not."
Tan, Amy. "Rules of the Game." <i>The Joy Luck Club</i> . New York: Putnam's, 1989. pp. 89–101. Print.
Tan, Amy. "Two Kinds." <i>The Joy Luck Club</i> . New York: Putnam's, 1989. pp. 132–134. Print.
Bissinger, H. G. "Chapter 4: Dreaming of Heroes." <i>Friday Night Lights: A Town, a Team, and a Dream</i> . Cambridge, MA: De Capo, 1990. pp. 73–88. Print.

Module-at-a-Glance Calendar

Text	Lessons in the Unit	Literacy Skills and Habits	Assessed and Addressed CCSS	Assessments
Unit 1: "We cannot go to the country / for the country will bring us / no peace"				
"The Passionate Shepherd to his Love" by Christopher Marlowe "The Nymph's Reply to the Shepherd" by Sir Walter Raleigh "Raleigh Was Right" by William Carlos Williams	7	<ul style="list-style-type: none"> Read closely for textual details Annotate texts to support comprehension and analysis Engage in productive evidence-based discussions about text Collect and organize evidence from texts to support analysis in writing Make claims about and across texts using specific textual evidence Develop and incorporate domain 	CCRA.9 RL.9-10.1 RL.9-10.2 RL.9-10.4 RL.9-10.5 RL.9-10.9 W.9-10.2.b, d W.9-10.9.a SL.9-10.1.a L.9-10.4.a L.9-10.5.a L.9-10.6	Mid-Unit: None. End-of-Unit: Students write a formal, multi-paragraph response to the following prompt: How does a shared central idea develop over the three poems from this unit?

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Text	Lessons in the Unit	Literacy Skills and Habits	Assessed and Addressed CCSS	Assessments
		<p>specific vocabulary in written and verbal responses</p> <ul style="list-style-type: none"> • Use vocabulary strategies to define unknown words • Paraphrase and quote relevant evidence from texts • Write informative texts to convey complex ideas • Use rubrics and checklists for self-assessment of participation in discussion 		

Unit 2: "For one does not alter history without conviction"

<p>"The Palace Thief" by Ethan Canin</p>	<p>13</p>	<ul style="list-style-type: none"> • Read closely for textual details • Annotate texts to support comprehension and analysis • Engage in productive evidence-based discussions about text • Collect and organize evidence from text to support analysis in writing • Analyze the text using specific textual evidence • Use vocabulary strategies to define unknown words • Trace the development of ideas over the course of the text • Paraphrase and quote relevant evidence from texts • Independently preview texts in preparation for supported analysis • Write informative texts to convey complex ideas • Incorporate newly learned vocabulary in written and verbal 	<p>CCRA.R.6 RL.9-10.2 RL.9-10.3 W.9-10.2.a, b, c, f W.9-10.4 W.9-10.9.a SL.9-10.1.a, c L.9-10.1 L.9-10.2 L.9-10.4.a L9-10.5.a</p>	<p>Mid-Unit: Students write a formal, multi-paragraph response to the following prompt: How has Hundert developed over the course of the text thus far?</p> <p>End-of-Unit: Students write a formal, multi-paragraph response to the following prompt: Analyze how the interactions between Hundert and the Bells develop a central idea in "The Palace Thief."</p>
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		<p>responses</p> <ul style="list-style-type: none"> • Use rubrics and checklists for self-assessment of participation in discussion 		
Unit 3: "I won't let her change me, I promised myself. I won't be what I'm not."				
<p>"Rules of the Game" and "Two Kinds" from <i>The Joy Luck Club</i> by Amy Tan; "Dreaming of Heroes" from <i>Friday Night Lights</i> by H.G. Bissinger</p>	14	<ul style="list-style-type: none"> • Read closely for textual details • Annotate texts to support comprehension and analysis • Engage in productive evidence-based conversations about text • Collect and organize evidence from texts to support analysis in writing • Use vocabulary strategies to define unknown words • Interpret figurative language • Trace the development of ideas over the course of the text 	<p>CCRA.R.6 RL.9-10.2 RL.9-10.3 RI.9-10.1 RI.9-10.2 RI.9-10.3 RI.9-10.6 W.9-10.2.a, b, f W.9-10.4 W.9-10.9.a, b SL.9-10.1.a, d, e SL.9-10.4 L.9-10.1.a, b L.9-10.2.a, c L.9-10.3 L.9-10.4.a L.9-10.5</p>	<p>Mid-Unit: Students write a formal, multi-paragraph response to one of the following prompts:</p> <p>In "Rules of the Game," to what extent does Waverly meet her mother's expectations that she master "the art of invisible strength" over the course of the chapter?</p> <p>or</p> <p>In "Two Kinds," Jing-mei states, "My mother believed you could be anything you wanted to be in America (p.132). To what extent does Jing-mei's story support this belief?"</p>

		<ul style="list-style-type: none"> • Paraphrase and quote relevant evidence from texts • Independently preview texts in preparation for supported analysis • Write informative texts to convey complex ideas • Incorporate newly learned vocabulary in written and verbal responses 	<p>End-of-Unit: Students write a formal, multi-paragraph response to the following prompt:</p> <p>Respond to the following prompt using evidence from “Dreaming of Heroes” from <i>Friday Night Lights</i> and either “Rules of the Game” or “Two Kinds” from <i>The Joy Luck Club</i>: How do the relationships between children and their parents develop a central idea common to these two texts?</p>
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10.1.1

Unit Overview

“We cannot go to the country / for the country will bring us / no peace”

Texts	“The Passionate Shepherd to His Love” by Christopher Marlowe, “The Nymph’s Reply to the Shepherd” by Sir Walter Raleigh, and “Raleigh Was Right” by William Carlos Williams
Number of Lessons in Unit	7

Introduction

In the first unit of Module 10.1, students are introduced to many of the foundational skills, practices, and routines that they build upon and strengthen throughout the year: close reading, annotating text, and evidence-based discussion and writing. Students make connections across three texts as they explore how authors draw upon and transform source material in the development of central ideas.

Students analyze how authors shape, refine, and transform shared central ideas as they read three related poems: Christopher Marlowe’s pastoral poem, “The Passionate Shepherd to His Love,” Sir Walter Raleigh’s critical reply “The Nymph’s Reply to the Shepherd,” and William Carlos Williams’s contemporary contribution, “Raleigh Was Right.” This unit introduces students to these poets in conversation and encourages students to make connections across all three texts. Students consider the choices each author makes, with a focus on how each author shapes and refines central ideas shared by all three texts. As students read, discuss, and write about all three poems, they examine how poets structure a text and the effects of specific word choice on meaning and tone. Students learn to incorporate domain-specific vocabulary about poetry in their verbal and written responses.

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Students are assessed formally in the End-of-Unit Assessment. At the end of the unit, students craft a multi-paragraph response analyzing how Williams draws upon and transforms a central idea established by Marlowe and Raleigh (RL.9-10.2, RL.9-10.9, W.9-10.2.b, d).

Note: This unit continues Accountable Independent Reading (AIR). See Prefatory Material for more information about AIR.

Literacy Skills & Habits

- Read closely for textual details
- Annotate texts to support comprehension and analysis
- Engage in productive, evidence-based discussions about text
- Collect and organize evidence from texts to support analysis in writing
- Make claims about and across texts using specific textual evidence
- Develop and incorporate domain-specific vocabulary in written and verbal responses
- Use vocabulary strategies to define unknown words
- Paraphrase and quote relevant evidence from texts
- Write informative texts to convey complex ideas
- Use rubrics and checklists for self-assessment of participation in discussion

Standards for This Unit

NJSLS Anchor Standards: Reading	
NJSLSA.R9	Analyze and reflect on how two or more texts address similar themes or topics in order to build knowledge or to compare the approaches the authors take.
NJSLS Standards: Reading – Literature	
RL.9-10.1	RL.9-10.1. Cite strong and thorough textual evidence and make relevant connections to support analysis of what the text says explicitly as well as inferentially, including determining where the text leaves matters uncertain.

RL.9-10.2	Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.
RL.9-10.4	Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the cumulative impact of specific word choices on meaning and tone (e.g., how the language evokes a sense of time and place; how it sets a formal or informal tone).
RL.9-10.5	Analyze how an author's choices concerning how to structure a text, order events within it (e.g., parallel plots), and manipulate time (e.g., pacing, flashbacks) create such effects as mystery, tension, or surprise.
RL.9-10.9	Analyze and reflect on (e.g. practical knowledge, historical/cultural context, and background knowledge) how an author draws on and transforms source material in a specific work (e.g., how Shakespeare treats a theme or topic from mythology or the Bible or how a later author draws on a play by Shakespeare).
NJSLS Standards: Reading – Informational Text	
None.	
NJSLS Standards: Writing	
W.9-10.2.b, d	<p>W.9-10.2. Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.</p> <p>b. Develop the topic with well-chosen, relevant, and sufficient facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience's knowledge of the topic.</p> <p>d. Use precise language and domain-specific vocabulary to manage the complexity of the topic.</p>
W.9-10.9.a	<p>Draw evidence from literary or informational texts to support analysis, reflection, and research.</p> <p>a. Apply <i>grades 9–10 Reading standards</i> to literature (e.g., "Analyze how an author draws on and transforms source material in a specific work [e.g., how Shakespeare</p>

	treats a theme or topic from Ovid mythology or the Bible or how a later author draws on a play by Shakespeare]”).
NJSLS Standards: Speaking & Listening	
SL.9-10.1.a	Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with peers on <i>grades 9–10 topics, texts, and issues</i>, building on others’ ideas and expressing their own clearly and persuasively. a. Come to discussions prepared, having read and researched material under study; explicitly draw on that preparation by referring to evidence from texts and other research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas.
NJSLS Standards: Language	
L.9-10.4.a	Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on <i>grades 9–10 reading and content</i> , choosing flexibly from a range of strategies. a. Use context (e.g., the overall meaning of a sentence, paragraph, or text; a word’s position or function in a sentence) as a clue to the meaning of a word or phrase.
L.9-10.5.a	Demonstrate understanding of figurative language, word relationships, and nuances in word meanings. a. Interpret figures of speech (e.g., euphemism, oxymoron) in context and analyze their role in the text.
L.9-10.6	Acquire and use accurately general academic and domain-specific words and phrases, sufficient for reading, writing, speaking, and listening at the college and career readiness level; demonstrate independence in gathering vocabulary knowledge when considering a word or phrase important to comprehension or expression.

Note: Bold text indicates the targeted standards assessed in this unit.

Unit Assessments

Ongoing Assessment

Standards Assessed	NJSLS .R.9, RL.9-10.2, RL.9-10.4, RL.9-10.5, RL.9-10.9, SL.9-10.1.a
Description of Assessment	Students participate in reading and discussion, write informally in response to text-based prompts, and participate in evidence-based discussions.

End-of-Unit Assessment	
Standards Assessed	RL.9-10.2, RL.9-10.9, W.9-10.2.b, d
Description of Assessment	Students write a formal, multi-paragraph response to the following prompt: How does a shared central idea develop over the three poems from this unit?

Unit-at-a-Glance Calendar

Lesson	Text	Learning Outcomes/Goals
1	“The Passionate Shepherd to His Love” by Christopher Marlowe, stanzas 1–2	In this first lesson of the unit and module, students begin their unit-long exploration of the dialogue between Christopher Marlowe, author of the pastoral poem, “The Passionate Shepherd to His Love,” and Sir Walter Raleigh and William Carlos Williams, two poets who wrote responses to Marlowe’s poem. In this lesson, students read the first two stanzas of Christopher Marlowe’s “The Passionate Shepherd to His Love,” in which a shepherd invites his love to come live with him in the beautiful countryside. Students listen to a masterful reading of the poem in its entirety, and review and practice their annotation skills. Students then analyze the title and first two stanzas of the poem, considering how Marlowe introduces a central idea of his poem.
2	“The Passionate Shepherd to His Love” by Christopher Marlowe, stanzas 3–6	In this lesson, students continue their exploration of Marlowe’s “The Passionate Shepherd to His Love.” Students read stanzas 3–6 of the poem, in which the shepherd tries to convince his love to accept his initial invitation. Students analyze the shepherd’s promises to his love, focusing on the cumulative impact of Marlowe’s pastoral imagery on the meaning and tone of his poem.
3	“The Nymph’s Reply to the Shepherd” by Sir Walter Raleigh	In this lesson, students begin their exploration of Sir Walter Raleigh’s poem, “The Nymph’s Reply to the Shepherd,” a response to Marlowe’s “The Passionate Shepherd to His Love.” Students read the poem in its entirety and analyze Raleigh’s word choices and how they affect the meaning and tone of the poem.
4	“The Passionate Shepherd to His Love” by Christopher Marlowe; “The	In this lesson, students consider the full texts of Marlowe’s “The Passionate Shepherd to His Love” and Raleigh’s “The Nymph’s Reply to the Shepherd.” Students develop an understanding of the relationship between the central ideas of these two poems in

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	Nymph’s Reply to the Shepherd” by Sir Walter Raleigh	preparation for the End-of-Unit Assessment as they discuss the texts both in small groups and as a whole class.
5	“Raleigh Was Right” by William Carlos Williams	In this lesson, students read and analyze William Carlos Williams’s poem, “Raleigh Was Right,” in which Williams contributes a new perspective on the exchange between Christopher Marlowe and Sir Walter Raleigh that emerges from their poems, “The Passionate Shepherd to His Love” and “The Nymph’s Reply to the Shepherd.” Students work in small groups to analyze how Williams uses details, figurative language, and shifting speakers to develop a central idea.
6	“The Passionate Shepherd to His Love” by Christopher Marlowe; “The Nymph’s Reply to the Shepherd” by Sir Walter Raleigh; “Raleigh Was Right” by William Carlos Williams	In this lesson, students work in small groups to explore the relationship among Christopher Marlowe’s “The Passionate Shepherd to His Love,” Sir Walter Raleigh’s “The Nymph’s Reply to the Shepherd,” and William Carlos Williams’s “Raleigh Was Right” as they complete an Evidence Collection Tool. Students develop their speaking and listening skills by participating in a jigsaw discussion about the following prompts: How does a shared central idea develop over the course of the three poems from this unit? How does each poet introduce and develop a central idea?
7	“The Passionate Shepherd to His Love” by Christopher Marlowe; “The Nymph’s Reply to the Shepherd” by Sir Walter Raleigh; “Raleigh Was Right” by William Carlos Williams	In this final lesson of the unit, the 10.1.1 End-of-Unit Assessment, students use their analysis of Christopher Marlowe’s “The Passionate Shepherd to His Love,” Sir Walter Raleigh’s “The Nymph’s Reply to the Shepherd,” and William Carlos Williams’s “Raleigh Was Right” to craft a formal multi-paragraph response to the following prompt: How does a shared central idea develop over the course of the poems from this unit? Using the poems as well as their tools, notes, annotations, and lesson Quick Writes, students write responses using relevant and sufficient evidence to support their analysis

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Preparation, Materials, and Resources

Preparation

- Read and annotate "The Passionate Shepherd to His Love" by Christopher Marlowe, "The Nymph's Reply to the Shepherd" by Sir Walter Raleigh, and "Raleigh Was Right" by William Carlos Williams.
- Review the Short Response Rubric and Checklist.
- Review the 10.1.1 End-of-Unit Text Analysis Rubric and Checklist.
- Review all unit standards and post in the classroom.
- Consider creating a word wall of the vocabulary provided in all lessons.

Materials/Resources

- Chart paper
- Copies of the texts "The Passionate Shepherd to His Love" by Christopher Marlowe, "The Nymph's Reply to the Shepherd" by Sir Walter Raleigh, and "Raleigh Was Right" by William Carlos Williams.
- Masterful recordings of "The Passionate Shepherd to His Love" by Christopher Marlowe, "The Nymph's Reply to the Shepherd" by Sir Walter Raleigh, and "Raleigh Was Right," by William Carlos Williams.
- Writing utensils including pencils, pens, markers, and highlighters
- Methods for collecting student work: student notebooks, folders, etc.
- Access to technology (if possible): interactive whiteboard, document camera, and LCD projector
- Self-stick notes for students
- Copies of handouts and tools for each student: see materials list in individual lesson plans
- Copies of the 10.1 Common Core Learning Standards Tool
- Copies of the Short Response Rubric and Checklist
- Copies of the 10.1.1 Speaking and Listening Rubric and Checklist for standard SL.9-10.1.a
- Copies of the 10.1.1 End-of-Unit Text Analysis Rubric and Checklist

RALEIGH WAS RIGHT**William Carlos Williams. 1944.**

We cannot go to the country
for the country will bring us
no peace

What can the small violets
tell us that grow on the furry stems
in the long grass among
lance shaped leaves?

Though you praise us
and call to mind the poets
who sung of our loveliness it was
long ago!
long ago!
when country people
would plow and sow with
flowering minds and pockets
at ease – if ever this were true.

Not now. Love itself a flower
with roots in a parched ground.
Empty pockets
make empty heads. Cure it
if you can but do not believe
that we can live today
in the country
for the country will bring us
no peace.

By William Carlos Williams, from THE COLLECTED POEMS: VOLUME II, 1939-1962, copyright ©1944 by William Carlos Williams. Reprinted by permission of New Directions Publishing Corp.

THE NYMPH'S REPLY TO THE SHEPHERD

Sir Walter Raleigh. 1600.

If all the world and love were young,
And truth in every Shepherd's tongue,
These pretty pleasures might me move,
To live with thee, and be thy love.

Time drives the flocks from field to fold,
When rivers rage and rocks grow cold,
And Philomel becometh dumb,
The rest complains of cares to come.

The flowers do fade, and wanton fields,
To wayward winter reckoning yields,
A honey tongue, a heart of gall,
Is fancy's spring, but sorrow's fall.

Thy gowns, thy shoes, thy beds of roses,
Thy cap, thy kirtle, and thy posies
Soon break, soon wither, soon forgotten,
In folly ripe, in reason rotten.

Thy belt of straw and ivy buds,
The coral clasps and amber studs,
All these in me no means can move
To come to thee and be thy love.

But could youth last, and love still breed,
Had joys no date, nor age no need,
Then these delights my mind might move
To live with thee, and be thy love.



THE PASSIONATE SHEPHERD TO HIS LOVE

BY CHRISTOPHER MARLOWE

Come live with me and be my love,
And we will all the pleasures prove
That valleys, groves, hills, and fields,
Woods, or steepy mountain yields.

And we will sit upon the rocks,
Seeing the shepherds feed their flocks,
By shallow rivers to whose falls
Melodious birds sing madrigals.

And I will make thee beds of roses
And a thousand fragrant posies,
A cap of flowers, and a kirtle
Embroidered all with leaves of myrtle;

A gown made of the finest wool
Which from our pretty lambs we pull;
Fair lined slippers for the cold,
With buckles of the purest gold;

A belt of straw and ivy buds,
With coral clasps and amber studs:
And if these pleasures may thee move,
Come live with me, and be my love.

The shepherds' swains shall dance and sing
For thy delight each May morning:
If these delights thy mind may move,
Then live with me and be my love.

10.1.1 Lesson 1

Introduction

In this first lesson of the unit and module, students begin their unit-long exploration of the dialogue between Christopher Marlowe, author of the pastoral poem, “The Passionate Shepherd to His Love,” and Sir Walter Raleigh and William Carlos Williams, two poets who wrote responses to Marlowe’s poem. Module 10.1 introduces students to many of the foundational skills, practices, and routines they will build upon and strengthen throughout the year, including reading closely, annotating text, and engaging in evidence-based writing and discussion.

In this lesson, students read the first two stanzas of Christopher Marlowe’s “The Passionate Shepherd to His Love” (from “Come live with me and be my love” to “Melodious birds sing madrigals”), in which a shepherd invites his love to come live with him in the beautiful countryside. Students listen to a masterful reading of the poem in its entirety, and review and practice their annotation skills. Students then analyze the title and first two stanzas, considering how Marlowe introduces a central idea of his poem. Student learning is assessed via a Quick Write at the end of the lesson: How does Marlowe introduce a central idea in lines 1–8 of his poem?

For homework, students begin their search for an appropriate text for their Accountable Independent Reading (AIR) by determining two criteria of the text they want to read. Students also respond briefly in writing to the following prompt: How are the lines of “The Passionate Shepherd to His Love” organized? Consider how the text looks on the page and how it sounds when read aloud.

Standards

Assessed Standard(s)	
RL.9-10.2	Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific

	details; provide an objective summary of the text.
Addressed Standard(s)	
RL.9-10.1	Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.
W.9-10.9.a	Draw evidence from literary or informational texts to support analysis, reflection, and research. a. Apply <i>grades 9-10 Reading standards</i> to literature (e.g., "Analyze how an author draws on and transforms source material in a specific work [e.g., how Shakespeare treats a theme or topic from Ovid or the Bible or how a later author draws on a play by Shakespeare]").
L.9-10.4.a	Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on <i>grades 9–10 reading and content</i> , choosing flexibly from a range of strategies. a. Use context (e.g., the overall meaning of a sentence, paragraph, or text; a word’s position or function in a sentence) as a clue to the meaning of a word or phrase.

Assessment

Assessment(s)
<p>Student learning is assessed via a Quick Write at the end of the lesson. Students respond to the following prompt, citing textual evidence to support analysis and inferences drawn from the text.</p> <ul style="list-style-type: none"> ● How does Marlowe introduce a central idea in lines 1–8 of his poem? <p>☐ Throughout this unit, Quick Writes will be assessed using the Short Response Rubric.</p>
High Performance Response(s)

A High Performance Response should:

- Identify a central idea in lines 1–8 (e.g., the relationship between humans and nature).
- Analyze how Marlowe introduces this central idea (e.g., Marlowe introduces the central idea of the relationship between humans and nature in lines 1–8 of his poem by establishing a connection between the speaker’s relationship with his love and the natural world. In order to convince his “love” to accept his invitation to “live with” him (line 1), the shepherd promises his love various “pleasures” (line 2), or enjoyments, found in nature, such as listening to “[m]elodious” bird song (line 8). Through the shepherd’s persuasive description of the wonders that await his love if she joins him in the countryside, Marlowe creates an connection between the beauty of the natural world and the shepherd’s “passionate” feelings towards his love.).

Vocabulary

Vocabulary to provide directly (will not include extended instruction)

- prove (v.) – to learn or find out by experience
- steepy (adj.) – steep
- yields (v.) – bears or brings forth as a natural product especially as a result of cultivation

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

- madrigals (n.) – songs for several singers without instruments that were popular in the sixteenth and seventeenth centuries

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

- melodious (adj.) – having or making a pleasant musical sound

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards & Text: <ul style="list-style-type: none"> ● Standards: RL.9-10.2, RL.9-10.1, W.9-10.9.a, L.9-10.4.a 	

<ul style="list-style-type: none"> ● Text: “The Passionate Shepherd to His Love” by Christopher Marlowe, stanzas 1–2 	
Learning Sequence:	
1. Introduction of Lesson Agenda	1. 15%
2. Masterful Reading	2. 5%
3. Introduction to Annotation	3. 20%
4. Reading and Discussion	4. 35%
5. Quick Write	5. 15%
6. Closing	6. 10%

Materials

- Copies of the 10.1 Common Core Learning Standards Tool for each student
- Copies of “The Passionate Shepherd to His Love” for each student
- Free Audio Resource: <http://librivox.org/the-passionate-shepherd-to-his-love-by-christopher-marlowe-2/>
- Copies of the Short Response Rubric and Checklist for each student

Learning Sequence

How to Use the Learning Sequence	
Symbol	Type of Text & Interpretation of the Symbol
10%	Percentage indicates the percentage of lesson time each activity should take.
no symbol	Plain text indicates teacher action.
	Bold text indicates questions for the teacher to ask students.
	<i>Italicized text indicates a vocabulary word.</i>
▶	Indicates student action(s).
☞	Indicates possible student response(s) to teacher questions.
ⓘ	Indicates instructional notes for the teacher.

Activity 1: Introduction of Lesson Agenda

15%

Begin by outlining the goals for this module and unit. Explain to students that the first module of the year focuses on developing their ability to read closely and to use evidence from what they read in their writing and discussions. The focus of this unit is to introduce these skills in an exploration of the conversation among three poets, Christopher Marlowe, Sir Walter Raleigh, and William Carlos Williams. This conversation emerges in response to Marlowe’s poem “The Passionate Shepherd to His Love.”

Review the agenda and the assessed standard for this lesson: RL.9-10.2. In this lesson, students develop their close reading skills as they begin their exploration of Christopher Marlowe’s poem “The Passionate Shepherd to His Love.” Students consider how Marlowe introduces a central idea of his poem, and then complete the lesson with a Quick Write.

- Since this is the first day of the curriculum, it may be necessary to begin establishing yearlong procedures and protocols. This first module establishes some expectations regarding pair work, group work, and evidence-based discussion. It is important to take time to set up these routines.
- Students look at the agenda.

Distribute copies of the 10.1 Common Core Learning Standards Tool. Explain that students will work throughout the year to master the skills described in the Common Core State Standards (CCSS). Inform students that in this lesson they begin to work with four new standards: RL.9-10.1, RL.9-10.2, W.9-10.9.a, and L.9-10.4.a. Instruct students to individually read these standards on their tools and assess their familiarity with and mastery of each standard.

- Students read and assess their familiarity with standards RL.9-10.1, RL.9-10.2, W.9-10.9.a, L.9-10.4.a.

Instruct students to talk in pairs about what they think RL.9-10.1 means. Lead a brief discussion about the standard.

- Student responses may include:
 - Students use quotes from the text to explain what the text means.

- Students determine what the text says both directly and indirectly by reading between the lines.
- Students identify where things are unexplained or unclear in the text.

Instruct students to talk in pairs about what they think RL.9-10.2 means. Lead a brief discussion about the standard.

- Student responses may include:
 - This standard is about identifying a theme or central idea.
 - This standard is about analyzing how an idea develops over the course of the text.
 - Students analyze how specific details contribute to the development of an idea.
 - Students summarize the text.

Instruct students to talk in pairs about what they think L.9-10.4.a means. Lead a brief discussion about the standard.

- Student responses may include:
 - The standard is about determining the meaning of words as they are used in a text.
 - The substandard L.9-10.4.a focuses on using context clues to determine the meaning of unknown words, rather than a dictionary.

Instruct students to talk in pairs about what they think W.9-10.9 and W.9-10.9.a mean. Lead a brief discussion about the standards.

- Student responses may include:
 - Standard W.9-10.9 asks students to use evidence from fiction and nonfiction texts to support their ideas in writing.
 - The substandard W.9-10.9.a asks students to use evidence from fiction texts to support analysis of literature using standards for reading literature.

Activity 2: Masterful Reading

5%

Distribute copies of “The Passionate Shepherd to His Love.” Have students listen to a masterful reading of the poem in its entirety (from “Come live with me and be my love” to “Then live with me and be my love”).

- Students follow along, reading silently.

10.1.1

Lesson 2

Introduction

In this lesson, students continue their exploration of Marlowe’s “The Passionate Shepherd to His Love.” Students read stanzas 3–6 (from “And I will make thee beds of roses” to “Then live with me and be my love”), in which the shepherd tries to convince his love to accept his initial invitation. Students analyze the shepherd’s promises to his love, focusing on the cumulative impact of Marlowe’s pastoral imagery on the meaning and tone of his poem. Student learning is assessed via a Quick Write at the end of the lesson: How does the time and place that Marlowe evokes in stanzas 3–6 develop a central idea of his poem?

For homework, students continue to search for an appropriate Accountable Independent Reading (AIR) text. Students also respond to a prompt that asks them to consider how Marlowe’s repetition of words and phrases impacts the meaning and tone of his poem.

Standards

Assessed Standard(s)	
RL.9-10.2	Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.
RL.9-10.4	Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the cumulative impact of specific word choices on meaning and tone (e.g., how the language evokes a sense of time and place; how it sets a formal or informal tone).
RL.9-10.5	Analyze how an author’s choices concerning how to structure a text, order events within it (e.g., parallel plots), and manipulate time (e.g., pacing, flashbacks) create such effects as mystery, tension, or surprise.
Addressed Standard(s)	
W.9-10.2.d	Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content. d. Use precise language and domain-specific vocabulary to manage the complexity of the topic.

L.9-10.6	Acquire and use accurately general academic and domain-specific words and phrases, sufficient for reading, writing, speaking, and listening at the college and career readiness level; demonstrate independence in gathering vocabulary knowledge when considering a word or phrase important to comprehension or expression.
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Assessment

Assessment(s)
<p>Student learning is assessed via a Quick Write at the end of the lesson. Students respond to the following prompt, citing textual evidence to support analysis and inferences drawn from the text.</p> <ul style="list-style-type: none"> How does the time and place that Marlowe evokes in stanzas 3–6 develop a central idea of his poem?
High Performance Response(s)
<p>A High Performance Response should:</p> <ul style="list-style-type: none"> Identify the time and place Marlowe evokes in the poem (e.g., Marlowe describes a beautiful and peaceful spring in the countryside, full of comforts and pleasures.). Identify a central idea in the poem (e.g., the relationship between humans and nature). Consider how the time and place Marlowe establishes further develops this central idea (e.g., Marlowe’s idealistic description of a beautiful countryside filled with material “pleasures” (line 19) further develops the central idea of the relationship between humans and nature by suggesting that nature is the perfect setting for love to take root and grow because it provides humans, such as the shepherd and his “love” (line 1), with all of the finest comforts and enjoyments.).

Vocabulary

Vocabulary to provide directly (will not include extended instruction)
<ul style="list-style-type: none"> kirtle (n.) – long gown or dress worn by women myrtle (n.) – type of small tree that has sweet-smelling white or pink flowers and black berries swains (n.) – male admirers or suitors
Vocabulary to teach (may include direct word work and/or questions)
<ul style="list-style-type: none"> None.
Additional vocabulary to support English Language Learners (to provide directly)
<ul style="list-style-type: none"> posies (n.) – small bunches of flowers embroidered (adj.) – decorated with a design made by sewing

- coral (n.) – a hard material formed on the bottom of the sea by the skeletons of small creatures
- amber (n.) – a hard yellow or orange substance that can be polished and used for jewelry or other decorations

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards & Text: <ul style="list-style-type: none"> • Standards: RL.9-10.2, RL.9-10.4, RL.9-10.5, W.9-10.2.d, L.9-10.6 • Text: “The Passionate Shepherd to His Love” by Christopher Marlowe, stanzas 3–6 	
Learning Sequence:	
1. Introduction of Lesson Agenda	1. 10%
2. Homework Accountability	2. 25%
3. The Passionate Shepherd Tool Activity	3. 50%
4. Quick Write	4. 10%
5. Closing	5. 5%

Materials

- Student copies of the 10.1 Common Core Learning Standards Tool (refer to 10.1.1 Lesson 1)
- Free Audio Resource: <http://librivox.org/the-passionate-shepherd-to-his-love-by-christopher-marlowe-2/>
- Copies of The Passionate Shepherd Tool for each student
- Student copies of the Short Response Rubric and Checklist (refer to 10.1.1 Lesson 1)

Learning Sequence

How to Use the Learning Sequence	
Symbol	Type of Text & Interpretation of the Symbol
10%	Percentage indicates the percentage of lesson time each activity should take.
no symbol	Plain text indicates teacher action.
	Bold text indicates questions for the teacher to ask students.
	<i>Italicized text indicates a vocabulary word.</i>

▶	Indicates student action(s).
💬	Indicates possible student response(s) to teacher questions.
ℹ	Indicates instructional notes for the teacher.

Activity 1: Introduction of Lesson Agenda

10%

Begin by reviewing the agenda and the assessed standards for this lesson: RL.9-10.2, RL.9-10.4 and RL.9-10.5. In this lesson, students work with The Passionate Shepherd Tool to analyze the cumulative impact of specific imagery and word choices on the meaning and tone of Marlowe’s poem. Students then make connections between specific details in the text in order to refine their understanding of a central idea of Marlowe’s poem.

- ▶ Students look at the agenda.

Instruct students to take out their copies of the 10.1 Common Core Learning Standards Tool. Inform students that in this lesson, they begin to work with four new standards: RL.9-10.4, RL.9-10.5, W.9-10.2.d, and L.9-10.6. Instruct students to individually read these standards on their tools and assess their familiarity with and mastery of them.

- ▶ Students read and assess their familiarity with standards RL.9-10.4, RL.9-10.5, W.9-10.2, W.9-10.2.d, and L.9-10.6.

Instruct students to talk in pairs about what they think standard RL.9-10.4 means. Lead a brief discussion about the standard.

💬 Student responses may include:

- Students determine what words and phrases mean, both figuratively and connotatively, depending on how they are used in a specific text.
- Students think about how words might have different or multiple meanings depending on how they are used in the text.
- Students think about how words and phrases create a setting.
- Students consider how a combination of word choices contributes to the meaning and tone of a text.

ℹ Consider providing students with the following definitions: *figurative language* is “language that expresses an idea in an interesting way by using words that usually describe something else,” *connotative meaning* is “a suggested or associated meaning in addition to a word’s primary meaning,” and *evoke* means “bring (a memory, feeling, image, etc.) into the mind.”

- ▶ Students write the definitions of *figurative language*, *connotative meaning*, and *evoke* on their copies of the text or in a vocabulary journal.

Instruct students to talk in pairs about what they think standard RL.9-10.5 means. Lead a brief discussion about the standard.

🗨️ Student responses may include:

- Students identify choices an author makes about how to structure a text (for example, how to organize a poem).
- Students identify how an author decides to order the events of a text.
- Students identify how an author uses time in a text.
- Students analyze the effects of an author’s structural choices.

① Consider pointing out to students that they used this skill to complete their homework assignment, which focused on how the poem is organized, how it looks on the page, and how it sounds.

Instruct students to talk in pairs about what they think standard W.9-10.2 and substandard W.9-10.2.d mean. Lead a brief discussion about the standards.

🗨️ Student responses may include:

- Students must effectively select, organize, analyze, and present information in writing.
- The substandard W.9-10.2.d requires students to use precise language and vocabulary related to a specific topic in their writing.

Instruct students to talk in pairs about what they think standard L.9-10.6 means. Lead a brief discussion about the standard.

🗨️ Student responses may include:

- The standard is about learning academic and domain-specific vocabulary words and using these words when writing or speaking about a text.
- Students independently ask questions and seek out what unfamiliar words or phrases mean when they are important to an understanding of the text, or talking about a text.

① If necessary, provide students with the following definition: *domain-specific vocabulary* means “words that are unique to a certain content area or subject.”

- ▶ Students write the definition of *domain-specific vocabulary* on their copies of the text or in a vocabulary journal.

Activity 2: Homework Accountability

25%

Instruct students to take out their responses to the first part of the previous lesson’s homework assignment. (Begin to look for an appropriate text for Accountable Independent Reading by determining two criteria for the kind of text you want to read, e.g., topic, genre, fiction, or nonfiction.) Instruct

students to discuss their criteria in pairs. Lead a brief share out on student progress by selecting several students (or student pairs) to share their progress and explain their criteria.

- ▶ Students (or student pairs) discuss their progress on finding an AIR text and share their criteria for potential AIR texts.

Lead a brief whole-class discussion about methods for choosing AIR and resources to help students.

Instruct students to take out their responses to the second part of the previous lesson’s homework assignment. (Respond briefly in writing to the following question: How are the lines of “The Passionate Shepherd to His Love” organized? Consider how the text looks on the page and how it sounds when read aloud.) Instruct students to share their responses in pairs.

🗨 Student responses may include:

- Each line of the poem is of a similar length.
- Each group of lines is the same length.
- The poem is organized in 6 groups of 4 lines each.
- Each group of four lines contains two sets of 2 lines that rhyme and are the same length.
- In each set of lines that rhyme, the rhyming words are the final word in each line.

Lead a brief whole-class discussion of student responses.

- ① Consider reminding students that this homework assignment asked students to use the skills inherent in RL.9-10.5, through identifying the choices an author makes about how to order and structure a text.

Explain to students that poetry has its own domain-specific vocabulary. Many of these words are used to describe structural choices that an author makes, such as those that students identified for homework.

Provide students with the following terminology to help them describe their structural observations:

- A *stanza* is “a group of lines in a poem, separated by spaces from other stanzas, much like a paragraph in prose.”
- A *couplet* is “two lines of poetry, one after the other, that rhyme and are of the same length and rhythm.”
- An *end rhyme* is “rhyming words at the ends of the lines of a poem.”
- A *rhyme scheme* is “the pattern of end rhymes in a poem.”
 - ▶ Students write the definitions of *stanza*, *couplet*, *end rhyme*, and *rhyme scheme* on their copies of the text or in a vocabulary journal.

- ① It may be helpful to display this list of poetry terminology throughout the unit to encourage students to incorporate domain-specific language in their discussions and written responses.

Ask students to practice using domain-specific language by reframing some of the structural observations they made for homework using terminology specific to poetry.

🗨 Student responses may include:

- Marlowe’s poem is composed of 6 stanzas.
- Each stanza is composed of 4 lines.
- Each stanza contains 2 couplets.
- Each couplet is united by an end rhyme.
- Marlowe uses a rhyme scheme of rhyming couplets.

- ① Consider drawing students’ attention to their application of L.9-10.6 through the acquisition and use of domain-specific words and phrases.

Pose the following question for a whole-class discussion and encourage students to use domain-specific vocabulary in their responses:

What effects do Marlowe’s structural choices have on the tone of the poem?

- 🗨 Marlowe’s poem is highly repetitive in structure: each of the 6 stanzas of the poem is composed of 2 couplets, and each couplet is united by an end rhyme. This regular rhyme scheme creates an even rhythm that makes the poem sound musical or songlike, and gives it a romantic and optimistic tone.

Encourage students to continue to use domain-specific vocabulary as they work with The Passionate Shepherd Tool, and in their subsequent writing and discussions.

Activity 3: The Passionate Shepherd Tool Activity

50%

Instruct students to form groups. Explain that in this activity, students work in groups to analyze the cumulative impact of specific word choices and imagery on Marlowe’s meaning and tone.

- ① If necessary to support comprehension and fluency, consider using a masterful reading of the focus excerpt for the lesson.
- ① Consider using the following free audio resource: <http://librivox.org/the-passionate-shepherd-to-his-love-by-christopher-marlowe-2/>.
- ① **Differentiation Consideration:** Consider posting or projecting the following guiding question to support students in their reading throughout this lesson:

How does the language of Marlowe’s poem evoke a sense of time and place?

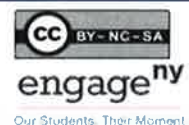
File: 10.1.1 Lesson 2, v2 Date: 5/26/15 Classroom Use: Starting 5/2015

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7



Provide students with the following definitions: *kirtle* means “a long gown or dress worn by women,” *myrtle* means “a type of small tree that has sweet-smelling white or pink flowers and black berries,” and *swains* means “male admirers or suitors.”

- ① Students may be familiar with some of these words. Consider asking students to volunteer definitions before providing them to the class.
 - ▶ Students write the definitions *kirtle*, *myrtle*, and *swains* on their copies of the text or in a vocabulary journal.
- ① **Differentiation Consideration:** Consider providing students with the following definitions: *posies* means “a small bunch of flowers,” *embroidered* means “decorated with a design made by sewing,” *coral* means “a hard material formed on the bottom of the sea by the skeletons of small creatures,” and *amber* means “a hard yellow or orange substance that can be polished and used for jewelry or other decorations.”
 - ▶ Students write the definitions of *posies*, *embroidered*, *coral*, and *amber* on their copies of the text or in a vocabulary journal.

Distribute The Passionate Shepherd Tool. Provide the following directions to guide student work:

1. Complete the first column of the tool by identifying and recording the gifts that the speaker promises his love.
2. Complete the second column of the tool by identifying and recording the material(s) from which each of these “pleasures” (line 2) is made.

Instruct students to complete the tool in their groups. All students should be prepared to share their observations with the class.

- ▶ Students complete The Passionate Shepherd Tool in their groups.
- 🗨️ See the Model The Passionate Shepherd Tool for sample student responses.

Instruct students to remain in their groups. Post or project the following questions for students to discuss. Instruct students to continue to annotate as they read and discuss.

What do all of the “pleasures” (line 2) the speaker describes have in common?

- 🗨️ All the “pleasures” that the speaker describes are material possessions, such as “beds” (line 9), and clothes and adornments, such as a “gown” (line 13) and “slippers” (line 15).

What do all of the materials the speaker describes have in common?

- 🗨️ All of the materials that the speaker describes are found in nature, or the rural countryside. Many of the materials the speaker describes come from plants, such as “roses” (line 9), “posies”

(line 10), “flowers” (line 11), “myrtle” (line 12), “straw” (line 17), and “ivy” (line 17); others come from animals, such as “wool” (line 13); still others come from the earth and sea, such as “gold” (line 16), “coral” (line 18), and “amber” (line 18).

What do stanzas 4–5 suggest about the relationship between humans and nature introduced in stanzas 1–2?

- ☞ Nature, as described by the speaker in stanzas 4–5, is a source of the finest material comforts. Thus, the “pleasures” (line 19) the speaker offers his love in stanzas 4–5 develops the idea that nature serves to fulfill the needs and desires of humans.

During what time of year are the “pleasures” the speaker describes available (line 19)?

- ☞ The pleasures the speaker describes are made of materials that are only available in the springtime. “[L]ambs” (line 14) are born only in spring, and “flowers” (line 11) and “buds” (line 17) generally bloom in the warmer months.

How does Marlowe’s use of imagery in stanzas 4–6 evoke a sense of time and place?

- ☞ The imagery of beautiful clothes and gifts made from natural materials, such as “fragrant posies” (line 10) and the “finest wool” (line 13), evokes a sense of an idyllic spring in the countryside, filled with material comforts created from resources found in nature.

- ① **Differentiation Consideration:** If students struggle, consider posing the following scaffolding question:

What kind of adjectives does Marlowe use to describe these materials? What image of the countryside does Marlowe create with these descriptions?

- ☞ Student responses should include:

- Marlowe uses romantic and flowery adjectives to describe the natural materials, such as “fragrant” (line 10), “pretty” (line 14), and “Fair” (line 15). Marlowe also uses adjectives that idealize the gifts the speaker promises, such as “finest” (line 13) and “purest” (line 16).
- Marlowe’s descriptions create an image of a beautiful and peaceful countryside filled with the finest pleasures and comforts.

- ① This series of questions encourages students to establish an understanding of the basic setting that characterizes much of the pastoral genre—an eternal spring in an idealized and beautiful countryside. Consider providing students with the following resource, which provides a brief explanation of the pastoral tradition: <http://www.poetryfoundation.org/learning/glossary-term/Pastoral>

Lead a brief whole-class discussion of student responses.

Activity 4: Quick Write

10%

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

How does the time and place that Marlowe evokes in stanzas 3–6 develop a central idea of his poem?

Ask students to use this lesson’s vocabulary wherever possible in their written responses and to practice using domain-specific vocabulary. Remind students to use the Short Response Rubric and Checklist to guide their written responses.

① Consider drawing students’ attention to their application of W.9-10.2.d through the use of domain-specific vocabulary in their written responses.

▶ Students listen and read the Quick Write prompt.

① Display the prompt for students to see, or provide the prompt in hard copy.

Transition to the independent Quick Write.

▶ Students independently answer the prompt, using evidence from the text.

🗨️ See the High Performance Response at the beginning of this lesson.

Activity 5: Closing

5%

Display and distribute the homework assignment. For homework, students should continue to search for an AIR text.

Also for homework, instruct students to respond briefly in writing to the following prompt:

Reread “The Passionate Shepherd to His Love” in its entirety and underline all repeating words and phrases. What is the cumulative effect of this repetition on the meaning and tone of the speaker’s invitation?

Homework

Continue to search for an Accountable Independent Reading text.

In addition, respond briefly in writing to the following prompt:

Reread “The Passionate Shepherd to His Love” in its entirety and underline all repeating words and phrases. What is the cumulative effect of this repetition on the meaning and tone of the speaker’s invitation?

The Passionate Shepherd Tool

Name:		Class:		Date:	
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Directions: Complete the first column of the tool by identifying and recording the gifts that the speaker promises the listener in lines 9–18. Complete the second column of the tool by identifying and recording the material(s) from which each of these “pleasures” (line 2) is made. Finally, discuss your observations to the questions on the bottom of your tool. Remember to use specific details from the text to complete the chart and to record your observations in the spaces provided.

Lines	What <i>pleasure(s)</i> does the speaker promise the listener in lines 9–18?	From what are these gifts created?
9–10		
11–12		
13–14		
15–16		
17–18		

Model The Passionate Shepherd Tool

Name:		Class:		Date:	
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Directions: Complete the first column of the tool by identifying and recording the gifts that the speaker promises the listener in lines 9–18. Complete the second column of the tool by identifying and recording the material(s) from which each of these “pleasures” (line 2) is made. Finally, discuss your observations to the questions on the bottom of your tool. Remember to use specific details from the text to complete the chart and to record your observations in the spaces provided.

Lines	What <i>pleasure(s)</i> does the speaker promise the listener in lines 9–18?	From what are these gifts created?
9–10	beds	roses and fragrant posies
11–12	cap, kirtle	flowers, leaves of myrtle
13–14	gown	finest wool from pretty lambs
15–16	Fair lined slippers with buckles	purest gold
17–18	belt	straw, ivy, coral, amber

10.1.1

Lesson 3

Introduction

In this lesson, students begin their exploration of Sir Walter Raleigh’s poem, “The Nymph’s Reply to the Shepherd,” a response to Marlowe’s “The Passionate Shepherd to His Love.” Students read the poem in its entirety (from “If all the world and love were young” to “To live with thee, and be thy love”) and analyze Raleigh’s word choices and how they affect the meaning and tone of the poem. Student learning is assessed via a Quick Write at the end of the lesson: Analyze the cumulative impact of Raleigh’s word choices on the meaning and tone of the poem.

For homework, students continue to search for an Accountable Independent Reading (AIR) text. Additionally, students complete a structural comparison of “The Passionate Shepherd to His Love” and the “The Nymph’s Reply to the Shepherd.”

Standards

Assessed Standard(s)	
RL.9-10.4	Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the cumulative impact of specific word choices on meaning and tone (e.g., how the language evokes a sense of time and place; how it sets a formal or informal tone).
Addressed Standard(s)	
W.9-10.9.a	Draw evidence from literary or informational texts to support analysis, reflection, and research. Apply <i>grades 9-10 Reading standards</i> to literature (e.g., "Analyze how an author draws on and transforms source material in a specific work [e.g., how Shakespeare treats a theme or topic from Ovid or the Bible or how a later author draws on a play by Shakespeare]").
L.9-10.5	Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.

Assessment

Assessment(s)

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

Analyze the cumulative impact of Raleigh's word choices on the meaning and tone of the poem.

High Performance Response(s)

A High Performance Response should:

Identify specific word choices in the poem (e.g., Raleigh's choice to begin the poem with the word "If" (line 1); the words Raleigh chooses to describe the effects of time, such as "fade" (line 9), "wither" (line 15), "forgotten" (line 15), and "rotten" (line 16)).

Analyze the cumulative impact of these word choices on the meaning and tone of "The Nymph's Reply to the Shepherd" (e.g., Raleigh's choice to begin the poem with the word "If" creates a doubtful or skeptical tone. This tone becomes more pessimistic through Raleigh's repeated descriptions of the negative effects of time in stanzas 3–5, in which the nymph describes how the changing seasons cause all the "pretty pleasures" (line 3) in life to "fade" (line 9), "wither" (line 15), be "forgotten" (line 15), and "rot[]" (line 16). This pessimistic tone suggests that the nymph's final statement that her mind might be "move[d]" (line 23), or changed, to accept the shepherd's invitation is sarcastic, or not genuine, and that she does not truly believe that her mind will ever change.).

Vocabulary

Vocabulary to provide directly (will not include extended instruction)

- nymph (n.) – beautiful or graceful young woman
- fold (n.) – enclosed area for sheep
- Philomel (n.) – mythical woman who was turned into a nightingale
- wanton (adj.) – not limited or controlled
- wayward (adj.) – not going or moving in the intended direction
- reckoning (n.) – the act of judging something
- gall (n.) – bitterness of spirit

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

None.
Additional vocabulary to support English Language Learners (to provide directly)
dumb (adj.) – lacking the human power of speech
fancy (n.) – feeling of liking someone or something
folly (n.) – lack of good sense or judgment; foolishness
breed (v.) – produce offspring

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards & Text:	
Standards: RL.9-10.4, W.9-10.9.a, L.9-10.5	
Text: “The Nymph’s Reply to the Shepherd” by Sir Walter Raleigh	
Learning Sequence:	
Introduction of Lesson Agenda	1. 10%
Homework Accountability	10%
Masterful Reading and Annotation	15%
Reading and Discussion	50%
Quick Write	10%
Closing	5%

Materials

Student copies of the 10.1 Common Core Learning Standards Tool (refer to 10.1.1 Lesson 1)

Copies of “The Nymph’s Reply to the Shepherd” for each student

Free Audio Resource:

http://www.dailymotion.com/video/xewqnk_the-nymph-s-reply-to-the-shepherd-s_creation#.UeHk823klc8

Student copies of the Short Response Rubric and Checklist (refer to 10.1.1 Lesson 1)

Learning Sequence

How to Use the Learning Sequence	
Symbol	Type of Text & Interpretation of the Symbol
10%	Percentage indicates the percentage of lesson time each activity should take.
no symbol	Plain text indicates teacher action.
	Bold text indicates questions for the teacher to ask students.
	<i>Italicized text indicates a vocabulary word.</i>
	Indicates student action(s).
□	Indicates possible student response(s) to teacher questions.
⊥	Indicates instructional notes for the teacher.

Activity 1: Introduction of Lesson Agenda

10%

Begin by reviewing the agenda and the assessed standard for this lesson: RL.9-10.4. In this lesson, students are introduced to Sir Walter Raleigh’s poem “The Nymph’s Reply to the Shepherd” and analyze the impact of Raleigh’s word choices on the meaning and tone of the poem.

Students look at the agenda.

Instruct students to take out their copies of the 10.1 Common Core Learning Standards Tool. Inform students that in this lesson they begin to work with a new standard: L.9-10.5. Instruct students to individually read the standard on their tools and assess their familiarity with and mastery of it.

Students read and assess their familiarity with standard L.9-10.5.

Instruct students to talk in pairs about what they think standard L.9-10.5 means. Lead a brief discussion about the standard.

Student responses may include:

Students demonstrate an understanding of language that expresses an idea in an interesting way by using words that usually describe something else.

Students consider the nuances of word meanings.

Students to consider how the relationships between words affect the meaning of words.

Activity 2: Homework Accountability

10%

Instruct students to talk in pairs to provide an update on their progress in finding an AIR text.

Students (or student pairs) discuss their progress in finding an AIR text.

Lead a brief whole-class discussion of student progress.

Instruct students to take out their responses to the previous lesson’s homework assignment. (Respond briefly in writing to the following question: Reread “The Passionate Shepherd to His Love” in its entirety and underline all repeating words and phrases. What is the cumulative effect of this repetition on the meaning and tone of the speaker’s invitation?) Instruct students to talk in pairs about their responses.

Students briefly discuss their responses to the previous lesson’s homework assignment.

Student annotations should include:

- “live with me and be my love” (lines 1, 24) and “live with me, and be my love” (line 20)
- “we will” (lines 2, 5) and “I will” (line 9)
- “pleasures” (lines 2, 19)
- “sing” (lines 8, 21)
- “move” (lines 18, 23)
- “delight” (line 22) and “delights” (line 23)

Student responses may include:

The repetition of words like “pleasures,” “move,” and “delight” emphasizes the emotional and persuasive tone of the speaker’s invitation—he wants to “move” his love with the “pleasures” and “delights” he has been describing.

The repetition of phrases like “we will” (lines 2, 5) and “I will” (line 9), as well as “live with me and be my love” (lines 1, 24) and “live with me, and be my love” (line 20), emphasizes the speaker’s insistence.

Lead a brief whole-class discussion of student responses.

Activity 3: Masterful Reading and Annotation

15%

Distribute copies of “The Nymph’s Reply to the Shepherd.” Have students listen to a masterful reading of “The Nymph’s Reply to the Shepherd” in its entirety (from “If all the world and love were young” to “To live with thee, and be thy love”). Instruct students to listen for details that develop the speaker’s tone.

Students follow along, reading silently.

Consider using the following free audio resource:

http://www.dailymotion.com/video/xewqnk_the-nymph-s-reply-to-the-shepherd-s_creation#.UeHk823klc8

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

What effect does Raleigh’s description of time have on the tone of the poem?

Instruct students to read “The Nymph’s Reply to the Shepherd” in its entirety, lines 1–24 (from “If all the world and love were young” to “To live with thee, and be thy love”) and annotate the text according to the protocols they reviewed in 10.1.1 Lesson 1. In addition, instruct students to annotate their texts for central idea, using the code CI.

To help students remember annotation codes, consider posting them in the classroom.

Student annotations may include the following:

Boxes around the unfamiliar words “*Philomel*” (line 7) and “*gall*” (line 11).

A star near “But could youth last, and love still breed, / Had joys no date, nor age no need, / Then these delights my mind might move” (lines 21–23). This seems like the focus of the poem.

A question mark near “If all the world and love were young, / And truth in every Shepherd’s tongue” (lines 1–2). Is the speaker suggesting that the shepherd is lying?

Exclamation point near the title of the poem “The Nymph’s Reply to the Shepherd.” The poem appears to be connected somehow to Marlowe’s poem “The Passionate Shepherd to His Love.”

CI near “Time drives the flocks from field to fold, / When Rivers rage and Rocks grow cold” (lines 5–6) and “But could youth last, and love still breed, / Had joys no date, nor age no need” (lines 21–22). These lines suggest that both nature and love may decay over time.

This annotation exercise supports students' engagement with W.9-10.9.a, which addresses the use of textual evidence in writing.

Lead a brief whole-class discussion of student responses.

Activity 4: Reading and Discussion

50%

Instruct students to form groups. Post or project each set of questions below for students to discuss in their groups. Instruct students to continue to annotate the text as they read and discuss.

Instruct student groups to read stanzas 1–2 of “The Nymph’s Reply to the Shepherd” (from “If all the world and love were young” to “The rest complains of cares to come”) and answer the following questions before sharing out with the class.

Provide students with the following definitions: *nymph* means “beautiful or graceful young woman,” *fold* means “enclosed area for sheep,” and *Philomel* is a “mythical woman who was turned into a nightingale.”

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

Students write the definitions of *nymph*, *Philomel*, and *fold* on their copies of the text or in a vocabulary journal.

Differentiation Consideration: Consider providing students with the following definition: *dumb* means “lacking the human power of speech.”

Students write the definition of *dumb* on their copies of the text or in a vocabulary journal.

Consider the title of Raleigh’s poem. From whose point of view is the poem being told? Who is the intended audience?

Student responses should include:

The title “The Nymph’s Reply to the Shepherd” suggests that the poem is being told from the point of view of a nymph, or a beautiful young woman.

The intended audience is a shepherd.

What relationship does the title of Raleigh’s poem establish between Raleigh’s poem and Marlowe’s poem?

The title “The Nymph’s Reply to the Shepherd” suggests that Raleigh’s poem is written as an answer to the invitation of the shepherd in Marlowe’s poem.

How does Raleigh’s use of “If” in line 1 impact the meaning and tone of the first stanza?

Student responses should include:

Raleigh’s choice to use the word “If” as the first word in the first line of the poem immediately establishes a doubtful or skeptical tone.

The word “If” (line 1) creates doubt about the truth of the claims that the shepherd makes in his invitation and suggests that the speaker does not trust the shepherd’s intentions or vision of life in the countryside.

How does the nymph describe “time” in stanza 2? What is the cumulative effect of this description on the tone of the stanza?

Student responses should include:

The nymph describes time as a force that changes things in nature in negative ways. Time causes sheep to leave the fields (line 5), “[r]ocks” to become “cold” (line 6), and birds like the nightingale to grow silent or complain (lines 7–8).

The nymph’s description of time is filled with destructive and unpleasant words and images such as “rage” (line 6), “cold” (line 6), “dumb” (line 7), and “complains” (line 8). These words create a negative or pessimistic tone.

Lead a brief whole-class discussion of student responses.

Instruct student groups to read stanzas 3–5 (from “The flowers do fade, and wanton fields” to “To come to thee and be thy love”) and answer the following questions before sharing out with the class.

Provide students with the following definitions: *wanton* means “not limited or controlled,” *wayward* means “not going or moving in the intended direction,” *reckoning* means “the act of judging something,” and *gall* means “bitterness of spirit.”

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

Students write the definitions of *wanton*, *wayward*, *reckoning*, and *gall* on their copies of the text or in a vocabulary journal.

Differentiation Consideration: Consider providing students with the following definitions: *fancy* means “feeling of liking someone or something” and *folly* means “lack of good sense or judgment; foolishness.”

Students write the definitions of *fancy* and *folly* on their copies of the text or in a vocabulary journal.

What effect does “time” have on the “pretty pleasures” described in stanza 1? Why?

“Time” (line 5) causes all the “pretty pleasures” (line 3) to decay and die because all the pleasures are made from natural materials, such as “flowers” (line 9) and “straw” (line 17) that “fade” (line 9), “break” (line 15), “wither” (line 15), and “rot[]” (line 16) as the seasons change from “spring” (line 12) to “fall” (line 12) to “winter” (line 10).

Some students may make the connection between the “pretty pleasures” (line 3) in Raleigh’s poem and the pleasures that the shepherd promises his love in Marlowe’s poem. These connections will be explored in greater depth in Lesson 4.

Differentiation Consideration: If students struggle, consider posing the following scaffolding question:

What words and phrases in stanzas 3–5 relate to Raleigh’s description of “time” in stanza 2?

Student responses may include:

The words “fade” (line 9), “wither” (line 15), “forgotten” (line 15), “ripe” (line 16), and “rotten” (line 16), all describe the effects of time.

Raleigh’s references to the seasons “spring” (line 12), “fall” (line 12), and “winter” (line 10) relate to time because they describe the changing of the seasons.

How does Raleigh’s description of the effects of time impact the tone of the nymph’s reply?

Raleigh’s description of the effects of time contributes to the negative or pessimistic tone of the nymph’s reply, because time is described as a force that brings only death and decay.

How does Raleigh’s use of figurative language in line 11 further develop the nymph’s opinion of the shepherd?

The nymph states that a “honey tongue,” or persuasiveness, and a “heart of gall,” or bitter intentions, may lead to pleasure in the spring (line 11), but come fall only result in “sorrow” (line 12). This language suggests that the nymph believes that the shepherd’s invitation to join him in appreciating the pleasures of the countryside is persuasive, but ultimately his intentions are not honorable and will bring only sadness.

Consider drawing students' attention to their application of L.9-10.5 through their understanding of figurative language.

Lead a brief whole-class discussion of student responses

Instruct student groups to read stanza 6 (from "But could youth last, and love still breed," to "To live with thee, and be thy love") and answer the following questions before sharing out with the class.

Differentiation Consideration: Consider providing students with the following definition: *breed* means "produce offspring."

Students write the definition of *breed* on their copies of the text or in a vocabulary journal.

What relationship does the nymph describe between "youth" and "love" in the final stanza? How does this relationship connect to the effects of time Raleigh describes in stanzas 2–5?

Student responses should include:

The nymph establishes that "love" is dependent upon "youth" when she states that love can only "breed," or continue to exist, if youth "last[s]" (line 21).

In the final stanza, the nymph says that the only way her mind might be "move[d]" (line 23) to accept the shepherd's invitation of "love" (line 24) is if there were no "date[s]" and if age had "no need" (line 22) or, in other words, if time didn't exist. This statement connects to the effects of time by suggesting that just as the passage of time causes the death and decay of "pretty pleasures" (line 3), it also destroys the beauty of young love.

What does the tone of the first 5 stanzas suggest about the meaning of the nymph's reply in the final stanza?

Raleigh establishes a tone of doubtful pessimism in the first 5 stanzas of the poem. Therefore, although the nymph concludes her response by leaving the possibility open that her mind might be "move[d]" (line 23), or changed, to accept the shepherd's invitation, it seems more likely that her final statement is sarcastic, or not genuine, and that she does not truly believe that her mind will ever change.

Lead a brief whole-class discussion of student responses.

Activity 5: Quick Write

10%

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

Analyze the cumulative impact of Raleigh's word choices on the meaning and tone of the poem.

Ask students to use this lesson's vocabulary wherever possible in their written responses and to practice using domain-specific vocabulary. Remind students to use the Short Response Rubric and Checklist to guide their written responses.

Students listen and read the Quick Write prompt.

Display the prompt for students to see, or provide the prompt in hard copy.

Transition to the independent Quick Write.

Students independently answer the prompt using evidence from the text.

See the High Performance Response at the beginning of this lesson.

Activity 6: Closing

5%

Display and distribute homework assignment. For homework, students should continue to search for an AIR text.

Additionally, instruct students to reread "The Passionate Shepherd to His Love" and the "The Nymph's Reply to the Shepherd," and annotate the poems for structural similarities between the two texts, including words and phrases that are present in both texts. Remind students to be prepared to share their observations in the next lesson.

Students follow along.

Homework

Continue to search for an Accountable Independent Reading text.

Additionally, reread "The Passionate Shepherd to His Love" and the "The Nymph's Reply to the Shepherd," and annotate the poems for structural similarities between the two texts, including words and phrases that are present in both texts. Be prepared to share your observations in the next lesson.

File: 10.1.1 Lesson 3, v2 **Date:** 5/26/2015 **Classroom Use:** Starting 5/2015
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10.1.1 Lesson 4

Introduction

In this lesson, students consider the full texts of Marlowe’s “The Passionate Shepherd to His Love” and Raleigh’s “The Nymph’s Reply to the Shepherd” as they explore how Raleigh draws upon and interprets elements of Marlowe’s poem. Students develop an understanding of the relationship between the central ideas of these two poems in preparation for the End-of-Unit Assessment as they discuss the texts both in small groups and as a whole class. Student learning is assessed via a Quick Write at the end of the lesson: How does Raleigh represent an element of Marlowe’s poem?

For homework, students continue to search for an appropriate text for Accountable Independent Reading (AIR), which they must select by the next lesson. Students who have selected an AIR text begin reading. Also, students reread “The Passionate Shepherd to His Love” and “The Nymph’s Reply to the Shepherd,” annotate for Marlowe’s and Raleigh’s use of the same initial consonant sounds in their poems, and respond in writing to the following prompt: Compare the effects produced by Marlowe’s and Raleigh’s use of alliteration.

Standards

Assessed Standard(s)	
CCRA.R.9	Analyze how two or more texts address similar themes or topics in order to build knowledge or to compare the approaches the authors take.
RL.9-10.2	Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.
RL.9-10.9	Analyze how an author draws on and transforms source material in a specific work (e.g., how Shakespeare treats a theme or topic from Ovid or the Bible or how a later author draws on a play by Shakespeare).
Addressed Standard(s)	

W.9-10.9.a	<p>Draw evidence from literary or informational texts to support analysis, reflection, and research.</p> <p>a. Apply <i>grades 9-10 Reading standards</i> to literature (e.g., "Analyze how an author draws on and transforms source material in a specific work [e.g., how Shakespeare treats a theme or topic from Ovid or the Bible or how a later author draws on a play by Shakespeare]").</p>
L.9-10.6	<p>Acquire and use accurately general academic and domain-specific words and phrases, sufficient for reading, writing, speaking, and listening at the college and career readiness level; demonstrate independence in gathering vocabulary knowledge when considering a word or phrase important to comprehension or expression.</p>

Assessment

<p>Assessment(s)</p>
<p>Student learning is assessed via a Quick Write at the end of the lesson. Students respond to the following prompt, citing textual evidence to support analysis and inferences drawn from the text.</p> <ul style="list-style-type: none"> • How does Raleigh represent an element of Marlowe's poem?
<p>High Performance Response(s)</p>
<p>A High Performance Response should:</p> <ul style="list-style-type: none"> • Identify an element of Marlowe's poem (e.g., central ideas, structure, imagery, word choice). • Explore how Raleigh represents this element in his own poem (e.g., In "The Nymph's Reply to the Shepherd," Raleigh draws upon Marlowe's idealistic imagery in "The Passionate Shepherd to His Love" in order to present a more realistic view of nature in which time destroys beauty. For example, in the third stanza, Marlowe's shepherd uses the image of "beds of roses / And a thousand fragrant posies" (Marlowe, lines 9–10) to persuade his love to come live with him in the idyllic countryside. Raleigh's nymph draws upon and transforms this imagery when she says, "flowers do fade" (Raleigh, line 9) and "Thy cap, thy kirtle, and thy posies / Soon break, soon wither, soon forgotten: / In folly ripe, in reason rotten" (Raleigh, lines 14–16). Raleigh's decision to transform Marlowe's image of beautiful flowers and lovely garments into dying flowers and decaying items emphasizes the passing beauty and inevitable decay of the gifts that Marlowe describes with such idealism. Raleigh's transformation of Marlowe's imagery establishes a contrast between the shepherd's idealism and the nymph's realism.).

Vocabulary

Vocabulary to provide directly (will not include extended instruction)
<ul style="list-style-type: none"> • None.*

Vocabulary to teach (may include direct word work and/or questions)
<ul style="list-style-type: none"> • None.*

Additional vocabulary to support English Language Learners (to provide directly)
<ul style="list-style-type: none"> • None.*

* See 10.1.1 Lesson 1 and Lesson 2 for vocabulary from “The Passionate Shepherd to His Love.” See 10.1.1 Lesson 3 for vocabulary from “The Nymph’s Reply to the Shepherd.”

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards & Texts: <ul style="list-style-type: none"> • Standards: CCRA.R.9, RL.9-10.2, RL.9-10.9, W.9-10.9.a, L.9-10.6 • Texts: “The Passionate Shepherd to His Love” by Christopher Marlowe and “The Nymph’s Reply to the Shepherd” by Sir Walter Raleigh 	
Learning Sequence:	
1. Introduction of Lesson Agenda	1. 10%
2. Homework Accountability	2. 10%
3. Reading and Discussion	3. 50%
4. Paraphrasing and Quotations	4. 10%
5. Quick Write	5. 10%
6. Closing	6. 10%

Materials

- Student copies of the 10.1 Common Core Learning Standards Tool (refer to 10.1.1 Lesson 1)

- Free Audio Resources:
<http://librivox.org/the-passionate-shepherd-to-his-love-by-christopher-marlowe-2/> and
http://www.dailymotion.com/video/xewqnk_the-nymph-s-reply-to-the-shepherd-s_creation#.UeHk823klc8
- Copies of the Tips for Integrating Quotations Handout for each student
- Student copies of the Short Response Rubric and Checklist (refer to 10.1.1 Lesson 1)

Learning Sequence

How to Use the Learning Sequence	
Symbol	Type of Text & Interpretation of the Symbol
10%	Percentage indicates the percentage of lesson time each activity should take.
No symbol	Plain text indicates teacher action.
	Bold text indicates questions for the teacher to ask students.
	<i>Italicized text indicates a vocabulary word.</i>
□	Indicates student action(s).
└	Indicates possible student response(s) to teacher questions.
┌	Indicates instructional notes for the teacher.

Activity 1: Introduction of Lesson Agenda

10%

Begin by reviewing the agenda and the assessed standards for this lesson: CCRA.R.9, RL.9-10.2, and RL.9-10.9. In this lesson, students consider how Raleigh draws upon and transforms elements of Marlowe’s “The Passionate Shepherd to His Love” in his own poem, “The Nymph’s Reply to the Shepherd.” Students work in small groups to answer a series of questions before participating in a whole-class discussion.

Students look at the agenda.

Instruct students to take out their copies of the 10.1 Common Core Learning Standards Tool. Inform students that in this lesson they begin to work with two new standards: CCRA.R.9 and RL.9-10.9. Instruct students to individually read the standards on their tools and assess their familiarity with and mastery of them.

Students read and assess their familiarity with standards CCRA.R.9 and RL.9-10.9.

Instruct students to talk in pairs about what they think standards CCRA.R.9 and RL.9-10.9 mean. Lead a brief discussion about this standard.

Student responses may include:

- o CCRA.R.9 and RL.9-10.9 ask students to think about multiple texts in relationship to each other and make comparisons between texts.
- o CCRA.R.9 asks students to compare texts and notice how different authors approach similar ideas.
- o RL.9-10.9 asks students to notice how an author uses the work of an earlier author to create a new text.

Activity 2: Homework Accountability

10%

Instruct students to talk in pairs about their progress in finding an AIR text.

Students (or student pairs) discuss their progress in finding an AIR text.

Instruct students to take out their responses to the second part of the previous lesson's homework assignment. (Reread "The Passionate Shepherd to His Love" and the "The Nymph's Reply to the Shepherd" and annotate the poems for structural similarities between the two texts, including words and phrases that are present in both texts.) Instruct students to talk in pairs about their annotations.

Student pairs discuss their annotations.

Student annotations may include:

- o Both poems have 6 stanzas.
- o Both poems have stanzas of 4 lines each.
- o Both poems use rhyming couplets.
- o Both poems use repeated words or phrases, including:
 - "live with me and be my love" (Marlowe, lines 1, 24), "live with me, and be my love" (Marlowe, line 20), "live with thee, and be thy love" (Raleigh, line 4, 24) and "come to thee and be thy love" (Raleigh, line 20)
 - "fields" (Marlowe, line 3; Raleigh, line 9) and "field" (Raleigh, line 5)
 - "rocks" (Marlowe, line 5; Raleigh, line 6)
 - "flocks" (Marlowe, line 6; Raleigh, line 5)
 - "rivers" (Marlowe, line 7; Raleigh, line 6)

- “birds” (Marlowe, line 8) and “*Philome!*” (Raleigh, line 7)
- “beds of roses” (Marlowe, line 9; Raleigh, line 13)
- “posies” (Marlowe, line 10; Raleigh, line 14)
- “cap” (Marlowe, line 11; Raleigh, line 14)
- “kirtle” (Marlowe, line 11; Raleigh, line 14)
- “belt of straw” (Marlowe, line 17; Raleigh, line 17)
- “ivy buds” (Marlowe, line 17; Raleigh, line 17)
- “coral clasps” (Marlowe, line 18; Raleigh, line 18)
- “amber studs” (Marlowe, line 18; Raleigh, line 18)
- “may thee move” (Marlowe, line 19), “thy mind may move” (Marlowe, line 23), “might me move” (Raleigh, line 3), “no means can move” (Raleigh, line 19) and “my mind might move” (Raleigh, line 23)

This focused annotation supports students’ engagement with W.9-10.9.a, which addresses the use of textual evidence in writing.

Lead a brief whole-class discussion of student responses.

Activity 3: Reading and Discussion

50%

Instruct students to form groups and reread both Marlowe’s “The Passionate Shepherd to His Love” and Raleigh’s “The Nymph’s Reply to the Shepherd.” Post or project the following questions for students to discuss:

If necessary to support comprehension and fluency, consider using a masterful reading of both Marlowe’s “The Passionate Shepherd to His Love” and Raleigh’s “The Nymph’s Reply to the Shepherd.”

Consider using the following free audio resources:

<http://librivox.org/the-passionate-shepherd-to-his-love-by-christopher-marlowe-2/> and

http://www.dailymotion.com/video/xewqnk_the-nymph-s-reply-to-the-shepherd-s_creation#.UeHk823klc8

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

What is the nymph’s reply to the shepherd?

How does the structure of Raleigh’s poem compare to the structure of Marlowe’s poem? What is the effect of Raleigh’s structural choices?

Student responses may include:

- Raleigh uses the same number of stanzas and the same rhyme scheme in his poem that Marlowe uses to make it clear that his poem is a response to Marlowe’s poem. The poem can almost be read as a continuation of Marlowe’s poem because the structure is identical.
- Raleigh uses the same structure of Marlowe’s poem. Using the same number of stanzas, meter, and rhyme scheme highlights the differences in tone between the two poems.

Consider drawing students’ attention to the application of L.9-10.6 in Lesson 2 as they use domain-specific vocabulary, including *stanza* and *rhyme scheme*.

Differentiation Consideration: If students struggle, consider posing the following scaffolding question:

How does the title of Raleigh’s poem relate to Marlowe’s poem?

Raleigh’s title indicates that the speaker of his poem, the nymph, is responding to the speaker of Marlowe’s poem, the “passionate shepherd.”

How do Marlowe and Raleigh use similar repeated words and phrases to develop different meanings in their poems?

Student responses should include:

- Marlowe’s shepherd repeats the phrase, “live with me and be my love” (Marlowe, lines 1, 24) and “live with me, and be my love” (Marlowe, line 20) to express an eager invitation, while Raleigh’s nymph repeats the phrase, “live with thee, and be thy love” (Raleigh, 4 and 24) and “come to thee and be thy love” (Raleigh, line 20) to emphasize her rejection of the shepherd’s invitation.
- Marlowe’s shepherd suggests that “[i]f these pleasures may thee move” (Marlowe, line 19) or “[i]f these delights thy mind may move” (Marlowe, line 23), then his love should accept his invitation; Raleigh’s nymph says, “These pretty pleasures might me move” (Raleigh, line 3), but only if the world were full of youthful love and only if shepherds always spoke the truth, suggesting this is not the case. She repeats the same idea when she says that if the world could remain full of youth, love, and joy, untouched by age or grief, “[t]hen these delights my mind might move” (line 23).

How do Marlowe and Raleigh use similar imagery to develop different perspectives on the countryside?

Student responses should include:

- Marlowe’s shepherd describes sitting “upon the rocks” (Marlowe, line 5) and watching “the shepherds feed their flocks, / By shallow rivers” (Marlowe, lines 6–7), while Raleigh’s nymph points out that “Time drives the flocks from field to fold, / When Rivers rage and Rocks grow cold” (Raleigh, lines 5–6). Marlowe’s description of fields and rivers develops the shepherd’s perspective that the countryside is peaceful and beautiful, while Raleigh’s description of these same elements develops the nymph’s perspective that the countryside is a harsh, unwelcoming environment.
- Marlowe’s shepherd describes “beds of roses” (Marlowe, line 9) and “fragrant posies” (Marlowe, line 10). He offers beautiful items of clothing made from natural materials, including a “cap of flowers” and a skirt embroidered with “leaves of myrtle” (Marlowe, lines 11 and 12). Raleigh’s nymph, on the other hand, reminds the shepherd that “flowers do fade” (Raleigh, line 9) and lush fields grow bare in winter. She claims that the gifts the shepherd offers will “[s]oon break, soon wither” and soon be recognized as mistakes, “In folly ripe, in reason rotten” (Raleigh, lines 15–16). Marlowe’s description of gifts made from natural materials develops the shepherd’s perspective of a countryside full of beauty and comfort, while Raleigh’s imagery develops the nymph’s perspective that the countryside is filled with decay.

Differentiation Consideration: If students struggle, consider asking the following scaffolding questions:

What words or phrases does Marlowe use in “The Passionate Shepherd to His Love” to describe the natural world? What is the tone of these words and phrases?

Student responses should include:

- Marlowe uses romantic words, including pleasures (lines 2, 19), “steepy” (line 4), “Melodious” (line 8), “fragrant” (line 10), “finest” (line 13), “Fair” (line 15), “purest” (line 16), and “delights” (line 23).

What words or phrases does Raleigh use in “The Nymph’s Reply to the Shepherd” to describe the natural world? What is the tone of these words and phrases?

Student responses should include:

- o Raleigh uses negative words, including “rage” (line 6), “cold” (line 6), “dumb” (line 7), “complains” (line 8), “wanton” (line 9), “wayward” (line 10), “gall” (line 11), “sorrow[.]” (line 12), “break” (line 15), “wither” (line 15), “forgotten” (line 15), and “rotten” (line 16).

Idealism and *realism* are the two contrasting views of the natural world that Marlowe and Raleigh present in these poems. Consider providing students with the following definitions: *idealism* is “a style of art or literature that uses selected features to show or describe people and things that meet standards of beauty and perfection” and *realism* is “a style of art or literature that shows or describes people and things as they are in real life.”

Students write the definitions of *idealism* and *realism* on their copies of the text or in a vocabulary journal.

How do the poets’ word choices and imagery contribute to their development of a shared central idea?

Student responses should include:

- o Marlowe’s word choices and imagery develop the idea that the relationship between humans and the natural world is harmonious. Marlowe describes the countryside in the beautiful springtime, when the world is full of “[m]elodious birds” (Marlowe, line 8), “fragrant posies” (Marlowe, line 10) and “shepherds’ swains” (Marlowe, line 21) who will entertain the shepherd’s love “each May morning” (Marlowe, line 22). Marlowe’s shepherd is idealistic and optimistic about his future with his love in a natural world that is beautiful and peaceful.
- o Raleigh’s word choices and imagery develop the negative elements that disturb the relationship between humans and the natural world, including age and decay. The nymph explains, “Time drives the flocks from field to fold” (Raleigh, line 5) and continues, “The flowers do fade, and wanton fields, / To wayward winter reckoning yields” (Raleigh, lines 9–10). She predicts that the shepherd’s gifts will “[s]oon break, soon wither, soon [be] forgotten” and describes them as “[i]n folly ripe, in reason rotten” to express her doubts about their value or their permanence (Raleigh, lines 15–16). The nymph’s words create a pessimistic view of the relationship between humans and nature, suggesting that both love and natural beauty decay over time.

Differentiation Consideration: If students struggle, consider asking the following scaffolding question:

Identify a central idea common to both poems.

Both poems develop the central idea of the relationship between humans and nature.

How does the nymph's reply to the shepherd develop a central idea in Raleigh's poem?

The nymph's rejection of the shepherd develops Raleigh's central idea that the relationship between humans and nature is not as ideal as Marlowe's shepherd suggests. The nymph's rejection of the shepherd is also a rejection of the idealistic view of the world that is expressed in the shepherd's invitation.

Lead a brief whole-class discussion of student responses.

Activity 4: Paraphrasing and Quotations

10%

Remind students that standard RL.9-10.1, to which they were introduced in Lesson 1, requires them to use evidence to support their analysis. Explain that to cite evidence, students may quote directly from the text or paraphrase the text.

Students listen.

Post or project the following direct quote from "The Passionate Shepherd to His Love":

- "And I will make thee beds of Roses" (Marlowe, line 9)

Post or project the following example and ask students the questions below:

- The Speaker promises, "I will make thee beds of Roses" (Marlowe, line 9)

What is the same about these two examples?

Both examples use some of the same words from the text.

What is different about these two examples?

Student responses may include:

- All of the words in the first example are in quotations marks.
- The second example is shorter and is missing the word "And."
- The second example includes some words outside of the quotations marks.

Explain to students that both examples are taken from "The Passionate Shepherd to His Love," but that the second example demonstrates how to use a quote when making a statement about the text.

As needed, provide direct instruction on the mechanics of quoting directly from the text, including how to use appropriate punctuation (commas and quotation marks). Consider instructing students on the correct placement of commas and quotation marks when quoting directly from the text. Review the Tips for Integrating Quotations Handout with students.

Post or project the following example:

- The speaker promises to provide his love with many delightful gifts, such as a bed made from flowers.

What is the same about this example in comparison to the first two examples?

This example is about the same line of the poem as the first two examples.

What is different about this example in comparison to the first two examples?

Student responses should include:

- o This example does not include any quotation marks.
- o The words of this example are not drawn directly from the text, like in the first two examples.

Explain to students that this example demonstrates how to *paraphrase*, which means “to rephrase or restate the text in one’s own words without changing the meaning of the text.” Remind students that when paraphrasing the text, they should not use direct quotes.

Instruct students to practice using direct quotes and paraphrases as they read and discuss the text, as well as in their Quick Write responses.

Activity 5: Quick Write

10%

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

How does Raleigh represent an element of Marlowe’s poem?

Ask students to practice using specific language and domain-specific vocabulary. Remind students to use the Short Response Rubric and Checklist to guide their written responses.

Students listen and read the Quick Write prompt.

Display the prompt for students to see, or provide the prompt in hard copy.

Transition to the independent Quick Write.

Students independently answer the prompt using evidence from the text.

See the High Performance Response at the beginning of this lesson.

Activity 6: Closing

10%

Display and distribute the homework assignment. For homework, students should continue to search for a text for their AIR and come to the next lesson having selected a text. Instruct students to begin reading their text if they selected one.

Also, instruct students to reread “The Passionate Shepherd to His Love” and “The Nymph’s Reply to the Shepherd,” and annotate for Marlowe’s and Raleigh’s use of alliteration in their poems.

If necessary, remind students that *alliteration* refers to the repetition of the same sound at the beginning of a word.

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

Compare the effects produced by Marlowe’s and Raleigh’s use of alliteration.

Homework

Continue to search for an appropriate text for Accountable Independent Reading and come to the next lesson having selected a text. If you have selected a text, begin reading it.

Also, reread “The Passionate Shepherd to His Love” and “The Nymph’s Reply to the Shepherd,” and annotate for Marlowe’s and Raleigh’s use of alliteration in their poems. Then respond briefly in writing to the following prompt:

Compare the effects produced by Marlowe’s and Raleigh’s use of alliteration.

Tips for Integrating Quotations Handout

Step 1:

- Select a quotation you would like to integrate into your piece.
 - Sample: “The flowers do fade, and wanton fields, / To wayward winter reckoning yields” (Raleigh, lines 9–10)

Step 2:

- Select a word, or several words, from that quotation that carry significant ideas.
 - Sample: “flowers do fade,” “wanton fields, / To wayward winter reckoning yields” (Raleigh, lines 9–10).

Step 3:

- Compose a sentence that includes those words and the point you want to make. There are several ways to do this:
 - Write a complete sentence and use a colon to introduce the quote.

Sample: The nymph suggests the negative effects of time: “The flowers do fade, and wanton fields, / To wayward winter reckoning yields” (Raleigh, lines 9–10).
 - Write a statement ending in *that* to introduce the quote.

Sample: The nymph describes the negative effects of time when she says that “flowers do fade, and wanton fields, / To wayward winter reckoning yields” (Raleigh, lines 9–10).
 - Write a statement followed by a comma to introduce the quote.

Sample: The nymph states, “The flowers do fade, and wanton fields, / To wayward winter reckoning yields” (Raleigh, lines 9–10).
 - Insert short quotations into your own sentence.

Sample: Raleigh uses bleak language when the nymph reminds the shepherd that “flowers do fade” and fields die when “wayward winter” arrives to emphasize the negative effects of time on the beauty of nature (Raleigh, lines 9–10).

10.1.1 Lesson 5

Introduction

In this lesson, students read and analyze William Carlos Williams’s poem, “Raleigh Was Right” (from “We cannot go to the country” to “for the country will bring us / no peace”), in which Williams contributes a new perspective on the exchange between Christopher Marlowe and Sir Walter Raleigh that emerges from their poems, “The Passionate Shepherd to His Love” and “The Nymph’s Reply to the Shepherd.” Students work in small groups to analyze how Williams uses details, figurative language, and shifting speakers to develop a central idea. Student learning is assessed via a Quick Write at the end of the lesson: How does Williams introduce and develop a central idea in “Raleigh Was Right”?

For homework, students begin reading their Accountable Independent Reading (AIR) texts through the lens of focus standard RL.9-10.1 or RI.9-10.1 and prepare for a 3–5 minute discussion of their texts based on that standard. Also, students reread Williams’s “Raleigh Was Right” as well as Marlowe’s “The Passionate Shepherd to His Love” and Raleigh’s “The Nymph’s Reply to the Shepherd,” and respond in writing to two prompts.

Standards

Assessed Standard(s)	
RL.9-10.2	Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.
Addressed Standard(s)	
L.9-10.5.a	Demonstrate understanding of figurative language, word relationships, and nuances in word meanings. a. Interpret figures of speech (e.g., euphemism, oxymoron) in context and analyze their role in the text.

Assessment

Assessment(s)
<p>Student learning is assessed via a Quick Write at the end of the lesson. Students respond to the following prompt, citing textual evidence to support analysis and inferences drawn from the text.</p> <ul style="list-style-type: none"> How does Williams introduce and develop a central idea in “Raleigh Was Right”?
High Performance Response(s)
<p>A High Performance Response should:</p> <ul style="list-style-type: none"> Identify a central idea in Williams’s poem (e.g., the relationship between humans and nature). Analyze how Williams introduces and develops this central idea (e.g., By titling his poem, “Raleigh Was Right,” Williams introduces the idea that the relationship between humans and nature is not ideal and suggests that Williams is further developing Raleigh’s critique of Marlowe’s depiction of country life. Williams develops this central idea through the nymph’s statements in the first lines: “We cannot go to the country / for the country will bring us / no peace” and in the final lines, “the country will bring us / no peace” (lines 1–3, 24–25). The repetition of this phrase emphasizes that nature cannot provide humans with the harmony and happiness they are seeking. In fact, the country life that poets describe in their poems existed only “long ago” (lines 11, 12), if at all, based on the second stanza, which concludes with the phrase, “if ever this were true” (line 16). The poem suggests that not only is the country life that Marlowe represents subject to realities such as time, as Raleigh points out in his poem, but it may never have existed at all in the ways the shepherd describes it.).

Vocabulary

Vocabulary to provide directly (will not include extended instruction)
<ul style="list-style-type: none"> lance shaped (adj.) – narrow, and tapering toward the apex or sometimes at the base, as a leaf parched (adj.) – very dry, especially because of hot weather and no rain
Vocabulary to teach (may include direct word work and/or questions)
<ul style="list-style-type: none"> None.
Additional vocabulary to support English Language Learners (to provide directly)
<ul style="list-style-type: none"> violets (n.) – plants that have small bluish-purple or white flowers sow (v.) – to plant seeds in an area of ground

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards & Text:	
<ul style="list-style-type: none"> Standards: RL.9-10.2, L.9-10.5.a Text: "Raleigh Was Right" by William Carlos Williams 	
Learning Sequence:	
1. Introduction of Lesson Agenda	1. 10%
2. Homework Accountability	2. 10%
3. Masterful Reading	3. 5%
4. Reading and Discussion	4. 55%
5. Quick Write	5. 10%
6. Closing	6. 10%

Materials

- Student copies of the 10.1 Common Core Learning Standards Tool (refer to 10.1.1 Lesson 1)
- Copies of "Raleigh Was Right" for each student
- Free Audio Resource: <http://writing.upenn.edu/pennsound/> (Google search terms: Penn Sound, Raleigh Was Right)
- Student copies of the Short Response Rubric and Checklist (refer to 10.1.1 Lesson 1)

Learning Sequence

How to Use the Learning Sequence	
Symbol	Type of Text & Interpretation of the Symbol
10%	Percentage indicates the percentage of lesson time each activity should take.
no symbol	Plain text indicates teacher action.
	Bold text indicates questions for the teacher to ask students.
	<i>Italicized text indicates a vocabulary word.</i>

<input type="checkbox"/>	Indicates student action(s).
<input type="checkbox"/>	Indicates possible student response(s) to teacher questions.
<input type="checkbox"/>	Indicates instructional notes for the teacher.

Activity 1: Introduction to Lesson Agenda

10%

Begin by reviewing the agenda and the assessed standards for this lesson: RL.9-10.2. In this lesson, students read William Carlos Williams’s contemporary response to the exchange between Christopher Marlowe and Sir Walter Raleigh that emerges from their poems, “The Passionate Shepherd to His Love” and “The Nymph’s Reply to the Shepherd.” Students focus on how Williams introduces and develops a central idea.

Students look at the agenda.

Instruct students to take out their copies of the 10.1 Common Core Learning Standards Tool. Inform students that in this lesson they begin to work with a new substandard: L.9-10.5.a. Instruct students to individually read this standard on their tools and assess their familiarity with and mastery of it.

Students read and assess their familiarity with substandard L.9-10.5.a.

Instruct students to talk in pairs about what they think the substandard L.9-10.5.a means. Lead a brief discussion about this standard.

Students explain the meaning of non-literal language as it is used in a text, and how this use of language contributes to the meaning of a text.

Consider providing students with the following definition: *figures of speech* are “phrases or expressions that use words in a figurative way rather than in a literal way.”

Students write the definition of *figures of speech* on their copies of the text or in a vocabulary journal.

Activity 2: Homework Accountability

10%

Instruct students to talk in pairs about their research into potential AIR texts and to share the AIR text they chose for the previous lesson’s homework assignment. Lead a brief share out on student choices. Select several students (or student pairs) to explain their choices.

Students (or student pairs) discuss their choice of AIR text.

Lead a brief whole-class discussion of student progress.

Instruct students to take out their responses to the previous lesson's homework assignment. (Reread "The Passionate Shepherd to His Love" and "The Nymph's Reply to the Shepherd," and annotate for Marlowe's and Raleigh's use of alliteration in their poems. Then respond briefly in writing to the following prompt: Compare the effects produced by Marlowe's and Raleigh's use of alliteration.) Instruct students to discuss their responses in pairs.

Students discuss their responses to the homework prompt in pairs.

Student annotations may include:

- In Marlowe's poem: "live" and "love" (lines 1, 20, 24), "pleasures" and "prove" (line 2), "we" and "will" (line 5), "feed" and "flocks" (line 6), "melodious" and "madrigals" (line 8), "cap" and "kirtle" (line 11), "pretty" and "pull" (line 14), "belt" and "buds" (line 17), "coral" and "clasps" (line 18), "may" and "move" (line 19), "me" and "my" (line 20), "shepherds" and "shall" (line 21), "swains" and "sing" (line 21), "May" and "morning" (line 22), and "mind," "may," and "move" (line 23), "live" and "love" (line 24), and "me" and "my" (line 24).
- In Raleigh's poem: "world" and "were" (line 1), "truth" and "tongue" (line 2), "pretty" and "pleasures" (line 3), "might," "me," and "move" (line 3), "live" and "love" (lines 4, 24), "thee" and "thy" (lines 4, 20, 24), "flocks," "field," and "fold" (line 5), "rivers," "rage," and "rocks" (line 6), "complains," "cares," and "come" (line 8), "flowers," "fade," and "fields" (line 9), "wayward" and "winter" (line 10), "honey" and "heart" (line 11), "fancy's" and "fall" (line 12), "spring" and "sorrow" (line 12), "cap" and "kirtle" (line 14), "ripe," "reason," and "rotten" (line 16), "belt" and "buds" (line 17), "coral" and "clasps" (line 18), "me," "means," and "move" (line 19), "last" and "love" (line 21), "no," "nor," and "need" (line 22), and "my," "mind," and "move" (line 23).

Compare the effects produced by Marlowe's and Raleigh's use of alliteration.

Student responses may include:

- Raleigh's use of alliteration at the beginning of words draws on the style of Marlowe's poem. Both poems use alliteration to create a musical effect.
- The songlike quality created by repeated initial sounds seems appropriate for Marlowe's poem, in which the shepherd creates an optimistic, ideal picture of life in the country. In

Raleigh’s poem, however, the light-hearted effect contrasts with the more pessimistic ideas expressed by the nymph in the poem.

Lead a brief whole-class discussion of student responses.

Activity 3: Masterful Reading

5%

Distribute copies of “Raleigh was Right.” Have students listen to a masterful reading of “Raleigh Was Right” (from “We cannot go to the country” to “for the country will bring us / no peace”).

Students follow along, reading silently.

Consider using the following free audio resource, which features Williams reading his own poem: <http://writing.upenn.edu/pennsound/> (Google search terms: Penn Sound, Raleigh Was Right).

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

What idea about life in the country does Williams express in his poem?

Activity 4: Reading and Discussion

55%

Instruct students to form groups. Post or project each set of questions below for students to discuss. Instruct students to annotate for central ideas throughout the reading and discussion, using the code CI.

This focused annotation supports students’ engagement with W.9-10.9.a, which addresses the use of textual evidence in writing.

Provide students with the following definitions: *lance shaped* means “narrow, and tapering toward the apex or sometimes at the base, as a leaf” and *parched* means “very dry, especially because of hot weather and no rain.”

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

Students write the definitions of *lance shaped* and *parched* on their copies of the text or in a vocabulary journal.

Differentiation Consideration: Consider providing students with the following definition: *violets* mean “plants that have small bluish-purple or white flowers” and *sow* means “plant seeds in an area of ground.”

Students write the definition of *violets* and *sow* on their copies of the text or in a vocabulary journal.

Instruct students groups to read “Raleigh was Right” in its entirety (from “We cannot go to the country” to “for the country will bring us / no peace”) and answer the following questions before sharing out with the class.

What does the title “Raleigh Was Right” suggest about Williams’s poem?

Student responses may include:

- The title of Williams’s poem suggests that his poem draws upon Raleigh’s poem, “The Nymph’s Reply to the Shepherd.”
- Williams’s title suggests that he shares Raleigh’s opinion and does not share Marlowe’s opinion.
- Williams’s title suggests that his poem will support and develop an idea or ideas in Raleigh’s poem.

What do lines 1–3 suggest about the identity of the speaker of the first stanza?

The speaker may be the nymph from Marlowe’s and Raleigh’s poem. Since the speaker is telling someone, “We cannot go to the country” (Williams, line 1) and the shepherd in Marlowe’s poem invites the nymph to “Come live with me and be my love” (Marlowe, line 1), the speaker appears to be the nymph.

How does the first stanza of Williams’s poem introduce a central idea from Raleigh’s poem?

The first stanza of Williams’s poem introduces the idea that the relationship between humans and nature brings “no peace” (Williams, line 3). The statement develops the idea presented in Raleigh’s poem that the relationship between humans and nature is not one of harmony, but one damaged by time and decay.

Differentiation Consideration: If students struggle, consider posing the following scaffolding questions:

What does the nymph’s reason for not going to the country suggest about her feelings toward nature?

The nymph says, “We cannot go into the country / for the country will bring us / no peace” (Williams, lines 1–3). She does not believe that nature will provide the comforts the shepherd has promised.

How does Williams’s description of the flowers in the first stanza contribute to the tone of his poem?

Williams uses specific details such as “small” (Williams, line 4), “furry stems” (Williams, line 5) and “lance shaped leaves” (Williams, line 7) to describe the violets. This description includes details that would not typically be considered beautiful, such as the flowers’ “furry stems,” and creates a tone that is more objective than the sentimental tone of Marlowe’s poem.

Who is the speaker of the second stanza? To whom is the stanza addressed?

Flowers seem to speak in the second stanza as they address Marlowe’s shepherd. In the second stanza, the speaker(s) say, “you praise us / and call to mind the poets / who sung of our loveliness” (Williams, lines 8–10). In line 8, “you” refers to Marlowe’s shepherd, who lists “a thousand fragrant posies” (Marlowe, line 10) as one of the attractions that should make the nymph want to join him in the country, and “us” refers to the flowers that Marlowe’s shepherd praises.

What does Williams suggest about life in the country in the second stanza?

By ending the second stanza with the phrase “if ever this were true” (Williams, line 16), Williams suggests that the “loveliness” that poets such as Marlowe described was not only “long ago” (Williams, lines 11, 12), but also imaginary and may never have existed.

How does Williams use figurative language in lines 17–20 to develop a central idea of his poem?

Student responses should include:

- o In lines 17–18, the speaker of the third stanza describes love as “a flower / with roots in a parched ground.” This metaphor suggests that the country is a harsh environment that is not fertile enough for love to grow.
- o In lines 19–20 the speaker’s statement, “Empty pockets / make empty heads,” contrasts with the “flowering minds and pockets / at ease” (lines 15–16) that earlier poets described, suggesting that the country is not the rich and inspiring place those poets imagined.

- o The figurative language in lines 17–20 develops the idea that the country, or nature, is too harsh to sustain “[l]ove” (line 17) or bring humans “peace” (line 3).

Consider drawing students’ attention to their application of standard L.9-10.5.a through the process of interpreting figurative language.

Differentiation Consideration: To support comprehension, consider posing the following scaffolding questions:

Who is the speaker of the third stanza? To whom is the stanza addressed?

The nymph from Marlowe’s and Raleigh’s poems is the speaker of the third stanza. She repeats the words from the first stanza when she says, “[D]o not believe / that we can live today / in the country” (Williams, lines 21–23) and again addresses the shepherd, who invites her to share his life in the country in Marlowe’s poem when he suggests, “Come live with me and be my love” (Marlowe, line 1).

According to the speakers of Williams’s poem, about what was Raleigh right?

According to the speakers, Raleigh was right to challenge the idealism of Marlowe’s vision of pastoral life. The speakers of Williams’s poem support Raleigh’s critique by calling into question Marlowe’s idealistic vision of the countryside. For the speakers of Williams’s poem, the reality is that the country offers “no peace” (line 3) for humans; the country is barren and “parched” (line 18), a place where poverty, or “empty pockets” (line 19), results in a lack of the creativity and imagination necessary for “love” to grow (line 17).

Lead a brief whole-class discussion of student responses.

Activity 5: Quick Write

10%

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

How does Williams introduce and develop a central idea in “Raleigh Was Right”?

Ask students to use this lesson’s vocabulary wherever possible in their written responses and to practice using specific language and domain-specific vocabulary. Remind students to use the Short Response Rubric and Checklist to guide their written responses.

Students listen and read the Quick Write prompt.

Display the prompt for students to see, or provide the prompt in hard copy.

Transition to the independent Quick Write.

Students independently answer the prompt using evidence from the text.

See the High Performance Response at the beginning of this lesson.

Activity 6: Closing

10%

Display and distribute the homework assignment. Instruct students to begin to read their AIR text, if they have not done so already, through the lens of RL.9-10.1 or RI.9-10.1, and prepare for a 3–5 minute discussion based on that standard.

Introduce standard RL.9-10.1 and RI.9-10.1 as focus standards to guide students' AIR, and model what applying a focus standard looks like. For example, RL.9-10.1 and RI.9-10.1 ask students to "Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text." Students who have read Marlowe's "A Passionate Shepherd to His Love" might say: "Marlowe selects beautiful images to create an ideal vision of life in the country. For instance, the Shepherd describes sitting on rocks and 'Seeing the shepherds feed their flocks, / By shallow rivers to whose falls / Melodious birds sing madrigals' (lines 6–8)."

Students listen.

In addition, instruct students to reread Williams's "Raleigh Was Right," Marlowe's "The Passionate Shepherd to His Love," and Raleigh's "The Nymph's Reply to the Shepherd," and respond briefly in writing to the following prompts:

Compare Williams's description of flowers in stanza 1 with Marlowe's description of flowers in stanza 9. How does each poet's description develop a shared central idea?

How do the differences in the nymphs' responses in "The Nymph's Reply to the Shepherd" and "Raleigh Was Right" relate to a central idea in Williams's poem?

Remind students to use the Short Response Rubric and Checklist to guide their written responses.

Students follow along.

Homework

Begin reading your Accountable Independent Reading text through the lens of focus standard RL.9-10.1 or RI.9-10.1 and prepare for a 3–5 minute discussion of your text based on that standard.

In addition, reread Williams’s “Raleigh Was Right,” Marlowe’s “The Passionate Shepherd to His Love,” and Raleigh’s “The Nymph’s Reply to the Shepherd,” and respond briefly in writing to the following prompts:

Compare Williams’s description of flowers in stanza 1 with Marlowe’s description of flowers in stanza 9. How does each poet’s description develop a shared central idea?

How do the differences in the nymphs’ responses in “The Nymph’s Reply to the Shepherd” and “Raleigh Was Right” relate to a central idea in Williams’s poem?

Use the Short Response Rubric and Checklist to guide your written responses.

10.1.1 Lesson 6

Introduction

In this lesson, students work in small groups to explore the relationship among Christopher Marlowe’s “The Passionate Shepherd to His Love,” Sir Walter Raleigh’s “The Nymph’s Reply to the Shepherd,” and William Carlos Williams’s “Raleigh Was Right” as they complete an Evidence Collection Tool. Using the tool, students identify well-chosen and relevant details and quotations in order to prepare for the 10.1.1 End-of-Unit Assessment in the following lesson. Students develop their speaking and listening skills by participating in a jigsaw discussion about the following prompts: How does a shared central idea develop over the course of the three poems from this unit? How does each poet introduce and develop a central idea? Student learning is assessed via the 10.1.1 Speaking and Listening Rubric for standard SL.9-10.1.a and the 10.1.1 Lesson 6 Exit Slip, in which students explain a piece of evidence they identified as part of their preparation for the discussion.

For homework, students revise the connecting statement on their Evidence Collection Tools, review and expand their notes and annotations, and review the 10.1.1 End-of-Unit Text Analysis Rubric and Checklist in preparation for the 10.1.1 End-of-Unit Assessment.

Standards

Assessed Standard(s)	
RL.9-10.2	Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.
RL.9-10.9	Analyze how an author draws on and transforms source material in a specific work (e.g.,

	how Shakespeare treats a theme or topic from Ovid or the Bible or how a later author draws on a play by Shakespeare).
SL.9-10.1.a	Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on <i>grades 9–10 topics, texts, and issues</i> , building on others’ ideas and expressing their own clearly and persuasively. <ul style="list-style-type: none"> 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.
Addressed Standard(s)	
W.9-10.2.b	Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content. <ul style="list-style-type: none"> b. Develop the topic with well-chosen, relevant, and sufficient facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience’s knowledge of the topic.

Assessment

Assessment(s)
<p>Student learning is assessed via a jigsaw discussion in response to the following prompt.</p> <ul style="list-style-type: none"> ● How does a shared central idea develop over the course of the three poems from this unit? □ Students self-assess their participation in the jigsaw discussion using the 10.1.1 Speaking and Listening Rubric and Checklist for standard SL.9-10.1.a. <p>Student learning is also assessed via an Exit Slip at the end of the lesson. Students respond to the following prompt, citing textual evidence to support analysis and inferences drawn from the text.</p> <ul style="list-style-type: none"> ● Explain how a piece of evidence you identified supports your analysis of how a poet introduces or

develops a central idea in his poem.
High Performance Response(s)
<p>A High Performance Response to the Exit Slip prompt should:</p> <ul style="list-style-type: none"> ● Identify a central idea in a poem (e.g., the relationship between humans and nature). ● Identify a piece of evidence in that poem (e.g., “We cannot go to the country / for the country will bring us / no peace” (Williams, lines 1–3)). ● Explain how the evidence supports the central idea (e.g., The nymph’s statement in Williams’s poem demonstrates her belief that Marlowe’s shepherd has an idealistic depiction of nature that is misleading, and that the relationship between humans and nature is not one of harmony, as Marlowe suggests.). <p>☐ See Model 10.1.1 Lesson 6 Exit Slip at the end of this lesson.</p>

Vocabulary

Vocabulary to provide directly (will not include extended instruction)
● None.*
Vocabulary to teach (may include direct word work and/or questions)
● None.*
Additional vocabulary to support English Language Learners (to provide directly)
● None.*

* See 10.1.1 Lesson 1 and Lesson 2 for vocabulary from “The Passionate Shepherd to His Love.” See 10.1.1 Lesson 3 for vocabulary from “The Nymph’s Reply to the Shepherd.” See 10.1.1 Lesson 5 for vocabulary from “Raleigh Was Right.”

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards & Text:	
<ul style="list-style-type: none"> ● Standards: RL.9-10.2, RL.9-10.9, SL.9-10.1.a, W.9-10.2.b ● Text: “The Passionate Shepherd to His Love” by Christopher Marlowe; “The Nymph’s Reply to the Shepherd” by Sir Walter Raleigh; “Raleigh Was Right” by William Carlos Williams 	
Learning Sequence:	
1. Introduction of Lesson Agenda	1. 10%
2. Homework Accountability	7. 10%
3. Introduction of Evidence Collection Tool	8. 10%
4. Jigsaw Discussion	9. 50%
5. Self-Assessment and Exit Slip	10. 10%
6. Closing	11. 10%

Materials

- Student copies of the 10.1 Common Core Learning Standards Tool (refer to 10.1.1 Lesson 1)
- Copies of the 10.1.1 Evidence Collection Tool for each student
- Copies of the 10.1.1 Speaking and Listening Rubric and Checklist for standard SL.9-10.1.a for each student
- Copies of the 10.1.1 Lesson 6 Exit Slip for each student
- Copies of the 10.1.1 End-of-Unit Assessment for each student
- Copies of the 10.1.1 End-of-Unit Text Analysis Rubric and Checklist for each student

Learning Sequence

How to Use the Learning Sequence	
Symbol	Type of Text & Interpretation of the Symbol
10%	Percentage indicates the percentage of lesson time each activity should take.
no symbol	Plain text indicates teacher action.
	Bold text indicates questions for the teacher to ask students.
	<i>Italicized text indicates a vocabulary word.</i>
▶	Indicates student action(s).
☞	Indicates possible student response(s) to teacher questions.
ⓘ	Indicates instructional notes for the teacher.

Activity 1: Introduction of Lesson Agenda

10%

Begin by reviewing the agenda and the assessed standards for this lesson: RL.9-10.2, RL.9-10.9, and SL.9-10.1.a. In this lesson, students prepare for the 10.1.1 End-of-Unit Assessment by participating in a jigsaw discussion activity to gather, analyze, and share well-chosen and relevant details and quotations about the relationship among Christopher Marlowe’s “The Passionate Shepherd to His Love,” Sir Walter Raleigh’s “The Nymph’s Reply to the Shepherd,” and William Carlos Williams’s “Raleigh Was Right.” Students use an Evidence Collection Tool to record their evidence.

- Students look at the agenda.

Instruct students to take out their copies of the 10.1 Common Core Learning Standards Tool. Inform students that in this lesson they begin to work with three new standards: SL.9-10.1, SL.9-10.1.a, and W.9-10.2.b. Instruct students to individually read these standards on their tools and assess their familiarity with and mastery of them.

- Students read and assess their familiarity with standards SL.9-10.1, SL.9-10.1.a, and W.9-10.2.b.

Instruct students to talk in pairs about what they think the standard SL.9-10.1 and substandard SL.9-10.1.a means. Lead a brief discussion about this standard.

- Student responses may include:
 - Students begin discussions and participate in a range of discussions with different partners.
 - Students listen to the ideas of others in order to develop greater understanding.
 - Students express ideas in a clear and convincing way.
 - The substandard SL.9-10.1.a asks students to bring evidence to discussions.
 - The substandard SL.9-10.1.a asks students to come to discussions prepared.

Instruct students to talk in pairs about what they think the standard W.9-10.2.b means. Lead a brief discussion about this standard.

- The substandard W.9-10.2.b asks students to use evidence, quotes, and examples from the text in their writing to support their analysis.

Post or project the following question for students to discuss.

What are “well-chosen, relevant, and sufficient details”?

- Student responses should include:
 - Well-chosen details are details that are selected after reading a text passage carefully.
 - Relevant details help support a response to a particular question or prompt.
 - Sufficient details provide enough evidence to explain a response.

Lead a brief whole-class discussion of student responses.

Activity 2: Homework Accountability

10%

Instruct students to talk in pairs about how they applied focus standard RL.9-10.1 or RI.9-10.1 to their AIR texts. Lead a brief share out on the previous lesson’s AIR homework assignment. Select several students (or student pairs) to explain how they applied the focus standard to their AIR texts.

- Students (or student pairs) discuss and share how they applied the focus standard to their AIR texts from the previous lesson’s homework.

Instruct students to take out their responses to the previous lesson’s homework assignment. (Reread Williams’s “Raleigh Was Right,” “The Passionate Shepherd to His Love,” and Raleigh’s “The Nymph’s Reply to the Shepherd” and respond briefly in writing to the following questions.). Instruct students to discuss their responses in pairs.

- Student pairs share their written responses.

Compare Williams’s description of flowers in stanza 1 with Marlowe’s description of flowers in stanza 9. How does each poet’s description develop a shared central idea?

- Student responses should include:
 - Williams’s description is exact. He calls the violets “small” and describes their “furry stems” (Williams, lines 4–5) and “lance shaped leaves” (Williams, line 7), suggesting that he has observed them carefully. He includes details that would not usually be considered beautiful. Marlowe’s description of the flowers is very romantic, but not very specific. He describes the flowers as “fragrant” (Marlowe, line 10) and lists how the shepherd might use the flowers to make beautiful clothing for the nymph, but does not create a clear image of the flowers.
 - The differences in these descriptions suggest that although both poets write about the relationship between humans and nature, they have very different ideas about this relationship. Williams sees the natural world as objects to be observed accurately; he presents an almost scientific description of the flowers, whereas Marlowe offers a vague description that presents the flowers as a romantic and beautiful.

How do the differences in the nymphs’ responses in “The Nymph’s Reply to the Shepherd” and “Raleigh Was Right” relate to a central idea in Williams’s poem?

- Raleigh’s nymph rejects the shepherd’s offer because she realizes that time will destroy the ideal world the shepherd in Marlowe’s poem describes, noting, “The flowers do fade, and wanton fields, / To wayward winter reckoning yields” (Raleigh, lines 9–10). Williams’s nymph rejects the shepherd’s offer because “the country will bring us / no peace” (Williams, lines 2–3). These two different responses suggest that while Raleigh’s nymph objects to the shepherd’s

depiction because he does not take into consideration the realities of time, Williams’s nymph objects because she believes the natural world has no real peace to offer, and may not even exist as the shepherd describes it.

Lead a brief whole-class discussion of student responses.

Activity 3: Introduction of 10.1.1 Evidence Collection Tool

10%

Distribute the 10.1.1 Evidence Collection Tool. Briefly review the tool with students. Explain that this tool helps students to collect and analyze evidence in the text and draw connections among the pieces of evidence they collect. Explain that students will participate in a jigsaw discussion in which they work in groups to collect three pieces of textual evidence (key details) to answer a focus question, briefly explain their reasoning behind choosing that evidence (analysis), and then write a connecting statement that consolidates their analysis of the textual evidence. This connecting statement will inform students’ responses to the 10.1.1 End-of-Unit Assessment.

Explain to students that the purpose of this activity is to analyze how Marlowe, Raleigh, and Williams establish, draw upon, and transform a shared central idea.

Activity 4: Jigsaw Discussion

50%

Distribute the 10.1.1 Speaking and Listening Rubric and Checklist for standard SL.9-10.1.a. Explain that in this part of the lesson, students participate in a collaborative jigsaw discussion.

Explain the jigsaw discussion process. First, students work in groups of three and assign each group member a separate poem. In these “home groups,” students analyze the shared central ideas in the poems. Students then form three “expert groups” based on the three poems (e.g., all students responsible for “The Passionate Shepherd to His Love” will come together to form one group). These groups will use evidence from the text to support analysis of how the poet introduces and develops a central idea. Students will then self-assess their mastery of their speaking and listening skills at the end of the discussion.

Review the 10.1.1 Speaking and Listening Rubric and Checklist for standard SL.9-10.1.a with students, pausing to allow an opportunity for students to pose any questions they may have.

- Alternately, instruct students to read the 10.1.1 Speaking and Listening Rubric and Checklist independently or in groups.
 - Students review the 10.1.1 Speaking and Listening Rubric and Checklist for standard SL.9-10.1.a.

Post or project the following discussion prompt:

How does a shared central idea develop over the course of the three poems from this unit?

Explain that the purpose of this discussion is to help students to think critically about the prompt and to support their ideas with text evidence while developing their speaking and listening skills by coming to discussions prepared and explicitly drawing on text evidence during discussions.

- Consider drawing students' attention to their application of W.9-10.2.b through the selection of well-chosen, relevant, and sufficient details and quotations. Consider drawing students' attention to their application of SL.9-10.1.a through preparation for small-group discussions and their use of text evidence during discussions.

Instruct students to form "home groups" of three, assign each member a different poem, and begin their discussion in response to the prompt.

After the home groups have finished their discussion, instruct students to leave their home groups to form three "expert groups" based on the three poems. Instruct these groups to discuss the following prompt:

How does the poet introduce and develop a central idea?

- Students participate in small group discussions to identify central ideas in the poems, using text evidence to support their analysis.
- See Model Evidence Collection Tool for possible student responses.

- Consider modeling this exchange, reminding students of the elements of the 10.1.1 Speaking and Listening Rubric on which they should be focusing. Consider displaying the Speaking and Listening Rubric throughout this activity.
- **Differentiation Consideration:** Some students may benefit from the display or distribution of sentence stems to structure this conversation in a constructive and productive manner. For example:

Could you explain more about why ___?

Have you considered ___?

What we both agree on is ___.

I hear you saying that ___. Is that what you mean?

Instruct students to return to their home groups. Instruct students to share their findings as they discuss the End-of-Unit Assessment prompt (“How does a shared central idea develop over the course of the three poems from this unit?”). Remind students to support their analysis with well-chosen, relevant, and sufficient details and quotations and to record one piece of text evidence and analysis for each poem on the Evidence Collection Tool.

- Students work together to discuss the End-of-Unit Assessment prompt.
- See Model 10.1.1 Evidence Collection Tool for possible student responses.

After students have had time to select and analyze evidence, instruct home groups to discuss the connections that they might draw among these pieces of evidence and their analysis and draft a connecting statement. Inform students they will return to this tool to support their analysis throughout this module, and they will have multiple opportunities to practice this kind of evidence collection and analysis.

- If necessary, consider modeling for students an example of a connecting statement.

- Students discuss and draft a connecting statement on their 10.1.1 Evidence Collection Tool.
- See Model 10.1.1 Evidence Collection Tool for possible student responses.

Lead a brief whole-class discussion of student responses.

Activity 5: Self-Assessment and Exit Slip

10%

Instruct students to reflect on their participation in the group discussions, and use the 10.1.1 Speaking and Listening Rubric and Checklist for standard SL.9-10.1.a to assess their mastery of participating effectively in a range of collaborative discussions, coming to discussions prepared, and explicitly drawing on that preparation by referring to textual evidence. Instruct students to circle the level of participation they think best reflects their work and to write a sentence briefly explaining their choice.

- Students use the 10.1.1 Speaking and Listening Rubric and Checklist for standard SL.9-10.1.a to assess the level of mastery of the standard they demonstrated during the in-class discussion.

Distribute the 10.1.1 Lesson 6 Exit Slips to the class and instruct students to identify one piece of evidence they contributed to their discussions.

- Students complete their Exit Slips.
- See Model 10.1.1 Lesson 6 Exit Slip and the High Performance Response for sample student responses.

Activity 6: Closing

10%

Display and distribute the homework assignment. For homework, instruct students to prepare for the 10.1.1 End-of-Unit Assessment by revising the connecting statement they made on their 10.1.1 Evidence Collection Tool, using well-chosen evidence from the discussion to support their analysis. Students

should also review and expand their notes and annotations in preparation for the 10.1.1 End-of-Unit Assessment.

Inform students that the evidence they gather will support their responses to the following End-of-Unit Assessment prompt in the next lesson:

How does a shared central idea develop over the course of the three poems from this unit?

Distribute copies of the 10.1.1 End-of-Unit Assessment as well as the 10.1.1 End-of-Unit Text Analysis Rubric and Checklist. Explain that students will write a multi-paragraph analysis in response to the prompt, using the 10.1.1 Text Analysis Rubric and Checklist as a guide. Instruct students to review the 10.1.1 Text Analysis Rubric and Checklist for homework to prepare for the in-class End-of-Unit Assessment in the following lesson.

- Students follow along.

Homework

Revise the connecting statement from your 10.1.1 Evidence Collection Tool using well-chosen evidence from the discussion to support your analysis. Also, review and expand your notes and annotations and review the 10.1.1 End-of-Unit Text Analysis Rubric and Checklist in preparation for the 10.1.1 End-of-Unit Assessment.

10.1.1 Evidence Collection Tool (Side 1)

Name :		Class :		Date :	
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Directions: Select a quote from each of the poems you read in this unit that address the focusing question, and write the quotes in the Key Detail space. Explain how each quote helps you to answer the focusing question in the Analysis space. Finally, use these notes to construct a response to the focusing question that connects your analysis of all three details in the Connections space.

Purpose: Analyze how the three poets develop a shared central idea.

Focus Question: How does a shared central idea develop over the course of the three poems from this unit?

Key Detail:	Analysis
Marlowe:	
Raleigh:	

Williams:	
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10.1.1 Evidence Collection Tool (Side 2)

Name:		Class:		Date:	
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Connections:

Model 10.1.1 Evidence Collection Tool (Side 1)

Name:		Class:		Date:	
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Directions: Select a quote from each of the poems you read in this unit that address the focusing question, and write the quotes in the Key Detail space. Explain how each quote helps you to answer the focusing question in the Analysis space. Finally, use these notes to construct a response to the focusing question that connects your analysis of all three details in the Connections space.

Purpose: Analyze how the three poets develop a shared central idea.

Focus Question: How does a shared central idea develop over the course of the three poems from this unit?

Key Detail:	Analysis
<p>Marlowe:</p> <p>“And I will make thee beds of roses / And a thousand fragrant posies, / A cap of flowers, and a kirtle / Embroidered all with leaves and myrtle” (Marlowe, 9–12)</p>	<p>In Marlowe’s poem, nature is the ideal environment for love.</p>

<p>Raleigh: “Thy gowns, thy shoes, thy beds of Roses, / Thy cap, thy kirtle, and thy posies / Soon break, soon wither, soon forgotten” (Raleigh, 13–15)</p>	<p>In Raleigh’s poem, time destroys the natural pleasures and beauties that the shepherd describes.</p>
<p>Williams: “We cannot go to the country / for the country will bring us / no peace” (lines 1–3).</p>	<p>In “Raleigh Was Right,” Williams develops the idea that nature cannot provide people with peace, and that a harmonious and idyllic relationship between humans and animals never existed at all. Nature provides no peace.</p>

Model 10.1.1 Evidence Collection Tool (Side 2)

Name :		Class :		Date :	

Connections:

While Marlowe depicts the relationship between humans and nature as ideal, Raleigh illustrates that Marlowe's depiction of love in the springtime is only temporary at best by emphasizing that Marlowe's vision ignores the reality that time causes both nature and relationships to deteriorate. Williams supports Raleigh's critique by introducing the idea that the harmonious relationship between humans and nature described by Marlowe may never have existed at all.

10.1.1 Lesson 6 Exit Slip

Name :		Class :		Date :	
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Directions: Explain how a piece of evidence you identified supports your analysis of how a poet introduces or develops a central idea in his poem.

Texts: _____

Selected Poem: _____

Central Idea: _____

Evidence:

How the evidence introduces or develops the central idea:

Model 10.1.1 Lesson 6 Exit Slip

Name		Class		Date	
:		:		:	

Directions: Explain how a piece of evidence you identified supports your analysis of how a poet introduces or develops a central idea in his poem.

Texts: Marlowe’s “The Passionate Shepherd to His Love,” Raleigh’s “The Nymph’s Reply to the Shepherd,” and Williams’s “Raleigh Was Right”

Selected Poem: “Raleigh Was Right”**Central Idea:** The relationship between humans and nature is not harmonious.**Evidence:**

Williams’s nymph says, “Love itself a flower / with roots in a parched ground. / Empty pockets / make empty heads.” (Williams, lines 17–20)

How the evidence introduces or develops the central idea:

The nymph’s statement develops the idea that nature is not a source of comfort or “peace” (Williams, line 3) for humans by suggesting that it has nothing to offer. Love in the country, like a flower in parched earth, cannot grow. Unlike Marlowe, who presents nature as a source of pleasure for simple people and the perfect setting for love, Williams suggests that nature offers nothing.



10.1.1 Speaking and Listening Rubric

____ / ____ (Total points)

Criteria	4 – Responses at this Level:	3 – Responses at this Level:	2 – Responses at this Level:
<p>Command of Evidence and Reasoning</p> <p>The extent to which the speaker demonstrates preparation for the discussion by explicitly drawing on evidence from texts and other research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas.</p> <p>NJSLS.ELA-Literacy.SL.9-10.1</p> <p>Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on <i>grades 11–12 topics, texts, and issues</i>, building on others' ideas and expressing their own clearly and persuasively.</p> <p>NJSLS.ELA-Literacy.SL.9-10.1.a</p> <p>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.</p>	<p>Demonstrate thorough preparation for the discussion by explicitly drawing on precise and sufficient evidence from texts and other research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas. (SL.9-10.1.a)</p>	<p>Demonstrate preparation for the discussion by explicitly drawing on relevant and sufficient evidence from texts and other research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas. (SL.9-10.1.a)</p>	<p>Demonstrate partial preparation for the discussion by inconsistently drawing on relevant or sufficient evidence from texts and other research on the topic or issue, occasionally stimulating a thoughtful, well-reasoned exchange of ideas. (SL.9-10.1.a)</p>

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

10.1.1 Speaking and Listening Checklist

Assessed Standards: _____

	Does my writing...	✓
Command of Evidence and Reasoning	Explicitly draw on evidence from texts and other research on the topic or issue? (SL.9-10.1.a)	<input type="checkbox"/>

10.1.1 End-of-Unit Assessment

Text-Based Response

Your Task: Based on your close reading of Marlowe’s “The Passionate Shepherd to His Love,” Raleigh’s “The Nymph’s Reply to the Shepherd,” and Williams’s “Raleigh was Right,” write a well-developed, text-based response to the following prompt:

How does a shared central idea develop over the course of the three poems from Unit 1?

Your response will be assessed using the 10.1.1 End-of-Unit Text Analysis Rubric.

Guidelines:

Be sure to:

- Closely read the prompt
- Respond directly to all parts of the prompt
- Cite strong and thorough textual evidence to support your analysis
- Organize your ideas and evidence in a cohesive and coherent manner
- Use precise language and domain-specific language appropriate to the task

NJSLS: RL.9-10.2, RL.9-10.9, W.9-10.2.b, d

Commentary on the Task:

This task measures RL.9-10.2 because it demands that students:

- Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.

This task measures RL.9-10.9 because it demands that students:

- Analyze how an author draws on and transforms source material in a specific work (e.g., how Shakespeare

treats a theme or topic from Ovid or the Bible or how a later author draws on a play by Shakespeare).

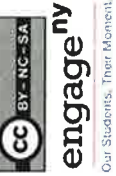
This task measures W.9-10.2.b and d because it demands that students:

- Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.
 - Develop the topic with well-chosen, relevant, and sufficient facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience's knowledge of the topic.
 - Use precise language and domain-specific vocabulary to manage the complexity of the topic.

10.1.1 End-of-Unit Text Analysis Rubric

/ / (Total points)

Criteria	4 – Responses at this Level:	3 – Responses at this Level:	2 – Responses at this Level:	1 – Responses at this Level:
<p>Content and Analysis</p> <p>The extent to which the response determines a central idea of a text and analyzes its development over the course of the text, including how it emerges and is shaped and refined by specific details; provides an objective summary of a text.</p> <p>NJSLS.ELA-Literacy.RL.9-10.2</p> <p>Determine a central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.</p>	<p>Precisely determine the central idea of a text and skillfully analyze its development by providing precise and sufficient examples of the central idea's emergence and refinement; (when necessary) provide a concise and accurate objective summary of a text.</p>	<p>Accurately determine the central idea of a text and analyze its development by providing relevant and sufficient examples of the central idea's emergence and refinement; (when necessary) provide an accurate objective summary of a text.</p>	<p>Determine the central idea of a text and with partial accuracy, analyze its development by providing relevant but insufficient examples of a central idea's emergence and refinement; (when necessary) provide a partially accurate and somewhat objective summary of a text.</p>	<p>Inaccurately determine the central idea of a text. Provide no examples or irrelevant and insufficient examples of the central idea's emergence and refinement; (when necessary) provide a lengthy, inaccurate, or subjective summary of a text.</p>
<p>Content and Analysis</p> <p>The extent to which the response analyzes how an author draws on and transforms source material in</p>	<p>Skillfully analyze how an author draws on and transforms source material in a specific work.</p>	<p>Accurately analyze how an author draws on and transforms source material in a specific work.</p>	<p>With partial accuracy, analyze how an author draws on and transforms source material in a specific work.</p>	<p>Inaccurately analyze how an author draws on and transforms source material in a specific work.</p>



<p>a specific work.</p> <p>NJSLS.ELA-Literacy.RL.9-10.9 Analyze how an author draws on and transforms source material in a specific work (e.g., how Shakespeare treats a theme or topic from Ovid or the Bible or how a later author draws on a play by Shakespeare).</p>	<p>Thoroughly and skillfully develop the topic with well-chosen, relevant, and sufficient facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience's knowledge of the topic. (W.9-10.2.b)</p>	<p>Develop the topic with relevant and sufficient facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience's knowledge of the topic. (W.9-10.2.b)</p>	<p>Partially develop the topic with weak facts, extended definitions, details, quotations, or other information and examples appropriate to the audience's knowledge of the topic. (W.9-10.2.b)</p>	<p>Minimally develop the topic, providing few or irrelevant facts, extended definitions, details, quotations, or other information and examples appropriate to the audience's knowledge of the topic. (W.9-10.2.b)</p>
<p>Command of Evidence and Reasoning The extent to which the response develops the topic with well-chosen, relevant, and sufficient facts, extended definitions, concrete details, quotations, or other relevant information and examples appropriate to the audience's knowledge of the topic.</p> <p>NJSLS.ELA-Literacy.W.9-10.2 Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately</p>				



<p>through the effective selection, organization, and analysis of content.</p> <p>NJSLS.ELA-Literacy.W.9-10.2.b</p> <p>Develop the topic with well-chosen, relevant, and sufficient facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience's knowledge of the topic.</p>				
<p>Coherence, Organization, and Style</p> <p>The extent to which the response introduces a topic, organizes complex ideas, concepts, and information to make important connections and distinctions; when useful to aiding comprehension, includes formatting, graphics, and multimedia.</p> <p>NJSLS.ELA-Literacy.W.9-10.2</p> <p>Write informative/explanatory texts to examine and convey</p>	<p>Skillfully use precise language and domain-specific vocabulary to manage the complexity of the topic. (W.9-10.2.d)</p>	<p>Use precise language and domain-specific vocabulary to manage the complexity of the topic. (W.9-10.2.d)</p>	<p>Inconsistently use precise language and domain-specific vocabulary to manage the complexity of the topic. (W.9-10.2.d)</p>	<p>Rarely or inaccurately use precise language or domain-specific vocabulary to manage the complexity of the topic. (W.9-10.2.d)</p>



<p>complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.</p> <p>The extent to which the response uses precise language and domain specific vocabulary to manage the complexity of the topic.</p> <p>NJSLS.ELA-Literacy.W.9-10.2.d</p> <p>Use precise language and domain-specific vocabulary to manage the complexity of the topic.</p>			
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- A response that is a personal response and makes little or no reference to the task or text can be scored no higher than a 1.
- A response that is totally copied from the text with no original writing must be given a 0.
- A response that is totally unrelated to the task, illegible, incoherent, blank, or unrecognizable as English must be scored as a 0

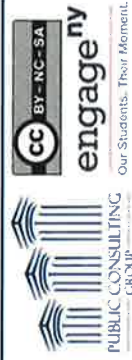


10.1.1 End-of-Unit Text Analysis Checklist

Assessed Standards: _____

	Does my writing...	
Content and Analysis	Identify a central idea from the text and analyze its development? (RL.9-10.2)	<input type="checkbox"/>
	Provide examples to support analysis of the emergence and refinement of the central idea? (RL.9-10.2)	<input type="checkbox"/>
	If necessary, include a brief summary of the text to frame the development and refinement of the central idea? (RL.9-10.2)	<input type="checkbox"/>
Command of Evidence and Reasoning	Analyze how an author draws on and transforms source material in a specific work? (RL.9-10.9)	<input type="checkbox"/>
	Develop the topic with well-chosen and relevant textual evidence? (W.9-10.2.b)	<input type="checkbox"/>
Coherence, Organization, and Style	Use precise language and domain-specific vocabulary to manage the complexity of the topic? (W.9-10.2.d)	<input type="checkbox"/>

File: 10.1.1 Lesson 6, v2 Date: 5/26/15 Classroom Use: Starting 5/2015
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10.1.1

Lesson 7

Introduction

In this final lesson of the unit, the 10.1.1 End-of-Unit Assessment, students use their analysis of Christopher Marlowe’s “The Passionate Shepherd to His Love,” Sir Walter Raleigh’s “The Nymph’s Reply to the Shepherd,” and William Carlos Williams’s “Raleigh Was Right” to craft a formal multi-paragraph response to the following prompt: How does a shared central idea develop over the course of the three poems from this unit? Using the poems as well as their tools, notes, annotations, and lesson Quick Writes, students write responses using relevant and sufficient evidence to support their analysis. Student responses are assessed using the 10.1.1 End-of-Unit Text Analysis Rubric.

For homework, students continue reading their Accountable Independent Reading (AIR) texts through the lens of focus standard RL.9-10.1 or RI.9-10.1 and prepare for a 3–5 minute discussion of their texts based on that standard. Additionally, students begin reading Ethan Canin’s short story “The Palace Thief,” boxing unfamiliar words and looking up their definitions.

Standards

Assessed Standard(s)	
RL.9-10.2	Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.
RL.9-10.9	Analyze how an author draws on and transforms source material in a specific work (e.g., how Shakespeare treats a theme or topic from Ovid or the Bible or how a later author draws on a play by Shakespeare).
W.9-10.2.b, d	Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.

	<p>b. Develop the topic with well-chosen, relevant, and sufficient facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience’s knowledge of the topic.</p> <p>d. Use precise language and domain-specific vocabulary to manage the complexity of the topic.</p>
Addressed Standard(s)	
None.	

Assessment

Assessment(s)	
<p>Student learning is assessed via a formal multi-paragraph response. Students respond to the following prompt, citing textual evidence to support analysis and inferences drawn from the text:</p> <ul style="list-style-type: none"> How does a shared central idea develop over the course of the three poems from this unit? <p>The 10.1.1 End-of-Unit Assessment will be assessed using the 10.1.1 End-of-Unit Text Analysis Rubric.</p>	
High Performance Response(s)	
<p>A High Performance Response should:</p> <ul style="list-style-type: none"> Identify a central idea shared by all three poems (e.g., the relationship between humans and nature). Analyze how this shared central idea develops over the course of all three poems. <p>A High Performance Response may include the following evidence in support of a multi-paragraph analysis:</p> <ul style="list-style-type: none"> In his poem “The Passionate Shepherd to His Love,” Marlowe introduces the central idea of the relationship between humans and nature by establishing the crucial role of the natural world in the shepherd’s invitation to his love. In order to convince his “love” to “come live with” him (Marlowe, line 1), the shepherd promises her many “pleasures” (Marlowe, line 2) found in nature. The shepherd offers beautiful gifts made from natural materials, including “a cap of flowers” (Marlowe, line 11) and enjoyments such as “[s]eeing the shepherds feed their flocks” (Marlowe, line 6). These descriptions create a romantic image of a beautiful countryside in the spring and develop the idea that nature is the perfect setting for love to grow because it provides humans, like the shepherd and his “love” (Marlowe, line 1), with all of the finest comforts and enjoyments. 	

- In his poem “The Nymph’s Reply to the Shepherd,” Sir Walter Raleigh draws upon and transforms the idealistic imagery in “The Passionate Shepherd to His Love” to develop a more realistic view of the relationship between humans and nature. Told from the point of view of the shepherd’s “love” (Marlowe, line 1), Raleigh’s response to Marlowe’s poem focuses on how time destroys the “pleasures” of the natural world that Marlowe describes (Marlowe, line 2). For example, Marlowe’s shepherd promises “beds of roses / And a thousand fragrant posies” (Marlowe, lines 9–10) in order to persuade his love to come live with him. Raleigh draws upon and transforms this imagery by emphasizing the inevitable decay of these gifts in the nymph’s response that “flowers do fade” (“Raleigh, line 9) and “Thy cap, thy kirtle, and thy posies / Soon break, soon wither, soon forgotten: / In folly ripe, in reason rotten” (Raleigh, lines 14–16). The transformation of Marlowe’s imagery of beautiful flowers and lovely garments into dying flowers and decaying items develops Raleigh’s idea that time damages the relationship between humans and nature because the beauty of nature does not last. Raleigh emphasizes the destructive role of time through the nymph’s final rejection of the shepherd’s offer: “But could youth last, and love still breed ... Then these delights my mind might move / To live with thee, and by thy love” (Raleigh, lines 21–24). In Raleigh’s poem, nature is only the ideal setting that Marlowe describes for a short time and the love that the shepherd offers the nymph has a similar expiration date.
- Williams Carlos Williams’s poem, “Raleigh Was Right,” supports and extends Raleigh’s critique of the harmonious relationship between humans and nature in Marlowe’s poem. In “Raleigh Was Right,” the nymph immediately establishes her view that nature cannot provide humans with the harmony and happiness they are looking for, as she declares in the first lines, “We cannot go to the country / for the country will bring us / no peace” (Williams, lines 1–3). In the next stanza, the violets support the nymph’s view by suggesting that the countryside that Marlowe’s shepherd “praise[s]” existed “long ago” (Williams, lines 8, 11–12). They add, “if ever this were true” (Williams, line 16), suggesting that the shepherd’s description of country life is not based in reality. In the third stanza, the nymph points out yet another problem of life in the country when she says, “Empty pockets / make empty heads” (Williams, lines 19–20), suggesting that country life is bleak and barren, rather than full of the “pleasures” Marlowe’s shepherd hopes will persuade his love to join him (Marlowe, lines 2, 19). The speakers in Williams’s poem suggest that the relationship between humans and nature that Marlowe’s shepherd describes in “The Passionate Shepherd to His Love” is not only unsustainable, as Raleigh suggests in “The Nymph’s Reply to the Shepherd,” but never existed in the first place.

Vocabulary

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

*Because this is not a close reading lesson, there is no specified vocabulary. However, in the process of returning to the text, students may uncover unfamiliar words. Teachers can guide students to make meaning of these words using the strategies outlined in L.9-10.4.a-d.

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
<p>Standards & Text:</p> <ul style="list-style-type: none"> Standards: RL.9-10.2, RL.9-10.9, W.9-10.2.b, d “The Passionate Shepherd to His Love” by Christopher Marlowe; “The Nymph’s Reply to the Shepherd” by Sir Walter Raleigh; “Raleigh was Right” by William Carlos Williams <p>Learning Sequence:</p> <ol style="list-style-type: none"> Introduction of Lesson Agenda Homework Accountability 10.1.1 End-of-Unit Assessment Closing 	<ol style="list-style-type: none"> 5% 10% 80% 5%

Materials

- Student copies of the 10.1.1 End-of-Unit Assessment (refer to 10.1.1 Lesson 6)
- Student copies of the 10.1.1 End-of-Unit Text Analysis Rubric and Checklist (refer to 10.1.1 Lesson 6)
- Copies of “The Palace Thief” by Ethan Canin for each student

Learning Sequence

How to Use the Learning Sequence	
Symbol	Type of Text & Interpretation of the Symbol
10%	Percentage indicates the percentage of lesson time each activity should take.
no symbol	Plain text indicates teacher action.
	Bold text indicates questions for the teacher to ask students.
	<i>Italicized text indicates a vocabulary word.</i>
□	Indicates student action(s).
└	Indicates possible student response(s) to teacher questions.
┌	Indicates instructional notes for the teacher.

Activity 1: Introduction of Lesson Agenda

5%

Begin by reviewing the agenda and the assessed standards for this lesson: RL.9-10.2, RL.9-10.9, and W.9-10.2.b, d. In this lesson, students complete the 10.1.1 End-of-Unit Assessment, relying on their reading and analysis of Christopher Marlowe’s “The Passionate Shepherd to His Love,” Sir Walter Raleigh’s “The Nymph’s Reply to the Shepherd,” and William Carlos Williams’s “Raleigh Was Right.” Students write a multi-paragraph response analyzing how a shared central idea develops over the course of the three poems.

Students look at the agenda.

Activity 2: Homework Accountability

10%

Instruct students to take out their responses to the previous lesson’s homework assignment. (Revise the connecting statement from your 10.1.1 Evidence Collection Tool using well-chosen evidence from the discussion to support your analysis.) Instruct students to talk in pairs about the revisions they made to their connecting statements.

Student pairs discuss how they revised their connecting statements.

Instruct students to take out any additional materials for the End-of-Unit Assessment, such as their notes, annotations, Quick Writes, and tools, including the 10.1.1 Evidence Collection Tool.

Students take out their materials for the End-of-Unit Assessment.

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

Activity 3: 10.1.1 End-of-Unit Assessment

80%

Explain to students that because it is a formal writing task, the 10.1.1 End-of-Unit Assessment should include well-organized textual evidence that supports the analysis. Remind students to use proper grammar, capitalization, punctuation, and spelling.

Instruct students to write a multi-paragraph response to the following prompt:

How does a shared central idea develop over the course of the three poems from this unit?

Remind students to use the 10.1.1 End-of-Unit Text Analysis Rubric and Checklist to guide their written responses. Ask students to use this unit's vocabulary, including domain-specific vocabulary, wherever possible in their written responses.

Students listen and read the prompt.

Display the prompt for students to see, or provide the prompt in hard copy.

Ask students if they have remaining questions about the assessment prompt.

Review the 10.1.1 End-of-Unit Text Analysis Rubric and Checklist. Remind students to revisit the rubric once they are finished with the assessment to ensure they have fulfilled all the criteria.

Students review the 10.1.1 End-of-Unit Text Analysis Rubric and Checklist.

Remind students as they write to refer to their notes, tools, and annotated texts from previous lessons.

Students independently answer the prompt using evidence from the poems.

See the High Performance Response at the beginning of this lesson.

Activity 4: Closing

5%

Display and distribute the homework assignment. For homework, students should continue to read their AIR texts through the lens of focus standard RI.9-10.1 or RL.9-10.1 and prepare for a 3–5 minute discussion of their texts based on that standard.

Additionally, instruct students to read pages 155–160 of “The Palace Thief” by Ethan Canin (from “I tell this story not for my own honor” to “and therefore I called him to my office”). Direct students to box any unfamiliar words and look up their definitions. Instruct them to choose the definition that makes the most sense in context and write a brief definition above or near the word in the text.

Students follow along.

Differentiation Consideration: To support in-class analysis of the text throughout 10.1.2, consider instructing students to read “The Palace Thief” in its entirety for homework.

Homework

Continue reading your Accountable Independent Reading text through the lens of focus standard RL.9-10.1 or RI.9-10.1 and prepare for a 3–5 minute discussion of your text based on that standard.

Additionally, read pages 155–160 of “The Palace Thief” by Ethan Canin (from “I tell this story not for my own honor” to “and therefore I called him to my office”), and box any unfamiliar words and look up their definitions. Choose the definition that makes the most sense in context, and write a brief definition above or near the word in the text.

10.1.2 Lesson 1

Introduction

In this first lesson of this unit, students are introduced to a new text, “The Palace Thief,” a short story by Ethan Canin. Students continue to build the reading skills they began in 10.1.1 as they read and analyze pages 155–160 of “The Palace Thief” (from “I tell this story not for my own honor” to “and therefore I called him to my office”). In this passage, Canin begins to establish the relationship between the narrator of his story, a history teacher, and his student, Sedgewick Bell. Students pay particular attention to how Canin introduces the character of the narrator and explore how the narrator’s first impressions of Sedgewick develop the complex relationship between teacher and student. Student learning is assessed via a Quick Write at the end of the lesson: How does Canin develop the character of the narrator in this passage?

For homework, students reread pages 155–160 of “The Palace Thief” (from “I tell this story not for my own honor” to “and therefore I called him to my office”) and respond briefly in writing to a focus question. In addition, students read pages 160–164 of “The Palace Thief,” box unfamiliar words, and look up their definitions.

Standards

Assessed Standard(s)	
RL.9-10.3	Analyze how complex characters (e.g., those with multiple or conflicting motivations) develop over the course of a text, interact with other characters, and advance the plot or develop the theme.
Addressed Standard(s)	
NJSLSA. R.6	Assess how point of view or purpose shapes the content and style of a text.

Assessment

Assessment(s)

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

- How does Canin develop the narrator in this passage?

Throughout this unit, Quick Writes will be assessed using the Short Response Rubric.

High Performance Response(s)

A High Performance Response should:

- Analyze how Canin introduces the narrator (e.g., Canin first introduces the narrator, a retired teacher at St. Benedict’s School, by beginning with the narrator’s purpose for telling his story. The narrator admits that he is not telling the story “for [his] own honor” or “in apology for St. Benedict’s School” (p. 155). Instead, he states that he is telling the story of Sedgewick Bell, his former student, only in the hope that it will help “another student of history” someday (p. 155). The narrator’s stated purpose suggests that he is a reflective man who sees himself and his story as part of a larger history that might be examined by a future historian. The narrator also sees himself as an important person in the lives of his students because, as a history teacher, he “battled their indolence with discipline, their boorishness with philosophy, and the arrogance of their stations with the history of great men before them” (p. 155). The narrator believes he played a crucial role in shaping the character of his students; his belief in the importance of his work is reflected in the formal tone in which he tells the story.).

Vocabulary

Vocabulary to provide directly (will not include extended instruction)

- recriminations (n.) – angry statements in which you accuse or criticize a person who accused or criticized you
- demagogue (n.) – political leader who tries to get support by making false claims and promises and by using arguments based on emotion rather than reason
- patricians (n.) – people of noble or high rank; aristocrats
- prerogative (n.) – an exclusive right or privilege, etc., exercised by virtue of rank, office, or the like
- temper (v.) – to make (something) less severe or extreme
- dullard (n.) – a stupid, insensitive person
- roustabout (n.) – one who stirs up trouble
- magistrates (n.) – local officials who have some of the powers of a judge
- puerile (adj.) – childishly foolish; immature or trivial

Vocabulary to teach (may include direct word work and/or questions)
<ul style="list-style-type: none"> ● indolence (n.) – inclination to laziness
Additional vocabulary to support English Language Learners (to provide directly)
<ul style="list-style-type: none"> ● scrutiny (n.) – the act of carefully examining something, especially in a critical way ● posting (v.) – sending (a letter or package) by mail ● cultivated (adj.) – having or showing good education, taste, and manners

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards & Text <ul style="list-style-type: none"> ● Standards: RL.9-10.3, NJSLSA.R.6 Text: “The Palace Thief” from <i>The Palace Thief</i> by Ethan Canin, pages 155–160 	
Learning Sequence:	
1. Introduction of Lesson Agenda	1. 15%
2. Homework Accountability	7. 10%
3. Masterful Reading	8. 15%
4. Reading and Discussion	9. 45%
5. Quick Write	10. 10%
6. Closing	11. 5%

Materials

- Student copies of the 10.1 Common Core Learning Standards Tool (refer to 10.1.1 Lesson 1)
- Student copies of the Short Response Rubric and Checklist (refer to 10.1.1 Lesson 1)

Learning Sequence

How to Use the Learning Sequence	
Symbo	Type of Text & Interpretation of the Symbol
10%	Percentage indicates the percentage of lesson time each activity should take.

No symbol	Plain text indicates teacher action.
	Bold text indicates questions for the teacher to ask students.
	<i>Italicized text indicates a vocabulary word.</i>
	Indicates student action(s).
□	Indicates possible student response(s) to teacher questions.
⌋	Indicates instructional notes for the teacher.

Activity 1: Introduction of Lesson Agenda

15%

Begin by reviewing the agenda and the assessed standard for this lesson: RL.9-10.3. In this lesson, students are introduced to a new text, “The Palace Thief,” a short story by Ethan Canin. Students analyze how Canin introduces the character of the narrator and begin to explore the narrator’s complex relationship with one of his students, Sedgewick Bell.

Students look at agenda.

Instruct students to take out their copies of the 10.1 Common Core Learning Standards Tool. Inform students that in this lesson they begin to work with two new standards: NJLSA.R.6 and RL.9-10.3. Instruct students to individually read these standards on their tools and assess their familiarity with and mastery of them.

Students read and assess their familiarity with standards NJLSA.R.6 and RL.9-10.3.

Instruct students to talk in pairs about what they think the standard NJLSA.R.6 means. Lead a brief discussion about this standard.

Students consider how an author or narrator’s opinion, attitude, or reason for writing relates to the expression of ideas in a text.

Instruct students to talk in pairs about what they think standard RL.9-10.3 means. Lead a brief discussion about the standard.

Student responses may include:

- Students analyze how characters change during a story.
- Students analyze how characters relate to other characters.
- Students analyze how characters affect the action of a story or develop the central ideas of a story.

Activity 2: Homework Accountability

10%

Instruct students to talk in pairs about how they applied the focus standard to their Accountable Independent Reading (AIR) text. Lead a brief share out on the previous lesson's AIR homework assignment. Select several students (or student pairs) to explain how they applied focus standard RL 9-10.1 or RI 9-10.1 to their AIR text.

Students (or student pairs) discuss and share how they applied the focus standard to their AIR text from the previous lesson's homework.

Instruct student pairs to share and discuss the vocabulary words they identified and defined in the previous lesson's homework.

Students may identify the following words: *recriminations, demagogue, patricians, prerogative, temper, dullard, magistrates, puerile.*

Differentiation Consideration: Students may also identify the following words: *scrutiny, posting, and cultivated.*

Definitions are provided in the Vocabulary box in this lesson.

Activity 3: Masterful Reading

15%

Have students listen to a masterful reading of pages 155–160 of “The Palace Thief” (from “I tell this story not for my own honor” to “and therefore I called him to my office”).

Students follow along, reading silently.

Consider pausing several times during the masterful reading to allow students time to write down initial reactions and questions.

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

What does the narrator believe is his purpose as a teacher at St. Benedict's school?

Activity 4: Reading and Discussion

45%

Instruct students to form groups. Post or project each set of questions below for students to discuss. Instruct students to annotate for character development throughout the reading and discussion, using the code CD.

Instruct student groups to read page 155 of “The Palace Thief” (from “I tell this story not for my own honor” to “of the United States. That school was my life”) and answer the following questions before sharing out with the class.

What relationship does Canin establish between the narrator and St. Benedict’s school on page 155?

Student responses may include:

- The narrator’s statement, “I taught the sons of nineteen senators” suggests that the narrator was a teacher at St. Benedict’s school, and his statement, “I gave service there to the minds of three generations of boys” reveals that he taught at St. Benedict’s for many years.
- The narrator reflects, “I loved that school” and “That school was my life.” The past tense in both of these statements suggests that these reflections represent a relationship that the narrator had to St. Benedict’s in the past, rather than a current relationship.
- The narrator’s statement, “St. Benedict’s School needs no apologies” and his reflection that “I should have known what would happen between St. Benedict’s and me” suggests some kind of troubled history between the narrator and St. Benedict’s.

What relationship does Canin establish between the narrator and his students on page 155?

Student responses may include:

- The narrator’s statement, “I gave service there to the minds of three generations of boys and always left upon them, if I was successful, the delicate imprint of their culture” suggests that the narrator’s goal is to improve his students’ minds by impressing a set of values or principles upon them.
- The narrator’s reflection, “I battled their indolence with discipline, their boorishness with philosophy, and the arrogance of their stations with the history of great men before them” suggests that the narrator believes he played a crucial role in molding the character of his students. He believes that he is responsible for transforming his students into hard working, intelligent, and humble men. This description also implies that he believes that the subject he teaches is a crucial element of this transformation.
- The narrator’s use of the word “battled” to describe his influence on his students suggests that his relationship with his students involved a struggle and was perhaps antagonistic or unfriendly.

- o The narrator’s references to the “indolence” and “boorishness” of his students suggest that he is critical of his students.
- o The narrator’s reflections, “I taught the sons of nineteen senators” and “I taught a boy ... who would today have been president of the United States,” establish the prestige of his students. This reinforces the narrator’s belief in the importance of his influence on their lives and, by extension, on the world outside of St. Benedict’s.

Differentiation Consideration: if students struggle, consider posing the following scaffolding questions:

What words help clarify the meaning of “indolence” (p. 155) in this context?

The narrator’s statement, “I battled their indolence with discipline” (p. 155) suggests that “indolence” means the opposite of discipline. Therefore, indolence means not liking to work or be active.

What does the narrator’s description of his reasons for telling “this story” (p. 155) suggest about his character?

Student responses may include:

- o The narrator’s statement “I tell this story not for my own honor, for there is little of that here” (p. 155) suggests that he is humble, because he is unconcerned with his own reputation. Alternately, this statement could suggest that the narrator believes that he has done things in the past that are dishonorable.
- o The narrator’s explanation that he tells his story “only to record certain foretellable incidents in the life of a well-known man, in the event that the brief candle of his days may sometime come under the scrutiny of another student of history” (p. 155) suggests that the narrator understands himself as a historian and cares deeply about the process of recording events and circumstances.

Lead a brief whole-class discussion of student responses.

Instruct student groups to read pages 156–160 of “The Palace Thief” (from “This is why, I suppose, I accepted the invitation” to “and therefore I called him to my office”) and answer the following questions before sharing out with the class.

What do the narrator’s expectations of his students suggest about what he values?

Student responses may include:

- o The narrator’s expectation that his students will respect and feel passionately about the subject of his class suggests that he values history and scholarship.
- o The narrator’s expectation that his students will become men of “import” but also remain humble (p. 157), suggests that he values great achievements and ambition, but only when accompanied by humility and respect for the past.

How do the narrator’s impressions of Sedgewick Bell contribute to the development of Bell’s character?

Student responses may include:

- o The narrator describes Bell as the “son of Senator Sedgewick Hiram Bell ... who kept horses at his residence” (p. 156), suggesting that Sedgewick comes from a wealthy background. However, the narrator’s description of the Senator as a “demagogue” suggests that Bell should not be trusted (p. 156).
- o The narrator reflects that, in contrast to his father, “[t]he younger Sedgewick was a dull boy” (p. 156), suggesting that Sedgewick is unintelligent or uninteresting. His later reflection “he was not only a dullard but a roustabout” (page 157) suggests that Sedgewick is also a troublemaker.
- o The narrator recalls that upon entering his classroom for the first time, Sedgewick wore a look of “disdain” rather than the usual look of “frightened, desperate bravura” that the narrator is accustomed to seeing “on a new boy’s face” (p. 158), suggesting that Sedgewick looks down on or does not respect the narrator and his classroom.
- o The narrator says that the other students reacted to Sedgewick’s look of “disdain” by being “instantly intimidated into sensing the foolishness of their improvised cloaks” (p. 158) and “shifting uncomfortably in their togas” (p. 159), suggesting that Sedgewick has a powerful personality and is able to impact the behavior of others.
- o The narrator recalls, “Sedgewick Bell then began to add the dangerous element of natural leadership—which was based on the physical strength of his features—to his otherwise puerile antics. He organized the boys” (p. 159). This suggests that although the narrator finds Sedgewick uninteresting and unappealing, the other boys are drawn to him and look up to him as their leader.

Differentiation Consideration: Consider deepening students’ analysis by posing the following question:

To what extent does Sedgewick Bell fulfill the narrator’s expectations of his students?

Student responses may include:

- The narrator establishes his academic expectations of his students when he states, “What I asked of my boys that semester was simple—that they learn the facts I presented to them in an ‘Outline of Ancient Roman History’” (p. 159). The narrator’s statement, “[Y]et Sedgewick Bell was unwilling to do so. He was a poor student and on his first exam could not even tell me who it was that Mark Antony and Octavian had routed at Philippi” (p. 159) suggests that Sedgewick does not fulfill the narrator’s expectations for demonstrating knowledge or respecting the importance of history.
- When Sedgewick makes fun of wearing togas by “lifting and resettling the legs of his short pants in mockery of what his new classmates were wearing,” the narrator tells him that “this is a serious class, and I expect that you will take it seriously” (p. 158). The words suggest that Sedgewick’s actions do not meet the narrator’s expectations for respectful classroom behavior or respect for authority.

How does Canin establish the relationship between the narrator and Sedgewick Bell on pages 156–160?

Student responses may include:

- The narrator’s reflection that he “should have known better” than to accept Sedgewick’s “invitation,” and that he “should have recalled what kind of boy he had been at St. Benedict’s” (p. 156), suggests that Sedgewick has a difficult history with, or unique impact on, the narrator.
- The narrator’s statement, “From that first day, Sedgewick Bell was a boor and a bully, a damper to the illumination of the eager minds of my boys” (p. 159), establishes a hostile relationship between the narrator and Sedgewick Bell.
- The narrator regrets how he responded to Bell’s behavior and he believes that he had a negative influence on the way Sedgewick’s life turned out: “In retrospect, however, perhaps my strategy was a mistake, for to convince a boy of his own stupidity is to shoot a poisonous arrow indeed. Perhaps Sedgewick Bell’s life would have turned out more nobly if I had understood his motivations right away and treated him differently at the start” (p. 160).

How does the narrator’s point of view shape the content and style of the story?

Student responses should include:

- The story is told from the point of view of one of the characters, a former teacher, so he selects the events to relate. The story includes only events that he observes or learns of from others and only his own private feelings, thoughts, interpretations and opinions, not those of others.

- o The narrator is a former teacher and he tells the story in a formal, academic style that reflects the sense of importance he feels about his work.

Differentiation Consideration: If students struggle, consider posing the following scaffolding question:

What words and phrases does Canin use to create the tone of the opening paragraphs on page 155? What does this tone suggest about the narrator?

Student responses should include:

- o Formal and old-fashioned phrases like “all warnings are in vain” and “I gave service there to the minds of three generations of boys and always left upon them ... the delicate imprint of their culture,” as well as the frequent presence of complex and sophisticated vocabulary like “indolence,” “boorishness,” and “recriminations” create a formal or academic tone in the opening paragraphs.
- o This formal and academic tone suggests that the narrator is a well-educated man who values formality and tradition.

Consider drawing students’ attention to the application of CCRA.R.6 through their assessment of how point of view or purpose shapes the content and style of a text.

Lead a brief whole-class discussion of student responses.

Activity 5: Quick Write

10%

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

How does Canin develop the character of the narrator in this passage?

Ask students to use this lesson’s vocabulary wherever possible in their written responses. Remind students to use the Short Response Rubric and Checklist to guide their written responses.

Students listen and read the Quick Write prompt.

Display the prompt for students to see, or provide the prompt in hard copy.

Transition to the independent Quick Write.

Students independently answer the prompt, using evidence from the text.

See the High Performance Response at the beginning of this lesson.

Activity 6: Closing

5%

Display and distribute the homework assignment. Instruct students to reread pages 155–160 of “The Palace Thief” (from “I tell this story not for my own honor” to “and therefore I called him to my office”) and respond briefly in writing to the following prompt:

What does the narrator’s description of his classroom suggest about his expectations of his students?

Remind students to use the Short Response Rubric and Checklist to guide their written responses.

Differentiation Consideration: To deepen students’ analysis of the narrator of “The Palace Thief,” instruct students to read Percy Bysshe Shelley’s poem “Ozymandias” (<http://www.poets.org/poetsorg/poem/ozymandias>) and come to class prepared to discuss what the presence of this poem in the narrator’s classroom might suggest about his views on history.

In addition, instruct students to read pages 160–164 of The Palace Thief (from “In those days I lived in small quarters” to “My heart warmed somewhat toward young Sedgewick”). Direct students to box any unfamiliar words and look up their definitions. Instruct them to choose the definition that makes the most sense in context and write a brief definition above or near the word in the text.

Students follow along.

Homework

Reread pages 155–160 of “The Palace Thief” (from “I tell this story not for my own honor” to “and therefore I called him to my office”) and respond briefly in writing to the following prompt:

What does the narrator’s description of his classroom suggest about his expectations of his students?

Use the Short Response Rubric and Checklist to guide your written response.

In addition, read pages 160–164 of The Palace Thief (from “In those days I lived in small quarters” to “My heart warmed somewhat toward young Sedgewick”), and box any unfamiliar words and look up their definitions. Choose the definition that makes the most sense in context, and write a brief definition above or near the word in the text.

10.1.2 Lesson 2

Introduction

In this lesson, students read and discuss pages 160–164 of “The Palace Thief” (from “In those days I lived in small quarters” to “My heart warmed somewhat toward young Sedgewick”), in which the narrator confronts Sedgewick Bell about his behavior and subsequently meets with his father, Senator Bell. Students consider how the relationship between the narrator and Sedgewick develops over the course of this passage. Student learning is assessed via a Quick Write at the end of the lesson: How does the interaction between the narrator and the senator impact the narrator’s relationship with Sedgewick?

For homework, students should continue to read their Accountable Independent Reading (AIR) texts through the lens of focus standard RL.9-10.1 or RI.9-10.1. Also, students reread pages 155–160 (from “I tell this story not for my own honor” to “and therefore I called him to my office”) and trace the development of the central idea of the importance of history on their Central Ideas Tracking Tool. Additionally, students read pages 164–168 of “The Palace Thief” (from “Back at St. Benedict’s, furthermore, I saw that my words” to “and it was at this moment that I realized he was cheating”), box unfamiliar words, and look up their definitions.

Standards

Assessed Standard(s)	
RL.9-10.3	Analyze how complex characters (e.g., those with multiple or conflicting motivations) develop over the course of a text, interact with other characters, and advance the plot or develop the theme.
Addressed Standard(s)	
W.9-10.4	Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.
L.9-10.4.a	Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on <i>grades 9-10 reading and content</i> , choosing flexibly from a range of strategies. <ul style="list-style-type: none"> a. Use context (e.g., the overall meaning of a sentence, paragraph, or text; a word's position or function in a sentence) as a clue to the meaning of a word or phrase.

Assessment

Assessment(s)

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

- How does the interaction between the narrator and the senator impact the narrator’s relationship with Sedgewick?

High Performance Response(s)

A High Performance Response should:

- Analyze how the interaction between the narrator and the senator impacts the narrator’s relationship with Sedgewick (e.g., The narrator’s interaction with Senator Bell causes the narrator to empathize with Sedgewick. Before he visits the senator, the narrator dislikes Sedgewick and is upset and concerned about his behavior. He sets up the meeting with Sedgewick’s father in order to discipline Sedgewick. However, the meeting does not go as planned, and the narrator leaves with a new and more sympathetic understanding of Sedgewick. Although he initially finds the senator “likeable,” (p. 162), over the course of their meeting the senator insults the narrator’s passionate speech about the importance of teaching history by calling him a “horse who can talk” (p. 163) and dismisses the narrator’s importance in Sedgewick’s life by disagreeing with the narrator’s belief that it is his “job” to “mold” Sedgewick’s “character” (p. 163). The senator’s dismissal of the narrator’s concerns about his son makes the narrator feel that the senator is a “tyrant,” or an oppressive and powerful man (p. 164). The narrator’s negative interaction with the senator causes his “heart” to “warm[] somewhat towards young Sedgewick” (p. 164), because he believes that Sedgewick’s bad behavior may not be entirely his fault, but rather an understandable response to growing up under the influence of such a powerful and difficult man.)

Vocabulary

Vocabulary to provide directly (will not include extended instruction)

- loath (adj.) – not wanting or willing to do something
- scruples (n.) – moral or ethical considerations or standards that act as a restraining force or inhibit certain actions
- bucolic (adj.) – of or relating to the country or country life

<ul style="list-style-type: none"> ● equine (adj.) – of, or relating to, horses ● tyrant (n.) – sovereign or other ruler who uses power oppressively or unjustly
Vocabulary to teach (may include direct word work and/or questions)
<ul style="list-style-type: none"> ● affront (v.) – to offend the pride or dignity of ● novice (n.) – a person who is new to the circumstances, group, etc., in which he or she is placed; beginner
Additional vocabulary to support English Language Learners (to provide directly)
<ul style="list-style-type: none"> ● sidearm (n.) – a weapon (such as a sword or handgun) that is worn on your hip or in your belt

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards & Text: <ul style="list-style-type: none"> ● Standards: RL.9-10.3, W.9-10.4, L.9-10.4.a ● Text: “The Palace Thief” from <i>The Palace Thief</i> by Ethan Canin, pages 160–164 	
Learning Sequence: <ol style="list-style-type: none"> 1. Introduction of Lesson Agenda 2. Homework Accountability 3. Masterful Reading 4. Reading and Discussion 5. Quick Write 6. Closing 	<ol style="list-style-type: none"> 1. 15% 7. 10% 8. 15% 9. 40% 10. 10% 11. 10%

Materials

- Student copies of the 10.1 Common Core Learning Standards Tool (refer to 10.1.1 Lesson 1)
- Student copies of the Short Response Rubric and Checklist (refer to 10.1.1 Lesson 1)
- Copies of the Central Ideas Tracking Tool for each student

Learning Sequence

How to Use the Learning Sequence	
Symbol	Type of Text & Interpretation of the Symbol
10%	Percentage indicates the percentage of lesson time each activity should take.
no symbol	Plain text indicates teacher action.
	Bold text indicates questions for the teacher to ask students.
	<i>Italicized text indicates a vocabulary word.</i>
□	Indicates student action(s).
┌	Indicates possible student response(s) to teacher questions.
•	Indicates instructional notes for the teacher.

Activity 1: Introduction of Lesson Agenda

15%

Begin by reviewing the agenda and the assessed standards for this lesson: RL.9-10.3. In this lesson, students analyze how the relationship between the narrator and Sedgewick evolves over the course of the focus excerpt.

Students look at the agenda.

Instruct students to take out their copies of the 10.1 Common Core Learning Standards Tool. Inform students that in this lesson they begin to work with a new standard: W.9-10.4. Instruct students to individually read this standard on their tools and assess their familiarity with and mastery of it.

Students read and assess their familiarity with standard W.9-10.4.

Instruct students to talk in pairs about what they think standard W.9-10.4 means. Lead a brief discussion about the standard.

Student responses may include:

- Students make sure that their writing reflects for whom they are writing and why they are writing in order to more effectively communicate ideas.
- Students use a way of writing, or style, that addresses a specific assignment, outcome, or group of people.
- Students organize their ideas and paragraphs in a way that is appropriate to a specific assignment, outcome, or group of people.

Lead a brief discussion on W.9-10.4 by asking the following questions:

Compare the tasks of a Quick Write and writing a formal multi-paragraph response. What are students asked to do in each assignment?

Student responses may include:

- In a Quick Write, students are given several minutes to write an informal paragraph in response to a prompt that asks them to synthesize their thinking from a single lesson.
- In a formal multi-paragraph response, students are given one or more class periods to organize and compose a fully developed piece that contains multiple paragraphs that work together to develop an idea in response to a prompt. In a formal multi-paragraph response, students synthesize their thinking over the course of several lessons or a unit. Students are also expected to use correct spelling and punctuation and may have the opportunity to revise their formal multi-paragraph responses.

Given the differences in tasks, how does the purpose of a formal multi-paragraph response differ from the purpose of a Quick Write?

A Quick Write is intended to help students informally synthesize and keep track of their thinking on the lesson level, while a formal multi-paragraph response is intended to demonstrate a comprehensive understanding of a text or topic to a teacher and others, as well as demonstrate students' writing skills and craft.

Explain to students that throughout this module they will be expected to produce a variety of writing pieces. Students should consider the specific task, purpose, and audience of each assignment in order to produce effective writing.

Activity 2: Homework Accountability

10%

Instruct students to take out their responses to the first part of the previous lesson's homework assignment (Reread pages 155–160 of "The Palace Thief" and respond briefly in writing to the following question: What does the narrator's description of his classroom suggest about his expectations of his students?).

Students discuss their responses to the homework prompt in pairs.

Student responses may include:

- The narrator describes his classroom as "a tribute to the lofty ideals of man, which I hoped would inspire my boys, and at the same time to the fleeting nature of human accomplishment, which I hoped would temper their ambition with humility" (pp. 156–157).

This description suggests that the narrator expects his students to achieve great things, but also be humble about their successes.

- o The narrator describes a “tablet” made by a former student with a quote from Shutruk-Nahhunte, the conquering “King of Anshan and Susa” in 1158 B.C., that hung “above the door frame” of his classroom (p. 157). The narrator explains that he hoped the tablet “would teach my students of the irony that history bestows upon ambition” (p. 157), suggesting that he wants students to recognize that their own importance is not as great as they might think.
- o The narrator has hung Shelley’s poem “Ozymandias” above his desk because, he says, “It is critical for any man of import to understand his own insignificance before the sands of time, and this is what my classroom always showed my boys” (p. 157). This suggests that the narrator expects his students to achieve great things, or become men “of import” (p. 157), but also to understand that their individual lives and actions are relatively unimportant.
- o The narrator encourages his students to wear “togas they had made from sheets and safety pins” (p. 157) in his classroom, demonstrating the narrator’s passion for ancient history and an expectation that his students will share this passion.

Differentiation Consideration: If students completed the alternate Lesson 1 homework assignment, lead a brief class discussion on what the presence of the poem “Ozymandias” in the narrator’s classroom might suggest about his views on history.

In “Ozymandias,” the speaker of the poem recalls meeting “a traveler from an antique land” (line 1) who tells him of the ruins of a statue on which the following words are inscribed: “My name is Ozymandias, King of Kings; / Look on my Works, ye Mighty, and despair” (lines 10–11). However, the statue is now in “decay” (line 12) and surrounded only by “lone and level sands” (line 14). The legacy of the once great Ozymandias has been all but forgotten because of the damaging effects of time. The presence of this poem in the narrator’s classroom suggests that he believes that history is a humbling or destructive force, because the ruins of Ozymandias’s once great accomplishments demonstrate how humans are insignificant and powerless in the face of the passage of time.

Instruct student pairs to share and discuss the vocabulary words they identified in the previous lesson’s homework.

Students may identify the following words: *loath*, *scruples bucolic*, *equine* and *tyrant*

Differentiation Consideration: Students may also identify the following words: *sidearm*.

Definitions are provided in the Vocabulary box in this lesson.

Activity 3: Masterful Reading

15%

Have students listen to a masterful reading of pages 160–164 of “The Palace Thief” (from “In those days I lived in small quarters” to “My heart warmed somewhat toward young Sedgewick”), paying particular attention to the narrator’s interactions with the senator.

Consider pausing several times during the masterful reading to allow students time to write down initial reactions and questions.

Students follow along, reading silently.

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

How does the narrator’s attitude towards Sedgewick change over the course of this passage?

Activity 4: Reading and Discussion

40%

Instruct students to form groups. Post or project each set of questions below for students to discuss. Instruct students to annotate for character development throughout the reading and discussion, using the code CD.

Instruct student groups to read pages 160–161 (from “In those days I lived in small quarters” to “he passed for the first time yet, with a C plus”) and answer the following questions before sharing out with the class.

What does Sedgewick’s behavior upon entering the narrator’s room suggest about the relationship between the narrator and Sedgewick?

Student responses may include:

- Sedgewick is uninhibited and confident when he asks the narrator the personal question, “You’re not married, are you, sir?” (p. 160). Sedgewick’s question suggests he wants to shock the narrator or make him uncomfortable.
- Sedgewick insults the narrator by suggesting that the narrator enjoys “puttin’ us in togas” (p. 160). This insult suggests that Sedgewick dislikes the narrator, and wants to embarrass him.

- o Sedgewick's choice to insult the narrator without the "audience" of the "other boys" suggests that his antagonistic relationship with the narrator is not based solely on his need for attention or approval from his peers (p. 160).

Differentiation Consideration: If students struggle, consider providing the following scaffolding question:

How does Sedgewick's behavior clarify the meaning of *affront* in this context?

The narrator's description of Sedgewick's inappropriate behavior indicates that *affront* means "insult."

Consider drawing students' attention to their application of L.9-10.4.a through the process of using context to determine the meaning of a word.

How does the narrator respond to Sedgewick's behavior?

The narrator responds to Sedgewick's behavior by lying to Sedgewick about having made an "appointment to see [his] father" (p. 161).

What does Sedgewick's reaction to the narrator's response suggest about Sedgewick's relationship with his father?

Sedgewick is taken aback by the narrator's assertion that he has made an appointment with Sedgewick's father. Rather than "gaz[ing]" at the narrator "flatly" as Sedgewick did when insulting the narrator upon entering the room (p. 160), the narrator observes that Sedgewick's "gaze faltered" (p. 161) and he promised "to try harder, sir, from now on" (p. 161). Sedgewick makes good on his promise to improve his behavior, as he "read his lines quite passably and contributed little that I could see to the occasional fits of giggles that circulated among the slower boys" (p. 161). Sedgewick's abrupt improvement suggests that his father would not approve of his behavior in the class and is a powerful authority figure in his life.

Lead a brief whole-class discussion of student responses.

Instruct student groups to read pages 161–164 (from "Nonetheless, I had told him that I was going to speak with his father" to "My heart warmed somewhat toward young Sedgewick") and answer the following questions before sharing out with the class.

What does the narrator's account of his meeting with the senator suggest about the narrator?

Student responses may include:

- The narrator’s account suggests that he was impressed by the senator’s status. He states that his “hands trembled” as he called the senator (p. 161), and he describes himself as “frightened but determined” to meet with him (p. 162). The narrator also reveals that he is excited about the opportunity to meet with the senator when he says, “I admit that the prospect of seeing the man in his own office intrigued me” (p. 161).
- The narrator’s reflection that he was “a novice then in the world of politics” reveals that at the time of his meeting with the senator, the narrator is not familiar or comfortable with politics. The word “then” suggests that the narrator eventually gains familiarity with politics (p. 162).
- The narrator says that he “had not yet realized that such men are, above all, likeable” (p. 161), suggesting that the senator’s likability has something to do with his status as a politician. Perhaps his likability is carefully cultivated to appeal to the narrator, rather than being genuine.
- The narrator’s account of the meeting suggests that he values the subject of history. The narrator explains that by learning about the accomplishments of ancient Rome students will “understand the importance of character and high ideals” (p. 163).

Consider giving the students the phrase *the importance of history* to talk about how the past influences the characters and events in “The Palace Thief.” This idea becomes central to the analysis of the story over the course of the unit.

Differentiation Consideration: If students struggle, consider posing the following scaffolding question:

What words and phrases clarify the meaning of *novice* in this context?

The narrator’s clarification that he is a “novice then in the world of politics” because he “had not yet realized that such men are, above all, likeable” suggests that a novice is a beginner, or someone who is new to something (p. 162).

Consider drawing students’ attention to their application of L.9-10.4.a through the process of using context to determine the meaning of a word.

What do the senator’s speech and actions suggest about his character?

Student responses should include:

- The senator speaks informally and uses slang and swear words, as when he tells the narrator to “take the damn thing” (p. 162) and asks him, “What’s the good of what you’re teaching them boys?” (p. 163).

- o The senator presented him with the pistol with “real or contrived wonder—perhaps he did something like this with all of his visitors” (p. 162), suggesting that the senator’s gift is a strategic move to impress the narrator. The senator knows that the narrator values history, as evidenced by his question, “You’re a history buff ... right?” (p. 162). Perhaps the senator intends to establish his power and influence through the possession, and gift, of a rare and valuable artifact, or perhaps he wants to ensure that the narrator likes him or is indebted to him.

How does the senator’s understanding of the narrator’s job compare to the narrator’s beliefs about his role as a teacher?

The senator believes the narrator’s job is to “merely teach” his son the facts of history (p. 164), and that the more important task of molding character is the responsibility of a father, not a teacher. The narrator tells the senator, “It’s my job, sir, to mold your son’s character” (p. 163). The senator dismisses the narrator’s role and importance in his son’s life, asserting that it is his job, and not the narrator’s, to “mold” his son’s character (p. 164).

Differentiation Consideration: If students struggle, consider posing the following scaffolding questions:

What does the narrator’s explanation of what he’s “teaching them boys” (p. 163) suggest about how he understands his role in Sedgewick’s life?

The narrator explains that teaching his students about ancient history helps them to “understand the importance of character and high ideals” (p. 163), suggesting that the narrator believes that an important part of his job is shaping the character and beliefs of his students, not just teaching them ancient history.

What does the senator’s use of the word “merely” on page 164 suggest about how he understands the narrator’s role in Sedgewick’s life?

The senator’s use of the word “merely” in his assertion that the narrator “will merely teach” his son (p. 164) suggests that he believes the narrator’s role in his son’s life is relatively unimportant.

What happens to the narrator’s attitude toward the senator over the course of this scene and why?

Initially, the narrator is “frightened” (p. 162), and excited to meet with such an important man. At the beginning of their meeting, the narrator is surprised at how “likeable” the senator is and describes him as a “feisty as a game hen,” or an energetic but harmless creature (p. 162). However, after the senator insults the narrator by comparing him to a “horse who can talk” (p.

163), and puts him in his place by telling him that it is a father’s job and not the narrator’s to “mold” his son, the narrator leaves the senator’s office hurt and “bewildered” (p. 164). After being insulted and dismissed by the senator, he refers to the senator as a “tyrant” (p. 164), which suggests that he has come to see the senator as a powerful and oppressive man.

What happens to the narrator’s attitude towards Sedgewick over the course of this scene and why?

Student responses may include:

- Initially, the narrator is upset about Sedgewick’s inappropriate behavior, and views him as an adversary. After his interaction with the senator, the narrator empathizes with Sedgewick, or, as he describes, his “heart warmed somewhat toward young Sedgewick” (p. 164).
- The narrator reflects that the insulting manner with which the senator dismissed him from his office made him consider “what it must have been like to have been raised under such a tyrant” (p. 164). This suggests that the narrator’s new sympathy for Sedgewick comes from a growing understanding of how growing up with an oppressive father might have negatively influenced Sedgewick and might play a role in his current behavioral problems.

Lead a brief whole-class discussion of student responses.

Activity 5: Quick Write

10%

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

How does the interaction between the narrator and the senator impact the narrator’s relationship with Sedgewick?

Ask students to use this lesson’s vocabulary wherever possible in their written responses, and to keep in mind the task and purpose of a Quick Write. Remind students to refer to the Short Response Rubric and Checklist to guide their written responses.

Students listen and read the Quick Write prompt.

Display the prompt for students to see, or provide the prompt in hard copy.

Transition students to the independent Quick Write.

Students independently answer the prompt using evidence from the text, and keeping in mind the task and purpose of a Quick Write.

See the High Performance Response at the beginning of this lesson.

Activity 6: Closing

10%

Distribute a copy of the Central Ideas Tracking Tool to each student. Read the directions on the tool aloud, and explain that the “Notes and Connections” column should be used to record supporting quotes and explanations, questions, and connections to other texts.

Differentiation Consideration: If necessary, consider modeling for students how to complete an entry on the Central Ideas Tracking Tool. See the Model Central Ideas Tracking Tool for a sample entry.

Instruct students to review pages 160–164 (from “In those days I lived in small quarters” to “My heart warmed somewhat toward young Sedgewick”) and use the Central Ideas Tracking Tool to record an example of how the text supports the central idea of the importance of history.

Students review passage and record evidence and analysis on Central Ideas Tracking Tool.

See Model Central Ideas Tracking Tool for a possible student response.

Lead a brief whole-class discussion of student responses.

Display and distribute the homework assignment. For homework, students should continue to read their AIR text through the lens of focus standard RL.9-10.1 or RI.9-10.1 and prepare for a 3–5 minute discussion of the text based on that standard.

Also for homework, instruct students to reread pages 155–160 of “The Palace Thief” (from “I tell this story not for my own honor” to “and therefore I called him to my office”) and trace the development of the central idea of the importance of history on their Central Ideas Tracking Tool.

Additionally, instruct students to read pages 164–168 of “The Palace Thief” (from “Back at St. Benedict’s, furthermore, I saw that my words” to “and it was at this moment that I realized he was cheating”). Direct students to box any unfamiliar words and look up their definitions. Instruct them to choose the definition that makes the most sense in context and write a brief definition above or near the word in the text.

Students follow along.

Homework

Continue reading your Accountable Independent Reading text through the lens of focus standard RL.9-10.1 or RI.9-10.1 and prepare for a 3–5 minute discussion of your text based on that standard.

Reread pages 155–160 of “The Palace Thief” (from “I tell this story not for my own honor” to “and therefore I called him to my office”) and trace the development of the central idea of the importance of history on your Central Ideas Tracking Tool.

Additionally, read pages 164–168 of “The Palace Thief” (from “Back at St. Benedict’s, furthermore, I saw that my words” to “and it was at this moment that I realized he was cheating”), and box any unfamiliar words and look up their definitions. Choose the definition that makes the most sense in context, and write a brief definition above or near the word in the text.

Central Ideas Tracking Tool

Name:		Class		Date	
		:		:	

Directions: Identify the central ideas that you encounter throughout the text. Trace the development of those ideas by noting how the author introduces, develops, or refines these ideas in the texts. Cite textual evidence to support your work.

Text:	
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Page #	Central Ideas	Notes and Connections

Model Central Ideas Tracking Tool

Name:		Class		Date	
		:		:	

Directions: Identify the central ideas that you encounter throughout the text. Trace the development of those ideas by noting how the author introduces, develops, or refines these ideas in the texts. Cite textual evidence to support your work.

Text:	“The Palace Thief” by Ethan Canin
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Page #	Central Ideas	Notes and Connections
Page 163	The importance of history	The narrator responds to the senator’s question, “What’s the good of what you’re teaching them boys” by explaining that studying history helps students “understand the importance of character and high ideals.”

10.1.2

Lesson 3

Introduction

In this lesson, students read and discuss pages 164–168 of “The Palace Thief” (from “Back at St. Benedict’s, furthermore, I saw that my words” to “and it was at this moment that I realized he was cheating”), in which the narrator reflects on the events of the “Mr. Julius Caesar” competition. Students explore how the decisions that the narrator makes before and during the “Mr. Julius Caesar” competition contribute to the development of a central idea in the text. Student learning is assessed via a Quick Write at the end of the lesson: How do the narrator’s actions in this passage develop a central idea of the text?

For homework, students reread pages 164–168 of “The Palace Thief” and trace the development of the central idea of expectations on their Central Ideas Tracking Tools. Additionally, students read pages 168–171 of “The Palace Thief” and continue using the Central Ideas Tracking Tool to trace the central idea of expectations. Students also box unfamiliar words and look up their definitions.

Standards

Assessed Standard(s)	
RL.9-10.2	Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.
Addressed Standard(s)	
W.9-10.9.a	Draw evidence from literary or informational texts to support analysis, reflection, and research. a. Apply <i>grades 9-10 Reading standards</i> to literature (e.g., “Analyze how an author draws on and transforms source material in a specific work [e.g., how Shakespeare treats a theme or topic from Ovid or the Bible or how a later author draws on a play by Shakespeare]”).
L.9-10.4.a	Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on <i>grades 9-10 reading and content</i> , choosing flexibly from a range of strategies.

- | | |
|--|---|
| | a. Use context (e.g., the overall meaning of a sentence, paragraph, or text; a word's position or function in a sentence) as a clue to the meaning of a word or phrase. |
|--|---|

Assessment

Assessment(s)

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

- How do the narrator's actions in this passage develop a central idea of the text?

High Performance Response(s)

A High Performance Response should:

- Identify a central idea in the text (e.g., expectations).
- Identify one or more of the narrator's actions (e.g., the narrator's decision to cheat on Sedgewick's behalf by elevating his quiz grade so that he can participate in the "Mr. Julius Caesar" competition, the narrator's decision to continue cheating by asking Sedgewick easier questions than those he asks of the other competitors in the "Mr. Julius Caesar" competition).
- Describe how the narrator's actions develop this idea (e.g., The narrator's decision to cheat on Sedgewick's behalf develops the central idea of expectations, because his decision is motivated in part by his high expectations of himself. The narrator describes "those students who come, under one's own direction, from darkness into the light" as "the honeyed morsels of a teacher's existence" (p. 164), referring to Sedgewick's rise from "poor student" (p. 159) to a contestant in the prestigious "Mr. Julius Caesar" competition. This reinforces the narrator's belief that he has a profound influence on the lives of his students. When Sedgewick hesitates to answer a question in the "Mr. Julius Caesar" competition, the narrator reacts with an overwhelming sense of responsibility for Sedgewick's failure. He says he "felt that it was I who had put him in this untenable position, I who had brought a tender bud too soon into the heat" (p. 166).).

Vocabulary

Vocabulary to provide directly (will not include extended instruction)

- nascent (adj.) – beginning to exist or develop
- umbra (n.) – shade; shadow

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

- cardinal (adj.) – basic or most important

Additional vocabulary to support English Language Learners (to provide directly)
<ul style="list-style-type: none"> ● formidable (adj.) – very powerful or strong; deserving serious attention and respect ● rooting (v.) – expressing or showing support for (a person, a team, etc.) ● leapfrogged (v.) – moved ahead of or beyond (someone or something) in a very quick and sudden way

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards & Text:	
<ul style="list-style-type: none"> ● Standards: RL.9-10.2, W.9-10.9.a, L.9-10.4.a ● Text: “The Palace Thief” from <i>The Palace Thief</i> by Ethan Canin, pages 164–168 	
Learning Sequence:	
1. Introduction of Lesson Agenda	1. 5%
2. Homework Accountability	7. 15%
3. Masterful Reading	8. 10%
4. Reading and Discussion	9. 50%
5. Quick Write	10. 10%
6. Closing	11. 10%

Materials

- Student copies of the Central Ideas Tracking Tool (refer to 10.1.2 Lesson 2)—students may need additional blank copies
- Student copies of the Short Response Rubric and Checklist (refer to 10.1.1 Lesson 1)

Learning Sequence

How to Use the Learning Sequence

File: 10.1.2 Lesson 3, v2 Date: 5/26/15 Classroom Use: Starting 5/2015
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Symbol	Type of Text & Interpretation of the Symbol
10%	Percentage indicates the percentage of lesson time each activity should take.
no symbol	Plain text indicates teacher action.
	Bold text indicates questions for the teacher to ask students.
	<i>Italicized text indicates a vocabulary word.</i>
☐	Indicates student action(s).
┌	Indicates possible student response(s) to teacher questions.
└	Indicates instructional notes for the teacher.

Activity 1: Introduction of Lesson Agenda

5%

Begin by reviewing the agenda and the assessed standard for this lesson: RL.9-10.2. In this lesson, students analyze how the decisions that the narrator, Hundert, makes before and during the “Mr. Julius Caesar” competition develop a central idea in the text.

Students look at the agenda.

Activity 2: Homework Accountability

15%

Instruct students to talk in pairs about how they applied the focus standard to their Accountable Independent Reading (AIR) text. Lead a brief share out on the previous lesson’s AIR homework assignment. Select several students (or student pairs) to explain how they applied the focus standard (RL 9-10.1 or RI 9-10.1) to their AIR text.

Students (or student pairs) discuss and share how they applied their focus standard to their AIR text from the previous lesson’s homework.

Instruct students to take out their responses to the previous lesson’s homework assignment. (Reread pages 155–160 of “The Palace Thief” and trace the development of the central idea of the importance of history on your Central Ideas Tracking Tool.) Instruct students to form pairs and share their notes on the Central Ideas Tracking Tool.

Students share text evidence related to the central ideas of the importance of history.

See Model Central Ideas Tracking Tool sample student responses.

Instruct student pairs to share and discuss the vocabulary words they identified in the previous lesson's homework.

Students may identify the following words: *nascent*, *umbra*.

Differentiation Consideration: Students may also identify the following words: *formidable*, *rooting* and *leapfrogged*.

Definitions are provided in the Vocabulary box in this lesson.

Activity 3: Masterful Reading

10%

Have students listen to a masterful reading of pages 164–168 of “The Palace Thief” (from “Back at St. Benedict’s, furthermore, I saw that my words” to “and it was at this moment that I realized he was cheating”).

Consider pausing several times during the masterful reading to allow students time to write down initial reactions and questions.

Students follow along, reading silently.

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

What is a central idea of this excerpt?

Activity 4: Reading and Discussion

50%

Instruct students to form groups. Post or project each set of questions for students to discuss. Instruct students to continue to annotate the text as they read and discuss.

This annotation exercise supports students' engagement with W.9-10.9.a, which addresses the use of textual evidence in writing.

Instruct student groups to read pages 164–165 (from “Back at St. Benedict’s, furthermore, I saw that my words” to “one cannot overstate the importance of a public joust”) and answer the following questions before sharing out with the class.

What has happened to Sedgewick’s behavior over the course of the text thus far? How does the narrator explain Sedgewick’s behavior at this point in the text?

Student responses should include:

- o Initially, the narrator describes Sedgewick as a “poor student” who disrupts the narrator’s class with his bad behavior, or “puerile antics” (p. 159). Now, the narrator describes Sedgewick’s work as “adequate,” and describes him as a student who is less disruptive than before (p. 164). The narrator says Sedgewick is on “a struggling, uphill course” (p. 164), indicating that Sedgewick is making an effort to improve his behavior. Although Sedgewick’s behavior in the narrator’s class has improved, the narrator clarifies that he is not “in fact attentive” (p. 164), indicating that Sedgewick is not yet a great student or perfectly behaved.
- o The narrator says, “I saw that my words had evidently had some effect on the boy” (p. 164), suggesting that he believes that his “words,” or influence, are responsible for this change in Sedgewick. His description of Sedgewick as one of “those students who come, under one’s own direction, from darkness into the light” (p. 164) reinforces the narrator’s belief that his “direction,” or influence, has convinced Sedgewick to change his bad behavior or “darkness” into good behavior or “light.”

What has happened to the narrator’s behavior towards Sedgewick over the course of the text thus far?

Initially, the narrator is upset and concerned about Sedgewick’s behavior and poor performance in his class and he seeks to discipline him by trying to “convince” him “of his own stupidity” (p. 160). After his conversation with the senator, the narrator admits to “tak[ing] a special interest” in Sedgewick (p. 164). He gives him the “benefit of the doubt on his quizzes” (p. 164), and only calls on him to answer easy questions. The narrator has begun to make exceptions for Sedgewick and no longer holds him to the same high expectations that he has of his other students.

What effect does the phrase “I admit” (p. 164) have on the tone of the narrator’s recollections? What does this tone suggest about how the narrator understands his own actions?

The phrase “I admit” creates a defensive tone. This defensive tone suggests that the narrator feels guilty about his actions, or anticipates that other people will disagree with his decisions.

Based on what the narrator says explicitly, as well as your understanding of his character and tone, what reason(s) might the narrator have for his change in behavior towards Sedgewick?

Student responses may include:

- o The narrator explains that he chose to make exceptions for Sedgewick because he was “trying to encourage ... a boy who ... was struggling gamely from beneath the formidable umbra of his father” (p. 164). This explanation suggests that the narrator takes it easy on Sedgewick because he feels that Sedgewick is at a disadvantage because of the difficulty of growing up under the shadow of such a powerful father.

- o The defensive tone that the narrator uses in his justification of his choices suggests that he may have other more selfish reasons for cheating on Sedgewick's behalf. The narrator describes Sedgewick's progress as one of "the honeyed morsels of a teacher's existence" and believes that it is his job to help students "understand the importance of character and high ideals" (p. 163), suggesting that his decision to cheat on Sedgewick's behalf might have something to do with fulfilling his own expectations of himself as a teacher.

Differentiation Consideration: Consider deepening students' analysis by posing the following question:

What does the narrator's description of the "Mr. Julius Caesar" competition suggest about the significance of this game to the narrator and his students?

By describing the competition as a "mythic ritual" or a revered "public joust" (p. 165), the narrator compares the contemporary competition to a historical contest, but highlights that it is still popular among students today. This description emphasizes how important the contest is to the narrator and his students.

Lead a brief whole-class discussion of student responses.

Instruct student groups to read pages 165–168 (from "That year I had three obvious contenders" to "and it was at this moment that I realized he was cheating") and answer the following questions before sharing out with the class.

What is the narrator's "first mistake" (p. 165)?

The narrator's "first mistake" is his decision to break "one of the cardinal rules of teaching" (p. 165) and cheat on Sedgewick's behalf by giving "him an A on a quiz on which he had earned only a B" (p. 165). This allows Sedgewick to be a contestant in the "Mr. Julius Caesar" competition, although he does not truly deserve to be.

Differentiation Consideration: If students struggle, consider providing the followings scaffolding question:

What words and phrases clarify the meaning of the phrase "cardinal rules" in this paragraph (p. 165)?

The narrator's emphasis that breaking this rule was a "mistake" (p. 165) suggests that the phrase "cardinal rules" refers to very important rules.

Consider drawing students' attention to their application of L.9-10.4.a through the process of using context to making meaning of unknown words and phrases.

What does the narrator's response to Sedgewick's hesitation on page 166 and Sedgewick's success on page 167 suggest about his reasons for breaking the "one of the cardinal rules of teaching" (p. 165)?

Student responses should include:

- On page 166, the narrator reacts to Sedgewick's hesitation while answering a question by worrying about his own role in Sedgewick's failure, saying he "felt that it was I who had put him in this untenable position, I who had brought a tender bud too soon into the heat." The narrator's emphasis on his own role in Sedgewick's failure suggests that he went against his principles and broke "one of the cardinal rules of teaching" in order to fulfill his own expectations of himself as a teacher who inspires struggling students to improve, or move "from darkness into the light" (p. 164).
- On page 167, the narrator reacts with "delight[]" at Sedgewick's success in the competition and explains, "Not only was he proving my gamble worthwhile but he was showing the twittering boys in the audience that, under fire, discipline produces accurate thought" (p. 167). The narrator is delighted because Sedgewick's success validates his own questionable decision to cheat on Sedgewick's behalf, and proves to the other students that the narrator's emphasis on discipline in his classroom is well founded. The narrator's attitude towards Sedgewick's success is shaped by his own desire to be recognized as a successful teacher who, as he explained to the senator earlier, imparts "the importance of character and high ideals" (p. 163) upon his students.

What important idea in the text develops through the narrator's realization on page 168?

The narrator's realization that Sedgewick is also cheating demonstrates that both the narrator and Sedgewick are willing to cheat to fulfill others' expectations of them. The narrator cheats to fulfill his high expectations of himself as a teacher who imparts upon his students "the importance of character and high ideals" (p. 163), while Sedgewick cheats to maintain his status among his classmates and to escape "the formidable umbra of his father" (p. 164). Both instances of cheating demonstrate that expectations of oneself and others can be damaging or cause unintended negative outcomes. For example, rather than demonstrating an understanding of "character and high ideals" (p. 163), Sedgewick repeats the narrator's immoral actions.

Consider giving students the term *expectations* to talk about characters' feelings or beliefs that something will happen or is likely to happen, or their feelings and beliefs about how successful, good, etc., someone or something will be. This emerging idea of *expectations*, both of oneself and

others, becomes central to the analysis of “The Palace Thief” and the other texts that students read over the course of the module.

Instruct students to review pages 165–168 (from “That year I had three obvious contenders” to “and it was at this moment that I realized he was cheating”) and use the Central Ideas Tracking Tool to record a few examples of how the text supports the central idea of expectations.

Students review passage and record evidence and analysis on Central Ideas Tracking Tool.

See Model Central Ideas Tracking Tool for possible student responses.

Lead a brief whole-class discussion of student responses.

Activity 5: Quick Write

10%

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

How do the narrator’s actions in this passage develop a central idea of the text?

Ask students to use this lesson’s vocabulary wherever possible in their written responses. Remind students to use the Short Response Rubric and Checklist to guide their written responses.

Students listen and read the Quick Write prompt.

Display the prompt for students to see, or provide the prompt in hard copy.

Transition to the independent Quick Write.

Students independently answer the prompt using evidence from the text.

See the High Performance Response at the beginning of this lesson.

Activity 6: Closing

10%

Display and distribute the homework assignment. For homework, instruct students to use the Central Ideas Tracking Tool to trace the development of the central idea of expectations on pages 164–168 of “The Palace Thief” (from “Back at St. Benedict’s, furthermore, I saw that my words” to “and it was at this moment that I realized he was cheating”).

Also for homework, instruct students to read pages 168–171 of “The Palace Thief” (from “I had come to this job straight from my degree” to “my ‘Outline’ pressed against the inside of his garment”). Instruct students to use the Central Ideas Tracking Tool to continue tracing the central idea of expectations. Also, direct students to box any unfamiliar words and look up their definitions. Instruct them to choose the

definition that makes the most sense in context and write a brief definition above or near the word in the text.

Students follow along.

Homework

Reread pages 164–168 of “The Palace Thief” (from “Back at St. Benedict’s, furthermore, I saw that my words” to “and it was at this moment that I realized he was cheating”), and trace the development of the central idea of expectations on your Central Ideas Tracking Tool.

In addition, read pages 168–171 of “The Palace Thief” (from “I had come to this job straight from my degree” to “my ‘Outline’ pressed against the inside of his garment”). Continue to use the Central Ideas Tracking Tool to trace the development of the central idea of expectations. Also, box any unfamiliar words and look up their definitions. Choose the definition that makes the most sense in context, and write a brief definition above or near the word in the text.

Model Central Ideas Tracking Tool

Name:		Class		Date	
	:		:		

Directions: Identify the central ideas that you encounter throughout the text. Trace the development of those ideas by noting how the author introduces, develops, or refines these ideas in the texts. Cite textual evidence to support your work.

Text:	“The Palace Thief” by Ethan Canin
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Page #	Central Ideas	Notes and Connections
Page 155	The importance of history	The narrator says he is telling the story “in the event that the brief candle of his days may sometime come under the scrutiny of another student of history”; he believes someone in the future will find it valuable to study the events of the story.
Page 156	The importance of history	The narrator reflects that it is sad that boys “abandon the moral endeavor of Plato and embrace the powerful, pragmatic hand of Augustus,” suggesting that he believes that the different periods of history emphasize different qualities, and that he values the “moral” aspects of the age of Plato more than the “pragmatic” aspects of the age of Augustus.
Page 157	The importance of history	The narrator explains that he has the quote from Shitruk-Hahhunte above the door to his classroom to emphasize “the irony that history bestows upon ambition.” The narrator believes that studying history makes it clear that even accomplishments that people believe are important becomes forgotten over time.
Page 157	The importance of history	The narrator has his students read “Ozymandias” so that they will understand their “own insignificance before the sands of time,” suggesting that he believes studying history provides an important sense of perspective for his students.

Page 158	The importance of history	The narrator tells Sedgewick, “[T]his is a serious class, and I expect that you will take it seriously,” expressing the importance he places on studying history.
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10.1.2

Lesson 4

Introduction

In this lesson, students read and discuss pages 168–171 of “The Palace Thief” (from “I had come to this job straight from my degree” to “my ‘Outline’ pressed against the inside of his garment”) in which the narrator, Hundert, struggles to understand the events of the “Mr. Julius Caesar” competition and how best to move forward in its aftermath. Students analyze the conflict the narrator experiences, and explore how this conflict develops central ideas in the text. Student learning is assessed via a Quick Write at the end of the lesson: How does the narrator’s description of the “Mr. Julius Caesar” competition develop a central idea in the text?

For homework, students read pages 171–175 of “The Palace Thief” (from “‘Well, young man,’ I said, knocking on the door frame” to “and trundled off to sit among his friends”). Students continue to use the Central Ideas Tracking Tool to trace the development of central ideas in the text, box unfamiliar words, and look up their definitions.

Standards

Assessed Standard(s)	
RL.9-10.2	Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.
Addressed Standard(s)	
W.9-10.9.a	<p>Draw evidence from literary or informational texts to support analysis, reflection, and research.</p> <p>a. Apply <i>grades 9-10 Reading standards</i> to literature (e.g., “Analyze how an author draws on and transforms source material in a specific work [e.g., how Shakespeare treats a theme or topic from Ovid or the Bible or how a later author draws on a play by Shakespeare]”).</p>

L.9-10.4.a	<p>Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on <i>grades 9-10 reading and content</i>, choosing flexibly from a range of strategies.</p> <p>a. Use context (e.g., the overall meaning of a sentence, paragraph, or text; a word's position or function in a sentence) as a clue to the meaning of a word or phrase.</p>
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Assessment

Assessment(s)
<p>Student learning is assessed via a Quick Write at the end of the lesson. Students respond to the following prompt, citing textual evidence to support analysis and inferences drawn from the text.</p> <ul style="list-style-type: none"> How does the narrator's description of the "Mr. Julius Caesar" competition develop a central idea in the text?
High Performance Response(s)
<p>A High Performance Response should:</p> <ul style="list-style-type: none"> Identify a central idea in the text (e.g., expectations). Analyze how this central idea develops through the narrator's description of the "Mr. Julius Caesar" competition (e.g., The narrator's description of the "Mr. Julius Caesar" competition develops the central idea of expectations by demonstrating how competing expectations of self and others shape events. Early in the passage, Hundert expresses his idealistic expectations for himself stating that when he came to St. Benedict's, he carried with him "the hope that I could give to my boys the more important vision that my classical studies had given to me" (p. 168). However, Hundert compromises these idealistic expectations when he follows his own ambition of "one day becoming a headmaster" (p. 169) by choosing to follow Mr. Woodbridge's orders to ignore Sedgewick's cheating. Hundert also feels "an inexplicable pity" for Sedgewick (p. 168) because of the expectations Senator Bell has for his son. However, Hundert also realizes that Deepak's parents, too, have expectations for their son. In the end, Hundert finds himself torn by his expectations for himself, Senator Bell's expectations for his son, and Mrs. Mehta's hopes for her son.)

Vocabulary

Vocabulary to provide directly (will not include extended instruction)
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<ul style="list-style-type: none"> ● myopia (n.) – condition of the eye that makes it difficult to see objects that are far away; nearsightedness ● begets (v.) – causes; produces as an effect
Vocabulary to teach (may include direct word work and/or questions)
<ul style="list-style-type: none"> ● coddled (v.) – treated tenderly; nursed or tended indulgently ● deliberation (n.) – careful consideration before decision
Additional vocabulary to support English Language Learners (to provide directly)
<ul style="list-style-type: none"> ● din (n.) – loud, confusing mixture of noises that lasts for a long time

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards & Text: <ul style="list-style-type: none"> ● Standards: RL.9-10.2, W.9-10.9.a, L.9-10.4.a ● Text: “The Palace Thief” from <i>The Palace Thief</i> by Ethan Canin, pages 168–171 	
Learning Sequence: <ol style="list-style-type: none"> 1. Introduction of Lesson Agenda 2. Homework Accountability 3. Masterful Reading 4. Reading and Discussion 5. Quick Write 6. Closing 	<ol style="list-style-type: none"> 1. 5% 2. 10% 3. 10% 4. 55% 5. 10% 6. 10%

Materials

- Student copies of the Central Ideas Tracking Tool (refer to 10.1.2 Lesson 2)—students may need additional blank copies
- Student copies of the Short Response Rubric and Checklist (refer to 10.1.1 Lesson 1)

Learning Sequence

How to Use the Learning Sequence	
Symbol	Type of Text & Interpretation of the Symbol
10%	Percentage indicates the percentage of lesson time each activity should take.
no symbol	Plain text indicates teacher action.
	Bold text indicates questions for the teacher to ask students.
	<i>Italicized text indicates a vocabulary word.</i>
	Indicates student action(s).
□	Indicates possible student response(s) to teacher questions.
└	Indicates instructional notes for the teacher.

Activity 1: Introduction of Lesson Agenda

5%

Begin by reviewing the agenda and the assessed standard for this lesson: RL.9-10.2. In this lesson, students analyze an excerpt from “The Palace Thief,” focusing on how the narrator’s reflections on the “Mr. Julius Caesar” competition develop central ideas in the text.

Students look at the agenda.

Activity 2: Homework Accountability

10%

Instruct students to form pairs and share their additions to the Central Ideas Tracking Tool.

See the Model Central Ideas Tracking Tool for possible student responses.

Lead a brief whole-class discussion of student responses.

Instruct student pairs to share and discuss the vocabulary words they identified in the previous lesson’s homework.

Students may identify the following words: *myopia* and *begets*.

Differentiation Consideration: Students may also identify the following word: *din*.

Definitions are provided in the Vocabulary box in this lesson.

Activity 3: Masterful Reading

10%

Have students listen to a masterful reading of pages 168–171 of “The Palace Thief” (from “I had come to this job straight from my degree” to “my ‘Outline’ pressed against the inside of his garment”).

Consider pausing several times during the masterful reading to allow students time to write down initial reactions and questions.

Students follow along, reading silently.

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

To what extent does the narrator meet his own expectations?

Activity 4: Reading and Discussion

55%

Instruct students to form small groups. Post or project each set of questions below for students to discuss. Instruct students to annotate for central ideas throughout the reading and discussion, using the code CI.

This focused annotation supports students’ engagement with W.9-10.9.a, which addresses the use of textual evidence in writing.

Instruct student groups to read pages 168–170 (from “I had come to this job straight from my degree” to “I could see the sheets of my ‘Outline’ pressed against the inside of his garment”) and answer the following questions before sharing out with class.

How does the narrator’s description of his first days of teaching develop his expectations for himself and his students (p. 168)?

Student responses should include:

- The narrator expresses the idealistic expectation that he will share with his students his own love of learning. He says he carried with him “the hope that I could give to my boys the more important vision that my classical studies had given to me” (p. 168).
- The narrator expects himself to be a demanding teacher, noting, “I knew that [the boys] responded best to challenge” (p. 168).
- The narrator expects himself to share with his students the values he expressed to Senator Bell when he talked about “the importance of character and high ideals” (p. 163).

Differentiation Consideration: If students struggle, consider posing the following scaffolding question:

Based on the narrator’s interview with Senator Bell described on page 163, what benefits does the narrator see as the “important vision” (p. 168) that his classical studies gave him?

The narrator believes that by studying the classical world, the boys will “understand the importance of character and high ideals” (p. 163).

What does the narrator’s attitude towards coddling suggest about his teaching philosophy?

The narrator’s belief that coddling makes boys “weak-minded” (p. 168) suggests that he believes that the opposite of *coddling* should happen. The narrator believes in being strict with students, even suggesting that the best teachers are “tyrants” (p. 168).

Differentiation Consideration: If students struggle, consider asking the following scaffolding question:

What words and phrases in this paragraph clarify the meaning of the word *coddled*?

Student responses may include:

- Hundert explains that being *coddled* “holds [the students] back” (p. 168) so *coddled* must mean something negative.
- Hundert equates being *coddled* with being kept “in the bosoms of their mothers” (p. 168), which indicates that *coddled* might mean being treated as a child.

Consider drawing students’ attention to the application of L.9-10.4.a through the process of using context to make meaning of unknown words.

What does the narrator’s “period of internal deliberation” (p. 168) suggest about his expectations for himself?

The narrator's internal deliberation suggests that he expects himself to behave ethically, but he also wants to act compassionately. The narrator expects himself to challenge the boys and does not want to coddle them, but at the same time he feels an "inexplicable pity for the boy," who, like the narrator himself, "had suffered at the hands of his father" (p. 168).

Differentiation Consideration: If students struggle, consider posing the following scaffolding question:

What details in the text clarify the meaning of *deliberation* (p. 168) in this context?

The phrase "internal deliberation" (p. 168) appears after the narrator realizes that Sedgewick has been cheating but before the narrator acts. The narrator says, "I don't know how long I stood there" before deciding what to do (p. 168). Therefore, *deliberation* means "careful consideration before decision."

Consider drawing students' attention to the application of L.9-10.4.a through the process of using context to make meaning of unknown words.

To what extent does Hundert meet his expectations of himself in his response to Mr. Woodbridge's order to ignore Sedgewick's cheating?

This is the first time the text uses the narrator's name. From this point on, lessons will refer to the narrator as "Hundert."

Student responses may include:

- Hundert fails to meet his expectations for himself when he decides to obey Mr. Woodbridge's orders. Although he explains that he designed his room as "a tribute to the lofty ideals of man" (p. 156) and says that he wants to teach his students to "temper their ambition with humility" (p. 157), Hundert allows his own ambition to one day become headmaster to influence his decision. Rather than risking his professional career, Hundert agrees to stay silent and justifies Mr. Woodbridge's order by saying that he understood "the necessities of a boys' school" (p. 169).
- Hundert partially meets his expectations for himself; while he does not stand up for his principles against Mr. Woodbridge, he does find a way to ensure that Sedgewick, who is cheating, cannot win the competition by asking a question he knows only the best prepared boy, Deepak Mehta, can answer.

How do parental expectations influence Hundert’s decisions during the “Mr. Julius Caesar” competition?

Student responses should include:

- Knowing that Sedgewick’s parents are in the audience, Hundert says his “eye went instantly to them” and when the crowd claps as the senator calls out, “That’s my boy!” (p. 169), Hundert felt “the sudden, indefensible urge to steer the contest in young Sedgewick Bell’s direction” (p. 170). Hundert’s awareness of the senator’s expectation that his son will win the competition adds to Hundert’s desire to help Sedgewick win.
- Hundert reports, “[T]he presence of [Deepak’s] mother ... finally brought me to my senses” (p. 170). It causes Hundert to ask a question that he knows only Deepak can answer so that Deepak will win the competition. Hundert’s awareness of Deepak’s mother’s expectations for her son, along with his knowledge that Deepak is the most deserving of the competitors, overcomes his impulses to steer the contest in Sedgewick’s favor because of the senator’s expectations and causes him to favor Deepak instead.

What are the “mighty forces” (p. 170) that Hundert believes influence Sedgewick?

Student responses should include:

- Hundert believes that Senator Bell, Sedgewick’s father, is one of the mighty forces that influence Sedgewick. Hundert’s speculation follows Senator Bell’s departure from the auditorium after Sedgewick loses the competition. Hundert’s earlier descriptions of Senator Bell as “a tyrant” and Sedgewick as a boy “struggling gamely from beneath the formidable umbra of his father” (p. 164) suggest that Hundert believes Senator Bell has caused Sedgewick to cheat.
- Hundert suggests that Sedgewick’s childhood experience of cheating during the “Mr. Julius Caesar” competition is a force that influences his later adult decisions. While Hundert says it is “historically inopportune to blame a life gone afoul on a single incident in childhood” (p. 169), he casts doubt on that statement and seems to regret not having followed his principles by making Sedgewick’s cheating known publicly.

In the sentence, “However, I myself would have stood up for our principles,” how does Hundert’s use of the word “However” change the meaning of his previous statement: “[I]t is historically inopportune to blame a life gone afoul on a single incident in childhood” (p. 169)?

The word “however” suggests that although Hundert did not act on his principles and did not expose Sedgewick’s cheating, he regrets that decision and feels it contributed to Sedgewick’s

difficulties as an adult. He says he “would have stood up for our principles” if Mr. Woodbridge had not threatened to fire him (p. 169), suggesting that if he had acted according to his principles at the time, Sedgewick’s life might have been different.

Lead a brief whole-class discussion of student responses.

Activity 5: Quick Write

10%

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

How does the narrator’s description of the “Mr. Julius Caesar” competition develop a central idea in the text?

Ask students to use this lesson’s vocabulary wherever possible in their written responses. Remind students to use the Short Response Rubric and Checklist to guide their written responses.

Students listen and read the Quick Write prompt.

Display the prompt for students to see, or provide the prompt in hard copy.

Transition to the independent Quick Write.

Students independently answer the prompt using evidence from the text.

See the High Performance Response at the beginning of this lesson.

Activity 6: Closing

10%

Display and distribute homework assignment. For homework, instruct students to read pages 171–175 of “The Palace Thief” (from “Well, young man, I said, knocking on the door frame” to “and trundled off to sit among his friends”) and continue to use the Central Ideas Tracking Tool to trace the development of central ideas. Direct students to box any unfamiliar words and look up their definitions. Instruct them to choose the definition that makes the most sense in context, and write a brief definition above or near the word in the text.

Students follow along.

Homework

Read pages 171–175 of “The Palace Thief” (from “‘Well, young man,’ I said, knocking on the door frame” to “and trundled off to sit among his friends”) and continue to use the Central Ideas Tracking Tool to trace the development of central ideas. Also, box any unfamiliar words and look up their definitions. Choose the definition that makes the most sense in context, and write a brief definition above or near the word in the text.

Model Central Ideas Tracking Tool

Name:		Class		Date	
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Directions: Identify the central ideas that you encounter throughout the text. Trace the development of those ideas by noting how the author introduces, develops, or refines these ideas in the texts. Cite textual evidence to support your work.

Text:	“The Palace Thief” by Ethan Canin
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Page #	Central Ideas	Notes and Connections
Page 164	Expectations (the narrator’s expectations of self)	The narrator’s decision to continue to cheat on Sedgewick’s behalf by asking him easier questions in the “Mr. Julius Caesar” competition might be motivated by the ways in which Sedgewick’s success in the competition contributes to his own success. Sedgewick’s achievements help the narrator to fulfill his own expectations of himself as a teacher who inspires struggling students improve, or move “from darkness into the light” (p. 164).
Pages 164–165	Expectations (the narrator’s expectations of self)	The narrator’s decision to change Sedgewick’s quiz grade so that he is eligible to participate in the “Mr. Julius Caesar” competition might be motivated by the narrator’s desire to fulfill his own expectations of himself as a teacher. The narrator’s description of “those students who come, under one’s own direction, from darkness into the light” as “the honeyed morsels of a teacher’s existence” (p. 164) suggests that Sedgewick’s rise from “poor student” (p. 159) to a contestant in the prestigious “Mr. Julius Caesar” competition reinforces the narrator’s belief that he is achieving great things as a teacher.
Page 166	Expectations (the narrator’s expectations of self)	The narrator reacts to Sedgewick’s hesitation at answering a question by worrying about his own role in Sedgewick’s failure, he “felt that it was I who had put

		him in this untenable position, I who had brought a tender bud too soon into the heat” (p. 166). The narrator’s overwhelming feeling of responsibility for Sedgewick’s apparent failure suggests that his own expectations of himself as a teacher who helps boys develop into better versions of themselves play a crucial role in his response to Sedgewick’s struggle.
Pages 164, 167	Expectations (the narrator’s expectations of Sedgewick)	The narrator’s decision to skew the “Mr. Julius Caesar” competition in Sedgewick’s favor by asking him easier questions, or giving him “an easier examination” (p. 167) results from his expectation that Sedgewick is not as smart or capable as the other boys in the competition because of the disadvantage of growing up under the “formidable umbra of his father” (p. 164). The narrator’s low expectation for Sedgewick convinces him that he needs to cheat on Sedgewick’s behalf so that Sedgewick can succeed.
Page 167	Expectations (the narrator’s expectations of Sedgewick)	The narrator reacts to Sedgewick’s success with the “sudden, heartening premonition” (p. 167) that Sedgewick might win the competition. Hundert’s surprise at Sedgewick’s success suggests that he originally had low expectations of Sedgewick’s ability to compete at the same level as the other students. It also suggests that the narrator is beginning to expect more of Sedgewick, because he starts to believe that Sedgewick can win the competition.
Page 167	Expectations (the narrator’s expectation of self)	The narrator reacts with “delight[.]” (p. 167) at Sedgewick’s success in the competition, and explains “not only was he proving my gamble worthwhile, but he was showing the twittering boys in the audience that, under fire, discipline produces accurate thought” (p. 167). The narrator’s focus on how Sedgewick’s success validates his own questionable decision to cheat on Sedgewick’s behalf, as well as proves to the other students the effectiveness of the narrator’s emphasis on discipline in his classroom, suggests that his attitude towards Sedgewick’s success is shaped by

		his own desire to be recognized as a successful teacher who, as he explained to the senator earlier, can impart “the importance of character and high ideals” (p. 163) on his students.
Page 168	Expectations (the narrator’s expectations of Sedgewick; Sedgewick’s expectations of self)	The narrator’s realization that Sedgewick is cheating develops the idea of how the narrator’s expectations influence Sedgewick’s actions. The narrator’s decision to cheat on Sedgewick’s behalf is motivated both by his low expectations of Sedgewick’s academic abilities and his desire to fulfill his high expectations for himself as a teacher who imparts upon his students “the importance of character and high ideals” (p. 163). Sedgewick’s decision to cheat suggests his need to maintain his status as a leader among his classmates and to escape “the formidable umbra of his father” (p. 164).
Page 169	Expectations	While Hundert wants to meet his own idealistic expectations, he also wants to meet his professional expectations and knows that disobeying Mr. Woodbridge will destroy his chance of “one day becoming a headmaster” himself.
Page 169	Expectations (parents’ expectations of children)	While wondering, “What kind of desperation would lead a boy to cheat on a public stage?” Hundert’s eyes go “instantly” to Sedgewick’s parents, establishing the idea that the parents’ expectations may have caused Sedgewick to cheat and that his parents have formed Sedgewick’s character.
Page 170	Expectations (parents’ expectations of children)	Hundert, watching Senator Bell and his wife leave the auditorium after Deepak Mehta wins the title of “Mr. Julius Caesar,” says, “I had my first inkling then of the mighty forces that would twist the life of that boy.” Hundert’s observation suggests that Sedgewick’s identity is shaped more by the “mighty forces” of his powerful father’s expectations than anything else.
Page 171	Expectations (parents’ expectations of children)	Hundert says that losing the “Mr. Julius Caesar” competition was the beginning of Sedgewick Bell’s

		<p>“lifelong pursuit of missed glory,” indicating his belief that this single event was key to Sedgewick’s efforts throughout his life to meet his father’s expectations.</p>
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10.1.2 Lesson 5

Introduction

In this lesson, students read and analyze pages 171–175 of “The Palace Thief,” (from “‘Well, young man,’ I said, knocking on the door frame” to “and trundled off to sit among his friends”). In this passage, Hundert confronts Sedgewick Bell about cheating in the “Mr. Julius Caesar” competition and describes the time leading up to Sedgewick’s graduation. Students analyze how the characters of Sedgewick and Hundert develop, and consider the impact of figurative language and word choice on the meaning and tone of the text. Student learning is assessed via a Quick Write at the end of the lesson: How does Hundert’s description of a significant interaction in this passage develop the character of either Sedgewick or Hundert?

For homework, students continue reading their Accountable Independent Reading (AIR) texts through the lens of a new focus standard (RL.9-10.2 or RI.9-10.2). Students also reread pages 171–175 of “The Palace Thief” and use the Central Ideas Tracking Tool to trace the development of the central idea of identity. Additionally, students read pages 175–182 of “The Palace Thief,” box unfamiliar words, and look up their definitions.

Standards

Assessed Standard(s)	
RL.9-10.3	Analyze how complex characters (e.g., those with multiple or conflicting motivations) develop over the course of a text, interact with other characters, and advance the plot or develop the theme.
Addressed Standard(s)	
W.9-10.9.a	<p>Draw evidence from literary or informational texts to support analysis, reflection, and research.</p> <p>a. Apply <i>grades 9–10 Reading standards</i> to literature (e.g., “Analyze how an author draws on and transforms source material in a specific work [e.g., how Shakespeare treats a theme or topic from Ovid or the Bible or how a later author draws on a play by Shakespeare]”).</p>

L.9-10.4.a	Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on <i>grades 9–10 reading and content</i> , choosing flexibly from a range of strategies. a. Use context (e.g., the overall meaning of a sentence, paragraph, or text; a word's position or function in a sentence) as a clue to the meaning of a word or phrase.
L.9-10.5.a	Demonstrate understanding of figurative language, word relationships, and nuances in word meanings. a. Interpret figures of speech (e.g., euphemism, oxymoron) in context and analyze their role in the text.

Assessment

Assessment(s)

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

- How does Hundert's description of a significant interaction in this passage develop the character of either Sedgewick or Hundert?

High Performance Response(s)

A High Performance Response should:

- Describe a significant interaction in pages 171–175 (e.g., the interview after the cheating incident, Hundert's phone conversation with the senator, Sedgewick's graduation).
- Analyze how Hundert's description of this interaction develops the character of either Sedgewick or Hundert (e.g., Hundert's description of his phone conversation with Senator Bell develops Hundert's weakness and inability to stand up for himself. The senator puts Hundert on the defensive when, during his phone conversation with Hundert, he threatens, "My son has told me a great deal about you, Mr. Hundert. If I were you, I'd remember that" and dismisses Hundert's suggestion that the situation is "complex" (p. 173). Hundert concludes his description of the interaction by noting, "And thus young Sedgewick Bell and I began an uneasy compact that lasted out his days at St. Benedict's" (pp. 173–174). The phrase "uneasy compact" indicates that Hundert is intimidated by the senator into accepting the senator and Sedgewick's "code of morals" (p. 172) in exchange for their silence about Hundert's manipulation of the "Mr. Julius Caesar" competition. Hundert accepts that he is unable to instill in Sedgewick the "high ideals" he values (p. 163) and that he, himself, "lacked the character" (p. 173) to live by his own "code of morals" (p. 172).

Vocabulary

Vocabulary to provide directly (will not include extended instruction)

- labyrinthine (adj.) – of related to or resembling an intricate combination of paths or passages in which it is difficult to find one’s way or to reach the exit
- wiliness (n.) – quality of being full of clever tricks
- precociousness (n.) – quality of being unusually advanced or mature in development, especially mental development
- audacity (n.) – boldness or daring, especially with confident or arrogant disregard for personal safety, conventional thought, or other restrictions
- omission (n.) – act of not including or doing something
- morals (n.) – patterns of conduct usually accepted or established as consistent with principles of personal and social ethics
- abominations (n.) – objects or actions that cause disgust or hatred
- amiably (adv.) – pleasantly
- tendrils (n.) – thin and curly objects
- trundled (v.) – walked slowly and heavily

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

- code (n.) – set of ideas or rules about how to behave
- waned (v.) – became smaller or less; decreased in size, amount, length or quality

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

- marshal (v.) – arrange or prepare (something, such as your thoughts or ideas) in a clear, effective, or organized way
- stride (n.) – a long step
- strut (n.) – a proud and confident walk
- feebleness (n.) – the state of being very weak

Lesson Agenda/Overview

Student-Facing Agenda

Standards & Text:	
<ul style="list-style-type: none"> Standards: RL.9-10.3, W.9-10.9.a, L.9-10.4.a, L.9-10.5.a Text: “The Palace Thief” from <i>The Palace Thief</i> by Ethan Canin, pages 171–175 	
Learning Sequence:	
1. Introduction of Lesson Agenda	1. 5%
2. Homework Accountability	2. 10%
3. Masterful Reading	3. 10%
4. Reading and Discussion	4. 55%
5. Quick Write	5. 10%
6. Closing	6. 10%

Materials

- Student copies of the Central Ideas Tracking Tool (refer to 10.1.2 Lesson 2)—students may need additional blank copies
- Student copies of the Short Response Rubric and Checklist (refer to 10.1.1 Lesson 1)

Learning Sequence

How to Use the Learning Sequence	
Symbol	Type of Text & Interpretation of the Symbol
10%	Percentage indicates the percentage of lesson time each activity should take.
no symbol	Plain text indicates teacher action.
	Bold text indicates questions for the teacher to ask students.
	<i>Italicized text indicates a vocabulary word.</i>
□	Indicates student action(s).
└	Indicates possible student response(s) to teacher questions.
┌	Indicates instructional notes for the teacher.

Activity 1: Introduction of Lesson Agenda

5%

Begin by reviewing the agenda and the assessed standard for this lesson: RL.9-10.3. In this lesson, students analyze how the characters of Sedgewick and Hundert develop. Students also consider the impact of figurative language and word choice on the meaning and tone of the text

Students look at the agenda.

Activity 2: Homework Accountability

10%

Instruct students to form pairs and share their notes on the Central Ideas Tracking Tool.

Students share text evidence related to the central idea of expectations.

See the Model Central Ideas Tracking Tool for sample student responses.

Lead a brief whole-class discussion of student responses.

Instruct student pairs to share and discuss the vocabulary words they identified in the previous lesson's homework.

Students may identify the following words: *labyrinthine*, *wiliness*, *precociousness*, *audacity*, *omission*, *morals*, *abominations*, *amiably*, *tendrils* and *trundled*.

Differentiation Consideration: Students may also identify the following words: *marshal*, *stride*, *strut*, and *feebleness*.

Definitions are provided in the Vocabulary box in this lesson.

Activity 3: Masterful Reading

10%

Have students listen to a masterful reading of pages 171–175 of “The Palace Thief” (from “‘Well, young man,’ I said, knocking on the door frame” to “and trundled off to sit among his friends”), focusing on how the interactions between Hundert and Sedgewick develop both characters.

Consider pausing several times during the masterful reading to allow students time to write down initial reactions and questions.

Students follow along, reading silently.

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

How does Hundert describe his interactions with Sedgewick after the cheating incident?

Activity 4: Reading and Discussion

55%

Instruct students to form small groups. Post or project each set of questions below for students to discuss. Instruct students to annotate for central ideas throughout the reading and discussion, using the code CI.

This annotation exercise supports students' engagement with W.9-10.9.a, which addresses the use of textual evidence in writing.

Instruct student groups to read pages 171–173 (from “‘Well, young man,’ I said, knocking on the door frame” to “I decided to speak to Senator Bell again”) and answer the following questions before sharing out with the class.

How does Hundert’s description of Sedgewick’s behavior in their conversation after the competition (p. 171) develop Sedgewick’s character?

Student responses may include:

- Hundert suggests that Sedgewick’s father is a negative influence when he blames Sedgewick’s behavior on “the bitter education he must have received at home” (p. 171).
- Hundert describes Sedgewick as possessing “labyrinthine wiliness” and “precociousness” (p. 171), suggesting Sedgewick is sly and acts older than he is.
- Hundert reports that Sedgewick acknowledges Hundert’s subtle allegation of cheating with a “feline smile” (p. 171), suggesting that Sedgewick’s actions were well thought-out, and that he is almost proud of his cheating.

What does Hundert’s description of his failure to follow his own “code of morals” (p. 172) suggest about the characters of Hundert and Sedgewick?

Student responses should include:

- Hundert’s description demonstrates weakness in his character. While he knows right from wrong, he is too weak to act according to this knowledge. He compares himself to a “soldier” simply following the orders of “his captain,” referring to his decision to follow Mr. Woodbridge’s directions to ignore Sedgewick’s cheating (p. 172). Hundert also says he

allowed “Sedgwick Bell to sweep [him] summarily into” his code of morals, meaning that Sedgwick influenced his behavior and led him to act against his own principles (p. 172).

- Hundert’s description suggests that Sedgwick uses his power and “boorishness” (p. 155) to manipulate weaker people. Hundert describes looking out the window in order to avoid “the dark, accusatory gaze of Sedgwick Bell” (p. 172), suggesting that Sedgwick intimidates Hundert.

Differentiation Consideration: If students struggle, consider asking the following scaffolding question:

Based on your understanding of the word *morals*, what might a “code of morals” be (p. 172) in this context?

Since *morals* refers to “patterns of conduct usually accepted or established as consistent with principles of personal and social ethics,” Hundert’s reference to a code of morals might be a set of ideas or rules about how to behave according to those patterns.

Consider drawing students’ attention to the application of L.9-10.4.a through the process of using context to make meaning of unknown words.

As Hundert describes his decision not to report Sedgwick, what does Hundert’s use of figurative language suggest about how he views himself?

Student responses may include:

- Hundert compares himself to a criminal, emphasizing the guilt he feels for his role in Sedgwick’s cheating. He says he did not turn in Sedgwick because it would be like “one criminal turning in another” (p. 172). This explanation suggests that while Hundert recognizes Sedgwick’s guilt, he feels equally guilty. His view of himself as someone who lives by a strict “code of morals” changes and he now views himself as someone who breaks the rules of that code.
- Hundert describes his struggle to come to a decision as a “battle” (p. 172), suggesting that he is in conflict with himself and that he views his decision as part of a larger contest between opposing ideas of right and wrong. Hundert’s figurative language suggests that he sees himself as someone fighting for important ideas.

Consider drawing students’ attention to the application of L.9-10.5.a through the process of interpreting figures of speech and analyzing their role in the text.

Introduce the term *identity*. Provide students with the following definition: *identity* means “who someone is; the characteristics, beliefs, etc., that make a particular person or group unique. *Identity*

is a central idea of this text and will be considered again when the students read excerpts from *The Joy Luck Club* and *Friday Night Lights* in 10.1.3.

Differentiation Consideration: If students struggle, consider asking the following scaffolding question:

How does Hundert’s description of his struggle about whether or not to turn in Sedgewick clarify the meaning of the word *waned* (p. 172)?

Although Hundert states that he repeatedly thought about reporting Sedgewick to the honor committee, he never did, so the impulse must have weakened or gone away. Therefore *waned* must mean “decreased in strength, intensity.”

Consider drawing students’ attention to the application of L.9-10.4.a through the process of using context to make meaning of unknown words.

Lead a brief whole-class discussion of student responses.

Instruct student groups to read pages 173–175 (from “Less than a week after I had begun to marshal my resolve” to “and trundled off to sit among his friends”) and answer the following questions before sharing out with the class.

What does Hundert’s reflection, “no sooner had I resolved to confront the senator than it became perfectly clear to me that I lacked the character to do so” (p. 173), suggest about his character?

This reflection represents a moment in which Hundert realizes that he is too weak to confront others who attempt to manipulate him, even if not confronting them means compromising his own moral code and identity.

How does Hundert’s conversation with the senator on page 173 impact Hundert’s view of Sedgewick on page 174?

After his conversation with the Senator, Hundert describes Sedgewick as a “dismal” student whose quiz results are “abominations” (p. 174), and who cheats on his essays. Hundert’s descriptions reflect his anger toward the Bells and his recognition that his efforts to “mold” Sedgewick (p. 163) are pointless.

How does Hundert use figurative language on page 174 to establish a connection between Sedgewick and St. Benedict’s?

Hundert uses a metaphor to compare Sedgewick’s “moral rot” to ivy climbing a brick wall. Just as the ivy climbs “among the posts and timbers” of a building and cause decay, Sedgewick’s “moral rot” causes the “glory days of St. Benedict’s” to wane. The comparison suggests that Sedgewick’s moral rot is a symbol of the school’s moral decline.

Consider drawing students’ attention to the application of L.9-10.5.a through the process of interpreting figures of speech and analyzing their role in the text.

How does Hundert’s description of how Sedgewick walks on pages 174 and 175 contribute to the development of Sedgewick’s character?

Student responses should include:

- o On page 174, Hundert explains how Sedgewick has gained popularity among his classmates at St. Benedict’s and reports, “His stride had become a strut,” suggesting Sedgewick’s popularity made him overconfident.
- o On page 175, Hundert reports that after receiving his diploma at graduation, Sedgewick “trundled off to sit among his friends.” *Trundle* suggests an almost clumsy movement that reflects Hundert’s description of Sedgewick’s “boorish character” (p. 174) and his unwillingness to take graduation seriously (p. 175).

Lead a brief whole-class discussion of student responses.

Activity 5: Quick Write

10%

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

How does Hundert’ description of a significant interaction in this passage develop the character of either Sedgewick or Hundert?

Ask students to use this lesson’s vocabulary wherever possible in their written responses. Remind students to use the Short Response Rubric and Checklist to guide their written responses.

Students listen and read the Quick Write prompt.

Display the prompt for students to see, or provide the prompt in hard copy.

Transition to the independent Quick Write.

Students independently answer the prompt using evidence from the text.

See the High Performance Response at the beginning of this lesson.

Activity 6: Closing

10%

Display and distribute the homework assignment. For homework, instruct students to continue to read their AIR texts through the lens of a new focus standard, RL.9-10.2 or RI.9-10.2, and prepare for a 3–5 minute discussion of their texts based on one of these new standards.

Introduce standards RL.9-10.2 and RI.9-10.2 as focus standards to guide students' AIR, and model what applying these focus standards looks like. For example, RL.9-10.2 and RI.9-10.2 ask students to "determine a theme or central idea of a text and analyze its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text." Students who read "The Palace Thief" might identify "expectations" as a central idea. Hundert's explanation that he wants to "give to [his] boys the more important vision that [his] classical studies had given to [him]" (p. 168) is a detail that shapes and refines the idea that Hundert's expectations of his role as a teacher are an important part of the story. Students who read "The Palace Thief" might summarize the events of the "Mr. Julius Caesar" competition by writing, "The 'Mr. Julius Caesar' competition is an event during which students display their knowledge of Roman history. In the story, Hundert gives Sedgewick a better grade than he deserves so he qualifies for the competition. Hundert realizes that Sedgewick is cheating during the competition and must decide how to respond to this discovery."

In addition, instruct students to reread pages 171–175 of "The Palace Thief" (from "'Well, young man, I said, knocking on the door frame' to 'and trundled off to sit among his friends'"), and use the Central Ideas Tracking Tool to trace the development of the central idea of identity.

Also for homework, instruct students to read pages 175–182 of "The Palace Thief" (from "It came as a surprise, then, when I learned in the *Richmond Gazette*" to "and by the end of that month he had asked me to retire"). Direct students to box any unfamiliar words and look up their definitions. Instruct them to choose the definition that makes the most sense in context, and write a brief definition above or near the word in the text.

Students follow along.

Homework

Continue reading your Accountable Independent Reading (AIR) text through the lens of the new focus standard (RL.9-10.2 or RI.9-10.2) and prepare for a 3–5 minute discussion of your text based on that standard.

Reread pages 171–175 of “The Palace Thief” (from “‘Well, young man,’ I said, knocking on the door frame” to “and trundled off to sit among his friends”), and use the Central Ideas Tracking Tool to trace the development the central idea of identity.

Also, read pages 175–182 of “The Palace Thief” (from “It came as a surprise, then, when I learned in the Richmond *Gazette*” to “and by the end of that month he had asked me to retire”) and box any unfamiliar words and look up their definitions. Choose the definition that makes the most sense in context, and write a brief definition above or near the word in the text.

Model Central Ideas Tracking Tool

Name:		Class		Date	
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Directions: Identify the central ideas that you encounter throughout the text. Trace the development of those ideas by noting how the author introduces, develops, or refines these ideas in the texts. Cite textual evidence to support your work.

Text:	"The Palace Thief" by Ethan Canin
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Page #	Central Ideas	Notes and Connections
Page 172	Expectations (Sedgewick's expectation of Hundert)	Sedgewick is not surprised that Hundert does not follow his "code of morals" and does not report Sedgewick's cheating. Hundert says Sedgewick "knew ... of course, that I would not pursue the matter."
Page 173	Expectations (Hundert's expectations of himself)	Hundert begins to "marshal [his] resolve" because he expects himself to do his "duty" by confronting Senator Bell.
Page 173	Expectations (Sedgewick's expectations of Hundert)	When Hundert realizes that he "lacked the character" to confront Senator Bell, he also realizes that his weakness "had long been clear to Sedgewick Bell" as well.
Page 174	Expectations (Hundert's expectations of Sedgewick)	After the conversation with Senator Bell, Hundert no longer expects Sedgewick to be anything other than a "dismal student" who "could be counted on to blink and stutter as if called upon from sleep."

10.1.2 Lesson 6

Introduction

In this lesson, students read and analyze pages 175–182 of “The Palace Thief” (from “It came as a surprise, then, when I learned in the *Richmond Gazette*” to “and by the end of that month he had asked me to retire”), in which Hundert describes the events following Sedgewick’s graduation, including the rise and fall of both St. Benedict’s and his career. Students analyze how the conflicts present in this focus excerpt develop a central idea in the text. Student learning is assessed via a Quick Write at the end of the lesson: How does a conflict in the text develop a central idea in this passage?

For homework, students review and expand their notes and annotations in preparation for the 10.1.2 Mid-Unit Assessment, and draft an introduction to their written responses to the Mid-Unit-Assessment prompt, editing their work for proper grammar, capitalization, punctuation, and spelling according to standards L.9-10.1 and L.9-10.2.

Standards

Assessed Standard(s)	
RL.9-10.2	Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.
Addressed Standard(s)	
W.9-10.2.a	Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content. a. Introduce a topic; organize complex ideas, concepts, and information to make important connections and distinctions; include formatting (e.g., headings), graphics (e.g., figures, tables), and multimedia when useful to aiding comprehension.
W.9-10.4	Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.

W.9-10.9.a	<p>Draw evidence from literary or informational texts to support analysis, reflection, and research.</p> <p>a. Apply <i>grades 9–10 Reading standards</i> to literature (e.g., "Analyze how an author draws on and transforms source material in a specific work [e.g., how Shakespeare treats a theme or topic from Ovid or the Bible or how a later author draws on a play by Shakespeare]").</p>
L.9-10.1	<p>Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.</p>
L.9-10.2.c	<p>Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.</p> <p>c. Spell correctly.</p>
L.9-10.4.a	<p>Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on <i>grades 9–10 reading and content</i>, choosing flexibly from a range of strategies.</p> <p>a. Use context (e.g., the overall meaning of a sentence, paragraph, or text; a word's position or function in a sentence) as a clue to the meaning of a word or phrase.</p>

Assessment

<p>Assessment(s)</p>
<p>Student learning is assessed via a Quick Write at the end of the lesson. Students respond to the following prompt, citing textual evidence to support analysis and inferences drawn from the text.</p> <ul style="list-style-type: none"> ● How does a conflict in the text develop a central idea in this passage?
<p>High Performance Response(s)</p>
<p>A High Performance Response should:</p> <ul style="list-style-type: none"> ● Identify a conflict in the passage (e.g., the conflict about whom to choose as chair of humanities; the conflict about whom to choose as headmaster; the conflict between Ellerby and Hundert in Hundert's study). ● Analyze how this conflict develops a central idea (e.g., Hundert's conflict with other faculty members develops the central idea of the importance of history. Hundert supports Ellerby, whom he considers a friend and ally because of their shared belief in the importance of history. Hundert's understanding of Ellerby's position contrasts with the position of the outside candidate for the chair of humanities, who holds the view that "because of the advances in our society, history had become little more than a relic" (p. 177). When Hundert effectively persuades the trustees to appoint Ellerby chair of humanities, he states, "I knew that we had won. It was my proudest

moment at St. Benedict’s” (p. 178), which reflects the importance of the subject of history in Hundert’s career).

Vocabulary

Vocabulary to provide directly (will not include extended instruction)
<ul style="list-style-type: none"> ● feinted (v.) – pretended to make an attack as a trick to fool an opponent ● Byzantine (adj.) – characterized by elaborate scheming and intrigue, especially for the gaining of political power or favor ● internecine (adj.) – of or relating to conflict or struggle within a group ● guileless (adj.) – very innocent; naïve ● filigreed (v.) – decorated with delicate or complicated designs made of fine gold or silver wire ● foisted (v.) – forced someone to accept (something that is not good or wanted)
Vocabulary to teach (may include direct word work and/or questions)
<ul style="list-style-type: none"> ● rancorous (adj.) – marked by an angry feeling of hatred or dislike for someone who has treated you unfairly ● impediment (n.) – something that makes it difficult to do or complete something
Additional vocabulary to support English Language Learners (to provide directly)
<ul style="list-style-type: none"> ● vantage (n.) – a position from which something is viewed or considered ● throes (n.) – painful emotions, sensations, or feelings ● abandon (n.) – a feeling or attitude of wild and complete freedom ● coveted (v.) – wanted (something that you do not have) very much

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
<p>Standards & Text</p> <ul style="list-style-type: none"> ● Standards: RL.9-10.2, W.9-10.2.a, W.9-10.4, W.9-10.9.a, L.9-10.1, L.9-10.2.c, L.9-10.4.a ● Text: “The Palace Thief” from <i>The Palace Thief</i> by Ethan Canin, pages 175–182 <p>Learning Sequence:</p> <p>1. Introduction of Lesson Agenda</p>	<p>1. 10%</p>

2. Homework Accountability	2. 10%
3. Masterful Reading	3. 20%
4. Reading and Discussion	4. 35%
5. Writing Introductions	5. 10%
6. Quick Write	6. 10%
7. Closing	7. 5%

Materials

- Student copies of the 10.1 Common Core Learning Standards Tool (refer to 10.1.1 Lesson 1)
- Student copies of the Short Response Rubric and Checklist (refer to 10.1.1 Lesson 1)

Learning Sequence

How to Use the Learning Sequence	
Symbo l	Type of Text & Interpretation of the Symbol
10%	Percentage indicates the percentage of lesson time each activity should take.
no symbol	Plain text indicates teacher action.
	Bold text indicates questions for the teacher to ask students.
	<i>Italicized text indicates a vocabulary word.</i>
<input type="checkbox"/>	Indicates student action(s).
<input type="checkbox"/>	Indicates possible student response(s) to teacher questions.
<input type="checkbox"/>	Indicates instructional notes for the teacher.

Activity 1: Introduction of Lesson Agenda

10%

Review the agenda and the assessed standard for this lesson: RL.9-10.2. In this lesson, students explore how the conflicts that emerge from Hundert’s reflections about his retirement and his preparations for the new competition develop a central idea in the text.

Students look at the agenda.

Instruct students to take out their copies of the 10.1 Common Core Learning Standards Tool. Inform students that they begin working with four new standards in this lesson: W.9-10.2.a, L.9-10.1, L.9-10.2,

and L.9-10.2.c. Ask students to individually read standards W.9-10.2.a, L.9-10.1, L.9-10.2, and L.9-10.2.c on their tools and assess their familiarity with and mastery of this standard.

Students read and assess their familiarity with substandard W.9-10.2.a.

Instruct students to talk in pairs about what they think the substandard W.9-10.2.a means. Lead a brief discussion about this substandard.

Students review W.9-10.2.a and discuss its meanings in pairs.

Student responses may include:

- This standard focuses on writing introductions that organize ideas and make important connections.
- This standard includes using appropriate formatting and technology, including PowerPoint presentations, audio clips, and video clips.

Differentiation Consideration: Consider reviewing the terms *informative text* and *explanatory text*, in order to reinforce that this standard has to do with writing nonfiction texts. Also, consider discussing the term “relevant content” in order to explain that it is important to use evidence from a text that clearly supports students’ ideas and analysis.

Instruct students to talk in pairs about what they think standard L.9-10.1 means. Lead a brief discussion about the standard.

Student responses may include:

- This standard asks that students use correct English grammar when writing or speaking.

Instruct students to talk in pairs about what they think standard L.9-10.2 and substandard L.9-10.2.c mean. Lead a brief discussion about the standards.

Student responses may include:

- L.9-10.2 asks that students follow the rules for capitalization and punctuation as well as spell correctly in their writing.
- L.9-10.2.c focuses specifically on spelling and requires that students use correct spelling.

Review rules for capitalization, punctuation, and spelling as necessary.

Lead a brief whole-class discussion of student responses.

Activity 2: Homework Accountability

10%

Instruct students to talk in pairs about how they applied focus standard RL.9-10.2 or RI.9-10.2 to their Accountable Independent Reading (AIR) texts. Lead a brief share out on the previous lesson's AIR homework assignment. Select several students (or student pairs) to explain how they applied a focus standard to their AIR texts.

Students (or student pairs) discuss and then share how they applied focus standard RL.9-10.2 or RI.9-10.2) to their AIR text from the previous lesson's homework.

Instruct students to take out their responses to the previous lesson's homework. (Reread pages 171–175 of “The Palace Thief” and use the Central Ideas Tracking Tool to trace the development of central ideas, paying particular attention to the central idea of expectations). Instruct students to form pairs and share their notes on the Central Ideas Tracking Tool.

Instruct students to share their notes on the Central Ideas Tracking Tool.

Students share text evidence related to the central ideas, focusing particularly on the central idea of identity.

See Model Central Ideas Tracking Tool sample student responses.

Instruct student pairs to share and discuss the vocabulary words they identified in the previous lesson's homework.

Students may identify the following words: *feinted*, *Byzantine*, *internecine*, *guileless*, *filigreed*, and *foisted*.

Differentiation Consideration: Students may also identify the following words: *vantage*, *throes*, *abandon*, and *coveted*.

Definitions are provided in the Vocabulary box in this lesson.

Activity 3: Masterful Reading

20%

Have students listen to a masterful reading of pages 175–182 of “The Palace Thief” (from “It came as a surprise, then, when I learned in the *Richmond Gazette*” to “by the end of that month he asked me to retire”).

Consider pausing several times during the masterful reading to allow students time to write down initial reactions and questions.

Students follow along, reading silently.

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

How do the conflicts in this passage develop an important idea in the text?

Activity 4: Reading and Discussion

35%

Instruct students to form small groups. Post or project each set of questions below for students to discuss. Instruct students to annotate for central ideas throughout the reading and discussion, using the code CI.

This focused annotation supports students' engagement with W.9-10.9.a, which addresses the use of textual evidence in writing.

Instruct student groups to read pages 175–182 of “The Palace Thief” (from “It came as a surprise, then, when I learned in the Richmond *Gazette*” to “by the end of that month he asked me to retire”) and answer the following questions before sharing out with the class.

How does Hundert’s description of his “mission” on page 176 develop his character?

Hundert believes that as dean of academics during a time when “the country was in the throes of a violent, peristaltic rejection of tradition” he has a mission to maintain the curriculum and traditions of St. Benedict’s “that had led a century of boys through the rise and fall of ancient civilizations” (p. 176). This belief develops Hundert’s character by emphasizing his commitment to teaching history and his strong belief that history is valuable to society.

Differentiation Consideration: If students struggle, consider asking the following scaffolding questions:

How does Hundert’s description of “the meetings of the faculty and trustees” help clarify the meaning of the word *rancorous* (p. 176)?

Hundert describes angry disagreements among the different groups. He recalls, “the different factions fought” so *rancorous* means “marked by an angry feeling of hatred or dislike for someone who has treated you unfairly.”

Consider drawing students' attention to the application of L.9-10.4.a through the process of using context to make meaning of unknown words.

Why does Hundert support Charles Ellerby's candidacy for the chair of humanities?

Hundert supports Charles Ellerby's candidacy because Hundert believes that Ellerby, whom Hundert described earlier as a "kindred lover of antiquity" (p. 172), will support his efforts to maintain the traditional curriculum at St. Benedict's. Ellerby's rival candidate "felt that, because of the advances in our society, history had become little more than a relic" (p. 177). Hundert opposes this view as "dim-sighted" and believes Ellerby shares this view (p. 177).

Why is the conclusion of his speech in the chapel Hundert's "proudest moment at St. Benedict's" (p. 178)?

The conclusion of the speech is Hundert's "proudest moment" because he has persuaded his colleagues of the importance of history. Hundert views Ellerby's success as proof that he won his "battle on behalf of Charles Ellerby, and of history itself" (p. 177).

How does Hundert's confrontation with Ellerby develop an important idea in the text?

Student responses should include:

- Ellerby suggests that Hundert is "too old," that he has "failed to change with the times," and that his teaching methods are no longer "relevant" (p. 179). These accusations contrast with Hundert's beliefs in the importance of history, which he sees as critical for understanding "the importance of character and high ideals" (p. 163) and tradition, which he views as especially important during "times of upheaval" (p. 178).
- Hundert says that as Ellerby "attempted to stare [him] down" he considered that "a great deal of the arc of nations arises not from intellectual advancements nor social imperatives but from the simple battle of wills among men at tables, such as had just occurred between Charles Ellerby and [him]" (pp. 180–181). Hundert believes that history is often the result of confrontations that are resolved in a way that is similar to the stare-down he just won.

Why does Hundert throw away the gun that Senator Bell gave him?

By throwing away the gun, Hundert "denie[s] to [Ellerby] its existence" (p. 181), just as he did when he refused to open the drawer. Hundert believes that by destroying the gun he removes "the last impediment to [his] headmastership" because there is no proof that he ever had the pistol (p. 181).

Differentiation Consideration: If students struggle, consider asking the following scaffolding question:

How does the act of throwing away the pistol clarify the meaning of the word “impediment” (p. 181)?

Hundert throws away the pistol so that Ellerby cannot prove his accusation; Hundert sees getting rid of the pistol as a way of getting rid of anything that might prevent him from becoming the new headmaster. Since Hundert is getting rid of something in his way, an *impediment* must be “something that makes it hard to do or complete something.”

How does Hundert’s decision to throw away the gun develop a central idea in the text?

Hundert’s decision to throw away the gun develops the central idea of the importance of history. For Hundert, the gun is a reminder his own respect for history and the past, but he chooses to destroy this valued object instead of confronting Ellerby and defending his decision to keep it. Hundert realizes that throwing away the gun demonstrates his own inability to learn from the past. He says that he, a teacher of history, “missed this most basic lesson of the past, that conviction is the alpha and the omega of authority” (p. 182).

Activity 5: Writing Introductions

10%

Remind students that standard W.9-10.2.a focuses on writing introductions.

Ask students the following questions:

What is the purpose of an introduction?

Student responses should include:

- An introduction makes a statement in response to the prompt.
- An introduction explains the topic.

What information about a text should be included in an introductory paragraph?

An introduction should include the title and author of the text.

Explain to students that an effective introduction to a prompt:

- Introduces the topic by making a statement about the given prompt.
- Identifies the title and author of the text.

- Provides paraphrased examples to support the statement.

Consider explaining to students that they should cite specific evidence in the body of a response, rather than in the introduction.

- Organizes the examples logically so that they build upon one another.

Consider explaining to students that the order in which they provide supporting examples in the introduction is the order in which they should elaborate with specific evidence in the body of the response.

Students listen.

Explain to students that they will practice introducing a topic by writing an introductory paragraph to the 10.1.2 Mid-Unit Assessment prompt for homework. Instruct students to edit their introductions for proper grammar, capitalization, punctuation, and spelling according to standards L.9-10.1 and L.9-10.2. Remind students to consider the task and purpose of the 10.1.2 Mid-Unit Assessment as they develop and organize the ideas in their introductions.

If possible, provide students with access to online or hard copy dictionaries as necessary.

Consider drawing students' attention to the application of W.9-10.4 through their consideration of the task and purpose of the assignment.

Activity 6: Quick Write

10%

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

How does a conflict in the text develop a central idea in this passage?

Ask students to use this lesson's vocabulary wherever possible in their written responses. Remind students to use the Short Response Rubric and Checklist to guide their written responses.

Students listen and read the Quick Write prompt.

Display the prompt for students to see, or provide the prompt in hard copy.

Transition to the independent Quick Write.

Students independently answer the prompt using evidence from the text.

See the High Performance Response at the beginning of this lesson.

Activity 7: Closing

5%

Display and distribute the homework assignment. For homework, instruct students to review and expand their notes and annotations in preparation for the 10.1.2 Mid-Unit Assessment. Also for homework, write an introductory paragraph to the following Mid-Unit Assessment prompt:

How has Hundert developed over the course of the text?

Remind students to edit for proper grammar, capitalization, punctuation, and spelling according to standards L.9-10.1, L.9-10.2 and L.9-10.2.c.

Students follow along.

Homework

Review and expand your notes and annotations in preparation for the 10.1.2 Mid-Unit Assessment and write an introductory paragraph to the Mid-Unit Assessment prompt:

How has Hundert developed over the course of the text?

Edit for proper grammar, capitalization, punctuation, and spelling according to standards L.9-10.1, L.9-10.2, and L.9-10.2.c.

Model Central Ideas Tracking Tool

Name:		Class		Date	
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Directions: Identify the central ideas that you encounter throughout the text. Trace the development of those ideas by noting how the author introduces, develops, or refines these ideas in the texts. Cite textual evidence to support your work.

Text:	“The Palace Thief” by Ethan Canin
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Page #	Central Ideas	Notes and Connections
Page 172	Identity	Hundert says he did not enforce his own “code of morals” and that instead he “had allowed Sedgwick Bell to sweep me summarily into his,” suggesting that Hundert has a clear sense of his own identity but that he cannot always stand up to others.
Page 172	Identity	Hundert views himself as “nothing more than one criminal turning in another” because he does not follow the “code of morals” that guides his behavior. He says he “fought this battle constantly” and “felt like an exhausted swimmer,” suggesting that his struggle to do what he thinks is right is a matter of great importance to him.
Page 173	Identity	When Senator Bell calls Hundert, Hundert realizes the Bells view him as a man whom they can manipulate easily because he “lacked the character” to confront them.

10.1.2 Lesson 7

Introduction

In this Mid-Unit Assessment, students craft a formal, multi-paragraph response to the following prompt: How has Hundert developed over the course of the text thus far? Students review their annotated texts, lesson Quick Writes, completed tools, and discussion notes to organize their ideas. Students then develop their responses to the 10.1.2 Mid-Unit Assessment prompt. Student responses are assessed using the 10.1.2 Mid-Unit Text Analysis Rubric.

For homework, students continue to read their Accountable Independent Reading (AIR) texts through the lens of a new focus standard (RL.9-10.3 or RI.9-10.3) and prepare for a 3–5 minute discussion of their texts based on that standard. Additionally, students read pages 182–187 of “The Palace Thief” (from “And so I was preparing to end my days” to “Should I have spoken up to the senator?”), box unfamiliar words and look up their definitions.

Standards

Assessed Standard(s)	
RL.9-10.3	Analyze how complex characters (e.g., those with multiple or conflicting motivations) develop over the course of a text, interact with other characters, and advance the plot or develop the theme.
W.9-10.2.a, b	Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content. a. Introduce a topic; organize complex ideas, concepts, and information to make

	<p>important connections and distinctions; include formatting (e.g., headings), graphics (e.g., figures, tables), and multimedia when useful to aiding comprehension.</p> <p>b. Develop the topic with well-chosen, relevant, and sufficient facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience's knowledge of the topic.</p>
W.9-10.4	Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.
L.9-10.1	Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.
L.9-10.2.c	Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing. Spell correctly.
Addressed Standard(s)	
None.	

Assessment

Assessment(s)
<p>Student learning is assessed via a multi-paragraph response. Students respond to the following prompt, citing textual evidence and inferences drawn from the text.</p> <ul style="list-style-type: none"> ● How has Hundert developed over the course of the text thus far? <p><input type="checkbox"/> Student responses will be assessed using the 10.1.2 Mid-Unit Text Analysis Rubric.</p>
High Performance Response(s)
<p>A High Performance Response should:</p> <ul style="list-style-type: none"> ● Include an introductory paragraph that introduces the topic (e.g., Ethan Canin's "The Palace Thief")

is a short story about a teacher named Hundert who teaches ancient history at an elite boarding school. Told from Hundert's point of view, Canin's story revolves around the narrator's attempts to "mold" (p. 163) the ideals and character of his students, particularly Sedgewick Bell. Although Hundert is committed to molding the character and ideals of his students, in his interactions with Bell he repeatedly fails to live up to his own "code of morals" (p. 172).

- Analyze Hundert's development over the course of the text (see examples below).

A High Performance Response may include the following evidence in support of a multi-paragraph analysis:

- Canin introduces the character of the narrator by describing his classroom as "a tribute to the lofty ideals of man, which I hoped would inspire my boys, and at the same time to the fleeting nature of human accomplishment, which I hoped would temper their ambition with humility" (pp. 156–157). This description establishes the important role Hundert sees himself playing in the lives of his students. He believes that the examples of history he teaches his students will help them to become future leaders, men with great ambitions who also possess humility. Hundert's interactions with Senator Bell reinforce Hundert's idealistic self-perception. When Hundert meets with the senator to discuss Sedgewick's inappropriate behavior, the senator challenges Hundert by asking him, "What's the good of what you're teaching them boys?" (p. 163) Hundert responds with confidence, explaining, "When they read of the reign of Augustus Caesar ... when they learn that his rule was bolstered by commerce, a postal system, and the arts ... then they understand the importance of character and high ideals" (p. 164). Hundert's response to the senator's question emphasizes his belief that he will shape the character of his students for the better. He declares to Senator Bell, "It's my job, sir, to mold your son's character" (p. 163).
- Although Hundert says he wants to "mold" (p. 163) his students, he repeatedly compromises his "own code of morals" (p. 172) in his interactions with Sedgewick. Hundert describes Sedgewick as "a boor and a bully, a damper to the illumination of the eager minds of my boys" (p. 159), but he admits to taking "a special interest" in him (p. 164) over the course of his first term at St. Benedict's. Hundert's exact motivations for cheating on Sedgewick's behalf remain unclear. He may have helped Sedgewick because after meeting with the senator and realizing what a "tyrant" Sedgewick's father is, Hundert's "heart warmed somewhat toward young Sedgewick" (p. 164). On

the other hand, Hundert describes Sedgewick as one of “the honeyed morsels of a teacher’s existence, those students who come, under one’s own direction, from darkness into the light” (p. 164), suggesting that he may have decided to cheat on Sedgewick’s behalf in an effort to meet his expectations of himself as a teacher. Whatever his reasons, Hundert recognizes that by deciding to cheat on Sedgewick’s behalf he fails to follow “one of the cardinal rules of teaching” (p. 165). Despite his lofty goals for both himself and Sedgewick, Hundert compromises his own “code of morals” (p. 172) by giving Sedgewick a grade he does not deserve.

- Hundert’s “first mistake” (p. 165) leads to many more; Hundert reflects, “In a position of moral leadership, of course, compromise begets only more compromise” (p. 169). Hundert continues to ignore his own “code of morals” (p. 172) when, after realizing that Sedgewick is cheating during the “Mr. Julius Caesar” competition, the headmaster intimidates him and causes him to remain silent. Hundert describes his “act of omission” by comparing himself to “a soldier” who is simply following the orders of “his captain” (p. 172), suggesting that while he knows right from wrong, he is too weak to act according to this knowledge. Hundert reflects, “What had happened was that instead of enforcing my own code of morals, I had allowed Sedgewick Bell to sweep me summarily into his” (p. 172). Hundert’s failure to live up to his own ideals leaves him powerless to shape Sedgewick’s character for the better. He states, “I did not know at the time what an act of corruption I had committed, although what is especially chilling to me is that I believe that Sedgewick Bell, even at the age of thirteen, did” (p. 172). Even Hundert’s attempt to correct the situation by asking a question that only the other contestant in the competition, Deepak Mehta, could know, is another compromise. Although Hundert does not allow Sedgewick to win, he only prevents him from doing so by manipulating the competition in Deepak’s favor.
- Although the “Mr. Julius Caesar” competition causes Hundert to reflect upon his own failings, it does not prompt him to change his behavior. Hundert continues to compromise his “code of morals” (p. 172) in the days that follow the “Mr. Julius Caesar” competition. Hundert compares his struggle to meet his own ideals as a “battle” that he is constantly fighting (p. 172), but he cannot bring himself to report Sedgewick’s behavior to the disciplinary committee. While still trying “to marshal [his] resolve” to report Sedgewick (p. 173), Hundert receives a threatening call from Senator Bell, who confronts him with the fact that he used a question that was not on the study outline. Hundert ends his description of the interaction by noting, “And thus young Sedgewick Bell

and I began an uneasy compact that lasted out his days at St. Benedict’s” (pp. 173–174). The phrase “uneasy compact” makes it clear that rather than living by his own “code of morals” (p. 172), Hundert has once again been intimidated into compromising his ideals. Hundert recognizes his own weakness when he says, “[N]o sooner had I resolved to confront the senator than it became perfectly clear to me that I lacked the character to do so” (p. 173). Hundert’s weakness is evident again many years later when he realizes that because of his lack of “conviction” (p. 182) he lost the opportunity to be the headmaster at St. Benedict’s. In his reflection on this loss, Hundert directly connects this recent failure to his “first mistake” (p. 164) when he says, “It was as though Sedgewick Bell had risen, all these years later, to drag me down again” (p. 182). Despite his awareness of his own failings, again and again, Hundert allows others to manipulate him, causing him to compromise his own “code of morals” (p. 172).

Vocabulary

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

*Because this is not a close reading lesson, there is no specified vocabulary. However, in the process of returning to the text, students may uncover unfamiliar words. Teachers can guide students to make meaning of these words using the strategies outlined in L.9-10.4.a-d.

Lesson Agenda/Overview



Student-Facing Agenda	% of Lesson
Standards & Text	
<ul style="list-style-type: none"> Standards: RL.9-10.3, W.9-10.2.a,b, W.9-10.4, L.9-10.1, L.9-10.2.c Text: “The Palace Thief” from <i>The Palace Thief</i> by Ethan Canin, pages 155–182 	
Learning Sequence	
1. Introduction of Lesson Agenda	1. 5%
2. Homework Accountability	5. 10%
3. 10.1.2 Mid-Unit Assessment	6. 75%
4. Closing	7. 10%

Materials

- Copies of the 10.1.2 Mid-Unit Assessment for each student
- Copies of the 10.1.2 Mid-Unit Text Analysis Rubric and Checklist for each student

Learning Sequence

How to Use the Learning Sequence	
Symbol	Type of Text & Interpretation of the Symbol
10%	Percentage indicates the percentage of lesson time each activity should take.
no symbol	Plain text indicates teacher action.
	Bold text indicates questions for the teacher to ask students.
▶	<i>Italicized text indicates a vocabulary word.</i>
	Indicates student action(s).

	Indicates possible student response(s) to teacher questions.
	Indicates instructional notes for the teacher.

Activity 1: Introduction to Lesson Agenda

5%

Begin by reviewing the agenda and assessed standards for this lesson: RL.9-10.3, W.9-10.2.a, b, W.9-10.4, L.9-10.1, and L.9-10.2.c. In this lesson, students complete the 10.1.2 Mid-Unit Assessment, in which they write a multi-paragraph response discussing how Hundert's character has developed over the course of the text.

- Students look at the agenda.

Activity 2: Homework Accountability

10%

Instruct students to take out their responses to the first part of the previous lesson's homework assignment. (Review and expand your notes, tools, and annotations in preparation for the 10.1.2 Mid-Unit Assessment.) Instruct students to form pairs and share how they reviewed and expanded their materials for the 10.1.2 Mid-Unit Assessment.

- Students discuss how they reviewed and organized their materials for the Mid-Unit Assessment.
- Students demonstrate completion of their homework by having all materials organized and accessible for the assessment.

Instruct students to take out their responses to the second part of the previous lesson's homework assignment. (Write an introductory paragraph to the 10.1.2 Mid-Unit Assessment prompt: How has Hundert developed over the course of the text thus far? Edit for proper grammar, capitalization, punctuation, and spelling according to standards L.9-10.1, L.9-10.2 and L.9-10.2.c.)

- Students share the drafts of their introductions in pairs.
- See the High Performance Response at the beginning of this lesson for a sample student introduction.

Lead a brief whole-class discussion of questions or comments that students have about their introductions, or the process of drafting an introduction.

Activity 3: 10.1.2 Mid-Unit Assessment

75%

Explain to students that because it is a formal writing task, the 10.1.2 Mid-Unit Assessment should include an introductory statement that introduces the topic of their responses, and well-organized textual evidence that supports their analysis. Remind students to use standard grammar, capitalization, punctuation, and spelling.

Instruct students to write a multi-paragraph response to the following prompt:

How has Hundert developed over the course of the text thus far?

Remind students to use their notes, annotated texts, and lesson Quick Writes to write their responses and to use this unit's vocabulary wherever possible in their written responses.

Distribute and review the 10.1.2 Mid-Unit Text Analysis Rubric and Checklist. Remind students to use the 10.1.2 Mid-Unit Text Analysis Rubric and Checklist to guide their written responses.

- Consider reminding students that demonstrating command of the conventions of standard English grammar and usage when writing or speaking demonstrates their application of L.9-10.1.
- Consider reminding students that demonstrating command of the conventions of standard English capitalization, punctuation, and spelling when writing demonstrates their application of L.9-10.2.
- If necessary, consider reviewing the components of W.9-10.4, which include producing clear, coherent writing that employs organization and style appropriate to the task, purpose, and audience.
 - Students follow along, reading the 10.1.2 Mid-Unit Assessment Prompt and the 10.1.2 Mid-Unit Text Analysis Rubric and Checklist.
- Display the prompt for students to see, or provide the prompt in hard copy.

Ask students if they have any remaining questions about the assessment prompt.

- Students independently craft a multi-paragraph response to the prompt using evidence from the text.
- See the High Performance Response at the beginning of this lesson.

Activity 4: Closing

10%

Display and distribute the homework assignment. For homework, instruct students to read their AIR texts through the lens of a new focus standard, RL.9-10.3 or RI.9-10.3, and prepare for a 3–5 minute discussion based on that focus standard.

Introduce RL.9-10.3 and RI.9-10.3 as focus standards to guide students' AIR, and model what applying these focus standards looks like. For example, RL.9-10.3 asks students to “Analyze how complex characters (e.g., those with multiple or conflicting motivations) develop over the course of a text, interact with other characters, and advance the plot or develop the theme.” Students who have read “The Palace Thief” might suggest that Hundert’s interaction with the senator advances the plot of “The Palace Thief” because the senator’s insulting treatment of Hundert leads Hundert to empathize with Sedgewick. Hundert’s newfound sympathy for Sedgewick is in part what drives him to cheat on Sedgewick’s behalf, enabling Sedgewick to participate in the “Mr. Julius Caesar” competition.

- Students listen.

Also for homework, instruct students to read pages 182–187 of “The Palace Thief” (from “And so I was preparing to end my days” to “Should I have spoken up to the senator?”). Direct students to box any unfamiliar words and look up their definitions. Instruct them to choose the definition that makes the most sense in context and write a brief definition above or near the word in the text.

- Students follow along.

Homework

Continue to read your Accountable Independent Reading text through the lens of focus standard (RL.9-10.3 or RI.9-10.3) and prepare for a 3–5 minute discussion of your text based on that standard.

In addition, read pages 182–187 of “The Palace Thief” (from “And so I was preparing to end my days” to “Should I have spoken up to the senator?”) and box any unfamiliar words and look up their definitions. Choose the definition that makes the most sense in context, and write a brief definition above or near the word in the text.

10.1.2 Mid-Unit Assessment

Text-Based Response

Your Task: Rely on your reading and analysis of “The Palace Thief” to write a well-developed response to the following prompt:

How has Hundert developed over the course of the text thus far?

Your writing will be assessed using the 10.1.2 Mid-Unit Text Analysis Rubric.

Guidelines

Be sure to:

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

NJSLS: RL.9-10.3, W.9-10.2.a, b, W.9-10.4, L.1, and L.2.c

Commentary on the Task:

This task measure RL.9-10.3 because it demands that students:

- Analyze how complex characters (e.g., those with multiple or conflicting motivations) develop over the course of a text, interact with other characters, and advance the plot or develop the theme.

This task measures W.9-10.2.a, b because it demands that students:

- Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.
 - Introduce a topic; organize complex ideas, concepts, and information to make important connections and distinctions; include formatting (e.g., headings), graphics (e.g., figures, tables), and multimedia when useful to aiding comprehension.
 - Develop the topic with well-chosen, relevant, and sufficient facts, extended definitions, concrete details,

quotations, or other information and examples appropriate to the audience's knowledge of the topic.

Use appropriate and varied transitions and syntax to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts.

This task measures W.9-10.4 because it demands that students:

- Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.

This task measures L.9-10.1 because it demands that students:

- Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.

This task measures L.9-10.2.c because it demands that students:

- Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.
 - Spell correctly.

10.1.2 Mid-Unit Text Analysis Rubric

/ _____ (Total points)

Criteria	4 – Responses at this Level:	3 – Responses at this Level:	2 – Responses at this Level:	1 – Responses at this Level:
<p>Content and Analysis</p> <p>The extent to which the response analyzes how complex characters develop over the course of a text, interact with other characters, and advance the plot or develop the theme.</p> <p>NJSLS-ELA-Literacy.RL.9-10.3</p> <p>Analyze how complex characters (e.g. those with multiple or conflicting motivations) develop over the course of a text, interact with other characters, and advance the plot or develop the theme.</p>	<p>Skillfully analyze how complex characters develop over the course of a text, interact with other characters, and advance the plot or develop the theme.</p>	<p>Accurately analyze how complex characters develop over the course of a text, interact with other characters, and advance the plot or develop the theme.</p>	<p>With partial accuracy, analyze how complex characters develop over the course of a text, interact with other characters, and advance the plot or develop the theme.</p>	<p>Inaccurately analyze how complex characters develop over the course of a text, interact with other characters, and advance the plot or develop the theme.</p>
<p>Command of Evidence and Reasoning</p> <p>The extent to which the response develops the topic with well-chosen, relevant, and sufficient facts, extended definitions, concrete details, quotations, or other relevant information and examples appropriate to the audience's knowledge of the topic.</p>	<p>Thoroughly and skillfully develop the topic with well-chosen, relevant, and sufficient facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience's knowledge of the topic. (W.9-10.2.b)</p>	<p>Develop the topic with relevant and sufficient facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience's knowledge of the topic. (W.9-10.2.b)</p>	<p>Partially develop the topic with weak facts, extended definitions, details, quotations, or other information and examples appropriate to the audience's knowledge of the topic. (W.9-10.2.b)</p>	<p>Minimally develop the topic, providing few or irrelevant facts, extended definitions, details, quotations, or other information and examples appropriate to the audience's knowledge of the topic. (W.9-10.2.b)</p>



<p>topic.</p> <p>NJSLS.ELA-Literacy.W.9-10.2 Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.</p> <p>NJSLS.ELA-Literacy.W.9-10.2.b Develop the topic with well-chosen, relevant, and sufficient facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience's knowledge of the topic.</p>	<p>Skillfully introduce a topic; effectively organize complex ideas, concepts, and information to make important connections and distinctions; when useful to aiding comprehension, skillfully include formatting, graphics, and multimedia. (W.9-10.2.a)</p>	<p>Introduce a topic; organize complex ideas, concepts, and information to make important connections and distinctions; when useful to aiding comprehension, include formatting, graphics, and multimedia. (W.9-10.2.a)</p>	<p>Somewhat effectively introduce a topic; organize complex ideas, concepts, and information, making limited connections and distinctions; when useful to aiding comprehension, somewhat effectively include formatting, graphics, and multimedia. (W.9-10.2.a)</p>	<p>Lack a clear topic; illogically arrange ideas, concepts and information, failing to make connections and distinctions; when useful to aiding comprehension, ineffectively include formatting, graphics, and multimedia. (W.9-10.2.a)</p>
<p>Coherence, Organization, and Style</p> <p>The extent to which the response introduces a topic, organizes complex ideas, concepts, and information to make important connections and distinctions; when useful to aiding comprehension, includes formatting, graphics, and multimedia.</p>				



<p>NJSLS.ELA-Literacy.W.9-10.2 Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.</p> <p>NJSLS.ELA-Literacy.W.9-10.2.a Introduce a topic; organize complex ideas, concepts, and information to make important connections and distinctions; include formatting (e.g., headings), graphics (e.g., figures, tables), and multimedia when useful to aiding comprehension.</p>				
<p>Coherence, Organization, and Style The extent to which the response demonstrates clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.</p> <p>NJSLS.ELA-Literacy.W.9-10.4 Produce clear and coherent writing in which the development, organization, and style are</p>	<p>Consistently demonstrate clear and coherent writing in which the development, organization, and style thoroughly and skillfully address the task, purpose, and audience.</p>	<p>Demonstrate clear and coherent writing in which the development, organization, and style are appropriate to the task, purpose, and audience.</p>	<p>Inconsistently demonstrate clear and coherent writing in which the development, organization, and style are appropriate to the task, purpose, and audience.</p>	<p>Rarely demonstrate clear and coherent writing in which the development, organization, and style are appropriate to the task, purpose, and audience.</p>

<p>appropriate to task, purpose, and audience.</p> <p>Control of Conventions The extent to which the response demonstrates command of the conventions of standard English grammar and usage.</p> <p>NJSLS.ELA-Literacy.L.9-10.1</p> <p>Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.</p>	<p>Demonstrate skillful command of conventions with no grammar or usage errors.</p>	<p>Demonstrate command of conventions with occasional grammar or usage errors that do not hinder comprehension.</p>	<p>Demonstrate partial command of conventions with several grammar or usage errors that hinder comprehension.</p>	<p>Demonstrate insufficient command of conventions with frequent grammar or usage errors that make comprehension difficult.</p>
<p>Control of Conventions The extent to which the response is spelled correctly.</p> <p>NJSLS.ELA-Literacy.L.9-10.2</p> <p>Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.</p> <p>NJSLS.ELA-Literacy.L.9-10.2.c</p> <p>Spell correctly.</p>	<p>Spell correctly with no errors. (L.9-10.2.c)</p>	<p>Often spell correctly with occasional errors that do not hinder comprehension. (L.9-10.2.c)</p>	<p>Occasionally spell correctly with several errors that hinder comprehension. (L.9-10.2.c)</p>	<p>Rarely spell correctly with frequent errors that make comprehension difficult. (L.9-10.2.c)</p>

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

10.1.2 Mid-Unit Text Analysis Checklist

Assessed Standards: _____

	Does my writing...	✓
Content and Analysis	Analyze how complex characters develop over the course of a text, interact with other characters, and advance the plot or develop the theme? (RL.9-10.3)	<input type="checkbox"/>
Command of Evidence and Reasoning	Develop the topic with well-chosen and relevant textual evidence? (W.9-10.2.b)	<input type="checkbox"/>
Coherence, Organization, and Style	Introduce a topic? (W.9-10.2.a)	<input type="checkbox"/>
	Organize complex ideas, concepts, and information to make important connections and distinctions? (W.9-10.2.a)	<input type="checkbox"/>
	When useful to aiding comprehension, include formatting, graphics, and multimedia? (W.9-10.2.a)	<input type="checkbox"/>
Control of Conventions	Demonstrate clear and coherent writing in which the development, organization, and style that are appropriate to task, purpose, and audience? (W.9-10.4)	<input type="checkbox"/>
	Demonstrate command of the conventions of standard English grammar and usage? (L.9-10.1)	<input type="checkbox"/>
	Demonstrate accurate spelling? (L.9-10.2.c)	<input type="checkbox"/>

File: 10.1.2 Lesson 7, v2 Date: 5/26/15 Classroom Use: Starting 5/2015
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10.1.2

Lesson 8

Introduction

In this lesson, students read and discuss pages 182–187 of “The Palace Thief” by Ethan Canin (from “And so I was preparing to end my days” to “Should I have spoken up to the senator?”), in which Hundert enters retirement and agrees to facilitate a rematch of the “Mr. Julius Caesar” competition. Students analyze how Hundert’s reaction to his retirement develops his character. Student learning is assessed via a Quick Write at the end of the lesson: What does Hundert’s reaction to his retirement suggest about his character?

For homework, students continue to read their Accountable Independent Reading (AIR) through the lens of focus standard RL.9-10.3 or RI.9-10.3. Additionally, students read pages 187–191 of “The Palace Thief” and use the Central Ideas Tracking Tool to trace the development of central ideas. Students also box unfamiliar words and look up their definitions.

Standards

Assessed Standard(s)	
RL.9-10.3	Analyze how complex characters (e.g., those with multiple or conflicting motivations) develop over the course of a text, interact with other characters, and advance the plot or develop the theme.
Addressed Standard(s)	
W.9-10.9.a	Draw evidence from literary or informational texts to support analysis, reflection, and research. a. Apply <i>grades 9–10 Reading standards</i> to literature (e.g., “Analyze how an author draws on and transforms source material in a specific work [e.g., how Shakespeare treats a theme or topic from Ovid or the Bible or how a later author draws on a play by Shakespeare]”).
L.9-10.5	Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.

Assessment

Assessment(s)
<p>Student learning is assessed via a Quick Write at the end of the lesson. Students respond to the following prompt, citing textual evidence to support analysis and inferences drawn from the text.</p> <ul style="list-style-type: none"> ● What does Hundert’s reaction to his retirement suggest about his character?
High Performance Response(s)
<p>A High Performance Response should:</p> <ul style="list-style-type: none"> ● Identify how Hundert reacts to his retirement (e.g., Hundert is offended by Ellerby’s farewell speech; Hundert agrees to Sedgewick’s proposition to host a “Mr. Julius Caesar” reunion; Hundert feels a lack of purpose; Hundert becomes obsessed with his decisions surrounding the first “Mr. Julius Caesar” competition). ● Analyze what Hundert’s reaction to his retirement suggests about his character (e.g., Although Hundert states that he “set about charting a new life for [him]self” in retirement (p. 186), he feels a lack of purpose and struggles to make the transition from St. Benedict’s to his new life. In the days before his retirement, Hundert worries about this transition and “tried not to think about [his] future” (p. 184). Once retired, Hundert feels confused about his identity outside of St. Benedict’s and struggles to find a purpose. He recalls, “Passing my reflection in the hallway mirror on my way down to dinner, I would think to myself, <i>Is that you?</i>, and on the way back up to my room, <i>What now?</i>” (p. 186). In order to distract himself, he throws himself into preparation for the “Mr. Julius Caesar” reunion competition. He states, “I pored again and again over my old notes,” but he begins to feel a sense of “dread” as old conflicts and fears resurface (p. 186). He becomes obsessed with the idea that Sedgewick has “forgotten about the event” (p. 186) or is “mock[ing]” (p. 187) him in order to get revenge for a decades-old “childhood slight” (p. 183). Hundert remembers his doubts about the morality of his choice to cheat on Sedgewick’s behalf, indicating that he is unable to move on from the past.).

Vocabulary

Vocabulary to provide directly (will not include extended instruction)
<ul style="list-style-type: none"> ● maturation (n.) – the process of developing in the body or mind ● meretriciousness (n.) – quality of being based on pretense, deception, or insincerity
Vocabulary to teach (may include direct word work and/ or questions)

<ul style="list-style-type: none"> • None.
Additional vocabulary to support English Language Learners (to provide directly)
<ul style="list-style-type: none"> • slight (n.) – insult or rejection • tenure (n.) – the amount of time that a person holds a job, office, or title

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards & Text:	
<ul style="list-style-type: none"> • Standards: RL.9-10.3, W.9-10.9.a, L.9-10.5 • Text: “The Palace Thief” from <i>The Palace Thief</i> by Ethan Canin, pages 182–187 	
Learning Sequence:	
1. Introduction of Lesson Agenda	1. 5%
2. Homework Accountability	2. 10%
3. Masterful Reading	3. 15%
4. Reading and Discussion	4. 55%
5. Quick Write	5. 10%
6. Closing	6. 5%

Materials

- Student copies of the Short Response Rubric and Checklist (refer to 10.1.1 Lesson 1)
- Student copies of the Central Ideas Tracking Tool (refer to 10.1.2 Lesson 2)—students may need additional blank copies

Learning Sequence

How to Use the Learning Sequence	
Symbo	Type of Text & Interpretation of the Symbol
10%	Percentage indicates the percentage of lesson time each activity should take.
no symbol	Plain text indicates teacher action.

	Bold text indicates questions for the teacher to ask students.
	<i>Italicized text indicates a vocabulary word.</i>
□	Indicates student action(s).
↳	Indicates possible student response(s) to teacher questions.
☐	Indicates instructional notes for the teacher.

Activity 1: Introduction of Lesson Agenda

5%

Begin by reviewing the agenda and the assessed standard for this lesson: RL.9-10.3. In this lesson, students consider how Hundert’s reaction to his retirement develops his character.

Students look at the agenda.

Activity 2: Homework Accountability

10%

Instruct students to talk in pairs about how they applied focus standard RL.9-10.3 or RI.9-10.3 to their AIR text. Lead a brief share out on the previous lesson’s AIR homework assignment. Select several students (or student pairs) to explain how they applied the focus standard to their AIR text.

Students (or student pairs) discuss how they applied the focus standard to their AIR text from the previous lesson’s homework.

Instruct student pairs to share and discuss the vocabulary words they identified in the previous lesson’s homework.

Students may identify the following words: *maturation, meretriciousness.*

Differentiation Consideration: Students may also identify the following words: *slight, tenure.*

Definitions are provided in the Vocabulary box in this lesson.

Activity 3: Masterful Reading

15%

Have students listen to a masterful reading of pages 182–187 from “The Palace Thief” (from “And so I was preparing to end my days” to “Should I have spoken to the senator?”).

Consider pausing several times during the masterful reading to allow students time to write down initial reactions and questions.

Students follow along, reading silently.

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

How does Hundert react to his retirement?

Activity 4: Reading and Discussion

55%

Instruct students to form small groups. Post or project each set of questions below for students to discuss. Instruct students to annotate for character development throughout the reading and discussion, using the code CD.

This focused annotation supports students' engagement with W.9-10.9.a, which addresses the use of textual evidence in writing.

Instruct student groups to read pages 182–183 (from “And so I was preparing to end my days” to “That evening I began to prepare my test”) and answer the following questions before sharing out with the class.

To what does Hundert attribute Sedgewick's lack of *rancor*? What might Hundert's interpretation suggest about how he views Sedgewick?

Hundert believes that Sedgewick's kind letter is a result of his “maturation” (p. 182). This suggests that he believes Sedgewick has outgrown his childish “rancor,” or bitterness, towards Hundert (p. 182), and changed for the better since he was a student at St. Benedict's.

How does the word “artfully” in Hundert's description of Sedgewick's greeting as “artfully guileless,” (p. 182) relate to the tone of Sedgewick's letter?

Guileless means sincere or honest, but “artfully” suggests that this sincerity is fake (p. 182). This description calls into question the sincerity of Sedgewick's initial letter, since Sedgewick's voice on the phone suggests that he is pretending to be honest or sincere.

Consider drawing students' attention to their application of L.9-10.5 through the process of demonstrating understanding of nuances in word meanings.

What do Sedgewick's letter and his “artfully guileless” (p. 182) greeting suggest about Sedgewick as an adult?

Perhaps Sedgewick has not changed as much as Hundert initially believes he has. Hundert is struck by the similarity between Sedgewick's “artfully guileless” greeting and his first encounter

with Sedgewick’s father “some forty years before” (p. 182), suggesting that Sedgewick has grown up to be very much like his father, who Hundert once described as “likeable” (p. 162), but also hinted that his likeability was carefully cultivated.

To what does Hundert attribute Sedgewick’s desire to stage a second “Mr. Julius Caesar” competition? What does this suggest about how Hundert understands Sedgewick?

Student responses should include:

- Hundert believes that Sedgewick wants to stage a reunion competition because he is still driven by the “childhood slight” of losing the original competition (p. 183). Although he is a successful businessman, he still needs to fill a void to “reclaim his intellectual honor” (p. 183).
- Hundert’s reflects that “it is precisely this sort of childhood slight that will drive a great figure” (p. 183), suggesting that he believes that Sedgewick’s current success as a businessman is driven by the feelings of rejection and regret he experienced in high school because he lost the “Mr. Julius Caesar” competition.

What motivates Hundert to accept Sedgewick’s proposal?

Student responses may include:

- Hundert accepts Sedgewick’s proposal because he is “flattered” by the belief that the “Mr. Julius Caesar” competition, and by extension his teaching, had such a lasting impact on Sedgewick’s life (p. 183).
- Hundert accepts Sedgewick’s proposal because Sedgewick offers him a “good sum of money” (p. 183), which he needs because he is entering retirement.
- Hundert accepts Sedgewick’s proposal because Sedgewick offers to donate a lot of money to St. Benedict’s “Annual Fund,” and despite the unpleasant circumstances of his retirement, Hundert still feels a “deep loyalty to the school” (p. 183).

Lead a brief whole-class discussion of student responses.

Instruct student groups to read pages 183–187 (from “As assistant headmaster I had not taught my beloved Roman history” to “Should I have spoken up to the senator?”) and answer the following questions before sharing out with the class.

How do Hundert’s “spirits [] take[] a beating” (p. 186) in pages 183–186?

Student responses may include:

- Hundert’s “spirits [] take[] a beating” because he leaves St. Benedict’s on bad terms. He is offended by Ellerby’s “nostalgic rendering” (p. 184) of his career at the graduation ceremony because he holds Ellerby responsible for forcing him into retirement. Hundert demonstrates this anger by skipping the headmaster’s reception, but afterwards regrets this decision because “to have missed it, the very last one of my career, was a far more grievous blow to me than to Charles Ellerby” (p. 185).
- Hundert’s “spirits [] take[] a beating” because he has been forced into retirement and has to leave St. Benedict’s school, a place which has been his home for many years. Hundert’s reflection that his only possessions are his “files and books” (p. 185) suggests that teaching has been his whole life, and that there is very little that he finds important outside of St. Benedict’s.
- Hundert’s “spirits [] take[] a beating” because he is faced with the difficult prospect of “charting a new life for [himself]” at “sixty-eight years old” (p. 186), and feels unsure about his identity and purpose in life. Hundert recalls, “Passing my reflection in the hallway mirror on my way down to dinner, I would think to myself, *Is that you?*, and on the way back up to my room, *What now?*” (p. 186). This reflection suggests that Hundert struggles to recognize himself outside of the context of St. Benedict’s.

What effect does the anticipation of the “Mr. Julius Caesar” reunion competition have on Hundert over the course of the summer?

Student responses may include:

- Hundert’s states, “Fortunately, there was the event to prepare for, as I fear that without it, those first days and nights would have been unbearable” (p. 186), suggesting that he initially finds the anticipation of the “Mr. Julius Caesar” competition to be a welcome distraction from the difficulty of his retirement.
- As the summer progresses and the anticipation mounts, Hundert reflects that “a certain dread began to form in [his] mind” (p. 186). The wait for the competition resurfaces old conflicts about Sedgewick for Hundert. He fears Sedgewick may have “forgotten about the event” (p. 186) or even proposed the idea “just to mock [him]” (p. 187).
- As he waits for the “Mr. Julius Caesar” competition, Hundert starts to question decisions he made more than 30 years ago, specifically decisions surrounding the first “Mr. Julius Caesar” competition. He wonders, “Should I never even have leapfrogged another boy to get him there? Should I have spoken up to the senator?” (p. 187). He is nervous about the future and cannot stop thinking about the past.

Lead a brief whole-class discussion of student responses.

Activity 5: Quick Write

10%

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

What does Hundert’s reaction to his retirement suggest about his character?

Ask students to use this lesson’s vocabulary wherever possible in their written responses. Remind students to use the Short Response Rubric and Checklist to guide their written responses.

Students listen and read the Quick Write prompt.

Display the prompt for students to see, or provide the prompt in hard copy.

Transition to the independent Quick Write.

Students independently answer the prompt using evidence from the text.

See the High Performance Response at the beginning of this lesson.

Activity 6: Closing

5%

Display and distribute the homework assignment. For homework, students should continue to read their AIR texts through the lens of focus standard RL.9-10.3 or RI.9-10.3 and prepare for a 3–5 minute discussion of their texts based on that standard.

Also for homework, instruct students to read pages 187–191 of “The Palace Thief” (from “In early July, however, Sedgewick Bell’s secretary” to “the first rounds of questions were called from memory”). Instruct students to use the Central Ideas Tracking Tool to trace the development of central ideas in the text. Also, instruct students box any unfamiliar words and look up their definitions, choosing the definition that makes the most sense in context and writing a brief definition above or near the word in the text.

Students follow along.

Homework

Continue reading your Accountable Independent Reading text through the lens of focus standard RL.9-10.3 or RI.9-10.3 and prepare for a 3–5 minute discussion of your text based on that standard.

Also, read pages 187–191 of “The Palace Thief” (from “In early July, however, Sedgewick Bell’s secretary” to “the first rounds of questions were called from memory”). Use the Central Ideas Tracking Tool to trace

the development of central ideas in the text. Additionally, box any unfamiliar words and look up their definitions. Choose the definition that makes the most sense in context and write a brief definition above or near the word in the text.

10.1.2 Lesson 9

Introduction

In this lesson, students read and analyze pages 187–191 of “The Palace Thief” (from “In early July, however, Sedgewick Bell’s secretary” to “the first rounds of questions were called from memory”), in which Hundert describes the events leading up to the second “Mr. Julius Caesar” competition. Students analyze how the interactions between Hundert and his former students develop central ideas in the text. Students focus their analysis on Hundert’s reflections on his role in his students’ lives, as well as his exchange with Martin Blythe. Student learning is assessed via a Quick Write at the end of the lesson: How does Hundert’s reunion with his former students develop a central idea in the text?

For homework, students read pages 191–195 of “The Palace Thief” (from “The crowd did not fail to notice the feat” to “and crossed theatrically to congratulate the victor”), box unfamiliar words, and look up their definitions.

Standards

Assessed Standard(s)	
RL.9-10.2	Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.
RL.9-10.3	Analyze how complex characters (e.g., those with multiple or conflicting motivations) develop over the course of a text, interact with other characters, and advance the plot or develop the theme.
Addressed Standard(s)	
W.9-10.9.a	<p>Draw evidence from literary or informational texts to support analysis, reflection, and research.</p> <p>a. Apply <i>grades 9–10 Reading standards</i> to literature (e.g., “Analyze how an author draws on and transforms source material in a specific work [e.g., how Shakespeare treats a theme or topic from Ovid or the Bible or how a later author draws on a play by Shakespeare]”).</p>

L.9-10.4.a	Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on <i>grades 9–10 reading and content</i> , choosing flexibly from a range of strategies. a. Use context (e.g., the overall meaning of a sentence, paragraph, or text; a word's position or function in a sentence) as a clue to the meaning of a word or phrase.
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Assessment

Assessment(s)
<p>Student learning is assessed via a Quick Write at the end of the lesson. Students respond to the following prompt, citing textual evidence to support analysis and inferences drawn from the text.</p> <ul style="list-style-type: none"> • How does Hundert’s reunion with his former students develop a central idea in the text?
High Performance Response(s)
<p>A High Performance Response should:</p> <ul style="list-style-type: none"> • Identify a central idea in the text (e.g., identity, expectations, history). • Analyze how Hundert’s reunion with his former students develops this central idea (e.g., While riding in the helicopter on his way to the reunion, Hundert feels for the first time the “headiness” (p. 187) of what it must have been like to grow up surrounded by wealth and power. He states, “I wondered what my life might have been like if I had felt this just once in my youth” (p. 187). Hundert’s reflection that his life would have turned out differently if he had grown up in Sedgewick’s world of privilege develops the central idea of identity because it suggests that Hundert believes that both he and Sedgewick have been significantly shaped by their childhood circumstances. Hundert’s later interaction with Martin Blythe, in which Martin reveals that Hundert’s decision to cheat on Sedgewick’s behalf has bothered him for over forty years, reinforces the idea that childhood events profoundly impact people in their adult lives. Hundert speculates that his admission that Blythe, rather than Sedgewick, “was supposed to be the one up there with Deepak and Fred” (p. 190), saved Blythe “from some torment” (p. 191). Hundert’s observation that after his talk with Martin he “noticed an ease in Martin Blythe’s face” that he had “never seen in it before” (p. 191) suggests that his admission brought Martin a newfound sense of peace, confirming the idea that childhood experiences continue to affect adults.).

Vocabulary

Vocabulary to provide directly (will not include extended instruction)
<ul style="list-style-type: none"> • disgorging (v.) – surrendering or yielding something

<ul style="list-style-type: none"> poignant (adj.) – affecting or moving the emotions largesse (n.) – generous bestowal of gifts
Vocabulary to teach (may include direct word work and/or questions)
<ul style="list-style-type: none"> jocular (adj.) – characterized by, intended for, or suited to, joking voluble (adj.) – characterized by a ready or continuous flow of words
Additional vocabulary to support English Language Learners (to provide directly)
<ul style="list-style-type: none"> imbued (v.) – caused (someone or something) to be deeply affected by a feeling or have a certain quality serpentine (adj.) – having many bends and turns

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
<p>Standards & Text:</p> <ul style="list-style-type: none"> Standards: RL.9-10.2, RL.9-10.3, W.9-10.9.a, L.9-10.4.a Text: “The Palace Thief” from <i>The Palace Thief</i> by Ethan Canin, pages 187–191 <p>Learning Sequence:</p> <ol style="list-style-type: none"> Introduction of Lesson Agenda Homework Accountability Masterful Reading Reading and Discussion Quick Write Closing 	<ol style="list-style-type: none"> 5% 10% 10% 55% 15% 5%

Materials

- Student copies of the Short Response Rubric and Checklist (refer to 10.1.1 Lesson 1)

Learning Sequence

How to Use the Learning Sequence	
Symbol	Type of Text & Interpretation of the Symbol
10%	Percentage indicates the percentage of lesson time each activity should take.
no symbol	Plain text indicates teacher action.
	Bold text indicates questions for the teacher to ask students.
	<i>Italicized text indicates a vocabulary word.</i>
□	Indicates student action(s).
└	Indicates possible student response(s) to teacher questions.
┌	Indicates instructional notes for the teacher.

Activity 1: Introduction of Lesson Agenda

5%

Begin by reviewing the agenda and the assessed standard for this lesson: RL.9-10.2 and RL.9-10.3. In this lesson, students analyze how the interactions between Hundert and his former students develop a central idea of the text.

Students look at the agenda.

Activity 2: Homework Accountability

10%

Instruct students to talk in pairs about how they applied focus standard RL.9-10.3 or RI.9-10.3 to their Accountable Independent Reading (AIR) texts. Lead a brief share out on the previous lesson’s AIR homework assignment. Select several students (or student pairs) to explain how they applied the focus standard to their AIR texts.

Students (or student pairs) discuss and share how they applied focus standard RL.9-10.3 or RI.9-10.3 to their AIR texts from the previous lesson’s homework.

Instruct students to take out their responses to the previous lesson’s homework assignment. (Read pages 187–191 of “The Palace Thief” and use the Central Ideas Tracking Tool to trace the development of

central ideas in the text.). Instruct students to form pairs and share their notes on the Central Ideas Tracking Tool.

Instruct students to remain in pairs and share their notes on the Central Ideas Tracking Tool.

Students share text evidence related to the central ideas.

See Model Central Ideas Tracking Tool sample student responses.

Instruct student pairs to share and discuss the vocabulary words they identified in the previous lesson's homework.

Students may identify the following words: *disgorging*, *poignant*, and *largesse*.

Differentiation Consideration: Students may also identify the following words: *imbued* and *serpentine*.

Definitions are provided in the Vocabulary box in this lesson.

Activity 3: Masterful Reading

10%

Have students listen to a masterful reading of pages 187–191 of “The Palace Thief” (from “In early July, however, Sedgewick Bell’s secretary” to “the first rounds of questions were called from memory”).

Consider pausing several times during the masterful reading to allow students time to write down initial reactions and questions.

Students follow along, reading silently.

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

What do Hundert’s interactions with his former students suggest about the forces that shape an individual’s identity?

Activity 4: Reading and Discussion

55%

Instruct students to form groups. Post or project each set of questions below for students to discuss. Instruct students to continue to annotate the text for character development and central ideas throughout the reading and discussion, using the codes CD and CI.

This focused annotation supports students' engagement with W.9-10.9.a, which addresses the use of textual evidence in writing.

Instruct student groups to read pages 187–189 (from “In early July, however, Sedgewick Bell’s secretary” to “drawn immediately to the other do-nothings from his class”) and answer the following questions before sharing out with the class.

What does Hundert’s use of figurative language suggest about how the helicopter ride makes him feel?

Hundert compares the feeling of riding in the helicopter to how “Caesar must have felt millennia ago, carried head-high on a litter past the Tiber” (p. 187), suggesting that the helicopter ride makes Hundert feel like an important and powerful man.

How does Hundert’s reaction to the helicopter ride develop a central idea in the text?

While riding in the helicopter, Hundert states, “I felt a headiness that I had never known before” (p. 187). This new and exciting sense of his own power and importance causes Hundert to compare his own upbringing to Sedgewick’s as he wonders “what [his] life might have been like if [he] had felt this just once in [his] youth” (p. 187). Hundert’s reflection that his life would have been different if he had grown up in a world of privilege like Sedgewick develops the central idea of identity because it suggests that Hundert believes that both he and Sedgewick have been significantly shaped by their childhood circumstances.

What does Hundert’s repetition of the word “still” on pages 188–189 suggest about how he sees his former students?

Hundert repeats “still” three times when describing his former students. This repetition emphasizes that, although his students are grown men, Hundert “still” sees them as the boys he once knew. For Hundert, in many ways, his students have not changed at all.

How do Hundert’s descriptions of his former students develop a central idea of the text?

In his descriptions of Deepak Mehta, Fred Masoudi, and Martin Blythe, Hundert emphasizes the ways in which each of these students has stayed the same. In this way, Canin develops the central idea of identity by suggesting that people seldom really change their character. Although Hundert notices signs of physical aging in each of his students, including the fact that Martin had “lost his leg” (p. 188) in the war and Deepak “walked with a slight stoop” (p. 189), he chooses to emphasize the ways that they have stayed the same when he says, “The most poignant part of

all, however, was how plainly the faces of the men still showed the eager expressiveness of the first-form boys of forty-one years ago" (p. 188).

Lead a brief whole-class discussion of student responses.

Instruct student groups to reread pages 189–191 (from “But of course it was Sedgewick Bell who commanded everyone’s attention” to “and the first rounds of questions were called from memory”) and answer the following questions before sharing out with the class.

What does Hundert’s description of Sedgewick on page 189 suggest about Sedgewick’s character?

Hundert describes Sedgewick as a man who “commanded everyone’s attention” and “walked among the men like a prophet” with a “jocular” walk and a “voluble” laugh (p. 189). These descriptions paint an appealing portrait of Bell: light-hearted, fun to be around, and good with people. Sedgewick seems to be the same Sedgewick as ever, a person who is popular and engaging, and a man others look up to as a leader.

Differentiation Consideration: If students struggle, consider providing the following scaffolding questions:

What words and phrases in Hundert’s description of Bell clarify the meaning of *jocular* in this context (p. 189)?

Hundert’s initial statement that Bell’s walk was not serious suggests that when Hundert describes Bell’s walk as *jocular*, he means that his walk is the opposite of serious, or joking.

How can your understanding of *jocular* help you to make meaning of Hundert’s description of Bell’s laugh as *voluble* (p. 189)?

Bell appears to be jovial and joking, so *voluble* in this context means that Bell is laughing a lot or continuously.

Consider drawing students’ attention to their application of L.9-10.4.a through the process of using context to make meaning of unknown words.

What effect did Hundert’s actions in the first “Mr. Julius Caesar” competition have on Martin Blythe?

Blythe reveals that Hundert’s decision to cheat on Sedgewick’s behalf has bothered him for over forty years when he states that “he’d always meant to ask” Hundert about whether or not he “was supposed to be the one up there with Deepak and Fred” (p. 190).

How does Hundert feel after his interaction with Martin Blythe? How does Martin Blythe appear to feel?

Student responses should include:

- Rather than expressing any sense of guilt after revealing to Blythe that he should have been the one competing against Fred and Deepak, Hundert states “I had the clear feeling of having saved him from some torment” (p. 191). Hundert feels content that his admission has helped Blythe to overcome an event that had upset him for many years.
- Hundert’s admission appears to have brought Blythe a new sense of peace or “ease” (p. 191). When Hundert confirms Blythe’s suspicion, Blythe “smile[s]” and appears to be “satisf[ied]” by Hundert’s admission (p. 190). Hundert notes that he “noticed an ease in Martin Blythe’s face” that he “had never seen in it before” (p. 191). Blythe appears more content and comfortable with himself that night at dinner, when he clearly displays the “painted wooden calf” of the leg he lost in the war (p. 191).

What does Hundert’s reference to Martin Blythe’s participation in the Korean War suggest about the “torment” Hundert has “saved” Blythe from (p. 191)?

Hundert’s claim that his admission saved Blythe “from some torment,” right after describing Blythe’s participation as an “air force major” during the Korean war, emphasizes that the “torment” of being passed over for Sedgewick in Blythe’s youth was a trauma similar to what he experienced in the war (p. 191).

How does the interaction between Hundert and Martin Blythe develop a central idea of the text?

Student observations may include:

- The fact that Martin Blythe has been “torment[ed]” (p. 191) by Hundert’s preferential treatment of Sedgewick for nearly forty years develops the central idea of identity, because it suggests that events that occur in childhood remain with individuals for many years and profoundly shape who they become as adults.
- Hundert’s dramatic claim that he felt his admission saved Blythe “from some torment” (p. 191) develops the central idea of expectations because it suggests that despite the passage of time, Hundert still has the expectation that he profoundly influences the lives of his students.

Lead a brief whole-class discussion of student responses.

Activity 5: Quick Write

15%

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

How does Hundert’s reunion with his former students develop a central idea in the text?

Ask students to use this lesson’s vocabulary wherever possible in their written responses. Remind students to use the Short Response Rubric and Checklist to guide their written responses.

Students listen and read the Quick Write prompt.

Display the prompt for students to see, or provide the prompt in hard copy.

Transition to the independent Quick Write.

Students independently answer the prompt using evidence from the text.

See the High Performance Response at the beginning of this lesson.

Activity 6: Closing

5%

Display and distribute the homework assignment. For homework, instruct students to read pages 191–195 of “The Palace Thief” (from “The crowd did not fail to notice the feat” to “and crossed theatrically to congratulate the victor”). Instruct students to box any unfamiliar words and look up their definitions. Instruct them to choose the definition that makes the most sense in context and write a brief definition above or near the word in the text.

Students follow along.

Homework

Read pages 191–195 of “The Palace Thief” (from “The crowd did not fail to notice the feat” to “and crossed theatrically to congratulate the victor”) and box any unfamiliar words and look up their definitions. Choose the definition that makes the most sense in context and write a brief definition above or near the word in the text.

Model Central Ideas Tracking Tool

Name:		Class		Date	
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Directions: Identify the central ideas that you encounter throughout the text. Trace the development of those ideas by noting how the author introduces, develops, or refines these ideas in the texts. Cite textual evidence to support your work.

Text:	“The Palace Thief” by Ethan Canin
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Page #	Central Ideas	Notes and Connections
Page 187	Identity	While riding in the helicopter, Hundert considers how his sense of himself might have been different if he had grown up with wealth and privilege, musing, “I wondered what my life might have been like if I had felt this just once in my youth.”
Page 188	Identity	Hundert is struck by how the men at the reunion maintain the identities they had as boys. He says they “still showed the eager expressiveness of the first-form boys of forty-one years ago” and goes on to describe boyhood traits that he recognizes in the men.
Pages 190–191	Identity	Hundert’s conversation with Martin Blythe leads him to think about how events in early life shape individuals and form how they think of themselves. He says, “Oh, how little we understand of men if we think that their childhood slights are forgotten!” He believes that by telling Martin that he should have been on stage during the first “Mr. Julius Caesar” competition he has set his mind at ease and says, “I had the clear feeling of having saved him from some torment.” Hundert’s words suggest that he believes that this incident has burdened Martin throughout his life and that it has influenced his identity significantly.

10.1.2

Lesson 10

Introduction

In this lesson, students read pages 191–195 of “The Palace Thief” (from “The crowd did not fail to notice the feat” to “and crossed theatrically to congratulate the victor”), in which the “Mr. Julius Caesar” reunion competition takes place. Students participate in a jigsaw discussion in which they compare the original and reunion “Mr. Julius Caesar” competitions and consider what this comparison suggests about Hundert’s character. Student learning is assessed via a Quick Write at the end of the lesson: Based on Hundert’s accounts of the two “Mr. Julius Caesar” competitions, to what extent does Hundert demonstrate Heraclitus’s observation, “Man’s character is his fate” (p. 193)?

For homework, students reread pages 191–195 of “The Palace Thief” and respond to a focus question. In addition, students read pages 195–198 of “The Palace Thief,” box any unfamiliar words, and look up their definitions. Additionally, students use the Central Ideas Tracking Tool to trace the development of central ideas.

Standards

Assessed Standard(s)	
RL.9-10.3	Analyze how complex characters (e.g., those with multiple or conflicting motivations) develop over the course of a text, interact with other characters, and advance the plot or develop the theme.
Addressed Standard(s)	
W.9-10.9 .a	Draw evidence from literary or informational texts to support analysis, reflection, and research. a. Apply <i>grades 9–10 Reading standards</i> to literature (e.g., “Analyze how an author draws on and transforms source material in a specific work [e.g., how Shakespeare treats a theme or topic from Ovid or the Bible or how a later author draws on a play by Shakespeare]”).

SL.9-10.1 .a, c	<p>Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 9–10 topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively.</p> <p>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.</p> <p>c. Propel conversations by posing and responding to questions that relate the current discussion to broader themes or larger ideas; actively incorporate others into the discussion; and clarify, verify, or challenge ideas and conclusions.</p>
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Assessment

Assessment(s)
<p>Student learning is assessed via a Quick Write at the end of the lesson. Students respond to the following prompt, citing textual evidence to support analysis and inferences drawn from the text.</p> <ul style="list-style-type: none"> Based on Hundert's accounts of the two "Mr. Julius Caesar" competitions, to what extent does Hundert demonstrate Heraclitus's observation, "Man's character is his fate" (p. 193)?
High Performance Response(s)
<p>A High Performance Response should:</p> <ul style="list-style-type: none"> Analyze the extent to which Hundert demonstrates Heraclitus's statement, "Man's character is his fate" (e.g., Hundert's actions during the second competition suggest that his character is his fate. Throughout the story thus far, Hundert has struggled to maintain his "code of morals" (p. 172). When Hundert tries to report Sedgewick's cheating after the first "Mr. Julius Caesar" competition, for example, he recognizes that he "lacked the character" to "confront the senator" (p. 173). Hundert again struggles to maintain his "code of morals" when he realizes that Sedgewick is cheating during the second competition. Hundert reflects, "I knew it was my duty as a teacher to bring him clear of the moral dereliction in which I myself had been his partner, yet at the same time I felt myself adrift in the tide of my own vacillation and failure" (p. 193). Just as earlier Hundert justified Mr. Woodbridge's instructions to ignore the cheating by acknowledging "the necessities of a boys' school" (p. 169), he now justifies his moral compromise by explaining, "We were guests now of a significant man on his splendid estate, and to expose him would be a serious act indeed" (p. 194). Nonetheless, just as in the first instance, Hundert is dissatisfied by his silence and again attempts to correct his decision by steering the competition toward the contestant who

deserves to win, Deepak Mehta. The similarities between Hundert’s responses to Sedgewick’s cheating in the two competitions suggest that age and experience have not strengthened Hundert’s character and he remains unable to defend his principles.).

Vocabulary

Vocabulary to provide directly (will not include extended instruction)
<ul style="list-style-type: none"> ● dereliction (n.) – deliberate or conscious neglect; negligence; delinquency ● vacillation (n.) – the act of wavering in mind or opinion, or being indecisive ● mercenary (adj.) – working or acting merely for money or other reward
Vocabulary to teach (may include direct word work and/or questions)
<ul style="list-style-type: none"> ● None.
Additional vocabulary to support English Language Learners (to provide directly)
<ul style="list-style-type: none"> ● demeanor (n.) – a person’s appearance and behavior ● feat (n.) – an act or achievement that shows courage, strength, or skill

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards & Text:	
<ul style="list-style-type: none"> ● Standards: RL.9-10.3, W.9-10.9.a, SL.9-10.1.a, c ● Text: “The Palace Thief” from <i>The Palace Thief</i> by Ethan Canin, pages 191–195 	
Learning Sequence:	
1. Introduction of Lesson Agenda	1. 5%
2. Homework Accountability	2. 10%
3. Masterful Reading	3. 15%
4. Jigsaw Discussion	4. 50%
5. Quick Write	5. 10%
6. Closing	6. 10%

Materials

- Student copies of the 10.1 Common Core Learning Standards Tool (refer to 10.1.1 Lesson 1)
- Copies of Jigsaw Tools A–E for each student
- Student copies of the Short Response Rubric and Checklist (refer to 10.1.1 Lesson 1)
- Student copies of the Central Ideas Tracking Tool (refer to 10.1.2 Lesson 2)—students may need additional blank copies

Learning Sequence

How to Use the Learning Sequence	
Symbo	Type of Text & Interpretation of the Symbol
10%	Percentage indicates the percentage of lesson time each activity should take.
no symbol	Plain text indicates teacher action.
	Bold text indicates questions for the teacher to ask students.
	<i>Italicized text indicates a vocabulary word.</i>
☐	Indicates student action(s).
☐	Indicates possible student response(s) to teacher questions.
☐	Indicates instructional notes for the teacher.

Activity 1: Introduction of Lesson Agenda

5%

Begin by reviewing the agenda and the assessed standard for this lesson: RL.9-10.3. In this lesson, students take part in a jigsaw discussion to compare the two “Mr. Julius Caesar” competitions before participating in a whole-class discussion to consider what this comparison suggests about Hundert’s character.

Students look at the agenda.

Instruct students to take out their copies of the 10.1 Common Core Learning Standards Tool. Inform students that they begin working with a new substandard in this lesson: SL.9-10.1.c. Instruct students to individually read substandard SL.9-10.1.c on their tools and assess their familiarity with and mastery of it.

Students read and assess their familiarity with substandard SL.9-10.1.c.

Instruct students to talk in pairs about what they think the substandard SL.9-10.1.c means. Lead a brief discussion about this substandard.

Student responses may include:

- Students move discussions forward by asking and answering questions.
- Students talk about how the discussion relates to bigger ideas.
- Students work to actively bring others into the discussion.

Activity 2: Homework Accountability

10%

Instruct student pairs to share and discuss the vocabulary words they identified in the previous lesson's homework.

Students may identify the following words: *dereliction*, *vacillation*, and *mercenary*.

Differentiation Consideration: Students may also identify the following words: *demeanor* and *feat*.

Definitions are provided in the Vocabulary box in this lesson.

Activity 3: Masterful Reading

15%

Have students listen to a masterful reading of pages 191–195 (from “The crowd did not fail to notice the feat” to “and crossed theatrically to congratulate the victor”).

Consider pausing several times during the masterful reading to allow students time to write down initial reactions and questions.

Students follow along, reading silently.

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

How is the second “Mr. Julius Caesar” competition similar to or different from the first “Mr. Julius Caesar” competition?

Activity 4: Jigsaw Discussion

50%

Explain to students that in this part of the lesson they participate in a jigsaw discussion. Instruct students to form “home groups” of four. Instruct students to assign each member of the home group a letter from A through D. Instruct students to form new groups based on their letter assignment.

Distribute Jigsaw Tools A–D to each student, based on group.

Instruct students to reread pages 166–171 (from “Who was routed at Philippi?” to “his lifelong pursuit of missed glory”) and pages 191–195 (from “The crowd did not fail to notice the feat” to “and crossed theatrically to congratulate the victor”) and answer the focus questions on their Jigsaw Tools. Instruct students to continue to annotate the text as they read and discuss.

This annotation exercise supports students’ engagement with W.9-10.9.a, which addresses the use of textual evidence in writing.

Consider reminding students that this is an opportunity to apply standards SL.9-10.1.a and c by participating effectively in a collaborative discussion. Students may focus on referring to evidence from texts to stimulate a thoughtful, well-reasoned exchange of ideas. They may also focus on propelling conversations by posing and responding to questions that relate the current discussion to broader themes or larger ideas.

Students form small groups to read and analyze text.

See Model Jigsaw Tools for possible student responses.

Instruct students to return to their home groups and briefly share their responses to Jigsaw Tools A–D.

Lead a brief whole-class discussion based on student responses.

Instruct students to remain in their home groups. Post or project the following question for students to discuss before sharing out with the class:

Paraphrase Heraclitus’s observation, “Man’s character is his fate” (p. 193).

A person’s character, or the qualities that contribute to his or her identity, and fate, or the events in a person’s life, are so closely related that they cannot be separated. In other words, what happens to a person depends on the choices he or she makes, but those choices, in turn, depend on the qualities of the individual. For example, a brave person will always choose to try to be courageous, while a cowardly person will find it difficult to choose courageous actions.

Lead a brief whole-class discussion of student responses.

Activity 5: Quick Write**10%**

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

Based on Hundert’s accounts of the two “Mr. Julius Caesar” competitions, to what extent does Hundert demonstrate Heraclitus’s observation, “Man’s character is his fate” (p. 193)?

Ask students to use this lesson’s vocabulary wherever possible in their written responses. Remind students to use the Short Response Rubric and Checklist to guide their written responses.

Students listen and read the Quick Write prompt.

Display the prompt for students to see, or provide the prompt in hard copy.

Transition to the independent Quick Write.

Students independently answer the prompt using evidence from the text.

See the High Performance Response at the beginning of this lesson.

Activity 6: Closing**10%**

Display and distribute the homework assignment. For homework, instruct students to reread pages 191–195 of “The Palace Thief” (from “The crowd did not fail to notice the feat” to “and crossed theatrically to congratulate the victor”) and respond to a modified version of this lesson’s Quick Write, focusing on Sedgewick rather than Hundert:

Based on Hundert’s accounts of the two “Mr. Julius Caesar” competitions, to what extent does Sedgewick demonstrate Heraclitus’s observation, “Man’s character is his fate” (p. 193)?

Also for homework, instruct students to read pages 195–198 of “The Palace Thief” (from “How can I describe the scene that took place next” to “‘And I see that *you* have not changed either,’ he said”). Direct students to box any unfamiliar words and look up their definitions. Instruct them to choose the definition that makes the most sense in context and write a brief definition above or near the word in the text. In addition, instruct students to use the Central Ideas Tracking Tool to trace the development of central ideas in the text.

Students follow along.

Homework

Reread pages 191–195 of “The Palace Thief (from “The crowd did not fail to notice the feat” to “and crossed theatrically to congratulate the victor”) and respond to the following focus prompt:

Based on Hundert’s accounts of the two “Mr. Julius Caesar” competitions, to what extent does Sedgewick demonstrate Heraclitus’s observation, “Man’s character is his fate” (p. 193)?

Also, read pages 195–198 of “The Palace Thief” (from “How can I describe the scene that took place next” to “‘And I see that *you* have not changed either,’ he said”), box any unfamiliar words, and look up their definitions. Choose the definition that makes the most sense in context and write a brief definition above or near the word in the text. In addition, use the Central Ideas Tracking Tool to trace the development of central ideas in the text.

Jigsaw Tool A

Name		Class		Date	
:		:		:	

Directions: Refer to pages 166–171 (from “Who was routed at Philippi?” to “his lifelong pursuit of missed glory”) and pages 191–195 (from “The crowd did not fail to notice the feat” to “and crossed theatrically to congratulate the victor”) of “The Palace Thief” and answer the focus questions below.

What do Hundert’s emotions upon discovering Sedgewick’s cheating during the first competition suggest about his character?

What do Hundert's emotions upon discovering Sedgewick's cheating during the second competition suggest about his character?

How do Hundert's responses to Sedgewick's cheating in both instances develop his character?

Jigsaw Tool B

Name :		Class :		Date :	
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Directions: Refer to pages 166–171 (from “Who was routed at Philippi?” to “his lifelong pursuit of missed glory”) and pages 191–195 (from “The crowd did not fail to notice the feat” to “and crossed theatrically to congratulate the victor”) of “The Palace Thief” and answer the focus questions below.

In the first competition, what does Hundert’s initial decision about how to handle Sedgewick’s cheating suggest about Hundert’s character?

In the second competition, what does Hundert’s initial decision about how to handle Sedgewick’s cheating suggest about Hundert’s character?

What do Hundert’s initial decisions about how to handle Sedgewick’s cheating in both competitions suggest about Hundert’s character?

Jigsaw Tool C

Name :		Class :		Date :	
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Directions: Refer to pages 166–171 (from “Who was routed at Philippi?” to “his lifelong pursuit of missed glory”) and pages 191–195 (from “The crowd did not fail to notice the feat” to “and crossed theatrically to congratulate the victor”) of “The Palace Thief” and answer the focus questions below.

In the first competition, what does Hundert’s final decision not to expose Sedgewick’s cheating suggest about Hundert’s character?

In the second competition, what does Hundert’s final decision not to expose Sedgewick’s cheating suggest about Hundert’s character?

What do Hundert’s decisions not to expose Sedgewick’s cheating in both competitions suggest about Hundert’s character?

Jigsaw Tool D

Name		Class		Date	
:		:		:	

Directions: Refer to pages 166–171 (from “Who was routed at Philippi?” to “his lifelong pursuit of missed glory”) and pages 191–195 (from “The crowd did not fail to notice the feat” to “and crossed theatrically to congratulate the victor”) of “The Palace Thief” and answer the focus questions below.

In the first competition, what does Hundert’s decision to steer the competition toward Deepak Mehta suggest about his character?

In the second competition, what does Hundert’s decision to steer the competition toward Deepak Mehta suggest about his character?

What does Hundert’s decision to steer both competitions toward Deepak Mehta suggest about Hundert’s character?

Model Jigsaw Tool A

Name:		Class:		Date:	
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Directions: Refer to pages 166–171 (from “Who was routed at Philippi?” to “his lifelong pursuit of missed glory”) and pages 191–195 (from “The crowd did not fail to notice the feat” to “and crossed theatrically to congratulate the victor”) of “The Palace Thief” and answer the focus questions below.

What do Hundert’s emotions upon discovering Sedgewick’s cheating during the first competition suggest about his character?

When Hundert realizes Sedgewick is cheating, he says, “I felt an inexplicable pity for the boy” (p. 168). Hundert’s pity suggests that while he says he does not believe in “coddl[ing]” his students and remembers his best teachers as the ones who were “tyrants,” he also cares about his students and assumes responsibility for them (p. 168). Hundert seems to have some compassion for Sedgewick.

What do Hundert’s emotions upon discovering Sedgewick’s cheating during the second competition suggest about his character?

After discovering Sedgewick’s cheating, Hundert reports “Nausea rose in me” (p. 193), demonstrating the depth of his disappointment that Sedgewick has not changed. When Hundert finally asks the question he knows Sedgewick cannot answer and sees him struggling on stage, he wonders, “How can it be that for a moment my heart bled for him?” (p. 194), and when Deepak answers correctly, Hundert reflects, “Yet what was strange was that I felt disappointment” (p. 195), suggesting that Hundert regrets that Sedgewick never learned the lesson Hundert felt was most important: “the importance of character and high ideals” (p. 163).

How do Hundert’s responses to Sedgewick’s cheating in both instances develop his character?

Despite the passage of time, Hundert’s responds in the same way. He simultaneously feels pity for Sedgewick when he sees him struggling publicly and experiences disappointment that the student he thought he had helped to succeed is actually cheating. Sedgewick’s cheating serves as evidence that Hundert has failed to meet his expectations of being a teacher able to instill in his pupils an understanding of “high ideals” (p. 163).

Model Jigsaw Tool B

Name:		Class:		Date:	
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Directions: Refer to pages 166–171 (from “Who was routed at Philippi?” to “his lifelong pursuit of missed glory”) and pages 191–195 (from “The crowd did not fail to notice the feat” to “and crossed theatrically to congratulate the victor”) of “The Palace Thief” and answer the focus questions below.

In the first competition, what does Hundert’s initial decision about how to handle Sedgewick’s cheating suggest about Hundert’s character?

Initially, Hundert decides “in the long run it was best for Sedgewick Bell to be caught” (p. 168). Hundert comes to his decision after a “period of internal deliberation” (p. 168), yet he is very clear about what he believes is the right way to handle the situation. Hundert’s certainty suggests that he has very strong principles and very definite ideas about how best to live up to those principles.

In the second competition, what does Hundert’s initial decision about how to handle Sedgewick’s cheating suggest about Hundert’s character?

Hundert says that he looked at Sedgewick “for a long time” and then acknowledges, “I knew that it was my duty to speak up. I knew it was my duty as a teacher to bring him clear of the moral dereliction in which I myself had been his partner” (p. 193), suggesting that he continues to have a clear sense of his responsibilities as a teacher and that he takes the responsibilities seriously.

What do Hundert’s initial decisions about how to handle Sedgewick’s cheating in both competitions suggest about Hundert’s character?

Time and experience have not changed Hundert’s expectations of what is required of him as a teacher. In both instances, Hundert believes that his role as a teacher demands that he make decisions that will help “mold” Sedgewick into a man of good character (p. 163). In both cases, Hundert clearly recognizes what he believes is best for Sedgewick, suggesting that Hundert upholds his “code of morals” (p. 172), at least in theory, and Hundert still values “character and high ideals” (p. 163).

Model Jigsaw Tool C

Name:		Class:		Date:	
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Directions: Refer to pages 166–171 (from “Who was routed at Philippi?” to “his lifelong pursuit of missed glory”) and pages 191–195 (from “The crowd did not fail to notice the feat” to “and crossed theatrically to congratulate the victor”) of “The Palace Thief” and answer the focus questions below.

In the first competition, what does Hundert’s final decision not to expose Sedgewick’s cheating suggest about Hundert’s character?

Hundert’s decision to remain silent suggests that he is a man who is easily manipulated by others and who seeks to justify his decisions by placing the responsibility on external circumstances rather than his own internal choices. Hundert is first influenced by a direct threat from his headmaster, Mr. Woodbridge, who tells him, “Ignore it, Hundert, or look for another job” (p. 169). He is also influenced by his knowledge that the majority of the people in the audience support Sedgewick; when the crowd cheers as the Senator calls out to his son, Hundert finds himself with the “sudden, indefensible urge to steer the contest in young Sedgewick Bell’s direction” (p. 170). After choosing to remain silent, Hundert does not assume responsibility for his decision. Instead, he justifies his decision by explaining that as headmaster, Mr. Woodbridge was “familiar with the necessities of a boys’ school” and made the decision out of superior knowledge (p. 169).

In the second competition, what does Hundert’s final decision not to expose Sedgewick’s cheating suggest about Hundert’s character?

Hundert’s decision not to expose Sedgewick’s cheating in the second competition suggests that he remains easily swayed by others and willing to use external circumstances as an excuse for his own internal decisions. Although Hundert believes he has a duty to expose Sedgewick, Hundert confesses that he is influenced by the compassion he once felt for Sedgewick and admits, “The boy had somehow got hold of me again” (p. 193). He also admits that “the sound of a throng of boisterous men” influenced his decision to remain silent about Sedgewick’s cheating (p. 193). Again, Hundert does not assume responsibility for his choice, but instead justifies his decision by considering outside factors. He explains, “We were guests now of a

significant man on his splendid estate, and to expose him would be a serious act indeed” (p. 194).

What do Hundert’s decisions not to expose Sedgewick’s cheating in both competitions suggest about Hundert’s character?

Hundert’s decision not to expose Sedgewick’s cheating in both competitions suggests that Hundert has complex motivations. While Hundert demonstrates a clear knowledge of his own “code of morals” in both instances (p. 172), he is moved by pity and by fear to make choices that violate that code. It is difficult for Hundert to accept that he has failed to meet his expectations, however, and so in both cases, Hundert finds reasons to justify what he knows to be a morally corrupt decision.

Model Jigsaw Tool D

Name :		Class :		Date :	
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Directions: Refer to pages 166–171 (from “Who was routed at Philippi?” to “his lifelong pursuit of missed glory”) and pages 191–195 (from “The crowd did not fail to notice the feat” to “and crossed theatrically to congratulate the victor”) of “The Palace Thief” and answer the focus questions below.

In the first competition, what does Hundert’s decision to steer the competition toward Deepak Mehta suggest about his character?

In the first competition, Hundert decides to steer the competition towards Deepak Mehta when the voice of Deepak Mehta’s mother reminds him of his principles. Hundert has already decided to follow Mr. Woodbridge’s order to remain silent about Sedgewick’s cheating, yet he knows that Deepak Mehta should be the winner of the competition based on merit. In an effort to provide justice while still following Mr. Woodbridge’s order, Hundert asks a question that is not on the outline. His resolution to provide justice leads him once again to make a decision that violates his own “code of morals” (p. 172), and he is unsure of how best to resolve the conflicting impulses.

In the second competition, what does Hundert’s decision to steer the competition toward Deepak Mehta suggest about his character?

After deciding not to confront Sedgewick publicly during the second competition, Hundert remains dissatisfied by the idea that Sedgewick will win an honor he does not deserve. He notices Deepak Mehta looking at him with “eyes dark and resigned” (p. 194). Recognizing that Deepak Mehta is the man who should again be named “Mr. Julius Caesar” and suspecting that the “mercenary professor talking in [Sedgewick’s] ear” did not attend St. Benedict’s, Hundert arranges to have Deepak win by asking Sedgewick a question that only a former student of St. Benedict’s could know: “Who was Shutruk-Nahhunte?” (p. 194). Hundert’s decision suggests that he remains a man who is disappointed by the weakness that prevents him from following his own “code of morals” and still struggles to compensate for poor decisions (p. 172).

What does Hundert’s decision to steer both competitions toward Deepak Mehta suggest about Hundert’s character?

Hundert's decisions in both competitions suggest that he is deeply torn by his desire to spare Sedgewick embarrassment and maintain social harmony and his desire to maintain his own "code of morals" (p. 172). Hundert describes feeling "adrift in the tide of [his] own vacillation and failure" as he tries to resolve the dilemma during the second competition (p. 193). In both cases, Hundert seeks to satisfy conflicting goals by steering the competition toward the true winner, Deepak Mehta, without exposing Sedgewick. His solution requires further moral compromise, however, because in both cases he uses questions that are not on the outline given to competitors, relying on Deepak's superior knowledge to ensure that he will win the competition.

10.1.2

Lesson 11

Introduction

In this lesson, students discuss and analyze pages 195–198 of “The Palace Thief” (from “How can I describe the scene that took place next” to “And I see that *you* have not changed either,’ he said”). In this passage, Hundert details the aftermath of the “Mr. Julius Caesar” reunion competition and his discovery that Sedgewick has once again cheated. Students analyze how the excerpt develops the central ideas of identity, expectations, and the importance of history. Student learning is assessed via a Quick Write at the end of the lesson: How do the competition and its aftermath further develop a central idea in the text?

For homework, students continue their Accountable Independent Reading (AIR), this time through the lens of a new focus standard: RL.9-10.4 or RI.9-10.4. In addition, students read pages 198–205 of the “The Palace Thief,” box any unfamiliar words, and look up their definitions.

Standards

Assessed Standard(s)	
RL.9-10.2	Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.
Addressed Standard(s)	
W.9-10.9.a	Draw evidence from literary or informational texts to support analysis, reflection, and research. a. Apply <i>grades 9–10 Reading standards</i> to literature (e.g., “Analyze how an author draws on and transforms source material in a specific work [e.g., how Shakespeare treats a theme or topic from Ovid or the Bible or how a later author draws on a play by Shakespeare]”).
L.9-10.4.a	Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on <i>grades 9–10 reading and content</i> , choosing flexibly from a range of strategies.

	a. Use context (e.g., the overall meaning of a sentence, paragraph, or text; a word’s position or function in a sentence) as a clue to the meaning of a word or phrase.
L.9-10.5.a	Demonstrate understanding of figurative language, word relationships, and nuances in word meanings. a. Interpret figures of speech (e.g., euphemism, oxymoron) in context and analyze their role in the text.

Assessment

Assessment(s)
<p>Student learning is assessed via a Quick Write at the end of the lesson. Students respond to the following prompt, citing textual evidence to support analysis and inferences drawn from the text.</p> <ul style="list-style-type: none"> • How do the competition and its aftermath further develop a central idea in the text?
High Performance Response(s)
<p>A High Performance Response should:</p> <ul style="list-style-type: none"> • Identify a central idea in the excerpt (e.g., expectations, identity, or history). • Analyze how Hundert’s description of the competition and its aftermath further develops this central idea (e.g., Hundert’s description of the competition and its aftermath further develop the central idea of identity through Hundert’s reflections that Sedgewick’s identity is based on his childhood. Hundert implies that Sedgewick’s family and upbringing have contributed to his identity when he hears Sedgewick speak into the microphone and states that he “recognized ... the willow-tree drawl of his father” (p. 195). When Sedgewick announces his candidacy for the Senate, Hundert realizes he should not have been surprised because Sedgewick’s ambition was to be expected in a boy who “had stood so near to the mantle of power that its shadow must have been as familiar to him as his boyhood home” (p. 196). Similarly, Hundert says he should not have been surprised by Sedgewick’s deceit because “[v]irtue had no place in the palaces [Sedgewick] had known” (p. 196). While Hundert believes that the senator was a major force in shaping Sedgewick’s identity, he also recognizes that Sedgewick’s identity is marked by certain innate qualities, such as his leadership. Hundert says that since childhood, Sedgewick’s leadership had been evident “in his oratory, in his physical presence, [and] in his conviction” (p. 196). Sedgewick, however, is not the only character whose identity seems unchanged. When Sedgewick says goodbye to Hundert he tells him, “And I see that <i>you</i> have not changed either” (p. 198). Sedgewick’s words suggest that Hundert, like Sedgewick, has remained the same.).

Vocabulary

Vocabulary to provide directly (will not include extended instruction)
<ul style="list-style-type: none"> ● potentate (n.) – a person who possesses great power or authority, as a sovereign, monarch, or ruler ● abated (v.) – reduced in amount, degree, intensity, etc.; lessened; diminished ● chastened (v.) – restrained; subdued ● veracity (n.) – conformity to truth or fact; accuracy ● assiduously (adv.) – constantly, unremittingly
Vocabulary to teach (may include direct word work and/or questions)
<ul style="list-style-type: none"> ● spurned (v.) – rejected with disdain; scorned ● sovereign (n.) – a monarch; a king, queen, or other supreme ruler ● vindication (n.) – the state of being cleared, as from an accusation or suspicion
Additional vocabulary to support English Language Learners (to provide directly)
<ul style="list-style-type: none"> ● deft (adj.) – skillful and clever ● supplication (n.) – an act of asking for something in a respectful way ● potent (adj.) – very effective or strong

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards & Text: <ul style="list-style-type: none"> ● Standards: RL.9-10.2, W.9-10.9.a, L.9-10.4.a, L.9-10.5.a ● Text: “The Palace Thief” from <i>The Palace Thief</i> by Ethan Canin, pages 195–198 	
Learning Sequence: <ol style="list-style-type: none"> 1. Introduction of Lesson Agenda 2. Homework Accountability 3. Masterful Reading 4. Reading and Discussion 5. Quick Write 6. Closing 	<ol style="list-style-type: none"> 1. 5% 2. 15% 3. 10% 4. 50% 5. 10% 6. 10%

Materials

- Student copies of the Short Response Rubric and Checklist (refer to 10.1.1 Lesson 1)

Learning Sequence

How to Use the Learning Sequence	
Symbol	Type of Text & Interpretation of the Symbol
10%	Percentage indicates the percentage of lesson time each activity should take.
no symbol	Plain text indicates teacher action.
	Bold text indicates questions for the teacher to ask students.
	<i>Italicized text indicates a vocabulary word.</i>
☐	Indicates student action(s).
└	Indicates possible student response(s) to teacher questions.
┆	Indicates instructional notes for the teacher.

Activity 1: Introduction of Lesson Agenda

5%

Begin by reviewing the agenda and assessed standard for this lesson: RL.9-10.2. In this lesson, students continue to analyze how Hundert’s reflections and actions in the aftermath of the “Mr. Julius Caesar” reunion competition develop central ideas in the text.

Students look at the agenda.

Activity 2: Homework Accountability

15%

Instruct students to take out their responses to the first part of the previous lesson’s homework assignment. (Reread pages 191–195 of “The Palace Thief and respond to the following focus prompt: Based on Hundert’s accounts of the two “Mr. Julius Caesar” competitions, to what extent does Sedgewick demonstrate Heraclitus’s observation, “Man’s character is his fate” (p. 193)?) Instruct students to share their responses in pairs.

Sedgewick Bell’s decision to cheat a second time supports Heraclitus’s belief that “Man’s character is his fate” (p. 193). Sedgewick’s character, corrupted by the “mighty forces” (p. 170) that twisted his life, causes him to cheat during the “rematch” (p. 182). Hundert first expresses

surprise at Sedgewick’s success in the competition, commenting, “It does not happen as often as one might think that an unintelligent boy becomes an intelligent man, for in my own experience the love of thought is rooted in an age long before adolescence” (p. 192). Since Sedgewick showed no evidence of a “love of thought” as a student, Hundert is impressed by his current mastery of the material and begins to hope that Sedgewick has, in fact, changed. However, Hundert soon learns that Sedgewick, now “one of the most powerful men in America” (p. 193), has chosen to hire a “mercenary professor” (p. 194) rather than to “reclaim his intellectual honor” (p. 183) by learning the material on the “flash cards of Roman history” (p. 188) that he had showed Hundert earlier. By choosing to recreate the earlier competition, including a deceptive method of ensuring victory, Sedgewick demonstrates that he remains unchanged and that he is therefore bound to cheat a second time, illustrating Heraclitus’s belief that a man’s character is his fate.

Lead a brief whole-class discussion of student responses.

Instruct student pairs to share and discuss the vocabulary words they identified in the previous lesson’s homework.

Students may identify the following words: *potentate*, *abated*, *chastened*, *veracity*, and *assiduously*.

Differentiation Consideration: Students may also identify the following words: *deft*, *supplication*, and *potent*.

Definitions are provided in the Vocabulary box in this lesson.

Instruct students to share and discuss the central ideas they identified for the previous lesson’s homework, paying particular attention to the central idea of expectations. Instruct students to form pairs and share their notes on the Central Ideas Tracking Tool.

Student pairs share text evidence related to the central ideas.

See Model Central Ideas Tracking Tool sample student responses.

Activity 3: Masterful Reading

10%

Have students listen to a masterful reading of pages 195–198 (from “The Palace Thief,” from “How can I describe the scene that took place next” to “‘And I see that *you* have not changed either,’ he said”).

Consider pausing several times during the masterful reading to allow students time to write down initial reactions and questions.

Students follow along, reading silently.

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

Why did Sedgewick organize the “Mr. Julius Caesar” reunion competition?

Activity 4: Reading and Discussion

50%

Instruct students to form small groups. Post or project each set of questions below for students to discuss. Instruct students to annotate for central ideas throughout the reading and discussion, using the code CI.

This focused annotation supports students’ engagement with W.9-10.9.a, which addresses the use of textual evidence in writing.

Instruct student groups to reread pages 195–198 of “The Palace Thief” (from “How can I describe the scene that took place next” to “‘And I see that *you* have not changed either,’ he said”) and answer the following questions before sharing out with the class.

How does Hundert’s opinion of Sedgwick based on the second cheating incident contribute to the development of a central idea of the text?

Student responses should include:

- Hundert’s opinion of Sedgewick further develops the central idea of identity as unchanging. Hundert identifies the forces that formed Sedgewick’s identity: “since childhood the boy had stood so near to the mantle of power that its shadow must have been as familiar to him as his boyhood home. Virtue had no place in the palaces he had known” (p. 196).
- Hundert’s opinion of Sedgewick as a man “blindly ignorant of history” (p. 196) further develops the central idea of history by suggesting that Hundert believes Sedgewick, despite his abilities and background, is not fit to be a leader because he cannot appreciate the lessons of history, which Hundert believes teach men to counter “arrogance” (p. 155) and “temper ... ambition with humility” (p. 157).

How do Hundert’s thoughts during the night after the competition develop a central idea of the text?

The events of the evening reflect a change in Hundert’s view of history. Hundert’s description of his thoughts during the night after the competition develop the central idea of history by presenting a much darker view of humanity than he had expressed earlier. In the past, Hundert viewed history as a means of “understand[ing] the importance of character and high ideals” (p. 163), but now Hundert uses negative words to describe his thoughts, saying his mind raced “through humanity’s endless history of injustice, depravity, and betrayal” (p. 197). These thoughts demonstrate Hundert’s realization that history can negatively influence the present.

How does Hundert’s use of figurative language on page 197 develop a central idea of the text?

Hundert uses a metaphor to compare himself to a “spurned sovereign,” or a rejected king, and Sedgewick to a “false potentate,” or an imposter ruling as a king. The metaphor develops the central idea of expectations. Sedgewick’s cheating demonstrates that Hundert did not succeed in meeting this expectation. Sedgewick, not Hundert, is the man who has dominated the evening, causing Hundert to view him as a “false potentate.”

Differentiation Consideration: If students struggle, consider posing the following scaffolding questions:

How do Hundert’s actions clarify the meaning of *spurned sovereign* (p. 197)?

Hundert feels rejected; the “castle tower” makes it sound like someone who was part of royalty, so “spurned sovereign” is a member of royalty who feels rejected.

How does the final interaction between Hundert and Sedgewick clarify the meaning of the word *vindication* (p. 198)?

Hundert’s *vindication* felt “sweet” because by finally confronting Sedgewick about the reunion competition, he proved to himself that he could meet the “high ideals” he tried to teach his students (p. 163). Hundert was relieved that he had cleared himself of the unspoken accusation that he had failed to live by his “code of morals” (p. 172). Therefore, *vindication* must be a word akin to *justified* or *cleared*.

Consider drawing students’ attention to the application of L.9-10.4.a through the process of using context to make meaning of unknown words.

How does Hundert’s use of figurative language on page 197 relate to the title of the story?

Hundert compares himself to a “spurned sovereign” and Sedgewick to a “false potentate,” both rulers who would live in a palace. Sedgewick, the “false potentate,” has displaced Hundert, the “spurned sovereign,” as the center of attention and so has “stolen” Hundert’s honor. He has also stolen Hundert’s faith in history as a way to “understand the importance of character and high ideals” (p. 163) by cheating a second time and using the event not as a means of “reclaim[ing] his intellectual honor” (p. 183), but of beginning his campaign for the Senate. He has taken what is dear to Hundert, the “Mr. Julius Caesar” competition, and used it for his own purposes and is “The Palace Thief.”

Consider drawing students’ attention to the application of L.9-10.5.a through the process of interpreting figurative language and analyzing its role in the text.

How does Sedgewick’s response to Hundert, “And I see that *you* have not changed either” (p. 198), develop a central idea of the text?

Sedgewick’s words develop the idea of identity because they suggest that Hundert’s identity has remained unchanged and that Sedgewick knew, just as he did as a child, that Hundert “lacked the character” to confront him (p. 173).

Lead a brief whole-class discussion of student responses.

Activity 5: Quick Write

10%

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

How do the competition and its aftermath further develop a central idea in the text?

Ask students to use this lesson’s vocabulary wherever possible in their written responses. Remind students to use the Short Response Rubric and Checklist to guide their written responses.

Students listen and read the Quick Write prompt.

Display the prompt for students to see, or provide the prompt in hard copy.

Transition to the independent Quick Write.

Students independently answer the prompt using evidence from the text.

See the High Performance Response at the beginning of this lesson.

Activity 6: Closing

10%

Display and distribute the homework assignment. For homework, students should continue to read their AIR texts through the lens of a new focus standard, RL.9-10.4 or RI.9-10.4, and prepare for a 3–5 minute discussion of their texts based on one of these new standards.

Introduce standards RL.9-10.4 and RI.9-10.4 as focus standards to guide students' AIR and model what applying a focus standard looks like. For example, RL.9-10.4 asks students to “determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the cumulative impact of specific word choices on meaning and tone (e.g., how the language evokes a sense of time and place; how it sets a formal or informal tone).” Students who have read “The Palace Thief” might note that images like “spurned sovereign,” “castle tower,” “procession,” and “false potentate” (p. 197) impact the meaning of the text by suggesting that Hundert is the fallen king who has been betrayed by Sedgewick, a false king (p. 197).

Instruct students to prepare for a brief 3–5 minute discussion that will ask them to apply the language of the standard to their texts.

Also for homework, instruct students to read pages 198–205 of the “The Palace Thief” (from “Well had I? As the craft lifted” to “quietest of my boys, was now an old man”). Direct students to box any unfamiliar words and look up their definitions. Instruct them to choose the definition that makes the most sense in context and write a brief definition above or near the word in the text.

Students follow along.

Homework

Continue reading your Accountable Independent Reading (AIR) text through the lens of a new focus standard (RL.9-10.4 or RI.9-10.4) and prepare for a 3–5 minute discussion of your text based on that standard.

In addition, read pages 198–205 of the “The Palace Thief” (from “Well had I? As the craft lifted” to “quietest of my boys, was now an old man”) and box any unfamiliar words and look up their definitions. Choose the definition that makes the most sense in context and write a brief definition above or near the word in the text.

Model Central Ideas Tracking Tool

Name:		Class		Date	
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Directions: Identify the central ideas that you encounter throughout the text. Trace the development of those ideas by noting how the author introduces, develops, or refines these ideas in the texts. Cite textual evidence to support your work.

Text:	“The Palace Thief” by Ethan Canin
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Page #	Central Ideas	Notes and Connections
Page 196	Identity	Hundert says he should not have been surprised when he realizes that Sedgewick has “contrived the entire rematch ... to gather his classmates for donations” because Sedgewick’s sense of himself was formed as a child who grew up surrounded by power and because “[v]irtue had no place in the palaces he had known.”
Page 197	Identity	Hundert sees himself as a “spurned sovereign in the castle tower” and considers Sedgewick a “false potentate.” Hundert’s descriptions suggest that he considers himself as someone worthy of respect, a “sovereign,” even though the men at the reunion give their respect to Sedgewick instead.
Page 198	Identity	Hundert refers to Sedgewick’s earpiece as a way of letting him know that he is aware of the deception. Sedgewick acknowledges his deceit and then insults Hundert by saying, “And I see that <i>you</i> have not changed either,” suggesting that just as Sedgewick’s identity has not changed over time, neither has Hundert’s.

10.1.2 Lesson 12

Introduction

In this lesson, students read and discuss the final excerpt, pages 198–205, of the “The Palace Thief” (from “Well had I? As the craft lifted” to “the quietest of my boys, was now an old man”). In this section of text, Hundert attends one of Sedgewick Bell’s political rallies and shares an afternoon with his former student, Deepak Mehta. Students analyze Hundert’s character development by exploring his descriptions of his interactions with his former students. Student learning is assessed via a Quick Write at the end of the lesson: To what extent has Hundert’s character changed over the course of the text?

For homework, students review and expand their notes and annotations and complete an Evidence Collection Tool to help them analyze the final interactions between characters in preparation for the following lesson’s End-of-Unit Assessment.

Standards

Assessed Standard(s)	
RL.9-10.3	Analyze how complex characters (e.g., those with multiple or conflicting motivations) develop over the course of a text, interact with other characters, and advance the plot or develop the theme.
Addressed Standard(s)	
W.9-10.2.c	Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content. c. Use appropriate and varied transitions to link the major sections of the text, create

	cohesion, and clarify the relationships among complex ideas and concepts.
W.9-10.9.a	<p>Draw evidence from literary or informational texts to support analysis, reflection, and research.</p> <p>a. Apply <i>grades 9–10 Reading standards</i> to literature (e.g., “Analyze how an author draws on and transforms source material in a specific work [e.g., how Shakespeare treats a theme or topic from Ovid or the Bible or how a later author draws on a play by Shakespeare]”).</p>
L.9-10.4.a	<p>Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on <i>grades 9–10 reading and content</i>, choosing flexibly from a range of strategies.</p> <p>a. Use context (e.g., the overall meaning of a sentence, paragraph, or text; a word's position or function in a sentence) as a clue to the meaning of a word or phrase.</p>

Assessment

Assessment(s)
<p>Student learning is assessed via a Quick Write at the end of the lesson. Students respond to the following prompt, citing textual evidence to support analysis and inferences drawn from the text.</p> <ul style="list-style-type: none"> To what extent has Hundert’s character changed over the course of the text?
High Performance Response(s)
<p>A High Performance Response should:</p> <ul style="list-style-type: none"> Analyze Hundert’s character at the beginning of the story (e.g., In the beginning of the story Hundert is unable to live by his “own code of morals” (p. 172). For example, Hundert gives Sedgewick “an A on a quiz on which he had earned only a B” (p. 165) to ensure that he is able to participate in the first “Mr. Julius Caesar” competition. When Hundert discovers that Sedgewick is cheating during the competition, he attempts to make up for his wrongs by steering the competition toward Deepak Mehta, the most deserving student, using a question that is not on the outline, but he is dissatisfied with his efforts to maintain the “high ideals” that he values (p. 163). Later, when Senator Bell tells Hundert, “My son has told me a great deal about you, Mr. Hundert. If I were you, I’d remember that” (p. 173), Hundert decides to remain silent about

Sedgewick’s cheating and instead accepts “an uneasy compact” (pp. 173–174.).

- Analyze Hundert’s character at the end of the story, noting how it has developed (e.g., In a final encounter with Sedgewick, Hundert finally confronts his former student by publicly denying Sedgewick’s statement that Hundert was his history teacher at a public high school rather than the elite private school, St. Benedict’s. Hundert’s statement goes unnoticed by the crowd, but he states, “It is enough to know that I *did* speak, and certainly a consolation that Sedgewick Bell realized, finally, that I would” (p. 203). Hundert’s words express his satisfaction that he has finally found the conviction to attempt to uphold the “high ideals” to which he aspires (p. 163).).

Vocabulary

Vocabulary to provide directly (will not include extended instruction)

- heinous (adj.) – very bad or evil; deserving of hate or contempt
- acquitting (v.) – deciding that someone is not guilty of a crime
- intimated (v.) – said or suggested (something) in an indirect way
- incumbent (n.) – person who holds a specific office or position
- gleaned (v.) – learned, discovered, or found out, usually little by little or slowly
- populist (adj.) – of or related to a political party that claims to represent ordinary people
- rhetoric (n.) – the art or skill of speaking or writing formally and effectively especially as a way to persuade or influence people

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

- charisma (n.) – special charm or appeal that causes people to feel attracted and excited by someone (such as a politician)

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

- convicting (v.) – proving that someone is guilty of a crime in a court of law
- fervor (n.) – a strong feeling of excitement and enthusiasm
- jubilation (n.) – great happiness or joy

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards & Text:	
<ul style="list-style-type: none"> Standards: RL.9-10.3, W.9-10.2.c, W.9-10.9.a, L.9-10.4.a Text: “The Palace Thief” from <i>The Palace Thief</i> by Ethan Canin, pages 198–205 	
Learning Sequence:	
1. Introduction of Lesson Agenda	1. 5%
2. Homework Accountability	2. 10%
3. Masterful Reading	3. 15%
4. Reading Discussion	4. 45%
5. Quick Write	5. 15%
6. Closing	6. 10%

Materials

- Student copies of the Short Response Rubric and Checklist (refer to 10.1.1 Lesson 1)
- Students copies of the 10.1 Common Core Learning Standards Tool (refer to 10.1.1 Lesson 1)
- Copies of the 10.1.2 Evidence Collection Tool for each student
- Copies of the 10.1.2 End-of-Unit Assessment for each student
- Copies of the 10.1.2 End-of-Unit Text Analysis Rubric and Checklist for each student

Learning Sequence

How to Use the Learning Sequence	
Symbol	Type of Text & Interpretation of the Symbol
I	

File: 10.1.2 Lesson 12, v2 Date: 5/26/15 Classroom Use: Starting 5/2015

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10%	Percentage indicates the percentage of lesson time each activity should take.
no symbol	Plain text indicates teacher action.
	Bold text indicates questions for the teacher to ask students.
	<i>Italicized text indicates a vocabulary word.</i>
▶	Indicates student action(s).
☞	Indicates possible student response(s) to teacher questions.
ⓘ	Indicates instructional notes for the teacher.

Activity 1: Introduction to Lesson Agenda

5%

Begin by reviewing the agenda and the assessed standard for this lesson: RL.9-10.3. In this lesson, students analyze the last section of the short story, analyzing how Hundert’s character develops in the final pages of the text.

- ☐ Students look at the agenda.

Activity 2: Homework Accountability

10%

Instruct students to talk in pairs about how they applied focus standard RL.9-10.4 or RI.9-10.4 to their Accountable Independent Reading (AIR) text. Lead a brief share out on the previous lesson’s AIR homework assignment. Select several students (or student pairs) to explain how they applied the focus standard to their AIR text.

- ☐ Students (or student pairs) discuss how they applied the focus standard to their AIR text from the previous lesson’s homework.

Instruct student pairs to share and discuss the vocabulary words they identified in the previous lesson’s homework.

- ☐ Students may identify the following words: *heinous, acquitting, intimidated, incumbent, gleaned, populist, and rhetoric.*
- ☐ **Differentiation Consideration:** Students may also identify the following words: *convicting, fervor, and jubilation.*

- Definitions are provided in the Vocabulary box in this lesson.

Activity 3: Masterful Reading

15%

Have students listen to a masterful reading of pages 198–205 of “The Palace Thief” (from “Well, had I? As the craft lifted” to “the quietest of my boys, was now an old man”). Ask students to listen for important details about Hundert’s interactions with Sedgewick and Deepak.

- Consider pausing several times during the masterful reading to allow students time to write down initial reactions and questions.
 - Students follow along, reading silently.
- **Differentiation Consideration:** Consider posting or projecting the following guiding question to support students in their reading throughout this lesson:

What do Hundert’s interactions with Sedgewick and Deepak suggest about Hundert’s character?

Activity 4: Reading and Discussion

45%

Instruct students to form small groups. Post or project each set of questions below for students to discuss. Instruct students to annotate for character development throughout the reading and discussion, using the code CD.

- This focused annotation supports students’ engagement with W.9-10.9.a, which addresses the use of textual evidence in writing.

Instruct groups to reread pages 198–205 (from “Well had I? As the craft lifted” to “the quietest of my boys, was now an old man”) and answer the following questions before sharing out with the class.

To what extent do Hundert’s reflections in the helicopter support Sedgewick’s statement, “And I see that *you* have not changed either” (p. 198)?

- Hundert’s reflections suggest that Sedgewick is correct and that he has not changed. After the first cheating incident, Hundert justified his decision to remain silent by explaining that the “necessities of a boys’ school” required him to ignore the cheating (p. 169). Now, Hundert

rationalizes by reminding himself that he had “no proof” and assuring himself, “I indeed had acted properly, for is it not the glory of our legal system that acquitting a guilty man is less heinous than convicting an innocent one?” (p. 198).

What do Hundert’s reflections back at Woodmere suggest about Hundert’s character?

- Back at Woodmere, Hundert regrets that he did not expose Sedgewick’s cheating and he realizes that “a different ending would have better served us all” (p. 199). He recognizes, “conviction had failed me again” and regrets his lack of action. Hundert’s regret suggests that he is disappointed yet again that he did not meet his expectations for himself of living up to his own “high ideals” (p. 163).

How does Hundert’s description of his interest in Sedgewick’s campaign develop Hundert’s character?

- Student responses may include:
 - Hundert’s interest in Sedgewick’s campaign suggests that he remains preoccupied with people from the past. He says, “Perhaps by then the boy had become an obsession for me” (p. 200), indicating that he spends much of his time following Sedgewick’s career.
 - Hundert’s interest in Sedgewick’s campaign leads him to attend one of Sedgewick’s local appearances. On his way to the event, Hundert reflects, “Certainly I represented some sort of truth to him about himself” (p. 200), suggesting that he believes he is important in some way to Sedgewick.
 - Traveling to Sedgewick’s campaign event, Hundert reflects on Sedgewick’s career and muses, “How far my boys would always stride upon the world’s stage, yet how dearly I would always hope to change them!” (p. 200). Hundert’s thoughts suggest that he still believes he can influence his former student.
- **Differentiation Consideration:** If students struggle, consider asking the following scaffolding question:

How does Hundert’s reference the “power of [Sedgewick’s] voice and bearing” (p. 200) clarify the meaning of the word *charisma*?

- Hundert suggests that Sedgewick’s voice and the way he carries himself is very appealing to people and he is confident that this power will win the support of the miners, so *charisma* must mean “a special charm or appeal that causes people to feel attracted and excited by someone.”
- Consider drawing students’ attention to the application of L.9-10.4.a through the process of using context to make meaning of unknown words.

How does Hundert’s interaction with Sedgewick on the podium develop Hundert’s character?

- Hundert’s interaction suggests that he is finally able to act on his convictions and “enforce [] [his] own code of morals” rather than be swept “summarily into [Sedgewick’s]” (p. 172). On the podium, when Hundert recognizes Sedgewick’s deception as he introduces Hundert as his history teacher from “Richmond Central High School” (p. 202), he returns to the microphone to announce, “I taught you at St. Benedict’s School in Woodmere, Virginia. Here is the blazer,” holding up his own jacket (p. 203). Even though Sedgewick turned off the microphone, Hundert recognizes his victory, saying, “It is enough to know that I *did* speak, and certainly a consolation that Sedgewick Bell realized, finally, that I would” (p. 203).

To what extent does Hundert’s final interaction with Sedgewick contradict Heraclitus’s observation, “Man’s character is his fate” (p. 193)?

- Hundert’s actions on the stage suggest that one’s fate is not determined by one’s character. Throughout the story, the Bells have acted on the belief that Hundert “lacked the character” to confront them (p. 173), but on this occasion Hundert surprises Sedgewick by attempting to correct his misrepresentation publicly. Hundert’s actions suggest that his “fate” is not determined by his “character.” Despite past decisions and despite the momentum created by the cheering crowd, Hundert demonstrates that he is able to change.

What does Hundert’s description of his life in Woodmere after the campaign rally suggest about his character?

- Hundert describes a peaceful, productive life after the campaign rally that contrasts sharply with his description of retirement prior to the rally, suggesting that he is more at peace. Hundert says he walks daily and has taken an interest in “the ancient Japanese civilizations” (p. 203). This is in

contrast to his earlier description of retirement, when he said he “found [himself] with a great deal of time on [his] hands” and filled it by “replay[ing]” the second “Mr. Julius Caesar” competition in his mind (p. 199). Hundert notes Sedgewick’s “ascendance” but does not seem troubled by it (p. 204). Instead, he says that as a student of history he is not surprised, suggesting that he does not blame himself but accepts Sedgewick’s rise as part of a greater course of events.

Lead a brief whole-class discussion of student responses.

Activity 5: Quick Write

15%

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

To what extent has Hundert’s character changed over the course of the text?

Ask students to use this lesson’s vocabulary wherever possible in their written responses. Remind students to use the Short Response Rubric and Checklist to guide their written responses.

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

Transition to the independent Quick Write.

- Students independently answer the prompt using evidence from the text.
- See the High Performance Response at the beginning of this lesson.

Activity 6: Closing

10%

Instruct students to take out their copies of the 10.1 Common Core Learning Standards Tool. Inform students that in this lesson they begin to work with a new substandard: W.9-10.2. Instruct students to individually read the standard on their tools and assess their familiarity with and mastery of it.

- Students read and assess their familiarity with substandard W.9-10.2.c.

Instruct students to talk in pairs about what they think substandard W.9-10.2.c means. Lead a brief discussion about this standard.

- Student responses may include:
 - The standard requires students to use words or phrases that will link different parts of a writing piece.
 - The standard requires students to use words or phrases that will show how different ideas in a writing piece are connected.

Instruct students to share with a partner some words or phrases that might help them create cohesion in a writing piece or demonstrate the relationship between ideas.

- Student responses may include:
 - Words such as *similarly*, *also*, and *in the same way* can show how ideas are alike.
 - Words such as *on the other hand*, *however*, and *nonetheless* might show how ideas differ.
 - Words such as *first*, *in addition*, *later*, and *finally* can link different parts of a writing piece and create a clear sequence of ideas.

Distribute a copy of the 10.1.2 Evidence Collection Tool to each student. Read the directions on the tool aloud and remind students of their work with the 10.1.1 Evidence Collection Tool in 10.1.1 Lesson 6. Remind students that this tool helps students to collect and analyze evidence in the text and draw connections across the evidence they collect. Explain that the tool helps students to prepare for the 10.1.2 End-of-Unit Assessment in Lesson 13. Explain that students should look for text evidence that will support their response to the 10.1.2 End-of-Unit Assessment prompt:

Analyze how the interactions between Hundert and the Bells develop a central idea in “The Palace Thief.”

Distribute copies of the 10.1.2 End-of-Unit Assessment, as well as the 10.1.2 End-of-Unit Text Analysis Rubric and Checklist. Read the End-of-Unit Assessment prompt and explain that students will write a multi-paragraph analysis in response to the prompt, using the rubric and checklist as a guide.

Display and distribute the homework assignment. For homework, instruct students to prepare for the End-of-Unit Assessment by reviewing and expanding their notes and annotations and completing their Evidence Collection Tool. Remind students to use well-chosen evidence from the discussion and

rereading to support their analysis and to practice using transitional words or phrases to clarify relationships among complex ideas as they write their connections.

- Students follow along.

Homework

Prepare for the 10.1.2 End-of-Unit Assessment by reviewing and expanding your notes and annotations and completing the 10.1.2 Evidence Collection Tool, using well-chosen evidence from the discussion and rereading to support your analysis. Use transitional words or phrases to clarify the relationships among the ideas you present.

10.1.2 Evidence Collection Tool (Side 1)

Name :		Class :		Date :	
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Directions: Select three quotes from “The Palace Thief” that address the focus question and write the quotes in the Key Detail space. Explain how each quote helps you to answer the focusing question in the Analysis space. Finally, use these notes to construct a response to the focusing question that connects your analysis of all three details in the Connections space.

<p>Focus Question: How do the interactions between Hundert and the Bells develop a central idea in “The Palace Thief”?</p>	
Key Detail	Analysis

10.1.2 Evidence Collection Tool (Side 2)

Name :		Class :		Date:	
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Connections:

[Empty box for student connections]

10.1.2 End-of-Unit Assessment

Text-Based Response

Your Task: Based on your close reading of Ethan Canin’s “The Palace Thief,” write a well-developed, text-based response to the following prompt:

Analyze how the interactions between characters in “The Palace Thief” develop a central idea of the text.

Your response will be assessed using the 10.1.2 End-of-Unit Text Analysis Rubric.

Guidelines:

Be sure to:

- Closely read the prompt
- Respond directly to all parts of the prompt
- Cite strong and thorough textual evidence to support your analysis
- Organize your ideas and evidence in a cohesive and coherent manner
- Use precise language and domain specific language appropriate to the task

NJSLS: RL.9-10.2, RL.9-10.3, W.9-10.2.a, b, W.9-10.4, L.9-10.1, L.9-10.2.c

Commentary on the Task:

This task measures RL.9-10.2 because it demands that students:

- Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.

This task measures RL.9-10.3 because it demands that students:

- Analyze how complex characters (e.g., those with multiple or conflicting motivations) develop over the course of a text, interact with other characters, and advance the plot or develop the theme.

This task measures W.9-10.2.a and b because it demands that students:

- Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.
 - Introduce a topic; organize complex ideas, concepts and information to make important connections and distinctions
 - Develop the topic with well-chosen, relevant, and sufficient facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience's knowledge of the topic.

This task measures W.9-10.4 because it demands that students:

- Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.

This task measures L.9-10.1 because it demands that students:

- Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.

This task measures L.9-10.2.c because it demands that students:

- Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.
 - Spell correctly.

10.1.2 End-of-Unit Text Analysis Rubric

/ (Total points)

Criteria	4 – Responses at this Level:	3 – Responses at this Level:	2 – Responses at this Level:	1 – Responses at this Level:
<p>Content and Analysis</p> <p>The extent to which the response determines a central idea of a text and analyzes its development over the course of the text, including how it emerges and is shaped and refined by specific details; provides an objective summary of a text.</p> <p>NJSLS ELA-Literacy.RL.9-10.2</p> <p>Determine a central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.</p>	<p>Precisely determine the central idea of a text and skillfully analyze its development by providing precise and sufficient examples of the central idea's emergence and refinement; (when necessary) provide a concise and accurate objective summary of a text.</p>	<p>Accurately determine the central idea of a text and analyze its development by providing relevant and sufficient examples of the central idea's emergence and refinement; (when necessary) provide an accurate objective summary of a text.</p>	<p>Determine the central idea of a text and with partial accuracy, analyze its development by providing relevant but insufficient examples of a central idea's emergence and refinement; (when necessary) provide a partially accurate and somewhat objective summary of a text.</p>	<p>Inaccurately determine the central idea of a text. Provide no examples or irrelevant and insufficient examples of the central idea's emergence and refinement; (when necessary) provide a lengthy, inaccurate, or subjective summary of a text.</p>
<p>Content and Analysis</p> <p>The extent to which the response analyzes how complex characters develop over the course of a text, interact with other characters, and advance the plot or develop the theme.</p> <p>NJSLS ELA-Literacy.RL.9-10.3</p> <p>Analyze how complex characters</p>	<p>Skillfully analyze how complex characters develop over the course of a text, interact with other characters, and advance the plot or develop the theme.</p>	<p>Accurately analyze how complex characters develop over the course of a text, interact with other characters, and advance the plot or develop the theme.</p>	<p>With partial accuracy, analyze how complex characters develop over the course of a text, interact with other characters, and advance the plot or develop the theme.</p>	<p>Inaccurately analyze how complex characters develop over the course of a text, interact with other characters, and advance the plot or develop the theme.</p>

<p>(e.g. those with multiple or conflicting motivations) develop over the course of a text, interact with other characters, and advance the plot or develop the theme.</p>				
<p>Command of Evidence and Reasoning The extent to which the response develops the topic with well-chosen, relevant, and sufficient facts, extended definitions, concrete details, quotations, or other relevant information and examples appropriate to the audience's knowledge of the topic. NJSLS .ELA-Literacy.W.9-10.2 Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content. NJSLS .ELA-Literacy.W.9-10.2.b Develop the topic with well-chosen, relevant, and sufficient facts, extended definitions, concrete details, quotations, or other information and examples</p>	<p>Thoroughly and skillfully develop the topic with well-chosen, relevant, and sufficient facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience's knowledge of the topic. (W.9-10.2.b)</p>	<p>Develop the topic with relevant and sufficient facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience's knowledge of the topic. (W.9-10.2.b)</p>	<p>Partially develop the topic with weak facts, extended definitions, details, quotations, or other information and examples appropriate to the audience's knowledge of the topic. (W.9-10.2.b)</p>	<p>Minimally develop the topic, providing few or irrelevant facts, extended definitions, details, quotations, or other information and examples appropriate to the audience's knowledge of the topic. (W.9-10.2.b)</p>



<p>appropriate to the audience's knowledge of the topic.</p> <p>Coherence, Organization, and Style</p> <p>The extent to which the response introduces a topic, organizes complex ideas, concepts, and information to make important connections and distinctions; when useful to aiding comprehension, includes formatting, graphics, and multimedia.</p> <p>NJSLS .ELA-Literacy.W.9-10.2</p> <p>Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.</p> <p>NJSLS.ELA-Literacy.W.9-10.2.a</p> <p>Introduce a topic; organize complex ideas, concepts, and information to make important connections and distinctions; include formatting (e.g., headings), graphics (e.g., figures, tables), and multimedia when useful to aiding comprehension.</p>	<p>Skillfully introduce a topic; effectively organize complex ideas, concepts, and information to make important connections and distinctions; when useful to aiding comprehension, skillfully include formatting, graphics, and multimedia. (W.9-10.2.a)</p>	<p>Introduce a topic; organize complex ideas, concepts, and information to make important connections and distinctions; when useful to aiding comprehension, include formatting, graphics, and multimedia. (W.9-10.2.a)</p>	<p>Somewhat effectively introduce a topic; organize complex ideas, concepts, and information, making limited connections and distinctions; when useful to aiding comprehension, somewhat effectively include formatting, graphics, and multimedia. (W.9-10.2.a)</p>	<p>Lack a clear topic; illogically arrange ideas, concepts and information, failing to make connections and distinctions; when useful to aiding comprehension, ineffectively include formatting, graphics, and multimedia. (W.9-10.2.a)</p>
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<p>Coherence, Organization, and Style The extent to which the response demonstrates clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. NJSLS ELA-Literacy.W.9-10.4 Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.</p>	<p>Consistently demonstrate clear and coherent writing in which the development, organization, and style thoroughly and skillfully address the task, purpose, and audience.</p>	<p>Demonstrate clear and coherent writing in which the development, organization, and style are appropriate to the task, purpose, and audience.</p>	<p>Inconsistently demonstrate clear and coherent writing in which the development, organization, and style are appropriate to the task, purpose, and audience.</p>	<p>Rarely demonstrate clear and coherent writing in which the development, organization, and style are appropriate to the task, purpose, and audience.</p>
<p>Control of Conventions The extent to which the response demonstrates command of the conventions of standard English grammar and usage. NJSLS ELA-Literacy.L.9-10.1 Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.</p>	<p>Demonstrate skillful command of conventions with no grammar or usage errors.</p>	<p>Demonstrate command of conventions with occasional grammar or usage errors that do not hinder comprehension.</p>	<p>Demonstrate partial command of conventions with several grammar or usage errors that hinder comprehension.</p>	<p>Demonstrate insufficient command of conventions with frequent grammar or usage errors that make comprehension difficult.</p>
<p>Control of Conventions The extent to which the response is spelled correctly.</p>	<p>Spell correctly with no errors. (L.9-10.2.c)</p>	<p>Often spell correctly with occasional errors that do not hinder comprehension. (L.9-10.2.c)</p>	<p>Occasionally spell correctly with several errors that hinder comprehension. (L.9-10.2.c)</p>	<p>Rarely spell correctly with frequent errors that make comprehension difficult. (L.9-10.2.c)</p>



<p>NJSLS .ELA-Literacy.L.9-10.2 Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.</p> <p>NJSLS .ELA-Literacy.L.9-10.2.c Spell correctly.</p>				
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- A response that is a personal response and makes little or no reference to the task or text can be scored no higher than a 1.
- A response that is totally copied from the text with no original writing must be given a 0.
- A response that is totally unrelated to the task, illegible, incoherent, blank, or unrecognizable as English must be scored as a 0.

10.1.2 End-of-Unit Text Analysis Checklist

Assessed Standards: _____

	Does my writing...	✓
Content and Analysis	Identify a central idea from the text and analyze its development? (RL.9-10.2)	<input type="checkbox"/>
	Provide examples to support analysis of the emergence and refinement of the central idea? (RL.9-10.2)	<input type="checkbox"/>
	If necessary, include a brief summary of the text to frame the development and refinement of the central idea? (RL.9-10.2)	<input type="checkbox"/>
	Analyze how complex characters develop over the course of a text, interact with other characters, and advance the plot or develop the theme? (RL.9-10.3)	<input type="checkbox"/>
Command of Evidence and Reasoning	Develop the topic with well-chosen and relevant textual evidence? (W.9-10.2.b)	<input type="checkbox"/>
Coherence, Organization, and Style	Introduce a topic? (W.9-10.2.a)	<input type="checkbox"/>
	Organize complex ideas, concepts, and information to make important connections and distinctions? (W.9-10.2.a)	<input type="checkbox"/>
	When useful to aiding comprehension, include formatting, graphics, and multimedia? (W.9-10.2.a)	<input type="checkbox"/>
	Demonstrate clear and coherent writing in which the development, organization, and style that are appropriate to task, purpose, and audience? (W.9-10.4)	<input type="checkbox"/>
Control of Conventions	Demonstrate command of the conventions of standard English grammar and usage? (L.9-10.1)	<input type="checkbox"/>
	Demonstrate accurate spelling? (L.9-10.2.c)	<input type="checkbox"/>

10.1.2

Lesson 13

Introduction

In this final lesson of the unit, the 10.1.2 End-of-Unit Assessment, students craft a formal multi-paragraph response to the following prompt: Analyze how the interactions between Hundert and the Bells develop a central idea in “The Palace Thief” by Ethan Canin. Using the text, as well as their tools, notes, annotations, and lesson Quick Writes, students support their analysis with relevant and sufficient evidence. Student responses are assessed using the 10.1.2 End-of-Unit Text Analysis Rubric. Students also consider the elements of effective conclusions.

For homework, students continue reading their Accountable Independent Reading (AIR) texts through the lens of focus standard RL.9-10.4 or RI.9-10.4 and prepare for a 3–5 minute discussion of their texts based on that standard. Additionally, students read the beginning of “Rules of the Game,” a chapter from Amy Tan’s *The Joy Luck Club*, box unfamiliar words, look up their definitions, and develop a question focusing on the narrator and a question focusing on the narrator’s mother.

Standards

Assessed Standard(s)	
RL.9-10.2	Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.
RL.9-10.3	Analyze how complex characters (e.g., those with multiple or conflicting motivations) develop over the course of a text, interact with other characters, and advance the plot or develop the theme.
W.9-10.2.a, b	Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content. a. Introduce a topic; organize complex ideas, concepts, and information to make important connections and distinctions; include formatting (e.g., headings),

	<p>graphics (e.g., figures, tables), and multimedia when useful to aiding comprehension.</p> <p>b. Develop the topic with well-chosen, relevant, and sufficient facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience's knowledge of the topic.</p>
W.9-10.4	Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.
L.9-10.1	Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.
L.9-10.2.c	Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing. c. Spell correctly.
Addressed Standard(s)	
W.9-10.2.f	Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content. f. Provide a concluding statement or section that follows from and supports the information or explanation presented (e.g., articulating implications or the significance of the topic).

Assessment

Assessment(s)	
<p>Student learning is assessed via a formal multi-paragraph response. Students respond to the following prompt, citing textual evidence to support analysis and inferences drawn from the text.</p> <ul style="list-style-type: none"> Analyze how the interactions between Hundert and the Bells develop a central idea in “The Palace Thief.” <p>The 10.1.2 End-of-Unit Assessment will be assessed using the 10.1.2 End-of-Unit Text Analysis Rubric.</p>	
High Performance Response(s)	
<p>A High Performance Response should:</p> <ul style="list-style-type: none"> Provide a clear introduction, including the title and author of the text (see example below). 	

- Identify a central idea of the text (e.g., identity, expectations, or history).
- Analyze how the interactions between Hundert and the Bells in “The Palace Thief” develop this central idea using well-chosen, relevant, and sufficient evidence (see examples below).
- Include a clear conclusion (see example below).
- Maintain a style appropriate to the task, purpose, and audience.

A High Performance Response may include the following evidence in support of a multi-paragraph analysis:

- **Introduction:** “The Palace Thief,” a short story by Ethan Canin, explores the idea of identity through the interactions of the narrator, Hundert; Hundert’s student, Sedgewick Bell; and Sedgewick’s father, Senator Bell. The interactions of these characters demonstrate the ways in which personality, experience, and family shape an individual’s identity. Hundert, as both the narrator and main character of the story, reflects on “the mighty forces” that “twist” an individual’s character and the choices he or she makes (p. 170).
- **Analysis:** Hundert’s early interactions with Sedgewick and Senator Bell develop the central idea of identity by considering some of the factors that influence how individuals learn to perceive themselves. In the beginning of the story, Hundert tells Senator Bell that his job as a teacher at St. Benedict’s is to “mold” his students by instilling in them an understanding of “the importance of character and high ideals” (p. 163). Hundert’s statement to Senator Bell and his reflection about “what it must have been like [for Sedgewick] to have been raised under such a tyrant” (p. 164) suggest that Hundert believes that parents have a strong influence on the development of the identity of their children. Hundert reinforces this belief when he describes Sedgewick as “a boy who ... was struggling gamely from beneath the formidable umbra of his father” (p. 164) and recognizes the “mighty forces that ... twist the life” of Sedgewick Bell (p. 170), suggesting that Sedgewick’s father is a powerful influence on Sedgewick and that Sedgewick is not in control of shaping his own character. Hundert attempts to counteract the influence of Sedgewick’s father by “trying to encourage [Sedgewick’s] nascent curiosity” (p. 164). Hundert’s thoughts about Sedgewick suggest that he believes Sedgewick’s character is shaped by the adults around him and that those early influences will permanently mark him as an adult.
- Clearly, Hundert believes others can influence an individual’s character, for good or for evil, and yet at a certain point he seems to resign himself to the idea that Sedgewick’s character is fixed, beyond changing. As he watches Bell progress through the years at St. Benedict’s, Hundert says that “the faculty of St. Benedict’s had given up hope for Sedgewick Bell” (p. 175). Similarly, Hundert seems resigned to accepting what he views as his own weaknesses. Explaining his unsatisfactory phone discussion with Senator Bell about Sedgewick’s cheating, Hundert says that he “lacked the character” to “confront the senator” and that he “believe[s] this had long been clear to Sedgewick

Bell” (p. 173). Hundert’s observation suggests that he believes his inability to confront the senator and Sedgewick effectively stems from a weakness in his character that he cannot change. Years later, when Hundert discovers Sedgewick cheating at the second “Mr. Julius Caesar” competition, he expresses the same belief when he quotes Heraclitus’s statement, “Man’s character is his fate” (p. 193). As though to illustrate this philosophy, Hundert, like Sedgewick, repeats his choices from years ago. Just as Sedgewick again chooses to cheat, so Hundert again chooses to remain silent and steers the competition to the best student by asking an unfair question. Both Sedgewick and Hundert, through their actions, seem to demonstrate that identity does not change over time. Hundert, disappointed in himself, accepts Sedgewick’s judgment, “And I see that *you* have not changed either” (p. 198), suggesting that he continues to view himself as a man unable to confront those who seek to manipulate him.

- The end of the story, however, presents a more hopeful view of identity by suggesting that while individuals may be influenced by outside forces, those forces do not determine character; individuals are able to develop and change over time and people can change their sense of who they are. During a third interaction with Sedgewick, Hundert finally overcomes his inability to act on his convictions when he confronts Bell. At a campaign rally, when Sedgewick introduces Hundert to a crowd of cheering miners as his former history teacher from “Richmond Central High School” (p. 202), Hundert finally confronts Sedgewick and goes to the microphone to correct Sedgewick’s deception publicly. Although Sedgewick has already turned off the microphone, Hundert is satisfied with his decision. He says, “It is enough to know that I *did* speak, and certainly a consolation that Sedgewick Bell realized, finally, that I would” (p. 203). Hundert’s words suggest that by confronting Sedgewick publicly, he changes their relationship and surprises Bell with an act that seems out of character to the younger man. The confrontation also enables Hundert to view himself as a man who does, indeed, act on his convictions and lives by a “code of morals” (p. 172).
- **Conclusion:** Hundert’s interactions with the Bells provide a rich exploration of the central idea of identity. Through both his words and actions, Hundert demonstrates that character is not fixed and that individuals have the power to shape their own actions, and thus change their perceptions of who they are. Hundert changes from a man who views himself as “lack[ing] the character” to confront the Bells (p. 173) to a man who is satisfied by the “consolation that Sedgewick Bell realized, finally, that I would [speak]” (p. 203). Over the course of the story, Hundert overcomes his weaknesses and confronts Sedgewick Bell in an act of defiance that, while ultimately insignificant, proves that Hundert is responsible for his own fate and shapes his own identity.

Vocabulary

Vocabulary to provide directly (will not include extended instruction)

<ul style="list-style-type: none"> • None.*
Vocabulary to teach (may include direct word work and/or questions)
<ul style="list-style-type: none"> • None.*
Additional vocabulary to support English Language Learners (to provide directly)
<ul style="list-style-type: none"> • None.*

*Because this is not a close reading lesson, there is no specified vocabulary. However, in the process of returning to the text, students may uncover unfamiliar words. Teachers can guide students to make meaning of these words using the strategies outlined in L.9-10.4.a-d.

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards & Text: <ul style="list-style-type: none"> • Standards: RL.9-10.2, RL.9-10.3, W.9-10.2.a, b, W.9-10.4, L.9-10.1, L.9-10.2.c, W.9-10.2.f • Text: “The Palace Thief” from <i>The Palace Thief</i> by Ethan Canin 	
Learning Sequence: <ol style="list-style-type: none"> 1. Introduction of Lesson Agenda 2. Homework Accountability 3. 10.1.2 End-of-Unit Assessment 4. Closing 	<ol style="list-style-type: none"> 1. 10% 2. 15% 3. 70% 4. 5%

Materials

- Student copies of the 10.1 Common Core Learning Standards Tool (refer to 10.1.1 Lesson 1)
- Student copies of the 10.1.2 End-of-Unit Assessment (refer to 10.1.2 Lesson 12)
- Student copies of the 10.1.2 End-of-Unit Text Analysis Rubric and Checklist (refer to 10.1.2 Lesson 12)
- Copies of *The Joy Luck Club* by Amy Tan for each student

Learning Sequence

How to Use the Learning Sequence

Symbol	Type of Text & Interpretation of the Symbol
10%	Percentage indicates the percentage of lesson time each activity should take.
no symbol	Plain text indicates teacher action.
	Bold text indicates questions for the teacher to ask students.
	<i>Italicized text indicates a vocabulary word.</i>
□	Indicates student action(s).
┌	Indicates possible student response(s) to teacher questions.
└	Indicates instructional notes for the teacher.

Activity 1: Introduction of Lesson Agenda

10%

Begin by reviewing the agenda and assessed standards for this lesson: RL.9-10.2, RL.9-10.3, W.9-10.2.a, b, W.9-10.4, L.9-10.1, and L.9-10.2. In this lesson, students complete their End-of-Unit Assessment for 10.1.2, relying on their reading and analysis of “The Palace Thief” by Ethan Canin to write a multi-paragraph response analyzing how the interactions between characters develop a central idea of the story.

Students look at the agenda.

Instruct students to take out their copies of the 10.1 Common Core Learning Standards Tool. Inform students that they begin working with a new substandard in this lesson: W.9-10.2.f. Ask students to individually read substandard W.9-10.2.f on their tools and assess their familiarity with and mastery of it.

Students read and assess their familiarity with substandard W.9-10.2.f.

Instruct students to talk in pairs about what they think the substandard W.9-10.2.f means. Lead a brief discussion about this substandard.

Student responses may include:

- o A conclusion should relate to the main points that come before it.
- o A conclusion should explain why the main points that come before it are important.

What is the purpose of a conclusion in a piece of writing?

Student responses may include:

- o A conclusion ties together the ideas in a piece of writing.
- o A conclusion summarizes the body of a piece of writing.

Explain to students that an effective conclusion:

- Restates the main idea of a text.
- Reviews how the evidence presented in the body of the writing supports the main idea.
- Includes a clear final statement that supports the information or explanation presented and explains its importance

Students listen.

Activity 2: Homework Accountability

15%

Instruct students to take out their responses to the second part of the previous lesson's homework assignment. (Prepare for the 10.1.2 End-of-Unit Assessment by completing the 10.1.2 Evidence Collection Tool, using well-chosen evidence from the discussion and rereading to support your analysis. Use transitional words or phrases to clarify the relationships among the ideas you present.) Instruct students to talk in pairs about the observations they recorded on their Evidence Collections Tools.

Students work in pairs to share their responses to the homework assignment, noting the transitional words they used when making connections.

See Model 10.1.2 Evidence Collection Tool for sample student responses.

Instruct students to take out any additional materials for the 10.1.2 End-of-Unit Assessment, such as their notes, annotations, and Quick Writes.

Students take out their materials for the 10.1.2 End-of-Unit Assessment.

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

Activity 3: 10.1.2 End-of-Unit Assessment

70%

Explain to students that because it is a formal writing task, the 10.1.2 End-of-Unit Assessment should include an introductory statement that introduces the topic of their multi-paragraph responses and should include well-organized textual evidence that supports the analysis. Instruct students to practice writing a conclusion that relates to the main points that come before it and that explains why these points are important. Remind students to use proper grammar, capitalization, punctuation, and spelling.

Instruct students to write a multi-paragraph response to the following prompt:

Analyze how the interactions between Hundert and the Bells develop a central idea of the text in “The Palace Thief.”

Students listen and read the prompt.

Display the prompt for students to see, or provide the prompt in hard copy.

Ask students if they have remaining questions about the assessment prompt.

Review the 10.1.2 End-of-Unit Text Analysis Rubric and Checklist. Remind students to revisit the rubric once they are finished with the assessment to ensure they have fulfilled all the criteria.

Students review the 10.1.2 End-of-Unit Text Analysis Rubric and Checklist.

Remind students as they write to refer to their notes, tools, and annotated texts from previous lessons.

Students independently answer the prompt using evidence from the text.

See the High Performance Response at the beginning of this lesson.

Activity 4: Closing

5%

Display and distribute the homework assignment. For homework, students should continue to read their AIR texts through the lessons of focus standard RL.9-10.4 or RI.9-10.4 and prepare for a 3–5 minute discussion of their texts based on that standard.

Also for homework instruct students to read pages paragraphs 1–3 of “Rules of the Game” on page 89 of *The Joy Luck Club* by Amy Tan (from “I was six when my mother” to “with the rest of the items”), and develop a question focusing on the narrator and a question focusing on the narrator’s mother. Instruct students to prepare possible answers to their questions for discussion.

Students follow along.

Homework

Continue reading your Accountable Independent Reading (AIR) text through the lens of focus standard RL.9-10.4 or RI.9-10.4 and prepare for a 3–5 minute discussion of your text based on that standard.

Additionally, read paragraphs 1–3 of “Rules of the Game” on page 89 of *The Joy Luck Club* by Amy Tan (from “I was six when my mother” to “with the rest of the items”), and develop a question focusing on the narrator and a question focusing on the narrator’s mother. Prepare possible answers to the questions for discussion.

Model 10.1.2 Evidence Collection Tool (Side 1)

Name:		Class:		Date:	
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Directions: Select three quotes from “The Palace Thief” that address the focus question and write the quotes in the Key Detail space. Explain how each quote helps you to answer the focus question in the Analysis space. Finally, use these notes to construct a response to the focusing question that connects your analysis of all three details in the Connections space.

Focus Question: How do the interactions between Hundert and the Bells develop a central idea in “The Palace Thief”?	
Key Detail:	Analysis
“It’s my job, sir, to mold your son’s character.” (p. 163)	Hundert’s statement suggests that character is not fixed, but can be shaped, or “molded,” by influential adults.
“[I]t became perfectly clear to me that I lacked the character to [confront the senator]. I believe this had long been clear to Sedgewick Bell.” (p. 173)	During his second unsuccessful discussion with Senator Bell, Hundert confesses that he does not have the strength of “character” necessary to confront characters with more apparent strength than his, suggesting that perhaps identity is fixed and he is not capable of confronting those more powerful than he is.
“It is enough to know that I <i>did</i> speak, and certainly a consolation that Sedgewick Bell realized, finally, that I would.” (p. 203)	Hundert surprises Sedgewick by confronting him, despite a long history of being swept “summarily into his [code of morals]” instead of “enforcing [his] own” (p. 172). Hundert’s actions contradict Heraclitus’s observation, “Man’s character is his fate” (p. 193), by demonstrating that although Hundert seems to be easily intimidated, he is able to speak out against Sedgewick Bell and live according to his own “code of morals” after many years.

Model 10.1.2 Evidence Collection Tool (Side 2)

Name:		Class:		Date:	
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Connections:

At first, Hundert speaks passionately about his duty to “mold” the characters of his students, but he seems unsure of the extent to which an individual’s character can change. He announces that he does not believe Sedgewick will change as he watches him progress through the years at St. Benedict’s and says of himself that he “lacked the character” to confront Senator Bell. Ultimately, however, Hundert draws on his ideals to exhibit a strength of character that surprises Sedgewick Bell, who since childhood had believed that Hundert was unable to act according to his own moral code. Hundert’s final confrontation shifts not only Sedgewick’s perception of him, but also his own perception of himself and suggests that identity, or how we view ourselves, can change.

10.1.3	Unit Overview
“I won’t let her change me, I promised myself. I won’t be what I’m not.”	
Texts	“Rules of the Game” and “Two Kinds” from <i>The Joy Luck Club</i> by Amy Tan; “Dreaming of Heroes” from <i>Friday Night Lights</i> by H. G. Bissinger
Number of Lessons in Unit	14

Introduction

In the third unit of Module 10.1, students continue to practice and refine the skills and practices of close reading, vocabulary acquisition, participation in diverse discussions, and evidence collection and organization, all of which they have been building throughout this module. Students continue to engage with the development of central ideas and characters in their analysis of Amy Tan’s *The Joy Luck Club*, and develop skills for reading and analyzing informational text as they engage with the complex questions raised by H. G. Bissinger’s literary non-fiction text, *Friday Night Lights*.

In their work with Tan’s “Two Kinds” and “Rules of the Game,” students analyze how Tan develops central ideas through the interactions among complex characters. In their exploration of Bissinger’s “Dreaming of Heroes,” students continue their analysis of how authors shape and refine central ideas. Students consider how Bissinger’s nonfiction account of a football team in Odessa, Texas, and Amy Tan’s fictional coming-of-age stories set in San Francisco’s Chinatown develop the central ideas of expectations and identity.

There are two formal assessments in this unit. In the Mid-Unit Assessment, students choose one of the chapters from Amy Tan’s *The Joy Luck Club* and analyze how the author shapes and refines the central idea of expectations. In the End-of-Unit Assessment, students are formally assessed on their cumulative understanding of Amy Tan’s *The Joy Luck Club* and H. G. Bissinger’s *Friday Night Lights*. Students are

assessed on their ability to identify and analyze the development of a central idea common to both Tan's literary text and Bissinger's informational text.

The module excerpt from *Friday Night Lights* contains emotionally charged language that may be outside of some students' cultural experiences to describe some people and the cultural groups they represent. Specifically, the racial slur *nigger* ("the 'n' word") appears several times in the text. The curriculum includes this excerpt because this is a work of literary non-fiction describing real emotions, real people, and real events. While the curriculum tries to limit inappropriate language in general, in this context the use of language contributes to the development of the people, situations, and central ideas in this text.

Authentic texts such as *Friday Night Lights* will likely prompt strong, authentic responses among students; some students may find it difficult to read or discuss content that contains this type of language. It is important to address such concerns. Discuss the reasons for students' concerns and determine whether it is appropriate to proceed with the text. Remind students that this text depicts real thoughts, speech, and events.

Note: This unit continues Accountable Independent Reading (AIR). See Prefatory Material for more information about AIR.

Literacy Skills & Habits

- Read closely for textual details
- Annotate texts to support comprehension and analysis
- Engage in productive evidence-based discussions about text
- Collect and organize evidence from texts to support analysis in writing
- Analyze the text using specific textual evidence
- Use vocabulary strategies to define unknown words
- Interpret figurative language
- Trace the development of ideas over the course of the text
- Paraphrase and quote relevant evidence from texts
- Independently preview texts in preparation for supported analysis
- Write informative texts to convey complex ideas
- Incorporate newly learned vocabulary in written and verbal responses

- Present information, findings, and evidence clearly, concisely, and logically

Standards for This Unit

NJSLS Anchor Standards for Reading	
NJSLSA.R6.	Assess how point of view or purpose shapes the content and style of a text.
NJSLS Standards: Reading—Literature	
RL.9-10.2	Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.
RL.9-10.3	Analyze how complex characters (e.g., those with multiple or conflicting motivations) develop over the course of a text, interact with other characters, and advance the plot or develop the theme.
NJSLS Standards: Reading—Informational	
RI.9-10.1	Accurately cite strong and thorough textual evidence, (e.g., via discussion, written response, etc.) and make relevant connections, to support analysis of what the text says explicitly as well as inferentially, including determining where the text leaves matters uncertain.
RI.9-10.2	Determine a central idea of a text and analyze its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.
RI.9-10.3	Analyze how the author unfolds an analysis or series of ideas or events, including the order in which the points are made, how they are introduced and developed, and the connections that are drawn between them.
RI.9-10.6	Determine an author’s point of view or purpose in a text and analyze how an author uses rhetorical devices to advance that point of view or purpose.
NJSLS Standards: Writing	
W.9-10.2.a, b, f	<p>Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.</p> <p>a. Introduce a topic; organize complex ideas, concepts, and information to make important connections and distinctions; include formatting (e.g., headings), graphics (e.g., figures, tables), and multimedia when useful to aiding comprehension.</p>

	<p>b. Develop the topic with well-chosen, relevant, and sufficient facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience’s knowledge of the topic.</p> <p>f. Provide a concluding statement or section that follows from and supports the information or explanation presented (e.g., articulating implications or the significance of the topic).</p>
W.9-10.4	Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.
W.9-10.9.a, b	<p>Draw evidence from literary or informational texts to support analysis, reflection, and research.</p> <p>a. Apply <i>grades 9–10 Reading standards</i> to literature (e.g., “Analyze how an author draws on and transforms source material in a specific work [e.g., how Shakespeare treats a theme or topic from Ovid or the Bible or how a later author draws on a play by Shakespeare]”).</p> <p>b. Apply <i>grades 9–10 Reading standards</i> to literary nonfiction (e.g., “Delineate and evaluate the argument and specific claims in a text, assessing whether the reasoning is valid and the evidence is relevant and sufficient; identify false statements and fallacious reasoning”).</p>
NJSLS Standards: Speaking & Listening	
SL.9-10.1.a, d, e	<p>Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on <i>grades 9–10 topics, texts, and issues</i>, building on others’ ideas and expressing their own clearly and persuasively.</p> <p>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.</p> <p>d. Respond thoughtfully to diverse perspectives, summarize points of agreement and disagreement, and, when warranted, qualify or justify their own views and understanding and make new connections in light of the evidence and reasoning presented.</p> <p>e. Seek to understand other perspectives and cultures and communicate effectively with audiences or individuals from varied backgrounds.</p>

SL.9-10.4	Present information, findings, and supporting evidence clearly, concisely, and logically such that listeners can follow the line of reasoning and the organization, development, substance, and style are appropriate to purpose, audience, and task.
NJSLS Standards: Language	
L.9-10.1.a, b	Demonstrate command of the conventions of standard English grammar and usage when writing or speaking. a. Use parallel structure. b. Use various types of phrases (noun, verb, adjectival, adverbial, participial, prepositional, absolute) and clauses (independent, dependent; noun, relative, adverbial) to convey specific meanings and add variety and interest to writing or presentations.
L.9-10.2.a, c	Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing. a. Use a semicolon (and perhaps a conjunctive adverb) to link two or more closely related independent clauses. c. Spell correctly.
L.9-10.3	Apply knowledge of language to understand how language functions in different contexts, to make effective choices for meaning or style, and to comprehend more fully when reading or listening.
L.9-10.4.a	Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on <i>grades 9–10 reading and content</i> , choosing flexibility from a range of strategies. a. Use context (e.g., the overall meaning of a sentence, paragraph, or text; a word’s position or function in a sentence) as a clue to the meaning of a word or phrase.
L.9-10.5	Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.

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

Unit Assessments

Ongoing Assessment

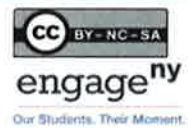
Standards Assessed	RL.9-10.2, RL.9-10.3, RI.9-10.2, RI.9-10.3, RI.9-10.6
Description of Assessment	Students participate in reading and discussion and write informally in response to text-based prompts.

Mid-Unit Assessment	
Standards Assessed	RL.9-10.2, W.9-10.2.a, b, f, W.9-10.4, L.9-10.1, L.9-10.2.c
Description of Assessment	<p>Students write a formal, multi-paragraph response to one of the following prompts:</p> <ul style="list-style-type: none"> • In “Rules of the Game,” to what extent does Waverly meet her mother’s expectations that she master “the art of invisible strength” over the course of the chapter? • In “Two Kinds,” Jing-mei states, “My mother believed you could be anything you wanted to be in America (p.132). To what extent does Jing-mei’s story support this belief?

End-of-Unit Assessment	
Standards Assessed	RL.9-10.2, RL.9-10.3, RI.9-10.2, W.9-10.2.a, b, f, W.9-10.4, W.9-10.9.a, b, L.9-10.1, L.9-10.2.c.
Description of Assessment	<p>Students write a formal, multi-paragraph response to the following prompt:</p> <ul style="list-style-type: none"> • Respond to the following prompt using evidence from “Dreaming of Heroes” from <i>Friday Night Lights</i> and either “Rules of the Game” or “Two Kinds” from <i>The Joy Luck Club</i>: How do the relationships between children and their parents develop a central idea common to these two texts?

File: 10.1.3 Unit Overview, v2 **Date:** 5/26/15 **Classroom Use:** Starting 5/2015
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Unit-at-a-Glance Calendar

Lesson	Text	Learning Outcomes/Goals
1	“Rules of the Game” from <i>The Joy Luck Club</i> by Amy Tan, page 89, paragraphs 1–3	In this first lesson of the unit, students begin their exploration of “Rules of the Game,” the first of two chapters that students will read and analyze from Amy Tan’s <i>The Joy Luck Club</i> . Students read the first three paragraphs of “Rules of the Game” on page 89, in which the narrator, Waverly, recalls an incident from her childhood when her mother taught her an important lesson. Students begin to make inferences about Waverly’s relationship with her mother.
2	“Rules of the Game” from <i>The Joy Luck Club</i> by Amy Tan, pages 89–93	In this lesson, students read pages 89–93 of “Rules of the Game” from Amy Tan’s <i>The Joy Luck Club</i> , in which Waverly describes her neighborhood in San Francisco’s Chinatown and the events that lead to her receiving the chess board that begins her chess career. Students participate in a collaborative discussion to explore how Tan develops a central idea through Waverly’s descriptions of her neighborhood and her interactions with the characters in it.
3	“Rules of the Game” from <i>The Joy Luck Club</i> by Amy Tan, pages 93–98	In this lesson, students read pages 93–98 of “Rules of the Game,” in which Waverly begins to play chess competitively and is recognized as a chess champion in her community. Students consider how Waverly’s description of her blossoming chess career develops the central idea of expectations.
4	“Rules of the Game” from <i>The Joy Luck Club</i> by Amy Tan, pages 98–101	In this lesson, students complete their reading of “Rules of the Game” from <i>The Joy Luck Club</i> with pages 98–101, in which Waverly has a climactic confrontation with her mother. Students consider what Waverly’s interactions with her mother suggest about the relationship between the two characters.

5	<p>“Two Kinds” from <i>The Joy Luck Club</i> by Amy Tan, pages 132–135</p>	<p>In this lesson, students begin their exploration of “Two Kinds,” the second chapter-long excerpt from Amy Tan’s <i>The Joy Luck Club</i>. Students read pages 132–135 of “Two Kinds,” in which Tan introduces the characters of Jing-mei and her mother, and establishes the central conflict between them. Students focus their analysis on how Jing-mei’s interactions with her mother change over the course of the focus excerpt.</p>
6	<p>“Two Kinds” from <i>The Joy Luck Club</i> by Amy Tan, pages 136–138</p>	<p>In this lesson, students read and analyze pages 136–138 of “Two Kinds,” in which Jing-mei takes piano lessons and overhears a conversation between her mother and Lindo Jong. Students explore the ways in which Jing-mei’s point of view influences her narration of the events in this passage and consider the crucial role storytelling plays in the interactions between characters in the text.</p>
7	<p>“Two Kinds” from <i>The Joy Luck Club</i> by Amy Tan, pages 139–142</p>	<p>In this lesson, students read and analyze pages 139–142 of “Two Kinds,” in which Jing-mei performs at a community-wide talent show. Students analyze the interactions between complex characters, and consider how Jing-mei’s performance serves as a turning point in her developing identity and her relationship with her mother.</p>
8	<p>“Two Kinds” from <i>The Joy Luck Club</i> by Amy Tan, pages 142–144</p>	<p>In this culminating lesson on “Two Kinds,” students read pages 142–144, in which Jing-mei reflects on how her childhood interactions with her mother have influenced her identity. Students analyze how Jing-mei’s final reflections contribute to the development of the central ideas of expectations and identity.</p>
9	<p>“Rules of the Game” and “Two Kinds” from <i>The Joy Luck Club</i> by Amy Tan</p>	<p>In this 10.1.3 Mid-Unit Assessment, students draw upon their analysis of “Rules of the Game” or “Two Kinds” to craft a multi-paragraph response to one of the following prompts: (1) In “Rules of the Game,” to what extent does Waverly meet her mother’s expectations that she master “the art of invisible strength” over the course of the chapter? or (2) In “Two Kinds” Jing-mei states, “My mother believed you could be anything you</p>

		wanted to be in America” (p.132). To what extent does Jing-mei’s story support this belief?” Students review their annotated texts, lesson Quick Writes, discussion notes, homework notes, and tools to organize their ideas. Students then develop their responses with relevant and sufficient evidence.
10	“Dreaming of Heroes” from <i>Friday Night Lights</i> by H. G. Bissinger, pages 73–76	In this lesson, students begin their analysis of an excerpt of H. G. Bissinger’s <i>Friday Night Lights</i> . Students read pages 73–76 of the chapter “Dreaming of Heroes,” in which Bissinger introduces high school football star Mike Winchell and his relationship with his father, Billy. Students analyze how Bissinger constructs Mike’s relationship to his father Billy, as well as the community of Odessa, and how these relationships develop central ideas in the text.
11	“Dreaming of Heroes” from <i>Friday Night Lights</i> by H. G. Bissinger, pages 77–79	In this lesson, students read pages 77–79 of “Dreaming of Heroes” from <i>Friday Night Lights</i> , in which Don and Charlie Billingsley are introduced and the beginning plays of the season opener football game are described. Students work in small groups to read and analyze the text before working with the Direct and Indirect Reporting Tool, on which students track when Bissinger uses the actual words of the characters and when he reconstructs events, conversations, and emotions in order to advance his own point of view.
12	“Dreaming of Heroes” from <i>Friday Night Lights</i> by H. G. Bissinger, pages 79–84	In this lesson, students read pages 79–84 of “Dreaming of Heroes,” in which Bissinger develops the relationship between Don Billingsley and his father, Charlie. Students explore how Bissinger’s description of this relationship develops the central ideas of expectations and identity.
13	“Dreaming of Heroes” from <i>Friday Night Lights</i> by H. G. Bissinger, pages 84–88	In this final lesson before the 10.1.3 End-of-Unit Assessment, students read pages 84–88 of “Dreaming of Heroes” from <i>Friday Night Lights</i> , in which Bissinger describes the Permian Panthers’ action-filled season opener. Students use the Season Opener: Actions and Reactions Tool to structure their analysis of the actions

		of key players in the season opener. Students then draw upon their work with the tool to discuss in groups how the events of the season opener develop the central ideas of identity, expectations, and tradition.
14	<p>“Two Kinds” and “Rules of the Game” from <i>The Joy Luck Club</i> by Amy Tan;</p> <p>“Dreaming of Heroes” from <i>Friday Night Lights</i> by H. G. Bissinger</p>	<p>In this final lesson of the unit, students complete the 10.1.3 End-of-Unit Assessment. The 10.1.3 End-of-Unit Assessment assesses students’ cumulative understanding of two chapters from Amy Tan’s <i>The Joy Luck Club</i> and a chapter from H. G. Bissinger’s <i>Friday Night Lights</i>, as students explore how central ideas develop in each text. Students craft a formal multi-paragraph response to the 10.1.3 End-of-Unit Assessment prompt: Respond to the following prompt using evidence from “Dreaming of Heroes” from <i>Friday Night Lights</i> and either “Rules of the Game” or “Two Kinds” from <i>The Joy Luck Club</i>: How do the relationships between children and their parents develop a central idea common to these two texts?</p>

Preparation, Materials, and Resources

Preparation

- Read and annotate “Two Kinds” and “Rules of the Game” from *The Joy Luck Club* by Amy Tan and “Dreaming of Heroes” from *Friday Night Lights* by H. G. Bissinger.
- Review the 10.1.3 Mid-Unit Text Analysis Rubric and Checklist.
- Review the 10.1.3 End-of-Unit Text Analysis Rubric and Checklist.
- Review all unit standards and post in classroom.
- Consider creating a word wall of the vocabulary provided in all lessons.

Materials/Resources

- Copies of the texts “Two Kinds” and “Rules of the Game” from *The Joy Luck Club* and “Dreaming of Heroes” (excerpt) from *Friday Night Lights*
- Writing utensils including pencils, pens, markers, and highlighters

- Methods for collecting student work: student notebooks, folders, etc.
- Access to technology (if possible): interactive whiteboard, document camera, and LCD projector
- Self-stick notes for students
- Copies of handouts and tools for each student: see materials list in individual lesson plans
- Copies of the 10.1 Common Core Learning Standards Tool
- Copies of the Central Ideas Tracking Tool
- Copies of the Short Response Rubric and Checklist
- Copies of the 10.1.3 Mid-Unit Text Analysis Rubric and Checklist
- Copies of the 10.1.3 End-of-Unit Text Analysis Rubric and Checklist

10.1.3

Lesson 1

Introduction

In this first lesson of the unit, students begin their exploration of “Rules of the Game,” the first of two chapters from Amy Tan’s *The Joy Luck Club* that students read and analyze in this unit. Students read the first three paragraphs of “Rules of the Game” on page 89 (from “I was six when my mother” to “on the counter with the rest of the items”), in which the narrator recalls an incident from her childhood when her mother taught her an important lesson. Students begin to make inferences about Waverly’s relationship with her mother. Student learning is assessed via a Quick Write at the end of the lesson: What do the interactions between Waverly and her mother in the first three paragraphs suggest about their relationship?

For homework, students reread the first three paragraphs of “Rules of the Game” and respond briefly in writing to the following question: What “game” is introduced in this excerpt? In addition, students read pages 89–93 of “Rules of the Game,” box unfamiliar words, and look up their definitions.

Standards

Assessed Standard(s)	
RL.9-10.3	Analyze how complex characters (e.g., those with multiple or conflicting motivations) develop over the course of a text, interact with other characters, and advance the plot or develop the theme.
Addressed Standard(s)	
W.9-10.9.a	<p>Draw evidence from literary or informational texts to support analysis, reflection, and research.</p> <p>a. Apply <i>grades 9–10 Reading standards</i> to literature (e.g., “Analyze how an author draws on and transforms source material in a specific work [e.g., how Shakespeare treats a theme or topic from Ovid or the Bible or how a later author draws on a play by Shakespeare]”).</p>

Assessment

Assessment(s)
<p>Student learning is assessed via a Quick Write at the end of the lesson. Students respond to the following prompt, citing textual evidence to support analysis and inferences drawn from the text.</p> <ul style="list-style-type: none"> • What do the interactions between Waverly and her mother in the first three paragraphs suggest about their relationship? <p>Throughout this unit, Quick Writes will be assessed using the Short Response Rubric.</p>
High Performance Response(s)
<p>A High Performance Response should:</p> <ul style="list-style-type: none"> • Identify significant interactions between Waverly and her mother in the first three paragraphs (e.g., Waverly cries in the store to get a treat and her mother refuses, Waverly’s mother teaches her “the art of invisible strength” (p. 89), and Waverly doesn’t ask for the salted plums at the store and her mother buys them for her). • Analyze what the interactions between Waverly and her mother suggest about their relationship (e.g., The interactions depicted in the opening paragraphs of “Rules of the Game” suggest that Waverly and her mother might see their relationship as a “game” that each wants to “win” (p. 89) Waverly tries to get her mother to buy her “salted plums” by crying in the store, but her mother tells her, “Bite back your tongue” and then, at home, teaches Waverly “the art of invisible strength” (p. 89). With “the art of invisible strength,” Waverly’s mother teaches Waverly to be a “wise guy” and to “[win] arguments, respect from others, and ... chess games” (p. 89). When Waverly “wins” the treats she wants by not crying or asking for the salted plums the next week, she demonstrates that she respects her mother and is willing to learn the lessons her mother teaches her. She also “wins” the respect of her mother, who silently rewards Waverly with the “forbidden candies” (p. 89).).

Vocabulary

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

- ancestral (adj.) – descended or claimed from ancestors
- strategy (n.) – careful plan or method for achieving a particular goal usually over a long period of time

*The vocabulary in this lesson’s text is accessible at grade level. Vocabulary work should focus on analyzing the figurative and connotative meanings of words in the text, such as the author’s use of “invisible strength.”

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards & Text:	
<ul style="list-style-type: none"> ● Standards: RL.9-10.3, W.9-10.9.a ● Text: “Rules of the Game” from <i>The Joy Luck Club</i> by Amy Tan, page 89, paragraphs 1–3 	
Learning Sequence:	
1. Introduction of Lesson Agenda	1. 5%
2. Homework Accountability	7. 10%
3. Masterful Reading	8. 5%
4. Reading and Discussion	9. 60%
5. Quick Write	10. 10%
6. Closing	11. 10%

Materials

- Student copies of the Short Response Rubric and Checklist (refer to 10.1.1 Lesson 1)

Learning Sequence

How to Use the Learning Sequence	
Symbol	Type of Text & Interpretation of the Symbol
10%	Percentage indicates the percentage of lesson time each activity should take.
no symbol	Plain text indicates teacher action.
	Bold text indicates questions for the teacher to ask students.
	<i>Italicized text indicates a vocabulary word.</i>

□	Indicates student action(s).
┌	Indicates possible student response(s) to teacher questions.
c	Indicates instructional notes for the teacher.

Activity 1: Introduction of Lesson Agenda

5%

Begin by reviewing the agenda and the assessed standard for this lesson: RL.9-10.3. In this lesson, students begin reading the chapter “Rules of the Game” from the novel *The Joy Luck Club*. Students listen to a masterful reading of the first three paragraphs of the chapter and then analyze the passage, focusing on the character development of the narrator and her mother.

Students look at the agenda.

Consider encouraging students to read the entire novel independently over the course of this unit to enrich their understanding of the characters and central ideas they study in this chapter.

Activity 2: Homework Accountability

10%

Instruct students to talk in pairs about how they applied focus standard RL.9-10.4 or RI.9-10.4 to their Accountable Independent Reading (AIR) texts. Lead a brief share out on the previous lesson’s AIR homework assignment. Select several students (or student pairs) to explain how they applied a focus standard to their AIR texts.

Students (or student pairs) discuss and share how they applied the focus standard to their AIR texts from the previous lesson’s homework.

Instruct students to take out their responses to the second part of the previous lesson’s homework assignment. (Read paragraphs 1–3 of “Rules of the Game” on page 89 of *The Joy Luck Club* and develop a question focusing on the narrator and a question focusing on the narrator’s mother.) Instruct students to talk in pairs about their homework responses.

Instruct student pairs to share with the class the question and answer that best supports their understanding of the text.

Student responses may include:

What do you learn about the narrator in these paragraphs?

Student responses may include:

- The narrator is named “Waverly Jong.” Waverly may be Chinese-American, since the first name sounds English but the family name sounds Chinese.
- Waverly seems willing to learn from her mother, because when Waverly and her mother return to the store the next week, Waverly “[bites] back [her] tongue” and her mother rewards her with “a small bag of plums” (p. 89).
- Waverly is looking back on her childhood. Waverly refers to when she “was six” and says that she and her mother learned “eventually, though neither of us knew it at the time” that “the art of invisible strength” could help win chess games. The words “eventually” and “at the time” suggest that a long period of time has passed since the time that Waverly was six (p. 89).

What do you learn about the narrator’s mother in these paragraphs?

Student responses may include:

- Waverly’s mother seems to have valuable lessons to teach, such as “the art of invisible strength” (p. 89).
- Waverly’s mother is strict and expects her child to behave. She “scold[s]” Waverly when Waverly cries and “yank[s] her hand,” suggesting that she is angry about her child’s behavior (p. 89).
- Waverly’s mother is probably Chinese or of Chinese descent since she says, “In Chinese we say,” and constructs sentences in a way that suggests she may not be a native speaker of English. She says, “Wise guy, he not go against wind” (p. 89).

Lead a brief whole-class discussion of student responses.

Activity 3: Masterful Reading

5%

Have students listen to a masterful reading of the first three paragraphs of “Rules of the Game” on page 89 from *The Joy Luck Club* (from “I was six when my mother taught me” to “with the rest of the items”). Ask students to pay particular attention to the interactions between Waverly and her mother.

Consider pausing several times during the masterful reading to allow students time to write down initial reactions and questions.

Students follow along reading silently.

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

What “game” is Waverly “playing” with her mother and what “rules” does she learn?

Activity 4: Reading and Discussion

60%

Instruct students to form pairs. Post or project each set of questions below for students to discuss. Instruct students to annotate for character development throughout the reading and discussion, using the code CD.

This focused annotation supports students' engagement with W.9-10.9.a, which addresses the use of textual evidence in writing.

Differentiation Consideration: Consider providing students with the following definitions: *ancestral* means “descended or claimed from ancestors” and *strategy* means “careful plan or method for achieving a particular goal usually over a long period of time.”

Students write the definitions of *ancestral* and *strategy* on their copies of the text or in a vocabulary journal.

Instruct student pairs to read the first three paragraphs of “Rules of the Game” on page 89 (from “I was six when my mother” to “on the counter with the rest of the items”) and answer the following questions before sharing out with the class:

What does Waverly’s description of “the art of invisible strength” suggest about what “strength” means to her mother (p. 89)?

Student responses may include:

- o Waverly’s mother views strength as a quality that is not always obvious or showy; it can be “invisible.”
- o Waverly’s mother sees strength as necessary for gaining “respect from others” (p. 89)
- o Waverly’s mother sees strength as a means of “winning” something or achieving a goal (p. 89).
- o Waverly’s mother sees being strong as an “art,” suggesting it requires discipline and practice.

Differentiation Consideration: Consider deepening students’ analysis by posing the following question:

What effect does the following phrase create in this paragraph: “neither of us knew it at the time” (p. 89)?

The phrase “neither of us knew it at the time” creates an effect of foreshadowing. The phrase implies that Waverly and her mother will realize something later, and that the narrator knows something that her six-year-old self did not.

What does Waverly’s description of her mother’s lesson about “the art of invisible strength” suggest about the expectations Waverly’s mother has for her daughter?

Student responses may include:

- Waverly’s mother expects her daughter to be strong, but also obedient. She “scold[s]” Waverly when she shows weakness by crying, and tells her, “Bite back your tongue” (p. 89).
- Waverly’s mother wants her daughter to be able to “[win] arguments” and to gain “respect from others” (p. 89).
- Waverly’s mother expects Waverly to demonstrate “invisible strength” to achieve even small goals, such as getting a treat at the store. At home, she explains a Chinese expression, “Strongest wind cannot be seen,” to teach Waverly a better “strategy” for getting what she wants (p. 89).

How does the example of the “wise guy” develop what Waverly’s mother means by “invisible strength” (p. 89)?

Waverly’s mother uses the example of the “wise guy” who does not fight against the wind, to explain that “invisible strength” is not about showing off or taking an obvious stand in order to get what you want. Instead, she explains that it is “wise” to “blow with wind” when it comes “from South” because the “North will follow” (p. 89). Therefore, the “wise” man will eventually get where he wants to go.

How does Waverly’s behavior at the store the next week demonstrate her understanding of “invisible strength” (p. 89)?

Waverly demonstrates that she understands “invisible strength” when she doesn’t cry to get “the salted plums” she wants (p. 89). Like the wise guy and the wind, she does not “go against” her mother and “bit[es] back [her] tongue” instead of crying for the salted plums (p. 89).

According to Waverly, “invisible strength” is “a strategy for winning” (p. 89). What, if anything, does Waverly win from her mother in this excerpt?

Student responses may include:

- Waverly wins the “forbidden candies” that she wanted from her mother (p. 89).
- Waverly wins her mother’s respect by following her mother’s advice and behaving while they were in the store.

What, if anything, does Waverly’s mother “win” from her daughter in this excerpt?

Waverly’s mother wins her daughter’s obedience. Waverly follows her mother’s orders and does not cry when they go to the store the next week. Instead, she “[bites] back her tongue as [she enters] the store” (p. 89).

Activity 5: Quick Write**10%**

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

What do the interactions between Waverly and her mother in the first three paragraphs suggest about their relationship?

Remind students to use the Short Response Rubric and Checklist to guide their written responses.

Students listen and read the Quick Write prompt.

Display the prompt for students to see, or provide the prompt in hard copy.

Transition to the independent Quick Write.

Students independently answer the prompt using evidence from the text.

See the High Performance Response at the beginning of this lesson.

Activity 6: Closing**10%**

Display and distribute the homework assignment. For homework, instruct students to reread the first three paragraphs of “Rules of the Game” on page 89 and respond briefly in writing to the following question:

What “game” is introduced in this excerpt?

Also, instruct students to read pages 89–93 of “Rules of the Game” (from “My mother imparted her daily truths so” to “and reading from the dog-eared instruction book”). Direct students to box any unfamiliar words and look up their definitions. Instruct them to choose the definition that makes the most sense in context and write a brief definition above or near the word in the text.

Students follow along.

Homework

Reread the first three paragraphs of “Rules of the Game” on page 89 (from the title to “put it on the counter with the rest of the items”) and respond briefly in writing to the following question:

What “game” is introduced in this excerpt?

Also, read pages 89–93 of “Rules of the Game” (from “My mother imparted her daily truths so” to “and reading from the dog-eared instruction book”) and box any unfamiliar words in that section. Look up unfamiliar words, choose the definition that makes the most sense in context, and write a brief definition above or near the word in the text.

10.1.3

Lesson 2

Introduction

In this lesson, students read pages 89–93 of “Rules of the Game” from Amy Tan’s *The Joy Luck Club* (from “My mother imparted her daily truths so she could” to “and reading from the dog-eared instruction book”), in which Waverly describes her neighborhood in San Francisco’s Chinatown and the events that lead to her receiving the chess board that begins her chess career. Students participate in a collaborative discussion to explore how Tan develops a central idea through Waverly’s descriptions of her neighborhood and her interactions with the characters in it. Student learning is assessed via a Quick Write at the end of the lesson: How does Waverly’s description of a place, event, or person in this passage develop a central idea in the text?

For homework, students continue reading their Accountable Independent Reading (AIR) through the lens of a new focus standard, RL.9-10.5 or RI.9-10.5, and prepare for a 3–5 minute discussion of their texts based on that standard. Also for homework, students reread pages 89–93 of “Rules of the Game” and trace the development of the central idea of identity on their Central Ideas Tracking Tools.

Standards

Assessed Standard(s)	
RL.9-10.2	Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.
Addressed Standard(s)	
W.9-10.9.a	Draw evidence from literary or informational texts to support analysis, reflection, and research. <ul style="list-style-type: none"> a. Apply <i>grades 9–10 Reading standards</i> to literature (e.g., “Analyze how an author draws on and transforms source material in a specific work [e.g., how Shakespeare treats a theme or topic from Ovid or the Bible or how a later author draws on a play by Shakespeare]”).

<p>SL.9-10.1.a, d</p>	<p>Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on <i>grades 9–10 topics, texts, and issues</i>, building on others' ideas and expressing their own clearly and persuasively.</p> <p>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.</p> <p>d. Respond thoughtfully to diverse perspectives, summarize points of agreement and disagreement, and, when warranted, qualify or justify their own views and understanding and make new connections in light of the evidence and reasoning presented.</p>
<p>SL.9-10.4</p>	<p>Present information, findings, and supporting evidence clearly, concisely, and logically such that listeners can follow the line of reasoning and the organization, development, substance, and style are appropriate to purpose, audience, and task.</p>
<p>L.9-10.4.a</p>	<p>Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on <i>grades 9–10 reading and content</i>, choosing flexibly from a range of strategies.</p> <p>a. Use context (e.g., the overall meaning of a sentence, paragraph, or text; a word's position or function in a sentence) as a clue to the meaning of a word or phrase.</p>

Assessment

<p>Assessment(s)</p>
<p>Student learning is assessed via a Quick Write at the end of the lesson. Students respond to the following prompt, citing textual evidence to support analysis and inferences drawn from the text.</p> <ul style="list-style-type: none"> • How does Waverly's description of a place, event, or person in this passage develop a central idea in the text?
<p>High Performance Response(s)</p>
<p>A High Performance Response should:</p> <ul style="list-style-type: none"> • Identify a central idea in the text (e.g., identity). • Analyze how one of Waverly's descriptions of a place, event, or person in this passage develops this central idea (e.g., Waverly's description of a photographer develops the central idea of identity by emphasizing the important role her Chinese-American culture plays in her understanding of herself and others. Waverly introduces the photographer as "Caucasian" (p. 91), drawing attention to how his appearance and background differs from hers. The man's positioning of the children in

front of “the roasted duck with its head dangling from a juice-covered rope” (p. 91) emphasizes the cultural differences between Waverly and the photographer, who seems to view the setting as unusual and worthy of photographing. Knowing he cannot read Chinese, Waverly suggests that he eat at Hong Sing’s café and laughs when she tells him that the restaurant serves “[g]uts and duck’s feet and octopus gizzards” (p. 91.).

Vocabulary

Vocabulary to provide directly (will not include extended instruction)
<ul style="list-style-type: none"> ● imparted (v.) – made (something) known to someone ● dim sum (n.) – small dumplings, usually steamed or fried and filled with meat, seafood, vegetables, condiments, etc. ● saffron (n.) – orange powder that is made from a type of flower and that is used to color and flavor food ● embossed (v.) – decorated with raised ornament ● grotto (n.) – artificial cavern-like recess or structure
Vocabulary to teach (may include direct word work and/or questions)
<ul style="list-style-type: none"> ● benefactor (n.) – one that makes a gift or bequest
Additional vocabulary to support English Language Learners (to provide directly)
<ul style="list-style-type: none"> ● curio (n.) – small and unusual object that is considered interesting or attractive ● emerged (v.) – came out into view ● missionary (n.) – person who is sent by a church into a region to do religious work (such as to convince people to join a religion or to help people who are sick, poor, etc.) ● parishioners (n.) – people who go to a particular local church ● toilet water (n.) – liquid that has a light, pleasant smell and that people put on their skin

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards & Text: <ul style="list-style-type: none"> ● Standards: RL.9-10.2, W.9-10.9.a, SL.9-10.1.a, d, SL.9-10.4, L.9-10.4.a ● Text: “Rules of the Game” from <i>The Joy Luck Club</i> by Amy Tan, pages 89–93 	

Learning Sequence:	
1. Introduction of Lesson Agenda	1. 10%
2. Homework Accountability	8. 10%
3. Masterful Reading	9. 15%
4. Collaborative Discussion Activity	10. 35%
5. Reading and Discussion	11. 15%
6. Quick Write	12. 10%
7. Closing	13. 5%

Materials

- Student copies of 10.1 Common Core Learning Standards Tool (refer to 10.1.1 Lesson 1)
- Copies of 10.1.3 Lesson 2 Evidence Collection Tools A–D for each student in each letter group
- Student copies of the Short Response Rubric and Checklist (refer to 10.1.1 Lesson 1)
- Student copies of the Central Ideas Tracking Tool (refer to 10.1.2 Lesson 2)—students may need additional blank copies

Learning Sequence

How to Use the Learning Sequence	
Symbo l	Type of Text & Interpretation of the Symbol
10%	Percentage indicates the percentage of lesson time each activity should take.
no symbol	Plain text indicates teacher action.
	Bold text indicates questions for the teacher to ask students.
	<i>Italicized text indicates a vocabulary word.</i>
.	Indicates student action(s).
□	Indicates possible student response(s) to teacher questions.
□	Indicates instructional notes for the teacher.

Activity 1: Introduction of Lesson Agenda

10%

Begin by reviewing the agenda and the assessed standard for this lesson: RL.9-10.2. In this lesson, students participate in a collaborative discussion to explore how Waverly’s descriptions of places, people, and events develop a central idea in the text.

Students look at the agenda.

Instruct students to take out their copies of the 10.1 Common Core Learning Standards Tool. Inform students that in this lesson they begin to work with two new standards: SL.9-10.1.d and SL.9-10.4. Instruct students to individually read these standards on their tools and assess their familiarity with and mastery of each standard.

Students read and assess their familiarity with standards SL.9-10.1.d and SL.9-10.4.

Instruct students to talk in pairs about what they think SL.9-10.1.d means. Lead a brief discussion about the standard.

Student responses may include:

- Students respond thoughtfully to opinions that differ from their own.
- Students clarify how they agree and disagree with others.
- Students justify or change their own opinions based on evidence.

Instruct students to talk in pairs about what they think SL.9-10.4 means. Lead a brief discussion about the standard.

Student responses may include:

- Students to focus on how they present information orally in a clear and logical manner.
- Students to present material in a way that is compelling and clear for a specific audience.
- Students to present material in a way that is appropriate to the task they are trying to accomplish.

Activity 2: Homework Accountability

10%

Instruct students to take out their responses to the previous lesson’s homework assignment. (Reread the first three paragraphs of “Rules of the Game” on page 89 and respond briefly in writing to the following question: What “game” is introduced in this excerpt?) Instruct students to form pairs and share their written responses to the homework question.

Student pairs discuss their responses to the previous lesson’s homework assignment.

Student responses may include:

- The excerpt introduces the game of chess when Waverly says that “the art of invisible strength” is a “strategy for winning ... chess games” (p. 89).
- The excerpt introduces the “game” of “winning arguments” and “respect from others” that Waverly and her mother seem to play (p. 89). Waverly demonstrates how “the art of invisible strength” helps her “win” this game when she describes how she “bit back [her] tongue” the second time she went to the store. By demonstrating her mastery of “the art of invisible strength” and good behavior, Waverly “wins” from her mother “a small bag of plums” (p. 89). In this exchange, both Waverly and her mother “win” because Waverly “wins” the treat and her mother’s respect, while her mother “wins” Waverly’s good behavior.

Lead a brief whole-class discussion of student responses.

Instruct student pairs to share and discuss the vocabulary words they identified and defined in the previous lesson’s homework.

Students may identify the following words: *imparted*, *dim sum*, *saffron*, *embossed*, and *grotto*.

Differentiation Consideration: Students may also identify the following words: *curio*, *emerged*, *missionary*, *parishioners*, and *toilet water*.

Definitions are provided in the Vocabulary box in this lesson.

Activity 3: Masterful Reading

15%

Have students listen to a masterful reading of pages 89–93 of “Rules of the Game” (from “My mother imparted her daily truths so she could” to “and reading from the dog-eared instruction book”).

Consider pausing several times during the masterful reading to allow students time to write down initial reactions and questions.

Students follow along, reading silently.

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

What are some important elements of Waverly’s community in this excerpt?

Activity 4: Collaborative Discussion Activity

35%

Explain that in this part of the lesson, students work in small groups to complete an Evidence Collection Tool, focusing on one of four questions. Group members first work independently and then collaborate to discuss and complete the task.

Instruct students to form small groups and distribute 10.1.3 Lesson 2 Evidence Collection Tools A–D evenly among the groups. More than one group may complete a tool with the same letter. Instruct group members to work independently to record their evidence and analysis in response to the focus question on their tool.

If necessary, remind students of their work with Evidence Collection Tools in 10.1.1 Lesson 6 and 10.1.2 Lesson 12. If students struggle, consider reviewing a model Evidence Collection Tool provided in this lesson or model filling out a new Evidence Collection Tool with the class.

Students work independently to gather evidence and develop analysis in response to focus questions.

See Model 10.1.3 Lesson 2 Evidence Collection Tools A–D for sample student responses.

After students collect and analyze evidence, instruct them to work collaboratively with their group members to discuss their work before composing a connecting statement that answers the focus question. Instruct groups to select the three most relevant pieces of evidence and analysis that support their connecting statements. Remind students that this activity is an opportunity to develop their speaking and listening skills by using evidence during discussion to justify their own views and make new connections based on evidence and reasoning presented during the discussion.

Consider drawing students' attention to the application of SL.9-10.1.a through their selection of text evidence in preparation for participating in a collaborative discussion.

Consider drawing students' attention to the application of SL.9-10.1.d through their active participation in the collaborative discussion, including summarizing points of agreement and disagreement, qualifying or justifying their own views and understanding, and making new connections in light of the evidence and reasoning presented in the discussion.

Students work collaboratively to discuss and select evidence and analysis before drafting a connecting statement.

See Model 10.1.3 Lesson 2 Evidence Collection Tools A–D for sample student responses.

Call on groups to share their work with the whole class so each portion of the lesson's text excerpt is discussed. Ask groups to share their question, connecting statement, evidence, and analysis, and explain

how they selected evidence to support their connecting statement. Remind students to present their work clearly, concisely, and logically, using supporting evidence. Remind students to take notes or make annotations on their own text of the details identified by the other groups.

Consider drawing students' attention to the application of SL.9-10.4 through their presentation of connecting statements and use of clear, concise, and logical supporting evidence, so that listeners can follow the line of reasoning. Students also apply SL.9-10.4 through the organization, development, substance, and style of their presentations, so that the presentations are appropriate to the purpose, audience, and task.

Groups share their analyses in a whole-class discussion.

Remind students of their work with the central idea of “identity” in 10.1.2. Explain that students will continue to explore the idea of identity in “Rules of the Game” as they consider how Waverly understands herself, how others understand her, and how these understandings change over time.

Activity 5: Reading and Discussion

15%

Instruct students to remain in their groups. Post or project each set of questions below for students to discuss. Instruct students to annotate for central ideas throughout the reading and discussion, using the code CI.

This focused annotation supports students' engagement with W.9-10.9.a, which addresses the use of textual evidence in writing.

Instruct students to reread pages 91–93 (from “My older brother Vincent was the one who” to “and reading from the dog-eared instruction book”) and answer the following questions before sharing out with the class.

How do Waverly's interactions with Santa Claus further develop a central idea in the text?

Student responses should include:

- o Waverly's interactions further develop the central idea of identity by demonstrating that she views herself as a member of the Chinatown community as opposed to the “American” community. She says, “I think the only children who thought [one of the Chinese parishioners who dressed up as Santa Claus] was the real thing were too young to know that Santa Claus was not Chinese” (p. 92). Waverly's observation suggests that she views Santa Claus as part of a culture that differs from her Chinese culture.
- o Waverly's responses to Santa Claus develop the idea of identity because they demonstrate that American culture and Chinese culture sometimes differ, and Waverly must learn to navigate both cultures. Waverly is distrustful of the questions Santa Claus asks her because

she recognizes that her answers depend on cultural interpretations. When Santa Claus asks how old she is, Waverly says, “I thought it was a trick question; I was seven according to the American formula and eight by the Chinese calendar. I said I was born on March 17, 1951” (p. 92).

- Waverly’s responses to Santa Claus develop the idea of identity because they emphasize Waverly’s view of herself as a member of the Chinese community competing with American culture. Waverly says she knows “the only answer” to the questions about whether she had been good and obedient and about whether she believed in Jesus, suggesting that she sees these questions as part of a contest or game that she wants to win (p. 92).

How does Waverly’s mother’s response to the chess set further develop a central idea in the text?

Student responses may include:

- Waverly’s mother’s response develops the idea of identity by suggesting that she has a public and private identity. She “graciously thank[s] the unknown benefactor” who donated the chess set, which “was obviously used,” by saying, “Too good. Cost too much” (p. 93). She does not share her private opinion, which she expresses when she tells Vincent to throw away the chess set, saying, “She not want it. We not want it” with “a tight, proud smile” (p. 93).
- Waverly’s mother’s response develops the idea of identity by marking the separation between the members of The First Chinese Baptist Church in Chinatown, who are receiving charity, and the “missionary ladies” who had “put together a Santa bag of gifts donated by members of another church” (p. 92). Waverly’s mother allows Vincent to take the gift home, but when she tells Vincent, “She not want it. We not want it” (p. 93), it is clear that she resents the idea that people from outside Chinatown would donate damaged goods to be offered as charity.

Differentiation Consideration: If students struggle, consider posing the following scaffolding question:

How does the description of the gift of bags, from which Vincent chooses the chess set, clarify the meaning of the word *benefactor*?

Waverly says the “missionary ladies had put together a Santa bag of gifts donated by members of another church” (p. 92), so the chess set was given by someone. A *benefactor* must be someone who makes a gift or bequest.

Consider drawing students’ attention to the application of L.9-10.4.a through the process of using context to make meaning of unknown words.

Lead a brief whole-class discussion of student responses.

Activity 6: Quick Write

10%

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

How does Waverly's description of a place, event, or person in this passage develop a central idea in the text?

Ask students to use this lesson's vocabulary wherever possible in their written responses. Remind students to use the Short Response Rubric and Checklist to guide their written responses.

Students listen and read the Quick Write prompt.

Display the prompt for students to see, or provide the prompt in hard copy.

Transition to the independent Quick Write.

Students independently answer the prompt using evidence from the text.

See the High Performance Response at the beginning of this lesson.

Activity 7: Closing

5%

Distribute a copy of the Central Ideas Tracking Tool to each student. Remind students that the “Notes and Connections” column should be used to record supporting quotes and explanations, questions, and connections to other texts.

Differentiation Consideration: If necessary, consider reminding students of their work with the Central Ideas Tracking Tool in 10.1.2.

Display and distribute the homework assignment. For homework, students should continue to read their AIR text through the lens of a new focus standard, RL.9-10.5 or RI.9-10.5, and prepare for a 3–5 minute discussion of their text based on that standard.

Introduce standards RI.9-10.5 and RL.9-10.5 as focus standards to guide students' AIR and model what applying these focus standards looks like. For example, RL.9-10.5 asks students to “analyze how an author's choices concerning how to structure a text, order events within it (e.g., parallel plots), and manipulate time (e.g., pacing, flashbacks) create such effects as mystery, tension, or surprise.” Students who read “The Palace Thief” might explain how Canin's choice to have Hundert tell the story by looking back on the past creates suspense by allowing him to hint at the outcome of the events he describes.

Also for homework, instruct students to reread pages 89–93 (from “I was six when my mother taught me” to “and reading from the dog-eared instruction book”) and trace the development of the central idea of identity on their Central Ideas Tracking Tools.

Students follow along.

Homework

Continue reading your Accountable Independent Reading texts through the lens of focus standard RL.9-10.5 or RI.9-10.5 and prepare for a 3–5 minute discussion of your text based on that standard.

Also, reread pages 89–93 of “Rules of the Game” (from “I was six when my mother taught me” to “and reading from the dog-eared instruction book”) and trace the development of the central idea of identity on your Central Ideas Tracking Tool.

10.1.3 Lesson 2 Evidence Collection Tool A (Side 1)

Name:		Class:		Date:	
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Directions: Read pages 89–90 (from “My mother imparted her daily truths so” to “then locked the door behind him, one-two-three clicks”). Select three quotes from the passage that address the focus question and write the quotes in the Key Detail space. Explain how each quote helps you to answer the focus question in the Analysis space. Finally, use these notes to construct a response to the focus question that connects your analysis of all three details in the Connections space.

<p>Focus Question: What important idea emerges from Waverly’s description of her family?</p>	
Key Detail:	Analysis

10.1.3 Lesson 2 Evidence Collection Tool A (Side 2)

Name :		Class :		Date :	
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Connections:

10.1.3 Lesson 2 Evidence Collection Tool B (Side 1)

Name:		Class:		Date:	
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Directions: Read page 90 (from “At the end of our two-block alley” to “‘Was smash flat,’ reported my mother”). Select three quotes from the passage that address the focus question and write the quotes in the Key Detail space. Explain how each quote helps you to answer the focusing question in the Analysis space. Finally, use these notes to construct a response to the focus question that connects your analysis of all three details in the Connections space.

Focus Question: What important idea emerges from Waverly’s description of her neighborhood?	
Key Detail:	Analysis

10.1.3 Lesson 2 Evidence Collection Tool B (Side 2)

Name :		Class :		Date :	
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Connections:

10.1.3 Lesson 2 Evidence Collection Tool C (Side 1)

Name:		Class:		Date:	
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Directions: Read pages 90–91 (from “At the corner of the alley was Hong Sing’s” to “pounding with hope that he would chase us”). Select three quotes from the passage that address the focus question and write the quotes in the Key Detail space. Explain how each quote helps you to answer the focus question in the Analysis space. Finally, use these notes to construct a response to the focusing question that connects your analysis of all three details in the Connections space.

<p>Focus Question: What important idea emerges from Waverly’s description of her encounter with the Caucasian photographer?</p>	
Key Detail:	Analysis

10.1.3 Lesson 2 Evidence Collection Tool C (Side 2)

Name:		Class:		Date:	
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Connections:

10.1.3 Lesson 2 Evidence Collection Tool D (Side 1)

Name:		Class:		Date:	
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Directions: Read page 91 (from “My mother named me after the street” to “Not lazy like American people. We do torture. Best torture”). Select three quotes from the passage that address the focus question and write the quotes in the Key Detail space. Explain how each quote helps you to answer the focus question in the Analysis space. Finally, use these notes to construct a response to the focusing question that connects your analysis of all three details in the Connections space.

<p>Focus Question: What important idea emerges from Waverly’s description of her conversation with her mother?</p>	
<p>Key Detail:</p>	<p>Analysis</p>

10.1.3 Lesson 2 Evidence Collection Tool D (Side 2)

Name :		Class :		Date :	
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Connections:

Model 10.1.3 Lesson 2 Evidence Collection Tool A (Side 1)

Name:		Class:		Date:	
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Directions: Read pages 89–90 (from “My mother imparted her daily truths so” to “then locked the door behind him, one-two-three clicks”). Select three quotes from the passage that address the focus question and write the quotes in the Key Detail space. Explain how each quote helps you to answer the focus question in the Analysis space. Finally, use these notes to construct a response to the focus question that connects your analysis of all three details in the Connections space.

Focus Question: What important idea emerges from Waverly’s description of her family?	
Key Detail:	Analysis
“We lived in San Francisco’s Chinatown.” (p. 89)	Waverly says that she grew up in Chinatown, identifying herself as part of a large Chinese-American community.
“Like most of the other Chinese children who played in the back alleys of restaurants and curio shops, I didn’t think we were poor.” (p. 89)	Waverly identifies herself as similar to “most of the other Chinese children,” reinforcing her identity as a Chinese-American child.
“We lived on Waverly Place, in a warm, clean, two-bedroom flat that sat above a small Chinese bakery specializing in steamed pastries and dim sum.” (p. 89–90)	Waverly’s description of the smells that she associates with her childhood home emphasize the role of Chinese culture in her upbringing.

Model 10.1.3 Lesson 2 Evidence Collection Tool A (Side 2)

Name :		Class :		Date :	
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Connections:

Waverly’s identity is shaped by her childhood in San Francisco’s Chinatown, where Chinese and Chinese-American cultures give her a sense of being part of a special community.

Model 10.1.3 Lesson 2 Evidence Collection Tool B (Side 1)

Name:		Class:		Date:	
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Directions: Read page 90 (from “At the end of our two-block alley” to “‘Was smash flat,’ reported my mother”). Select three quotes from the passage that address the focus question and write the quotes in the Key Detail space. Explain how each quote helps you to answer the focusing question in the Analysis space. Finally, use these notes to construct a response to the focus question that connects your analysis of all three details in the Connections space.

<p>Focus Question: What important idea emerges from Waverly’s description of her neighborhood?</p>	
<p>Key Detail:</p>	<p>Analysis</p>
<p>“The play area was bordered by wood-slat benches where old-country people sat cracking roasted watermelon seeds with their golden teeth and scattering the husks to an impatient gathering of gurgling pigeons.” (p. 90)</p>	<p>Waverly depicts her neighborhood as a safe, immigrant community enclosed by adults, whom she calls “old-country people.” Her descriptions of their appearance (“with their golden teeth”) and customs (“cracking roasted watermelon seeds”) suggest that they maintain their “old-country” culture in San Francisco.</p>
<p>“My brothers and I would peer into the medicinal herb shop, watching old Li dole out onto a stiff sheet of white paper the right amount of insect shells, saffron-colored seeds, and pungent leaves for his ailing customers. It was said that he once cured a woman dying of an ancestral curse that had eluded the best of American doctors.” (p. 90)</p>	<p>Waverly’s description of old Li suggests that she values Chinese medicine and allows for the possibility of “ancestral curse[s].” Waverly’s pride that old Li’s skills were superior to those of “the best of American doctors” suggests that she sees Chinese and American medicine as competing with each other.</p>

<p>“A hand-written sign informed tourists, ‘Within this store, is all for food, not for pet.’” (p. 90)</p>	<p>This store in Chinatown primarily serves a Chinese-speaking community familiar with Chinese customs. The language suggests that English is not the first language of the person who wrote the sign; the content of the sign suggests that “tourists,” or non-community members, might find some things confusing.</p>
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Model 10.1.3 Lesson 2 Evidence Collection Tool B (Side 2)

Name :		Class :		Date :	
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Connections:

Waverly’s descriptions of her neighborhood suggest that the Chinese community in which she lives heavily influences her identity. She takes comfort from the presence of the “old-country people,” she is proud of the skills of the local pharmacist, and she recognizes that her community is different enough that “tourists” come to see it.

Model 10.1.3 Lesson 2 Evidence Collection Tool C (Side 1)

Name:		Class:		Date:	
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Directions: Read page 91 (from “At the corner of the alley was Hong Sing’s” to “pounding with hope that he would chase us”). Select three quotes from the passage that address the focus question and write the quotes in the Key Detail space. Explain how each quote helps you to answer the focus question in the Analysis space. Finally, use these notes to construct a response to the focusing question that connects your analysis of all three details in the Connections space.

<p>Focus Question: What important idea emerges from Waverly’s description of her encounter with the Caucasian photographer?</p>	
Key Detail:	Analysis
<p>“Tourists never went to Hong Sing’s, since the menu was printed only in Chinese.” (p. 91)</p>	<p>Language serves as a way of distinguishing between “insiders” and “outsiders” in Chinatown and is an important part of the community’s cultural identity. Some stores, such as the Ping Yuen Fish Market, have signs in English for the benefit of “tourists,” while others, such as Hong Sing’s Café, have signs only in Chinese, ensuring that “[t]ourists never [go]” in.</p>
<p>“A Caucasian man with a big camera once posed me and my playmates in front of the restaurant.” (p. 91)</p>	<p>By describing the photographer who posed Waverly and her friends in front of the café as a “Caucasian man with a big camera,” Waverly draws attention to physical and cultural characteristics that mark the photographer as an outsider in Chinatown. Not only does he look different from most of the people who live in Chinatown, but he also responds to Chinatown differently, posing Waverly and her friends to create an artistic representation of her everyday life.</p>

“After he took the picture, I told him he should go into Hong Sing’s and eat dinner. When he smiled and asked me what they served, I shouted, ‘Guts and duck’s feet and octopus gizzards!’ Then I ran off with my friends, shrieking with laughter” (p. 91)

Waverly’s description of her encounter with the photographer demonstrates that she understands that people from outside the neighborhood may be ignorant of the community and its culture; she uses the photographer’s ignorance to play a joke on him, telling him that the restaurant serves food she knows would be unappetizing to the man. By reporting that she ran away “shrieking with laughter,” Waverly makes it clear that she enjoys using her cultural knowledge to make a joke at the expense of outsiders.

Model 10.1.3 Lesson 2 Evidence Collection Tool C (Side 2)

Name :		Class :		Date :	
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Connections:

Waverly’s description of her encounter with the Caucasian photographer demonstrates that she understands that people from outside the community are often ignorant of her culture and may view her as different. Similarly, she views the outsiders as different. Waverly’s awareness of differences helps shape her identity as a member of the Chinese-American community within a larger non-Chinese-American community.

Model 10.1.3 Lesson 2 Evidence Collection Tool D (Side 1)

Name:		Class:		Date:	
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Directions: Read page 91 (from “My mother named me after the street” to “Not lazy like American people. We do torture. Best torture”). Select three quotes from the passage that address the focus question and write the quotes in the Key Detail space. Explain how each quote helps you to answer the focus question in the Analysis space. Finally, use these notes to construct a response to the focusing question that connects your analysis of all three details in the Connections space.

<p>Focus Question: What important idea emerges from Waverly’s description of her conversation with her mother?</p>	
Key Detail:	Analysis
<p>“My mother named after the street that we lived on: Waverly Place Jong, my official name for important American documents. But my family called me Meimei, ‘Little Sister.’” (p. 91)</p>	<p>Waverly has two identities: one that is American and one that is Chinese. Her American identity is “official,” but her Chinese identity gives her a place in her family.</p>
<p>“‘Who say this word?’ she asked without a trace of knowing how wicked I was being. I shrugged my shoulders and said, ‘Some boy in my class said Chinese people do Chinese torture.’” (p. 91)</p>	<p>Unlike her mother, Waverly understands that the boy was trying to insult her by using the term “Chinese torture,” though Waverly does not seem disturbed. Instead, she uses her knowledge of English and her mother’s lack of knowledge to make a joke of her own.</p>
<p>“‘Chinese people do many things,’ she said simply. ‘Chinese people do business, do medicine, do painting. Not lazy like American people. We do torture. Best torture.’” (p. 91)</p>	<p>Waverly understands from her mother’s response to her question that her mother is proud of her Chinese heritage and expects Waverly to take pride in her heritage, too. While Waverly may live in America, she should be proud of her Chinese culture.</p>

Model 10.1.3 Lesson 2 Evidence Collection Tool D (Side 2)

Name :		Class :		Date :	
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Connections:

Waverly is aware of being part of two cultures. She has two names, one for each culture, and is able to use her knowledge of both languages to navigate between the two communities.

10.1.3

Lesson 3

Introduction

In this lesson, students read pages 93–98 of “Rules of the Game” (from “I watched Vincent and Winston play during Christmas week” to “thrown back at my opponent for good measure”), in which Waverly begins to play chess competitively and is recognized as a chess champion in her community. Students consider how Waverly’s description of her blossoming chess career develops the central idea of expectations. Student learning is assessed via a Quick Write at the end of the lesson: How does an event in this passage develop a central idea of the text?

For homework, students continue to read their Accountable Independent Reading (AIR) texts through the lens of focus standard RL.9-10.5 or RI.9-10.5 and prepare for a 3–5 minute discussion of their texts based on that standard. Students also reread pages 89–98 (from “I was six when my mother taught me” to “thrown back at my opponent for good measure”) and use the Central Ideas Tracking Tool to trace the development of central ideas in the text. In addition, students respond briefly in writing to the following question: What does Waverly’s conversation with her mother regarding chess strategy suggest about their relationship?

Standards

Assessed Standard(s)	
RL.9-10.2	Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.
Addressed Standard(s)	
W.9-10.9.a	<p>Draw evidence from literary or informational texts to support analysis, reflection, and research.</p> <p>a. Apply <i>grades 9–10 Reading standards</i> to literature (e.g., “Analyze how an author draws on and transforms source material in a specific work [e.g., how Shakespeare treats a theme or topic from Ovid or the Bible or how a later author draws on a play by Shakespeare]”).</p>

L.9-10.4.a	Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on <i>grades 9–10 reading and content</i> , choosing flexibly from a range of strategies. a. Use context (e.g., the overall meaning of a sentence, paragraph, or text; a word's position or function in a sentence) as a clue to the meaning of a word or phrase.
L.9-10.5	Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.

Assessment

Assessment(s)	
<p>Student learning is assessed via a Quick Write at the end of the lesson. Students respond to the following prompt, citing textual evidence to support analysis and inferences drawn from the text.</p> <ul style="list-style-type: none"> How does an event in this passage develop a central idea of the text? 	
High Performance Response(s)	
<p>A High Performance Response should:</p> <ul style="list-style-type: none"> Identify a significant event in the passage (e.g., Waverly convinces her mother to let her play in local chess tournaments, Waverly's mother offers advice about how to win chess matches, Waverly's mother tells the boys to help with the chores, and Waverly participates in a chess tournament and appears in <i>Life Magazine</i>). Identify a central idea in the text (e.g., identity, expectations). Analyze how the event develops a central idea (e.g., Waverly's description of her participation in a chess tournament on the day <i>Life Magazine</i> photographs her develops the central idea of expectations by demonstrating how the expectations of her Chinese heritage conflict with the expectations of American culture. Waverly learns about the expectations of her Chinese heritage through her mother and her early chess teacher, Lau Po. Lau Po's lesson, "Never announce 'Check with vanity'" (p. 95), reinforces her mother's emphasis on "proper Chinese humility" (p. 96). Both adults emphasize that Waverly should not draw attention to her success when she plays chess. Waverly's experience as a national chess champion, however, creates new expectations for her success. As Waverly plays against an older American opponent, Waverly notes that he "wip[es] his palm before sweeping his hand over the chosen chess piece with great flourish" (p. 98). Waverly chooses a similarly elaborate routine for moving her pieces, "twirl[ing] [her] chosen piece in midair as if undecided, and then firmly plant[ing] it in its new threatening place, with a triumphant smile thrown back at [her] opponent for good measure" (p. 98), implying that Waverly rejects the Chinese expectation that she act with humility and instead embraces the expectations of American society). 	

Vocabulary

Vocabulary to provide directly (will not include extended instruction)
<ul style="list-style-type: none"> elaborate (adj.) – complicated deliberately (adv.) – slowly and carefully obscured (adj.) – difficult or impossible to know completely and with certainty endgame (n.) – stage of a chess game after major reduction of forces benevolently (adv.) – characterized by or expressing goodwill or kindly feelings humility (n.) – the quality or condition of being modest Tao (n.) – source and guiding principle of all reality according to a popular Chinese religion malodorous (adj.) – having an unpleasant or offensive odor; smelling bad
Vocabulary to teach (may include direct word work and/or questions)
<ul style="list-style-type: none"> adversaries (n.) – enemies or opponents foresight (n.) – ability to see what will or might happen in the future prodigy (n.) – person, especially a child, having extraordinary talent or ability
Additional vocabulary to support English Language Learners (to provide directly)
<ul style="list-style-type: none"> pawn (n.) – one of the eight small pieces that have the least value in the game of chess

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards & Text: <ul style="list-style-type: none"> Standards: RL.9-10.2, W.9-10.9.a, L.9-10.4.a, L.9-10.5 Text: “Rules of the Game” from <i>The Joy Luck Club</i> by Amy Tan, pages 93–98 	
Learning Sequence: <ol style="list-style-type: none"> Introduction of Lesson Agenda Homework Accountability Masterful Reading Reading and Discussion Quick Write Closing 	<ol style="list-style-type: none"> 5% 10% 20% 50% 10% 5%

Materials

- Student copies of Short Response Rubric and Checklist (refer to 10.1.1 Lesson 1)
- Student copies of the Central Ideas Tracking Tool (refer to 10.1.2 Lesson 2)—students may need additional blank copies

Learning Sequence

How to Use the Learning Sequence	
Symbol	Type of Text & Interpretation of the Symbol
10%	Percentage indicates the percentage of lesson time each activity should take.
no symbol	Plain text indicates teacher action.
	Bold text indicates questions for the teacher to ask students.
	<i>Italicized text indicates a vocabulary word.</i>
□	Indicates student action(s).
┌	Indicates possible student response(s) to teacher questions.
└	Indicates instructional notes for the teacher.

Activity 1: Introduction of Lesson Agenda

5%

Begin by reviewing the agenda and the assessed standard for this lesson: RL.9-10.2. In this lesson, students analyze how events in this passage develop a central idea in the text.

Students look at the agenda.

Activity 2: Homework Accountability

10%

Instruct students to talk in pairs about how they applied focus standard RL.9-10.5 or RI.9-10.5 to their AIR texts. Lead a brief share out on the previous lesson’s AIR homework assignment. Select several students (or student pairs) to explain how they applied their focus standard to their AIR text.

Students (or student pairs) discuss and then share out.

Instruct students to form pairs and discuss their responses to the second part of the previous lesson's homework. (Reread pages 89–93 of “Rules of the Game” and trace the development of the central idea of identity on your Central Ideas Tracking Tool.)

See Model Central Ideas Tracking Tool for sample student responses.

Lead a brief whole-class discussion of student responses.

Activity 3: Masterful Reading

20%

Have students listen to a masterful reading of pages 93–98 of “Rules of the Game” (from “I watched Vincent and Winston play during Christmas week” to “thrown back at my opponent for good measure”).

Consider pausing several times during the masterful reading to allow students time to write down initial reactions and questions.

Students follow along, reading silently.

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

What does Waverly learn in this excerpt?

Activity 4: Reading and Discussion

50%

Instruct students to form pairs or small groups. Post or project each set of questions below for students to discuss. Instruct students to annotate for central ideas throughout the reading and discussion, using the code CI.

This focused annotation supports students' engagement with W.9-10.9.a, which addresses the use of textual evidence in writing.

Instruct student pairs or groups to read pages 93–95 (from “I watched Vincent and Winston play during Christmas week” to “in their Hopalong Cassidy cowboy hats”) and answer the following question before sharing out with the class.

Provide students with the following definitions: *elaborate* means “complicated,” *deliberately* means “slowly and carefully,” *obscured* means “difficult or impossible to know completely and with certainty,” and *endgame* means “stage of a chess game after major reduction of forces.”

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

Students write the definitions of *elaborate*, *deliberately*, *obscured*, and *endgame* on their copies of the text or in a vocabulary journal.

Differentiation Consideration: Consider providing students with the following definition: *pawn* means “one of the eight small pieces that have the least value in the game of chess.”

Students write the definition of *pawn* on their copies of the text or in vocabulary journal.

What do the comments Waverly’s mother makes about “American rules” (p. 94) suggest about her expectations of American culture?

Waverly’s mother’s comments suggest that she expects American culture to mistreat people of other cultures. She tells her children that American judges say, “Don’t know why, you find out yourself. But they knowing all the time. Better you take it, find out why yourself” (p. 94). Believing that American judges take advantage of the ignorance of immigrants, she expects her own children to learn American rules as a way of meeting the expectations of American culture.

How does Waverly’s growing mastery of chess relate to her mother’s expectation that Waverly master “the art of invisible strength” (p. 89)?

Student responses should include:

- Waverly’s use of strategy in chess suggests that she is meeting her mother’s expectation that she master “the art of invisible strength” (p. 89). Waverly observes, “I discovered that for the whole game one must gather invisible strengths and see the endgame before the game begins” (p. 94). Waverly’s words demonstrate that she understands that in chess she must use strategy and work slowly and carefully, like the “wise guy” who uses the “invisible strength” of the wind (p. 89).

Differentiation Consideration: If students struggle, consider posing the following scaffolding questions:

How does the term “clashing ideas” clarify the meaning of the word *adversaries* (p. 94)?

“Clashing ideas” oppose each other, so *adversaries* must oppose each other. *Adversaries* must be “enemies” or “opponents.”

How does Waverly’s explanation that it is necessary to have an “understanding of all possible moves” clarify the meaning of the word *foresight*?

Understanding all the possible moves in a chess game helps a player guess what will or could happen, so *foresight* must mean “the ability to see what will or might happen in the future.”

Consider drawing students' attention to the application of L.9-10.4.a through the process of using context to make meaning of unknown words.

Lead a brief whole-class discussion of student responses.

Instruct student pairs or groups to read pages 95–97 (from “On a cold spring afternoon, while walking” to “to little puffs, my own breath”) and answer the following question before sharing out with the class.

Provide students with the following definitions: *benevolently* means “characterized by or expressing goodwill or kindly feelings” and *humility* means “the quality or condition of being modest.”

Students may be familiar with these words. Consider asking students to volunteer definitions before providing them to the class.

Students write the definitions of *benevolently* and *humility* on their copies of the text or in a vocabulary journal.

What does Waverly's mother's suggest about her expectations of Waverly in the two places she uses the phrase, “Is luck” (p. 96)?

Student responses should include:

- The first time Waverly's mother says, “Is luck,” she uses it to express “proper Chinese humility” by dismissing Waverly's success as the result of good fortune rather than hard work or talent. Waverly's mother watches her daughter's growing success “proudly,” but she expects Waverly to continue showing “proper Chinese humility” and does not want Waverly to appear vain (p. 96).
- The second time Waverly's mother says, “Is luck,” she uses it to express support for her daughter and whispers the phrase privately, as she gives Waverly her *chang*. Here, the expression suggests that Waverly's mother wants her to succeed.

Remind students of their work with the central idea of “expectations” in 10.1.2, and explain that 10.1.3 continues to consider the idea of expectations by exploring the role of cultural and familial expectations.

Consider drawing students' attention to the application of L.9-10.5 through the process of considering nuances in word meanings.

What does Waverly's discussion with her mother about playing in a tournament suggest about Waverly's understanding of her mother's expectations?

Student responses may include:

- o Waverly’s decision to “bit[e] back [her] tongue” (p. 96), to avoid showing her mother how much she really wants to go to the tournament, suggests that she understands her mother’s expectations that she learn “the art of invisible strength” (p. 89).
- o Waverly demonstrates an understanding of her mother’s expectations when she shows “proper Chinese humility” by using “a small voice” to tell her mother that she doesn’t want to go to the tournament (p. 96).
- o Waverly demonstrates that she understands her mother’s expectations when she echoes her mother’s doubts about the “American rules” (p. 96), just as her mother did on page 94. By meeting her mother’s expectations that she maintain pride in her Chinese culture, Waverly makes her mother think Waverly should go, demonstrating that Waverly can strategically appear to meet her mother’s expectations to “win” what she wants.

What does Waverly’s description of the wind’s advice suggest about the extent to which Waverly meets her mother’s expectations?

The wind tells Waverly, “Blow from the South” (p. 96), which is similar to the advice Waverly’s mother gave when she described the wind giving the “wise guy” (p. 89) at the beginning of the chapter. Waverly’s ability to “hear” the “wind” suggests that she has learned her mother’s lessons and is meeting her expectations by using “the art of invisible strength” to wait for the right moment to strike and win the chess game (p. 89).

Lead a brief whole-class discussion of student responses.

Instruct student pairs or groups to read pages 97–98 (from “My mother placed my first trophy” to “at my opponent for good measure”) and answer the following question before sharing out with the class.

Provide students with the following definitions: *Tao* means “source and guiding principle of all reality according to a popular Chinese religion” and *malodorous* means “having an unpleasant or offensive odor; smelling bad.”

Students may be familiar with these words. Consider asking students to volunteer definitions before providing them to the class.

Students write the definitions of *Tao* and *malodorous* on their copies of the text or in a vocabulary journal.

How does Waverly’s mother’s explanation for the new job assignments at home develop a central idea in the text?

Waverly’s mother’s explanation for the new job assignments develops the central idea of expectations. Earlier in the story, Waverly’s mother expresses her expectation that Waverly learns “American rules” by telling her, “Every time people come out from foreign country, must know rules. You not know, judges say, Too bad, go back” (p. 94). Now Waverly’s mother tells her sons, “Is new American rules” to explain why they should do their sister’s chores to help her prepare for her chess games (p. 97). In both instances, Waverly’s mother makes it clear that she expects her children to learn “American rules.”

What does Waverly’s description of herself at nine years old suggest about the expectations the American chess community has for Waverly?

Waverly describes herself as a very successful chess player at nine years old. She says, “I was still some 429 points away from grand-master status, but I was touted as the great American Hope, a child prodigy and a girl to boot” (p. 97). Her description suggests that the chess community expects her to continue as a successful chess player, and that her success represents the success of the American chess community.

Differentiation Consideration: If students struggle, consider posing the following scaffolding question:

How does Waverly’s description of her position in the chess community clarify the meaning of the word *prodigy*?

Waverly says that by her “ninth birthday” she was “a national chess champion,” “429 points away from grand-master status,” and featured in a national magazine, suggesting that she is a very talented girl (p. 97). Therefore, *prodigy* must mean “a person, especially a child, of extraordinary talent or ability.”

Consider drawing students’ attention to the application of L.9-10.4.a through the process of using context to make meaning of unknown words.

What does Waverly’s description of the Chinatown community’s attitude towards her success suggest about its expectations for her?

The community supports Waverly’s success by displaying her trophies in shop windows, putting a special cake for Waverly in the window of the bakery, and offering to sponsor her in national tournaments (p. 97). The cake is decorated with the words, “Congratulations, Waverly Jong,

Chinatown Chess Champion” (p. 97), identifying Waverly as a member of the Chinatown community and suggesting that her success is a matter of pride to the whole community (p. 97). The community expects her to continue her career as a successful chess player because her success reflects positively on the community.

How does Waverly’s description of her behavior during her chess match on page 98 develop a central idea in the text?

Waverly’s description of the “triumphant smile” that she “throw[s] back at [her] opponent for good measure” develops the central idea of expectations because it suggests that she no longer displays the “proper Chinese humility” that her mother expects of her (p. 96).

Lead a brief whole-class discussion of student responses.

Activity 5: Quick Write

10%

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

How does an event in this passage develop a central idea of the text?

Instruct students to look at their annotations to find evidence. Ask students to use this lesson’s vocabulary wherever possible in their written responses. Remind students to use the Short Response Rubric and Checklist to guide their written responses.

Students listen and read the Quick Write prompt.

Display the prompt for students to see, or provide the prompt in hard copy.

Transition to the independent Quick Write.

Students independently answer the prompt, using evidence from the text.

Activity 6: Closing

5%

Display and distribute the homework assignment. For homework, students should continue reading their AIR text through the lens of focus standard RL.9-10.5 or RI.9-10.5 and prepare for a 3–5 minute discussion of their text based on that standard.

Additionally, instruct students to reread pages 89–98 (from “I was six when my mother” to “thrown back at my opponent for good measure”) and use the Central Ideas Tracking Tool to continue tracing the development of central ideas in the text.

Also for homework, instruct students to respond briefly in writing to the following question:

What does Waverly’s conversation with her mother regarding chess strategy suggest about their relationship?

Students follow along.

Homework

Continue reading your Accountable Independent Reading text through the lens of focus standard RL.9-10.5 or RI.9-10.5 and prepare for a 3–5 minute discussion of your text based on that standard.

Additionally, reread pages 89–98 (from “I was six when my mother” to “thrown back at my opponent for good measure”) and trace the development of the central idea of expectations on your Central Ideas Tracking Tool. Continue to trace the development of the central idea of identity.

Also for homework, respond briefly in writing to the following question:

What does Waverly’s conversation with her mother regarding chess strategy suggest about their relationship?

Model Central Ideas Tracking Tool

Name:		Class		Date	
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Directions: Identify the central ideas that you encounter throughout the texts in this unit. Trace the development of those ideas by noting how the author introduces, develops, or refines these ideas in the texts. Cite textual evidence to support your work.

Text:	“Rules of the Game” from <i>The Joy Luck Club</i> by Amy Tan
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Page #	Central Ideas	Notes and Connections
Page 89	Identity	Waverly’s mother uses Chinese expressions to teach her daughter “the art of invisible strength,” suggesting that Chinese culture is important to Waverly and her family.
Page 89	Identity	The community of “San Francisco’s Chinatown” shapes Waverly’s identity. She feels she is like “most of the other Chinese children who played in the back alleys of restaurants and curio shops.”
Pages 89–90	Identity	Waverly feels positively about her Chinese identity. She describes the smell of the “fragrant red beans as they were cooked down to pasty sweetness” and the “odor of fried sesame balls and sweet curried chicken crescents” coming from the bakery beneath her apartment. She describes the local park as a safe place, “bordered by wood-slat benches where old-country people sat ... scattering the husks to an impatient gathering of gurgling pigeons.” She is proud of the pharmacist, old Li, who “once cured a woman dying of an ancestral curse that had eluded the best of American doctors.”
Page 91	Identity	Waverly recognizes that her identity as a member of the Chinese-American community in Chinatown is different from that of the “tourists” who visit. She describes playing a joke on the “Caucasian man with a big camera” who came to take pictures in front of Hong Sing’s café,

		based on her knowledge that the man cannot read the Chinese menu.
Page 91	Identity	The name “Waverly Place Jong” reflects the character’s identity as a member of both the Chinese-American community and the American community. Her family name, Jong, reflects her Chinese heritage. Her first name, Waverly Place, reflects her American heritage because it is the name of the street in San Francisco where Waverly lives. In addition, “Waverly Jong” is a name she associates with “important American documents.” Her family does not use this name, though, but instead refers to her as “Meimei,” which means “Little Sister” and identifies her place in her family.
Page 91	Identity	Waverly is more comfortable with English than her mother and makes a joke because she knows her mother will not understand the term “Chinese torture.” The same joke shows her mother’s pride in her Chinese identity when she tells Waverly, “Chinese people do many things ... Not lazy like American people. We do torture. Best torture.”
Page 92	Identity	Waverly recognizes that Christmas is not part of her Chinese identity when she says that “the only children who thought he was the real thing were too young to know that Santa Claus was not Chinese” and reports that she knows “the only right answer” to the man’s questions about her religious beliefs.
Page 92	Identity	Waverly understands that her Chinese and American identities sometimes conflict, as when the man playing Santa Claus asks her how old she is and Waverly says, “I thought it was a trick question; I was seven according to the American formula and eight by the Chinese calendar.”

10.1.3

Lesson 4

Introduction

In this lesson, students complete their reading of “Rules of the Game” from *The Joy Luck Club* with pages 98–101 (from “I no longer played in the alley of Waverly Place” to “I closed my eyes and pondered my next move”), in which Waverly has a climactic confrontation with her mother. Students consider what Waverly’s interactions with her mother suggest about the relationship between the two characters. Student learning is assessed via a Quick Write at the end of the lesson: How does Waverly’s relationship with her mother change over the course of the passage?

For homework, students continue reading their Accountable Independent Reading (AIR) texts through the lens of focus standard RL.9-10.5 or RI.9-10.5. Students also read pages 132–135 of “Two Kinds” (from “My mother believed you could be anything” to “At last she was beginning to give up hope”), box unfamiliar words, and look up their definitions.

Standards

Assessed Standard(s)	
RL.9-10.3	Analyze how complex characters (e.g., those with multiple or conflicting motivations) develop over the course of a text, interact with other characters, and advance the plot or develop the theme.
Addressed Standard(s)	
W.9-10.9.a	<p>Draw evidence from literary or informational texts to support analysis, reflection, and research.</p> <p>a. Apply <i>grades 9–10 Reading standards</i> to literature (e.g., “Analyze how an author draws on and transforms source material in a specific work [e.g., how Shakespeare treats a theme or topic from Ovid or the Bible or how a later author draws on a play by Shakespeare]”).</p>

Assessment

Assessment(s)
<p>Student learning is assessed via a Quick Write at the end of the lesson. Students respond to the following prompt, citing textual evidence to support analysis and inferences drawn from the text.</p> <ul style="list-style-type: none"> How does Waverly's relationship with her mother change over the course of the passage?
High Performance Response(s)
<p>A High Performance Response should:</p> <ul style="list-style-type: none"> Analyze how Waverly's interactions with her mother develop her sense of self (e.g., Over the course of the passage, Waverly's relationship with her mother grows increasingly difficult. As the passage begins, Waverly's mother brags to anyone who will listen, "This my daughter Wave-ly Jong" (p. 99). Waverly, on the other hand, tells her mother, "I wish you wouldn't do that, telling everybody I'm your daughter," suggesting that she is embarrassed by, and wants to distance herself from, her mother (p. 99). After an argument, Waverly runs away after asking, "Why do you have to use me to show off?" (p. 99). This question suggests that Waverly resents that her mother uses Waverly's success to further her own status in the community. Later, Waverly imagines playing chess against an "opponent" with "two angry black slits" for eyes (p. 100). The description recalls Waverly's earlier description of her mother's eyes as "dangerous black slits" (p. 99). The words of Waverly's imaginary opponent, "Strongest wind cannot be seen," also echo the words of Waverly's mother at the beginning of the story, suggesting that no matter how Waverly struggles against her mother, her mother's strength might prevail (p. 100). Waverly is not defeated, however. Instead, she "close[s] [her] eyes and ponder[s] [her] next move," as she continues her efforts to gain independence from her mother (p. 101). By the end of the chapter, Waverly sees herself and her mother not only as two separate individuals, but also as two "opponents," both of whom know the "[r]ules of the [g]ame" (p. 89).).

Vocabulary

Vocabulary to provide directly (will not include extended instruction)
<ul style="list-style-type: none"> In vain (idiom) – without success pondered (v.) – considered something deeply and thoroughly
Vocabulary to teach (may include direct word work and/or questions)
<ul style="list-style-type: none"> None.
Additional vocabulary to support English Language Learners (to provide directly)

- plane (n.) – flat or level surface

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards & Text: <ul style="list-style-type: none"> • Standards: RL.9-10.3, W.9-10.9.a • Text: “Rules of the Game” from <i>The Joy Luck Club</i> by Amy Tan, pages 98–101 	
Learning Sequence: <ol style="list-style-type: none"> 1. Introduction of Lesson Agenda 2. Homework Accountability 3. Masterful Reading 4. Reading and Discussion 5. Quick Write 6. Closing 	<ol style="list-style-type: none"> 1. 5% 2. 10% 3. 30% 4. 40% 5. 10% 6. 5%

Materials

- Student copies of the Short Response Rubric and Checklist (refer to 10.1.1 Lesson 1)

Learning Sequence

How to Use the Learning Sequence	
Symbo l	Type of Text & Interpretation of the Symbol
10%	Percentage indicates the percentage of lesson time each activity should take.
no symbol	Plain text indicates teacher action.
	Bold text indicates questions for the teacher to ask students.
	<i>Italicized text indicates a vocabulary word.</i>
	Indicates student action(s).
☐	Indicates possible student response(s) to teacher questions.
☐	Indicates instructional notes for the teacher.

Activity 1: Introduction of Lesson Agenda

5%

File: 10.1.3 Lesson 4, v2 Date: 5/26/15 Classroom Use: Starting 5/2015
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3



Begin by introducing the agenda and assessed standard for this lesson: RL.9-10.3. In this lesson, students complete their close reading of “Rules of the Game” and consider how the interactions in this passage develop Waverly’s changing sense of self.

Students look at the agenda.

Activity 2: Homework Accountability

10%

Instruct students to talk in pairs about how they applied focus standard RL.9-10.3 or RL.9-10.5 to their AIR texts. Lead a brief share out on the previous lesson’s AIR homework assignment. Select several students (or student pairs) to explain how they applied their focus standard to their AIR texts.

Students (or student pairs) discuss and then share how they applied the focus standard to their AIR texts from the previous lesson’s homework.

Instruct students to form pairs and discuss their responses to the second part of the previous lesson’s homework. (Reread pages 89–98 and trace the development of the central idea of expectations on your Central Ideas Tracking Tool. Continue to trace the development of the central idea of identity.)

See Model Central Ideas Tracking Tool for sample student responses.

Lead a brief whole-class discussion of student responses.

Instruct students to take out their responses to the last part of the previous lesson’s homework assignment. (Respond briefly in writing to the following question: What does Waverly’s conversation with her mother regarding chess strategy suggest about their relationship?) Instruct students to discuss their responses in pairs.

Students briefly discuss their responses to the previous lesson’s homework assignment.

As Waverly learns “the [r]ules of the [g]ame” better than her mother, Waverly’s respect for her mother seems to lessen (p. 89). When Waverly’s mother enthuses, “Lost eight piece this time. Last time was eleven. What I tell you? Better off lose less!” Waverly says, “I was annoyed, but I couldn’t say anything” (p. 97). Waverly recognizes that her mother does not understand the “[r]ules of the [g]ame” and she cannot rely on her mother’s advice (p. 89). She must “bite back [her] tongue” and listen (p. 89), but refuses to be guided by her mother.

Activity 3: Masterful Reading

30%

Have students listen to a masterful reading of pages 98–101 of “Rules of the Game” (from “I no longer played in the alley” to “I closed my eyes and pondered my next move”).

Consider pausing several times during the masterful reading to allow students time to write down initial reactions and questions.

Students follow along, reading silently.

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

How does Waverly’s relationship with her mother change over the course of the passage?

Activity 4: Reading and Discussion

40%

Instruct students to form pairs. Post or project each set of questions below for students to discuss. Instruct students to annotate for character development throughout the reading and discussion, using the code CD.

This focused annotation supports students’ engagement with W.9-10.9.a, which addresses the use of textual evidence in writing.

Provide students with the following definitions: *in vain* means “without success” and *pondered* means “considered something deeply and thoroughly.”

Students write the definitions of *vain* and *pondered* on their copies of the text or in a vocabulary journal.

Differentiation Consideration: Consider providing students with the following definition: *plane* means “flat or level surface.”

Students write the definition of *plane* on their copies of the text or in a vocabulary journal.

Instruct student pairs to reread page 98–101 (from “I no longer played in the alley” to “I closed my eyes and pondered my next move”) and answer the following question before sharing out with the class.

What do the two uses of “Hmmmph” and “Hmmmph” on page 98 suggest about how the relationship between Waverly and her mother has changed?

Student responses should include:

- o The first use of “Hmmpmph” demonstrates Waverly’s mother’s role as Waverly’s “protective ally.” She says “Hmmpmph” when Waverly makes a move to indicate that she is following Waverly’s practice carefully.
- o Waverly feels stifled as her mother watches and says, “Ma, I can’t practice when you stand there like that,” demonstrating that she is asserting her independence from her mother. Waverly’s mother leaves, but she continues watching Waverly and, this time, says “Hmmpmph” in disapproval of Waverly’s new attitude.

On page 99, what do Waverly’s interactions with her mother while shopping suggest about their relationship?

Student responses should include:

- o Waverly’s interactions with her mother indicate that Waverly is struggling to free herself from her mother. Waverly resents her mother’s bragging and confronts her by asking, “Why do you have to use me to show off?”
- o Waverly’s interactions with her mother indicate that her mother is very proud of her daughter and hurt by her efforts to show independence. Waverly’s mother walks “proudly” beside her and tells everyone, “This my daughter Wave-ly Jong.” She is hurt when Waverly suggests that her behavior is inappropriate, asking, “So shame be with mother?” and “Embarrass you be my daughter?”
- o Waverly’s mother’s responses to her daughter demonstrate the complex mixture of anger and love she feels toward her daughter. Angered, embarrassed, and disappointed by Waverly’s public outburst, Waverly’s mother yells, “Aii-ya! Stupid girl!” when Waverly runs away and knocks into an old woman. Nonetheless, Waverly’s mother is concerned about her; she screams “shrilly, ‘Meimei! Meimei!’” as Waverly runs away.

Differentiation Consideration: Consider deepening students’ analysis by posing the following question:

How does Waverly’s reference to “wind” in this passage develop an idea from earlier in the text?

Waverly’s description of “the wind rushing around [her] hot ears” (p. 99) recalls the Chinese proverb, “Strongest wind cannot be seen” (p. 89), that Waverly’s mother used earlier. Waverly feels the “wind,” or the strength of her mother’s anger, in the “sharp silence” she uses to respond to Waverly’s hurtful comment (p. 99).

When Waverly returns to the apartment, what do her mother’s words suggest about her attitude towards Waverly?

Waverly's mother says, "We not concerning this girl. This girl not have concerning for us" (p. 100). Waverly's mother suggests with these words that she is so hurt by Waverly's apparent lack of concern for her mother and her family that Waverly's mother has decided to withdraw her support for her daughter.

Differentiation Consideration: Consider deepening students' analysis by posing the following question:

What might the image of light coming out of Waverly's family's apartment represent in the context of Waverly's current situation?

The image of the light shining like "two tiger's eyes" represents the apprehension and dread Waverly feels as she walks back to her apartment, knowing she is about to get in trouble (p. 100).

What does the description of the fish suggest about Waverly's character development?

The image of the fish carcass is symbolic: "Its fleshy head still connected to bones swimming upstream in vain escape" might represent how Waverly feels there is no escape (p. 100); she is being picked apart by her family and community, and she wishes to escape. Waverly sees her family as something to escape and views her mother as an adversary she cannot beat.

Who is Waverly's final opponent?

Waverly imagines her mother as her final opponent. On page 100, she describes her opponent as having "dark slits" for eyes, a description that is similar to the "black slits" she used to describe her mother's eyes during the confrontation in the market (p. 99). Her opponent also says the same words of advice that her mother says at the beginning of the chapter: "Strongest wind cannot be seen" (pp. 89, 100).

The title of this chapter is "Rules of the Game." Based on the portion of text you just read, what might the "game" be?

Student responses may include:

- The "game" refers to "chess games," but it may also refer to "winning arguments" and "respect from others," which the narrator describes in terms of "winning" and "strategy" (p. 89).
- The "game" refers to the relationship between Waverly and her mother as Waverly seeks independence from her mother. By the end of the story, Waverly and her mother are locked in a competition of sorts, and each wants to "win." The story ends with Waverly thinking

about her “opponent,” her mother, and pondering her “next move,” suggesting that chess is a metaphor for a larger competition or tension between Waverly and her mother.

Lead a brief whole-class discussion of student responses.

Activity 5: Quick Write

10%

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

How does Waverly’s relationship with her mother change over the course of the passage?

Instruct students to use this lesson’s vocabulary wherever possible in their written responses. Remind students to use the Short Response Rubric and Checklist to guide their written responses.

Students listen and read the Quick Write prompt.

Display the prompt for students to see, or provide the prompt in hard copy.

Transition to the independent Quick Write.

Students independently answer the prompt using evidence from the text.

See the High Performance Response at the beginning of this lesson.

Activity 6: Closing

5%

Display and distribute the homework assignment. For homework, students should continue to read their AIR texts through the lens of focus standard RL.9-10.5 or RI.9-10.5 and prepare for a 3–5 minute discussion of their texts based on that standard.

Additionally, instruct students to read pages 132–135 of “Two Kinds” (from “My mother believed you could be anything” to “At last she was beginning to give up hope”). Direct students to box any unfamiliar words and look up their definitions. Instruct them to choose the definition that makes the most sense in context and write a brief definition above or near the word in the text.

Students follow along.

Homework

Continue reading your Accountable Independent Reading text through the lens of focus standard RL.9-10.5 or RI.9-10.5 and prepare for a 3–5 minute discussion of your based on that standard.

Additionally, read pages 132–135 of “Two Kinds” (from “My mother believed you could be anything” to “At last she was beginning to give up hope”), box any unfamiliar words, and look up their definitions. Choose the definition that makes the most sense in context and write a brief definition above or near the word in the text.

Model Central Ideas Tracking Tool

Name:	Class	Date
:	:	:

Directions: Identify the central ideas that you encounter throughout the texts in this unit. Trace the development of those ideas by noting how the author introduces, develops, or refines these ideas in the texts. Cite textual evidence to support your work.

Text:	"Rules of the Game" from <i>The Joy Luck Club</i> by Amy Tan
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Page #	Central Ideas	Notes and Connections
Page 94	Expectations	Waverly's mother expects her children to be independent and not rely on others, whom she does not trust. When Waverly's brothers do not explain the rules of chess to Waverly's satisfaction, her mother tells her, "Better you take it, find out why yourself."
Page 94	Identity	Waverly's mother sees herself as an outsider in America. She announces that the rules in the chess set that Vincent won are "American rules" and says, "Every time people come out from foreign country, must know rules. You not know, judge say, Too bad, go back. They not telling you why so you can use their way go forward. They say, Don't know why, you find out yourself. But they knowing all the time. Better you take it, find out why yourself."
Page 95	Identity	Waverly's identity as a chess student is strengthened by the Chinese men in the park, especially Lau Po, who teaches Waverly's strategies, such as the "Double Attack from the East and West Shores," "Throwing Stones on the Drowning Man," etc.
Page 96	Identity, expectations	Waverly's mother shapes Waverly's identity by modeling "proper Chinese humility" when she says, "Is luck," as Waverly wins chess games in the park. Waverly's mother expects Waverly to demonstrate

		similar humility when she wins. Waverly’s mother also expects her daughter to win, as is evident when she gives Waverly her <i>chang</i> and whispers, “Is luck” as a form of encouragement.
Page 97	Expectations	Waverly’s mother expects Waverly to play chess well. She makes the brothers do Waverly’s chores and when they complain, she tells them, “Meimei play, squeeze all her brains out for win chess.”
Page 97	Identity	Waverly’s identity is closely linked to her community, which celebrates her talent publicly. The Chinese bakery displays her trophies in its shop window, along with “a fresh sheet cake with whipped-cream frosting and red script saying, ‘Congratulations, Waverly Jong, Chinatown Chess Champion.’” Local businesses offer to sponsor her in tournaments.
Page 97	Identity, expectations	Waverly’s identity is linked to her success as a chess player. She describes her status as “a national chess champion,” gives the number of points she needs to become a grand master, and mentions her reputation as “a child prodigy.” Both the American chess community, who calls Waverly “the Great American Hope,” and her own community, who calls her as the Chinatown Chess Champion,” view Waverly’s success as reflecting their own success.
Page 98	Identity	Waverly’s identity is influenced by her mother, who sews dresses for her public appearances at tournaments and teaches Waverly how to sit with her hands clasped under her chin and “the delicate points of [her] elbows poised lightly on the table.”

10.1.3

Lesson 5

Introduction

In this lesson, students begin their exploration of “Two Kinds,” the second chapter-long excerpt from Amy Tan’s *The Joy Luck Club*. Students read pages 132–135 of “Two Kinds” (from “My mother believed you could be anything” to “At last she was beginning to give up hope”), in which Tan introduces the characters of Jing-mei and her mother, and establishes the central conflict between them. Students focus their analysis on how Jing-mei’s interactions with her mother change over the course of the focus excerpt. Student learning is assessed via a Quick Write at the end of the lesson: How does Jing-mei’s attitude toward her mother’s expectations develop Jing-mei’s character?

For homework, students read pages 135–136, and box unfamiliar words and look up their definitions. Additionally, students respond in writing to two focus prompts that ask students to compare Jing-mei’s values to those of her mother.

Standards

Assessed Standard(s)	
RL.9-10.3	Analyze how complex characters (e.g., those with multiple or conflicting motivations) develop over the course of a text, interact with other characters, and advance the plot or develop the theme.
Addressed Standard(s)	
W.9-10.9.a	<p>Draw evidence from literary or informational texts to support analysis, reflection, and research.</p> <p>a. Apply <i>grades 9–10 Reading standards</i> to literature (e.g., “Analyze how an author draws on and transforms source material in a specific work [e.g., how Shakespeare treats a theme or topic from Ovid or the Bible or how a later author draws on a play by Shakespeare]”).</p>

Assessment

Assessment(s)

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

- How does Jing-mei’s attitude toward her mother’s expectations develop Jing-mei’s character?

High Performance Response(s)

A High Performance Response should:

- Identify what Jing-mei’s mother expects of Jing-mei (e.g., Jing-mei’s mother expects that Jing-mei will become a “prodigy” (p. 132)).
- Analyze how Jing-mei’s attitude towards her mother’s expectations develops her character (e.g., Jing-mei’s attitude toward her mother’s expectations develops her character by suggesting that her own expectations eventually come to differ from those her mother sets for her. Initially, Jing-mei shares her mother’s expectations that she will be a “prodigy” (p. 132) and tries hard to pass her mother’s tests in order to prove that she measures up to the “amazing children” her mother so admires (p. 133). She attempts to name the “capital of Finland,” multiply numbers in her head, and memorize passages from the Bible (p. 134). However, Jing-mei repeatedly fails to pass her mother’s tests. She says that Nairobi is the capital of Finland instead of Helsinki and she can only remember one sentence of the Bible page that she was supposed to memorize (p. 134). Disappointed by her failures, she begins to “hate[] the tests, the raised hopes and failed expectations” (p. 134). She no longer shares her mother’s expectations for her success, and is “angry” at her mother for expecting too much of her (p. 134). Eventually, Jing-mei gives up hope that she will be famous and successful, and tries to make her mother “give up hope” as well (p. 135).).

Vocabulary

Vocabulary to provide directly (will not include extended instruction)

- lamented (v.) – mourned for, as a person who is dead
- indignity (n.) – an injury to a person’s dignity
- beyond reproach (prep. phrase) – blameless; faultless

<ul style="list-style-type: none"> listlessly (adv.) – in a manner characterized by a lack of interest or energy
Vocabulary to teach (may include direct word work and/or questions)
<ul style="list-style-type: none"> None.
Additional vocabulary to support English Language Learners (to provide directly)
<ul style="list-style-type: none"> sulk (v.) – to be angry or upset about something and to refuse to discuss it with other people willful (adj.) – refusing to change your ideas or opinions or to stop doing something

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards & Text: <ul style="list-style-type: none"> Standards: RL.9-10.3, W.9-10.9.a Text: “Two Kinds” from <i>The Joy Luck Club</i> by Amy Tan, pages 132–135 	
Learning Sequence: <ol style="list-style-type: none"> Introduction of Lesson Agenda Homework Accountability Masterful Reading Reading and Discussion Quick Write Closing 	<ol style="list-style-type: none"> 5% 10% 10% 55% 15% 5%

Materials

- Student copies of the Short Response Rubric and Checklist (refer to 10.1.1 Lesson 1)

Learning Sequence

How to Use the Learning Sequence	
Symbols	Type of Text & Interpretation of the Symbol
!	

10%	Percentage indicates the percentage of lesson time each activity should take.
no symbol	Plain text indicates teacher action.
	Bold text indicates questions for the teacher to ask students.
	<i>Italicized text indicates a vocabulary word.</i>
☐	Indicates student action(s).
☐	Indicates possible student response(s) to teacher questions.
L	Indicates instructional notes for the teacher.

Activity 1: Introduction of Lesson Agenda

5%

Begin by reviewing the agenda and the assessed standard for this lesson: RL.9-10.3. In this lesson, students work in small groups to analyze Jing-mei’s interactions with her mother and consider how these interactions evolve over the course of the focus excerpt.

To avoid confusion, consider explaining to students that although “Two Kinds” is a chapter in the same book as “Rules of the Game,” this chapter is a distinct story focusing on different characters.

Students look at the agenda.

Activity 2: Homework Accountability

10%

Instruct students to talk in pairs about how they applied focus standard RL.9-10.5 or RI.9-10.5 to their Accountable Independent Reading (AIR) texts. Lead a brief share out on the previous lesson’s AIR homework assignment. Select several students (or student pairs) to explain how they applied the focus standard to their AIR texts.

Students (or student pairs) discuss and share how they applied the focus standard to their AIR text from the previous lesson’s homework.

Instruct student pairs to share and discuss the vocabulary words they identified and defined in the previous lesson’s homework.

Students may identify the following words: *lamented*, *indignity*, *beyond reproach*, and *listlessly*.

Differentiation Consideration: Students may also identify the following words: *sulk* and *willful*.

Definitions are provided in the Vocabulary box in this lesson.

Activity 3: Masterful Reading

10%

Have students listen to a masterful reading of pages 132–135 of “Two Kinds” (from “My mother believed you could be anything” to “At last she was beginning to give up hope”).

Consider pausing several times during the masterful reading to allow students time to write down initial reactions and questions.

Students follow along, reading silently.

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

How does Jing-mei respond to her mother’s expectations?

Activity 4: Reading and Discussion

55%

Instruct students to form groups. Post or project each set of questions below for students to discuss. Instruct students to annotate for character development throughout the reading and discussion, using the code CD.

This focused annotation supports students’ engagement with W.9-10.9.a, which addresses the use of textual evidence in writing.

Instruct student groups to read the first three paragraphs of page 132 (from “My mother believed you could be anything” to “There were so many ways for things to get better”) and answer the following questions before sharing out with the class.

How do Jing-mei’s mother’s expectations of her daughter relate to her expectations of America? Use the word *prodigy* (p. 132) to inform your response.

Jing-mei’s mother’s expectation that Jing-mei will become a “prodigy,” or an exceptionally gifted child, is related to her belief that “you could be anything you wanted to be in America” (p. 132), because she expects her daughter to take full advantage of the opportunities for fame and fortune that she believes America offers.

Students learned the word *prodigy* in 10.1.3 Lesson 3.

Differentiation Consideration: If students struggle, consider providing the following scaffolding questions:

What does Jing-mei’s mother want her daughter to be?

Jing-mei’s mother wants her to be a *prodigy* or a young child with an extraordinary talent or ability (p. 132).

What does Jing-mei’s mother believe about America?

Jing-mei’s mother believes that “you could be anything you wanted to be in America” (p. 132). According to Jing-mei’s mother, America offers limitless possibilities, from easy home ownership to instant fame and fortune.

Lead a brief whole-class discussion of student responses.

Instruct students to reread pages 132–133 (from “We didn’t immediately pick the right kind of prodigy” to “And then you’ll always be nothing”) and answer the following questions before sharing out with the class.

Why is Shirley Temple not the “right kind of prodigy” (p. 132) for Jing-mei to emulate?

Shirley Temple is not the “right kind of prodigy” for Jing-mei to emulate because Jing-mei is not white and thus Jing-mei cannot achieve the same kind of fame that Shirley Temple has achieved, based on her appearance. Although Jing-mei attempts to copy Shirley Temple’s hair, her mother is disappointed with the results. As Jing-mei describes, “Instead of getting big fat curls, I emerged with an uneven mass of crinkly fuzz” (p. 133).

How does Jing-mei feel about her “Peter Pan” haircut? What might this suggest about Jing-mei’s attitude towards her mother’s expectations?

Student responses should include:

- Jing-mei likes her Peter Pan haircut because it makes her feel “excited” about her “future fame” (p. 133) when she fulfills her mother’s expectations that she become a prodigy.
- Jing-mei’s excited and hopeful attitude towards her new Peter Pan haircut suggests that she shares her mother’s expectations.

Why does Jing-mei try each image of the “prodigy part” of herself “on for size” (p. 133)?

For Jing-mei, “prodigy” is an identity as easily taken off as it is put on. Jing-mei tries the images of a “ballerina girl,” the “Christ child,” and “Cinderella,” “on for size” because she understands the “prodigy part” of herself as a separate identity (p. 133). She slips on her mother’s expectations of “prodigy” like a piece of clothing.

What does Jing-mei’s conversation with the “prodigy part” of herself (p. 133) suggest about how she understands herself?

Student responses may include:

- The prodigy’s warning, “And then you’ll always be nothing,” reveals a central fear Jing-mei has about her identity—if she cannot be the best then she is nothing at all (p. 133).
- Jing-mei’s description of the prodigy as “impatient” suggests that Jing-mei herself is impatient to discover what she is best at (p. 133).
- The fact that Jing-mei is talking to the prodigy as distinct from herself suggests that she does not fully identify with this aspect of herself. Her mother’s expectations make her feel as if she is two different people at once.

Lead a brief whole-class discussion of student responses.

Instruct student groups to read pages 133–135 (from “Every night after dinner, my mother and I would sit” to “At last she was beginning to give up hope”) and answer the following questions before sharing out with the class.

What does Jing-mei’s response to her mother’s tests suggest about her attitude toward her mother’s expectations?

Initially, Jing-mei tries hard to pass her mother’s tests. She attempts to name the “capital of Finland,” multiply numbers in her head, “find[] the queen of hearts in a deck of cards,” stand on her head without using her hands, and predict the daily temperatures of various cities (p. 134). Jing-mei’s willingness to take her mother’s many tests suggests that she still wants to live up to her mother’s expectations. However, as Jing-mei repeatedly fails to pass her mother’s tests, she begins to “hate[] the tests, the raised hopes and failed expectations” (p. 134). Jing-mei feels like “something inside” of her is beginning to “die” because she is disappointing her mother (p. 134).

What does Jing-mei’s interaction with her own reflection suggest about how she sees herself?

When Jing-mei looks at herself in the mirror she cries, makes animal noises, and tries to scratch out the image of her face. This interaction suggests that Jing-mei doesn't like what she sees in the mirror; she sees herself as "ordinary" and "ugly" and with no potential for growth or change as is evidenced by her reflection, "it would always be this ordinary face" (p. 134).

How does Jing-mei's reflection change? How is this transformation reflected in her attitude towards her mother's expectations?

Student responses should include:

- o As Jing-mei continues to look at herself, the "ordinary ... sad, ugly girl" transforms into the "prodigy side" of herself, a girl who is "angry" and "powerful" (p. 134).
- o This visual transformation is connected to Jing-mei's changing attitude towards her mother's expectations. Rather than feeling sad about "the raised hopes and failed expectations" of her mother's tests as she once did, she now feels "angry, powerful" (p. 134), and is determined to not let her mother change her, or make her be something she is not.

Lead a brief whole-class discussion of student responses.

Activity 5: Quick Write

15%

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

How does Jing-mei's attitude toward her mother's expectations develop Jing-mei's character?

Ask students to use this lesson's vocabulary wherever possible in their written responses. Remind students to use the Short Response Rubric and Checklist to guide their written response.

Students listen and read the Quick Write prompt.

Display the prompt for students to see or provide the prompt in hard copy.

Transition to the independent Quick Write.

Students independently respond to the prompt using evidence from the text.

See the High Performance Response at the beginning of this lesson.

Activity 6: Closing

5%

Display and distribute the homework assignment. For homework, instruct students to read pages 135–136 (from “Two or three months had gone by” to “I had to learn how to play it”). Direct students to box any unfamiliar words and look up their definitions. Instruct them to choose the definition that makes the most sense in the context and write a brief definition above or near the word in the text.

Additionally, students should respond briefly in writing to two focus prompts:

According to Jing-mei’s mother, why is Jing-mei “[n]ot the best” (p. 136)? What might this suggest about the traits that Jing-mei’s mother values?

What values does Jing-mei express in her defense of the girl on *The Ed Sullivan Show*? How do these values compare to those of Jing-mei’s mother?

Students follow along.

Homework

Read pages 135–136 (from “Two or three months had gone by” to “I had to learn how to play it” and box any unfamiliar words and look up their definitions. Choose the definition that makes the most sense in the context, and write a brief definition above or near the word in the text.

Additionally, respond briefly in writing to two focus prompts:

According to Jing-mei’s mother, why is Jing-mei “[n]ot the best” (p. 136)? What might this suggest about the traits that Jing-mei’s mother values?

What values does Jing-mei express in her defense of the girl on *The Ed Sullivan Show*? How do these values compare to those of Jing-mei’s mother?

10.1.3 Lesson 6

Introduction

In this lesson, students read and analyze pages 136–138 of “Two Kinds” (from “Three days after watching *The Ed Sullivan Show*” to “I was determined to put a stop to her foolish pride”), in which Jing-mei takes piano lessons and overhears a conversation between her mother and Lindo Jong. Students explore the ways in which Jing-mei’s point of view influences her narration of the events in this passage and consider the crucial role storytelling plays in the interactions between characters in the text. Student learning is assessed via a Quick Write at the end of the lesson: How do the stories that characters tell about themselves and others in this passage develop a central idea of the text?

For homework, students reread pages 135–138 and use the Central Ideas Tracking Tool to trace the development of central ideas in the text. Also, students read pages 138–139, and box unfamiliar words and look up their definitions. Students also use the Central Ideas Tracking Tool to trace the development of central ideas in the text. Additionally, students respond briefly in writing to two focus questions about Jing-mei’s attitude toward the song she is playing for the talent show.

Standards

Assessed Standard(s)	
RL.9-10.2	Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.
Addressed Standard(s)	
NJSLSA. R6	Assess how point of view or purpose shapes the content and style of a text.
W.9-10.9.a	Draw evidence from literary or informational texts to support analysis, reflection, and research.

	a. Apply <i>grades 9–10 Reading standards</i> to literature (e.g., "Analyze how an author draws on and transforms source material in a specific work [e.g., how Shakespeare treats a theme or topic from Ovid or the Bible or how a later author draws on a play by Shakespeare]").
L.9-10.4.a	Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on <i>grades 9–10 reading and content</i> , choosing flexibly from a range of strategies. a. Use context (e.g., the overall meaning of a sentence, paragraph, or text; a word's position or function in a sentence) as a clue to the meaning of a word or phrase.

Assessment

Assessment(s)
<p>Student learning is assessed via a Quick Write at the end of the lesson. Students respond to the following prompt, citing textual evidence to support analysis and inferences drawn from the text.</p> <ul style="list-style-type: none"> ● How do the stories that characters tell about themselves and others in this passage develop a central idea of the text?
High Performance Response(s)
<p>A High Performance Response should:</p> <ul style="list-style-type: none"> ● Identify a central idea of the text (e.g., identity, expectations) ● Identify a story that a character tells about herself or others in this passage (e.g., Jing-mei tells the story of her piano lessons with Mr. Chong; Waverly's mother tells the story of Waverly's chess success; Jing-mei's mother tells the story of Jing-mei's "natural talent" as a pianist (p. 138)). ● Analyze how this story develops a central idea in the text (e.g., Jing-mei's narration of her piano lessons with Mr. Chong develops the central idea of identity because Jing-mei's understanding of her own identity changes through the process of telling this story. Jing-mei looks back at her childhood and reflects on how things might have been different had she made different choices. Although as a young child, Jing-mei is convinced that she has no talent for the piano, as an adult, Jing-mei reflects, "So maybe I never really gave myself a fair chance ... I might have become a good pianist at that young age" (p. 137–138). Telling her own story, Jing-mei sees her past differently and comes to a new understanding of her identity.).

Vocabulary

Vocabulary to provide directly (will not include extended instruction)
<ul style="list-style-type: none"> ● mesmerizing (adj.) – spellbinding or fascinating ● reams (n.) – large quantities ● sonatas (n.) – compositions for one or two instruments, typically in three or four movements in contrasted forms and keys ● arpeggios (n.) – soundings of the notes of a chord in rapid succession instead of simultaneously ● preludes (n.) – short pieces of music that introduce longer pieces
Vocabulary to teach (may include direct word work and/or questions)
<ul style="list-style-type: none"> ● staccato (adj.) – short and not sounding connected ● discordant (adj.) – disagreeable to the ear; dissonant; harsh
Additional vocabulary to support English Language Learners (to provide directly)
<ul style="list-style-type: none"> ● modest (adj.) – not too proud or confident about yourself or your abilities ● treble (n.) – highest range of sounds used in music ● bass (n.) – lowest range of sounds used in music

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards & Text:	
<ul style="list-style-type: none"> ● Standards: RL.9-10.2, NJSLSA.R6, W.9-10.9.a, L.9-10.4.a ● Text: “Two Kinds” from <i>The Joy Luck Club</i> by Amy Tan, pages 136–138 	
Learning Sequence:	
1. Introduction of Lesson Agenda	1. 5%
2. Homework Accountability	2. 10%
3. Masterful Reading	3. 10%
4. Reading and Discussion	4. 60%

5. Quick Write	5. 10%
6. Closing	6. 5%

Materials

- Student copies of the Short Response Rubric and Checklist (refer to 10.1.1 Lesson 1)
- Students copies of the Central Ideas Tracking Tool (refer to 10.1.2 Lesson 2)—students may need additional blank copies

Learning Sequence

How to Use the Learning Sequence	
Symbol	Type of Text & Interpretation of the Symbol
10%	Percentage indicates the percentage of lesson time each activity should take.
no symbol	Plain text indicates teacher action.
	Bold text indicates questions for the teacher to ask students.
	<i>Italicized text indicates a vocabulary word.</i>
☐	Indicates student action(s).
☐	Indicates possible student response(s) to teacher questions.
	Indicates instructional notes for the teacher.

Activity 1: Introduction of Lesson Agenda

5%

Begin by reviewing the agenda and the assessed standard for this lesson: RL.9-10.2. In this lesson, students work in groups to analyze how Jing-mei’s point of view influences her narration of the events in this passage, and consider the crucial role storytelling plays in how Jing-mei understands herself.

Students look at the agenda.

Activity 2: Homework Accountability

10%

File: 10.1.3 Lesson 6, v2 Date: 5/26/15 Classroom Use: Starting 5/2015
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Instruct student pairs to share and discuss the vocabulary words they identified and defined in the previous lesson's homework.

Students may identify the following words: *mesmerizing* and *reams*.

Differentiation Consideration: Students may also identify the following word: *modest*.

Definitions are provided in the Vocabulary box in this lesson.

Instruct students to take out their responses to the second part of the previous lesson's homework assignment. (Respond briefly in writing to two focus prompts.) Instruct students to discuss their responses in pairs.

According to Jing-mei's mother, why is Jing-mei "[n]ot the best?" (p. 136). What might this description suggest about the traits that Jing-mei's mother values?

According to her mother, Jing-mei is "[n]ot the best" (p. 136) because she does not try hard enough. Jing-mei's mother's criticism suggests that she values hard work and perseverance.

What values does Jing-mei express in her defense of the girl on *The Ed Sullivan Show*? How do these values compare to those of Jing-mei's mother?

Jing-mei defends the girl on the television against her mother's criticism by arguing that although she is not perfect, "she's trying hard" (p. 136). Jing-mei expresses appreciation for hard work, the same value her mother prizes. For Jing-mei, it is not how perfectly the girl plays, but how hard she's trying that really matters. Although Jing-mei and her mother are fighting, they share a common value.

Lead a brief whole-class discussion of student responses.

Activity 3: Masterful Reading

10%

Have students listen to a masterful reading of pages 136–138 of "Two Kinds" (from "Three days after watching *The Ed Sullivan Show*" through "I was determined to put a stop to her foolish pride").

Consider pausing several times during the masterful reading to allow students time to write down initial reactions and questions.

Students follow along, reading silently.

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

How does Jing-mei’s point of view shape her observations in this passage?

Activity 4: Reading and Discussion

60%

Instruct students to form groups. Post or project each set of questions below for students to discuss. Instruct students to annotate for point of view throughout the reading and discussion, using the code POV (CCRA.6), and for central idea development using the code CI.

This focused annotation supports students’ engagement with W.9-10.9.a, which addresses the use of textual evidence in writing.

Provide students with the following definition: *sonatas* means “compositions for one or two instruments, typically in three or four movements in contrasted forms and keys.”

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

Students write the definition of *sonatas* on their copies of the text or in a vocabulary journal

Differentiation Consideration: Consider providing students with the following definitions: *treble* means “highest range of sounds used in music” and *bass* means “of the lowest pitch or range.”

Students write the definitions of *treble* and *bass* on their copies of the text or in a vocabulary journal.

Instruct students to read pages 136–137 independently (from “Three days after watching *The Ed Sullivan Show*” to “But now you must learn to keep time”) and answer the following questions in their groups before sharing out with the class.

What does the argument between Jing-mei and her mother on page 136 suggest about how Jing-mei understands her mother’s expectations? What might the argument suggest about how Jing-mei’s mother understands these expectations?

Student responses should include:

- o Jing-mei’s angry outcry, “Why don’t you like me the way I am? I’m *not* a genius! I can’t play the piano” (p. 136), suggests that Jing-mei believes her mother’s high expectations reflect her dissatisfaction with Jing-mei, and only serve to highlight the ways in which Jing-mei is deficient.
- o Jing-mei’s mother’s response, “Who ask you be genius? ... Only ask you be your best. For you sake” (p. 136) suggests that her mother has high expectations for Jing-mei because she wants to encourage Jing-mei to live up to her full potential, to ensure that her daughter has the best future possible.

How does what Jing-mei learns in her piano lessons compare to what her mother and Mr. Chong expect her to learn?

Rather than obediently learning how to play the piano as her mother and Mr. Chong expect, Jing-mei learns how to “be lazy and get away with mistakes” (p. 137). Old Chong cannot hear the incorrect notes that she plays, so Jing-mei learns that she can get away with not practicing, as long as she puts on a convincing enough performance.

Differentiation Consideration: If students struggle, consider providing the following scaffolding question:

How does the description “like an obedient little soldier” clarify the meaning of *staccato* on page 137?

Jing-mei’s fingers move stiffly and precisely on the keys “like an obedient soldier” (p. 137), so *staccato* must be an adjective that describes musical notes arranged in a strict, regular rhythm.

Consider drawing students’ attention to their application of L.9-10.4.a through the process of using context to making meaning of unknown words and phrases.

How does Jing-mei characterize Mr. Chong?

Jing-mei describes Mr. Chong as “old,” “ancient,” “tired,” and “sleepy” (p. 136), suggesting that she believes he may not have the energy needed to supervise her lessons carefully.

What clues in the text indicate that Mr. Chong may have been different from how Jing-mei remembers him?

Jing-Mei’s comment, “But he must have been younger than I thought, since he lived with his mother and was not yet married” (p. 136), suggests that Jing-mei’s memories of Mr. Chong as “ancient” and “old” might not have been entirely accurate.

To what extent is Jing-mei a reliable narrator?

Jing-mei’s narration of the events of this story are not necessarily objective descriptions of what happened and may not be entirely correct, so she is not always a reliable narrator. In the case of “Old” Chong, Jing-mei revises her original memories based on her new point of view, which she did not have when she was first experiencing these events. Therefore, Jing-mei’s narration can be understood as a story that she is telling about herself, in which she reconstructs events based on her point of view as an adult.

Lead a whole-class discussion of student responses.

Instruct student groups to read pages 137–138 (from “So maybe I never really gave myself a fair chance” to “ear-splitting preludes, the most discordant hymns”) and answer the following questions before sharing out with the class.

Provide students with the following definitions: *arpeggios* means “soundings of the notes of a chord in rapid succession instead of simultaneously” and *preludes* means “short pieces of music that introduce longer pieces.”

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

Students write the definitions of *arpeggios* and *preludes* on their copies of the text or in a vocabulary journal

What does Jing-mei realize in this passage? What leads to her realization?

Student responses should include:

- In hindsight, Jing-mei realizes that she “might have become a good pianist” if she had not been so set on defying her mother’s expectations for excellence (p. 137).
- Jing-mei’s point of view has changed because she is able to reflect on her childhood decisions from the more experienced position of adulthood.

Differentiation Consideration: If students struggle, consider posing the following scaffolding question:

How does Jing-Mei’s description of the preludes she learned to play clarify the meaning of the word *discordant* (p. 138)?

Jing-Mei says the preludes she learned to play were “ear-splitting” (p. 138). This description clarifies the meaning of the corresponding adjective “discordant” that she uses to describe the hymns she learned by suggesting that *discordant*, like “ear-splitting,” describes an unpleasant or disagreeable combination of sounds.

Consider drawing students’ attention to their application of L.9-10.4.a through the process of using context to making meaning of unknown words and phrases.

How does the process of telling her story impact Jing-mei’s identity?

Jing-mei notes that not talking about the events of her childhood made it difficult to make sense of “the disaster of the recital or my terrible accusations” (p. 142). Instead, she says, “All that remained unchecked, like a betrayal” (p. 142). Through the process of telling her own story, she reinterprets her past decisions and reconstructs her own identity by transplanting her adult identity onto her childhood self.

Remind students of their work with the central idea of identity in “Rules of the Game.” Explain that in their exploration of “Two Kinds,” students will continue to explore this idea as they analyze how Jing-mei understands herself and how this understanding changes over time.

Lead a brief whole-class discussion of student responses.

Instruct student groups to read page 138 (from “Over the next year, I practiced like this” to “I was determined to put a stop to her foolish pride”) and answer the following questions before sharing out with the class.

What is the tone of the conversation between Lindo Jong and Jing-mei’s mother? How does the tone of their conversation influence the meaning of their words?

Even though the content of Jing-mei’s mother and Lindo Jong’s conversation makes it appear as if they are complaining about their daughters, as when Lindo Jong laments, “She bring home too many trophy” (p. 138), in reality they are bragging about the accomplishments of their children, which is evident from the description of the tone of their voices as “loud” and “bragging” (p. 138).

Differentiation Consideration: If students struggle, consider posing the following scaffolding question:

What stories do the two mothers tell each other about their daughters?

In the story that Jing-mei’s mother tells Lindo Jong, Jing-mei is a devoted musical prodigy who “hear[s] nothing but music” (p. 138), and Jing-mei’s mother is only a passive spectator of Jing-mei’s amazing accomplishments and “natural talent” (p. 138). Lindo Jong tells a similar story of Waverly’s chess success when she states, “All day she play chess. All day I have no time do nothing but dust off her winnings” (p. 138).

How does Jing-mei’s response to the interaction between Jing-mei’s mother and Lindo Jong develop a central idea of the text?

Student responses may include:

- o Jing-mei’s reaction to her mother’s bragging to Lindo Jong develops the central idea of expectations. Jing-mei’s reaction suggests that she believes her mother’s expectations for her are not expressions of her desire that Jing-mei have the best life possible, as her mother explains when she says she wants Jing-mei to be a genius “For you sake,” (p. 136). Rather, Jing-mei understands her mother’s expectations as the result of her own selfish “foolish pride” (p. 138), or her need to show off.

Remind students of their work with the central idea of “expectations” in “Rules of the Game,” and explain that they will continue to explore this idea as they analyze how Jing-mei responds to her mother’s expectations in “Two Kinds.”

Lead a brief whole-class discussion of student responses.

Activity 5: Quick Write

10%

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

How do the stories that characters tell about themselves and others in this passage develop a central idea of the text?

Ask students to use this lesson’s vocabulary wherever possible in their written responses. Remind students to use the Short Response Rubric and Checklist to guide their written response.

Students listen and read the Quick Write prompt.

Display the Quick Write prompt for students to see, or provide the prompt in hard copy.

Transition to the independent Quick Write.

Students independently answer the prompt using evidence from the text.

See the High Performance Response at the beginning of this lesson.

Activity 6: Closing

5%

Distribute a copy of the Central Ideas Tracking Tool to each student. Remind students that the “Notes and Connections” column should be used to record supporting quotes and explanations, questions, and connections to other texts.

Display and distribute the homework assignment. For homework, instruct students to reread pages 135–138 (from “Two or three months had gone by” to “I was determined to put a stop to her foolish pride”) and use the Central Ideas Tracking Tool to trace the development of central ideas in the text.

Additionally, instruct students to read pages 138–139 (from “A few weeks later, Old Chong and my mother” to “and then clap enthusiastically”). Direct students to box any unfamiliar words and look up

their definitions. Instruct them to choose the definition that makes the most sense in context and write a brief definition above or near the word in the text. In addition, instruct students to use the Central Ideas Tracking Tool to trace the development of central ideas in the text.

Students should also respond briefly in writing to two focus questions:

How does Jing-mei describe the song she is playing for the talent show?

How does Jing-mei’s description of this song connect to her attitude towards playing it?

Students follow along.

Homework

Reread pages 135–138 (from “Two or three months had gone by” to “I was determined to put a stop to her foolish pride”) and use the Central Ideas Tracking Tool to trace the development of central ideas in the text.

Also, read pages 138–139 of “Two Kinds” (from “A few weeks later, Old Chong and my mother” to “and then clap enthusiastically”), and box any unfamiliar words and look up their definitions. Choose the definition that makes the most sense in context, and write a brief definition above or near the word in the text. Also, use the Central Ideas Tracking Tool to trace the development of central ideas in the text.

Additionally, respond briefly in writing to two focus questions:

How does Jing-mei describe the song she is playing for the talent show?

How does Jing-mei’s description of this song connect to her attitude towards playing it?

10.1.3 Lesson 7

Introduction

In this lesson, students read and analyze pages 139–142 of “Two Kinds” (from “When my turn came, I was very confident” to “a small brown leaf, thin, brittle,”), in which Jing-mei performs at a community-wide talent show. Students analyze the interactions between complex characters, and consider how Jing-mei’s performance serves as a turning point in her developing identity and her relationship with her mother. Student learning is assessed via a Quick Write at the end of the lesson: How does Jing-mei’s performance at the talent show contribute to her growth as a character?

For homework, students reread page 141–142 and respond briefly in writing to a question about how Jing-mei’s mother’s responds to the events of this passage. Additionally, students read pages 142–144 of “Two Kinds,” and box unfamiliar words and look up their definitions. Also, students use the Central Ideas Tracking Tool to trace the development of central ideas in pages 141–144.

Standards

Assessed Standard(s)	
RL.9-10.3	Analyze how complex characters (e.g., those with multiple or conflicting motivations) develop over the course of a text, interact with other characters, and advance the plot or develop the theme.
Addressed Standard(s)	
W.9-10.9.a	Draw evidence from literary or informational texts to support analysis, reflection, and research. <ul style="list-style-type: none"> a. Apply <i>grades 9–10 Reading standards</i> to literature (e.g., “Analyze how an author draws on and transforms source material in a specific work [e.g., how Shakespeare treats a theme or topic from Ovid or the Bible or how a later author draws on a play by Shakespeare]”).

Assessment

Assessment(s)

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

- How does Jing-mei’s performance at the talent show contribute to her growth as a character?

High Performance Response(s)

A High Performance Response should:

- Analyze how Jing-mei’s performance at the talent show contributes to her growth as a character (e.g., After her failed performance at the talent show, Jing-mei accepts that she is not a prodigy. Before Jing-mei performs she is “very confident” and filled with a “childish excitement” (p. 139). Despite the fact that she has not practiced the piano, she is “without a doubt” that the “prodigy side of [her] really did exist” (p. 139). Even after Jing-mei plays wrong note after wrong note, she still hopes that the audience “had seen me go through the right motions and had not heard anything wrong at all” (p. 140). But when Jing-mei sees her mother’s “stricken face,” she realizes that she is not a musical genius (p. 140). Waverly’s assertion, “You aren’t a genius like me,” makes Jing-mei feel as if “she had lost everything” (p. 140). After the recital, Jing-mei embraces a new identity. This “true self” no longer cares about living up to her mother’s expectations for excellence, and disobediently responds to her mother’s demand that she play the piano by screaming “No! I won’t!” (p. 141). Jing-mei’s “true self” no longer believes she can be a prodigy and openly recognizes that she is not the “genius” that her mother expects (p. 141).).

Vocabulary

Vocabulary to provide directly (will not include extended instruction)

- spinet (n.) – small upright piano
- stricken (adj.) – deeply affected, as with grief, fear, or other emotions
- nonchalantly (adv.) – in a coolly unconcerned, indifferent, or unexcited manner

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

- None.

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

- dawdled (v.) – moved or acted too slowly

- fiasco (n.) – complete failure or disaster

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards & Text:	
<ul style="list-style-type: none"> • Standards: RL.9-10.3, W.9-10.9.a • Text: “Two Kinds” from <i>The Joy Luck Club</i> by Amy Tan, pages 139–142 	
Learning Sequence:	
1. Introduction of Lesson Agenda	1. 5%
2. Homework Accountability	2. 15%
3. Masterful Reading	3. 10%
4. Reading and Discussion	4. 55%
5. Quick Write	5. 10%
6. Closing	6. 5%

Materials

- Student copies of the Short Response Rubric and Checklist (refer to 10.1.1 Lesson 1)
- Student copies of the Central Ideas Tracking Tool (refer to 10.1.2 Lesson 2)—students may need additional blank copies

Learning Sequence

How to Use the Learning Sequence	
Symbol	Type of Text & Interpretation of the Symbol
10%	Percentage indicates the percentage of lesson time each activity should take.
no symbol	Plain text indicates teacher action.
	Bold text indicates questions for the teacher to ask students.
	<i>Italicized text indicates a vocabulary word.</i>
☐	Indicates student action(s).

L	Indicates possible student response(s) to teacher questions.
E	Indicates instructional notes for the teacher.

Activity 1: Introduction of Lesson Agenda

5%

Begin by reviewing the agenda and the assessed standard for this lesson: RL.9-10.3. In this lesson, students analyze how Jing-mei’s performance and the audience’s responses to her performance impact Jing-mei’s relationship with her mother and Jing-mei’s identity.

Students follow along.

Activity 2: Homework Accountability

15%

Instruct students to take out their responses to the previous lesson’s homework. (Reread pages 135–138 of “Two Kinds” and use the Central Ideas Tracking Tool to trace the development of central ideas in the text. Also, read pages 138–139 of “Two Kinds” and box any unfamiliar words and look up their definitions. Use the Central Ideas Tracking Tool to trace the development of central ideas in the text) Instruct students to form pairs to discuss their work with their Central Ideas Tracking Tools.

See Model Central Ideas Tracking Tool for sample student responses.

Instruct student pairs to share and discuss the vocabulary words they identified and defined in the previous lesson’s homework.

Students may identify the following word: *spinet*, *stricken*, and *nonchalantly*.

Differentiation Consideration: Students may also identify the following word: *dawdled* and *fiasco*.

Definitions are provided in the Vocabulary box in this lesson.

Instruct students to take out their responses to the last part of the previous lesson’s homework assignment. (Respond briefly in writing to two focus questions). Instruct students to discuss their responses in pairs.

How does Jing-mei describe the song she is playing for the talent show?

Jing-mei plays the song “Pleading Child” from Schumann’s Scenes from Childhood for the talent show. She describes the song as a “simple, moody piece that sounded more difficult than it was” (p. 138).

How does Jing-mei’s description of this song connect to her attitude towards playing it?

Student responses may include:

- Jing-mei is uninterested in learning how to play the song and she sulks. Instead of practicing, she daydreams “about being somewhere else, about being someone else” (p. 139). Jing-mei acts like the “pleading” or “moody” child reflected in the title of the piece.
- Even though the piece is not difficult, Jing-mei does not try to learn it; instead she “dawdle[s]” over the piece and “cheat[s], looking up to see what notes followed” (p. 139). Just as the piece sounds more difficult than it is, Jing-mei makes the process of learning the song more difficult than it has to be.

Lead a brief whole class discussion of student responses.

Activity 3: Masterful Reading

10%

Have students listen to a masterful reading of pages 139–142 of “Two Kinds” (from “When my turn came, I was very confident” to “a small brown leaf, thin, brittle”).

Consider pausing several times during the masterful reading to allow students time to write down initial reactions and questions.

Students follow along, reading silently.

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

How does Jing-mei change over the course of this excerpt?

Activity 4: Reading and Discussion

55%

Instruct students to form groups. Post or project each set of questions below for students to discuss. Instruct students to annotate for character development throughout the reading and discussion, using the code CD.

This focused annotation supports students' engagement with W.9-10.9.a, which addresses the use of textual evidence in writing.

Instruct student groups to read pages 139–142 (from “When my turn came, I was very confident” to “a small brown leaf, thin, brittle”) and answer the following questions before sharing out with the class.

What do Jing-mei's feelings as she prepares for her recital suggest about her identity?

Student responses may include:

- Jing-mei feels “confident” and “excite[d]” as she prepares for the recital, suggesting that she believes “the prodigy side of [her] really did exist” (p. 139) and that she will meet the expectations that she and her mother share.
- Jing-mei has built an identity as a “prodigy” based on the appearance of the “prodigy” who appeared on *The Ed Sullivan Show*, not on her own talent. Like the girl on the television, Jing-mei wears a “Peter Pan haircut” and a “white dress layered with sheets of lace” (p. 139). Jing-mei has even practiced a “fancy curtsy” (p. 139) in imitation of the little girl on television.

How does Jing-mei's performance develop her character?

Student responses may include:

- Jing-mei's performance develops her character by demonstrating that she is not a musical prodigy. Jing-mei is going through the “right motions” (p. 140) but the result is a “strange jumble” (p. 139) of sound, rather than the beautiful music she thought she would produce.
- Jing-mei's performance develops her character by emphasizing how her concern with her appearance overshadows her concern for her music. At first, Jing-mei is “so caught up in how lovely she looked” that she doesn't “worry how [she] would sound” (p. 139). She is surprised when she plays wrong notes.
- Jing-mei's performance develops her character by demonstrating that she has trouble accepting responsibility for her poor performance when she says she “couldn't stop playing as though [her] hands were bewitched” and she keeps “thinking [her] fingers would adjust themselves back” (p. 139), as though she has no control over them.

How does the audience respond to Jing-mei's performance? How does Jing-mei feel about her own performance?

Student responses should include:

- The audience members have different reactions to Jing-mei's performance. Old Chong, who cannot hear, is the only member of the audience "who was beaming and shouting, 'Bravo! Bravo! Well done!'" (p. 140). Jing-mei's father also seems unaware of Jing-mei's failure, as Jing-mei cannot tell if his comment, "That was somethin' else," is meant to be funny, or if he has already forgotten about her terrible performance (p. 140). Auntie Lindo is pleased at Jing-mei's failure because she "smile[s] broadly" at Jing-mei's mother and Waverly brags, "You aren't a genius like me" (p. 140).
- Jing-mei no longer feels like a prodigy and realizes that her performance has humiliated her family in front of the entire community. She says, "I felt the shame of my mother and father" (p. 140). When she sees on her mother's face "a quiet blank look that said she had lost everything," Jing-mei says, "I felt the same way" (p. 140).

How does Jing-mei's identity change after her performance at the talent show?

Before the performance, Jing-mei's identity includes a "prodigy part of [her]" (p. 133), but after the performance, Jing-mei's identity focuses on her "true self" that she believes has "finally emerged" (p. 141). Jing-mei's "true self" responds to her mother's demand that she play the piano by screaming, "No! I won't," demonstrating that it is "stronger" and angrier than her former self, and that Jing-mei no longer believes she can be a prodigy or the "genius" that her mother expects (p. 141). Jing-mei's reflection, "So this is what had been inside of me all along" (p. 141), suggests that she believes her behavior prior to the recital only masked her new identity, her "true self."

According to Jing-mei's mother, what are the "only two kinds of daughters" (p. 142)? What does this description suggest about Jing-mei's mother's expectations?

Student responses should include:

- According to Jing-mei's mother, the "only two kinds of daughters" are "those who are obedient and those who follow their own mind" (p. 142).
- Jing-mei's mother's description of the "Two Kinds" of daughter, and her statement that the only kind of daughter that can live in her house is an "obedient daughter" suggest that she expects Jing-mei to listen to her (p. 142).

How does Jing-mei’s response to her mother’s expectations in this passage compare to her behavior before the recital?

Student responses may include:

- Rather than trying to appear obedient by half-heartedly practicing the piano as she once did, Jing-mei responds to her mother’s expectation that she will continue to play the piano by refusing and screaming “No! I won’t!” (p. 141). She then cries and sobs, “I’ll never be the kind of daughter you want me to be!” (p. 142).
- Rather than trying to make her mother happy and proud, as she did when she attempted to pass all of her mother’s tests (page 134), Jing-mei purposefully tries to hurt her mother and make her as angry and upset as she is. Jing-mei responds to her mother’s expectation that she will be an “obedient” daughter by claiming that she wishes she were not her mother’s daughter, and then finally by saying that she wishes she were “dead,” like her mother’s children in China (p. 142).

Lead a brief whole-class discussion of student responses.

Activity 5: Quick Write**10%**

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

How does Jing-mei’s performance at the talent show contribute to her growth as a character?

Ask students to use this lesson’s vocabulary wherever possible in their written responses. Remind students to use the Short Response Rubric and Checklist to guide their written response.

Students listen and read the Quick Write prompt.

Display the prompt for students to see, or provide the prompt in hard copy.

Transition to the independent Quick Write.

Students independently respond to the prompt using evidence from the text.

See the High Performance Response at the beginning of this lesson.

Activity 6: Closing**5%**

Display and distribute the homework assignment. Instruct students to reread pages 141–142 (from “She yanked me by the arm” to “a small brown leaf, thin, brittle, lifeless”), and respond briefly in writing to the following question:

What does Jing-mei’s mother’s response to the events of this passage suggest about her character?

Additionally, instruct students to read pages 142–144 of “Two Kinds” (from “It was not the only disappointment” through “two halves of the same song”). Direct students to box any unfamiliar words and look up their definitions. Instruct them to choose the definition that makes the most sense in context and write a brief definition above or near the word in the text. Also, instruct students to use the Central Ideas Tracking tool to trace the development of central ideas in pages 141–144.

Homework

Reread pages 141–142 of “Two Kinds” (from “She yanked me by the arm” to “a small brown leaf, thin, brittle, lifeless”) and respond briefly in writing to the following question:

What does Jing-mei’s mother’s response to the events of this passage suggest about her character?

Additionally, read pages 142–144 of “Two Kinds” (from “It was not the only disappointment” through “two halves of the same song”) and box any unfamiliar words and look up their definitions. Choose the definition that makes the most sense in context, and write a brief definition above or near the word in the text.

Also, use the Central Ideas Tracking Tool to trace the development of central ideas in pages 141–144.

Model Central Ideas Tracking Tool

Name:		Class		Date	
		:		:	

Directions: Identify the central ideas that you encounter throughout the texts in this unit. Trace the development of those ideas by noting how the author introduces, develops, or refines these ideas in the texts. Cite textual evidence to support your work.

Text:	“Two Kinds” from <i>The Joy Luck Club</i> by Amy Tan
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Page #	Central Ideas	Notes and Connections
Page 135	Identity, expectations	Jing-mei’s mother is “fascinated” by the music that “a little Chinese girl, about nine years old, with a Peter Pan haircut” plays on <i>The Ed Sullivan Show</i> . The striking similarities between the girl on television and Jing-mei, who is also nine years old and also wears a Peter Pan haircut, suggest that the girl on television mirrors Jing-mei’s identity in some way. Jing-mei’s mother sets the expectation that her own daughter should also be able to be a successful pianist.
Page 136	Expectations	Jing-mei’s mother suggests that Jing-mei will not be “the best” because, just like the girl on television, Jing-mei is “not trying.”
Page 136	Expectations	Jing-mei’s angry statement, “Why don’t you like me the way I am? I’m <i>not</i> a genius! I can’t play the piano,” suggests that Jing-mei believes her mother’s high expectations reflect her dissatisfaction with Jing-mei and only serve to highlight the ways in which Jing-mei is deficient. Jing-mei’s mother’s response, “Who ask you be genius? ... Only ask you be your best. For you sake,” suggests that her mother has high expectations for Jing-mei because she wants to encourage Jing-mei

		to live up to her full potential in order to ensure that her daughter has the best future possible.
Page 138	Expectations	<p>The stories that the mothers tell develop the central idea of expectations because they express the high standards that they have for their daughters. The mothers’ stories do not suggest anything about the daughters’ responses to these expectations. Auntie Lindo says that Waverly “bring home too many trophy,” but she does not mention that Waverly is rebelling in any way; Jing-mei’s mother brags, “It’s like you can’t stop this natural talent,” without mentioning that Jing-mei has no interest in the piano.</p> <p>Jing-mei’s decision to put a stop to her mother’s “foolish pride” suggests that rather than understanding her mother’s expectations as a reflection of her desire that Jing-mei have the best life possible (as her mother explains when she says she wants Jing-mei to be a genius “For you sake,” (p. 136)), Jing-mei understands her mother’s expectations as the result of her own selfish “pride,” or her need to show off.</p>
Page 139	Identity	<p>Jing-mei is not satisfied with her identity. While practicing, she “never really listened to what [she] was playing. [She] daydreamed about being somewhere else, about being someone else.” Jing-mei’s words suggest that she plays the piano because she is obedient, not because she considers herself a musician.</p>

10.1.3

Lesson 8

Introduction

In this culminating lesson on “Two Kinds,” students read pages 142–144 (from “It was not the only disappointment” through “two halves of the same song”), in which Jing-mei reflects on how her childhood interactions with her mother have influenced her identity. Students analyze how Jing-mei’s final reflections contribute to the development of the central ideas of expectations and identity. Student learning is assessed via a Quick Write at the end of the lesson: How does Jing-mei’s growth over the course of “Two Kinds” contribute to the development of a central idea in the text?

For homework, students pick a prompt to respond to and revise and expand their notes in preparation for the 10.1.3 Mid-Unit Assessment in Lesson 9.

Standards

Assessed Standard(s)	
RL.9-10.2	Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.
RL.9-10.3	Analyze how complex characters (e.g., those with multiple or conflicting motivations) develop over the course of a text, interact with other characters, and advance the plot or develop the theme.
Addressed Standard(s)	
W.9-10.9.a	<p>Draw evidence from literary or informational texts to support analysis, reflection, and research.</p> <p>a. Apply <i>grades 9–10 Reading standards</i> to literature (e.g., “Analyze how an author draws on and transforms source material in a specific work [e.g., how Shakespeare treats a theme or topic from Ovid or the Bible or how a later author draws on a play by Shakespeare]”).</p>

L.9-10.1.b	<p>Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.</p> <p>b. Use various types of phrases (noun, verb, adjectival, adverbial, participial, prepositional, absolute) and clauses (independent, dependent; noun, relative, adverbial) to convey specific meanings and add variety and interest to writing or presentations.</p>
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Assessment

Assessment(s)
<p>Student learning is assessed via a Quick Write at the end of the lesson. Students respond to the following prompt, citing textual evidence to support analysis and inferences drawn from the text.</p> <ul style="list-style-type: none"> ● How does Jing-mei’s growth over the course of “Two Kinds” contribute to the development of a central idea in the text?
High Performance Response(s)
<p>A High Performance Responses should:</p> <ul style="list-style-type: none"> ● Identify a central idea in “Two Kinds” (e.g., identity, expectations). ● Explain how Jing-mei’s growth over the course of “Two Kinds” contributes to the development of a central idea (e.g., Jing-mei’s growth from a “pleading” and disobedient child to a “perfectly contented” woman (p. 144) develops the central ideas of expectations by illustrating the importance of her mother’s expectations. When Jing-mei is a child, her mother believes that Jing-mei will be a “prodigy” (p. 132), which makes her feel inadequate. Jing-mei is sure that because she is not a talented pianist, she will “never be the kind of daughter” her mother wants her to be (p. 142). As a young adult, Jing-mei attributes her many failures over the years, including not becoming “class president” and “dropp[ing] out of college,” to her mother’s high expectations; as Jing-mei describes, her mother “had hoped for something so large that failure was inevitable” (p. 142). However, after her mother’s death, Jing-mei discovers that the song “Pleading Child,” which she struggled to learn as a child, is meant to be played alongside another half of the song, called “Perfectly Contented” (p. 144). Now fully-grown and able to approach her mother’s expectations with a sense of willingness and acceptance, Jing-mei realizes that childhood struggles to meet her mother’s expectations were necessary for her to find the sense of peace that she now feels as a “perfectly contented” (p. 144) adult.).

Vocabulary

Vocabulary to provide directly (will not include extended instruction)
<ul style="list-style-type: none"> unchecked (adj.) – not examined or inspected
Vocabulary to teach (may include direct word work and/or questions)
<ul style="list-style-type: none"> None.
Additional vocabulary to support English Language Learners (to provide directly)
<ul style="list-style-type: none"> inevitable (adj.) – sure to happen

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards & Text: <ul style="list-style-type: none"> Standards: RL.9-10.2, RL.9-10.3, W.9-10.9.a, L.9-10.1.b Text: <i>The Joy Luck Club</i> “Two Kinds” by Amy Tan, pages 142–144 	
Learning Sequence: <ol style="list-style-type: none"> Introduction of Lesson Agenda Homework Accountability Masterful Reading Reading and Discussion Quick Write Closing 	<ol style="list-style-type: none"> 10% 15% 5% 50% 15% 5%

Materials

- Students copies of the 10.1 Common Core Learning Standards Tool (refer to 10.1.1 Lesson 1)
- Student copies of the Short Response Rubric and Checklist (refer to 10.1.1 Lesson 1)

Learning Sequence

How to Use the Learning Sequence

File: 10.1.3 Lesson 8, v2 Date: 5/26/15 Classroom Use: Starting 5/2015
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<http://creativecommons.org/licenses/by-nc-sa/3.0/>

Symbol	Type of Text & Interpretation of the Symbol
10%	Percentage indicates the percentage of lesson time each activity should take.
no symbol	Plain text indicates teacher action.
	Bold text indicates questions for the teacher to ask students.
	<i>Italicized text indicates a vocabulary word.</i>
☐	Indicates student action(s).
└	Indicates possible student response(s) to teacher questions.
☐	Indicates instructional notes for the teacher.

Activity 1: Introduction of Lesson Agenda

10%

Begin by reviewing the agenda and the assessed standards for this lesson: RL.9-10.2 and RL.9-10.3. In this lesson, students analyze how Jing-mei has evolved over the course of the chapter and consider how her growth as a character contributes to the development of central ideas in the text.

Students look at the agenda.

Instruct students to take out their copies of the 10.1 Common Core Learning Standards Tool. Inform students that they begin working with a new standard in this lesson: L.9-10.1.b. Ask students to individually read standard L.9-10.1.b on their tools and assess their familiarity with and mastery of this standard.

Students read and assess their familiarity with substandard L.9-10.1.b.

Instruct students to talk in pairs about what they think the substandard L.9-10.1.b means. Lead a brief discussion about this substandard.

Students review L.9-10.1.b and discuss its meanings in pairs.

L.9-10.1.b asks students to use different types of phrases when writing and speaking to express ideas clearly and to make their speech or writing interesting.

Differentiation Consideration: Since students may need additional support with simple parts of speech (nouns, adjective, verbs, adverbs, etc.), consider teaching them these one-word parts of speech before moving onto more complex, multi-word phrases.

Activity 2: Homework Accountability

15%

Instruct students to take out their responses to the first part of the previous lesson’s homework assignment. (Reread pages 141–142 of “Two Kinds” and respond briefly in writing to the following question: What does Jing-mei’s mother’s response to the events of this passage suggest about her character?) Instruct students to discuss their responses in pairs.

Students briefly discuss their responses to the previous lesson’s homework assignment.

Student responses should include:

- Jing-mei’s mother responds to the events of the passage by changing from a strong angry woman to a frail shell of herself. In the beginning, Jing-mei describes her mother as “frighteningly strong” and “smiling crazily” (pp. 141–142). While arguing with her mother, though, Jing-mei makes a hurtful statement that devastates her mother. She says, “I wish I’d never been born! ... I wish I were dead! Like them” (p. 142). Jing-mei describes her mother’s response, saying, “[H]er face went blank, her mouth closed, her arms went slack, and she backed out of the room, stunned, as if she was “blowing away like a small brown leaf, thin, brittle, lifeless” (p. 142). Jing-mei’s hurtful words suggest that she does not understand her mother’s pain or the sacrifices that her mother has made to give her a better life than the daughters she left behind in China.
- The change in Jing-mei’s mother may be a result of having all of the expectations she had invested in her “American” daughter destroyed by Jing-mei’s refusal to continue playing the piano.

Lead a brief whole class discussion of student responses.

Instruct student pairs to share and discuss the vocabulary words they identified in the previous lesson’s homework.

Students may identify the following word: *unchecked*.

Differentiation Consideration: Students may also identify the following word: *inevitable*.

Definitions are provided in the Vocabulary box in this lesson.

Instruct students to form pairs and discuss their responses to the last part of the previous lesson’s homework. (Use the Central Ideas Tracking Tool to trace the development of central ideas in pages 141–144.)

See Model Central Ideas Tracking Tool for sample student responses.

Activity 3: Masterful Reading

5%

Have students listen to a masterful reading of pages 142–144 of “Two Kinds” (from “It was not the only disappointment my mother felt in me” through “I realized they were two halves of the same song”).

Consider pausing several times during the masterful reading to allow students time to write down initial reactions and questions.

Students follow along, reading silently.

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

How do Jing-mei’s mother’s expectations influence the “kind” of daughter (p. 142) that Jing-mei becomes?

Activity 4: Reading and Discussion

50%

Instruct students to form groups. Post or project the questions below for students to discuss. Instruct students to continue to annotate for central ideas, using the code CI, and character development, using the code CD, as they read and discuss.

This focused annotation supports students’ engagement with W.9-10.9.a, which addresses the use of textual evidence in writing.

Instruct student groups to read pages 142–144 (from “It was not the only disappointment” through “two halves of the same song”) and answer the following questions before sharing out with the class.

Consider drawing students’ attention to the application of L.9-10.1.b through the process of using various types of phrases and clauses when responding to the discussion questions.

How does Jing-mei’s description of the “years that followed” (p. 142) develop the central idea of expectations?

Student responses may include:

- Jing-mei’s description of the many ways in which she “failed” her mother in the “years that followed” (p. 142) develops the central idea of expectations, because Jing-mei understands the many disappointments in her life as the result of her obstinate need to defy her mother’s expectations, or as she describes, her need to “assert[] my own will, my right to fall short of expectations” (p. 142).
- Jing-mei’s description of the “years that followed” develops the central idea of expectations, because Jing-mei believes that her mother’s high expectations are responsible for the fact that she “didn’t become class president ... didn’t get into Stanford ... dropped out of college” because her mother “had hoped for something so large that failure was inevitable” (p. 142). Jing-mei believes that her mother’s hopes were unreasonably high, and so she was bound to fall short of her mother’s expectations.

How does Jing-mei’s description of the “years that followed” (p. 142) develop the central idea of identity?

Jing-mei’s description of her many failures in the “years that followed” develops the central idea of identity. Jing-mei’s explanation for her failure, “For unlike my mother, I did not believe I could be anything I wanted to be. I could only be me” (p. 142), suggests that Jing-mei’s belief that she could not change her identity prevented her from achieving the great accomplishments her mother envisioned for her.

Why does Jing-mei describe her piano as “a shiny trophy I had won back” (p. 143)?

The piano represents Jing-mei’s renewed sense of her mother’s belief that Jing-mei can achieve anything she wants to achieve. When Jing-mei’s mother offers to give Jing-mei her piano, she makes it clear that she still believes that Jing-mei has “natural talent” and that she “could be a genius if you want to” (p. 143) in spite of her disastrous recital years before. Her mother has forgiven her, and the “tremendous burden” that her mother no longer believes in her has been lifted (p. 143).

Differentiation Consideration: If students struggle, consider posing the following scaffolding question:

What does Jing-mei’s attitude toward her mother’s possessions suggest about her adult feelings for her mother?

Jing-mei appears to treasure her mother’s possessions, even items like the hand-knitted sweaters that she used to hate (p. 143). Jing-mei’s respectful attitude towards her mother’s

possessions indicates a similar respect for her mother. Also, the Chinese origins of many of these treasured possessions indicate that Jing-mei has come to find value in her mother's culture.

What does Jing-mei notice about the piece she played at the recital as a child? How does this realization relate to Jing-mei's understanding of her identity?

Student responses should include:

- o Jing-mei realizes "Pleading Child," the song she played at her childhood recital and another song "Perfectly Contented" are two halves of the same song (p. 144). Together they complete and complement each other.
- o Jing-mei's realization suggests that she understands her childhood "misery" and petulance as only one half of her story; the other half of the story is that of a "perfectly contented" adult (pp. 143–144). Perhaps Jing-mei realizes that her childhood struggles were necessary for her to find the sense of peace in her identity that she now feels as an adult.

What "kind" of daughter has Jing-mei become?

Student responses may include:

- o Jing-mei has not become the "obedient" daughter her mother desired (p. 142). Reflecting on her decisions over the years, Jing-mei explains that she "failed" her mother "so many times" because she was "asserting [her] own will, [her] right to fall short of expectations" (p. 142). This suggests that Jing-mei has become the other "kind of daughter," one of "those who follow their own mind" (p. 142).
- o As an adult, Jing-mei has become more of the "obedient daughter" (p. 142) that her mother wanted her to be as a child. As an adult, Jing-mei gets her piano tuned and returns to the music that her mother originally wanted her to play, realizing that "'Pleading Child' was shorter but slower; 'Perfectly Contented' was longer, but faster. And after I played them both a few times, I realized they were two halves of the same song" (p. 144). Jing-mei realizes that the "Pleading Child" who disobeyed her mother has now become a "Perfectly Contented" adult, a woman who reconsiders her mother's expectations with a new sense of willingness and acceptance.

Lead a brief whole-class discussion of student responses.

Activity 5: Quick Write

15%

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

How does Jing-mei’s growth over the course of “Two Kinds” contribute to the development of a central idea in the text?

Ask students to use this lesson’s vocabulary wherever possible in their written responses. Remind students to use the Short Response Rubric and Checklist to guide their written response.

Students listen and read the Quick Write prompt.

Display the prompt for students to see, or provide the prompt in hard copy.

Transition to the independent Quick Write.

Students independently answer the prompt using evidence from the text.

See the High Performance Response at the beginning of this lesson.

Activity 6: Closing

5%

Display and distribute the homework assignment. Explain that in the 10.1.3 Mid-Unit Assessment, students have the option to pick between two prompts. Share the two options for the 10.1.3 Mid-Unit Assessment prompt with students:

In “Rules of the Game,” to what extent does Waverly meet her mother’s expectations that she master “the art of invisible strength” over the course of the chapter?

OR

In “Two Kinds,” Jing-mei states, “My mother believed you could be anything you wanted to be in America.” (p. 132). To what extent does Jing-mei’s story support this belief?

For homework, instruct students to pick which prompt they are going to respond to for the 10.1.3 Mid-Unit Assessment and organize, expand and revise their materials, annotations, and evidence in preparation for the 10.1.3 Mid-Unit Assessment.

Homework

Choose one of the following 10.1.3 Mid-Unit Assessment prompts:

In “Rules of the Game,” to what extent does Waverly meet her mother’s expectations that she master “the art of invisible strength” over the course of the chapter?

OR

In “Two Kinds,” Jing-mei states, “My mother believed you could be anything you wanted to be in America.” (p. 132). To what extent does Jing-mei’s story support this belief?

Organize, expand, and revise materials, annotations, and evidence in preparation for the 10.1.3 Mid-Unit Assessment.

Model Central Ideas Tracking Tool

Name:		Class		Date	
		:		:	

Directions: Identify the central ideas that you encounter throughout the texts in this unit. Trace the development of those ideas by noting how the author introduces, develops, or refines these ideas in the texts. Cite textual evidence to support your work.

Text:	"Two Kinds" from <i>The Joy Luck Club</i> by Amy Tan
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Page #	Central Ideas	Notes and Connections
Pages 141–142	Identity, expectations	<p>After the recital, Jing-mei feels as if her “true self” has finally “emerged” (p. 141). Jing-mei describes this true self as “stronger” and angrier than her former self. This “true self” responds to her mother’s demand that she play the piano by screaming, “No! I won’t!” (p. 141). This “true self” no longer believes she can be a prodigy and openly recognizes that she is not the “genius” that her mother expects (p. 141).</p> <p>Jing-mei’s description of her new understanding of herself as “true” and her reflection, “So this is what had been inside of me all along,” suggests that she believes her behavior before the recital only masked her “true” identity as an angry and disobedient girl (p. 141).</p>
Page 142	Expectations	Jing-mei’s mother’s description of the “two kinds” of daughters and her statement that the only kind of daughter that can live in her house is an “obedient daughter” suggests that she expects Jing-mei to listen to her and be an “obedient daughter” (p. 142).
Page 142	Expectations	Jing-mei’s description of the many ways in which she “failed” her mother in the “years that followed” develops the central idea of expectations, because Jing-mei understands the many disappointments in her

		life are the result of her stubborn defiance of her mother’s expectations, or as she says, her need to “assert[] my own will, my right to fall short of expectations” (p. 142).
Page 142	Identity	Jing-mei’s description of her many failures in the “years that followed” develops the central idea of identity because Jing-mei explains that “unlike my mother, I did not believe I could be anything I wanted to be. I could only be me,” suggesting that Jing-mei’s belief that she could not change her identity prevented her from achieving the great things her mother envisioned for her (p. 142).
Page 143	Expectations	Jing-mei’s reflection that in the years that followed she “never asked her [mother] what frightened [her] the most: Why had she given up hope?” (p. 143) develops the central idea of expectations. As a child, Jing-mei actively tried to make her mother “give up hope” (p. 135) that she would be a prodigy, because her failure to meet her mother’s high expectations made her feel inadequate. Yet when her mother finally does let go of her expectations for Jing-mei, Jing-mei feels frightened and upset because her mother’s lack of expectations suggests that she no longer believes that that Jing-mei is capable of achieving great things.
Page 144	Identity	Jing-mei realizes “Pleading Child,” the song she played at her childhood recital, and another song “Perfectly Contented” are two halves of the same song (p. 144) and that together they create a complete song. Jing-mei’s realization suggests that she understands her childhood “misery” (p. 143) is only one half of her story. The other half of the story is that of a “perfectly contented” adult (p. 144). Both parts of Jing-mei’s childhood were necessary for her to find the sense of peace in her identity that she now feels as an adult.



10.1.3 Lesson 9

Introduction

In this Mid-Unit Assessment, students draw upon their analysis of “Rules of the Game” or “Two Kinds” to craft a multi-paragraph response to one of the following prompts: (1) In “Rules of the Game,” to what extent does Waverly meet her mother’s expectations that she master “the art of invisible strength” (p.89) over the course of the chapter? or (2) In “Two Kinds” Jing-mei states, “My mother believed you could be anything you wanted to be in America” (p. 132). To what extent does Jing-mei’s story support this belief? Students review their annotated texts, lesson Quick Writes, discussion notes, homework notes, and tools to organize their ideas. Students then develop their responses with relevant and sufficient evidence. The Mid-Unit Assessment is assessed using the 10.1.3 Mid-Unit Text Analysis Rubric.

For homework, students continue reading their Accountable Independent Reading (AIR) text through the lens of focus standard RL.9-10.6 or RI.9-10.6. Students also read pages xi-xiv of the preface to *Friday Night Lights* and complete the Preface Activity Tool.

Standards

Assessed Standard(s)	
RL.9-10.2	Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.
W.9-10.2.a, b, f	Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content. a. Introduce a topic; organize complex ideas, concepts, and information to make

	<p>important connections and distinctions; include formatting (e.g., headings), graphics (e.g., figures, tables), and multimedia when useful to aiding comprehension.</p> <p>b. Develop the topic with well-chosen, relevant, and sufficient facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience’s knowledge of the topic.</p> <p>f. Provide a concluding statement or section that follows from and supports the information or explanation presented (e.g., articulating implications or the significance of the topic).</p>
W.9-10.4	Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.
L.9-10.1	Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.
L.9-10.2.c	Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing. c. Spell correctly.
Addressed Standard(s)	
None.	

Assessment

Assessment(s)
<p>Student learning is assessed via a formal, multi-paragraph response. Students respond to one of the following prompts, citing textual evidence to support analysis and inferences drawn from the text.</p> <ul style="list-style-type: none"> • In “Rules of the Game,” to what extent does Waverly meet her mother’s expectations that she master “the art of invisible strength” (p. 89) over the course of the chapter? • In “Two Kinds,” Jing-mei states, “My mother believed you could be anything you wanted to be in America (p. 132). To what extent does Jing-mei’s story support this belief?

- Student responses will be assessed using the 10.1.3 Mid-Unit Text Analysis Rubric.

High Performance Response(s)

For Prompt 1: In “Rules of the Game,” to what extent does Waverly meet her mother’s expectations that she master “the art of invisible strength” (p. 89) over the course of the chapter?

A High Performance Response should:

- Demonstrate an understanding of how the “the art of invisible strength” (p. 89) relates to Waverly’s mother’s expectations of her daughter (see below).
- Analyze to what extent Waverly meets her mother’s expectations over the course of the chapter (see below).

A High Performance Response may include the following evidence in support of a multi-paragraph analysis:

- Although Waverly learns “the [r]ules of the [g]ame” that govern chess, she has more trouble mastering the “rules of the game” that govern her relationship with her mother, especially “the art of invisible strength” (p. 89). At the beginning of the story, Waverly’s mother teaches Waverly “the art of invisible strength” as a means of “winning arguments” and “respect from others” (p. 89). At first, Waverly seems to have mastered “the art of invisible strength”; she “[bites] back [her] tongue” while shopping and receives as a reward a “small bag of plums” (p. 89). As Waverly masters “the rules of the game” for chess and becomes a prodigy, she gains her mother’s respect and she continues to demonstrate “invisible strength.” When she thinks her mother will disapprove of her participating in a local tournament, she again “[bites] back her tongue” and instead tells her mother that she doesn’t want to go because they will use “American rules” and she might bring shame on [her] family” (p. 96). By strategically using her mother’s own ideas, Waverly “wins” the privilege of participating in the tournament.
- As Waverly’s success as a chess player grows, so does her mother’s respect for her. Waverly, though, begins to show less respect toward her mother and she eventually forgets to exercise “invisible strength” to achieve her goals when dealing with her mother (p. 89). When she is embarrassed by her mother’s bragging while shopping, Waverly does not “bite back [her] tongue” (p. 89). Instead, she tells her mother, “It’s just so embarrassing” (p. 99). Waverly’s mother looks at Waverly with eyes that “turned into dangerous dark slits” and responds with “sharp silence” (p.

99), suggesting that Waverly's mother has not forgotten the Chinese expression, "Strongest wind cannot be seen" (p. 89). Waverly runs away from her mother and returns home hours later. Her mother demonstrates that Waverly has hurt her deeply when she says, "We not concerning this girl. This girl not have concerning for us" (p. 100).

- Alone in her room, Waverly imagines playing chess with an opponent whose eyes are "two angry black slits" (p. 100), like the eyes of her mother during their argument. The opponent wears "a triumphant smile" (p. 100), similar to the "triumphant smile" Waverly threw back at the American man she played on the day that *Life Magazine* photographed her (p. 98). Losing the imaginary chess game, Waverly imagines herself floating out the window, "gathered up by the wind and pushed up toward the night sky until everything below me disappeared and I was alone" (p. 101). The imagery suggests that Waverly feels that her mother, associated with the wind, can force her into a situation where she will be helpless and isolated. Waverly does not give up, though, and instead she "ponder[s] the next move," (p. 101) like the man in the proverb who allowed the North wind to carry him until the South wind started to blow. Like the man in the story, Waverly is learning "the rules of the game," including the rule not to "go against the wind," (p. 89) but it is a hard lesson.

For Prompt 2: In "Two Kinds," Jing-mei states, "My mother believed you could be anything you wanted to be in America." (p. 132). To what extent does Jing-mei's story support this belief?

A High Performance Response should:

- Demonstrate an understanding of how Jing-mei's mother's expectations of America relate to her expectations of Jing-mei (see below).
- Analyze to what extent the events and reflections in "Two Kinds" support Jing-mei's mother's expectations of America (see below).

A High Performance Response may include the following evidence in support of a multi-paragraph analysis:

- In the chapter "Two Kinds" from *The Joy Luck Club*, Amy Tan tells the story of Jing-mei, the daughter of first-generation immigrants growing up in San Francisco's Chinatown. In her description of Jing-mei's childhood struggle to learn how to play the piano, Tan explores the complex relationship between Jing-mei and her mother. Jing-mei's mother has high hopes for her

daughter. These expectations are built upon her perception of America as a place that offers unlimited opportunities to rise above one's circumstances, as Jing-mei describes, "[M]y mother believed you could be anything you wanted to be in America" (p. 132). The story that Tan tells about Jing-mei's childhood supports Jing-mei's mother's belief, but in unexpected ways and with unexpected consequences.

- In "Two Kinds," Jing-mei's mother's expectations of America are related to her expectation that Jing-mei will become a "prodigy" (p. 132) because she wants her daughter to take full advantage of the opportunities for fame and fortune that she believes America offers. After seeing a young pianist on TV, Jing-mei's mother insists that Jing-mei also play the piano. This makes Jing-mei feel as if her mother does not value her as she is; Jing-mei asks her mother, "Why don't you like me the way I am? I'm *not* a genius! I can't play the piano" (p. 136). Ultimately, Jing-mei sabotages her own success by failing on purpose. She "learn[s] to play only the most ear-splitting preludes, the most discordant hymns" in order to "put a stop to her [mother's] foolish pride" (p. 138). Jing-mei's failure to become a piano prodigy is just one of the many ways in which she disappoints her mother over the years. Jing-mei does not "become rich" and "become instantly famous" (p. 132), nor does she "become class president" or "get into Stanford" as her mother hopes (p. 142). Instead, Jing-mei "drop[s] out of college" (p. 142).
- Although Jing-mei fails to fulfill her mother's expectations that she will become a prodigy, her failure to do so can be understood as fulfilling her mother's expectations that "you could be anything you wanted to be in America" (p. 132). Jing-mei explains the ways in which she disappointed her mother over the years as the result of her own choices when she says, "I failed her so many times, each time asserting my own will, my right to fall short of expectations" (p. 142). Jing-mei suggests that she might have been a prodigy, asserting that, "I did pick up the basics pretty quickly, and I might have become a good pianist at that young age" (pp. 137–138). However, rather than following her mother's dreams of success, Jing-mei chooses "not to try, not to be anybody different" (p. 138), and so she isn't. In America, Jing-mei is able to be exactly who she wants to be, even if who she wants to be is the opposite of who her mother wants her to be. Jing-mei's story demonstrates that Jing-mei possesses the free will to determine her own successes, and her own failures.
- Jing-mei fulfills her mother's expectations that she can be "anything [she] wanted to be in America" (p. 132) by choosing to fail rather than trying to meet her mother's expectations of

success. Jing-mei says she failed to meet her mother’s expectations “many times, each time asserting my own will, my right to fall short of expectations” (p. 142). As proof, she reports that she “didn’t become class president” and she “didn’t get into Stanford” (p. 142). Instead, she “dropped out of college” (p. 142).

Vocabulary

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

*Because this is not a close reading lesson, there is no specified vocabulary. However, in the process of returning to the text, students may uncover unfamiliar words. Teachers can guide students to make meaning of these words by using the strategies outlined in L.9-10.4.a-d.

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards & Text:	
<ul style="list-style-type: none"> ● Standards: RL.9-10.2, W.9-10.2.a,b,f, W.9-10.4, L.9-10.1, L.9-10.2.c ● Text: “Rules of the Game” and “Two Kinds” from <i>The Joy Luck Club</i> by Amy Tan 	
Learning Sequence:	
1. Introduction of Lesson Agenda	1. 5%
2. Homework Accountability	2. 5%
3. 10.1.3 Mid-Unit Assessment	3. 80%

10.1.3

Lesson 10

Introduction

In this lesson, students begin their analysis of an excerpt of H. G. Bissinger’s *Friday Night Lights*. Students read pages 73–76 of the chapter “Dreaming of Heroes” (from “When his father gazed at him from the hospital bed” to “ready for something truly wonderful to happen to him”), in which Bissinger introduces high school football star Mike Winchell and his relationship with his father, Billy. Students analyze how Bissinger constructs Mike’s relationship to his father Billy, as well as the community of Odessa, and how these relationships develop central ideas in the text. Student learning is assessed via a Quick Write at the end of the lesson: How does Bissinger’s description of Mike’s relationship with his father develop a central idea of the text?

For homework, students reread pages 73–76 of the chapter “Dreaming of Heroes” from *Friday Night Lights* and trace the development of central ideas on their Central Ideas Tracking Tool. Additionally, students read pages 77–79, box unfamiliar words, and look up their definitions.

Standards

Assessed Standard(s)	
RI.9-10.2	Determine a central idea of a text and analyze its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.
RI.9-10.3	Analyze how the author unfolds an analysis or series of ideas or events, including the order in which the points are made, how they are introduced and developed, and the connections that are drawn between them.
Addressed Standard(s)	
L.9-10.1.a	Demonstrate command of the conventions of standard English grammar and usage when writing or speaking. a. Use parallel structure.

Assessment

Assessment(s)
<p>Student learning is assessed via a Quick Write at the end of the lesson. Students respond to the following prompt, citing textual evidence to support analysis and inferences drawn from the text.</p> <ul style="list-style-type: none"> • How does Bissinger’s description of Mike’s relationship with his father develop a central idea of the text?
High Performance Response(s)
<p>A High Performance Response should:</p> <ul style="list-style-type: none"> • Identify a central idea in the text (e.g., expectations, identity, tradition). • Analyze how Bissinger develops this central idea through his description of the relationship between Billy and Mike (e.g., Bissinger develops the central idea of expectations by describing Mike’s loving relationship with his father. Billy expresses his expectations for Mike in his dying words, telling Mike that he expects him to continue to develop as an athlete, get a college education, and make responsible, healthy choices. Billy “warn[s] Mike that the pitches were going to get better now and the home runs wouldn’t come as easily as they once had” (p. 73), indicating that even though the game will get harder, he wants Mike to continue playing. He also tells Mike that he expects him to “go to college, there could be no two ways about it” (p. 73) and to make responsible choices about drinking and drugs. Because Mike loves his father, he embraces Billy’s expectations and expects the same of himself. Bissinger describes how, growing up, Mike learns to love baseball “[u]nder the demanding tutelage of his father” and becomes a gifted baseball player who “became the stuff of legend” (p. 75). Mike, in turn, helps “his father lift the boxes from the car and set them in the little booth” at the flea markets on Saturdays (p. 75), demonstrating his willingness to support his sick father. Before he dies, Billy “told his son he loved him” (p. 73). Because Mike has such a positive relationship with his father, he strives to meet the expectations his father sets for him before he dies.).

Vocabulary

Vocabulary to provide directly (will not include extended instruction)
<ul style="list-style-type: none"> • admonished (v.) – cautioned, advised, or counseled against something • disciple (n.) – person who is a pupil or an adherent to the doctrines of another; follower • tutelage (n.) – instruction; teaching; guidance • brood (v.) – think or worry persistently or moodily about; ponder • exalted (adj.) – noble or elevated; lofty

File: 10.1.3 Lesson 10, v2 Date: 5/26/15 Classroom Use: Starting 5/2015

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2



<ul style="list-style-type: none"> ceaseless (adj.) – without stop or pause; unending
Vocabulary to teach (may include direct word work and/or questions)
<ul style="list-style-type: none"> allegiance (n.) – loyalty or devotion to some person, group, cause or the like
Additional vocabulary to support English Language Learners (to provide directly)
<ul style="list-style-type: none"> Little League (n.) – baseball league for boys and girls from 8 to 12 years old arthritis (n.) – disease that causes the joints of the body to become swollen or painful homers/home runs (n.) – hits that allow batters to go around all the bases and score a run

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards & Text: <ul style="list-style-type: none"> Standards: RI.9-10.2, RI.9-10.3, L.9-10.1.a Text: “Dreaming of Heroes” from <i>Friday Night Lights</i> by H. G. Bissinger, pages 73–76 	
Learning Sequence: <ol style="list-style-type: none"> Introduction of Lesson Agenda Homework Accountability Masterful Reading Reading and Discussion Quick Write Closing 	<ol style="list-style-type: none"> 10% 10% 15% 45% 10% 10%

Materials

- Student copies of 10.1 Common Core Learning Standards Tool (refer to 10.1.1 Lesson 1)
- Student copies of the Short Response Rubric and Checklist (refer to 10.1.1 Lesson 1)
- Students copies of the Central Ideas Tracking Tool (refer to 10.1.2 Lesson 2)—students may need additional blank copies

Learning Sequence

How to Use the Learning Sequence	
Symbol	Type of Text & Interpretation of the Symbol
10%	Percentage indicates the percentage of lesson time each activity should take.
no symbol	Plain text indicates teacher action.
	Bold text indicates questions for the teacher to ask students.
	<i>Italicized text indicates a vocabulary word.</i>
□	Indicates student action(s).
□	Indicates possible student response(s) to teacher questions.
□	Indicates instructional notes for the teacher.

Activity 1: Introduction of Lesson Agenda

10%

Begin by reviewing the agenda and the assessed standards for this lesson: RI.9-10.2 and RI.9-10.3. In this lesson, students consider how H. G. Bissinger’s description of the relationship between Mike Winchell and his father, Billy, develops central ideas in this text.

Students look at the agenda.

Instruct students to take out their copies of the 10.1 Common Core Learning Standards Tool. Inform students that in this lesson they begin to work with three new standards: RI.9-10.2, RI.9-10.3, and L.9-10.1.a. Instruct students to individually read the standards on their tools and assess their familiarity with and mastery of each standard.

Students read and assess their familiarity with standards RI.9-10.2, RI.9-10.3, and L.9-10.1.a.

Instruct students to talk in pairs about what they think RI.9-10.2 means. Lead a brief discussion about the standard.

Student responses may include:

- o Identify a theme or central idea.
- o Analyze how an idea develops over the course of a text.
- o Analyze how specific details contribute to the development of an idea.
- o Retell the main points of a text without including the reader’s own ideas.

Instruct students to talk in pairs about what they think RI.9-10.3 means. Lead a brief discussion about the standard.

Student responses may include:

- o RI.9-10.3 asks that students analyze how an author develops an analysis or a series of ideas or events.
- o RI.9-10.3 asks that students analyze how points are made, introduced, developed, and connected to each other.

It may be helpful to ask students to consider how the reading informational text standards compare to the reading literature standards that they have been working with up to this point in the unit.

Instruct students to talk in pairs about what they think L.9-10.1.a means. Lead a brief discussion about the standard.

Student responses may include:

- o Use parallel structure in their writing and conversations.

Explain to students that parallel structure means: “using the same pattern of to show that two or more ideas are equally important.”

Students will be provided with specific examples and more direct instruction on parallel structure later in this lesson.

Activity 2: Homework Accountability

10%

Instruct students to talk in pairs about how they applied focus standard RL.9-10.6 or RI.9-10.6 to their Accountable Independent Reading (AIR) texts. Lead a brief share out on the previous lesson’s AIR homework assignment. Select several students (or student pairs) to explain how they applied the focus standard to their AIR texts.

Students (or student pairs) discuss and then share how they applied the focus standard to their AIR texts from the previous lesson’s homework.

Instruct students to form pairs and discuss their responses to the second part of the previous lesson’s homework. (Read pages xi–xiv of the Preface to *Friday Night Lights* and complete the Preface Activity Tool. Be prepared to discuss your responses.)

See Model Preface Activity Tool for sample student responses.

Lead a brief whole-class discussion of student responses.

Activity 3: Masterful Reading

15%

Have students listen to a masterful reading of pages 73–76 of “Dreaming of Heroes” (from “When his father gazed at him” to “truly wonderful to happen to him”).

Consider pausing several times during the masterful reading to allow students time to write down initial reactions and questions.

Students follow along, reading silently.

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

How do Mike and his family react to Billy’s death?

Activity 4: Reading and Discussion

45%

Instruct students to form small groups. Post or project the questions below for students to discuss. Instruct students to annotate for central ideas as they read and discuss, using the code CI.

Provide students with the following definitions: *admonished* means “cautioned, advised, or counseled against something,” *disciple* means “person who is a pupil or an adherent to the doctrines of another; follower,” *tutelage* means “instruction; teaching; guidance,” *brood* means “think or worry persistently or moodily about; ponder,” *exalted* means “noble or elevated; lofty,” and *ceaseless* means “without stop or pause; unending.”

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

Students write the definitions of *admonished*, *disciple*, *tutelage*, *brood*, *exalted*, and *ceaseless* on their copies of the text or in a vocabulary journal.

Differentiation Consideration: Consider providing students with the following definitions: *Little League* means “baseball league for boys and girls from 8 to 12 years old,” *arthritis* means “disease that causes the joints of the body to become swollen or painful” and *homers/home runs* means “hits that allow batters to go around all the bases and score a run.”

Students write the definitions of *Little League*, *arthritis*, and *homers/home runs* on their copies of the text or in a vocabulary journal.

Instruct student groups to read pages 73–76 (from “When his father gazed at him” to “truly wonderful to happen to him”) and answer the following questions before sharing out with the class.

What can you infer about what Mike’s father’s hopes for his son’s future based on what he wants to make sure his son hears?

Student responses should include:

- Mike’s father wants Mike to succeed in sports. He “wanted Mike to listen” to his advice about baseball (p. 73), suggesting that he wants Mike to continue to work hard at the game.
- Mike’s father wants Mike to get an education. He wants Mike to know “he had to go to college, there could be no two ways about it” (p. 73).
- Mike’s father wants him to lead a healthy and responsible life. He tells him “it was okay to have a little beer every now and then ... but he admonished him to never, ever try drugs” (p. 73), suggesting he wants Mike to remain healthy and safe and to avoid making choices that could harm him.
- Mike’s father wants him to know he is loved. He “wanted Mike to listen” as he “told his son he loved him” (p. 73).

Remind students of their work with the central idea of “expectations” in 10.1.2 and earlier in 10.1.3. Explain that students will continue to explore the central idea of expectations in “Dreaming of Heroes” as they consider the role of cultural and family expectations on the lives of those in Odessa.

How does Joe Bill’s conversation with Mike after Billy’s death develop Joe Bill’s expectations for Mike?

Student responses should include:

- Joe Bill tells Mike he will “have to make [Billy] proud of [him]” because he was “the most special thing in his life” (p. 74), emphasizing the expectation that Mike will work hard to achieve the goals his father has for him.
- Joe Bill uses the dream of Permian football to set a new expectation for Mike that will help him cope with his grief after his father’s death. Joe Bill encourages Mike to play football for Odessa, reminding Mike of “a dream” that he “had already carried ... for a long time” (p. 74).
- Joe Bill expects that Mike will stay in Odessa so that he can benefit from the “sense of allegiance and tradition” (p. 74) that Permian football offers.

Consider identifying *tradition* as an idea related to the central idea of the importance of history the students worked with in 10.1.2. Define tradition as “a way of thinking, behaving, or doing something that has been used by the people in a particular group, family, society, etc., for a long time.” Explain that students will continue to explore the central idea of tradition in “Dreaming of Heroes” as they consider the powerful role of the legacy of past football heroes in Odessa.

Differentiation Consideration: If students struggle, consider asking the following scaffolding question:

What phrase in paragraph 4 clarifies the meaning of *allegiance* in this context?

The phrase “it was impossible to let it go” (p. 74) suggests that allegiance means adherence to something, or loyalty.

Differentiation Consideration: Consider deepening students’ analysis by posing the following question:

What does the repetition of “power” in paragraph 3 on page 74 suggest about Permian football?

By using the word “power” twice on page 74, in the phrases “the most *powerful* pull” and “the *power* of Permian football,” Bissinger emphasizes how important football is to Mike and to this community.

How does Bissinger’s use of repetition in his descriptions of Billy’s death and Mike’s commitment to football establish a connection between the two scenes?

The phrase “let go” first appears in the description of Billy’s death on page 73: “he let go.” Bissinger uses a similar phrase, “impossible to let it go” (p. 74), to describe Mike’s commitment to playing football for the Permian team someday. This repetition reinforces the connection between Mike’s relationship with his father and Mike’s dreams of football success.

How does Bissinger’s use of parallel structure on page 75 develop the relationship between Mike and Billy?

Bissinger uses the phrase “There was” to set up similar descriptions of Mike and Billy. The similarity in word patterns used to describe Mike and Billy emphasizes the closeness between the father and son. Whether they are celebrating Christmas, working at the flea markets, or at Little League baseball, father and son are always together.

Consider drawing students’ attention to the application of L.9-10.1.a through the process of analyzing Bissinger’s use of parallel structure.

Differentiation Consideration: If students struggle, consider asking the following scaffolding question:

What do you notice about how Bissinger organizes his descriptions of Mike and Billy on page 75?

Many of the descriptions begin with the words “There was” and are followed by similar descriptions. Bissinger says, “There was Mike, smiling, curly-haired, looking into his dad’s face at

Christmastime. And there was Billy, thin and wizened and slightly hunched ... There was Mike at the flea markets ... There was Billy following him ... There was Mike playing Little League baseball ... And there was Billy ... watching his gifted disciple from the car” (p. 75).

Consider reminding students that this use of similar word patterns to suggest ideas have equal importance is an example of parallel structure.

How does Billy’s illness affect Mike’s beliefs about himself and his athletic abilities?

As his father’s health declines, Mike loses confidence in his own abilities. Billy’s confidence, pride, and “demanding tutelage” first encouraged Mike to excel at sports (p. 75). Billy’s illness corresponds to the loss of an essential support system for Mike. As Billy’s health fails, Mike begins to question who he is, wondering, “Why in the hell can I hit these home runs?” (p. 75). He questions why he is different from his teammates, asking, “Why could I do it when other kids couldn’t?” (p. 75).

Remind students of their work with the central idea of “identity” in 10.1.2 and earlier in 10.1.3. Explain that students will continue to consider the idea of identity in “Dreaming of Heroes” as they explore the factors that shape the characters’ understanding of themselves.

What do details about Mike’s economic circumstances suggest about his identity?

Details like “brother who was sent to prison,” “they didn’t have much money,” and “not havin’ a nice home or a nice car” (p. 76) suggest that Mike is in difficult economic circumstances. It seems that Mike is ashamed or embarrassed of his situation and views this aspect of his identity negatively, because he never lets his girlfriend DeAnn come over to his house and “almost never talked of his mother” (p. 76).

How does “pressure” influence Mike’s football game?

Mike’s athletic ability is directly influenced by the level of pressure he is under: “when the pressure was off ... it was hard to find a better quarterback” but “when the pressure was on ... something seemed to unravel inside him” (p. 76).

What might be the source of the pressure Mike feels?

Student responses should include:

- The pressure Mike feels comes from his own desire to live up to his father’s expectations. Because Mike and Billy were extremely close, Mike wants to meet his father’s expectations. After Billy dies, Mike makes the expectations that Billy set for him his own expectations for himself. Bissinger says, “Mike ... became a gifted student of the game of football, just as he

had in baseball with his father” (p. 76), indicating that Mike sees his success in football as a continuation of the work he did with his father to become a great athlete.

- o The pressure Mike feels comes from the community. Joe Bill’s recognition that football was “the most powerful pull there was for a thirteen-year-old boy living in Odessa” and “the only one that gave a kid something to dream about” (p. 74) demonstrates how important football is to this community. Mike knows that when he walks into the stadium, “twenty thousand fans” will “expect[] the world from him” (p. 76).

What expectations does Mike have for his senior year?

Mike expects the year to be an exciting one. Bissinger writes that Mike “seemed ready, ready for something truly wonderful to happen to him” (p. 76). In the context of the chapter, as Mike is preparing for the upcoming football season, it is clear that Mike expects to be a football star this year.

Activity 5: Quick Write

10%

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

How does Bissinger’s description of Mike’s relationship with his father develop a central idea of the text?

Ask students to use this lesson’s vocabulary wherever possible in their written responses. Remind students to use the Short Response Rubric and Checklist to guide their written responses.

Students listen and read the Quick Write prompt.

Display the prompt for students to see, or provide the prompt in hard copy.

Transition to the independent Quick Write.

Students independently answer the prompt using evidence from the text.

See the High Performance Response at the beginning of this lesson.

Activity 6: Closing

10%

Distribute a copy of the Central Ideas Tracking Tool to each student.

Differentiation Consideration: Consider reminding students of their work with this tool in 10.1.2 and earlier in 10.1.3, when students read chapters of Amy Tan’s *The Joy Luck Club*. If necessary, read the

directions on the tool aloud and remind students that the “Notes and Connections” column should be used to record supporting quotes and explanations, questions, and connections to other texts.

Display and distribute the homework assignment. For homework, instruct students to reread pages 73–76 of the chapter “Dreaming of Heroes” from *Friday Night Lights* (from “When his father gazed at him” to “truly wonderful to happen to him”) and use the Central Ideas Tracking Tool to trace the development of central ideas in the text. Also, instruct students to read pages 77–79 (from “He didn’t dwell much on his father’s death” to “on the field and see his own reflection”). Direct students to box any unfamiliar words and look up their definitions. Instruct them to choose the definition that makes the most sense in context and write a brief definition above or near the word in the text.

Homework

Reread pages 73–76 of the chapter “Dreaming of Heroes” from *Friday Night Lights* (from “When his father gazed at him” to “truly wonderful to happen to him”) and use the Central Ideas Tracking Tool to trace the development of central ideas in the text.

Additionally, read pages 77–79 (from “He didn’t dwell much on his father’s death” to “on the field and see his own reflection”) and box any unfamiliar words and look up their definitions. Choose the definition that makes the most sense in context, and write a brief definition above or near the word in the text.

Model Preface Activity Tool

Name:		Class:		Date:	
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Directions: Read the Preface on pages xi–xiv of the preface (from “Maybe it was a suddenly acute awareness” to “and so briefly, ignite the darkness”), and answer the questions below.

Excerpt Vocabulary:

self-satisfaction (adj.) – an unbothered enjoyment of one’s own self

atlas (n.) – a bound collection of maps

1. Who is the “I” in this excerpt?

The “I” is the author and narrator of this text, H. G. Bissinger.

2. What is Bissinger’s relationship to the residents of Odessa?

The Preface reveals that the narrator is actually also the author, H. G. Bissinger. Odessa is a real town in a poor part of “West Texas” (p. xi). Bissinger moves to Odessa specifically to study the football culture, so his relationship to the residents is one of an observer but also, to some extent, a participant, because for a year he, too, is a member of the community.

3. What type of text is *Friday Night Lights*?

Friday Night Lights is a nonfiction text.

4. What evidence from the Preface supports your response?

Student responses may include:

- Bissinger reports that he chose a real town, Odessa, in West Texas, as an example of a place where “the idea of high school sports keep[s] a town together” and describes its location on Highway 80 (p. xi).
- Bissinger tells exactly when he did the research for his book, saying, “I visited Odessa in March of 1988” (p. xii) and that he moved there in “July 1988” (p. xiii).
- Bissinger describes how he conducted his research. He says, “I met the members of the 1988 Permian Panther football team, and for the next four months I was with them through every practice, every meeting, every game” (p. xiii).
- Bissinger reports that he “talked with hundreds of people to try to capture the other aspects of the town (p. xiii).
- Bissinger says that a lot of what he learned “came from these interviews, but some of it naturally came from the personal experience of living there” (p. xiii).

10.1.3

Lesson 12

Introduction

In this lesson, students read pages 79–84 of “Dreaming of Heroes” (from “There were some kids who came out of Odessa” to “At least for as long as the season lasted”), in which Bissinger develops the relationship between Don Billingsley and his father, Charlie. Students explore how Bissinger’s description of this relationship develops the central ideas of expectations and identity. Student learning is assessed via a Quick Write at the end of the lesson: How does Bissinger’s description of the relationship between Don and Charlie develop a central idea of the text?

For homework, students continue to read their Accountable Independent Reading (AIR) texts through the lens of focus standard RL.9-10.6 or RI.9-10.6 and prepare for a 3–5 minute discussion of their texts based on that standard. Additionally, students read pages 84–88 of “Dreaming of Heroes” from *Friday Night Lights* and use the Central Ideas Tracking Tool to trace the development of central ideas in the text. Additionally, students box unfamiliar words and look up their definitions.

Standards

Assessed Standard(s)	
RI.9-10.2	Determine a central idea of a text and analyze its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.
Addressed Standard(s)	
RI.9-10.1	Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.
L.9-10.2.a	Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing. <ol style="list-style-type: none"> Use a semicolon (and perhaps a conjunctive adverb) to link two or more closely related independent clauses.

L.9-10.5	Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.
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Assessment

Assessment(s)
<p>Student learning is assessed via a Quick Write at the end of the lesson. Students respond to the following prompt, citing textual evidence to support analysis and inferences drawn from the text.</p> <ul style="list-style-type: none"> How does Bissinger’s description of the relationship between Don and Charlie develop a central idea of the text?
High Performance Response(s)
<p>A High Performance Response should:</p> <ul style="list-style-type: none"> Identify a central idea of the text (e.g., identity, expectations, tradition). Analyze how Bissinger’s description of the relationship between Don and Charlie develops this central idea (e.g., Bissinger’s description of the relationship between Don and Charlie develops the central idea of expectations by emphasizing how Charlie’s expectations for Don are connected to Charlie’s own past successes and failures. Bissinger’s emphasis on how Charlie’s life was “never quite the same” after high school (p. 81) suggests that Charlie is invested in Don’s success partly because of his desire to reestablish his own past glory as a Permian Panther. When Charlie was in high school, his status as a football star gave him a sense of importance and belonging because he was considered a “hero” (p. 81). However, once he graduates from high school, Charlie learns that “you were a whole lot more expendable in college, a hero one day and a broken-down nobody the next” (p. 81). No longer a high school football star, Charlie is left struggling to find his place in the world, “still casting around for the proper fit twenty years out of high school, still trying to find the way home” (p. 81). Charlie’s reflection, “I got [Don] to live through” (p. 84), reinforces the idea that his investment in Don’s success on the football field reflects his desire to regain his own past glory.).

Vocabulary

Vocabulary to provide directly (will not include extended instruction)
<ul style="list-style-type: none"> ornery (adj.) – ugly and unpleasant in disposition or temper

<ul style="list-style-type: none"> ● parable (n.) – short allegorical story designed to illustrate or teach some truth, religious principle, or moral lesson ● exploits (n.) – striking or notable deeds; feats; spirited or heroic acts ● regaled (v.) – entertained lavishly or agreeably; delighted ● insouciant (adj.) – free from concern, worry, or anxiety; carefree; nonchalant ● tacit (adj.) – understood without being openly expressed, implied
Vocabulary to teach (may include direct word work and/or questions)
<ul style="list-style-type: none"> ● None.
Additional vocabulary to support English Language Learners (to provide directly)
<ul style="list-style-type: none"> ● David and Goliath – a Biblical story about David, a child who defeats Goliath, a giant from an enemy tribe, in battle ● townies (n.) – residents of a town, especially nonstudent residents of a college town ● lineman (n.) – in American football, one of the players in the line, as a center, guard, tackle, or end ● hair trigger (n.) – trigger that allows the firing mechanism of a firearm to be operated by very slight pressure ● macho (adj.) – having or characterized by qualities considered manly, especially when manifested in an assertive, self-conscious, or dominating way

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards & Text: <ul style="list-style-type: none"> ● Standards: RI.9-10.2, RI.9-10.1, L.9-10.2.a, L.9-10.5 ● Text: “Dreaming of Heroes” from <i>Friday Night Lights</i> by H. G. Bissinger, pages 79–84 	
Learning Sequence: <ol style="list-style-type: none"> 1. Introduction of Lesson Agenda 2. Homework Accountability 3. Masterful Reading 4. Reading and Discussion 5. Quick Write 6. Closing 	<ol style="list-style-type: none"> 1. 15% 7. 10% 8. 15% 9. 45% 10. 10% 11. 5%

Materials

- Student copies of the 10.1 Common Core Learning Standards Tool (refer to 10.1.1 Lesson 1)
- Student copies of the Short Response Rubric and Checklist (refer to 10.1.1 Lesson 1)
- Student Copies of the Central Ideas Tracking Tool (refer to 10.1.3 Lesson 10)—students may need additional blank copies

Learning Sequence

How to Use the Learning Sequence	
Symbo l	Type of Text & Interpretation of the Symbol
10%	Percentage indicates the percentage of lesson time each activity should take.
no symbol	Plain text indicates teacher action.
	Bold text indicates questions for the teacher to ask students.
	<i>Italicized text indicates a vocabulary word.</i>
L	Indicates student action(s).
L	Indicates possible student response(s) to teacher questions.
F	Indicates instructional notes for the teacher.

Activity 1: Introduction of Lesson Agenda

15%

Begin by reviewing the agenda and the assessed standard for this lesson: RI.9-10.2. In this lesson, students consider how Bissinger describes the relationships between Don and Charlie Billingsley, and analyze how this description develops central ideas in the text.

Students look at the agenda.

Instruct students to take out their copies of the 10.1 Common Core Learning Standards Tool. Inform students that in this lesson they begin to work with two new standards: RI.9-10.1 and L.9-10.2.a. Instruct students to individually read the standards on their tools and assess their familiarity with and mastery of them.

Students read and assess their familiarity with standards RI.9-10.1 and L.9-10.2.a.

Instruct students to talk in pairs about what they think RI.9-10.2.1 means. Lead a brief discussion about the standard.

Student responses may include:

- o Students use quotes from the text to explain what the text means.
- o Students determine what the text says both directly and indirectly by reading between the lines.
- o Students identify where things are unexplained or unclear in the text.

Instruct students to talk in pairs about what they think L.9-10.2.a means. Lead a brief discussion about the standard.

Student responses may include:

- o This standard focuses on grammar.
- o Link independent clauses with a semicolon.

Explain to students that *semicolons* are “punctuation that serves to link two closely related independent clauses.” It may also be necessary to review the definition of an “independent clause” as a clause that can stand alone as a sentence, containing a subject and a predicate with a finite verb. This means that an independent clause communicates a complete thought and is usually a simple sentence.

If students need additional support, consider a mini-lesson on the proper use of semicolons in writing (refer to 9.3.3 Lesson 7 for model instruction). If students would benefit from a review of colons and semicolons, consider distributing copies of the Colon and Semicolon Handout (refer to 9.3.3 Lesson 7).

Call students’ attention to Bissinger’s use of a semicolon by displaying or distributing the following sentence from “Dreaming of Heroes”:

“Right before his sophomore year, he informed his mother that he wasn’t coming back to Blanchard; he was going to stay with his father in Odessa so he could play for Permian, even though he had little chance of starting there until his senior year” (p. 82).

Post or project the following questions for a whole class discussion:

What function does the semicolon serve in this sentence?

The semicolon links two phrases that can stand alone as sentences: “Right before his sophomore year, he informed his mother that he wasn’t coming back to Blanchard” and “he was going to

stay with his father in Odessa so he could play for Permian, even though he had little chance of starting there until his senior year” (p. 82).

What is the effect of the semicolon?

The semicolon suggests that the two independent ideas are closely related. In this case, the second sentence explains the first.

What might change if the sentence was revised to remove the semicolon?

If the sentence were revised to remove the semicolon, then it would have to be rewritten as two separate sentences. For example, ““Right before his sophomore year, he informed his mother that he wasn’t coming back to Blanchard. He was going to stay with his father in Odessa so he could play for Permian, even though he had little chance of starting there until his senior year.”

Activity 2: Homework Accountability

10%

Instruct students to take out their responses to the previous lesson’s homework assignment. (Complete the Photo Activity Tool and come to the next lesson prepared to discuss your responses.) Instruct students to talk in pairs about their responses.

Students discuss the analysis on their Photo Activity Tools in their pairs.

See Model Photo Activity Tool for sample student responses.

Instruct student pairs to discuss their responses to the second part of the previous lesson’s homework. (Read pages 79–84 of “Dreaming of Heroes” from *Friday Night Lights*, and use the Central Ideas Tracking Tool to trace the development of central ideas in the text.)

See Model Central Ideas Tracking Tool for sample student responses.

Lead a brief whole-class discussion of student responses.

Instruct student pairs to share and discuss the vocabulary words they identified in the previous lesson’s homework.

Students may identify the following words: *ornery*, *parable*, *exploits*, *regaled*, *insouciant*, and *tacit*.

Differentiation Consideration: Students may also identify the following words: *David and Goliath*, *townies*, *lineman*, *hair trigger*, and *macho*.

Definitions are provided in the Vocabulary box in this lesson.

Activity 3: Masterful Reading

15%

Have students listen to a masterful reading of pages 79–84 of “Dreaming of Heroes” (from “There were some kids who came out of Odessa” to “At least for as long as the season lasted”).

Consider pausing several times during the masterful reading to allow students time to write down initial reactions and questions.

Students follow along, reading silently.

Remind students that the author uses the word *nigger* in the text. Students may use the author’s language when reading or citing textual evidence, but they should avoid using this word in discussion when they are not quoting from the text, as the term is a racial slur. Refer to the Module Overview for more information about how to address the word *nigger* in the classroom.

Issues of homophobia, racism, and classism are prevalent throughout this text, and must be dealt with in a thoughtful, critical, and collaborative environment. It may be necessary to spend some time addressing Bissinger’s reference to “a little bashing at the local gay bar” (p. 79) in this excerpt, as well as Charlie Billingsley’s statement “those inbred Okies, they didn’t take kindly to the pros from Dover” (p. 81).

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

What connection does Bissinger establish between Don and Charlie Billingsley’s relationship and Permian football?

Activity 4: Reading and Discussion

45%

Instruct students to form groups. Post or project each set of questions below for students to discuss. Instruct students to annotate for central ideas as they read and discuss, using the code CI.

Instruct student groups to read pages 79–80 (from “There were some kids who came out of Odessa” to “like a tire bouncing along the highway”) and answer the following question before sharing out with the class.

Consider reminding students that each time they cite evidence in writing or discussion, they are applying RI.9-10.1.

What relationship does Bissinger establish between football and the circumstances of life in Odessa?

Bissinger establishes a connection between the hardships the kids face and their desire to play football. The “ornery” kids want to play a contact sport because the “rope” that confines them makes them mean, irritable, and violent (p. 79). The violence of their lives, the constant “buck[ing]” (p. 79) off of painful constraints, has left them “fearless[]” (p. 80) and eager to take on big and strong opponents to prove they have not been beaten, and that they remain unafraid.

Differentiation Consideration: If students struggle, consider posing the following scaffolding question:

What does Bissinger’s use of figurative language in this passage suggest about life in Odessa?

Bissinger compares “some kids” in Odessa to “rodeo bull[s] with a rope wrapped tight around [their] balls” who go through life “perpetually trying to buck someone off their backs” (p. 79). This description suggests that life in Odessa is painful and difficult for some kids because they feel as if forces outside their control weighed them down. For these kids, life in Odessa is defined by a constant violent struggle to be free from these constraints.

Lead a brief whole-class discussion of student responses.

Instruct student groups to read pages 80–82 (from “Charlie Billingsley may not have been” to “entered his life: his son Don”) and answer the following questions before sharing out with the class.

Why was Charlie’s life “never quite the same” after high school (p. 81)?

Charlie’s life was different after high school because once he left the high school football, he learned that “you were a whole lot more expendable in college, a hero one day and a broken-down nobody the next” (p. 81). Without his identity as a high school football star, Charlie doesn’t know who he is anymore. Bissinger explains that Charlie is “still casting around for the

proper fit twenty years out of high school, still trying to find the way home” (p. 81). It seems that Charlie is unsuccessfully searching for a lost sense of belonging and pride.

Differentiation Consideration: If students struggle, consider posing the following scaffolding questions:

How does Bissinger’s description of Charlie Billingsley connect to his earlier description of “ornery” kids (p. 79)?

Student responses may include:

- Charlie is one of the “ornery” kids Bissinger describes (p. 79). Bissinger describes Charlie as not the “meanest kid ever at Permian, but he was somewhere near the top,” mirroring his earlier description of “lean and mean” kids (p. 80).
- Bissinger also writes that Charlie loved to fight, demonstrated by his eagerness to “put up his fists right there,” the fact that “he won a lot [of fights] and lost a few,” and Bissinger’s statement, “The minute the season was over, he got into a fight” (p. 80). These details connect Charlie to Bissinger’s description of the kids who thought a “good time was to look for fights with townies” (p. 79).

What relationship does Bissinger establish between Charlie and the Permian Panthers on page 80?

Despite Charlie’s bad behavior, his “numbers” in football keep him out of trouble (p. 80). He is a talented football player and helps his team to succeed. Despite being a “hell-raiser,” he is a valuable and valued member of the community because of his success in football (p. 80).

How did being a Permian Panther influence Charlie’s sense of self?

Charlie’s feelings of loss, confusion, and discontentment after leaving the Permian Panthers suggest that in high school, being a Permian Panther gave Charlie a sense of purpose and importance and provided him with a community that made him feel like he belonged. However, once Charlie leaves high school, it appears that his former success has left him with expectations for his life that he is unable to achieve. Therefore, as an adult, Charlie feels lost, as though his “great days” (p. 81) are behind him.

Lead a brief whole-class discussion of student responses.

Instruct student groups to read pages 83–84 (from “Whether he knew it or not” to “At least for as long as the season lasted”) and answer the following questions before sharing out with the class.

How does Bissinger’s description of Don as “Charlie Billingsley reborn seventeen years later” (p. 83) develop a central idea in the text?

Bissinger’s description of Don as “Charlie Billingsley reborn seventeen years later” (p. 83) develops the central idea of identity because it suggests that Don has been profoundly shaped by his father, and is headed down the same path, good or bad, that Charlie took in life.

How does the way in which the residents of Odessa remember Charlie compare to the portrait Bissinger offers? What do the residents forget in order to keep “[d]reaming of [h]eroes” (p. 73)?

Student responses should include:

- o The town of Odessa remembers Charlie for his success in football in high school, where he was “the most valuable offensive player in the district” (p. 84). They remember him as a “hero,” not a “broken-down nobody” (p. 81), even though he has grown up to be a drunk with no job.
- o The residents of Odessa forget all of Charlie’s current failures and remember only his past triumphs in order to keep dreaming of heroes.

What might the status Charlie retains in Odessa suggest about the expectations placed on Don?

Student responses may include:

- o Because Don and Charlie are regarded as the same, as is suggested by Bissinger’s descriptions that Don is the “spitting image” of Charlie and “[l]ike his father” (p. 83), the town might expect Don to be as much of a “hero” as his father was (p. 81) and to have the same skills and success in football.
- o Because Don is the “spitting image” of Charlie, people may also expect Don to mirror Charlie’s decline once he leaves high school.

How might your understanding of the relationship between Charlie and Don be different if the word “through” was replaced with “for” in the last sentence of paragraph three (p. 84)?

If Charlie Billingsley had said of his son, “I got him to live for,” rather than “I got him to live through” (p. 84), this father/son relationship might appear to be more like the relationship between Mike and Billy. Charlie “lives through” Don’s achievements, indicating that he sees Don as an extension of himself and his own desire to regain a sense of belonging and being special. If

Charlie had said that he “lived for” his son, this would indicate a pride centered on his son’s accomplishments, rather than an attempt to relive his own past glory through Don’s success.

Consider drawing students’ attention to their application of L.9-10.5 through the process of analyzing the nuances in word meanings.

Lead a brief whole-class discussion of student responses.

Activity 5: Quick Write

10%

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

How does Bissinger’s description of the relationship between Don and Charlie develop a central idea of the text?

Ask students to use this lesson’s vocabulary wherever possible in their written responses. Remind students to use the Short Response Rubric and Checklist to guide their written responses.

Students listen and read the Quick Write prompt.

Display the prompt for students to see, or provide the prompt in hard copy.

Transition to the independent Quick Write.

Students independently answer the prompt using evidence from the text.

See the High Performance Response at the beginning of this lesson.

Activity 6: Closing

5%

Display and distribute the homework assignment. For homework, instruct students to continue to read their AIR texts through the lens of focus standard RL.9-10.6 or RI.9-10.6 and prepare for a 3–5-minute discussion of their texts based on that standard.

Additionally, instruct students to read pages 84–88 of “Dreaming of Heroes” from *Friday Night Lights* (from “With all those eyes focused on him” to “to carry the ball”). Direct students use the Central Ideas Tracking Tool to trace the development of central ideas in the text. Direct students to box any unfamiliar words and look up their definitions. Instruct them to choose the definition that makes the most sense in context, and write a brief definition above or near the word in the text.

Students follow along.

Homework

Continue reading your Accountable Independent Reading (AIR) text through the lens of focus standard RL.9-10.6 or RI.9-10.6 and prepare for a 3–5-minute discussion of your text based on that standard.

Additionally, read pages 84–88 of “Dreaming of Heroes” from *Friday Night Lights* (from “With all those eyes focused on him” to “to carry the ball”) and use the Central Ideas Tracking Tool to trace the development of central ideas in the text. Box any unfamiliar words and look up their definitions. Choose the definition that makes the most sense in context, and write a brief definition above or near the word in the text.

Model Photo Activity Tool

Name :		Class :		Date :	
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Directions: Read the beginning of the Preface on page xi and the List of Illustrations on page 368 (from “Maybe it was a suddenly acute awareness” to “I knew I had to go there”) before answering the questions below.

Who are the people in these photos? How do you know?

The List of Illustrations identifies the young man in the photo facing page 76 as Mike Winchell and the young man in the photo facing page 77 as Don Billingsley.

Why might Bissinger choose to include these photos here?

Student responses may include:

- o These photos further the reader’s understanding of Mike and Don—Mike’s expression is sad, while Don’s is more confident.
- o Bissinger includes these photos to establish and reinforce that these figures are real young men, rather than fictional characters.

How does the presence of these photos inform your understanding of Bissinger’s relationship to the residents of Odessa?

These photos illustrate a separation or distance between Bissinger and the residents of Odessa. These photos reinforce the reader’s understanding of Bissinger’s role as an observer by clarifying Bissinger’s role as a journalist.

Model Central Ideas Tracking Tool

Name:		Class:		Date:	
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Directions: Identify the central ideas that you encounter throughout the texts in this unit. Trace the development of those ideas by noting how the author introduces, develops, or refines these ideas in the texts. Cite textual evidence to support your work.

Text:	“Dreaming of Heroes” from <i>Friday Night Lights</i> by H. G. Bissinger
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Page #	Central Ideas	Notes and Connections
Page 79	Identity	Bissinger’s descriptions as “some kids who came out of Odessa” as “ornery in the same way a bull ... perpetually trying to back someone off their backs” suggests circumstances have a strong influence on the identities of some of the kids living in Odessa.
Page 81	Identity	Charlie’s feelings of loss, confusion, and discontentment after leaving the Permian Panthers suggests that in high school, being a Permian Panther gave Charlie an identity by giving him a sense of purpose and importance, and provided him with a community that made him feel like he belonged. However, once Charlie leaves high school, it appears that his former success as left him with expectations for his life that he is unable to achieve. Therefore, as an adult, Charlie feels lost and like his “great days” are behind him.
Page 82	Tradition	Don’s decision to move in with Charlie is shaped by his desire to participate in the tradition of Permian High School football. He says the decision “had nothing to do with loving one parent more than the other, it just had to do with playing football for Permian High School.” Don’s mother understands his decision because “she herself had

		been a Permian Pepette during Charlie’s senior year,” so she understands the significance of the football tradition in Odessa.
Page 83	Identity	Bissinger’s description of Don as “Charlie Billingsley reborn seventeen years later” (p. 83) develops the central idea of identity because it suggests that Don has been profoundly shaped by his father, because he is headed down the same path, good or bad, that Charlie took in life.
Page 83	Expectations	Bissinger’s description of the status Charlie retains in Odessa develops the central idea of expectations. Because Don and Charlie are regarded as the same, as is suggested by Bissinger’s descriptions that Don is the “spitting image” of Charlie and “like his father” (p. 83), the town might expect Don to be as much of a “hero” as his father was (p. 81) and to have the same skills and success in football. Alternately, people may also expect Don to mirror Charlie’s decline once he leaves high school.
Pages 83–84	Tradition/history	Bissinger develops the central idea of tradition and history by exploring the strong legacy of football heroes from the past in Odessa. For example, the town of Odessa remembers Charlie for his success in football in high school, where he was “the most valuable offensive player in the district” (p. 84). They remember him as a “hero,” not a “broken-down nobody” (p. 81), even though he has grown up to be a drunk with no job.
Page 84	Expectations	Charlie’s statement that he “live[s] through” Don’s achievements develops the central idea of expectations, because it indicates that he sees Don as an extension of himself, and his own desire to regain a sense of belonging and being special. If Charlie had said that he “lived for” his son, this would indicate a pride centered on his son’s accomplishments, rather than an attempt to reestablish his own past glory through Don’s success. This suggests that Charlie’s expectations for Don’s success are related to his failure to live up to his expectations for himself.

10.1.3

Lesson 13

Introduction

In this final lesson before the 10.1.3 End-of-Unit Assessment, students read pages 84–88 of “Dreaming of Heroes” from *Friday Night Lights* (from “With all those eyes focused on him” to “to carry the ball”), in which Bissinger describes the Permian Panthers’ action-filled season opener. Students use the Season Opener: Actions and Reactions Tool to structure their analysis of the actions of key players in the season opener. Students then draw upon their work with the tool to discuss in groups how the events of the season opener develop the central ideas of identity, expectations, and tradition. Student learning is assessed via a Quick Write at the end of the lesson: How does Bissinger’s account of the final events of the season opener refine a central idea of the text?

For homework, students complete a Parental Expectations Tool that prompts them to collect evidence from both the *The Joy Luck Club* and *Friday Night Lights* in preparation for the 10.1.3 End-of-Unit assessment. Students also review and expand their notes, annotations, Quick Writes, and tools.

Standards

Assessed Standard(s)	
RI.9-10.2	Determine a central idea of a text and analyze its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.
RI.9-10.3	Analyze how the author unfolds an analysis or series of ideas or events, including the order in which the points are made, how they are introduced and developed, and the connections that are drawn between them.
Addressed Standard(s)	
SL.9-10.1.a, e	Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on <i>grades 9–10 topics, texts and issues</i> , building on others’ ideas and expressing their own clearly and persuasively. a. Come to discussions prepared, having read and researched material under study; explicitly draw on that preparation by referring to evidence from texts and other

	<p>research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas.</p> <p>e. Seek to understand other perspectives and cultures and communicate effectively with audiences or individuals from varied backgrounds.</p>
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Assessment

Assessment(s)
<p>Student learning is assessed via a Quick Write at the end of the lesson. Students respond to the following prompt, citing textual evidence to support analysis and inferences drawn from the text.</p> <ul style="list-style-type: none"> How does Bissinger’s account of the final events of the season opener refine a central idea of the text?
High Performance Response(s)
<p>A High Performance Response should:</p> <ul style="list-style-type: none"> Identify a central idea in the text (e.g., identity, expectations, tradition). Analyze how Bissinger’s account of the final events of the season opener refines this central idea (e.g., Bissinger’s account of the final events of the season opener refines the central idea of tradition, because Chris Comer’s ascension to “star running back of Permian High School” (p. 87) calls into question the previously established importance of tradition in Odessa. When Mike’s father dies, his brother Joe Bill convinces Mike to stay in Odessa by emphasizing the important role of tradition in Odessa; he counsels Mike that “there were so few places that could offer the same sense of allegiance and tradition” (p. 74). However, it takes only two good plays from Chris in his “first game ever on the Permian varsity,” and a single failing game from former star Don Billingsley, for Chris Comer to ascend to the position of “star running back” (p. 87). The crowd quickly transfers its allegiance from Don to Chris, as it reacts to Don’s poor performance by “rumbl[ing] that Charlie Billingsley’s boy sure as hell wasn’t going to follow in his father’s footsteps, at least not on the football field” (p. 86). The crowd’s readiness to shift its admiration from one player to another suggests that the community of Odessa values tradition and gives allegiance only as long as a player continues to succeed.).

Vocabulary

Vocabulary to provide directly (will not include extended instruction)
<ul style="list-style-type: none"> mired (adj.) – involved; entangled

- euphoric (adj.) – intensely happy or confident
- entrapped (v.) – caught in or as in a trap
- fluke (n.) – accidental advantage; stroke of good luck

Vocabulary to teach (may include direct word work and/or questions)
<ul style="list-style-type: none"> ● None.
Additional vocabulary to support English Language Learners (to provide directly)
<ul style="list-style-type: none"> ● redeem (v.) – succeed or do something good after you have failed or done something bad ● sync (n.) – state in which two or more people or things move or happen together at the same time and speed ● composure (n.) – calmness, especially of mind, manner, or appearance

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards & Text:	
<ul style="list-style-type: none"> ● Standards: RI.9-10.2, RI.9-10.3, SL.9-10.1.a, e ● Text: “Dreaming of Heroes” from <i>Friday Night Lights</i> by H. G. Bissinger, pages 84–88 	
Learning Sequence:	
1. Introduction of Lesson Agenda	1. 10%
2. Homework Accountability	8. 10%
3. Masterful Reading	9. 15%
4. Season Opener: Actions and Reactions Tool	10. 25%
5. Reading and Discussion	11. 25%
6. Quick Write	12. 10%
7. Closing	13. 5%

Materials

- Student copies of the 10.1 Common Core Learning Standards Tool (refer to 10.1.1 Lesson 1)
- Copies of the Season Opener: Actions and Reactions Tool for each student

- Copies of the Glossary of American Football Handout for each student (optional)
- Student copies of the Short Response Rubric and Checklist (refer to 10.1.1 Lesson 1)
- Copies of the Parental Expectations Tool for each student

Learning Sequence

How to Use the Learning Sequence	
Symbol	Type of Text & Interpretation of the Symbol
10%	Percentage indicates the percentage of lesson time each activity should take.
no symbol	Plain text indicates teacher action.
	Bold text indicates questions for the teacher to ask students.
	<i>Italicized text indicates a vocabulary word.</i>
□	Indicates student action(s).
	Indicates possible student response(s) to teacher questions.
	Indicates instructional notes for the teacher.

Activity 1: Introduction of Lesson Agenda

10%

Begin by reviewing the agenda and the assessed standards for this lesson: RI.9-10.2 and RI.9-10.3. In this lesson, students explore Bissinger’s action-filled description of the Permian Panthers’ season opener as they analyze how Bissinger structures the actions, reactions, and interactions in the text to develop central ideas.

Students look at the agenda.

Instruct students to take out their copies of the 10.1 Common Core Learning Standards Tool. Inform students that in this lesson they begin to work with a new standard: SL.9-10.1.e. Instruct students to individually read the standard on their tools and assess their familiarity with and mastery of the standard.

Students read and assess their familiarity with standard SL.9-10.1.e.

Instruct students to talk in pairs about what they think standard SL.9-10.1.e means. Lead a brief discussion about the standard.

Student responses may include:

- The standard requires students to be respectful of perspectives and cultures other than their own.
- The standard requires students to express themselves clearly to groups of people from a range of backgrounds.

Activity 2: Homework Accountability

10%

Instruct students to talk in pairs about how they applied focus standard RL.9-10.6 or RI.9-10.6 to their Accountable Independent Reading (AIR) texts. Lead a brief share out on the previous lesson's AIR homework assignment. Select several students (or student pairs) to explain how they applied the focus standard to their AIR texts.

Students (or student pairs) discuss and share how they applied the focus standard to their AIR texts from the previous lesson's homework.

Instruct students to form pairs and discuss their responses to the second part of the previous lesson's homework. (Read pages 84–88 of “Dreaming of Heroes” and use the Central Ideas Tracking Tool to trace the development of central ideas in the text.)

See Model Central Ideas Tracking Tool for sample student responses.

Lead a brief whole-class discussion of student responses.

Instruct student pairs to share and discuss the vocabulary words they identified in the previous lesson's homework.

Students may identify the following words: *mired*, *euphoric*, *entrapped*, and *fluke*.

Differentiation Consideration: Students may also identify the following words: *redeem*, *sync*, and *composure*.

Definitions are provided in the Vocabulary box in this lesson.

Activity 3: Masterful Reading

15%

Have students listen to a masterful reading of pages 84–88 of “Dreaming of Heroes” (from “With all those eyes focused on him” to “to carry the ball”).

Consider pausing several times during the masterful reading to allow students time to write down initial reactions and questions.

Remind students that the author uses the word *nigger* in the text. Students may use the author's language when reading or citing textual evidence, but they should avoid using the word *nigger* in discussion when they are not quoting from the text as the term is a racial slur. Refer to the Module Overview for more information about how to address the word *nigger* in the classroom.

Students follow along, reading silently.

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

What central ideas do Don's and Mike's actions and thoughts in the season opener develop ideas in the text?

Activity 4: Season Opener: Actions and Reactions Tool

25%

Instruct students to form groups. Distribute the Season Opener: Actions and Reactions Tool. Explain that student groups use this tool to make meaning of the events that occur in this action-oriented passage. Explain that in the column labeled "Action," students briefly summarize an important action taken by a player in the season opener, in the column labeled "Player Reaction" students record evidence of how each individual player feels about their actions, and in the column labeled "Community Reaction" they record evidence of how others react to the actions of key players.

If students struggle to make meaning of the actions and events in the season opener, consider distributing the optional Glossary of American Football Handout to accompany student reading. The Glossary of American Football Handout serves as a vocabulary resource to support students in making meaning of the crucial actions that occur in the season opener.

Alternately, if students struggle to understand the actions and events in this passage, the following brief video on the basic tenets of football is an excellent classroom resource:

<https://youtu.be/Pr7Pu-Zw0Ow> (3:51).

Instruct students to work in their groups to reread pages 84–88 of "Dreaming of Heroes" (from "With all those eyes focused on him" to "to carry the ball"), selecting evidence from the text to complete their Season Opener: Actions and Reactions Tool. Explain to students that they may not have evidence for every column on the tool but should do their best to find as much evidence as possible.

Students work in groups to complete the Season Opener: Actions and Reactions Tool.

See the Model Season Opener: Actions and Reactions Tool.

Activity 5: Reading and Discussion

25%

Instruct students to remain in their groups. Post or project the questions below for students to discuss. Instruct student groups to draw upon the evidence they have collected and organized on their Actions and Reactions Tool to answer the following questions before sharing out with the class.

Consider drawing students' attention to their application of SL.9-10.1.a and e through preparation for small-group discussions and their use of text evidence during their discussions, as well as through working to understand and communicate with students with perspectives and cultures other than their own.

What do the reactions you recorded on the Actions and Reactions Tool suggest about how Mike and Don see themselves? What do the reactions suggest about how others see them?

Student responses may include:

- Don's poor performance in the game compares unfavorably to the reputation of his father, Charlie. Bissinger notes, "it was hardly the kind of game that would make him a legend alongside Charlie" (p. 86). Bissinger's statement suggests that a crucial part of Don's identity is living up to Charlie's legacy.
- Mike reacts to his success in the game by feeling a sense of elation and relief. As Bissinger describes, "Winchell, coming back to the sideline, almost, but not quite, looked pleased with himself, a tiny look of relief, perhaps even the glimmer of a smile" and "In the locker room at halftime he seemed as if he was walking on air" (p. 85). Mike's surprised reaction to his own success suggests that he has doubts about his ability to succeed.
- The coaches are not surprised by Don's poor performance. Bissinger reports that "the coaches, who had always harbored concerns about Billingsley because of his life-style, were not terribly surprised ... 'I think we got a big-assed choke dog on our hands,' said one at halftime" (pp. 85–86). Their lack of surprise at Don's failures suggests that they don't see Don as someone likely to succeed or as someone who will amount to much.
- The fans at the season opener react to Don's poor performance by "rumbl[ing] that Charlie Billingsley's boy sure as hell wasn't going to follow in his father's footsteps, at least not on the football field" (p. 86). This reaction suggests that the football community sees Don only in relation to his father and doesn't believe that he can measure up to his father's past success.

How do Mike and Don’s expectations of themselves and/or the expectations others have for them factor into their actions and reactions in the season opener?

Student responses may include:

- o Bissinger’s explanation that Don’s “eagerness to do well in this first game and live up to the legend of Charlie put[] his whole body out of sync” (p. 84) and his description of Don’s fumble “as if the ghost of Charlie caused the football to go bouncing along the turf like a basketball” (p. 85) suggests that Don’s own expectation that he will live up to the legend of his father, and the expectations of the community that he will “follow in his father’s footsteps” (p. 86) cause him to choke in the season opener.
- o In the season opener, Mike moves past his own doubts about his ability to meet the high expectations he set for himself after Billy’s death. Free from the “constant self-doubt that had entrapped him after the death of Billy” (p. 86), Mike possesses a new confidence. This confidence helps Mike to “soar” and succeed in the game (p. 86).

What do the coaches’ responses to success and failure suggest about their expectations of their players? How do their expectations influence the events of the season opener?

Student responses should include:

- o The coaches are very quick to side with successful players; they quickly change from expressing their doubt and “concern[]” about Chris Comer’s abilities (p. 87) to expressing their excitement about his success. The coaches are equally quick to drop failing players, the quick replacement of Don with Chris as the favored player. This quick transfer of allegiance suggests that the coaches have high expectations of success for their players and that when individuals cannot meet these standards they are quickly replaced.
- o The coaches’ high expectations for success and their low tolerance for failure lead them to focus on Chris Comer’s performance as fullback rather than Don’s starting performance as tailback in the season opener.

What does it take for Chris Comer to become “the star running back of Permian High School” (p. 87)? What might Comer’s rise suggest about “tradition” in Odessa (p. 74)?

Student responses should include:

- o After only two good plays from Chris in his “first game ever on the Permian varsity,” and a single failing game from former star Don, Chris Comer rises to the position of “star running back” (p. 87).
- o The fact that the football community in Odessa is so quick to replace one football “star” with another suggests that Joe Bill’s claim that “few places ... could offer the same sense of

allegiance and tradition” that Odessa provides (p. 74) is only true to a certain extent. The quick transfer of admiration from one player to another suggests that loyalty and devotion in Odessa are dependent upon success. Tradition only endures to the extent that it promotes success.

Differentiation Consideration: Consider deepening students’ analysis by posing the following question:

How does Don Billingsley’s reflection on what is “disappointing but somehow inevitable” (p. 87) develop tension in Odessa?

According to Bissinger, Don sees Chris Comer’s overshadowing him as “inevitable” (p. 87). Comer is brought in to “play the entire second half as full back,” which is unusual for “untested” player who would normally be playing on “junior varsity” (p. 87). The fact that Don chooses to frame the coaches’ decision to replace him with Chris in terms of a racial prejudice when he reflects that “the Permian system was prejudiced against him” (p. 88) and the language he uses to describe the African-American player suggest that there are significant racial tensions between white and African-American students in Odessa.

Lead a brief whole-class discussion of student responses.

Activity 6: Quick Write

10%

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

How does Bissinger’s account of the final events of the season opener refine a central idea of the text?

Ask students to use this lesson’s vocabulary wherever possible in their written responses. Remind students to use the Short Response Rubric and Checklist to guide their written responses.

Students listen and read the Quick Write prompt.

Display the prompt for students to see, or provide the prompt in hard copy.

Transition to the independent Quick Write.

Students independently answer the prompt using evidence from the text.

See the High Performance Response at the beginning of this lesson.

Activity 7: Closing

5%

Display and distribute the Parental Expectations Tool and the 10.1.3 End-of-Unit Assessment prompt. Read the directions on the tool aloud. Explain that students will use this tool to prepare for the 10.1.3 End-of-Unit Assessment. For homework, instruct students to complete the Parental Expectations Tool. Explain that this tool guides students in selecting, organizing, and analyzing evidence from both *The Joy Luck Club* and *Friday Night Lights* in preparation for a multi-paragraph response to the 10.1.3 End-of-Unit Assessment prompt:

Respond to the following prompt using evidence from “Dreaming of Heroes” from *Friday Night Lights* and either “Rules of the Game” or “Two Kinds” from *The Joy Luck Club*: How do the relationships between children and their parents develop a central idea common to these two texts?

If students need additional support with the Parental Expectations Tool, consider modeling how to use the tool by completing one row of the tool as a class.

In addition, instruct students to prepare for the 10.1.3 End-of-Unit Assessment by reviewing and expanding their notes, annotations, Quick Writes, and tools.

Students follow along.

Homework

Complete the Parental Expectations Tool in preparation for the 10.1.3 End-of-Unit Assessment.

In addition, prepare for the 10.1.3 End-of-Unit Assessment by reviewing and expanding your notes, annotations, Quick Writes, and tools.

Model Central Ideas Tracking Tool

Name:		Class:		Date:	
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Directions: Identify the central ideas that you encounter throughout the texts in this unit. Trace the development of those ideas by noting how the author introduces, develops, or refines these ideas in the texts. Cite textual evidence to support your work.

Text:	"Dreaming of Heroes" from <i>Friday Night Lights</i> by H.G. Bissinger
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Page #	Central Ideas	Notes and Connections
Page 85	Expectations	Mike Winchell's success in the game leads him to raise his expectations for himself. Coming off the field, he gestures to the crowd and says, "You ain't seen nothin' yet. Wait till Midland Lee," suggesting that he expects his level of play to improve even more.
Page 85	Expectations	Charlie's expectations of Don seem to have a negative effect on Don's game. When Don fumbles, it is "as if the ghost of Charlie [his father] caused the football to go bouncing along the turf like a basketball."
Pages 85–86	Expectations	The coaches are not surprised by Don's errors because they "had always harbored concerns about Billingsley."
Page 86	Identity, expectations	The crowd is disappointed when Don does not meet the expectations it sets for him because as Charlie's son. The people "rumble[] that Charlie Billingsley's boy sure as hell wasn't going to follow in his father's footsteps."
Page 86	Identity	Mike's success is associated with his ability to "unleash" himself from the "self-doubt" that has shaped his identity since his father's death.
Page 87	Tradition	Don fails to play a game that will allow him to be part of the tradition of Odessa football success that Charlie helped establish. Instead, his debut "was hardly the kind of game that would make him a legend alongside Charlie, or anyone else for that matter."

Season Opener: Actions and Reactions Tool

Name:		Class:		Date:	
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Directions: In the column labeled “Action,” select an important action taken by a player in the season opener. Include the relevant quote from “Dreaming of Heroes” and briefly summarize the action. In the column labeled “Player Reaction,” record evidence of how each individual player feels about this action. In the column labeled “Community Reaction,” record evidence of how others react to this action.

Action		Player Reaction	Community Reaction
“Dreaming of Heroes”	Briefly summarize what is happening.	How does the player react to his own action(s)?	How does the crowd react? The coaches?

Model Season Opener: Actions and Reactions Tool

Name :		Class :		Date :	
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Directions: In the column labeled “Action,” select an important action taken by a player in the season opener. Include the relevant quote from “Dreaming of Heroes” and briefly summarize the action. In the column labeled “Player Reaction,” record evidence of how each individual player feels about this action. In the column labeled “Community Reaction,” record evidence of how others react to this action.

Action		Player Reaction	Community Reaction
“Dreaming of Heroes”	Briefly summarize what is happening.	How does the player react to his own action(s)?	How does the crowd react? The coaches?
“With a first down inside El Paso territory at the 47, Winchell dropped back to pass. He saw flanker Robert Brown open, but the touch was too soft and the ball fluttered, a high fly up for grabs ... The ball plopped into Brown’s hands, a gift, an absolute gift, and he had a clear path down the left sideline. He scored.” (p. 85)	Winchell threw a pass that was not very good, but Brown caught it and scored the first touchdown of the game.	“Winchell, coming back to the sideline, almost, but not quite, looked pleased with himself, a tiny look of relief, perhaps even the glimmer of a smile.” (p. 85) “In the locker room at halftime he seemed as if he was walking on air.” (p. 85)	n/a
“Regaining his composure, [Don] had peeled off a nice thirty-four-yard run on a sweep. But then, with time running out in the half, he had fumbled again, as if the ghost of Charlie caused to football to go bounce along	Don was able to run pretty far down the field but then he dropped the ball.	“The mixture of excitement and anticipation had him in knots, his legs working so hard he looked like a cartoon character going at fast-forward speed.” (p. 85)	“The coaches, who had always harbored concerns about Billingsley because of his life-style, were not terribly surprised ... ‘I think we got a big-assed choke dog on

<p>the turf like a basketball.” (p. 85)</p>			<p>our hands,’ said one at halftime.” (pp. 85–86)</p>
<p>“After Permian took over on downs on its 41, [Don] took the hand-off and had clear sailing on the right flank. But his feet were still moving too fast for him and he slipped.” (p. 86)</p>	<p>Don got the ball and had the opportunity to run down the right hand side of the field, but he tripped.</p>	<p>“[I]t was hardly the kind of game that would make him a legend alongside Charlie ... And now there was something else to contend with, something that to Don’s way of thinking was disappointing but somehow inevitable.” (pp. 86–87)</p>	<p>“rumbles that Charlie Billingsley’s boy sure as hell wasn’t going to follow in his father’s footsteps, at least not on the football field” (p. 86)</p>
<p>“Three plays later [Mike] threw his fourth touchdown pass of the night, tying a Permian record for most touchdown passes in a game.” (p. 86)</p>	<p>Mike threw the ball for three more touchdowns and tied a record.</p>	<p>“His performance proved how high he could soar when he could unleash himself from the constant self-doubt that entrapped him after the death of Billy.” (p. 86)</p>	<p>“[T]he performance of Winchell had been wonderful. He had had the best game of his life—seven for nine passing for 194 yards and four touchdowns.” (p. 86)</p>
<p>“Comer took the ball early in the third quarter at the 50, lingered behind the line for a split second until a tiny alleyway developed, turned the corner, broke past two defenders with an acceleration of speed, and dashed down the sideline for a touchdown.” (p. 87)</p>	<p>Comer waited until the right time to make a touchdown without anyone tackling him or blocking him. He scored a touchdown with no assistance.</p>	<p>N/A</p>	<p>“The run had been so stunning that it was hard to know what to make of it.” (p. 87)</p>

Glossary of American Football Handout

Name:		Class:		Date:	
Actions					
Term		Definition			
block/blocking		Physically preventing an opponent from getting to a specific part of the field or player.			
hand-off		The act of giving the ball to another player.			
interception		A pass that is caught by a defensive player, giving his team possession of the ball.			
pass		One of two ways for an offense to move the football. Passes are usually thrown by the quarterback.			
pitch		A long underhanded toss, usually using both hands, from the quarterback to a running back on running plays.			
punt		A kick made when the punter drops the ball and kicks it while it falls toward his foot.			
snap		The action in which the ball is thrown or handed by the center to the quarterback, to the holder on a kick attempt, or to the punter.			
sweep		A run around the end of the line.			
tackle		To stop the ball carrier by forcing him to the ground.			
touchdown		A scoring play in which any part of the ball, while legally in the possession of a player who is in-bounds, crosses the plane of the opponent's goal line.			

Players	
Term	Definition
blocking back	A player who lines up in the running back or fullback position but whose primary job is to block a defensive player or open up a hole for the ball carrier.
defense	The team without the ball, and must keep the other team out of their end zone.
defensive end	A defensive player who lines up at the end of the defensive line.
flanker	A player who catches passes. In an offensive formation, he usually lines up outside the tight end, off the line of scrimmage.
fullback	An offensive player who lines up in the offensive backfield and generally is responsible for blocking for the running back and pass-blocking for the quarterback.
linebacker	A defensive player who lines up behind the defensive linemen and in front of the defensive backfield. The linebackers are a team's second line of defense.
offense	The team with the ball.
punter	The player who stands behind the line of scrimmage, catches the long snap from the center, and then kicks the ball after dropping it toward his foot.
quarterback	The offensive player who receives the ball from the center at the start of each play before either handing it to the running back, throwing it to a receiver, or running with it himself.
running back	A player position on offense.

tacklers	The offensive linemen at each end of the line whose primary task is to protect the quarterback on passing plays by blocking the opponent’s pass-rushing defensive ends.
Mechanics of the Game	
Term	Definition
down	A play, starting when the ball is put into play and ending when the ball is ruled dead.
flank	To occupy a position at the side.
half	The break in the middle of the game, between the 2nd and 3rd quarters
line of scrimmage	An imaginary line stretching the width of the field that separates the two teams prior to the snap of the ball.
penalty	A foul signified by the throwing of a yellow flag on the field.
play	A plan of action or strategy used to move the ball down the field. Plays can be basic or very complicated.
quarter	A 15-minute playing period. Four quarters make up an official game.
sideline	One of the lines marking each side of the field.
yard	One yard of linear distance in the direction of one of the two goals. A field is 100 yards.
yard line	The markings on the field used to determine yards gained and field position.

Definitions from and developed in part from <http://www.nfl-360.com/> (Google Search Terms: NFL, Glossary of American football)

Parental Expectations Tool

Name:		Class:		Date:	
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Directions: For each text listed on the tool, identify a passage that demonstrates the parent’s expectations. Explain what the expectation is. Next, select a passage from the text that demonstrates the child’s reaction to the parent’s expectations. Finally, explain the child’s reaction.

Text	Quote	Parent’s Expectations	Quote	Child’s Reactions
“Rules of the Game”				
“Two Kinds”				
“Dreaming of Heroes” (Mike and Billy)				
“Dreaming of Heroes” (Don and Charlie)				



10.1.3 Lesson 14

Introduction

In this final lesson of the unit, students complete the 10.1.3 End-of-Unit Assessment. The End-of-Unit Assessment assesses students’ evaluates cumulative student understanding of two chapters from Amy Tan’s *The Joy Luck Club* and a chapter from H. G. Bissinger’s *Friday Night Lights*, as students explore how central ideas develop in each text. Students craft a formal multi-paragraph response to the 10.1.3 End-of-Unit Assessment prompt: Respond to the following prompt using evidence from “Dreaming of Heroes” from *Friday Night Lights* and either “Rules of the Game” or “Two Kinds” from *The Joy Luck Club*: How do the relationships between children and their parents develop a central idea common to these two texts?

For homework, students continue reading their Accountable Independent Reading (AIR) texts, this time through the lens of a focus standard of their choice, and prepare for a 3–5 minute discussion of their texts based on that standard.

Standards

Assessed Standard(s)	
RL.9-10.2	Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.
RL.9-10.3	Analyze how complex characters (e.g., those with multiple or conflicting motivations) develop over the course of a text, interact with other characters, and advance the plot or develop the theme.
RI.9-10.2	Determine a central idea of a text and analyze its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an

	objective summary of the text.
W.9-10.2. a, b, f	<p>Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.</p> <p>a. Introduce a topic; organize complex ideas, concepts, and information to make important connections and distinctions; include formatting (e.g., headings), graphics (e.g., figures, tables), and multimedia when useful to aiding comprehension.</p> <p>b. Develop the topic with well-chosen, relevant, and sufficient facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience’s knowledge of the topic.</p> <p>f. Provide a concluding statement or section that follows from and supports the information or explanation presented (e.g., articulating implications or the significance of the topic).</p>
W.9-10.4	Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.
W.9-10.9.a, b	<p>Draw evidence from literary or informational texts to support analysis, reflection, and research.</p> <p>a. Apply <i>grades 9–10 Reading standards</i> to literature (e.g., “Analyze how an author draws on and transforms source material in a specific work [e.g., how Shakespeare treats a theme or topic from Ovid or the Bible or how a later author draws on a play by Shakespeare]”).</p> <p>b. Apply <i>grades 9–10 Reading standards</i> to literary nonfiction (e.g., “Delineate and evaluate the argument and specific claims in a text, assessing whether the reasoning is valid and the evidence is relevant and sufficient; identify false statements and fallacious reasoning”).</p>
L.9-10.1	Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.
L.9-10.2.c	Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.

c. Spell correctly.
Addressed Standard(s)
None.

Assessment

Assessment(s)
<p>Student learning is assessed via a formal multi-paragraph response. Students respond to the following prompt, citing textual evidence to support analysis and inferences drawn from the text.</p> <ul style="list-style-type: none"> Respond to the following prompt using evidence from “Dreaming of Heroes” from <i>Friday Night Lights</i> and either “Rules of the Game” or “Two Kinds” from <i>The Joy Luck Club</i>: How do the relationships between children and their parents develop a central idea common to these two texts? <p><input type="checkbox"/> The 10.1.3 End-of-Unit Assessment will be assessed using the 10.1.3 End-of-Unit Text Analysis Rubric.</p>
High Performance Response(s)
<p>A High Performance Response should:</p> <ul style="list-style-type: none"> Begin with a clear introduction, including the title and author of each selected text, the names of the selected characters, and the selected central idea (see below). Identify and analyze one parent/child relationship from each of their two chosen texts (e.g., the relationship between Jing-mei and her mother or the relationship between Waverly and her mother, and the relationship between Mike and his father Billy or the relationship between Don and his father Charlie). Identify and trace the development of a common central idea in <i>The Joy Luck Club</i> and <i>Friday Night Lights</i> (e.g., identity, expectations). Analyze how Tan develops this central idea through the interactions between a parent and child from one of the chapters in <i>The Joy Luck Club</i> (see below). Analyze how Bissinger shapes and refines this central idea through the specific details of a parent/child relationship from <i>Friday Night Lights</i> (see below). End with a strong conclusion that connects the development of a common central idea in both <i>The</i>

Joy Luck Club and *Friday Night Lights* (see below).

- Effectively select, organize, and analyze content.
- Cite strong and thorough evidence from both texts to support their observations.

A High Performance response may include the following evidence in support of a multi-paragraph analysis:

- **Introduction:** Both “Rules of the Game,” from Amy Tan’s novel *The Joy Luck Club*, and “Dreaming of Heroes,” from H. G. Bissinger’s piece of literary nonfiction, *Friday Night Lights*, explore the central idea of identity. Both texts consider how the relationships between parents and children influence the identity of the children. In “Rules of the Game,” Amy Tan presents Waverly Jong, the daughter of a recent immigrant from China whose strong presence powerfully shapes Waverly’s identity. H. G. Bissinger, in “Dreaming of Heroes,” describes how the absence of Mike Winchell’s father, Billy, has an equally powerful effect on his son’s identity.
- **Analysis:** Amy Tan first introduces Waverly and her mother through Waverly’s recollection, “I was six when my mother taught me the art of invisible strength” (Tan, p. 89). Waverly goes on to explain that “invisible strength” is “a strategy for winning arguments, respect from others, and eventually ... chess games” (Tan, p. 89). Her mother explains the “art of invisible strength” by sharing a Chinese proverb, “Strongest wind cannot be seen” (Tan, p. 89), suggesting that true strength shows itself through action rather than words. Beginning with small displays of “invisible strength,” such as not crying to get a treat in the store, Waverly increasingly proves that her identity has been shaped by her mother’s expectations that she master this lesson. As Waverly grows older and “invisible strength” becomes a more prominent part of her identity, she begins to use her mother’s lessons to achieve her own goals rather than her mother’s. For example, when Waverly wants to participate in a local chess tournament, she “bit[es] back [her] tongue” and says in “a small voice” that she doesn’t want to play in the tournament because they will use “American rules” (Tan, p. 96), strategically making reference to her mother’s distrust of “American rules” for “people come out from foreign country” (Tan, p. 94). Her mother then insists that Waverly play, thus ensuring that Waverly “wins” her goal. Eventually, however, Waverly tries to distance herself from her mother. She asks her mother not to supervise her practices, saying, “I can’t practice when you stand there like that” (Tan, p. 98). Although Waverly’s mother sees herself as her daughter’s “protective ally,” she steps back, saying only, “Hmmmph” (Tan, p. 98). Later, Waverly objects to her mother’s repeated announcements to “whoever looked her way” while doing Saturday morning marketing, “This my daughter Wave-ly Jong” (Tan, p. 99). After a heated argument,

Waverly runs off; when she returns home hours later, her mother, exhibiting her own “invisible strength,” says only, “We not concerning this girl. This girl not have concerning for us” (Tan, p. 100). Waverly’s efforts to forge her own identity have succeeded, but not without painful consequences. Waverly’s mother now acknowledges Waverly’s separate identity with anger and hurt. Waverly retreats to her room, where she imagines herself playing a game of chess against an opponent, described as having the same “black slits” for eyes that the angry mother had during their argument (Tan, pp. 99–100). Waverly imagines the opponent’s pieces marching across the board, threatening her own. Rather than giving up, though, Waverly summons her own “invisible strength” and “ponder[s] [her] next move (Tan, p. 101). For better or worse, Waverly’s identity as someone who has mastered “the rules of the game” (Tan, p. 89) has been shaped by the woman whom she now sees as her opponent.

- **Analysis:** H. S. Bissinger paints a very different portrait of a relationship between parent and child in his account of Billy and Mike Winchell, though Billy has an equally strong influence on his son’s identity. Bissinger begins his description of Mike and Billy’s relationship by reporting Billy’s dying words to Mike. Billy tells Mike to persevere with baseball, even though “the home runs wouldn’t come as easily as they once had. He told him he had to go to college ... He let him know it was okay to have a little beer every now and then ... but he admonished him to never, ever try drugs. And he told his son he loved him” (Bissinger, p. 73). These words are Billy’s last contribution to shaping his son’s identity, and Mike takes them seriously. In high school, he no longer plays baseball, but follows his father’s dying wish that he continue as a successful athlete by becoming “a gifted student of the game of football, just as he had in baseball with his father” (Bissinger, p. 76). Although Bissinger reports that four years after Billy’s death, Mike “didn’t dwell much on his father’s death anymore,” he also makes it clear that Billy remains an important influence on Mike’s life, saying, “he still thought about him from time to time, and he said he had never met anyone more honest, or more clever, or more dependable” (Bissinger, p. 77). As Mike steps onto the Permian football field, Bissinger reports, “Mike also knew how much Billy Winchell would have cherished seeing him on this September night, dressed in the immaculate black and white of the Permian Panthers” (Bissinger, p. 77). By gaining a spot on the high school football team, Mike continues to form an identity based on Billy’s expectations. Billy, even in his absence, remains a powerful force shaping his son’s identity both as an athlete and as a young adult.
- **Conclusion:** Both Amy Tan and H. G. Bissinger demonstrate how powerfully the relationship between parents and children can shape identity. In “Rules of the Game,” a chapter from *The Joy*

Luck Club, Amy Tan creates a story in which even the angry disagreements between a mother and daughter contribute to the child’s identity. While Waverly sees her mother as an “opponent” (p. 100) by the end of the story, the “invisible strength” (Tan, p. 89) her mother taught her as a child is still a crucial part of her identity. In “Dreaming of Heroes,” from *Friday Night Lights*, Bissinger demonstrates how even an absent parent can shape the identity of his son. Although Billy Winchell dies four years before the events of Bissinger’s account, the values and goals Billy set for Mike continue to guide Mike. Both authors create vivid relationships that suggest how profoundly parents can influence the identity of their children.

Vocabulary

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

*Because this is not a close reading lesson, there is no specified vocabulary. However, in the process of returning to the texts, students may uncover unfamiliar words. Teachers can guide students to make meaning of these words by using the strategies outlined in L.9-10.4.a-d.

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
<p>Standards & Text:</p> <ul style="list-style-type: none"> Standards: RL.9-10.2, RL.9-10.3, RI.9-10.2, W.9-10.2.a, b, f, W.9-10.9.a, b, W.9-10.4, L.9-10.1, L.9-10.2.c Texts: “Two Kinds” or “Rules of the Game” from <i>The Joy Luck Club</i> by Amy Tan; “Dreaming of Heroes” from <i>Friday Night Lights</i> by H. G. Bissinger 	

Learning Sequence:	
1. Introduction of Lesson Agenda	1. 5%
2. Homework Accountability	5. 20%
3. 10.1.3 End-of-Unit Assessment	6. 70%
4. Closing	7. 5%

Materials

- Copies of the 10.1.3 End-of-Unit Assessment for each student
- Copies of the 10.1.3 End-of-Unit Text Analysis Rubric and Checklist for each student

Learning Sequence

How to Use the Learning Sequence	
Symbol	Type of Text & Interpretation of the Symbol
10%	Percentage indicates the percentage of lesson time each activity should take.
no symbol	Plain text indicates teacher action.
	Bold text indicates questions for the teacher to ask students.
	<i>Italicized text indicates a vocabulary word.</i>
▶	Indicates student action(s).
☞	Indicates possible student response(s) to teacher questions.
ⓘ	Indicates instructional notes for the teacher.

Activity 1: Introduction of Lesson Agenda

5%

Begin by reviewing the agenda and the assessed standards for this lesson: RL.9-10.2, RL.9-10.3, RI.9-10.2, W.9-10.2.a, b, f, W.9-10.4, W.9-10.9.a, b, L.9-10.1, and L.9-10.2.c. In this lesson, students complete their End-of-Unit Assessment for 10.1.3, relying on their reading and analysis of either of two chapters from *The Joy Luck Club* by Amy Tan, and “Dreaming of Heroes,” a chapter of *Friday Night Lights* by H. G. Bissinger. Students write a formal, multi-paragraph response to a prompt requiring them to analyze how relationships between characters develop an important central idea common to the texts.

- Students look at the agenda.

Activity 2: Homework Accountability

20%

Instruct students to take out their responses to the previous lesson's homework assignment. (Complete the Parental Expectations Tool in preparation for the 10.1.3 End-of-Unit Assessment.) Instruct students to talk in pairs about the analysis they completed on their Parental Expectations Tool.

- Students discuss the homework in pairs.
- See the Model Parental Expectations Tool.

Instruct students to take out any additional materials for the 10.1.3 End-of-Unit Assessment, such as their notes, annotations, Quick Writes, and tools.

- Students take out their materials for the 10.1.3 End-of-Unit Assessment.
- Students demonstrate completion of their homework by having all of their materials organized and accessible for the assessment.

Activity 3: 10.1.3 End-of-Unit Assessment

70%

Explain to students that because it is a formal writing task, the 10.1.3 End-of-Unit Assessment should include an introductory statement that introduces the topic of their multi-paragraph response, well-organized textual evidence that supports the analysis with well-chosen, relevant, and sufficient textual evidence, and a concluding statement that articulates the information presented in the response. Remind students to use proper grammar, capitalization, punctuation, and spelling.

Instruct students to write a multi-paragraph response to the following prompt:

Respond to the following prompt using evidence from “Dreaming of Heroes” from *Friday Night Lights* and either “Rules of the Game” or “Two Kinds” from *The Joy Luck Club*: How do the relationships between children and their parents develop a central idea common to these two texts?

- Students listen and read the prompt.

- Display the prompt for students to see, or provide the prompt in hard copy.

Ask students if they have remaining questions about the assessment prompt.

Distribute and review the 10.1.3 End-of-Unit Text Analysis Rubric and Checklist. Remind students to revisit the rubric once they are finished with the assessment to ensure they have fulfilled all the criteria.

- Students review the 10.1.3 End-of-Unit Text Analysis Rubric and Checklist.

Remind students as they write to refer to their notes, tools, and annotated texts from previous lessons.

- Students independently answer the prompt using evidence from the texts.
- See the High Performance Response at the beginning of this lesson.

Activity 4: Closing

5%

Display and distribute the homework assignment. For homework, instruct students to continue to read their AIR texts, this time through the lens of a focus standard of their choice, and prepare for a 3–5 minute discussion of their texts based on that standard.

- Students follow along.

Homework

Continue reading your Accountable Independent Reading text through the lens of a focus standard of your choice. Prepare for a 3–5 minute discussion of your text based on that standard.

Model Parental Expectations Tool

Name:		Class:		Date:	
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Directions: In the column labeled “Action,” select an important action taken by a player in the season opener. Include the relevant quote from “Dreaming of Heroes” and briefly summarize the action. In the column labeled “Player Reaction,” record evidence of how each individual player feels about this action. In the column labeled “Community Reaction,” record evidence of how others react to this action.

Text	Quote	Parent’s Expectations	Quote	Children’s Reactions
“Rules of the Game”	“My mother placed my first trophy next to a new plastic chess set ... As she wiped each piece with a soft cloth, she said, ‘Next time win more, lose less.’” (Tan, p. 97)	Waverly’s mother wants her to be a chess champion.	“‘Why do you have to use me to show off? If you want to show off, then why don’t you learn to play chess.’” (Tan, p. 99)	Waverly wants to be a chess champion, but she does not want her mother to take credit for her success.
“Two Kinds”	“‘Of course, you can be prodigy, too,’ my mother told me when I was nine. ‘You can be best anything.’” (Tan, p. 132)	Jing-mei’s mother wants her to be a prodigy.	“‘Why don’t you like me the way I am? I’m <i>not</i> a genius! I can’t play the piano. And even if could, I wouldn’t go on TV if you paid me a million dollars!’” (Tan, p. 136) “‘You want me to	Jing-mei doesn’t practice the piano and refuses to be someone that she is not.

			be someone that I'm not!' I sobbed, 'I'll never be the kind of daughter you want me to be!'" (Tan, p. 142)	
<p>"Dreaming of Heroes" (Mike and Billy)</p>	<p>"And there was Billy, the proud master, watching his gifted disciple from the car." (Bissinger, p. 75)</p> <p>"When he had had trouble with his baseball swing, he knew that Billy would have been able to fix it in a second, standing with him, showing him where to place his hands, jiggering his stance just a tad here and a tad there, doing all the things only a dad could do to make a swing level again and keep a baseball flying forever." (Bissinger, p. 77)</p>	<p>Billy wants Mike to be a successful athlete.</p>	<p>"And then somewhere around the time his father started slipping, Mike lost that innate confidence in himself." (Bissinger, p. 75)</p>	<p>Mike wants to be a football star, but after his father dies he doesn't have any self-confidence.</p>
<p>"Dreaming of Heroes"</p>	<p>"The roars of the crowd got louder and louder as Don</p>	<p>Charlie wants Don to be a football star, just like he</p>	<p>"As for Billingsley, his debut as a starter had</p>	<p>Don wants to be just like his father. He tries to be a</p>

<p>(Don and Charlie)</p>	<p>took the ball and headed for the goal line ... And no one wanted it more, no one felt it more, than Charlie Billingsley ... But it was more than the natural swell of parental pride ... Twenty years earlier, Charlie Billingsley himself had worn the black and white of Permian ... as a star, a legend ... [I]t seemed impossible not to look down on the field and see his own reflection.” (Bissinger, p. 79)</p>	<p>was in high school.</p>	<p>become further mired after his first nervous fumble ... But then with time running out in the half, he had fumbled again, as if the ghost of Charlie caused the football to go bouncing along the turf like a basketball.” (Bissinger, p. 85)</p>	<p>football hero like his dad, but the pressure of his father’s legendary status makes him fumble.</p>
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10.1.3 End-of-Unit Assessment

Text-Based Response

Your Task: Based on your close reading of either “Rules of the Game” or “Two Kinds,” from Amy Tan’s *Joy Luck Club*, and “Dreaming of Heroes,” from H. G. Bissinger’s *Friday Night Lights*, write a well-developed, text-based response to the following prompt:

Respond to the following prompt using evidence from “Dreaming of Heroes” from Friday Night Lights and either “Rules of the Game” or “Two Kinds” from The Joy Luck Club: How do the relationships between children and their parents develop a central idea common to these two texts?

Your response is assessed using the 10.1.3 End-of-Unit Text Analysis Rubric.

Guidelines:

Be sure to:

- Closely read the prompt
- Respond directly to all parts of the prompt
- Cite strong and thorough textual evidence to support your analysis
- Organize your ideas and evidence in a cohesive and coherent manner
- Use precise language and domain specific language appropriate to the task

NJSLS: RL.9-10.2, RL.9-10.3, RI.9-10.2, W.9-10.2.a, b, f, W.9-10.a, b, W.9-10.4, W.9-10.9.a, b, L.9-10.1, L.9-10.2.c

Commentary on the Task:

This task measures RL.9-10.2 and RI.9-10.2 because it demands that students:

- Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.

This task measures RL.9-10.3 because it demands that students:

- Analyze how complex characters (e.g., those with multiple or conflicting motivations) develop over the course of a text, interact with other characters, and advance the plot or develop the theme.

This task measures W.9-10.2.a, b and f because it demands that students:

- Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.
 - Introduce a topic; organize complex ideas, concepts and information to make important connections and distinctions.
 - Develop the topic with well-chosen, relevant, and sufficient facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience's knowledge of the topic.
 - Provide a concluding statement or section that follows from and supports the information or explanation presented (e.g., articulating implications or the significance of the topic).

This task measures W.9-10.4 because it demands that students:

- Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.

This task measures W.9-10.9.a and b because it demands that students:

- Draw evidence from literary or informational texts to support analysis, reflection, and research.
 - Apply *grades 9–10 Reading standards* to literature (e.g., “Analyze how an author draws on and transforms source material in a specific work [e.g., how Shakespeare treats a theme or topic from Ovid or the Bible or how a later author draws on a play by Shakespeare]”).
 - Apply *grades 9–10 Reading standards* to literary nonfiction (e.g., “Delineate and evaluate the argument and specific claims in a text, assessing whether the reasoning is valid and the evidence is relevant and sufficient; identify false statements and fallacious reasoning”).

This task measures L.9-10.1 because it demands that students:

- Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.

This task measures L.9-10.2.c because it demands that students:

- Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.
 - Spell correctly

10.1.3 End-of-Unit Text Analysis Rubric

/ _____ (Total points)

Criteria	4 – Responses at this Level:	3 – Responses at this Level:	2 – Responses at this Level:	1 – Responses at this Level:
<p>Content and Analysis</p> <p>The extent to which the response determines a central idea of a text and analyzes its development over the course of the text, including how it emerges and is shaped and refined by specific details; provides an objective summary of a text.</p> <p>NJSLS.ELA-Literacy.RL.9-10.2</p> <p>NJSLS.ELA-Literacy.RI.9-10.2</p> <p>Determine a central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.</p>	<p>Precisely determine the central idea of a text and skillfully analyze its development by providing precise and sufficient examples of the central idea's emergence and refinement; (when necessary) provide a concise and accurate objective summary of a text.</p>	<p>Accurately determine the central idea of a text and analyze its development by providing relevant and sufficient examples of the central idea's emergence and refinement; (when necessary) provide an accurate objective summary of a text.</p>	<p>Determine the central idea of a text and with partial accuracy, analyze its development by providing relevant but insufficient examples of a central idea's emergence and refinement; (when necessary) provide a partially accurate and somewhat objective summary of a text.</p>	<p>Inaccurately determine the central idea of a text. Provide no examples or irrelevant and insufficient examples of the central idea's emergence and refinement; (when necessary) provide a lengthy, inaccurate, or subjective summary of a text.</p>
<p>Content and Analysis</p> <p>The extent to which the response analyzes how complex characters develop over the course of a text, interact with other characters, and advance the plot or develop the theme.</p> <p>NJSLS.ELA-Literacy.RL.9-10.3</p> <p>Analyze how complex characters (e.g. those with multiple or conflicting motivations) develop over the course of a text, interact with other characters, and advance the plot or develop the theme.</p>	<p>Skillfully analyze how complex characters develop over the course of a text, interact with other characters, and advance the plot or develop the theme.</p>	<p>Accurately analyze how complex characters develop over the course of a text, interact with other characters, and advance the plot or develop the theme.</p>	<p>With partial accuracy, analyze how complex characters develop over the course of a text, interact with other characters, and advance the plot or develop the theme.</p>	<p>Inaccurately analyze how complex characters develop over the course of a text, interact with other characters, and advance the plot or develop the theme.</p>
<p>Command of Evidence and Reasoning</p> <p>The extent to which the response develops the topic with well-chosen, relevant, and sufficient facts,</p>	<p>Thoroughly and skillfully develop the topic with well-chosen, relevant, and</p>	<p>Develop the topic with relevant and sufficient facts, extended definitions, concrete details, quotations, or other</p>	<p>Partially develop the topic with weak facts, extended definitions, details, quotations, or other information and examples appropriate to the</p>	<p>Minimally develop the topic, providing few or irrelevant facts, extended definitions, details, quotations, or other information and</p>



<p>extended definitions, concrete details, quotations, or other relevant information and examples appropriate to the audience's knowledge of the topic.</p> <p>NJSLS.ELA-Literacy.W.9-10.2</p> <p>Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.</p> <p>NJSLS.ELA-Literacy.W.9-10.2.b</p> <p>Develop the topic with well-chosen, relevant, and sufficient facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience's knowledge of the topic.</p>	<p>sufficient facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience's knowledge of the topic. (W.9-10.2.b)</p>	<p>information and examples appropriate to the audience's knowledge of the topic. (W.9-10.2.b)</p>	<p>audience's knowledge of the topic. (W.9-10.2.b)</p>	<p>examples appropriate to the audience's knowledge of the topic. (W.9-10.2.b)</p>
<p>Command of Evidence and Reasoning</p> <p>The extent to which the response draws evidence from literary and informational texts to support analysis, reflection, or research.</p> <p>NJSLS.ELA-Literacy.W.9-10.9.a, b</p> <p>Draw evidence from literary and informational texts to support analysis, reflection, and research; apply <i>grades 9–10 Reading standards</i> to literature or literary nonfiction.</p>	<p>Skillfully utilize textual evidence from literary and informational texts to support analysis, reflection, or research.</p>	<p>Accurately utilize textual evidence from literary and informational texts to support analysis, reflection, or research.</p>	<p>Somewhat effectively or with partial accuracy utilize textual evidence from literary and informational texts to support analysis, reflection, or research.</p>	<p>Ineffectively or inaccurately utilize textual evidence from literary and informational texts to support analysis, reflection, or research.</p>
<p>Coherence, Organization, and Style</p> <p>The extent to which the response introduces a topic, organizes complex ideas, concepts, and information to make important connections and distinctions; when useful to aiding comprehension, includes formatting, graphics, and multimedia.</p> <p>NJSLS.ELA-Literacy.W.9-10.2</p>	<p>Skillfully introduce a topic; effectively organize complex ideas, concepts, and information to make important connections and distinctions; when useful to aiding</p>	<p>Introduce a topic; organize complex ideas, concepts, and information to make important connections and distinctions; when useful to aiding comprehension, include formatting, graphics, and multimedia. (W.9-10.2.a)</p> <p>Provide a concluding</p>	<p>Somewhat effectively introduce a topic; organize complex ideas, concepts, and information, making limited connections and distinctions; when useful to aiding comprehension, somewhat effectively include formatting, graphics, and multimedia. (W.9-10.2.a)</p> <p>Provide a concluding statement or</p>	<p>Lack a clear topic; illogically arrange ideas, concepts and information, failing to make connections and distinctions; when useful to aiding comprehension, ineffectively include formatting, graphics, and multimedia. (W.9-10.2.a)</p> <p>Provide a concluding statement or section that does not follow from or</p>



<p>Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.</p> <p>NJSLS.ELA-Literacy.W.9-10.2.a</p> <p>Introduce a topic; organize complex ideas, concepts, and information to make important connections and distinctions; include formatting (e.g., headings), graphics (e.g., figures, tables), and multimedia when useful to aiding comprehension.</p> <p>The extent to which the response provides a concluding statement or section that follows from and supports the information or explanation presented (e.g., articulating implications or the significance of the topic).</p> <p>NJSLS.ELA-Literacy.W.9-10.2.f</p> <p>Provide a concluding statement or section that follows from and supports the information or explanation presented (e.g., articulating implications or the significance of the topic).</p>	<p>comprehension, skillfully include formatting, graphics, and multimedia. (W.9-10.2.a)</p> <p>Provide a concluding statement or section that clearly follows from and skillfully supports the information or explanation presented. (W.9-10.2.f)</p>	<p>statement or section that follows from and supports the information or explanation presented. (W.9-10.2.f)</p>	<p>section that loosely follows from and so ineffectively supports the information or explanation presented. (W.9-10.2.f)</p>	<p>support the information or explanation presented. (W.9-10.2.f)</p>
<p>Coherence, Organization, and Style</p> <p>The extent to which the response demonstrates clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.</p> <p>NJSLS.ELA-Literacy.W.9-10.4</p> <p>Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.</p> <p>Control of Conventions</p> <p>The extent to which the response demonstrates</p>	<p>Consistently demonstrate clear and coherent writing in which the development, organization, and style thoroughly and skillfully address the task, purpose, and audience.</p> <p>Demonstrate skillful command of conventions with no</p>	<p>Demonstrate clear and coherent writing in which the development, organization, and style are appropriate to the task, purpose, and audience.</p> <p>Demonstrate command of conventions with occasional grammar or usage errors that</p>	<p>Inconsistently demonstrate clear and coherent writing in which the development, organization, and style are appropriate to the task, purpose, and audience.</p> <p>Demonstrate partial command of conventions with several grammar or usage errors that hinder</p>	<p>Rarely demonstrate clear and coherent writing in which the development, organization, and style are appropriate to the task, purpose, and audience.</p> <p>Demonstrate insufficient command of conventions with frequent grammar or usage errors that make</p>



command of the conventions of standard English grammar and usage.	grammar or usage errors.	do not hinder comprehension.	comprehension.	comprehension difficult.
<p>NJSLS.ELA-Literacy.L.9-10.1 Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.</p> <p>Control of Conventions The extent to which the response is spelled correctly.</p> <p>NJSLS.ELA-Literacy.L.9-10.2 Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.</p> <p>NJSLS.ELA-Literacy.L.9-10.2.c Spell correctly.</p>	<p>Spell correctly with no errors. (L.9-10.2.c)</p>	<p>Often spell correctly with occasional errors that do not hinder comprehension. (L.9-10.2.c)</p>	<p>Occasionally spell correctly with several errors that hinder comprehension. (L.9-10.2.c)</p>	<p>Rarely spell correctly with frequent errors that make comprehension difficult. (L.9-10.2.c)</p>

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



10.1.3 End-of-Unit Text Analysis Checklist

Assessed Standards: _____

	Does my writing...	✓
Content and Analysis	Identify a central idea from the text and analyze its development? (RL.9-10.2/RI.9-10.2)	<input type="checkbox"/>
	Provide examples to support analysis of the emergence and refinement of the central idea? (RL.9-10.2/RI.9-10.2)	<input type="checkbox"/>
	If necessary, include a brief summary of the text to frame the development and refinement of the central idea? (RL.9-10.2/RI.9-10.2)	<input type="checkbox"/>
	Analyze how complex characters develop over the course of a text, interact with other characters, and advance the plot or develop the theme? (RL.9-10.3)	<input type="checkbox"/>
Command of Evidence and Reasoning	Develop the topic with well-chosen and relevant textual evidence? (W.9-10.2.b)	<input type="checkbox"/>
	Utilize textual evidence to support analysis, reflection, or research? (W.9-10.9.a/W.9-10.9.b)	<input type="checkbox"/>
Coherence, Organization, and Style	Introduce a topic? (W.9-10.2.a)	<input type="checkbox"/>
	Organize complex ideas, concepts, and information to make important connections and distinctions? (W.9-10.2.a)	<input type="checkbox"/>
	When useful to aiding comprehension, include formatting, graphics, and multimedia? (W.9-10.2.a)	<input type="checkbox"/>
	Provide a concluding statement or section that follows from and supports the explanation or analysis? (W.9-10.2.f)	<input type="checkbox"/>
	Demonstrate clear and coherent writing in which the development, organization, and style that are appropriate to task, purpose, and audience? (W.9-10.4)	<input type="checkbox"/>
Control of Conventions	Demonstrate command of the conventions of standard English grammar and usage? (L.9-10.1)	<input type="checkbox"/>
	Demonstrate accurate spelling? (L.9-10.2.c)	<input type="checkbox"/>

