11.4.1 Unit Overview

“‘You’re twenty-one years old, you’re scared, and there’s a hard squeezing pressure in your chest. What would you do?’

Texts

“On the Rainy River” from The Things They Carried by Tim O’Brien; “The Red Convertible” from The Red Convertible by Louise Erdrich

Number of Lessons in Unit

16

Introduction

In the first unit of Module 11.4, students continue to refine the skills, practices, and routines of reading closely, annotating text, and engaging in evidence-based discussion and writing introduced in Modules 11.1, 11.2, and 11.3.

This unit focuses upon two masterful examples of the short story genre: Tim O’Brien’s “On the Rainy River” from The Things They Carried and Louise Erdrich’s “The Red Convertible” From The Red Convertible. Throughout the unit, students trace the development and interaction of central ideas, and consider how both authors develop and relate story elements, including character, setting, and plot. Students analyze both authors’ structural choices, paying particular attention to the role that point of view plays in each text. Additionally, students are introduced to and practice narrative writing techniques detailed in W.11-12.3.a and W.11-12.3.b.

As students read, discuss, and write about each short story, they examine how O’Brien and Erdrich use narrative techniques to craft their stories. Using the short stories as models, students learn and practice text-based narrative writing techniques detailed in the standards W.11-12.3.a and W.11-12.3.b. Students engage in the writing process several times throughout the unit, including pre-writing, brainstorming, drafting, peer review, revision, and editing.

There are two formal assessments in this unit. In the Mid-Unit Assessment, students craft a written response to a prompt that asks them to choose a specific part of “On the Rainy River” and analyze how it contributes to the overall meaning and structure of the text. For Part 1 of the End-of-Unit Assessment, students engage in a discussion that asks them to consider each author’s point of view in “On the Rainy...
River” and “The Red Convertible,” and analyze key textual evidence in which what is stated directly differs from what is really meant. Part 2 of the End-of-Unit Assessment asks students to engage in the narrative writing process to craft a text-based response to the following prompt: Consider another character’s point of view in either “On the Rainy River” or “The Red Convertible” and retell a key scene from either text through that character’s point of view. Students use the narrative writing skills they have developed throughout this unit to brainstorm, pre-write, draft, peer review, revise, and publish their narrative writing pieces.

**Literacy Skills and Habits**

- Read closely for textual details
- Annotate texts to support comprehension and analysis
- Engage in productive, evidence-based discussions about texts
- Collect and organize evidence from texts to support analysis in writing
- Collect and organize evidence from texts to support analysis in discussion
- Use vocabulary strategies to define unknown words
- Independently read a text in preparation for supported analysis
- Paraphrase and quote relevant evidence from a text
- Generate and respond to questions in scholarly discourse
- Examine and analyze fiction texts for effective narrative writing technique
- Practice narrative writing techniques and skills
- Engage in the writing process of brainstorming, prewriting, drafting, peer review, revision, and publication of narrative writing

**Standards for This Unit**

<table>
<thead>
<tr>
<th>College and Career Readiness Anchor Standards for Reading</th>
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<tr>
<td>None.</td>
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<tr>
<th>CCS Standards: Reading — Literature</th>
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<tbody>
<tr>
<td>RL.11-12.2</td>
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<tr>
<td>Determine two or more themes or central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to provide a complex account; provide an objective summary of the text.</td>
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<td>Standard</td>
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<tr>
<td>RL.11-12.3</td>
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<td>RL.11-12.5</td>
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<td>RL.11-12.6</td>
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**CCS Standards: Reading — Informational**

None.

**CCS Standards: Writing**

<table>
<thead>
<tr>
<th>Standard</th>
<th>Description</th>
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</table>
| W.11.12.2.a-f | Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.  
  a. Introduce a topic; organize complex ideas, concepts, and information so that each new element builds on that which precedes it to create a unified whole; include formatting (e.g., headings), graphics (e.g., figures, tables), and multimedia when useful to aiding comprehension.  
  b. Develop the topic thoroughly by selecting the most significant and relevant facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience’s knowledge of the topic.  
  c. Use appropriate and varied transitions and syntax to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts.  
  d. Use precise language, domain-specific vocabulary, and techniques such as metaphor, simile, and analogy to manage the complexity of the topic.  
  e. Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing.  
  f. Provide a concluding statement or section that follows from and supports the information or explanation presented (e.g., articulating implications or the significance of the topic). |
| W.11.12.3.a, b | Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences. |
a. Engage and orient the reader by setting out a problem, situation, or observation and its significance, establishing one or multiple point(s) of view, and introducing a narrator and/or characters; create a smooth progression of experiences or events.

b. Use narrative techniques, such as dialogue, pacing, description, reflection, and multiple plot lines, to develop experiences, events, and/or characters.

<table>
<thead>
<tr>
<th>W.11-12.4</th>
<th>Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.</th>
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</thead>
<tbody>
<tr>
<td>W.11-12.5</td>
<td>Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience.</td>
</tr>
<tr>
<td>W.11-12.6</td>
<td>Use technology, including the Internet, to produce, publish, and update individual or shared writing products in response to ongoing feedback, including new arguments or information.</td>
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<tr>
<td>W.11-12.9.a</td>
<td>Draw evidence from literary or informational texts to support analysis, reflection, and research.</td>
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<tr>
<td>SL.11-12.1.a, c, d</td>
<td>Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 11–12 topics, texts, and issues, building on others’ ideas and expressing their own clearly and persuasively.</td>
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<tr>
<td></td>
<td>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.</td>
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<td></td>
<td>c. Propel conversations by posing and responding to questions that probe reasoning and evidence; ensure a hearing for a full range of positions on a topic or issue; clarify, verify, or challenge ideas and conclusions; and promote divergent and creative perspectives.</td>
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</table>
| | d. Respond thoughtfully to diverse perspectives; synthesize comments, claims, and evidence made on all sides of an issue; resolve contradictions when possible; and...
### CCS Standards: Language

<table>
<thead>
<tr>
<th>Standard</th>
<th>Description</th>
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<tbody>
<tr>
<td>L.11-12.1</td>
<td>Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.</td>
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<tr>
<td>L.11-12.2</td>
<td>Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.</td>
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<tr>
<td>L.11-12.4.a</td>
<td>Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on <em>grades 11–12 reading and content</em>, choosing flexibly from a range of strategies.</td>
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<td></td>
<td>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.</td>
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<tr>
<td>L.11-12.5</td>
<td>Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.</td>
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</table>

**Note:** Bold text indicates targeted standards that will be assessed in the unit.

### Unit Assessments

#### Ongoing Assessment

<table>
<thead>
<tr>
<th>Standards Assessed</th>
<th>RL.11-12.2, RL.11-12.3, RL.11-12.5, RL.11-12.6, W.11-12.4, W.11-12.5, SL.11-12.1.a, c</th>
</tr>
</thead>
<tbody>
<tr>
<td>Description of Assessment</td>
<td>Assessments for reading lessons vary but may include informal written responses or evidence-based discussions in response to text-based questions and prompts. Additionally, students plan, draft, and peer review responses to text-based narrative writing prompts.</td>
</tr>
</tbody>
</table>

#### Mid-Unit Assessment

<table>
<thead>
<tr>
<th>Standards Assessed</th>
<th>RL.11-12.5, W.11-12.2.a-f</th>
</tr>
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<tbody>
<tr>
<td>Description of Assessment</td>
<td>Students write a multi-paragraph response to the following prompt: Choose a specific part of the text and analyze how it contributes to the overall meaning and structure of the text.</td>
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</table>
### End-of-Unit Assessment

<table>
<thead>
<tr>
<th>Standards Assessed</th>
<th>RL.11-12.6, W.11-12.3.a, b, SL.11-12.1.a, c, L.11-12.1, L.11-12.2</th>
</tr>
</thead>
</table>
| **Description of Assessment** | **Part 1:** Students engage in a formal, evidence-based discussion in response to the following prompt: Consider the point of view in each text. Choose evidence from both texts in which what is directly stated differs from what is really meant. Explain what is really meant by the chosen text evidence.  
**Part 2:** Students brainstorm, prewrite, draft, peer review, revise, edit and publish a text-based narrative writing piece in response to the following prompt: Consider another character’s point of view in either “On the Rainy River” or “The Red Convertible” and retell a key scene from either text through that character’s point of view. |

### Unit-at-a-Glance Calendar

<table>
<thead>
<tr>
<th>Lesson</th>
<th>Text</th>
<th>Learning Outcomes/Goals</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>&quot;On the Rainy River&quot; from <em>The Things They Carried</em> by Tim O’Brien, pages 37–44</td>
<td>In this first lesson of the unit and module, students begin analysis of “On the Rainy River,” a short story from <em>The Things They Carried</em> by Tim O’Brien. Students analyze the impact of the narrator’s first person point of view on the developing story, taking into consideration how the narrator positions himself in relation to the 20-year-old events he recounts.</td>
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<tr>
<td>2</td>
<td>&quot;On the Rainy River,” from <em>The Things They Carried</em> by Tim O’Brien, pages 44–51</td>
<td>In this lesson, students continue to read and analyze “On the Rainy River.” This excerpt introduces the Tip Top Lodge, where the narrator goes to contemplate leaving the United States to escape the draft. This excerpt also introduces students to a pivotal character in the story, Elroy Berdahl, the proprietor of the Tip Top Lodge. Students pay particular attention to the way interrelated elements contribute to plot development in this excerpt.</td>
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<tr>
<td>Lesson</td>
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<td>Learning Outcomes/Goals</td>
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<td>3</td>
<td>&quot;On the Rainy River,&quot; from <em>The Things They Carried</em> by Tim O’Brien, pages 52–58</td>
<td>In this lesson, students read and analyze pages 52–58 of “On the Rainy River” in which the narrator confronts his decision to flee the United States and the draft. Students discuss the conclusion of the text, including the relationship between the narrator and Elroy, and how point of view develops central ideas, while completing an Evidence Collection Tool. Students use the 11.4.1 Lesson 3 Evidence Collection Tool to guide small group discussions about how the narrator’s point of view develops central ideas in the text.</td>
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<tr>
<td>4</td>
<td>“On the Rainy River” from <em>The Things They Carried</em> by Tim O’Brien</td>
<td>In this lesson, students prepare for the Mid-Unit Assessment in the following lesson by engaging in an evidence-based discussion analyzing Tim O’Brien’s “On the Rainy River.” This lesson provides the first opportunity for students to discuss the story in its entirety, specifically focusing on how certain parts of the text contribute to the overall meaning and structure of the text.</td>
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<tr>
<td>5</td>
<td>“On the Rainy River” from <em>The Things They Carried</em> by Tim O’Brien</td>
<td>In this lesson, the Mid-Unit Assessment, students use textual evidence from Tim O’Brien’s “On the Rainy River” to craft a formal, multi-paragraph response to the following prompt: Choose a specific part of the text and analyze how it contributes to the overall meaning and structure of the text.</td>
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<tr>
<td>6</td>
<td>“On the Rainy River” from <em>The Things They Carried</em> by Tim O’Brien</td>
<td>In this lesson, students are introduced to writing standard W.11-12.3.a, which requires students to create an engaging narrative introduction that orients the reader to a problem, situation, or observation and its significance; establish point of view; introduce characters or a narrator; and create a smooth progression of experiences or events. This is the first of several lessons in the module that include targeted writing instruction on W.11-12.3.</td>
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<tr>
<td>7</td>
<td>“On the Rainy River” from <em>The Things They Carried</em> by Tim O’Brien</td>
<td>In this lesson, students engage in peer review and revision of their text-based narrative writing pieces from the previous lesson. The peer review is based on W.11-12.3.a. Students revise their narrative writing pieces based on the peer review process and the Peer Review Accountability Tool.</td>
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<tr>
<td>Lesson</td>
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<td>8</td>
<td>&quot;The Red Convertible&quot; from <em>The Red Convertible</em> by Louise Erdrich, pages 1–4</td>
<td>In this lesson, students begin reading and analyzing Louise Erdrich’s “The Red Convertible” from <em>The Red Convertible</em>. Students read pages 1–4, in which Marty introduces himself and recounts a trip he took with his brother Stephan in a red convertible. Analysis focuses on the development of the narrator, Marty, and his brother, Stephan, and specifically on how Marty’s point of view impacts the character development of Stephan.</td>
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<td>9</td>
<td>&quot;The Red Convertible,&quot; from <em>The Red Convertible</em> by Louise Erdrich, pages 4–10</td>
<td>In this lesson, students complete their reading and analysis of &quot;The Red Convertible.&quot; Students read pages 4–10, in which Stephan returns from the Vietnam War, and Marty describes the events leading up to the final moments of Stephan’s life. Analysis focuses on how elements in the text impact the development of the relationship between two central characters in this excerpt. Students consider the setting of the river, the dialogue and interactions between the two brothers, and how Erdrich uses the red convertible both literally and symbolically to develop and refine the relationship between the two brothers.</td>
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<tr>
<td>10</td>
<td>&quot;The Red Convertible&quot; from <em>The Red Convertible</em> by Louise Erdrich</td>
<td>In this lesson, students apply their reading and analysis of “The Red Convertible” by analyzing the aesthetic impact of Erdrich’s choices in structuring the text. Students consider how the decision to provide information about the ending of the story in the first paragraph impacts the reader’s understanding of the story as a whole. After briefly responding in writing, students participate in a whole-class discussion about their responses regarding the aesthetic impact of the author’s structural choices in the text.</td>
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<tr>
<td>Lesson</td>
<td>Text</td>
<td>Learning Outcomes/Goals</td>
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<tr>
<td>11</td>
<td>“The Things They Carried” from <em>The Things They Carried</em> by Tim O’Brien; “The Red Convertible” from <em>The Red Convertible</em> by Louise Erdrich</td>
<td>In this lesson, narrative writing instruction continues with the introduction of a new substandard: W.11-12.3.b, which requires students to incorporate narrative techniques into their writing to develop events, experiences, and characters. Students review the two texts in this unit, “On the Rainy River” from <em>The Things They Carried</em> and “The Red Convertible” from <em>The Red Convertible</em>, to identify and analyze the authors’ use of narrative techniques.</td>
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<tr>
<td>12</td>
<td>“The Red Convertible” from <em>The Red Convertible</em> by Louise Erdrich</td>
<td>In this lesson, students engage in peer review and revision of their text-based narrative writing pieces from the previous lesson. Students peer review and revise their writing for components of W.11-12.3.b: effective use of narrative writing techniques to develop experiences, events, and/or characters.</td>
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<tr>
<td>13</td>
<td>“On the Rainy River” from <em>The Things They Carried</em> by Tim O’Brien; “The Red Convertible” from <em>The Red Convertible</em> by Louise Erdrich</td>
<td>In this lesson, students return to analyzing the 11.4.1 texts for Part 1 of the End-of-Unit Assessment. Students participate in small group discussions, analyzing both texts in this unit: “On the Rainy River” and “The Red Convertible.” Students review the texts and complete the 11.4.1 End-of-Unit Evidence Collection Tool before engaging in a text-based discussion. Student learning is assessed via discussion in response to the following prompt: Consider the point of view in each text. Choose evidence from both texts in which what is directly stated differs from what is really meant. Explain what is really meant by the chosen text evidence.</td>
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<tr>
<td>Lesson</td>
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<tr>
<td>14</td>
<td>“On the Rainy River” from <em>The Things They Carried</em> by Tim O’Brien; “The Red Convertible” from <em>The Red Convertible</em> by Louise Erdrich</td>
<td>In this lesson, students begin Part 2 of the End-of-Unit Assessment by planning their text-based narrative writing in response to the following prompt: Consider another character’s point of view in either “On the Rainy River” or “The Red Convertible” and retell a key scene from either text through that character’s point of view. Students choose a character and a scene from one of the two unit texts, and brainstorm and prewrite in preparation for drafting text-based narrative writing pieces, using the skills outlined in W.11-12.3.a,b.</td>
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<td>15</td>
<td>“On the Rainy River” from <em>The Things They Carried</em> by Tim O’Brien; “The Red Convertible” from <em>The Red Convertible</em> by Louise Erdrich</td>
<td>In this lesson, students continue Part 2 of the End-of-Unit Assessment by peer reviewing and revising their narrative writing from the previous lesson. Students peer review and revise for standards W.11-12.3.a and W.11-12.3.b, including engaging introductions and effective use of narrative writing techniques such as dialogue, pacing, description, or reflection.</td>
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<tr>
<td>16</td>
<td>“On the Rainy River” from <em>The Things They Carried</em> by Tim O’Brien; “The Red Convertible” from <em>The Red Convertible</em> by Louise Erdrich</td>
<td>In this last lesson of the unit, students complete Part 2 of the End-of-Unit Assessment. Students work in class to finalize their narrative writing pieces by editing, polishing, and rewriting as necessary. Students also publish their narrative writing pieces on a class blog, which serves as a repository for student writing throughout this module.</td>
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**Preparation, Materials, and Resources**

**Preparation**

- Read and annotate “On the Rainy River” from *The Things They Carried* by Tim O’Brien and “The Red Convertible” from *The Red Convertible* by Louise Erdrich.
- Review the Short Response Rubric and Checklist.
- Review the 11.4 Speaking and Listening Rubric and Checklist.
- Review the 11.4 Narrative Writing Rubric and Checklist.
- Review the 11.4.1 Mid-Unit Assessment and End-of-Unit Text Analysis Rubrics and Checklists.
• Review all unit standards and post in classroom.

Materials and Resources

• Chart Paper
• Copies of “On the Rainy River” from *The Things They Carried* by Tim O’Brien and “The Red Convertible” from *The Red Convertible* by Louise Erdrich
• 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, LCD projector, computers for individual students (for word processing and blogging narrative writing)
• Self-stick notes for students
• Copies of handouts and tools for each student: see materials list in individual lesson plans
• Copies of the Short Response Rubric and Checklist
• Copies of the 11.4 Speaking and Listening Rubric and Checklist
• Copies of the 11.4 Narrative Writing Rubric and Checklist
• Copies of 11.4 Common Core Learning Standards Tool
• Copies of the 11.4.1 Mid-Unit and End-of-Unit Text Analysis Rubrics and Checklists
• Copies of the Peer Review Accountability Tool
Introduction

In this first lesson of the unit and module, students begin analysis of “On the Rainy River,” a short story from *The Things They Carried* by Tim O’Brien. Students begin this lesson having read the entire text as homework assigned in the previous module, and initiate their exploration of the short story by analyzing an excerpt, pages 37–44 (from “This is one story I’ve never told before” to “Something vague. Taking off, will call, love Tim.”) In this excerpt, students are introduced to the narrator’s story about the Vietnam War, which he begins by recounting his emotional and physical reactions to the draft notice he receives. Students analyze the impact of the narrator’s first person point of view on the developing story, taking into consideration how the narrator positions himself in relation to the 20-year-old events he recounts. Student learning is assessed via a Quick Write at the end of the lesson: How does the narrator’s point of view impact the meaning of the excerpt?

For homework, students read and annotate pages 44–51 of “On the Rainy River,” identifying and defining unfamiliar vocabulary. Additionally, students resume reading their Accountable Independent Reading (AIR) texts from Module 11.2.

Standards

<table>
<thead>
<tr>
<th>Assessed Standard(s)</th>
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<tbody>
<tr>
<td>RL.11-12.6</td>
<td>Analyze a case in which grasping point of view requires distinguishing what is directly stated in a text from what is really meant (e.g., satire, sarcasm, irony, or understatement).</td>
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<thead>
<tr>
<th>Addressed Standard(s)</th>
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<tbody>
<tr>
<td>W.11-12.9.a</td>
<td>Draw evidence from literary or informational texts to support analysis, reflection, and research.</td>
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<tr>
<td>a.</td>
<td>Apply grades 11–12 Reading standards to literature (e.g., “Demonstrate knowledge of eighteenth-, nineteenth- and early-twentieth-century foundational works of American literature, including how two or more texts from the same period treat similar themes or topics”).</td>
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</table>
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 narrator’s point of view impact the meaning of the excerpt?

① Throughout this unit, Quick Writes will be evaluated using the Short Response Rubric.

High Performance Response(s)

A High Performance Response should:

- Identify the narrator’s point of view (e.g., first person).
- Analyze how the narrator’s point of view impacts the meaning of the excerpt (e.g., The narrator, from a first person point of view, reflects upon a story from his youth that makes him “squirm” and makes him feel “shame” (p. 37). His reflections create a distance between his present self and the arrogant and severe feelings of his younger self. Phrases such as “[c]ourage, I seemed to think” (p. 38), “that was my conviction” (p. 37), and “I was twenty-one years old. Young, yes, and politically naïve” (p. 38) do not necessarily contradict his statements about the war and his community, but they do soften the impact of his harsh statements. His use of specific words further dulls the rudeness of some of his youthful reflections. When he describes himself twenty years prior as “too good” (p. 39) and as a “liberal” (p. 40), he emphasizes the words “good” and “liberal” as if mocking himself while acknowledging that these were immature and arrogant excuses for his exemption from the war.).

Vocabulary

Vocabulary to provide directly (will not include extended instruction)

- forthrightly (adv.) – straight or directly forward; in a direct or straightforward manner
- amortizing (v.) – gradually reducing or writing off the cost or value of (as an asset)
- consensus (n.) – a general agreement about something; an idea or opinion that is shared by all the people in a group
- jingo (n.) – a person who professes his or her patriotism loudly and excessively, favoring vigilant preparedness for war and an aggressive foreign policy
- eviscerated (v.) – took out the internal organs of (an animal)
- deferments (n.) – official permission to do required military service at a later time
- **censure (n.)** – official strong criticism
- **platitudes (n.)** – flat, dull, or trite remarks, especially uttered as if they were fresh or profound

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

- None.

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

- **confession (n.)** – the act of telling people something that makes you embarrassed, ashamed, etc.
- **moral (adj.)** – concerning or relating to what is right and wrong in human behavior
- **discredit (v.)** – to cause (someone or something) to seem dishonest or untrue
- **reservoir (n.)** – an extra supply of something
- **finite (adj.)** – having limits
- **inheritance (n.)** – money, property, etc., that is received from someone when that person dies
- **capital (n.)** – the money, property, etc., that a person or business owns
- **dispensed (v.)** – no longer used or required (something); got rid of (something)
- **shrouded (v.)** – covered or hid (something)
- **radical (adj.)** – having extreme political or social views that are not shared by most people
- **hothead (n.)** – a person who gets angry easily
- **impending (adj.)** – happening or likely to happen soon
- **smug (adj.)** – having or showing the annoying quality of people who feel very pleased or satisfied with their abilities, achievements, etc.
- **province (n.)** – a subject or area of interest that a person knows about or is involved in
- **tolerate (v.)** – to accept the feelings, behavior, or beliefs of (someone)
- **liberal (n.)** – a person who believes that government should be active in supporting social and political change
- **assembly line (n.)** – an arrangement of machines, equipment, and workers in which work passes from operation to operation in a direct line until the product is assembled
- **decapitated (v.)** – cut the head off of (a person or animal)
- **narrowing (v.)** – something becoming smaller in amount or range
- **conscience (n.)** – the part of the mind that makes you aware of your actions as being either morally right or wrong
- **instincts (n.)** – ways of behaving, thinking, or feeling that are not learned; natural desires or tendencies that make you want to act in a particular way
• exile (n.) – a situation in which you are forced to leave your country or home and go to live in a foreign country
• conservative (adj.) – believing in the value of established and traditional practices in politics and society

Lesson Agenda/Overview

<table>
<thead>
<tr>
<th>Student-Facing Agenda</th>
<th>% of Lesson</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Standards &amp; Text:</strong></td>
<td></td>
</tr>
<tr>
<td>• Standards: RL.11-12.6, W.11-12.9.a</td>
<td></td>
</tr>
<tr>
<td>• Text: “On The Rainy River” from <em>The Things They Carried</em> by Tim O’Brien, pages 37–44</td>
<td></td>
</tr>
</tbody>
</table>

**Learning Sequence:**

1. Introduction of Lesson Agenda
2. Homework Accountability
3. Reading and Discussion
4. Quick Write
5. Closing

<table>
<thead>
<tr>
<th>% of Lesson</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. 10%</td>
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<tr>
<td>2. 10%</td>
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<tr>
<td>3. 65%</td>
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<tr>
<td>4. 10%</td>
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<tr>
<td>5. 5%</td>
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</tbody>
</table>

**Materials**

• Copies of the Short Response Rubric and Checklist for each student

Learning Sequence

**How to Use the Learning Sequence**

<table>
<thead>
<tr>
<th>Symbol</th>
<th>Type of Text &amp; Interpretation of the Symbol</th>
</tr>
</thead>
<tbody>
<tr>
<td>10%</td>
<td>Percentage indicates the percentage of lesson time each activity should take.</td>
</tr>
<tr>
<td>no symbol</td>
<td>Plain text indicates teacher action.</td>
</tr>
<tr>
<td>Bold text</td>
<td>Bold text indicates questions for the teacher to ask students.</td>
</tr>
<tr>
<td><em>Italicized text</em> indicates a vocabulary word.</td>
<td></td>
</tr>
<tr>
<td>▶</td>
<td>Indicates student action(s).</td>
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<tr>
<td>✉</td>
<td>Indicates possible student response(s) to teacher questions.</td>
</tr>
<tr>
<td>📀</td>
<td>Indicates instructional notes for the teacher.</td>
</tr>
</tbody>
</table>
Activity 1: Introduction of Lesson Agenda 10%

Begin by outlining the goals for this module and unit. Explain to students that in this fourth module of the year, they will read, discuss, and analyze contemporary and canonical American literature, focusing on how authors structure texts, establish point of view, and develop complex characters.

Additionally, explain to students that in this module, the narrative texts they analyze will serve as models for narrative writing instruction. Explain that they will participate in focused narrative writing instruction, practice, peer review, and revision within the context of W.11-12.3.a-e. Accordingly, this text-based narrative writing instruction and practice will provide students with the opportunity to develop and strengthen the skills required to craft narrative texts that clearly and effectively develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.

- Students follow along.
- The following lessons in Module 11.4 contain targeted narrative writing instruction: 11.4.1 Lessons 6, 7, 11, 12, 14, 15, 16 and 11.4.2 Lessons 3, 4, 11, 12, 19, 20.

Review the agenda and assessed standard for this lesson: RL.11-12.6. In this lesson, students begin their analysis of Tim O’Brien’s “On the Rainy River” from The Things They Carried and consider the impact of the author’s point of view on the meaning of the excerpt.

- Students look at the agenda.

Activity 2: Homework Accountability 10%

Instruct students to take out their responses to the previous lesson’s homework assignment. (Read “On the Rainy River” from The Things They Carried by Tim O’Brien and write down your initial reactions and questions). Instruct students to form pairs and discuss their initial reactions and questions about the text.

- Students form pairs and discuss their homework responses.
- Student responses may include:
  - What does the narrator mean by “It dispensed with all those bothersome little acts of daily courage” (p. 38)?
  - The narrator “hated” the “American war in Vietnam” and felt that “[c]ertain blood was being shed for uncertain reasons” (p. 38). He does not really understand what the purpose of the war is.
  - The narrator seems arrogant because he feels like he is “too good” for the war and that he is “above it” (p. 39).
How do the author’s descriptions of his job at the “meat-packing plant” (pp. 40–41) relate to his “confession” (p. 37)?

How would the narrator’s escape to Canada get him out of going to the war (p. 42)?

For what does the narrator hold the people of his hometown “responsible” (p. 43)?

Why was being taken for “granted” by Elroy helpful to the narrator (p. 47)?

Why did the narrator’s “problem” go “beyond discussion” (p. 49)?

The narrator felt that fleeing to Canada was “the right thing” but his “shame” stopped him from actually doing it (p. 49).

Why did Elroy take the narrator “to the edge” on the Rainy River (p. 53)?

Why was the narrator certain on the day he left the Tip Top Lodge that Elroy “wouldn’t be back,” and why did he feel Elroy’s absence was “appropriate” (p. 58)?

Lead a brief share out on the previous lesson’s homework assignment. Select several students (or student pairs) to share reactions and questions about the text.

**Activity 3: Reading and Discussion**

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

1. This annotation exercise supports students’ engagement with W.11-12.9.a, which addresses the use of textual evidence in writing.

2. **Differentiation Consideration:** If necessary to support comprehension and fluency, consider using a masterful reading of the text before students begin independent analysis. This optional masterful reading will add approximately one day to the length of the module.

3. Consider reminding students that although the author and narrator share the same name, the author structures the text and determines the point of view from which the story is told. The narrator tells the story.

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

   **What does the narrator believe about the Vietnam War?**

Instruct student pairs to reread pages 37–39 of “On the Rainy River” (from “This is one story I’ve never told before” to “killing and dying did not fall within my special province”) and answer the following questions before sharing out with the class.

Provide students with the following definitions: **forthrightly** means “straight or directly forward; in a direct or straightforward manner,” **amortizing** means “gradually reducing or writing off the cost or value.
of (as an asset),” and consensus means “a general agreement about something; an idea or opinion that is shared by all the people in a group.”

- Students write the definitions for forthrightly, amortizing, and consensus on their copies of the text or in a vocabulary journal.

1 Differentiation Consideration: Consider providing the following definitions to support students: confession means “the act of telling people something that makes you embarrassed, ashamed, etc.,” moral means “concerning or relating to what is right and wrong in human behavior,” discredit means “to cause (someone or something) to seem dishonest or untrue,” reservoir means “an extra supply of something,” finite means “having limits,” inheritance means “money, property, etc., that is received from someone when that person dies,” capital means “the money, property, etc., that a person or business owns,” dispensed means “no longer used or required (something); got rid of (something),” shrouded means “covered or hid (something),” radical means “having extreme political or social views that are not shared by most people,” hothead means “a person who gets angry easily,” impending means “happening or likely to happen soon,” smug means “having or showing the annoying quality of people who feel very pleased or satisfied with their abilities, achievements, etc.,” and province means “a subject or area of interest that a person knows about or is involved in.”

- Students write the definition for confession, moral, discredit, reservoir, finite, inheritance, capital, dispensed, shrouded, radical, hothead, impending, smug, and province on their copies of the text or in a vocabulary journal.

1 Differentiation Consideration: Consider explaining that the narrator’s mention of “The Lone Ranger” in this excerpt is a reference to an American television show that ran from 1949–1957 and depicted a hero cowboy ranger (police officer).

What is the effect of the author’s choice to begin the story with a “confession”?

- Student responses may include:
  - The effect of the “confession” creates intrigue or engagement for readers, making them want to continue reading to find out what makes the narrator’s story so difficult to tell that he wants to “relieve at least some of the pressure on [his] dreams,” as if even his sleep is tormented by the story (p. 37).
  - The narrator demonstrates vulnerability or openness, since he immediately entrusts readers with a personal story or “confession” from his past, one that makes him feel “shame” (p. 37).

What words and phrases on page 37 suggest the point in time when the narrator is speaking?
The narrator uses words and first-person phrases like “[t]his is one story I’ve never told before,” “[e]ven now, I’ll admit,” “I suppose,” and “that was my conviction back in the summer of 1968” to show he speaks in the present but reflects on a story from his past (p. 37).

How does the narrator’s point of view impact his statements on page 37?

The narrator’s first-person reflective point of view separates his feelings as a young man in the past from his feelings as an older adult in the present. His first-person statements signal that the feelings (or ideas) he expresses are “twenty years” old, and thus may be different than his feelings and ideas in the present (p. 37).

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

What do the phrases “[e]ven now, I’ll admit,” “I suppose,” and “that was my conviction” (p. 37) demonstrate about the narrator’s point of view?

The phrases demonstrate the narrator’s comparison of his present day feelings about his “story” with his feelings from the past (p. 37). In this way, he separates what he felt at the time the story took place with how he feels in the present.

What was the narrator’s “conviction” about heroes “back in the summer of 1968” (p. 37)?

The narrator’s “conviction” was his belief that “heroes” behave “bravely and forthrightly, without thought of personal loss or discredit;” thus, heroes courageously and selflessly make the right choices in the face of “moral emergenc[ies]” or high stakes situations (p. 37).

How does the narrator’s “comforting theory” (p. 38) relate to his “conviction” (p. 37)?

The narrator’s “comforting theory” equates courage with a bank account, using figurative language such as “inheritance,” “letting it earn interest,” “moral capital,” “the account,” and “drawn down” to further develop the concept of courage as something that can be saved for later use (p. 38). This “comforting theory” about courage presumes that unused courage increases “over the years,” and that “stashing it away and letting it earn interest” makes it “increase” (p. 38). The narrator’s “comforting theory” supports his “conviction” by suggesting that it is acceptable to save courage rather than act “bravely” or perform “bothersome little acts of daily courage” (p. 38).

Differentiation Consideration: Consider using the following question to extend student understanding in the previous question sequence, as needed.
What is the “moral emergency” the narrator describes on page 37? Why is it a “moral emergency?”

- A “moral emergency” describes a “high” stakes situation in which a person is faced with a choice between “good” and “evil” (p. 37). This “moral emergency” calls into question a person’s morals, or personal sense of right and wrong.

How do specific words and phrases in this excerpt further refine the narrator’s “convictions?”

- The narrator uses the phrase “justice and imperative” to further explain his “convictions” that a country should not go to war unless the war is just and immediately necessary (p. 39). He makes the statement that “[t]he very facts were shrouded in uncertainty” and reinforces this with “you don’t make war without knowing why” (p. 38). He asserts that the mistakes of war are not fixable and that “[o]nce people are dead, you can’t make them undead” (p. 39).

Consider explaining to students that the narrator’s references to the USS Maddox, the Gulf of Tonkin, Ho Chi Minh, the Geneva Accords, SEATO, the Cold War, and dominoes refer to events, issues, or people related to the United States’ decision to become involved in the Vietnam War (p. 38).

How does the narrator’s “stand against the war” compare to his “convictions” about the war?

- The narrator recalls that protesting the war was an “abstract endeavor” to him because he “felt no personal danger” or “impending crisis” (p. 39). The narrator’s “stand against the war” as “almost entirely an intellectual activity” was “[o]dd[]” given the strength of his “convictions” or “hate[]” for the war (pp. 38–39).

Consider explaining that Gene McCarthy, referenced in this excerpt, was a United States Congressman (1949–1959) and later a Senator (1959–1971) from Minnesota who opposed the war in Vietnam.

Lead a brief whole-class discussion of student responses.

Instruct student pairs to reread pages 39–44 of “On the Rainy River” (from “The draft notice arrived on June 17, 1968” to “Something vague. Taking off, will call, love Tim”).

Provide students with the following definitions: jingo means “a person who professes his or her patriotism loudly and excessively, favoring vigilant preparedness for war and an aggressive foreign policy,” eviscerated means “took out the internal organs of (an animal),” deferments means “official permission to do required military service at a later time,” censure means “official strong criticism” and platitudes means “flat, dull, or trite remarks, especially uttered as if they were fresh or profound.”
Students write the definitions of *jingo, eviscerated, deferments, censure, and platiitudes* on their copies of the text or in a vocabulary journal.

**Differentiation Consideration:** Consider providing students with the following definitions: *tolerate* means “to accept the feelings, behavior, or beliefs of (someone),” *liberal* means “a person who believes that government should be active in supporting social and political change,” *assembly line* means “an arrangement of machines, equipment, and workers in which work passes from operation to operation in a direct line until the product is assembled,” *decapitated* means “cut the head off of (a person or animal),” *narrowing* means “something becoming smaller in amount or range,” *conscience* means “the part of the mind that makes you aware of your actions as being either morally right or wrong,” *instincts* means “ways of behaving, thinking, or feeling that are not learned; natural desires or tendencies that make you want to act in a particular way,” *exile* means “a situation in which you are forced to leave your country or home and go to live in a foreign country,” and *conservative* means “believing in the value of established and traditional practices in politics and society.”

- Students write the definitions of *tolerate, liberal, assembly line, decapitated, narrowing, conscience, instincts, exile, and conservative* on their copies of the text or in a vocabulary journal.

**How do the “million things all at once” (p. 39) further develop the narrator’s character?**

- Student responses may include:
  - The narrator attempts to justify his desire not to go to war by reasoning that he “was too good” for the Vietnam War (p. 39). He arrogantly states that he was “[t]oo smart, too compassionate, too everything,” and then underscores these claims by saying he “was above” the war (p. 39).
  - The narrator describes his future plans for “grad studies at Harvard” on a “full-ride scholarship,” as well as lists all the reasons why he would not be a good soldier, including that he “hated Boy Scouts ... hated camping out ... hated dirt ... [and] blood made [him] queasy” (p. 39). The narrator’s reasoning contributes to his development as someone who saw himself as superior to those “fresh bodies” (p. 40) who should go to war, and demonstrates the “smug removal” (p. 39) he recalls in the previous paragraph.
  - Among the narrator’s “million things all at once” is his objection to the war as a matter of principle (p. 39). He indicates that as a “liberal” opposed to the war, he should not have to participate in it, and that “some dumb jingo in his hard hat,” or someone who is in favor of the war, should fight instead (p. 40).

**How does the narrator’s explanation regarding who should go to war impact the tone of this excerpt?**
Student responses may include:

- The narrator’s explanation creates an arrogant and self-deprecating tone. When he states that he was “too good” for the war (p. 39), that he “was a liberal” (p. 40), and that “some dumb jingo” should be drafted instead of him (p. 40), he establishes an arrogant tone, and implies that “good,” “liberal” people should not go to war.
- His tone becomes intentionally sarcastic when he talks about “LBJ’s pretty daughters” being drafted, or Westmoreland’s “nephews and nieces and baby grandson” (p. 40). Finally, by using italics to emphasize certain words, the narrator conveys a self-deprecating or sarcastic tone to acknowledge the immaturity of his ideas when he was a young person.

**Differentiation Consideration:** Consider explaining that the narrator’s statement about a “Bomb Hanoi button” is a reference to Hanoi, a city in Vietnam (p. 40). Explain that a “button,” in this context, is a pin with a picture or message some people wear on clothing. Additionally, consider explaining that the narrator’s mention of “LBJ” is a reference to Lyndon Baines Johnson, the United States president from 1963–1969, and his mention of “Westmoreland” is a reference to William Westmoreland, a four-star army general who commanded U.S. military operations in the Vietnam War from 1964–1968.

How does the narrator’s description of his work at the meat-packing plant relate to his conflict?

- The narrator connects the “draft notice” (p. 39) and prospects of going to the war with the description of work at the meat-packing plant by describing how he feels his “life … collapsing toward slaughter” (p. 41). At the meat-packing plant, he faces the slaughter of pigs each day with “carcass[es],” that have been “decapitated, split … pried open, eviscerated, and strung up” (p. 40). His thoughts reflect the death of the future he planned, and an emotional state that leaves him feeling “isolated” (p. 41) and “pried open” (p. 40) to the judgment of his community.

**Differentiation Consideration:** Consider using the following question to extend student understanding as needed.

**Why was there “no happy way out” (p. 41)?**

- The narrator had “no happy way out” of participating in the Vietnam War because he could not get out of the war for any reason (p. 41). For example, “[t]he government had ended most graduate school deferments; the waiting lists for the National Guard and Reserves were impossibly long; [the narrator’s] health was solid,” and he “didn’t qualify for CO status” (p. 41).

**Differentiation Consideration:** Consider explaining that “CO status” (p. 41) is a reference to the term “conscientious objector.” A conscientious objector is “one who is opposed to serving in the armed forces and/or bearing arms on the grounds of moral or religious principles” (For more information go to: [https://www.sss.gov/default.htm](https://www.sss.gov/default.htm). Go to “Fast Facts” on the left side of the page,
and select “Conscientious Objection”). CO status provides those who qualify with alternate forms of service outside the military.

Differentiation Consideration: Consider using the following question to extend student understanding as needed.

What is the narrator’s “moral split” (p. 42)?

The “moral split” describes the narrator’s inability to “make up [his] mind” about whether he should flee the United States for Canada to avoid going to war (p. 42). He “feared the war,” but he “also feared exile” (p. 42).

For what does the narrator hold the people of his hometown responsible? What does his point of view suggest about the people in his hometown and the narrator himself?

Student responses should include:

- The narrator holds the people of his hometown responsible for “sending [him] off to fight a war they didn’t understand” (p. 43).
- His point of view that these people “didn’t know history” and that it was “too damned complicated” for them (p. 43) suggests that he thought they were ignorant, and that his opinion that a nation should have to be “justified in using military force” (p. 42) was accurate and superior.

Lead a brief whole-class discussion of student responses.

Activity 4: Quick Write

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

How does the narrator’s point of view impact the meaning of the excerpt?

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 5: Closing

Display and distribute the homework assignment. For homework, instruct students to read and annotate pages 44–51 of “On the Rainy River” (from “I drove north. It’s a blur now, as it was then” to “a two-word note that said EMERGENCY FUND. The man knew”). Direct students to box any unfamiliar words from pages 44–51 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.

Additionally, students should continue to read their AIR texts 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.

AIR was suspended in Module 11.3; students should continue reading their AIR texts from Module 11.2.

Homework

Read and annotate pages 44–51 of “On the Rainy River” (from “I drove north. It’s a blur now, as it was then” to “a two-word note that said EMERGENCY FUND. The man knew”). Box any unfamiliar words from pages 44–51 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.

Additionally, continue reading your Accountable Independent Reading text through the lens of a focus standard of your choice and prepare for a 3–5 minute discussion of your text based on that standard.
# Short Response Rubric

**Assessed Standard:**

<table>
<thead>
<tr>
<th></th>
<th>2-Point Response</th>
<th>1-Point Response</th>
<th>0-Point Response</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Inferences/Claims</strong></td>
<td>Includes valid inferences or claims from the text. Fully and directly responds to the prompt.</td>
<td>Includes inferences or claims that are loosely based on the text. Responds partially to the prompt or does not address all elements of the prompt.</td>
<td>Does not address any of the requirements of the prompt or is totally inaccurate.</td>
</tr>
<tr>
<td><strong>Analysis</strong></td>
<td>Includes evidence of reflection and analysis of the text.</td>
<td>A mostly literal recounting of events or details from the text(s).</td>
<td>The response is blank.</td>
</tr>
<tr>
<td><strong>Evidence</strong></td>
<td>Includes the most relevant and sufficient textual evidence, facts, or details to develop response according to the requirements of the Quick Write.</td>
<td>Includes some relevant facts, definitions, concrete details and/or other information from the text(s) to develop an analysis of the text according to the requirements of the Quick Write.</td>
<td>The response includes no evidence from the text.</td>
</tr>
<tr>
<td><strong>Conventions</strong></td>
<td>Uses complete sentences where errors do not impact readability.</td>
<td>Includes incomplete sentences or bullets.</td>
<td>The response is unintelligible or indecipherable.</td>
</tr>
</tbody>
</table>
# Short Response Checklist

**Assessed Standard:**

<table>
<thead>
<tr>
<th>Does my writing...</th>
<th>Did I...</th>
<th>✔</th>
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</thead>
<tbody>
<tr>
<td>Include valid inferences and/or claims from the text(s)?</td>
<td>Closely read the prompt and address the whole prompt in my response?</td>
<td>☐</td>
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<tr>
<td></td>
<td>Clearly state a text-based claim I want the reader to consider?</td>
<td>☐</td>
</tr>
<tr>
<td></td>
<td>Confirm that my claim is directly supported by what I read in the text?</td>
<td>☐</td>
</tr>
<tr>
<td>Develop an analysis of the text(s)?</td>
<td>Consider the author’s choices, impact of word choices, the text’s central ideas, etc.?</td>
<td>☐</td>
</tr>
<tr>
<td>Include evidence from the text(s)?</td>
<td>Directly quote or paraphrase evidence from the text?</td>
<td>☐</td>
</tr>
<tr>
<td></td>
<td>Arrange my evidence in an order that makes sense and supports my claim?</td>
<td>☐</td>
</tr>
<tr>
<td></td>
<td>Reflect on the text to ensure the evidence I used is the most relevant and sufficient evidence to support my claim?</td>
<td>☐</td>
</tr>
<tr>
<td>Use complete sentences, correct punctuation, and spelling?</td>
<td>Reread my writing to ensure it means exactly what I want it to mean?</td>
<td>☐</td>
</tr>
<tr>
<td></td>
<td>Review my writing for correct grammar, spelling, and punctuation?</td>
<td>☐</td>
</tr>
</tbody>
</table>
Introduction

In this lesson, students continue to read and analyze “On the Rainy River” from *The Things They Carried* by Tim O’Brien, pages 44–55 (from “I drove north. It’s a blur now” to “a two-word note that said EMERGENCY FUND. The man knew”). In this excerpt students are introduced to the Tip Top Lodge, where the narrator goes to contemplate leaving the United States to escape the draft. This excerpt also introduces students to a pivotal character in the story, Elroy Berdahl, the proprietor of the Tip Top Lodge. Students pay particular attention to the way interrelated elements contribute to plot development in this excerpt. Student learning is assessed via a Quick Write at the end of the lesson: How do two interrelated elements in this excerpt contribute to the development of the plot?

For homework, students read and annotate pages 52–58 of “On The Rainy River.” Students also identify and define unfamiliar vocabulary, as well as respond in writing to two questions about the reading.

Standards

<table>
<thead>
<tr>
<th>Assessed Standard(s)</th>
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<tbody>
<tr>
<td>RL.11-12.3</td>
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<tr>
<td>Analyze the impact of the author’s choices regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed).</td>
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</tbody>
</table>

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<tr>
<th>Addressed Standard(s)</th>
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<tbody>
<tr>
<td>W.11-12.9.a</td>
</tr>
<tr>
<td>Draw evidence from literary or informational texts to support analysis, reflection, and research.</td>
</tr>
<tr>
<td>a. Apply grades 11–12 Reading standards to literature (e.g., “Demonstrate knowledge of eighteenth-, nineteenth- and early-twentieth-century foundational works of American literature, including how two or more texts from the same period treat similar themes or topics”).</td>
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</table>

| L.11-12.4.a          |
| Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grades 11–12 reading and content, choosing flexibly from a range of strategies. |
| a. Use context (e.g., the overall meaning of a sentence, paragraph, or text; a word’s position or function in a sentence) as a clue to the meaning of a word or phrase. |
## Assessment

### Assessment(s)

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

- How do two interrelated elements in this excerpt contribute to the development of the plot?

### High Performance Response(s)

A High Performance Response should:

- Determine two interrelated elements in this excerpt (e.g., the setting of the Tip Top Lodge on the Rainy River and the character Elroy).
- Analyze how the interrelated elements contribute to the development of the plot (e.g., The setting of the Tip Top Lodge on the Rainy River relates to the character of Elroy, because together they represent the solitude the narrator needs in order to deal with the turmoil in his mind. Elroy and the setting of the lodge give the narrator the emotional and physical space he needs to make his decision about whether or not he should flee to Canada. O’Brien describes the wilderness, where the lodge is located, as “withdraw[n] into a great permanent stillness” (pp. 46–47), and Elroy as having a “willful, almost ferocious silence” (p. 47). Elroy “offer[s] exactly what [the narrator] needed, without questions, without any words at all” (p. 46), just as the Rainy River, on the edge of Canada, offers him the opportunity to make the choice that will determine “one life from another” (p. 45)).

## Vocabulary

### Vocabulary to provide directly (will not include extended instruction)

- **cryptic (adj.)** – mysterious in meaning; puzzling; ambiguous
- **grotesque (adj.)** – extremely different from what is expected or usual

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

- **reticence (n.)** – the state of being reserved, especially with regard to speaking freely; restraint

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

- **adrenaline (n.)** – a substance that is released in the body of a person who is feeling a strong emotion (such as excitement, fear, or anger) and that causes the heart to beat faster and gives the person more energy
- **giddy (adj.)** – feeling or showing great happiness and joy
• flimsy (adj.) – easily broken, torn, etc.; not strong or solid
• critical (adj.) – extremely important
• gesture (n.) – something said or done to show a particular feeling or attitude
• ferocious (adj.) – very great or extreme
• hick (n.) – an uneducated person from a small town or the country
• psychic (adj.) – of or relating to the mind
• hauling (v.) – pulling or dragging
• denials (n.) – statements saying that something is not true or real
• insufficient (adj.) – not having or providing enough of what is needed
• pros and cons (n.) – the various arguments in favor of or against a course of action
• irrational (adj.) – not thinking clearly; not able to use good reason or good judgment
• crisis (n.) – a difficult or dangerous situation that needs serious attention
• confronted (v.) – directly questioned the action or authority
• fussed with (v.) – moved or handled something in a nervous or uncertain way
• sermon (n.) – a speech about a moral or religious subject that is usually given by a religious leader
• recitation (n.) – the act of saying or repeating something out loud for an audience
• butchery (n.) – the job of preparing meat for sale
• aroma (n.) – a noticeable and usually pleasant smell
• fond of (adj.) – having a liking for or love of (someone or something)
• crud (n.) – a dirty or greasy substance

Lesson Agenda/Overview

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<thead>
<tr>
<th>Student-Facing Agenda</th>
<th>% of Lesson</th>
</tr>
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<td><strong>Learning Sequence:</strong></td>
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<tr>
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<td>2. Homework Accountability</td>
<td>2. 15%</td>
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3. Reading and Discussion 3. 60%
4. Quick Write 4. 15%
5. Closing 5. 5%

Materials

- Student copies of the Short Response Rubric and Checklist (refer to 11.4.1 Lesson 1)

Learning Sequence

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<tr>
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<td>Indicates a vocabulary word.</td>
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<tr>
<td>▲</td>
<td>Indicates student action(s).</td>
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<td>✈️</td>
<td>Indicates possible student response(s) to teacher questions.</td>
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<td>📊</td>
<td>Indicates instructional notes for the teacher.</td>
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Activity 1: Introduction of Lesson Agenda 5%

Begin by reviewing the agenda and assessed standard for this lesson: RL.11-12.3. In this lesson, students are introduced to a pivotal character in the story, Elroy Berdahl. They are also introduced to the Tip Top Lodge, the setting where the narrator goes to contemplate leaving the United States. Students pay particular attention to the way interrelated elements of the story contribute to the development of the plot.

- Students look at the agenda.

Explain to students that the assessment for this lesson focuses on RL.11-12.3, which pertains to an author’s choices about the elements of a story and the impact of these choices. Remind students that the elements of a story include plot, character, structure, conflict, setting, and point of view.

- Students were introduced to RL.11-12.3 in 11.1.1 Lesson 2.

- Consider posting the list of elements for future reference in the module, as students will encounter additional RL.11-12.3 assessment prompts in subsequent lessons.
Activity 2: Homework Accountability

Instruct students to take out their responses to the previous lesson’s homework assignment. (Read and annotate pages 44–51 of “On the Rainy River” (from “I drove north. It’s a blur now, as it was then” to “a two-word note that said EMERGENCY FUND. The man knew”)). Instruct students to form pairs to discuss their responses.

- Student pairs discuss their annotations from the previous lesson’s homework.

  Student annotations may include:

  - Star near:
    - “Even after two decades I can close my eyes” because this statement is a repetition of the narrator’s earlier statements about this story being a memory from his past (p. 46).
    - “[B]ut before I could stop myself I was talking about the blood clots and the water gun and how the smell had soaked into my skin” because this is a point in the story where the narrator demonstrates some transparency or reveals some of his vulnerability to Elroy (p. 51).

  - Exclamation point near:
    - “[T]he man saved me” because this is the introduction of a new pivotal character in the story (p. 46).
    - “He took my presence for granted” because while this phrase would normally be seen as negative, it seems in this context that this is comforting to the narrator (p. 47).
    - “The man knew” because this gives the impression that Elroy has been tactical about his treatment of the narrator, both in his sparse conversation and in his actions at the lodge (p. 51).

  - Question mark near “The man’s self-control was amazing. He never pried.” (p. 49) Does the narrator want Elroy to pry?

This annotation supports students’ engagement with W.11-12.9.a, which addresses the use of textual evidence in writing.

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: cryptic, grotesque.

Differentiation Consideration: Students may also identify the following words: adrenaline, giddy, flimsy, critical, gesture, ferocious, hick, psychic, hauling, denials, insufficient, pros and cons, irrational, crisis, confronted, fussed with, sermon, recitation, butchery, aroma, fond of, crud.
Definitions are provided in the Vocabulary box in this lesson.

Instruct students to talk in pairs about how they applied a focus standard to their Accountable Independent Reading (AIR) texts. 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 a focus standard to their AIR texts from the previous lesson’s homework.

Activity 3: Reading and Discussion

Instruct students to stay in their pairs from the previous activity. Post or project each set of questions below for students to discuss. Instruct students to continue to annotate the text as they read and discuss.

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

How do the setting of the Tip Top Lodge and the character of Elroy contribute to the development of the story’s plot?

Instruct student pairs to reread pages 44–48 of “On the Rainy River” (from “I drove north. It’s a blur now” to “it seemed so grotesque and terrible and sad”) and answer the following questions before sharing out with the class.

How does the description of the “dr[i]ve north” (p. 44) further develop the narrator’s character?

- Student responses may include:
  - The description of the “dr[i]ve north” suggests the narrator is unstable or confused during this time in his life (p. 44). The narrator describes the drive as a “blur” and only “remember[s] ... velocity and the feel of a steering wheel in [his] hands” (p. 44). “[R]iding on adrenaline,” he feels “giddy” and excited, yet aware that he would not have a “happy conclusion” to his adventure (p. 44).
  - During the narrator’s “dr[i]ve north” (p. 44), he has “no plan” (p. 45) and acknowledges his actions are “mindless” (p. 44) but drives because “it was all [he] could think of to do” (p. 44). This description further portrays the narrator as having an impulsive and irrational response to the fear about his “moral split” (p. 42).
How does the description of the Tip Top Lodge and its surroundings further develop the plot of the story?

- The description of the Tip Top Lodge and its surroundings signal a shift in the story. The lodge sits “on a peninsula that jutted northward into the Rainy River,” which “separated one life from another” (p. 45). This setting is a place where the narrator can actually see both sides of his “moral split” (p. 42): decide whether he will flee to Canada and face the judgment of his community and family, or go to a war with which he morally disagrees and “hate[s]” (p. 38).

1 Differentiation Consideration: Consider providing the following question to support student understanding in the previous question sequence.

How does the Rainy River “separate[] one life from another” (p. 45) for the narrator?

- The Rainy River “separates Minnesota from Canada,” which is another way of saying that the Rainy River separates the narrator’s real life from his imagined life (p. 45). The narrator’s real life in Minnesota requires his participation in the Vietnam War, whereas his potential or imagined life in Canada does not.

How is Elroy introduced? What does the way Elroy is introduced suggest about his role in the story?

- Student responses should include:
  - The narrator introduces Elroy as “[t]he man who opened the door” of the Tip Top Lodge, and “the hero of [the narrator’s] life” (p. 45).
  - This introduction signals to the reader that this character will play a pivotal role in the story.

How does the setting of the Tip Top Lodge compare with the narrator’s hometown?

- The Tip Top Lodge stands unoccupied, except for the narrator and Elroy. “Tourist season was over” the narrator explains, “and there were no boats on the river” (p. 46). The narrator depicts a sense of quiet associated with the Tip Top Lodge when he states, “the wilderness seemed to withdraw into a great permanent stillness” (pp. 46–47). These descriptions offer a quiet contrast to the gore of the meat-packing plant and the disapproval the narrator perceives in his hometown. The setting of the Tip Top Lodge offers a quiet physical and mental space for the narrator to confront his decision.

1 Differentiation Consideration: Consider sharing with students that the phrase “tourist season” refers to a time of year when tourists (or people) are numerous and frequent in a given location.

How does Elroy’s behavior over the “six days” affect the narrator?

- Student responses may include:
The narrator describes Elroy’s “willful, almost ferocious silence,” and that Elroy “had a way of compressing large thoughts into small, cryptic packets of language” (p. 47). Elroy’s behavior provides the narrator with the neutral environment he needs to think about the decision before him, and ensures that he does not say the “wrong” or “right word” to cause the “wired and jittery” narrator to “disappear[]” (pp. 47–48).

Elroy “knew [the narrator] couldn’t talk about it” (p. 47) and offers the narrator “exactly what [he] needed” (p. 46), “never ask[ing]” (p. 47) the questions that most people would ask in a similar situation.

Lead a brief whole-class discussion of student responses.

Instruct student pairs to reread pages 48–51 of “On the Rainy River” (from “I’m not sure how I made it through those six days” to “a two-word note that said EMERGENCY FUND. The man knew”) and answer the following questions before sharing out with the class.

What relationship develops between Elroy and the narrator?

Elroy acts as a neutral, non-judgmental witness or adult figure observing the narrator’s turmoil or despair during the “six days” (p. 48). Elroy does not shame him and does not spark “lies or denials” (p. 49), unlike the “people sitting around a table down at the old Gobbler Café on Main Street” (p. 43) with whom the narrator might interact back home.

Based on the narrator’s description of Elroy on page 49, what might the word “reticence” mean?

The narrator describes Elroy as having “amazing” “self-control” in not “pr[ying]” about the narrator’s problem, and that his choice in not asking any questions relates to his living in a part of the country where “privacy still held value” (p. 49). Based on these explanations, “reticence” could have to do with a person being reserved and not speaking freely.

**Differentiation Consideration:** If students struggle to define *reticence*, consider providing the following definition: *reticence* means “the state of being reserved, especially with regard to speaking freely; restraint.”

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

How does the phrase “[i]ntellect had come up against emotion” (p. 49) relate to the narrator’s conflict?
This phrase demonstrates the “moral split” (p. 42) the narrator experiences between his convictions, or his intellect, and shame, or his emotion. His “conscience [tells him] to run,” but “[h]ot, stupid shame” and the fear of “people ... think[ing] badly of [him]” make him stay. In considering his flight to Canada, he further states he is “ashamed to be doing the right thing” (p. 49).

**How does the interaction on pages 50–51 between Elroy and the narrator further develop Elroy’s character?**

The interaction develops Elroy’s character because it shows that Elroy cares about the narrator and his situation. Elroy demonstrates his determination to help the narrator when he states “[w]e forgot wages,” and insists on paying the narrator generously for his work around the Tip Top Lodge (p. 50). And when the narrator refuses the money, Elroy leaves it with a note that reads “EMERGENCY FUND” (p. 51). With this action, Elroy acknowledges the narrator faces “crisis” and wants to help him without confrontation or opinions (p. 49).

Lead a brief whole-class discussion of student responses.

**Activity 4: Quick Write**

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

**How do two interrelated elements in this excerpt contribute to the development of the plot?**

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.

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

1. **Differentiation Consideration:** Consider reminding students to reference the posted list of story elements.

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**

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Display and distribute the homework assignment. For homework, instruct students to read and annotate pages 52–58 of “On the Rainy River” (from “Looking back after twenty years, I sometimes wonder” to “I was a coward. I went to the war”). Direct students to box any unfamiliar words from pages 52–58 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. Additionally, after completing reading and annotation, instruct students to respond briefly in writing to 2 of the 3 following prompts of their choice:

What is the effect of the narrator addressing the reader in this excerpt?

Why has the narrator never shared his story before?

What is Elroy’s role in this excerpt?

Students follow along.

Homework

Read and annotate pages 52–58 of “On the Rainy River” (from “Looking back after twenty years, I sometimes wonder” to “I was a coward. I went to the war”). Box any unfamiliar words from pages 52–58 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.

After completing reading and annotation, respond briefly in writing to 2 of the 3 following prompts of your choice:

What is the effect of the narrator addressing the reader in this excerpt?

Why has the narrator never shared his story before?

What is Elroy’s role in this excerpt?
11.4.1 Lesson 3

Introduction

In this lesson, students read and analyze pages 52–58 of “On the Rainy River” from The Things They Carried (from “Looking back after twenty years, I sometimes wonder” to “I was a coward. I went to the war”), in which the narrator confronts his decision to flee the United States and the draft.

Students discuss the conclusion of the text, including the relationship between the narrator and Elroy, and how point of view develops central ideas, and complete an Evidence Collection Tool. Students then use the 11.4.1 Lesson 3 Evidence Collection Tool to guide small group discussions about how the narrator’s point of view 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 point of view develop two or more related central ideas?

For homework, students respond briefly in writing to the following prompt: What purpose does telling the story serve for the narrator? Additionally, students continue to read their Accountable Independent Reading (AIR) texts.

Standards

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<th>Assessed Standard(s)</th>
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<td>RL.11-12.2</td>
<td>Determine two or more themes or central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to produce a complex account; provide an objective summary of the text.</td>
</tr>
<tr>
<td>RL.11-12.6</td>
<td>Analyze a case in which grasping point of view requires distinguishing what is directly stated in a text from what is really meant (e.g., satire, sarcasm, irony, or understatement).</td>
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<table>
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<th>Addressed Standard(s)</th>
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<tr>
<td>W.11-12.9.a</td>
<td>Draw evidence from literary or informational texts to support analysis, reflection, and research.</td>
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</table>
| a. Apply grades 11–12 Reading standards to literature (e.g., “Demonstrate knowledge of eighteenth-, nineteenth- and early-twentieth-century foundational works of American literature, including how two or more texts from the same
period treat similar themes or topics”.

<table>
<thead>
<tr>
<th>SL.11-12.1.a, c</th>
<th>Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 11–12 topics, texts, and issues, building on others’ ideas and expressing their own clearly and persuasively.</th>
</tr>
</thead>
<tbody>
<tr>
<td>a.</td>
<td>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.</td>
</tr>
<tr>
<td>c.</td>
<td>Propel conversations by posing and responding to questions that probe reasoning and evidence; ensure a hearing for a full range of positions on a topic or issue; clarify, verify, or challenge ideas and conclusions; and promote divergent and creative perspectives.</td>
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**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 narrator’s point of view develop two or more related central ideas?

**High Performance Response(s)**

A High Performance Response should:

- Determine two or more central ideas in the text (e.g., conviction and shame).
- Analyze how the narrator’s point of view contributes to the development of two or more related central ideas (e.g., The point of view of the narrator, as an older person reflecting on his youthful self, develops the interaction of the central ideas of shame and conviction. Because the narrator has perspective on his past conflict and decision, he struggles with a different shame in the present-day from the shame of his youth. As a kid who “couldn’t make [him]self be brave,” the narrator’s “embarrassment” comes from the thought that family and peers might judge or shame him if he does not go to war (p. 57). This imagined embarrassment causes the narrator to ignore his convictions and submit to self-inflicted shame; he describes himself as “a coward” who “went to the war” (p. 58). As an adult, the narrator feels ashamed that he did not follow his convictions, an experience he describes as “the paralysis that took [his] heart. A moral freeze” (p. 54).).
## Vocabulary

### Vocabulary to provide directly (will not include extended instruction)
- configurations (n.) – the ways the parts of something are arranged
- comport (v.) – to bear or conduct (oneself); behave
- pretense (n.) – a false show of something
- threadbare (adj.) – meager, scanty, or poor
- pipe dream (n.) – a hope, wish, or dream that is impossible to achieve or not practical
- turncoat (n.) – a person who stops being a member of a group in order to join another group that opposes it
- impassive (adj.) – without emotion; apathetic; unmoved

### Vocabulary to teach (may include direct word work and/or questions)
- None.

### Additional vocabulary to support English Language Learners (to provide directly)
- hovering (v.) – staying very close to a person or place
- rawness (n.) – the state of being natural, not treated or prepared
- daydream (n.) – pleasant thoughts about your life or your future that you have while you are awake
- tangible (adj.) – real or actual, rather than imaginary or visionary
- vigil (n.) – an event or period of time when a person or group stays in a place and quietly waits, prays, etc.
- frontier (n.) – a distant area where few people live
- pity (n.) – a strong feeling of sadness or sympathy for someone or something
- paralysis (n.) – a state of being unable to function, act, or move
- bawling (v.) – crying very loudly
- crushing (adj.) – very bad, harmful, or severe
- sorrow (n.) – a feeling of sadness or grief caused especially by the loss of someone or something
- swell (n.) – an increase in the strength of an emotion
- sensation (n.) – a particular feeling or effect that your body experiences
- overboard (adv.) – over the side of a ship into the water
- hallucination (n.) – something (such as an image, a sound, or a smell) that seems real but does not
really exist and that is usually caused by mental illness or the effect of a drug
• ridicule (n.) – the act of making fun of someone or something in a cruel or harsh way
• submitted (v.) – stopped fighting or resisting something; agreed to do or accept something that you have been resisting or opposing
• mute (adj.) – not able or willing to speak

Lesson Agenda/Overview

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<td>• Text: “On the Rainy River” from The Things They Carried by Tim O’Brien, pages 52–58</td>
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<tr>
<td>2. Homework Accountability</td>
<td>2. 30%</td>
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<tr>
<td>3. Reading and Evidence Collection</td>
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<td>4. Small Group Discussion</td>
<td>4. 30%</td>
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<tr>
<td>5. Quick Write</td>
<td>5. 10%</td>
</tr>
<tr>
<td>6. Closing</td>
<td>6. 5%</td>
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Materials

• Copies of the 11.4.1 Lesson 3 Evidence Collection Tool for each student
• Copies of the 11.4 Speaking and Listening Rubric and Checklist for each student
• Student copies of the Short Response Rubric and Checklist (refer to 11.4.1 Lesson 1)

Learning Sequence

How to Use the Learning Sequence

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<th>Symbol</th>
<th>Type of Text &amp; Interpretation of the Symbol</th>
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<td>1. 10%</td>
<td>Percentage indicates the percentage of lesson time each activity should take.</td>
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</table>
Activity 1: Introduction of Lesson Agenda

Begin by reviewing the agenda and assessed standards for this lesson: RL.11-12.2 and RL.11-12.6. In this lesson, students analyze how the narrator’s point of view contributes to the development of central ideas. Students work in small groups, reading and analyzing the excerpt using the 11.4.1 Lesson 3 Evidence Collection Tool.

- Students look at the agenda.

Activity 2: Homework Accountability

Instruct students to take out their responses to the previous lesson’s homework assignment. (Read and annotate pages 52–58 of “On the Rainy River” (from “Looking back after twenty years, I sometimes wonder” to “I was a coward. I went to the war”). Instruct students to form pairs to discuss their responses.

- Student pairs discuss their annotations from the previous lesson’s homework.

- Student annotation may include:
  - Boxes near the words “paralysis” (p. 54), “hallucination” (p. 55), and “submitted” (p. 57) because they are unfamiliar or are used in a different context.
  - Arrow near:
    - “Even now I can see myself as I was then” because it demonstrates another instance where the narrator reflects on this powerful memory from his present day point of view (p. 52).
    - “And I want you to feel it” (p. 54) because this statement connects back to the narrator wanting to “relieve at least some of the pressure on [his] dreams” (p. 37); the narrator wants to unburden himself to the reader.
  - Star near:
    - “All around us, there was a vastness to the world, an unpeopled rawness, just the trees and the sky and the water reaching out toward nowhere” because the description is very detailed and gives the impression of isolation (pp. 52–53).
“It struck me then that he must’ve planned it” because although Elroy appears passive, he takes the narrator to the place where he must act on his decision (p. 53).

“I would go to the war—I would kill and maybe die—because I was embarrassed not to” because this statement demonstrates both the narrator’s decision and motivation for that decision (p. 57).

Exclamation point near:

“But then it occurred to me that at some point we must’ve passed into Canadian waters, across that dotted line between two different worlds” because the narrator realizes he now must act on his decision to flee to Canada (p. 53).

“I was a coward. I went to the war” because this statement sounds contradictory (p. 58).

Question mark near “I saw faces from my distant past and distant future” (p. 56) How is it possible for the narrator to see people from his future?

This annotation supports students’ engagement with W.11-12.9.a, which addresses the use of textual evidence in writing.

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: configurations, comport, pretense, threadbare, pipe dream, turncoat, and impassive.

Differentiation Consideration: Students may also identify the following words: hovering, rawness, daydream, tangible, vigil, frontier, pity, paralysis, bawling, crushing, sorrow, swell, sensation, overboard, hallucination, ridicule, submitted, and mute.

Definitions are provided in the Vocabulary box in this lesson.

Instruct students to form small groups and talk about their responses to the prompts from the previous lesson’s homework assignment. (After completing reading and annotation, respond briefly in writing to 2 of the 3 following prompts of your choice.)

Not all students will have prepared responses to the same 2 prompts. Consider arranging groups so that all three prompts are covered in each group.

What is the effect of the narrator addressing the reader in this excerpt?

Student responses may include:
The narrator’s direct address of the reader draws the reader into the story, so the reader can better understand the narrator and his conflict. The narrator wants empathy from readers and accomplishes this by asking readers to imagine themselves in his position: “You’re at the bow of a boat on the Rainy River. You’re twenty-one-years-old, you’re scared, and there’s a hard squeezing pressure in your chest” (p. 54).

The narrator seeks validation for his failure to act on his own convictions by asking a series of hypothetical questions, starting with the open-ended phrase “[w]hat would you do?” (p. 54). The effect of the narrator’s direct address is that the reader thinks about what he/she would do if they were in his situation, thus validating the narrator’s decisions made in that moment.

Why has the narrator never shared his story before?

The narrator has never shared his story before because he remains embarrassed still by “the paralysis that took [his] heart,” or the fact that he could not act on his convictions (p. 54). The narrator thought he knew the choice he was going to make, but when he actually had the opportunity, he had “[a] moral freeze” and “couldn’t decide ... couldn’t act” (p. 54). The narrator describes his figurative paralysis as a memory that “always will” embarrass him, which indicates that he shares his story because it continually haunts him (p. 54).

What is Elroy’s role in this excerpt?

Student responses may include:

- Elroy plays the role of “guide,” responsible for bringing the narrator up “against the realities” of his conflict (p. 53). While Elroy seems like a passive character, he becomes the one who places the narrator in a specific place—on the river—to “[choose] a life for [himself]” (p. 53).

- Elroy serves a “witness” or God-like figure who observes the narrator without judgment, “in absolute silence,” while “we make our choices or fail to make them” (p. 57). Elroy’s absence during the last “morning” further demonstrates his role as a witness to the narrator’s decision. When the narrator tells Elroy that he plans to leave, Elroy “nod[s] as if he already knew,” acknowledging that he realizes the narrator has made a decision finally (p. 58). The narrator describes Elroy’s absence as “appropriate” (p. 58), since he already made his decision and no longer needs Elroy as a “witness” (p. 57).

Lead a brief whole-class discussion of student responses.
Activity 3: Reading and Evidence Collection 20%

Display and distribute the 11.4.1 Lesson 3 Evidence Collection Tool. Explain that during this activity, students use the Evidence Collection Tool to guide the discussion.

- Students follow along.

Instruct students to independently review pages 52–58 of “On the Rainy River” (from “Looking back after twenty years, I sometimes wonder” to “I was a coward. I went to the war”), and record evidence and analysis in response to the following discussion prompt:

How does the narrator’s point of view develop two or more related central ideas?

- Students independently review pages 52–58 of “On the Rainy River” and complete the 11.4.1 Lesson 3 Evidence Collection Tool.
- See the Model 11.4.1 Lesson 3 Evidence Collection Tool at the end of this lesson for sample student responses.

1 Reading and discussion activities in this lesson differ from previous lessons to allow students greater independence in analyzing the text.

1 This activity supports students’ engagement with W.11-12.9.a, which addresses the use of textual evidence in writing.

1 Differentiation Consideration: Consider modeling the 11.4.1 Lesson 3 Evidence Collection Tool to support student understanding during this activity.

1 Differentiation Consideration: Consider facilitating a discussion about the text’s central ideas if students need more support.

Activity 4: Small Group Discussion 30%

Display or distribute the 11.4 Speaking and Listening Rubric and Checklist. Explain to students that they should refer to the 11.4 Speaking and Listening Rubric and Checklist for standards SL.11-12.1.a, c during the following discussion. Instruct students to review the relevant portions of the 11.4 Speaking and Listening Rubric and Checklist.

- Students independently review the relevant portions of the 11.4 Speaking and Listening Rubric and Checklist.

Instruct students to form small groups of 3–4 to discuss their analysis from the previous activity. Instruct student groups to discuss their evidence and ideas and record them on their copies of “On the Rainy River.” Encourage students to continue to return to the text to find new evidence to support their analysis.
Students form small groups and discuss their analysis from the previous activity.

- See the Model 11.4.1 Lesson 3 Evidence Collection Tool at the end of this lesson for sample student responses.

- Consider reminding students of their previous work with SL.11-12.1.a, as this discussion requires that students come to class having read the material and asks them to explicitly draw on evidence from the text to support their discussion.

- Consider reminding students of their previous work with SL.11-12.1.c, as this discussion requires that students pose and respond to questions and qualify or justify their own points of agreement and disagreement with other students.

**Activity 5: Quick Write**

10%

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

**How does the narrator’s point of view develop two or more related central ideas?**

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.

- 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 respond briefly in writing to the following prompt:

**What purpose does telling the story serve for the narrator?**

Ask students to use this lesson’s vocabulary wherever possible in their written responses.

Additionally, students should continue to read their AIR texts 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**

Respond briefly in writing to the following prompt:

**What purpose does telling the story serve for the narrator?**

Use this lesson’s vocabulary wherever possible in your written responses.

Also, continue reading your Accountable Independent Reading text through the lens of a focus standard of your choice and prepare for a 3–5 minute discussion of your text based on that standard.
**11.4.1 Lesson 3 Evidence Collection Tool**

<table>
<thead>
<tr>
<th>Name:</th>
<th>Class:</th>
<th>Date:</th>
</tr>
</thead>
</table>

**Directions:** Use this tool to collect and identify evidence in preparation for the small group discussion and Quick Write. Read pages 52–58 of “On the Rainy River” and identify evidence of how the narrator’s point of view develops two or more related central ideas.

### Central ideas:

<table>
<thead>
<tr>
<th>Evidence of point of view</th>
<th>How does the narrator’s point of view develop two or more related central ideas?</th>
</tr>
</thead>
<tbody>
<tr>
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</tbody>
</table>
Model 11.4.1 Lesson 3 Evidence Collection Tool

Name:  
Class:  
Date:  

Directions: Use this tool to collect and identify evidence in preparation for the small group discussion and Quick Write. Read pages 52–58 of “On the Rainy River” and identify evidence of how the narrator’s point of view develops two or more related central ideas.

Central ideas: Shame and conviction

<table>
<thead>
<tr>
<th>Evidence of point of view</th>
<th>How does the narrator’s point of view develop two or more related central ideas?</th>
</tr>
</thead>
<tbody>
<tr>
<td>“I’d slipped out of my own skin, hovering a few feet away while some poor yo-yo with my name and face tried to make his way toward a future he didn’t understand and didn’t want.” (p. 52)</td>
<td>From his present day point of view, the narrator describes his younger self with sympathy because only through twenty years of reflection can he fully comprehend the tough decision of choosing between his own shame and his convictions. The narrator’s description of “a future he didn’t understand and didn’t want” (p. 52) demonstrates how difficult the decision is for him; he does not want to go to war because of his convictions and yet he does not “understand” (p. 52) how to deal with the shame or embarrassment if he were to flee to Canada.</td>
</tr>
<tr>
<td>“Even now as I write this, I can still feel that tightness. And I want you to feel it—the wind coming off the river, the waves, the silence, the wooded frontier. You’re … on the Rainy River. You’re twenty-one years old, you’re scared, and there’s a hard, squeezing pressure in your chest.” (p. 54)</td>
<td>Through the narrator’s reflective point of view and his use of direct address, the narrator explains the “squeezing pressure” (p. 54) he felt when he was twenty-one and realized that he was not capable of being a “hero” (p. 55) like his younger self had hoped. The narrator asks readers to place themselves in his situation, to bear some of the burden of his past decision because of his ongoing shame and lack of conviction in going to war. The narrator remains embarrassed of his past decision, because he allowed shame to overtake his conviction; thus, he can still feel the same tightness today in his chest as he did then.</td>
</tr>
<tr>
<td>“I saw faces from my distant past and distant future.” (p. 56)</td>
<td>The narrator describes a “hallucination … as real as anything I would ever feel” (p. 55). This extensive hallucination conveys the mounting pressure the narrator feels when he confronts his decision of whether to succumb to shame or act on his conviction. These</td>
</tr>
</tbody>
</table>
| **numerous “faces” belong to the community or world of the narrator’s youth and his future** (p. 56). The “faces” of his past or his hometown community are the ones that represent those who might shame him (p. 56). The perceived pressure and shame the narrator feels from these “faces” is what ultimately convinces him to forego his convictions (p. 56).

| “I was a coward. I went to the war.” (p. 58) | The narrator describes how he “went to the war” or gave in to his shame, and he calls himself “a coward” because he still lives with the fact that his conviction was not strong enough (p. 58). As a young person, he becomes a “coward” because he goes to war as an alternative to being embarrassed (p. 58). As an adult, he feels like a “coward” because he allowed embarrassment to challenge his convictions (p. 58). |
### 11.4 Speaking and Listening Rubric

<table>
<thead>
<tr>
<th>Criteria</th>
<th>4 – Responses at this Level:</th>
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<th>2 – Responses at this Level:</th>
<th>1 – Responses at this Level:</th>
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</thead>
<tbody>
<tr>
<td><strong>Command of Evidence and Reasoning</strong>&lt;br&gt;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.&lt;br&gt;CSS.ELA-Literacy.SL.11-12.1&lt;br&gt;Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 11–12 topics, texts, and issues, building on others’ ideas and expressing their own clearly and persuasively.&lt;br&gt;<strong>CSS.ELA-Literacy.SL.11-12.1.a</strong>&lt;br&gt;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.&lt;br&gt;The extent to which the speaker propels conversations by posing and responding to questions that probe reasoning and evidence; ensures a hearing for a full range of positions on a topic or issue; clarifies, verifies, or challenges</td>
<td>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.11-12.1.a)&lt;br&gt;Skilledly propel conversations by consistently posing and responding to questions that probe reasoning and evidence; frequently ensure a hearing for a full range of positions on a topic or issue; consistently clarify, verify, or challenge ideas and conclusions; and frequently promote divergent and creative perspectives. (SL.11-12.1.c)</td>
<td>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.11-12.1.a)&lt;br&gt;Propel conversations by posing and responding to questions that probe reasoning and evidence; ensure a hearing for a full range of positions on a topic or issue; clarify, verify, or challenge ideas and conclusions; and promote divergent and creative perspectives. (SL.11-12.1.c)</td>
<td>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.11-12.1.a)&lt;br&gt;Somewhat effectively propel conversations by inconsistently posing and responding to questions that probe reasoning and evidence; occasionally ensure a hearing for a full range of positions on a topic or issue; inconsistently clarify, verify, or challenge ideas and conclusions; and occasionally promote divergent and creative perspectives. (SL.11-12.1.c)</td>
<td>Demonstrate a lack of preparation for the discussion by rarely drawing on relevant or sufficient evidence from texts or other research on the topic or issue, rarely stimulating a thoughtful or well-reasoned exchange of ideas. (SL.11-12.1.a)&lt;br&gt;Ineffectively propel conversations by rarely posing or responding to questions that probe reasoning and evidence; rarely ensure a hearing for a full range of positions on a topic or issue; rarely clarify, verify, or challenge ideas and conclusions; and prevent divergent and creative perspectives. (SL.11-12.1.c)</td>
</tr>
<tr>
<td>Criteria</td>
<td>4 – Responses at this Level:</td>
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<tr>
<td>Ideas and conclusions; and promotes divergent and creative perspectives.</td>
<td>Skillfully work with peers to promote civil, democratic discussions and decision-making, set clear goals and deadlines, and establish individual roles as needed. (SL.11-12.1.b)</td>
<td>Work with peers to promote civil, democratic discussions and decision-making, set clear goals and deadlines, and establish individual roles as needed. (SL.11-12.1.b)</td>
<td>Work somewhat effectively with peers to promote civil, democratic discussions and decision-making, set clear goals and deadlines, and establish individual roles as needed. (SL.11-12.1.b)</td>
<td>Work ineffectively with peers to promote civil, democratic discussions and decision-making, set clear goals and deadlines, and establish individual roles as needed. (SL.11-12.1.b)</td>
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<td>CCSS.ELA-Literacy.SL.11-12.1.c <strong>Propel conversations by posing and responding to questions that probe reasoning and evidence; ensure a hearing for a full range of positions on a topic or issue; clarify, verify, or challenge ideas and conclusions; and promote divergent and creative perspectives.</strong></td>
<td>Skillfully address diverse perspectives; skillfully synthesize comments, claims, and evidence made on all sides of an issue; frequently resolve contradictions when possible; and precisely determine what additional information or research is required to deepen the investigation or complete the task. (SL.11-12.1.d)</td>
<td>Effectively address diverse perspectives; accurately synthesize comments, claims, and evidence made on all sides of an issue; resolve contradictions when possible; and accurately determine what additional information or research is required to deepen the investigation or complete the task. (SL.11-12.1.d)</td>
<td>Work somewhat effectively with peers to promote civil, democratic discussions and decision-making, set clear goals and deadlines, and establish individual roles as needed. (SL.11-12.1.b)</td>
<td>Ineffectively address diverse perspectives; inaccurately synthesize comments, claims, and evidence made on all sides of an issue; rarely resolve contradictions when possible; and inaccurately determine what additional information or research is required to deepen the investigation or complete the task. (SL.11-12.1.d)</td>
</tr>
<tr>
<td>Collaboration and Presentation <strong>The extent to which the speaker works with peers to promote civil, democratic discussions and decision-making, setting clear goals and deadlines and establishing individual roles as needed.</strong></td>
<td>Consistently seek to understand other perspectives and cultures and communicate thoughtfully and effectively with audiences or individuals from varied backgrounds. (SL.11-12.1.e)</td>
<td>Frequently seek to understand other perspectives and cultures and communicate effectively with audiences or individuals from varied backgrounds. (SL.11-12.1.e)</td>
<td>Occasionally seek to understand other perspectives and cultures and communicate somewhat effectively with audiences or individuals from varied backgrounds. (SL.11-12.1.e)</td>
<td>Rarely seek to understand other perspectives and cultures and communicate ineffectively with audiences or individuals from varied backgrounds. (SL.11-12.1.e)</td>
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<td>CCSS.ELA-Literacy.SL.11-12.1.b <strong>Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 11–12 topics, texts, and issues, building on others’ ideas and expressing their own clearly and persuasively.</strong></td>
<td>Work with peers to promote civil, democratic discussions and decision-making, set clear goals and deadlines, and establish individual roles as needed. (SL.11-12.1.b)</td>
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<td>Ineffectively address diverse perspectives; inaccurately synthesize comments, claims, and evidence made on all sides of an issue; rarely resolve contradictions when possible; and inaccurately determine what additional information or research is required to deepen the investigation or complete the task. (SL.11-12.1.d)</td>
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<td>Work with peers to promote civil, democratic discussions and decision-making, set clear goals and deadlines, and establish individual roles as needed. (SL.11-12.1.b)</td>
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<td>Ineffectively address diverse perspectives; inaccurately synthesize comments, claims, and evidence made on all sides of an issue; rarely resolve contradictions when possible; and inaccurately determine what additional information or research is required to deepen the investigation or complete the task. (SL.11-12.1.d)</td>
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</table>

**Criteria**

- **4 – Responses at this Level:**
  - Skillfully work with peers to promote civil, democratic discussions and decision-making, set clear goals and deadlines, and establish individual roles as needed. (SL.11-12.1.b)
  - Work with peers to promote civil, democratic discussions and decision-making, set clear goals and deadlines, and establish individual roles as needed. (SL.11-12.1.b)
  - Work somewhat effectively with peers to promote civil, democratic discussions and decision-making, set clear goals and deadlines, and establish individual roles as needed. (SL.11-12.1.b)
  - Work ineffectively with peers to promote civil, democratic discussions and decision-making, set clear goals and deadlines, and establish individual roles as needed. (SL.11-12.1.b)

- **3 – Responses at this Level:**
  - Effectively address diverse perspectives; accurately synthesize comments, claims, and evidence made on all sides of an issue; resolve contradictions when possible; and accurately determine what additional information or research is required to deepen the investigation or complete the task. (SL.11-12.1.d)
  - Work somewhat effectively with peers to promote civil, democratic discussions and decision-making, set clear goals and deadlines, and establish individual roles as needed. (SL.11-12.1.b)
  - Work ineffectively with peers to promote civil, democratic discussions and decision-making, set clear goals and deadlines, and establish individual roles as needed. (SL.11-12.1.b)
  - Ineffectively address diverse perspectives; inaccurately synthesize comments, claims, and evidence made on all sides of an issue; rarely resolve contradictions when possible; and inaccurately determine what additional information or research is required to deepen the investigation or complete the task. (SL.11-12.1.d)

- **2 – Responses at this Level:**
  - Frequenty seek to understand other perspectives and cultures and communicate effectively with audiences or individuals from varied backgrounds. (SL.11-12.1.e)
  - Occasionally seek to understand other perspectives and cultures and communicate somewhat effectively with audiences or individuals from varied backgrounds. (SL.11-12.1.e)
  - Rarely seek to understand other perspectives and cultures and communicate ineffectively with audiences or individuals from varied backgrounds. (SL.11-12.1.e)
  - Ineffectively address diverse perspectives; inaccurately synthesize comments, claims, and evidence made on all sides of an issue; rarely resolve contradictions when possible; and inaccurately determine what additional information or research is required to deepen the investigation or complete the task. (SL.11-12.1.d)

- **1 – Responses at this Level:**
  - Occasionally seek to understand other perspectives and cultures and communicate somewhat effectively with audiences or individuals from varied backgrounds. (SL.11-12.1.e)
  - Rarely seek to understand other perspectives and cultures and communicate ineffectively with audiences or individuals from varied backgrounds. (SL.11-12.1.e)
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<td>addresses diverse perspectives; synthesizes comments, claims, and evidence made on all sides of an issue; resolves contradictions when possible; and determines what additional information or research is required to deepen the investigation or complete the task.</td>
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<tr>
<td><strong>CCSS.ELA-Literacy.SL.11-12.1.d</strong> Respond thoughtfully to diverse perspectives; synthesize comments, claims, and evidence made on all sides of an issue; resolve contradictions when possible; and determine what additional information or research is required to deepen the investigation or complete the task.</td>
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<tr>
<td>The extent to which the speaker seeks to understand other perspectives and cultures and communicate effectively with audiences or individuals from varied backgrounds.</td>
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<tr>
<td><strong>CCSS.ELA-Literacy.SL.11-12.1.e</strong> Seek to understand other perspectives and cultures and communicate effectively with audiences or individuals from varied backgrounds.</td>
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</table>

- 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.
## 11.4 Speaking and Listening Checklist

**Assessed Standards:**

<table>
<thead>
<tr>
<th>Does my response...</th>
<th>✔</th>
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<tbody>
<tr>
<td><strong>Command of Evidence and Reasoning</strong></td>
<td></td>
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<tr>
<td>Explicitly draw on evidence from texts and other research on the topic or issue? <em>(SL.11-12.1.a)</em></td>
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<tr>
<td>Pose and respond to questions that probe reasoning and evidence? <em>(SL.11-12.1.c)</em></td>
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</tr>
<tr>
<td>Ensure a hearing for a full range of positions on a topic or issue? <em>(SL.11-12.1.c)</em></td>
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</tr>
<tr>
<td>Clarify, verify, or challenge ideas and conclusions? <em>(SL.11-12.1.c)</em></td>
<td>☐</td>
</tr>
<tr>
<td>Promote divergent and creative perspectives? <em>(SL.11-12.1.c)</em></td>
<td>☐</td>
</tr>
<tr>
<td><strong>Collaboration and Presentation</strong></td>
<td></td>
</tr>
<tr>
<td>Work with peers to promote civil, democratic discussions and decision-making? <em>(SL.11-12.1.b)</em></td>
<td>☐</td>
</tr>
<tr>
<td>Work with peers to set clear goals and deadlines? <em>(SL.11-12.1.b)</em></td>
<td>☐</td>
</tr>
<tr>
<td>Work with peers to establish individual roles, if necessary? <em>(SL.11-12.1.b)</em></td>
<td>☐</td>
</tr>
<tr>
<td>Respond to diverse perspectives? <em>(SL.11-12.1.d)</em></td>
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</tr>
<tr>
<td>Synthesize comments, claims, and evidence made on all sides of an issue? <em>(SL.11-12.1.d)</em></td>
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<tr>
<td>Resolve contradictions when possible? <em>(SL.11-12.1.d)</em></td>
<td>☐</td>
</tr>
<tr>
<td>Determine what additional information or research is required to deepen the investigation or complete the task? <em>(SL.11-12.1.d)</em></td>
<td>☐</td>
</tr>
<tr>
<td>Seek to understand other perspectives and cultures? <em>(SL.11-12.1.e)</em></td>
<td>☐</td>
</tr>
<tr>
<td>Communicate effectively with audiences or individuals from varied backgrounds? <em>(SL.11-12.1.e)</em></td>
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</tbody>
</table>
Introduction

In this lesson, students prepare for the Mid-Unit Assessment in the following lesson by engaging in an evidence-based discussion analyzing Tim O’Brien’s “On the Rainy River” from The Things They Carried. This lesson provides the first opportunity for students to discuss the story in its entirety, specifically focusing on how certain parts of the text contribute to the overall meaning and structure of the text. Student learning is assessed via peer assessment of a small-group discussion at the end of the lesson: Choose a specific part of the text and analyze how it contributes to overall structure and meaning in the text.

For homework, students review and expand their notes, tools, and annotations from “On the Rainy River” in preparation for the Mid-Unit Assessment in the following lesson.

Standards

<table>
<thead>
<tr>
<th>Assessed Standard(s)</th>
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<tbody>
<tr>
<td>RL.11-12.5</td>
<td>Analyze how an author’s choices concerning how to structure specific parts of a text (e.g., the choice of where to begin or end a story, the choice to provide a comedic or tragic resolution) contribute to its overall structure and meaning as well as its aesthetic impact.</td>
</tr>
</tbody>
</table>
| SL.11-12.1.a, c | Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 11–12 topics, texts, and issues, building on others’ ideas and expressing their own clearly and persuasively.  
  a. Come to discussions prepared, having read and researched material under study; explicitly draw on that preparation by referring to evidence from texts and other research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas.  
  c. Propel conversations by posing and responding to questions that probe reasoning and evidence; ensure a hearing for a full range of positions on a topic or issue; clarify, verify, or challenge ideas and conclusions; and promote divergent and creative perspectives. |
Addressed Standard(s)

W.11-12.9.a Draw evidence from literary or informational texts to support analysis, reflection, and research.
   a. Apply grades 11–12 Reading standards to literature (e.g., “Demonstrate knowledge of eighteenth-, nineteenth- and early-twentieth-century foundational works of American literature, including how two or more texts from the same period treat similar themes or topics”).

Assessment

Assessment(s)

Student learning is assessed via a small-group discussion at the end of the lesson. Students discuss the following prompt, citing textual evidence to support analysis and inferences drawn from the text.

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

① This assessment will be evaluated using the relevant portions of the 11.4 Speaking and Listening Rubric.

High Performance Response(s)

A High Performance Response should:

- Determine a specific part of the text (e.g., The story’s introduction in which the narrator tells readers “This is one story I’ve never told before” (p. 37). The narrator describes how he has “had to live with [his story]” for two decades and calls it a “confession” (p. 37). The narrator also identifies the reason he tells the story now is a hope “to relieve at least some of the pressure on [his] dreams” (p. 37).).

- Analyze how this part of the text contributes to the overall meaning of the text (e.g., O’Brien’s introduction makes readers aware of the story’s importance to the narrator or the “confession” the narrator is about to tell (p. 37). The narrator confesses a long-kept secret for the first time, a story in which he is not the “secret hero” who has a “secret reservoir of courage,” giving the impression that the story will be about his personal lack of heroism or courage (p. 37).).

- Analyze how this part of the text contributes to the overall structure of the text (e.g., Through the introduction, O’Brien establishes the story as a reflection. The narrator describes wanting “to relieve at least some of the pressure on [his] dreams,” indicating he needs validation or at least a break from the burden of his past shame, which he hopes to attain by confiding in readers via his confession (p. 37)).
• Adhere to the criteria of the 11.4 Speaking and Listening Rubric and Checklist.

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.*

*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 following the protocols described in 1e of this document: http://www.engageny.org/sites/default/files/resource/attachments/9-12_ela_prefatory_material.pdf.

Lesson Agenda/Overview

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<tbody>
<tr>
<td>Standards &amp; Text:</td>
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<tr>
<td>• Standards: RL.11-12.5, SL.11-12.1.a, c, W.11-12.9.a</td>
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<tr>
<td>• Text: “On the Rainy River” from The Things They Carried by Tim O’Brien</td>
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<td>Learning Sequence:</td>
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<td>2. Homework Accountability</td>
<td>2. 10%</td>
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<tr>
<td>3. 11.4.1 Mid-Unit Evidence Collection Tool</td>
<td>3. 30%</td>
</tr>
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<td>4. Small-Group Discussion</td>
<td>4. 50%</td>
</tr>
<tr>
<td>5. Closing</td>
<td>5. 5%</td>
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Materials

• Copies of the 11.4.1 Mid-Unit Evidence Collection Tool for each student
• Student copies of the 11.4 Speaking and Listening Rubric and Checklist (refer to 11.4.1 Lesson 3)
Learning Sequence

How to Use the Learning Sequence

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Activity 1: Introduction of Lesson Agenda  

Begin by reviewing the agenda and assessed standards for this lesson: RL.11-12.5 and SL.11-12.1.a, c. In this lesson, students prepare for the Mid-Unit Assessment by completing the 11.4.1 Mid-Unit Evidence Collection Tool and engaging in small group discussion about how specific parts of the text contribute to its overall structure and meaning.

▸ Students look at the agenda.

Activity 2: Homework Accountability

Instruct students to take out their responses to the previous lesson’s homework assignment. (Respond briefly in writing to the following prompt: What purpose does telling the story serve for the narrator?) Instruct students to form pairs to discuss their responses.

▸ Student pairs discuss the homework from the previous lesson.

What purpose does telling the story serve for the narrator?

☘ Student responses may include:

• The narrator wants to relieve some of the guilt and shame associated with his story, which is why he describes it as a “confession,” through which he can “relieve at least some of the pressure on my dreams” (p. 37).

• The narrator directly addresses readers to validate his choices, remembering the “terrible squeezing pressure” and tightness in his chest from twenty years earlier, and tells readers “I want you to feel it” (p. 54).
The narrator seeks empathy for his lack of courage and conviction when he describes how he wants readers to put themselves in his situation. He asks readers to imagine themselves as “twenty-one-year-olds” and “scared,” facing a similar conflict (p. 54).

Instruct students to talk in pairs about how they applied a focus standard to their text. Select several students (or student pairs) to explain how they applied a focus standard to their Accountable Independent Reading (AIR) text.

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

Activity 3: 11.4.1 Mid-Unit Evidence Collection Tool 30%

Instruct students to stay in their pairs from the previous activity. Instruct student pairs to discuss the following questions:

How does O’Brien begin the story?

- O’Brien begins the story with the narrator admitting he is about to share a story he has “never told before” that makes him “squirm” (p. 37). The narrator refers to his story as a “confession” that is “hard ... to tell” (p. 37).

How is the story organized?

- Student responses may include:
  - After introducing the story as an event from his past, the narrator tells a story that begins in “the summer of 1968” (p. 37). From this point, the story unfolds chronologically through the events that surround the receipt of his “draft notice” (p. 39), his “work[] in an Armour meat-packing plant” (p. 40), and his time at “an old fishing resort called the Tip Top Lodge” (p. 45).
  - O’Brien organizes the story as a reflection of the narrator’s past. The narrator refers to the story as “an act of remembering” (p. 37).

  Explain to students that “reflection” refers to consideration of a subject, idea, or past event.

How does O’Brien end the story?

- O’Brien ends the story by confessing “I was a coward. I went to the war” (p. 58), and in so doing, makes it clear he is still ashamed “twenty years” (p. 37) later that he did not stay true to his “convictions” (p. 39) about the war.
Lead a brief whole-class discussion of student responses.

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

1 Students were introduced to RL.11-12.5 in 11.1.2 Lesson 1.
   - Students listen.

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

   - Students follow along.

Instruct students to independently review “On the Rainy River” in its entirety and record evidence and analysis in response to the Mid-Unit Assessment prompt, which they will discuss in the next activity:

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

   - Students independently review “On the Rainy River” and complete the 11.4.1 Mid-Unit Evidence Collection Tool.
   - See the Model 11.4.1 Mid-Unit Evidence Collection Tool at the end of this lesson for sample student responses.

1 This activity supports students’ engagement with W.11-12.9.a, which addresses the use of textual evidence in writing.

1 Differentiation Consideration: Consider modeling the 11.4.1 Mid-Unit Evidence Collection Tool to support student understanding during this activity.

**Activity 4: Small-Group Discussion 50%**

Instruct students to form small groups of 3–4 to discuss the Mid-Unit Assessment prompt they were introduced to in the last activity. Explain to students that this activity’s small-group discussions comprise the lesson assessment, and as such, require students to use the 11.4 Speaking and Listening Rubric and Checklist for SL.11-12.1.a, c to assess their group members’ participation and contributions to the discussion.
Students form small groups and review the relevant portions of the 11.4 Speaking and Listening Rubric and Checklist.

Instruct students to refer to their 11.4.1 Mid-Unit Evidence Collection Tools from the previous activity to inform their small-group discussions. Remind students to take additional notes during their discussions to prepare for the Mid-Unit Assessment in the following lesson. Instruct students to discuss the following prompt:

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

Student groups engage in discussion while reviewing their 11.4.1 Mid-Unit Evidence Collection Tools and take notes to prepare for the Mid-Unit Assessment.

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

Circulate and support students in their discussions as needed. Pause student discussions once during the allotted time to provide space for reflection and assessment. Provide additional time at the end of the lesson for students to complete the peer assessments.

Explain that students have time once during discussion and again at the end of discussion to complete the 11.4 Speaking and Listening Rubric and Checklist for SL.11-12.1.a, c for each peer in their group.

Students complete peer assessments for SL.11-12.1.a, c on the 11.4 Speaking and Listening Rubric and Checklist.

Activity 5: Closing

Instruct students to review and expand their notes, tools, and annotations in preparation for the following lesson’s Mid-Unit Assessment.

Homework

Review and expand your notes, tools, and annotations in preparation for the following lesson’s Mid-Unit Assessment.
### 11.4.1 Mid-Unit Evidence Collection Tool

<table>
<thead>
<tr>
<th>Name:</th>
<th>Class:</th>
<th>Date:</th>
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**Directions:** Use this tool to collect and identify evidence in preparation for the small-group discussion and Mid-Unit Assessment: Choose a specific part of the text and analyze how it contributes to the overall meaning and structure of the text.

<table>
<thead>
<tr>
<th>Specific Part of the Text</th>
<th>Contribution to Overall Meaning</th>
<th>Contribution to Overall Structure</th>
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# Model 11.4.1 Mid-Unit Evidence Collection Tool

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<tbody>
<tr>
<td>In the introduction, the narrator tells readers, “This is one story I’ve never told before” (p. 37). He describes how he has “had to live with it” for two decades and calls it a “confession” (p. 37). The narrator also identifies the reason he tells the story now is a hope “to relieve at least some of the pressure on my dreams” (p. 37).</td>
<td>The introduction makes readers aware of the story’s importance to the narrator. The narrator confesses a long-kept secret for the first time, a story where he is not the “secret hero” who has a “secret reservoir of courage” (p. 37). Instead, the narrator uses the introduction to establish that his story demonstrates his lack of heroism or courage.</td>
<td>Through the introduction, O’Brien establishes the story as a reflection. The narrator describes wanting “to relieve at least some of the pressure on [his] dreams,” indicating he seeks validation or at least a break from the burden of his shame which he hopes to attain by confiding in readers via his “confession” (p. 37).</td>
</tr>
<tr>
<td>Out in the boat on the Rainy River, the narrator recalls the “sudden tightness in [his] chest” (p. 53) from twenty years before and interrupts his reflection to engage the reader by saying, “as I write this, I can still feel that tightness” (p. 54). The narrator asks his readers to imagine themselves in his same situation, telling them “I want you to feel it ... You’re at the bow of a boat on the Rainy River. You’re twenty-one years old, you’re scared, and there’s a hard squeezing pressure in your chest” (p. 54). The narrator further engages readers by asking a series of hypothetical questions.</td>
<td>Breaking the structure of the narrative pulls the reader into the intensity of the narrator’s conflict. By directly addressing the reader in this section of text, the narrator creates feelings of empathy and further clarifies the meaning of the story, which is his ongoing struggle to resolve the conflict between his shame and his beliefs. The narrator wants the reader to envision themselves as young, scared, and facing a life-changing decision that tests their convictions because he seeks validation and relief from his shame.</td>
<td>This structural choice contributes to the overall structure of the text by momentarily breaking the narrator’s reflection. Following this break, the narrator returns to the story by addressing his reflections at the beginning of the story about why he “never told this story before” (p. 54), thus, connecting the past to the present.</td>
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</table>
The narrator recalls his past as though it happened “in some other dimension,” even though “[n]one of it ever seemed real” (p. 52). The narrator recalls, “[e]ven now I can see myself as I was then” (p. 52).

O’Brien manipulates time by shifting between the narrator’s present observations and recollections of the past. The narrator tells the burdensome story from his past, while showing he still struggles with the shame of it in the present, referring to the memory “like watching an old home movie” (p. 52). The narrator tries to get readers to empathize with his situation and even his feelings about it in the present, even though when “[he] [tries] to explain some of [his] feelings ... there aren’t enough words” (p. 52). The narrator tries to make the reader understand that his feelings from the past are different from his feelings now, and part of telling this story is working through this understanding of himself: who he was then versus who he is now.

In the conclusion, the narrator admits, “I was a coward. I went to the war” (p. 58).

This conclusion contributes to the overall meaning of the text because the narrator’s conflict is not resolved; it is not a “happy ending” (p. 58) because he still feels “shame” (p. 37).

The story’s conclusion also contributes to the overall structure of the text in that it ends without a resolution.
**Introduction**

In this lesson, the Mid-Unit Assessment, students use textual evidence from Tim O’Brien’s story “On the Rainy River” from *The Things They Carried* to craft a formal, multi-paragraph response to the following prompt: Choose a specific part of the text and analyze how it contributes to the overall meaning and structure of the text.

Students review their annotated texts, lesson Quick Writes, discussion notes, homework notes, and tools to organize their ideas. Students then develop their responses to convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content. The Mid-Unit Assessment is assessed using the 11.4.1 Mid-Unit Text Analysis Rubric.

For homework, students continue their Accountable Independent Reading (AIR).

**Standards**

<table>
<thead>
<tr>
<th>Assessed Standard(s)</th>
<th>Description</th>
</tr>
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<tbody>
<tr>
<td>RL.11-12.5</td>
<td>Analyze how an author’s choices concerning how to structure specific parts of a text (e.g., the choice of where to begin or end a story, the choice to provide a comedic or tragic resolution) contribute to its overall structure and meaning as well as its aesthetic impact.</td>
</tr>
</tbody>
</table>
| W.11-12.2.a-f | Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.  
  a. Introduce a topic; organize complex ideas, concepts, and information so that each new element builds on that which precedes it to create a unified whole; include formatting (e.g., headings), graphics (e.g., figures, tables), and multimedia when useful to aiding comprehension.  
  b. Develop the topic thoroughly by selecting the most significant and relevant facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience’s knowledge of the topic.  
  c. Use appropriate and varied transitions and syntax to link the major sections of the |
text, create cohesion, and clarify the relationships among complex ideas and concepts.

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

e. Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing.

f. Provide a concluding statement or section that follows from and supports the information or explanation presented (e.g., articulating implications or the significance of the topic).

### Addressed Standard(s)

<table>
<thead>
<tr>
<th>Standard</th>
<th>Description</th>
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<tbody>
<tr>
<td>W.11-12.4</td>
<td>Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.</td>
</tr>
<tr>
<td>W.11-12.9.a</td>
<td>Draw evidence from literary or informational texts to support analysis, reflection, and research.</td>
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<tr>
<td></td>
<td>a. Apply grades 11–12 Reading standards to literature (e.g., “Demonstrate knowledge of eighteenth-, nineteenth- and early-twentieth-century foundational works of American literature, including how two or more texts from the same period treat similar themes or topics”).</td>
</tr>
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### Assessment

#### Assessment(s)

Student learning in the first part of this unit 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.

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

(Student responses are evaluated using the 11.4.1 Mid-Unit Text Analysis Rubric.)

#### High Performance Response(s)

A High Performance Response should:

- Choose a specific part of the text (e.g., The story’s introduction in which the narrator tells readers “This is one story I’ve never told before” contributes to the structure and meaning of the text. The narrator describes how he has “had to live with [his story]” for two decades and calls it a “confession” (p. 37). The narrator also explains that the reason he tells the story now is a hope “to
relieve at least some of the pressure on my dreams” (p. 37).

- Analyze how this part of the text contributes to the overall meaning of the text (e.g., O’Brien’s introduction makes readers aware of the story’s importance to the narrator, and the “confession” the narrator is about to tell (p. 37). The narrator confesses a long-kept secret for the first time, a story in which he is not the “secret hero” who has a “secret reservoir of courage,” giving the impression that the story will be about his personal lack of heroism or courage (p. 37).

- Analyze how this part of the text contributes to the overall structure of the text (e.g., Through the introduction, O’Brien establishes the story as a reflection. The narrator describes wanting “to relieve at least some of the pressure on [his] dreams,” indicating he needs validation or at least a break from the burden of his past shame which he hopes to attain by confiding in readers via his confession (p. 37).)

A High Performance Response may include the following evidence in support of a multi-paragraph analysis:

- In the boat on the Rainy River, the narrator recalls the “sudden tightness in [his] chest” (p. 53) from twenty years before, and interrupts his reflection to engage the reader by saying, “as I write this, I can still feel that tightness” (p. 54). Breaking the structure of the narrative pulls the reader into the intensity of the narrator’s conflict. He asks readers to imagine themselves in his situation, telling them “I want you to feel it … You’re at the bow of a boat on the Rainy River. You’re twenty-one years old, you’re scared, and there’s a hard squeezing pressure in your chest” (p. 54). The narrator further engages the reader in his “moral split” (p. 42) with a series of hypothetical questions, starting with “What would you do?” (p. 54). By directly addressing readers, the narrator creates feelings of empathy and further clarifies the meaning of the story, which is his ongoing struggle to resolve the conflict between his shame and his beliefs. This structural choice contributes to the overall structure of the text by momentarily breaking the narrator’s reflection. Following this break, the narrator returns to the story by addressing his reflections at the beginning of the story about why he “never told this story before,” thus, connecting the past to the present (p. 54).

- The narrator recalls his past as though it happened “in some other dimension” because “[n]one of it ever seemed real” (p. 52). The narrator recalls “[e]ven now I can see myself as I was then” (p. 52). O’Brien manipulates time by shifting between the narrator’s present observations and recollections of the past. The narrator tells the burdensome story from his past, while showing he still struggles with the shame of it in the present, referring to the memory “like watching an old home movie” (p. 52). The narrator tries to get readers to empathize with his situation and even his feelings about his conflict in the present, even though when “he [tries] to explain some of [his] feelings … there aren’t enough words” (p. 52). The narrator tries to make the reader understand that his feelings from the past are different from his feelings now, and part of telling this story is working through this understanding of himself, and who he was then versus who he is now.
O’Brien manipulation of time contributes to the reflective structure of the story, as the narrator shares both his thoughts from when the events happened and from present day.

- In the conclusion of the story, the narrator admits he was “a coward” because he goes to war (p. 58). This conclusion contributes to the overall meaning of the text because the narrator’s conflict is not resolved; it is not a “happy ending” (p. 58) because he still feels “shame” (p. 37). The story’s conclusion also contributes to the overall structure of the text in that it ends without a resolution.

**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.*

*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 following the protocols described in 1e of this document: [http://www.engageny.org/sites/default/files/resource/attachments/9-12_ela_prefatory_material.pdf](http://www.engageny.org/sites/default/files/resource/attachments/9-12_ela_prefatory_material.pdf).

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Materials

- Copies of the 11.4.1 Mid-Unit Assessment for each student
- Copies of the 11.4.1 Mid-Unit Text Analysis Rubric and Checklist for each student

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Activity 1: Introduction of Lesson Agenda 5%

Begin by reviewing the agenda and the assessed standards for this lesson: RL.11-12.5 and W.11-12.2.a-f. In this lesson, students complete the Mid-Unit Assessment in which they analyze how specific parts of the text contribute to the overall meaning and structure of the text.

- Students look at the agenda.

Activity 2: Homework Accountability 10%

Instruct students to take out the previous lesson’s homework assignment. (Review and expand notes, tools, and annotations in preparation for the following lesson’s Mid-Unit Assessment.)

Instruct students to form pairs and share how they reviewed and expanded their materials for the Mid-Unit Assessment.

- Students discuss how they reviewed and organized materials for the Mid-Unit Assessment.
Activity 3: 11.4.1 Mid-Unit Assessment 80%

Explain to students that because it is a formal writing task, the Mid-Unit Assessment should include an introductory statement, well-organized ideas supported by the most significant and relevant evidence, and a concluding statement or section. Students should use appropriate and varied transitions and syntax to clarify relationships among complex ideas, and manage the complexity of the topic by using precise language, domain-specific vocabulary, and techniques such as metaphor and simile. Remind students to use this unit’s vocabulary, as well as proper grammar, capitalization, punctuation, and spelling in their responses to establish a formal style and objective tone.

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

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

Instruct students to use their annotated texts, lesson Quick Writes, discussion notes, homework notes, and tools to write their response. Distribute and review the 11.4.1 Mid-Unit Text Analysis Rubric. Remind students to use the Text Analysis Rubric to guide their written responses. Ask students to use this unit’s vocabulary wherever possible in their written responses.

1. Consider reminding students that the appropriate use of textual evidence to support their response demonstrates their application of W.11-12.9.a.

2. If necessary, consider reviewing the components of W.11-12.4, which include producing clear, coherent writing that employs organization and style appropriate to the task, purpose, and audience.

Instruct students to use the remaining class period to write their Mid-Unit Assessment.

- Students independently answer the prompt using evidence from the text.
- See the High Performance Response at the beginning of the lesson.

3. Consider encouraging students who finish early to reread and revise their responses.

Activity 4: Closing 5%

Display and distribute the homework assignment. For homework, students should continue to read their AIR texts 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

For homework, continue to read your Accountable Independent Reading text through the lens of a focus standard of your choice and prepare for a 3–5 minute discussion of your text based on that standard.
**11.4.1 Mid-Unit Assessment**

**Text-Based Response**

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

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

Your response will be assessed using the 11.4.1 Mid-Unit Text Analysis Rubric.

**Guidelines:**

**Be sure to:**

- Read the prompt closely
- Address all elements of the prompt in your response
- Organize your ideas in a cohesive and coherent manner
- Maintain a formal style of writing
- Cite strong and thorough textual evidence to support your analysis
- Follow the conventions of standard written English

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

**Commentary on the Task:**

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

- Analyze how an author’s choices concerning how to structure specific parts of the text (e.g., the choice of where to begin or end a story, the choice to provide a comedic or tragic resolution) contribute to its overall structure and meaning as well as its aesthetic impact.

This task measures W.11-12.a-f because it demands that students:

- Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.
  - Introduce a topic; organize complex ideas, concepts, and information so that each new element builds on that which precedes it to create a unified whole; include formatting (e.g., headings), graphics (e.g., figures, tables), and multimedia when useful to aiding comprehension.
  - Develop the topic thoroughly by selecting the most significant and relevant facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience’s knowledge of the topic.
  - Use appropriate and varied transitions and syntax to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts.
- Use precise language, domain-specific vocabulary, and techniques such as metaphor, simile, and analogy to manage the complexity of the topic.
- Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing.
- Provide a concluding statement or section that follows from and supports the information or explanation presented (e.g., articulating implications or the significance of the topic).
### 11.4.1 Mid-Unit Text Analysis Rubric

<table>
<thead>
<tr>
<th>Criteria</th>
<th>4 – Responses at this Level:</th>
<th>3 – Responses at this Level:</th>
<th>2 – Responses at this Level:</th>
<th>1 – Responses at this Level:</th>
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<tbody>
<tr>
<td><strong>Content and Analysis</strong></td>
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<td>The extent to which the response</td>
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<td>analyzes how an author’s choices</td>
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<td>Analyze how an author’s choices</td>
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<td>concerning how to structure</td>
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<td>specific parts of a text (e.g., the</td>
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<td>choice of where to begin or end a</td>
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<td>story, the choice to provide a</td>
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<td>comedic or tragic resolution)</td>
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<td>contribute to its overall structure</td>
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<td><strong>Command of Evidence and Reasoning</strong></td>
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<td>The extent to which the response</td>
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<td>thoroughly develops the topic</td>
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<td>through the effective selection and</td>
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<td>analysis of the most significant and</td>
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<td>relevant facts, extended definitions,</td>
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<td>concrete details, quotations, or</td>
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<td>other information and examples</td>
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<td>appropriate to the audience’s</td>
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<td>knowledge of the topic.</td>
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<td>Write informative/explanatory texts</td>
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<td>complex ideas, concepts, and information clearly and accurately through the effective selection,</td>
<td>Skillfully introduce a topic; effectively organize complex ideas, concepts, and information so</td>
<td>Introduce a topic; organize complex ideas, concepts, and information so that each new element</td>
<td>Ineffectively introduce a topic; organize complex ideas, concepts, and information so that</td>
<td>Lack a clear topic; illogically arrange ideas, concepts, and information, failing to create</td>
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<tr>
<td>organization, and analysis of content.</td>
<td>that each new element clearly builds on that which precedes it to create a unified whole; when</td>
<td>builds on that which precedes it to create a unified whole; when useful to aiding comprehension,</td>
<td>each new element builds on that which precedes it to create a loosely unified whole; when</td>
<td>a unified whole; when useful to aiding comprehension, ineffectively include formatting,</td>
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<tr>
<td>CCSS.ELA-Literacy.W.11-12.2.b</td>
<td>useful to aiding comprehension, skillfully include formatting, graphics, and multimedia.</td>
<td>useful to aiding comprehension, include formatting, graphics, and multimedia. (W.11-12.2.a)</td>
<td>useful to aiding comprehension, somewhat effectively include formatting, graphics, and multimedia.</td>
<td>graphics, and multimedia. (W.11-12.2.a)</td>
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<tr>
<td>Develop the topic thoroughly by selecting the most significant and relevant facts, extended</td>
<td>Skillfully use appropriate and varied transitions and syntax to link the major sections of the</td>
<td>Effectively use appropriate and varied transitions and syntax to link the major sections of the</td>
<td>Somewhat effectively use transitions or use unvaried transitions and syntax to link the major</td>
<td>Ineffectively use transitions and syntax to link the major sections of the text, creating</td>
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<td>definitions, concrete details, quotations, or other information and examples appropriate to the</td>
<td>text, create cohesion, and clarify the relationships among complex ideas and concepts. (W.11-12-2.c)</td>
<td>text, create cohesion, and clarify the relationships among complex ideas and concepts. (W.11-12.2.a)</td>
<td>sections of the text, creating limited cohesion or clarity in the relationships among complex</td>
<td>incoherent or unclear relationships among complex ideas and concepts. (W.11-12.2.c)</td>
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<td>audience’s knowledge of the topic.</td>
<td>Skillfully use precise language, domain-specific vocabulary, and techniques such as metaphor,</td>
<td>Use precise language, domain-specific vocabulary, and techniques such as metaphor, simile, and</td>
<td>ideas and concepts. (W.11-12.2.c)</td>
<td>Rarely or inaccurately use precise language, domain-specific vocabulary, or any techniques</td>
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<td>Coherence, Organization, and Style</td>
<td>simile, and analogy to manage the complexity of the topic. (W.11-12.2.d)</td>
<td>analogy to manage the complexity of the topic. (W.11-12.2.d)</td>
<td>Inconsistently use precise language, domain-specific vocabulary, and techniques such as</td>
<td>such as metaphor, simile, and analogy to manage the complexity of the topic. (W.11-12.2.d)</td>
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<tr>
<td>The extent to which the response introduces a topic and organizes complex ideas, concepts, and</td>
<td>Skillfully establish and maintain a formal style and objective tone that is appropriate for the</td>
<td>Establish a formal style and objective tone that is appropriate for the norms and conventions of the discipline. (W.11-12.2.d)</td>
<td>Establish but fail to maintain a formal style and objective tone that is appropriate for the norms and conventions of the discipline. (W.11-12.2.e)</td>
<td>Lack a formal style and objective tone that adheres to the norms and conventions of the discipline. (W.11-12.2.e)</td>
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<td>information so that each new element builds on that which precedes it to create a unified whole;</td>
<td>norms and conventions of the discipline. (W.11-12.2.d)</td>
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<td>Provide a concluding statement or</td>
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<td>when useful to aiding comprehension, includes formatting, graphics, and multimedia.</td>
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<td>Write informative/explanatory texts to examine and convey complex ideas, concepts, and</td>
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<td>information clearly and accurately through the effective selection, organization, and analysis of</td>
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<td>content.</td>
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<td>CCSS.ELA-Literacy.W.11-12.2.a</td>
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<td>Introduce a topic; organize complex ideas, concepts, and</td>
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<td>conventions.</td>
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<td>information so that each new element builds on that which precedes it to create a unified whole; include formatting (e.g., headings), graphics (e.g., figures, tables), and multimedia when useful to aiding comprehension.</td>
<td>12.2.e) Provide a concluding statement or section that clearly follows from and skillfully supports the information or explanation presented. (W.11-12.2.f)</td>
<td>(W.11-12.2.e) Provide a concluding statement or section that follows from and supports the information or explanation presented. (W.11-12.2.f)</td>
<td>conventions of the discipline. (W.11-12.2.e) Provide a concluding statement or section that loosely follows from and so ineffectively supports the information or explanation presented. (W.11-12.2.f)</td>
<td>section that does not follow from or support the information or explanation presented. (W.11-12.2.f)</td>
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<tr>
<td>The extent to which the response uses 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.</td>
<td>CCSS.ELA-Literacy.W.11-12.2.c Use appropriate and varied transitions and syntax to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts.</td>
<td>CCSS.ELA-Literacy.W.11-12.2.d Use precise language, domain-specific vocabulary, and techniques such as metaphor, simile, and analogy to manage the complexity of the topic.</td>
<td>The extent to which the response includes and uses precise language, domain-specific vocabulary, and techniques such as metaphor, simile, and analogy to manage the complexity of the topic.</td>
<td>The extent to which the response properly establishes and</td>
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<tr>
<td>The extent to which the response includes and uses precise language, domain-specific vocabulary, and techniques such as metaphor, simile, and analogy to manage the complexity of the topic.</td>
<td>CCSS.ELA-Literacy.W.11-12.2.e Use precise language, domain-specific vocabulary, and techniques such as metaphor, simile, and analogy to manage the complexity of the topic.</td>
<td>CCSS.ELA-Literacy.W.11-12.2.f Use precise language, domain-specific vocabulary, and techniques such as metaphor, simile, and analogy to manage the complexity of the topic.</td>
<td>The extent to which the response properly establishes and</td>
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<td>The extent to which the response provides a concluding statement or section that clearly follows from and skillfully supports the information or explanation presented. (W.11-12.2.f)</td>
<td>CCSS.ELA-Literacy.W.11-12.2.g Provide a concluding statement or section that follows from and supports the information or explanation presented. (W.11-12.2.f)</td>
<td>CCSS.ELA-Literacy.W.11-12.2.h Provide a concluding statement or section that loosely follows from and so ineffectively supports the information or explanation presented. (W.11-12.2.f)</td>
<td>The extent to which the response properly establishes and</td>
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<td>The extent to which the response properly establishes and</td>
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File: 11.4.1 Lesson 5 Date: 10/31/14 Classroom Use: Starting 11/2014
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<table>
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<tr>
<th>Criteria</th>
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<th>2 – Responses at this Level:</th>
<th>1 – Responses at this Level:</th>
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<tr>
<td>maintains a formal style and objective tone as well as adheres to the writing conventions of the discipline.</td>
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<td>CCSS.ELA-Literacy.W.11-12.2.e Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing.</td>
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<td>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).</td>
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<tr>
<td>CCSS.ELA-Literacy.W.11-12.2.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).</td>
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</table>

- 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.
## 11.4.1 Mid-Unit Text Analysis Checklist

**Assessed Standards:**

<table>
<thead>
<tr>
<th>Does my response...</th>
<th>✔</th>
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<tbody>
<tr>
<td><strong>Content and Analysis</strong></td>
<td>Analyze how an author’s choices concerning how to structure specific parts of a text contribute to the text’s overall structure and meaning as well as its aesthetic impact? <em>(RL.11-12.5)</em></td>
</tr>
<tr>
<td><strong>Command of Evidence and Reasoning</strong></td>
<td>Develop the response with the most significant and relevant textual evidence? <em>(W.11-12.2.b)</em></td>
</tr>
<tr>
<td><strong>Coherence, Organization, and Style</strong></td>
<td>Introduce a topic? <em>(W.11-12.2.a)</em></td>
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<td></td>
<td>Organize complex ideas, concepts, and information so that each new element builds on that which precedes it to create a unified whole? <em>(W.11-12.2.a)</em></td>
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<tr>
<td></td>
<td>When useful to aiding comprehension, include formatting, graphics, and multimedia? <em>(W.11-12.2.a)</em></td>
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<td></td>
<td>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? <em>(W.11-12.2.c)</em></td>
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<td></td>
<td>Use precise language, domain-specific vocabulary, and techniques such as metaphor, simile, and analogy to manage the complexity of the topic? <em>(W.11-12.2.d)</em></td>
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<td></td>
<td>Establish a formal style and objective tone that is appropriate for the norms and conventions of the discipline? <em>(W.11-12.2.e)</em></td>
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<tr>
<td></td>
<td>Provide a concluding statement or section that follows from and supports the explanation or analysis? <em>(W.11-12.2.f)</em></td>
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</tbody>
</table>
Introduction

In this lesson, students are introduced to writing substandard W.11-12.3.a, which requires students to create an engaging narrative introduction that orients the reader to a problem, situation, or observation and its significance; establish point of view; introduce characters or a narrator; and create a smooth progression of experiences or events. This is the first of several lessons in the module that include targeted writing instruction on W.11-12.3. Students review “On the Rainy River” from *The Things They Carried* to determine and analyze how Tim O’Brien constructs an engaging narrative introduction that orients the reader to a problem, situation, or observation.

Student learning is assessed via an Exit Slip. Students write 2–3 sentences in response to the following prompt: Propose an idea for a new introduction to “On the Rainy River” and explain how the idea engages and orients the reader to the narrator’s problem or situation and its significance.

For homework, students draft a text-based narrative writing piece, incorporating the skills of W.11-12.3.a, in preparation for peer review and revision in the following lesson.

Standards

<table>
<thead>
<tr>
<th>Assessed Standard(s)</th>
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<tbody>
<tr>
<td>W.11-12.4</td>
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<table>
<thead>
<tr>
<th>Addressed Standard(s)</th>
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<tbody>
<tr>
<td>W.11-12.3.a</td>
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<tr>
<td>a. Engage and orient the reader by setting out a problem, situation, or observation and its significance, establishing one or multiple point(s) of view, and introducing a narrator and/or characters; create a smooth progression of experiences or events.</td>
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</tbody>
</table>
Assessment

**Assessment(s)**

Student learning is assessed via an Exit Slip. Students write 2–3 sentences in response to the following prompt:

- Propose an idea for a new introduction to “On the Rainy River” and explain how the idea engages and orients the reader to the narrator’s problem or situation and its significance.

Consider using the W.11-12.3.a portion of the 11.4 Narrative Writing Rubric and Checklist to guide the assessment.

**High Performance Response(s)**

A High Performance Response should:

- Propose a new introduction for “On the Rainy River” (e.g., Introduce the story from the moment the narrator receives the draft notice rather than with the narrator’s reflection on why he is telling the story.).

- Explain how this idea engages and orients the reader to the narrator’s problem or situation and its significance (e.g., Readers are unaware of the narrator’s explicit conflict until he says “In June of 1968, a month after graduating from Macalester College, I was drafted to fight a war I hated” (p. 38). If the story started with the draft notice, the narrator’s reflections could be moved elsewhere in the story (e.g., before the narrator writes the note to his parents) or discarded. With this change, readers would not be aware of or understand that the story is difficult for the narrator, because they would not have read his confession that “[t]his is one story I’ve never told before” (p. 37). This change to the beginning of the story would introduce “the moral split” earlier, and would allow for later portions of the text to develop the more complicated aspects of the narrator’s internal conflict (p. 42).).

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)**
Lesson Agenda/Overview

Student-Facing Agenda

Standards & Text:

- Standards: W.11-12.4, W.11-12.3.a
- Text: “On the Rainy River” from The Things They Carried by Tim O’Brien

Learning Sequence:

1. Introduction of Lesson Agenda
2. Homework Accountability
3. Writing Instruction: Narrative Introductions
4. Narrative Writing: Brainstorming and Prewriting
5. Lesson Assessment: Exit Slip
6. Narrative Writing: Drafting
7. Closing

Materials

- Copies of the 11.4 Common Core Learning Standards Tool for each student
- Copies of the 11.4 Narrative Writing Rubric and Checklist for each student

How to Use the Learning Sequence

<table>
<thead>
<tr>
<th>Symbol</th>
<th>Type of Text &amp; Interpretation of the Symbol</th>
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<tbody>
<tr>
<td>10%</td>
<td>Percentage indicates the percentage of lesson time each activity should take.</td>
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<tr>
<td>no symbol</td>
<td>plain text indicates teacher action.</td>
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<td></td>
<td>Bold text indicates questions for the teacher to ask students.</td>
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<td></td>
<td>italicized text indicates a vocabulary word.</td>
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</table>
Activity 1: Introduction of Lesson Agenda 10%

Begin by reviewing the agenda and the assessed standard for this lesson: W.11-12.4. In this lesson, students are formally introduced to narrative writing standards W.11-12.3 and W.11-12.3.a. Students brainstorm, prewrite, and begin drafting a new introduction to “On the Rainy River” that engages and orients the reader to a problem or situation and its significance.

- Students look at the agenda.

Distribute the 11.4 Common Core Learning Standards Tool. Inform students that in this lesson they begin to work with new narrative writing standards: W.11-12.3 and W.11-12.3.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 W.11-12.3 and W.11-12.3.a.

Instruct students to talk in pairs about what they think the standard and substandard mean. Lead a brief discussion about these standards.

What does the standard identify as the function of narrative writing?

- Students may identify that narrative writing should develop narratives or stories about experiences or events.

How does the standard suggest students should develop their narratives?

- Student responses should include:
  - The standard requires students to use effective techniques or writing skills and components.
  - The standard requires students to include well-chosen details that develop the story.
  - The standard requires students to order story events in an effective way.

Instruct students to focus on W.11-12.3.a and talk in pairs about what they think this standard means. Lead a brief discussion about the standard. Remind students to pay attention to the overarching standard W.11-12.3 as well as W.11-12.3.a.

- Student responses may include:
  - The standard requires students to get the reader’s attention at the beginning of the story and identify a situation or problem to be discussed.
The standard requires students to introduce a narrator and/or other characters at the beginning of the story.

The standard requires students to clearly establish one or more points of view (e.g., the narrator’s and other characters).

The standard requires students to write about the events at the beginning of the story in a smooth and clear way.

Explain to students they will discuss and practice W.11-12.3.a in today’s lesson.

Activity 2: Homework Accountability 10%

Instruct students to talk in pairs about how they applied a focus standard to their Accountable Independent Reading (AIR) texts. 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 a focus standard to their AIR texts from the previous lesson’s homework.

Activity 3: Writing Instruction: Narrative Introductions 25%

Display and distribute the 11.4 Narrative Writing Rubric and Checklist. Inform students that their narrative writing will be evaluated using the 11.4 Narrative Writing Rubric and Checklist. Explain to students that each part of this rubric is aligned to specific Common Core State Standards that are targeted to assess components of narrative writing as well as relevant language standards.

Inform students that the 11.4 Narrative Writing Rubric and Checklist is a resource to which they will refer to as they engage in the writing process throughout this module.

1. Differentiation Consideration: Consider reviewing the rubric with students. Explain to students that the first four pages of the handout are comprised of the 11.4 Narrative Writing Rubric, which details four categories of assessed standards, a brief synthesis of what those categories entail, and a list of the standards contained in that category. Corresponding to each standard category are four levels of potential student response. The final page of the handout is a student checklist that corresponds with the rubric.

- Students follow along and review the 11.4 Narrative Writing Rubric and Checklist.

Inform students that throughout the module they will learn how to write narrative texts to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences. Explain to students that while narrative writing allows students the opportunity to be creative, open-minded, and experimental in what they choose to write, it still requires a process, or a
series of steps, to develop a clear and cohesive text. Explain that in this module, students have opportunities to develop text-based narrative writing based on specific writing substandards; they also have the opportunity to revise, expand, edit, and publish their narratives. Explain to students that the module texts serve as examples of effective narrative writing techniques.

- Students listen.

Consider informing students that for their 11.4.1 End-of-Unit Assessment Part 2, they will brainstorm, prewrite, draft, peer review, revise, edit, and publish a narrative writing piece.

Instruct students to examine the W.11-12.3.a portion of the 11.4 Narrative Writing Rubric and Checklist. Students focus on the skills outlined in W.11-12.3.a in the writing instruction that follows.

- Students examine substandard W.11-12.3.a on the 11.4 Narrative Writing Rubric and Checklist.

Ask the whole class:

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

- Student responses should include:
  - By getting the reader’s attention at the beginning of the story and identifying a situation or problem that engrosses the reader in the story
  - By establishing at least one point of view
  - By introducing a narrator or character(s)
  - By writing about the events or experiences at the beginning of the story in a smooth and clear way

Instruct students to take out their copies of “On the Rainy River” by Tim O’Brien. Explain that “On the Rainy River” serves as an exemplar to provide students with examples of each of the elements of W.11-12.3.a: a problem, situation, or observation and its significance; one or more points of view; a narrator and/or characters; and a smooth progression of experiences and events.

**Differentiation Consideration:** Consider using a different model text to serve as an exemplar for these narrative techniques depending on student needs.

For the text examples below, ask students to discuss in pairs the following question:

**How does this example conform to the criteria of W.11-12.3.a?**

After each example, engage students in a discussion about how the example conforms to the criteria of W.11-12.3.a.

Example 1: “This is one story I’ve never told before” (p. 37).
Student responses may include:

- This conforms to the criteria of W.11-12.3.a because it establishes an engaging situation or observation and its significance. The reader understands that the narrator will share a personal or intimate story about his life, which he has never shared with anyone; this knowledge contributes to the reader’s motivation to continue reading.

- This example conforms to the criteria of W.11-12.3.a by establishing a first person point of view. The narrator establishes himself as the storyteller, or someone who bears the burden of telling a story to the reader that has never been shared with anyone else.

Lead a brief whole-class discussion of student responses.

Example 2: “For more than twenty years I’ve had to live with it, feeling the shame, trying to push it away, and so by this act of remembrance, by putting facts down on paper, I’m hoping to relieve at least some of the pressure on my dreams” (p. 37).

Student responses may include:

- This example conforms to the criteria of W.11-12.3.a because it establishes who the narrator is and that he is retelling a story that happened in his past that profoundly affected him. This excerpt demonstrates who and what the story will likely be about: the narrator and his desire to explain his secret story so as to alleviate its burden.

- This example conforms to the criteria of W.11-12.3.a because it begins a smooth progression of experiences or events in the story by revealing clues about the story that makes the narrator “squirm” (p. 37). The narrator takes the time to preface his story by further qualifying the secretive nature of it. The narrator confesses that his story is personal, shameful, and haunting. This sentence builds upon the first sentence and explains the motivation behind the narrator’s willingness to reveal a story that he has “never told before” (p. 37).

Lead a brief whole-class discussion of student responses.

Ask students to keep these examples in mind as they develop their own narrative writing pieces according to the criteria of W.11-12.3.a, both in class and for homework in the following activities.

- Students listen.

- Consider focusing the narrative writing instruction on personal narrative to prepare students for the Common Application essay prompts. Students may choose from any of the 2014–2015 Common Application essay prompts:

  - Some students have a background or story that is so central to their identity that they believe their application would be incomplete without it. If this sounds like you, then please share your story.
- Recount an incident or time when you experienced failure. How did it affect you, and what lessons did you learn?
- Reflect on a time when you challenged a belief or idea. What prompted you to act? Would you make the same decision again?
- Describe a place or environment where you are perfectly content. What do you do or experience there, and why is it meaningful to you?
- Discuss an accomplishment or event, formal or informal, that marked your transition from childhood to adulthood within your culture, community, or family.

Unit 12.1.3 in Module 12.1 is devoted to instruction on crafting a personal narrative in preparation for the college application essay prompts. Consider referencing or implementing Unit 12.1.3 as an alternative to 11.4.1 Lessons 6, 7, 11, 12, 14, 15, 16 and 11.4.2 Lessons 3, 4, 11, 12, 19, 20.

### Activity 4: Narrative Writing: Brainstorming and Prewriting 20%

Transition students to small groups for this activity. Explain to students that the assessment in this lesson is an Exit Slip, which will be based on this brainstorming and prewriting activity. In this activity, student groups brainstorm ideas for narrative writing based on “On the Rainy River.”

Post or project the following prompt for students:

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

- Students read the prompt and follow along.

Instruct student groups to come up with 3–4 different ideas for a narrative writing piece. These ideas should reflect different ways to engage and orient the reader by setting out a problem, situation, or observation and its significance, establishing one or multiple point(s) of view, introducing a narrator and/or characters, and creating a smooth progression of experiences or events. Remind students to write notes during their discussion, as their discussion will contribute to the assessment: an articulation of their plan for the narrative writing piece. Remind students to refer to W.11-12.3.a on the 11.4 Narrative Writing Rubric and Checklist to guide their discussion.

- Student groups discuss and brainstorm ideas for a narrative writing piece, using the prompt above.

Student responses may include:

- Introduce the story from the moment the narrator receives the draft notice rather than with the narrator’s reflection on why he is telling the story. Readers are unaware of the
narrator’s explicit conflict until he says “In June of 1968, a month after graduating from Macalester College, I was drafted to fight a war I hated” (p. 38). If the story started with the draft notice, the narrator’s reflections could be moved elsewhere in the story (e.g., before the narrator writes the note to his parents) or discarded. With this change, readers would not be aware of or understand that the story is difficult for the narrator, because they would not have read his confession that “[t]his is one story I’ve never told before” (p. 37). This change to the beginning of the story would introduce “the moral split” earlier, and would allow for later portions of the text to develop the more complicated aspects of the narrator’s internal conflict (p. 42).

- Introduce the story from another point of view or even multiple points of view, so readers would benefit from getting an outsider’s impression of the narrator. It would be interesting to start the story from the Tip Top Lodge, with Elroy’s description of the narrator who shows up unannounced. This would provide an opportunity to write a physical description about the narrator, similar to the physical description of Elroy as “eighty-one years old, skinny and shrunken and mostly bald” (p. 46).

- Introduce the story with third person narration. This would engage and orient the reader by using an objective tone, and it might contribute to a deeper understanding of the opinions and actions of the narrator, as well as those with whom he interacts (e.g., Elroy or the narrator’s parents). The narrator’s decision making is greatly influenced by the opinions he assumes others have of him as a “Traitor!” or “Turncoat!” but third person narration would allow opportunities to see where different characters’ thoughts and opinions overlap and diverge with the narrator’s internal thoughts (p. 57).

- Introduce the story from the section where the narrator describes “working in an Armour meatpacking plant” (p. 40). The backdrop of the meatpacking plant includes physical carnage and gore, but it also represents an emotional space for the narrator to think about his options. The setting of the meatpacking plant also aligns with the narrator’s description of “a physical rupture—a cracking-leaking-popping feeling” that ultimately forces him to make a major decision in the story (p. 44). This would be an engaging introduction because it means the first decision the narrator makes in the story is to flee or take action regarding his conflict, rather than beginning his story with an explanation of his “confession” (p. 37).

Lead a brief whole-class discussion of student responses.

Activity 5: Lesson Assessment: Exit Slip 10%

Instruct students to write 2–3 sentences in response to the following prompt:
Propose an idea for a new introduction to “On the Rainy River” and explain how the idea engages and orients the reader to the narrator’s problem or situation and its significance.

Explain to students that this Exit Slip will serve as the foundation for the narrative writing piece they begin to draft during the following activity.

- Students listen and read the Exit Slip prompt.

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

Transition to the independent Exit Slip.

- Students independently answer the prompt.

② See the High Performance Response at the beginning of this lesson.

**Activity 6: Narrative Writing: Drafting**

20%

Instruct students to spend the remainder of this lesson independently drafting their narratives based on the writing prompt, using the ideas they just generated:

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

Instruct students to incorporate the skills outlined in W.11-12.3.a as they draft their narrative writing pieces. Remind students to refer to the relevant portions of the 11.4 Narrative Writing Rubric and Checklist and their notes from the prewriting and brainstorming activity as they work on their narrative writing pieces.

① Explain to students that they will have opportunities to revise their narrative writing in the following lesson.

① The process of writing narrative involves drafting, peer review, editing, and revising. If access to technology is available, consider using a cloud or electronic storage system (Microsoft Word, Google Drive, etc.) that allows each student to write and track changes using a word-processing program. If technological resources are not available, use the established classroom protocols for drafting, editing, and revising hard copies.

① **Differentiation Consideration:** Consider instructing students to briefly research public opinion about the Vietnam War to support them as they craft new introductions to “On the Rainy River.”

- Students independently draft their narrative writing.
Activity 7: Closing

Display and distribute the homework assignment. For homework, instruct students to continue to draft their text-based narrative writing pieces in response to the following prompt:

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

Instruct students to come to class prepared for peer review and revision in the following lesson. Remind students to refer to the W.11-12.3.a portion of the 11.4 Narrative Writing Rubric and Checklist and notes from the brainstorming and prewriting discussion as they draft their narrative pieces.

- Students follow along.

Homework

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

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

Refer to the W.11-12.3.a portion of the 11.4 Narrative Writing Rubric and Checklist and notes from the brainstorming and prewriting discussion as you draft your narrative piece. Come to class prepared to participate in peer review and revision of your narrative piece.
# 11.4 Common Core Learning Standards Tool

<table>
<thead>
<tr>
<th>CCS Standards: Writing</th>
<th>I know what this is asking and I can do this.</th>
<th>This standard has familiar language, but I haven’t mastered it.</th>
<th>I am not familiar with this standard.</th>
</tr>
</thead>
<tbody>
<tr>
<td>W.11-12.3</td>
<td>Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>W.11-12.3.a</td>
<td>Engage and orient the reader by setting out a problem, situation, or observation and its significance, establishing one or multiple point(s) of view, and introducing a narrator and/or characters; create a smooth progression of experiences or events.</td>
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<td></td>
</tr>
<tr>
<td>CCS Standards: Writing</td>
<td>I know what this is asking and I can do this.</td>
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<tr>
<td>W.11-12.3.b</td>
<td>Use narrative techniques, such as dialogue, pacing, description, reflection, and multiple plot lines, to develop experiences, events, and/or characters.</td>
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<tr>
<td>W.11-12.3.c</td>
<td>Use a variety of techniques to sequence events so that they build on one another to create a coherent whole and build toward a particular tone and outcome (e.g., a sense of mystery, suspense, growth, or resolution).</td>
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<tr>
<td>W.11-12.3.d</td>
<td>Use precise words and phrases, telling details, and sensory language to convey a vivid picture of the experiences, events, setting, and/or characters.</td>
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<td></td>
</tr>
<tr>
<td>CCS Standards: Writing</td>
<td>I know what this is asking and I can do this.</td>
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<tr>
<td>W.11-12.3.e</td>
<td>Provide a conclusion that follows from and reflects on what is experienced, observed, or resolved over the course of the narrative.</td>
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<tr>
<td>W.11-12.6</td>
<td>Use technology, including the Internet, to produce, publish, and update individual or shared writing products in response to ongoing feedback, including new arguments or information.</td>
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</table>
### 11.4 Narrative Writing Rubric

<table>
<thead>
<tr>
<th>Criteria</th>
<th>4 – Responses at this Level:</th>
<th>3 – Responses at this Level:</th>
<th>2 – Responses at this Level:</th>
<th>1 – Responses at this Level:</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Coherence, Organization, and Style</strong>&lt;br&gt;The extent to which the response engages and orients the reader by setting out a problem, situation, or observation and its significance, establishing one or multiple point(s) of view, and introducing a narrator and/or characters; and creates a smooth progression of experiences or events. <strong>CCSS.ELA-Literacy.W.11-12.3</strong>&lt;br&gt;Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences. <strong>CCSS.ELA-Literacy.W.11-12.3.a</strong>&lt;br&gt;Engage and orient the reader by thoroughly and clearly setting out a problem, situation, or observation and its significance, establishing one or multiple point(s) of view, and introducing a narrator and/or characters; skillfully create a smooth progression of experiences or events. (W.11-12.3.a)</td>
<td>Skillfully engage and orient the reader by thoroughly and clearly setting out a problem, situation, or observation and its significance, establishing one or multiple point(s) of view, and introducing a narrator and/or characters; skillfully create a smooth progression of experiences or events. (W.11-12.3.a)</td>
<td>Engage and orient the reader by setting out a problem, situation, or observation and its significance, establishing one or multiple point(s) of view, and introducing a narrator and/or characters; create a smooth progression of experiences or events. (W.11-12.3.a)</td>
<td>Somewhat effectively engage or orient the reader by partially setting out a problem, situation, or observation and its significance, establishing one or multiple point(s) of view, and introducing a narrator and/or characters; create an unclear progression of experiences or events. (W.11-12.3.a)</td>
<td>Ineffectively engage or orient the reader by insufficiently setting out a problem, situation, or observation and its significance, establishing one or multiple point(s) of view, and introducing a narrator and/or characters; create a disorganized collection of experiences or events. (W.11-12.3.a)</td>
</tr>
<tr>
<td><strong>CCSS.ELA-Literacy.W.11-12.3.b</strong>&lt;br&gt;Use narrative techniques such as dialogue, pacing, description, reflection, and multiple plot lines, thoroughly developing experiences, events, and/or characters. (W.11-12.3.b)</td>
<td>Skillfully use narrative techniques such as dialogue, pacing, description, reflection, and multiple plot lines, thoroughly developing experiences, events, and/or characters. (W.11-12.3.b)</td>
<td>Use a variety of techniques to sequence events so that they build on one another to create a coherent whole and clearly build toward a particular tone and outcome. (W.11-12.3.c)</td>
<td>Somewhat effectively use narrative techniques such as dialogue, pacing, description, reflection, and multiple plot lines, partially developing experiences, events, and/or characters. (W.11-12.3.b)</td>
<td>Ineffectively or rarely use narrative techniques such as dialogue, pacing, description, reflection, and multiple plot lines, insufficiently developing experiences, events, and/or characters. (W.11-12.3.b)</td>
</tr>
<tr>
<td><strong>CCSS.ELA-Literacy.W.11-12.3.c</strong>&lt;br&gt;Use precise words and phrases, telling details, and sensory language, conveying a vivid picture of the experiences, events, setting, and/or characters. (W.11-12.3.d)</td>
<td>Skillfully use precise words and phrases, telling details, and sensory language, conveying a complete and vivid picture of the experiences, events, setting, and/or characters. (W.11-12.3.d)</td>
<td>Provide a conclusion that follows from and reflects on what is experienced, observed, or resolved over the course of the narrative. (W.11-12.3.e)</td>
<td>Somewhat effectively use precise words and phrases, telling details, and sensory language, conveying a clear picture of the experiences, events, setting, and/or characters. (W.11-12.3.d)</td>
<td>Ineffectively use techniques, creating a disorganized collection of events that fail to build on one another to create a coherent whole or a particular tone and outcome. (W.11-12.3.c)</td>
</tr>
<tr>
<td><strong>CCSS.ELA-Literacy.W.11-12.3.d</strong></td>
<td>Provide a conclusion that clearly follows from and skillfully reflects on what is experienced, observed, or resolved over the course of the narrative. (W.11-12.3.e)</td>
<td>Provide a conclusion that loosely follows from and partially reflects on what is experienced, observed, or resolved over the course of the text. (W.11-12.3.e)</td>
<td>Provide a conclusion that does not follow from or reflect on what is experienced, observed, or resolved over the course of the text. (W.11-12.3.e)</td>
<td>Provide a conclusion that loosely follows from and partially reflects on what is experienced, observed, or resolved over the course of the text. (W.11-12.3.e)</td>
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Responses at this Level: ___ / ___ (Total points)
<table>
<thead>
<tr>
<th>Criteria</th>
<th>4 – Responses at this Level:</th>
<th>3 – Responses at this Level:</th>
<th>2 – Responses at this Level:</th>
<th>1 – Responses at this Level:</th>
</tr>
</thead>
</table>
| **CCSS.ELA-Literacy.W.11-12.3.b** Use narrative techniques, such as dialogue, pacing, description, reflection, and multiple plot lines, to develop experiences, events, and/or characters. The extent to which the response uses a variety of techniques to sequence events so that they build on one another to create a coherent whole and build toward a particular tone and outcome. **CCSS.ELA-Literacy.W.11-12.3.c** Use a variety of techniques to sequence events so that they build on one another to create a coherent whole and build toward a particular tone and outcome (e.g., a sense of mystery, suspense, growth, or resolution). The extent to which the response uses precise words and phrases, telling details, and sensory language to convey a vivid picture of the experiences, events, setting, and/or characters. **CCSS.ELA-Literacy.W.11-12.3.d** Use precise words and phrases, telling details, and sensory language to convey a vivid picture of the experiences, events, setting, and/or characters. The extent to which the response provides a conclusion that follows from and reflects on what is experienced, observed, or
### Criteria

Criteria: resolved over the course of the narrative.

CCSS.ELA-Literacy.W.11-12.3.e
Provide a conclusion that follows from and reflects on what is experienced, observed, or resolved over the course of the narrative.

<table>
<thead>
<tr>
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<th>3 – Responses at this Level:</th>
<th>2 – Responses at this Level:</th>
<th>1 – Responses at this Level:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Consistently demonstrate clear and coherent writing in which the development, organization, and style are appropriate to the task, purpose, and audience.</td>
<td>Demonstrate clear and coherent writing in which the development, organization, and style are appropriate to the task, purpose, and audience.</td>
<td>Inconsistently demonstrate clear and coherent writing in which the development, organization, and style are appropriate to the task, purpose, and audience.</td>
<td>Rarely demonstrate clear and coherent writing in which the development, organization, and style are appropriate to the task, purpose, and audience.</td>
</tr>
</tbody>
</table>

### 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.

CCSS.ELA-Literacy.W.11-12.4
Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.

<table>
<thead>
<tr>
<th>4 – Responses at this Level:</th>
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<th>1 – Responses at this Level:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Thoroughly develop and strengthen writing during the writing process, skillfully addressing what is most significant for the specific purpose and audience.</td>
<td>Develop and strengthen writing during the writing process, addressing what is most significant for the specific purpose and audience.</td>
<td>Partially develop and strengthen writing during the writing process, somewhat effectively addressing what is most significant for the specific purpose and audience.</td>
<td>Insufficiently develop and strengthen writing during the writing process, ineffectively addressing what is most significant for the specific purpose and audience.</td>
</tr>
</tbody>
</table>

### Coherence, Organization, and Style

The extent to which the response develops and strengthens writing during the writing process, addressing what is most significant for the specific purpose and audience.

CCSS.ELA-Literacy.W.11-12.5
Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience.

<table>
<thead>
<tr>
<th>4 – Responses at this Level:</th>
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</tr>
</thead>
<tbody>
<tr>
<td>Consistently develop and strengthen writing during the writing process, addressing what is most significant for the specific purpose and audience.</td>
<td>Develop and strengthen writing during the writing process, addressing what is most significant for the specific purpose and audience.</td>
<td>Partially develop and strengthen writing during the writing process, somewhat effectively addressing what is most significant for the specific purpose and audience.</td>
<td>Insufficiently develop and strengthen writing during the writing process, ineffectively addressing what is most significant for the specific purpose and audience.</td>
</tr>
</tbody>
</table>
### Criteria

**Control of Conventions**

The extent to which the response demonstrates command of the conventions of standard English grammar, usage, capitalization, punctuation, and spelling.

CCSS.ELA-Literacy.L.11-12.1

CCSS.ELA-Literacy.L.11-12.2

Demonstrate command of the conventions of standard English grammar, usage, capitalization, punctuation, and spelling when writing or speaking.

<table>
<thead>
<tr>
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<th>2 – Responses at this Level:</th>
<th>1 – Responses at this Level:</th>
</tr>
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<tbody>
<tr>
<td></td>
<td>Demonstrate skilful command of conventions with no grammar, usage, capitalization, punctuation, or spelling errors.</td>
<td>Demonstrate command of conventions with occasional grammar, usage, capitalization, punctuation, or spelling errors that do not hinder comprehension.</td>
<td>Demonstrate partial command of conventions with several grammar, usage, capitalization, punctuation, or spelling errors that hinder comprehension.</td>
<td>Demonstrate insufficient command of conventions with frequent grammar, usage, capitalization, punctuation, or spelling errors that make comprehension difficult.</td>
</tr>
</tbody>
</table>

- 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.
11.4 Narrative Writing Checklist

Assessed Standards:  

<table>
<thead>
<tr>
<th>Coherence, Organization, and Style</th>
<th>Does my response...</th>
</tr>
</thead>
<tbody>
<tr>
<td>Engage and orient the reader by setting out a problem, situation, or observation and its significance? (W.11-12.3.a)</td>
<td>☐</td>
</tr>
<tr>
<td>Establish one or multiple point(s) of view? (W.11-12.3.a)</td>
<td>☐</td>
</tr>
<tr>
<td>Introduce a narrator and/or characters? (W.11-12.3.a)</td>
<td>☐</td>
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<tr>
<td>Create a smooth progression of experiences or events? (W.11-12.3.a)</td>
<td>☐</td>
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<tr>
<td>Use narrative techniques, such as dialogue, pacing, description, reflection, and multiple plot lines, to develop experiences, events, and/or characters? (W.11-12.3.b)</td>
<td>☐</td>
</tr>
<tr>
<td>Use a variety of techniques to sequence events so that they build on one another to create a coherent whole and build toward a particular tone and outcome? (W.11-12.3.c)</td>
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<tr>
<td>Use precise words and phrases, telling details, and sensory language to convey a vivid picture of the experiences, events, setting, and/or characters? (W.11-12.3.d)</td>
<td>☐</td>
</tr>
<tr>
<td>Provide a conclusion that follows from and reflects on what is experienced, observed, or resolved over the course of the narrative? (W.11-12.3.e)</td>
<td>☐</td>
</tr>
<tr>
<td>Demonstrate clear and coherent writing in which the development, organization, and style that are appropriate to task, purpose, and audience? (W.11-12.4)</td>
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<tr>
<td>Develop and strengthen writing during the writing process, addressing what is most significant for the specific purpose and audience? (W.11-12.5)</td>
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</table>

Control of Conventions  

Demonstrate command of the conventions of standard English grammar, usage, capitalization, punctuation, and spelling? (L.11-12.1, L.11-12.2) | ☐ |
**Introduction**

In this lesson, students engage in peer review and revision of their text-based narrative writing pieces from the previous lesson. The peer review is based on W.11-12.3.a, which provides standards for crafting introductions that engage and orient the reader by setting out a problem, situation, or observation and its significance, establishing one or multiple point(s) of view, introducing a narrator and/or characters, and creating a smooth progression of experiences or events. Students revise their narrative writing pieces based on the peer review process and the Peer Review Accountability Tool. Students are assessed via the completion of the Peer Review Accountability Tool and the quality of the implementation of the peer revisions to their own writing.

For homework, students finish revising their text-based narrative responses, making sure to incorporate the components of W.11-12.3.a. Additionally, students read pages 1–10 of “The Red Convertible” from *The Red Convertible* by Louise Erdrich, and record their initial reactions and questions about the text.

**Standards**

<table>
<thead>
<tr>
<th>Assessed Standard(s)</th>
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<tbody>
<tr>
<td>W.11-12.5</td>
<td>Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Addressed Standard(s)</th>
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</table>
| W.11-12.3.a           | Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.  
  a. Engage and orient the reader by setting out a problem, situation, or observation and its significance, establishing one or multiple point(s) of view, and introducing a narrator and/or characters; create a smooth progression of experiences or events. |
| SL.11-12.1            | Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on *grades 11–12 topics, texts, and issues*, building on others’ ideas and expressing their own clearly and persuasively. |
Assessment

Assessment(s)

Student learning is assessed via:

- Incorporation of peer review edits (from the Peer Review Accountability Tool) to their narrative writing pieces.
- Individual student responses to the peer editing on the Peer Review Accountability Tools (Final Decision and Explanation Column only).

Student incorporation of peer review edits and student responses on the Peer Review Accountability Tool will be evaluated using the W.11-12.3.a portion of the 11.4 Narrative Writing Rubric and Checklist.

High Performance Response(s)

A High Performance Response should:

- Effectively incorporate at least one suggestion or revision into the narrative draft to craft an introduction that engages and orients the reader to a problem, situation, or observation and its significance, establishes point of view, introduces a narrator and/or characters, and creates a smooth progression of experiences or events.
- Include thoughtful responses on the Peer Review Accountability Tool (Final Decision and Explanation Column) that describe how the student chose to address a peer’s concerns and suggestions.

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.*

*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 following the protocols described in 1e of this document: http://www.engageny.org/sites/default/files/resource/attachments/9-12_ela_prefatory_material.pdf
Lesson Agenda/Overview

**Student-Facing Agenda**

<table>
<thead>
<tr>
<th>Standards &amp; Text:</th>
<th>% of Lesson</th>
</tr>
</thead>
<tbody>
<tr>
<td>• Standards: W.11-12.5, W.11-12.3.a, SL.11-12.1</td>
<td>1. 5%</td>
</tr>
<tr>
<td>• Text: “On the Rainy River” from <em>The Things They Carried</em> by Tim O’Brien</td>
<td>2. 0%</td>
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</tbody>
</table>

**Learning Sequence:**

1. Introduction of Lesson Agenda 1. 5%
2. Homework Accountability 2. 0%
3. Peer Review and Revision 3. 70%
4. Lesson Assessment 4. 20%
5. Closing 5. 5%

**Materials**

- Copies of the Peer Review Accountability Tool for each student
- Student copies of the 11.4 Narrative Writing Rubric and Checklist (refer to 11.4.1 Lesson 6)
- Sticky notes and colored pens or pencils, or computer-based peer review software (such as Track Changes in Microsoft Word or Google Docs editing tools)

**Learning Sequence**

**How to Use the Learning Sequence**

<table>
<thead>
<tr>
<th>Symbol</th>
<th>Type of Text &amp; Interpretation of the Symbol</th>
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</thead>
<tbody>
<tr>
<td>10%</td>
<td><strong>Percentage indicates the percentage of lesson time each activity should take.</strong></td>
</tr>
<tr>
<td>no symbol</td>
<td>Plain text indicates teacher action.</td>
</tr>
<tr>
<td>Bold text indicates questions for the teacher to ask students.</td>
<td></td>
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<tr>
<td><strong>Italicized text indicates a vocabulary word.</strong></td>
<td></td>
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<tr>
<td>▶</td>
<td>Indicates student action(s).</td>
</tr>
<tr>
<td>📇</td>
<td>Indicates possible student response(s) to teacher questions.</td>
</tr>
<tr>
<td>❀</td>
<td>Indicates instructional notes for the teacher.</td>
</tr>
</tbody>
</table>
Activity 1: Introduction of Lesson Agenda 5%

Begin by reviewing the agenda and the assessed standard for this lesson: W.11-12.5. In this lesson, students engage in a peer review of the narrative writing they began in the previous lesson. Students then revise their narrative writing piece in response to peer feedback.

- Students look at the agenda.

Activity 2: Homework Accountability 0%

- Students will be held accountable for homework during Activity 3: Peer Review and Revision.

Activity 3: Peer Review and Revision 70%

Explain to students that in this lesson they peer review and revise the narrative writing pieces they drafted in the previous lesson in response to the following prompt: Draft a new introduction to “On the Rainy River” that engages and orients the reader to the problem or situation and its significance. Establish a point of view, a narrator and/or characters and create a smooth progression of experiences or events.

Distribute a Peer Review Accountability Tool to each student. Explain that students’ review and revision should focus on the skills outlined in W.11-12.3.a, and is guided by the Peer Review Accountability Tool. The completed Peer Review Accountability Tool serves as the assessment for this lesson.

- Students examine the Peer Review Accountability Tool.

- If necessary, review the conventions of peer review, the Peer Review Accountability Tool and constructive criticism to which students were introduced in 11.3.3 Lesson 11.

- Remind students that part of assessed standard W.11-12.5 is to select the most significant change for revision concerning purpose and audience. Once the student reviewers complete a review, they should record the three most significant revision suggestions for their peer’s narrative draft on the Peer Review Accountability Tool.

To review the skills outlined in W.11-12.3.a, ask the whole class:

What are elements of an engaging narrative introduction?

- Student responses should include:
  - Getting the reader’s attention at the beginning of the story and identifying a situation or problem that engrosses the reader in the story
  - Establishing at least one point of view
Introducing a narrator or character(s)
Writing about the events or experiences at the beginning of the story in a smooth and clear way

In addition to the components of W.11-12.3.a, inform students that the peer review process for any type of writing should also incorporate review for proper capitalization, spelling, and punctuation.

1. **Differentiation Consideration:** If individual students need more focused instruction on specific capitalization, punctuation, and spelling conventions, consider providing web resources for students’ reference, such as: [http://owl.english.purdue.edu/](http://owl.english.purdue.edu/) (search terms: capitalization, spelling conventions, etc.).

Lead a brief whole-class discussion of student responses.

Instruct students to work in pairs to peer review each other’s narrative drafts, checking for engaging introductions that orient the reader to a problem, situation, or observation and its significance, establish point of view, introduce a narrator and/or characters, and create a smooth progression of experiences or events (W.11-12.3.a). Instruct students to look for instances in their peer’s draft where the components of W.11-12.3.a could be improved. Remind students to consult the relevant portions of the 11.4 Narrative Writing Rubric and Checklist as they review their peer’s drafts.

Instruct students to also review also for their peer’s alignment to the writing prompt from the previous lesson. (Draft a new introduction to “On the Rainy River” that engages and orients the reader to the problem or situation and its significance. Establish a point of view, a narrator and/or characters and create a smooth progression of experiences or events.) Remind students to use the Peer Review Accountability Tool to record the three most significant revisions on the tool.

- Students form pairs and review each other’s drafts, using the relevant portions of the 11.4 Narrative Writing Rubric and Checklist and completing the Peer Review Accountability Tool.

1. This collaborative feedback and discussion provides students with a crucial opportunity for oral processing of their ideas, and supports their engagement with SL.11-12.1, which addresses the clear, persuasive expression and exchange of ideas.

1. Consider checking in with students on an individual basis during the review and revision process to formatively assess their application of narrative writing techniques, and offer targeted feedback for revision.

1. Students can peer review by tracking their changes in a word-processing program. Google Docs and other document sharing programs have their own protocols for tracking changes. Ensure that students know how to use these tools before they begin modifying their peers’ drafts. Remind...
students to save their original documents with a different file name to safeguard against accidental deletions or corruption.

If students write directly on the papers, consider recommending they use different colored pens or colored pencils for peer review. Students can also use color-coded sticky notes.

**Activity 4: Lesson Assessment**

Instruct students to independently revise and edit their own drafts according to their peer’s suggested revisions. Remind students to consult the relevant portions of the 11.4 Narrative Writing Rubric and Checklist as they review their own drafts. Remind students to respond to their peer’s feedback on the Peer Review Accountability Tool (Final Decision and Explanation Column) as they revise.

- Students work independently to revise and edit their narrative writing pieces.

Collect Peer Review Accountability Tools from each student for assessment purposes.

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

**Activity 5: Closing**

Display and distribute the homework assignment. For homework, instruct students to continue to revise their narrative writing pieces based on peer feedback, and come to class prepared to discuss 1–2 revisions. Instruct students to read their drafts aloud (to themselves or someone else) to identify errors in syntax, grammar, or logic. Students should come to the following lesson with a revised narrative writing piece.

Additionally, instruct students to read “The Red Convertible” by Louise Erdrich in its entirety (from “I was the first one to drive a convertible” to “going and running and going and running and running”) and record their initial reactions and questions about the text.

**Homework**

Continue to revise your narrative writing piece, based on peer feedback, and come to class prepared to discuss 1–2 revisions. Read your draft aloud (to yourself or someone else) to identify errors in syntax, grammar, or logic. Come to the following lesson with a revised narrative writing piece.

Additionally, read the entire text (pages 1–10) of “The Red Convertible” by Louise Erdrich (from “I was the first one to drive a convertible” to “going and running and going and running and running”) and record your initial reactions and questions about the text.
Peer Review Accountability Tool

<table>
<thead>
<tr>
<th>Name:</th>
<th>Class:</th>
<th>Date:</th>
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</table>

**Directions:** Use this tool to record suggestions for revisions from your peer’s review. Provide the original text, peer suggestion, and explanation of your decision about the final revision.

<table>
<thead>
<tr>
<th>Original</th>
<th>Peer Suggestion</th>
<th>Final Decision and Explanation</th>
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</table>
Introduction

In this lesson, students begin their reading and analysis of Louise Erdrich’s “The Red Convertible” from *The Red Convertible*. Students read pages 1–4 (from “I was the first one to drive a convertible” to “it gave us a beautiful performance when we needed it”), in which Marty introduces himself and recounts a trip he took with his brother Stephan in a red convertible. Analysis focuses on the development of the narrator, Marty, and his brother, Stephan, and specifically on how Marty’s point of view impacts the character development of Stephan. Student learning is assessed via a Quick Write at the end of the lesson: What is the impact of Erdrich’s choice to introduce Stephan through Marty's point of view?

For homework, students read and annotate pages 4–10 of “The Red Convertible.” Additionally, students respond in writing to several questions about this excerpt.

Standards

<table>
<thead>
<tr>
<th>Assessed Standard(s)</th>
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<tbody>
<tr>
<td>RL.11-12.3</td>
<td>Analyze the impact of the author's choices regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed).</td>
</tr>
<tr>
<td>RL.11-12.6</td>
<td>Analyze a case in which grasping point of view requires distinguishing what is directly stated in a text from what is really meant (e.g., satire, sarcasm, irony, or understatement).</td>
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<th>Addressed Standard(s)</th>
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<tbody>
<tr>
<td>W.11-12.9.a</td>
<td>Draw evidence from literary or informational texts to support analysis, reflection, and research.</td>
</tr>
<tr>
<td>a. Apply grades 11–12 Reading standards to literature (e.g., “Demonstrate knowledge of eighteenth-, nineteenth- and early-twentieth-century foundational works of American literature, including how two or more texts from the same period treat similar themes or topics”).</td>
<td></td>
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</tbody>
</table>
Assessment

Assessment(s)

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

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

High Performance Response(s)

A High Performance Response should:

- Provide examples of Marty’s description of Stephan (e.g., Marty describes Stephan as fun-loving or humorous. For example, Marty describes Stephan putting Susy on his shoulders and pretending he has “long pretty hair” (p. 3) and everyone laughs, and Marty says, “it was a funny sight” (pp. 3–4). Marty also describes how Stephan forgot he “signed up” to join the Army, which demonstrates Stephan’s carefree attitude (p. 4).).

- Discuss the impact of Erdrich’s choice to introduce Stephan through Marty’s point of view (e.g., Erdrich’s choice to tell the story through Marty’s point of view impacts the reader’s understanding of Stephan because the reader only knows Stephan before the war, through the perspective of his brother. For example, the reader learns about Stephan through his brother’s descriptions, including teasing Marty about his “Indian nose” (p. 4) and referring to them as a unit: “we got up there and never wanted to leave” (p. 3). Marty’s point of view shows that Stephan and Marty as close siblings did things together, like purchasing a car: “the car belonged to us and our pockets were empty” (p. 2). They spent a whole summer traveling anywhere they wanted, living “here to there” (p. 2). The impact of Marty’s point of view demonstrates Stephan’s lighthearted and playful attitude before he left for the Vietnam War.).

Vocabulary

Vocabulary to provide directly (will not include extended instruction)

- repose (v.) – to lay at rest

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

- None.

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

- convertible (n.) – a car with a roof that can be lowered or removed
- reservation (n.) – an area of land in the U.S. that is kept separate as a place for Native Americans
to live

- **big break** (idiom) – significant good luck or opportunity
- **greener pastures** (idiom) – a better or more exciting place
- **marine** (n.) – a member of the U.S. Marine Corps (one of a class of naval troops serving both on shipboard and on land)
- **outhouse** (n.) – a small outdoor building that is used as a toilet

### Lesson Agenda/Overview

<table>
<thead>
<tr>
<th>Student-Facing Agenda</th>
<th>% of Lesson</th>
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<tbody>
<tr>
<td><strong>Standards &amp; Text:</strong></td>
<td></td>
</tr>
<tr>
<td>- Standards: RL.11-12.3, RL.11-12.6, W.11-12.9.a</td>
<td></td>
</tr>
<tr>
<td>- Text: “The Red Convertible” from <em>The Red Convertible</em> by Louise Erdrich, pages 1–4</td>
<td></td>
</tr>
<tr>
<td><strong>Learning Sequence:</strong></td>
<td></td>
</tr>
<tr>
<td>1. Introduction of Lesson Agenda</td>
<td>1. 5%</td>
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<tr>
<td>2. Homework Accountability</td>
<td>2. 15%</td>
</tr>
<tr>
<td>3. Reading and Discussion</td>
<td>3. 60%</td>
</tr>
<tr>
<td>4. Quick Write</td>
<td>4. 15%</td>
</tr>
<tr>
<td>5. Closing</td>
<td>5. 5%</td>
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</tbody>
</table>

### Materials

- Student copies of the Short Response Rubric and Checklist (refer to 11.4.1 Lesson 1)

### Learning Sequence

<table>
<thead>
<tr>
<th>How to Use the Learning Sequence</th>
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<tbody>
<tr>
<td>Symbol</td>
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<tr>
<td>10%</td>
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<tr>
<td>no symbol</td>
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</table>
Activity 1: Introduction of Lesson Agenda 5%

Begin by reviewing the agenda and the assessed standards for this lesson: RL.11-12.3 and RL.11-12.6. In this lesson, students read and analyze pages 1–4 of “The Red Convertible” and consider the impact of Erdrich’s choices concerning point of view, and how these choices influence character development.

- Students look at the agenda.

Activity 2: Homework Accountability 15%

Instruct students to take out the previous lesson’s homework assignment. (Continue to revise your narrative writing piece based on peer feedback, and come to class prepared to discuss 1–2 revisions.) Instruct students to form pairs and share 1–2 revisions based on their peer review and alignment to W.11-12.3.a. Instruct students to submit their revised narrative writing pieces after their discussion.

- Student responses will vary depending on their narrative writing pieces. Students should use the language of W.11-12.3.a in discussion.

- Differentiation Consideration: Consider reminding students to use the relevant portions of the 11.4 Narrative Writing Rubric and Checklist to guide their discussions if necessary.

- Consider instructing students to read aloud their drafts in pairs before discussing their revisions.

- Collect students’ narrative writing pieces and keep the writing for student use in 11.4.2. Consider using a class blog as a repository for the students’ narrative writing over the course of the module.

Instruct pairs to discuss their initial reactions and questions about “The Red Convertible.” (Read the entire text (pages 1–10) of “The Red Convertible” by Louise Erdrich (from “I was the first one to drive a convertible” to “going and running and going and running and running”) and record your initial reactions and questions about the text.)

- Student pairs discuss their initial reactions and questions about “The Red Convertible.”

- Student responses may include:
  - This is a story about two brothers and how the older brother, Stephan, changed after going to war.
The red convertible is something both the brothers share until the end of the story.
The story is told from the point of view of the younger brother Marty.
What happened to Stephan at the end of the story?
Why did Marty dump the convertible into the river at the end of the story?
What happened to Stephan during the war that changed his behavior so dramatically?

Lead a brief whole-class discussion of student responses. Remind students that as they analyze the text many of their initial questions will be answered.

Activity 3: Reading and Discussion

Instruct students to stay in pairs. Post or project each set of questions below for student pairs to discuss before sharing out with the class. Instruct students to continue to annotate the text as they read and discuss.

1. **Differentiation Consideration**: If necessary to support comprehension and fluency, consider using a masterful reading of the text before students begin independent analysis. This optional masterful reading will add approximately one day to the length of the module.

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

   What details does Marty provide about Stephan?

Instruct student pairs to reread and annotate pages 1–4 of “The Red Convertible” (from “I was the first one to drive a convertible” to “it gave us a beautiful performance when we needed it”).

- Students reread and annotate pages 1–2 of “The Red Convertible.”

This annotation supports students’ engagement with W.11-12.9.a, which addresses the use of textual evidence in writing.

Instruct student pairs to reread pages 1–2 of “The Red Convertible” (from “I was the first one to drive a convertible” to “Anyway, it was where we met the girl”) and answer the following questions before sharing out with the class.

Provide students with the following definition: *repose* means “to lay at rest.”

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

3. **Differentiation Consideration**: Consider providing students with the following definitions: *convertible* means “a car with a roof that can be lowered or removed,” *reservation* means “an area of land in the U.S. that is kept separate as a place for Native Americans to live,” and *big break* means “significant good luck or opportunity.”
Students write the definitions of convertible, reservation, and big break on their copies of the text or in a vocabulary journal.

Explain to students that the Chippewa, also called Ojibwa, are a large tribe of Native Americans living in Canada and the U.S., principally in the region around Lakes Huron and Superior but extending as far west as Saskatchewan and North Dakota.

How does Louise Erdrich choose to introduce Stephan and Marty?

- Erdrich introduces Stephan through the point of view of his younger brother Marty: “I owned that car along with my brother Stephan” (p. 1). Erdrich introduces Marty in the context of his relationship to his older brother Stephan: “his younger brother Marty (that’s myself)” (p. 1).

What is the effect of Marty’s direct address on the tone of the story?

- The direct address, “I’ll tell you when we first saw it” develops a reflective or nostalgic tone (p. 2). Like the narrator in “On the Rainy River,” Marty reflects on the events of “The Red Convertible” from the present. This story of Marty and his brother, Stephan, has already occurred and Marty now retells the story to the reader.

Differentiation Consideration: Consider posing the following question to scaffold student understanding to the previous question.

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

- This phrase develops Marty’s point of view of narrator or storyteller because Marty, as the narrator, directly addresses the reader and indicates that he is telling a story. Marty’s statement, “That time we first saw it!” indicates that the action happened in the past (p. 2).

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

- Marty says that they did not let the details “bother [them]” (p. 2). Thus, Marty and Stephan were not interested in where they were or where they were going; they enjoyed being with each other and living carefree or “here to there” (p. 2).

Differentiation Consideration: Considering posing the following question to scaffold student understanding to the previous question.

How does Marty describe the summer trip?

- Marty describes the trip in a very general way, “I can’t tell you all the places we went to,” and although he mentions a few specific locations such as “Wakpala” and “Montana,” Marty does not provide many specific details about the locations or what they did during their trip (p. 2).
The only place Marty does describe in detail is the “one place with willows” but the location did not matter, “it could have been anywhere” (p. 2).

Lead a brief whole-class discussion of student responses.

Instruct student pairs to reread pages 3–4 of “The Red Convertible” (from “All her hair was in buns around her ears” to “it gave us a beautiful performance when we needed it”) and answer the following questions before sharing out with the class.

1. Explain to students that Khe Sanh is a city in Vietnam that was the site of a major battle during the Vietnam War.

1. **Differentiation Consideration:** Consider providing students with the following definitions: **greener pastures** means “a better or more exciting place,” **marine** means “a member of the U.S. Marine Corps (one of a class of naval troops serving both on shipboard and on land),” and **outhouse** means “a small outdoor building that is used as a toilet.”

   Students write the definitions of **greener pastures, marine, and outhouse** on their copies of the text or in a vocabulary journal.

**Why do the brothers “never want[] to leave” (p. 3) Alaska?**

- They do not want to leave Alaska because they have a feeling of peace or freedom “like an animal in nature” (p. 3). Additionally, they do not need to “sleep hard” or face obligations while they are there, so they are able to “put away the world” (p. 3).

**How do the interactions with Susy further develop the characters of Stephan and Marty?**

- Student response may include:
  - The interactions with Susy demonstrate that Stephan and Marty make decisions together. For example, when the brothers first meet Susy, it is Stephan who tells her to “Hop on in,” and it is Stephan who agrees with Marty when Marty says “‘[w]e’ll take you home,’” even though she lives in Alaska (p. 3).
  - When Stephan picks up Susy and pretends he has “‘long pretty hair’” (p. 3) it further develops his character by showing his sense of humor: “it was a funny sight, the way he did it” (p. 3–4).

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

- The use of the pronoun “we” demonstrates the close relationship between the brothers. In this section of text, and throughout Marty’s description of their trip, he refers to the both of them.
“That time we first saw it” (p. 2), “We went places in that car” (p. 2), and “we got up and took leave of those people” (p. 4) are all examples of their unity and close bond as brothers.

How does the sentence, “We got home just in time, it turned out, for the Army to remember Stephan had signed up” (p. 4), further develop Stephan’s character?

This sentence shows that Stephan was enjoying himself so much on the road trip that he forgot or did not “remember” about the agreement he made to join the Army (p. 4). On the road trip, he “put[s] away the world” and therefore is not thinking about his future (p. 3).

How does the phrase, “it gave us a beautiful performance when we needed it” (p. 4), further develop the relationship between Stephan and Marty?

Marty’s description of the convertible’s “performance” as “beautiful” demonstrates that Marty appreciates and treasures the memory of the road trip with Stephan (p. 4). The summer trip in the convertible represents a significant event for Marty and Stephan before Stephan has to leave for “Khe Sanh” or the Vietnam War (p. 4).

Lead a brief whole-class discussion of student responses.

Activity 4: Quick Write

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

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

Instruct students to look at their annotations to find evidence. 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 5: Closing

Display and distribute the homework assignment. For homework, instruct students to read and annotate pages 4–10 of “The Red Convertible” (from “It was at least two years before Stephan came home again” to “the sound of it going and running and going and running and running”).

Additionally, instruct students to briefly respond in writing to the following questions:

How does the scene on pages 4–5 impact the character development of Marty and Stephan?

How does “that picture” further develop Stephan and Marty’s relationship?

Students follow along.

Homework

Read and annotate pages 4–10 of “The Red Convertible” (from “It was at least two years before Stephan came home again” to “the sound of it going and running and going and running and running”).

Also, respond briefly in writing to the following questions:

How does the scene on pages 4–5 impact the character development of Marty and Stephan?

How does “that picture” further develop Stephan and Marty’s relationship?
11.4.1 Lesson 9

Introduction

In this lesson, students complete their reading and analysis of "The Red Convertible" from The Red Convertible by Louise Erdrich. Students read pages 4–10 (from "It was at least two years before Stephan" to "going and running and going and running and running"), in which Stephan returns from the Vietnam War, and Marty describes the events leading up to the final moments of Stephan’s life. Student analysis focuses on how elements in the text impact the development of the relationship between two central characters in this excerpt. Students consider the setting of the river, the dialogue and interactions between the two brothers, and how Erdrich uses the red convertible both literally and symbolically to develop and refine the relationship between the two brothers. Student learning is assessed via a Quick Write at the end of the lesson: Choose one or more elements of the text and explain how the element(s) impact(s) Marty and Stephan’s relationship in this excerpt.

For homework, students return to the beginning of “The Red Convertible” and write a brief response to the following prompt: How has your understanding of the first paragraph changed or developed through reading and analysis of the whole text? Additionally, students continue their Accountable Independent Reading (AIR).

Standards

<table>
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<tr>
<th>Assessed Standard(s)</th>
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<td>RL.11-12.3</td>
<td>Analyze the impact of the author's choices regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed).</td>
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<thead>
<tr>
<th>Addressed Standard(s)</th>
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| W.11-12.9.a | Draw evidence from literary or informational texts to support analysis, reflection, and research.  
|  | a. Apply grades 11–12 Reading standards to literature (e.g., "Demonstrate knowledge of eighteenth-, nineteenth- and early-twentieth-century foundational works of American literature, including how two or more texts from the same period treat similar themes or topics"). |
Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 11–12 topics, texts, and issues, building on others’ ideas and expressing their own clearly and persuasively.

a. Come to discussions prepared, having read and researched material under study; explicitly draw on that preparation by referring to evidence from texts and other research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas.

c. Propel conversations by posing and responding to questions that probe reasoning and evidence, ensure a hearing for a full range of positions on a topic or issue; clarify, verify, or challenge ideas and conclusions; and promote divergent and creative perspectives.

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.

- Choose one or more elements of the text and explain how the element(s) impact(s) Marty and Stephan’s relationship in this excerpt.

High Performance Response(s)

A High Performance Response should:

- Choose one or more elements of the text (e.g., setting, how the action is ordered, individual character development, or the symbolic red convertible.)
- Analyze how the chosen element(s) impact(s) Marty and Stephan’s relationship in the excerpt. For example:
  - How the action is ordered: The frequent and fast shifts in action in the final scene from Marty’s sudden “shaking” of his brother telling him “‘Wake up!’” (p. 8) to Stephan “crying … [b]ut no, he’s laughing” (p. 9), creates an unstable or unpredictable interaction between the two brothers. The fast pacing and unpredictable actions create uncertainty about what will happen next. This goes on until Stephan takes his final action and jumps in the river “all of the sudden” ending their relationship (p. 10). Marty’s final action of driving the car into the river shows that he has come to the end of possible actions he can take to help his brother.
The setting: Marty describes the river as “at its limit, hard, swollen,” which parallels Stephan’s “white, hard” face and Marty’s feeling of “something squeezing inside me and tightening” (p. 8). The “something” is about to “break” or spill over between the two brothers, and this impending “break” or tension is reflected in the setting of the “swollen” river (p. 8). Additionally, the final description of the river seems to imply that Marty’s grief regarding his brother will go on, and on, just like the river that continues “going and running and running” (p. 10). The river becomes the final setting of the end of the brothers’ relationship.

Marty and Stephan’s individual character development: When Stephan returns from the war, it is clear that something is very wrong with him and he is hurting himself as a result of this change. Stephan no longer acts as carefree and fun-loving as he was before going to war: “now you couldn’t get him to laugh, or when he did it was more the sound of a man choking” (p. 5). Ultimately, Stephan jumps into the river and dies because “[i]t’s no use” (p. 8). As a witness to this post-war change in his brother, Marty transforms from a person who watched his brother have fun into a person who tries to be “better than he had been before” (p. 6). Marty finally gives up on helping his brother because Stephan gives up on his life.

The red convertible: Marty and Stephan’s final conversation about the convertible is both about the car and about the brothers’ relationship to each other. Stephan tries to get Marty to have the car “for good” and Marty does not want it (p. 9). Marty wants their carefree relationship, before Stephan left for the war. Stephan’s insistence, then anger, emphasizes the car’s role in their relationship and demonstrates that Stephan gives up on trying to get better because it “[was] no use” (p. 8). The red convertible, in the end, represents the ways in which the brothers try to care for one another.

Vocabulary

Vocabulary to provide directly (will not include extended instruction)
- windbreaks (n.) – things (such as a fence or group of trees) that protect an area from the wind
- clinch (v.) – to hold each other closely during a fight
- fancydancer (n.) – a dancer in a fast Native American powwow dance that features jumping and twirling, with participants wearing bright colors and flying feathers and ribbons

Vocabulary to teach (may include direct word work and/or questions)
- None.

Additional vocabulary to support English Language Learners (to provide directly)
- tip-top (adj.) – excellent or great
• did a number (idiom) – damaged or harmed someone or something
• whacked (v.) – struck with a smart, resounding blow or blows
• ran the piss right out (idiom) – treated something so badly or used something so much that you destroyed it
• A-1 (adj.) – good or excellent
• down in the dumps (idiom) – feeling very sad
• loner (n.) – a person who is or prefers to be alone, especially one who avoids the company of others
• top (n.) – something that covers the upper part or opening of something (e.g., a convertible); a child's toy that can be made to spin very quickly
• emphasize (v.) – to give special attention to something
• bowls me over (phrasal v.) – hits and pushes down (someone or something) while quickly moving past
• grouse (n.) – a small bird that is often hunted
• whoopee (n.) – merrymaking; boisterous fun
• clutch (n.) – a pedal that is pressed to change gears in a vehicle

Lesson Agenda/Overview

<table>
<thead>
<tr>
<th>Standards &amp; Text:</th>
<th>% of Lesson</th>
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<tbody>
<tr>
<td>Standards: RL.11-12.3, W.11-12.9.a, SL.11-12.1.a, c, L.11-12.5</td>
<td>1. 5%</td>
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<tr>
<td>Text: “The Red Convertible” from <em>The Red Convertible</em> by Louise Erdrich, pages 4–10</td>
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<thead>
<tr>
<th>Learning Sequence:</th>
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<tr>
<td>1. Introduction of Lesson Agenda</td>
<td>3. 60%</td>
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<td>2. Homework Accountability</td>
<td>4. 15%</td>
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<tr>
<td>3. Reading and Discussion</td>
<td>5. 5%</td>
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<tr>
<td>4. Quick Write</td>
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Materials

- Student copies of the 11.4 Speaking and Listening Rubric and Checklist (refer to 11.4.1 Lesson 3)
- Student copies of the Short Response Rubric and Checklist (refer to 11.4.1 Lesson 1)

Learning Sequence

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<th>Symbol</th>
<th>Type of Text &amp; Interpretation of the Symbol</th>
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<td>Percentage indicates the percentage of lesson time each activity should take.</td>
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<tr>
<td>no symbol</td>
<td>Plain text indicates teacher action.</td>
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<td>Bold text indicates questions for the teacher to ask students.</td>
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<td></td>
<td>Italicized text indicates a vocabulary word.</td>
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<td>▶</td>
<td>Indicates student action(s).</td>
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<tr>
<td>🎤</td>
<td>Indicates possible student response(s) to teacher questions.</td>
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<tr>
<td>📖</td>
<td>Indicates instructional notes for the teacher.</td>
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Activity 1: Introduction of Lesson Agenda 5%

Begin by reviewing the agenda and the assessed standard for this lesson: RL.11-12.3. In this lesson, students complete their reading and analysis of “The Red Convertible” with a focus on how elements in the text impact the relationship between the central characters Marty and Stephan.

- Students look at the agenda.

Activity 2: Homework Accountability 15%

Instruct students to take out their responses to the previous lesson’s homework assignment. (Read and annotate pages 4–10 of “The Red Convertible” (from “It was at least two years before Stephan came home again” to “the sound of it going and running and going and running and running”).) Instruct students to form pairs to discuss their responses.

- Student pairs discuss their annotations from the previous lesson’s homework.

- Student annotation may include:
  - Star near:
    - “Stephan was jumpy and mean” (p. 5) and “He ate more slowly and didn’t jump up and down” (p. 6) because these phrases demonstrate Stephan’s evolving behavior and development as a character in the story.
The use of parallel structure “‘I know it,’ he says. ‘I know it. I can’t help it’” (p. 8) and repetition in dialogue “‘Ha! Ha!’ he says. ‘Ha! Ha! Ha!’” and “I says, ‘Okay no problem! Ha! Ha! Ha!’” (p. 9), since it creates a frantic tone in the interaction between the two brothers.

- “And then there’s only the water, the sound of it going and running and going and running and running,” since this final sentence creates the sense that the emotions of the final scene continue even after the story ends (p. 10).

- Question mark near:
  - “[M]y mother was afraid if we brought him to a regular hospital they would keep him” (pp. 5–6) since it is unclear what, exactly, is medically happening with Stephan.
  - “‘Whoo I’m on the lovepath! I’m out for loving!’” since it is unclear what, exactly, Stephan means by saying this (p. 9).

- Exclamation point near:
  - “[U]ntil he was eating his own blood mixed in with the food” because this phrase creates the sense that Stephan is eating himself alive, a disturbing and evocative image in the story (p. 5).
  - “‘My boots are filling,’ he says” because this phrase connects back to the first paragraph of the story, and implies Stephan’s death by drowning (p. 10).

This annotation supports students’ engagement with W.11-12.9.a, which addresses the use of textual evidence in writing.

Instruct student pairs to discuss their responses to the questions from the previous lesson’s homework assignment. (Respond briefly in writing to the following questions: How does the scene on pages 4–5 impact the character development of Marty and Stephan? How does “that picture” further develop Stephan and Marty’s relationship?)

**How does the scene on pages 4–5 impact the character development of Marty and Stephan?**

- Student responses should include:
  - This scene impacts the character development of Stephan by showing something is deeply wrong with him now that he is home from the war. He is “eating his own blood” and he does not allow his brother to interrupt his tense and uncomfortable television watching (p. 5). For example, he “rushes from his chair and shoves Marty” out of the way when Marty tries to intervene (p. 5).
  - This scene impacts the character development of Marty by showing his inability to intervene with what is happening to his brother. He cannot “smash that tube to pieces” because Stephan intervenes (p. 5). Marty watches over his brother, seeing everything that is happening, but he cannot do anything to change Stephan’s new behavior.
How does “that picture” further develop Stephan and Marty’s relationship?

The picture demonstrates their relationship’s complexity. The picture has some hold on Marty, it “tugs at [him]” but also makes him feel “close to [Stephan]” (p. 7). Marty demonstrates his conflict with the photo, as he “put[s] the picture way back in a closet” but it still appears in his imagination (p. 7). The picture seems to represent “that day” that Stephan jumped into the river, which ends their relationship and does not give Marty any closure (p. 7).

Lead a brief whole-class discussion of student responses.

**Activity 3: Reading and Discussion**

Instruct students to form small groups. As student groups discuss the final section of “The Red Convertible (pp. 4–10), students should consider the possibility of multiple responses, listen to diverse perspectives, and respond to their peers’ observations. Instruct students to use the relevant portions of the 11.4 Speaking and Listening Rubric and Checklist to guide their discussion.

① This discussion is structured with four main discussion prompts. In small groups, students discuss each question in-depth, presenting a variety of text evidence and analysis. The structure of this lesson is meant to increase student independence in text analysis by scaffolding their understanding through collaborative discussion.

① Consider reminding students of their previous work with SL.11-12.1.a, as this discussion requires that students have come to class having read the material and asks them to explicitly draw on evidence from the text to support their discussion.

① Consider reminding students of their previous work with SL.11-12.1.c, as this discussion requires that students pose and respond to questions, and qualify or justify their own points of agreement and disagreement with other students.

① Students may bring up the term Post Traumatic Stress Disorder when discussing Stephan’s behavior. If necessary, consider instructing students to research this term to engage in an informed discussion about Stephan’s actions.

① **Differentiation Consideration:** Consider posting or projecting the following guiding question to support students in their reading throughout this lesson:

> How does Stephan’s behavior after he returns from the war compare to his behavior before he left for the war? What happens to Stephan and Marty’s relationship in the final excerpt of “The Red Convertible”?

Post or project the questions below for students to discuss. Instruct students to continue to annotate the text as they read and discuss.
Instruct student groups to read pages 4–10 of “The Red Convertible” (from “It was at least two years before Stephan” to “going and running and going and running and running”) and answer the following questions before sharing out with the class.

Provide students with the following definitions: windbreaks means “things (such as a fence or group of trees) that protect an area from the wind,” clinch means “to hold each other closely during a fight,” and fancydancer means “a dancer in a fast Native American powwow dance that features jumping and twirling, with participants wearing bright colors and flying feathers and ribbons.”

- Students write the definitions of windbreaks, clinch and fancydancer on their copies of the text or in a vocabulary journal.

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

1 Differentiation Consideration: Consider providing students with the following definitions: tip-top means “excellent or great,” did a number is a phrase that means “damaged or harmed someone or something,” whacked means “struck with a smart, resounding blow or blows,” ran the piss right out means “treated something so badly or used something so much that you destroyed it,” A-1 means “good or excellent,” down in the dumps is a phrase that means “feeling very sad,” loner means “a person who is or prefers to be alone, especially one who avoids the company of others,” top means “something that covers the upper part or opening of something (e.g., a convertible)” the first time it appears and “a child’s toy that can be made to spin very quickly” the second time, emphasize means “to give special attention to,” bowls me over means “hits and pushes down (someone or something) while quickly moving past,” grouse means “a small bird that is often hunted,” whoopee means “merrymaking; boisterous fun,” and clutch means “a pedal that is pressed to change gears in a vehicle.”

- Students write the definitions of tip-top, did a number, whacked, ran the piss right out, A-1, down in the dumps, loner, top, emphasize, bowls, grouse, whoopee, and clutch on their copies of the text or in a vocabulary journal.

1 Differentiation Consideration: Consider informing students that tailpipe, muffler, and carburetor are all parts of a car, but that their specific functions are not necessary to understand the events of the story.

1 Differentiation Consideration: Consider instructing students to complete the following annotation before they begin their discussion:

Annotate the text for phrases that describe Stephan’s actions after “[he] came home again” (p. 4).

Student annotations may include:

- “Stephan was very different, and I’ll say this, the change was no good” (p. 4)
What words and phrases demonstrate Marty’s opinion of Stephan’s “change” (p. 4)?

Students responses may include:

- Marty understands that Stephan has changed because of the war: “You could hardly expect him to change for the better” (p. 4). Marty compares his brother’s old behavior like how “he’d always had a joke then” to his current behavior of “now you couldn’t get him to laugh” and is concerned with the change in his brother (p. 5). Marty describes Stephan in terms of “a man choking” and “a rabbit when it freezes and before it will bolt”; both are descriptions of discomfort and danger that suggest Marty’s concern for his brother (p. 5).
- Marty feels “sorry [he’d] ever bought” the television set, because of the way that Stephan behaves when he is watching the television (p. 5). Stephan shows he is “not comfortable” and seems to be on the edge of losing control (p. 5). “High speed,” “rocket forward,” and “crash right through” are all phrases use to describe Stephan’s behavior in front of the television (p. 5).
- In the scene at the river Marty thinks he understands and feels exactly what his brother feels: “I felt something squeezing inside me ... I knew I was not just feeling it myself, I knew I was feeling what Stephan was going through” (p. 8).
- Marty believes he knows what his brother needs to “‘wake up,’” which is to have a car to fix (p. 8). However, “it was obvious” (p. 9) to Stephan what Marty was up to, and it was “no use” (p. 8). Nothing Marty does gets through to Stephan. Marty rejects Stephan’s offer to keep the car “for good” because he sees a change in Stephan after fixing the car (p. 9). Marty wants his brother to continue to change for the better, to “‘wake up’” (p. 8).

Differentiation Consideration: Consider asking the following extension question to further analysis:

How does Marty’s use of the direct address “you” impact the meaning and tone of the final scene (p. 9)?

Student responses may include:

- The use of direct address “you” asks the reader to be a witness to these events and act as an audience with whom Marty can share and confess what has happened (p. 9). Marty wants the reader to “understand” his actions (p. 9). By using “you,” Marty asks the reader to share
the burden of his story, which creates a somber or melancholy tone, and demonstrates Marty’s loneliness.

- Marty watches over his brother, seeing everything that is happening, but he cannot do anything to change it. At the end of the text, Marty has developed into a character full of desperation. Marty’s helplessness remains frustrating for him as he strives for “you” the reader, to understand what he is going through (p. 9).

How does the setting of this excerpt relate to the action?

- Student responses may include:

  - The final scene of the excerpt is set at the banks of a river. The trip to reach the river is “beautiful” but the river, by contrast, is “high and full of winter trash” with “dirty snow” on the ground (p. 8). The air is “colder by the river” despite the presence of the sun, and it is described as being “like an old gray scar” (p. 8). The river seems to set the stage for the tragic actions that are about to take place.

  - Marty describes the river as “at its limit, hard, swollen,” which parallels Stephan’s “white, hard” face and Marty’s feeling of something “squeezing inside me and tightening” (p. 8). This action in the story demonstrates a turning point; the action between the two brothers is about to “break” or spill over, and this impending “break” or tension is reflected in the setting of the “swollen” river (p. 8).

  - The final description of the river seems to imply that Marty’s grief will go on and on, just like the river that continues “going and running and running” (p. 10).

What is the impact of Marty and Stephan’s actions and dialogue in the final scene (pp. 8–10) on the text’s meaning?

- Student responses may include:

  - The frequent and fast shifts in action in the final scene from Marty’s sudden “shaking” of his brother telling him “‘Wake up!’” (p. 8) to Stephan “crying … [b]ut no, he’s laughing” (p. 9), creates an unstable or unpredictable interaction between the two brothers. The fast pacing and unpredictable actions create uncertainty about what will happen next between the two brothers, until Stephan takes his final action and jumps in the river “all of a sudden” (p. 10), ending their relationship. It is unclear exactly what prompts Stephan to suddenly jump into the river, or to start dancing, or to start fighting or laughing or crying. What is clear is that Stephan has experienced a deep change since he returned from the war, as evidenced through his actions and decisions in the text. Stephan’s inner pain has been building throughout the text, and culminates in this final scene “like stones [that] break all of the sudden when water boils up inside them” (p. 8). The lack of clarity makes Marty’s struggles to get Stephan to “‘wake up’” and let go of the inner pain all the more tragic (p. 8).
Marty’s final action of driving the convertible into the river is the last possible action that he can take. Marty demonstrates through this action that there is nothing left he can do to help his brother. Even though he tried to jump in and save Stephan (p. 10) and even though he banged up the car to try to get his brother to “wake up” (p. 8), he is ultimately unable to save Stephan.

Stephan’s decision to jump in the river demonstrates a complicated and surprising turn of events in the story, not only because “he shouts all of a sudden,” but because the delivery of Stephan’s final dialogue is almost casual or light-hearted (p. 10). Marty says that Stephan spoke in “a normal voice” (p. 10) when he says “’My boots are filling’” (p. 10); Stephan’s delivery of this line of dialogue demonstrates the seriousness of the action he has just taken.

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

- Student responses may include:
  - The convertible serves as a way for Marty and Stephan to communicate; their actions and conversation about the convertible represent what they want to say to each other. Marty does not know “what was going to happen to [Stephan]” (p. 5) and he cannot “get him [to the hospital],” (p. 6) but he can take action against the car to help his brother. The description of Marty’s destruction of the car is violent and active; he “whacked,” “bent,” “ripped,” and “threw dirt” at the car (p. 6). These actions “just about hurt” Marty, and show his willingness to take action to help his brother (p. 6).
  - After Marty takes action through the convertible, Stephan communicates with Marty through the convertible as well. Stephan throws himself into repairing the car; he was “out there all day and at night” (p. 6). The repair work also alters Stephan’s behavior, as he is “better than he had been before, but that’s still not saying much” (p. 6). He also “ate more slowly and didn’t jump up and down” and he stops watching so much television (p. 6). Fixing the convertible changes Stephan, though the change is slow, and he is still not as he was before the war when Stephan and Marty were always together.
  - The convertible provides a reason for the brothers to spend time together. Marty “jump[s] at the chance” to spend time with his brother when Stephan suggests that they go “’for a spin’” (p. 7). It seems for a moment to be a way for the two brothers to return to their former relationship from the past summer.
  - Marty and Stephan’s final conversation about the convertible is about both the car and the brothers’ relationship to each other. Stephan tries to get Marty to keep the car “for good” and Marty does not want it (p. 9). Marty wants the carefree relationship they had before Stephan left for the war. Stephan’s insistence, then anger, emphasizes the car’s role in their relationship and demonstrates that Stephan is giving up on trying to get better because it
“[was] no use” for Marty to try to help him (p. 8). The red convertible, in the end, represents the ways the brothers try to care for one another.

Consider drawing students’ attention to the application of L.11-12.5 through their analysis of figurative language and symbolism in the text.

Lead a brief whole-class discussion of student responses.

Activity 4: Quick Write

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

Choose one or more elements of the text and explain how the element(s) impact(s) Marty and Stephan’s relationship in this excerpt.

Instruct students to look at their annotations to find evidence. 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 5: Closing

Display and distribute the homework assignment. For homework, instruct students to return to the first paragraph of “The Red Convertible” and respond briefly in writing to the following prompt:

How has your understanding of the first paragraph changed or developed through reading and analysis of the whole text?

Additionally, instruct students to continue to read their AIR texts 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**

Return to the first paragraph of “The Red Convertible” and respond briefly in writing to the following prompt:

**How has your understanding of the first paragraph changed or developed through reading and analysis of the whole text?**

Also, continue to read your Accountable Independent Reading through the lens of a focus standard of your choice and prepare for a 3–5 minute discussion of your text based on that standard.
Introduction

In this lesson, students apply their reading and analysis of “The Red Convertible” from The Red Convertible by analyzing the aesthetic impact of Erdrich’s choices in structuring the text. Students consider how the decision to provide information about the ending of the story in the first paragraph impacts the reader’s understanding of the story as a whole. After briefly responding in writing, students participate in a whole-class discussion about their responses regarding the aesthetic impact of the structural choices made in the text. Student learning is assessed via a Quick Write at the end of the lesson: How does Erdrich structure the text? How does the structure contribute to the aesthetic impact of the text?

For homework, students write a response analyzing how Erdrich uses the components of W.11-12.3.a in the opening of “The Red Convertible,” as well as continue Accountable Independent Reading (AIR).

Standards

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<td>RL.11-12.5</td>
<td>Analyze how an author’s choices concerning how to structure specific parts of a text (e.g., the choice of where to begin or end a story, the choice to provide a comedic or tragic resolution) contribute to its overall structure and meaning as well as its aesthetic impact.</td>
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<tr>
<th>Addressed Standard(s)</th>
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</table>
| W.11-12.9.a | Draw evidence from literary or informational texts to support analysis, reflection, and research.  
  a. Apply grades 11–12 Reading standards to literature (e.g., "Demonstrate knowledge of eighteenth-, nineteenth- and early-twentieth-century foundational works of American literature, including how two or more texts from the same period treat similar themes or topics"). |
| SL.11-12.1.a, c, d | Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 11–12 topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively.  
  a. Come to discussions prepared, having read and researched material under study; |
explicitly draw on that preparation by referring to evidence from texts and other research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas.

c. Propel conversations by posing and responding to questions that probe reasoning and evidence; ensure a hearing for a full range of positions on a topic or issue; clarify, verify, or challenge ideas and conclusions; and promote divergent and creative perspectives.

d. Respond thoughtfully to diverse perspectives; synthesize comments, claims, and evidence made on all sides of an issue; resolve contradictions when possible; and determine what additional information or research is required to deepen the investigation or complete the task.

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

High Performance Response(s)
A High Performance Response should:

- Determine Erdrich’s structural choices in “The Red Convertible” (e.g., Erdrich chooses to structure “The Red Convertible” through the repetition of key phrases and images like Stephan’s “boots filled with water” (p. 1) at the beginning of the text and “[m]y boots are filling” (p. 10) at the ending of the text.).

- Analyze how these structural choices contribute to the aesthetic impact of the text (e.g., Erdrich’s choices about where to begin and end the story heighten the beauty and tragedy of the text, since they create the sense of an aesthetic whole or a text that comes full circle. For example, Erdrich uses euphemism to structure the beginning of the story, since the reader does not necessarily understand the full implication of “he bought out my share” until the story finishes (p. 1). The phrase “he bought out my share” seems to mean that Stephan purchased the car from Marty, but once the story is finished the reader realizes it implies Stephan’s death. Then the reader understands that the tragic resolution of the story is that Stephan is dead and the car is in the river. The circular narration also creates a tragic resolution through the delayed understanding of Stephan’s fate, as the reader finishes the story and then can go back with a
more complex understanding of the first paragraph to understand figurative statements like “Stephan owns the whole car” (p. 1.).

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.*

*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 following the protocols described in 1e of this document: http://www.engageny.org/sites/default/files/resource/attachments/9-12_ela_prefatory_material.pdf.

Lesson Agenda/Overview

<table>
<thead>
<tr>
<th>Student-Facing Agenda</th>
<th>% of Lesson</th>
</tr>
</thead>
<tbody>
<tr>
<td>Standards &amp; Text:</td>
<td></td>
</tr>
<tr>
<td>- Standards: RL.11-12.5, W.11-12.9.a, SL.11-12.1.a, c, d</td>
<td></td>
</tr>
<tr>
<td>- Text: “The Red Convertible” from <em>The Red Convertible</em> by Louise Erdrich</td>
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<tr>
<td>Learning Sequence:</td>
<td></td>
</tr>
<tr>
<td>1. Introduction of Lesson Agenda</td>
<td>1. 5%</td>
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<tr>
<td>2. Homework Accountability</td>
<td>2. 10%</td>
</tr>
<tr>
<td>3. Pre-Discussion Quick Write</td>
<td>3. 15%</td>
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<tr>
<td>4. Whole-Class Discussion</td>
<td>4. 45%</td>
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<tr>
<td>5. Quick Write</td>
<td>5. 20%</td>
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<tr>
<td>6. Closing</td>
<td>6. 5%</td>
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Materials

- Copies of the 11.4.1 Lesson 10 Structure Tool for each student (optional)
• Student copies of the 11.4 Speaking and Listening Rubric and Checklist (refer to 11.4.1 Lesson 3)
• Student copies of the Short Response Rubric and Checklist (refer to 11.4.1 Lesson 1)

Learning Sequence

<table>
<thead>
<tr>
<th>How to Use the Learning Sequence</th>
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<tbody>
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<td><strong>Symbol</strong></td>
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Activity 1: Introduction of Lesson Agenda 5%

Begin by reviewing the agenda and the assessed standard for this lesson: RL.11-12.5. In this lesson, students apply their reading and analysis of “The Red Convertible” in response to a prompt that asks them to identify and analyze the aesthetic impact of specific structural choices in the text. Students respond briefly in writing before participating in a whole-class discussion. Students then have the opportunity to review or expand their Quick Write responses after the discussion. Students continue to practice the narrative writing skills they have been learning throughout the unit.

- Students look at the agenda.

- Students were introduced to RL.11-12.5 and the meaning of aesthetic in 11.1.2 Lesson 1. Consider reminding students that aesthetic means “of or relating to the beautiful.”

Activity 2: Homework Accountability 10%

Instruct students to talk in pairs about how they applied a focus standard to their AIR texts. 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 a focus standard to their AIR texts from the previous lesson’s homework.
Instruct student pairs to Turn-and-Talk about their responses to the previous lesson’s homework assignment. (How has your understanding of the first paragraph changed or developed through reading and analysis of the whole text?)

- Student pairs Turn-and-Talk about their homework responses.
- Student responses may include:
  - In the first paragraph, Marty says that “Stephan owns the whole car,” which makes it seem as though the car is still around and Stephan is the owner (p. 1). After reading the full text, it becomes clear that statement is not saying exactly what it means. Stephan “owns the whole car” because Marty cannot keep the car, and so he drives it into the river to reside with Stephan (p. 1).
  - In the first paragraph, Marty says that Stephan’s “boots filled with water on a windy night” (p. 1). Before reading the story, it is not completely clear what “boots filled with water” might mean, but after reading the full text it becomes clear that this statement implies Stephan’s death in the river at the end of the story (p. 1).

Lead a brief whole-class discussion of student responses.

**Activity 3: Pre-Discussion Quick Write**

Instruct students to begin their analysis in this lesson by responding briefly in writing to the following prompt:

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

- Students listen and review the Quick Write prompt.

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

*How does Erdrich begin and end the story? What is important about these choices?*

- Display the prompt for students to see, or provide the prompt in hard copy.
- Consider reminding students that the appropriate use of textual evidence to support their responses demonstrates their application of W.11-12.9.a.

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.
This initial Quick Write is intended to demonstrate student’s first thoughts and observations in response to the prompt. Students have additional time to develop their analysis in this lesson and return to this Quick Write after a whole-class discussion.

Activity 4: Whole-Class Discussion

Facilitate a whole-class discussion of student responses and observations from their Quick Write responses. Encourage students to consider points of agreement or disagreement with other students and how the evidence and reasoning presented by other students can help qualify or justify the observations they generated independently.

Differentiation Consideration: Consider distributing the 11.4.1 Lesson 10 Structure Tool to support student discussion and evidence collection.

Instruct students to use the relevant portions of the 11.4 Speaking and Listening Rubric and Checklist to guide their discussion.

Consider reminding students of their previous work with SL.11-12.1.a, as this discussion requires that students have come to class having read the material and asks them to explicitly draw on evidence from the text to support their discussion.

Consider reminding students of their previous work with SL.11-12.1.c, as this discussion requires that students pose and respond to questions, and qualify or justify their own points of agreement and disagreement with other students.

Consider reminding students of their previous work with SL.11-12.1.d, as this discussion requires that students seek to understand and respond thoughtfully to diverse perspectives in order to deepen the investigation of their position and observations.

- Students share their observations and evidence generated during the Quick Write with the whole class.

Student responses may include:

- Erdrich’s chooses to structure the text by repeating key details and phrases at the beginning of the story, like “his boots filled with water” (p. 1), and at the end of the story, like “My boots are filling” (p. 10). The story is like a closed circle or a cohesive whole because of the repetition that connects the beginning of the story to the story’s ending. This closed circle or cohesiveness of the story contributes to the aesthetic impact or beauty of the text by demonstrating Marty’s ongoing grief.

Explain to students that the repetition creates circular narration by connecting the story’s ending to the beginning. Circular narration is “a narrative that ends in the same place it began; a narrative that
has certain plot points repeated.” Students will work with circular narration again in the following lesson.

- Erdrich also chooses to structure the opening of the text by using figurative language to imply what happens at the end of the story. In the story’s introduction, Marty states that Stephan “bought out my share,” which seems to mean that Stephan purchased the car from Marty (p. 1). After the story ends, the phrase “bought out my share” takes on a different meaning, since the reader knows that it is referring to Stephan’s death (p. 1).

1. Explain to students that the phrase used at the beginning of the text to imply Stephan’s death is an indirect expression of the real meaning (Stephan’s death). This kind of indirect substitution is called a euphemism: “the substitution of a mild, indirect, or vague expression for one thought to be offensive, harsh, or blunt.” Students may consider using euphemism in their own narrative writing throughout 11.4.1 and 11.4.2.

- Erdrich chooses to structure the text through Marty’s reflections. The text begins in the past tense (“was”) with a memory of a car Marty used to own with his brother, and the use of “now” further shows that the story is a reflection by setting up a “now” that is separate from the “then” in which the story takes place (p. 1). At key points in the story, Erdrich chooses to remind the reader that this story is a reflection or memory: “That time we first saw it” (p. 2), “That picture. I never look at it anymore” (p. 7). This structure contributes to the aesthetic impact of the story by demonstrating the ongoing, “going and running and running” of the grief and pain in Marty’s life (p. 10).

- Erdrich chooses to structure the ending of the text as a tragedy. Marty’s grief continues to go, and run, even after the car has sunk to the bottom of the river. The emotional impact of this ending contributes to the overall aesthetic impact of the story because the tension between the two brothers throughout the story resolves in tragedy.

1. Remind students of their work with tragic resolution in Unit 11.1.2, where they analyzed the tragic resolution of Shakespeare’s Hamlet. Explain to students that tragic resolution in a Shakespearean tragedy follows a classic dramatic structure; tragic resolution in Erdrich’s story is similar in that the story ends in death, but is different from the Shakespearean form.

- Marty directly addresses the reader by saying, “you understand” and demonstrates a desire for the reader to understand the events of the story (p. 9). This contributes to the aesthetic impact by revealing Marty’s pain and the desire to share his pain with the reader.

- Erdrich chooses to structure the text through the use of the convertible as a connecting detail; it is the title and appears in the first sentence of the story: “I was the first one to drive a convertible on my reservation” (p. 1). The convertible also plays a role in significant moments throughout the story. Erdrich uses the convertible at every stage of the brothers’
relationship, from when they were happy before Stephan left for the war, to the very end of Stephan’s life. For example, during the summer road trip, “it gave us a beautiful performance when we needed it” (p. 4) and when Stephan turns his attention to fixing the car after he returns from the war, “I thought he’d freeze himself to death working on that vehicle” (p. 6). Also, Marty drives the car into the river at the end of the story and watches “it plow softly into the water” (p. 10). Through the convertible, Marty tries to reach out to Stephan and remind him of the way his life used to be, and Marty’s decision to drive the convertible into the river is representative of his powerlessness at being able to reach, or help, his brother. The symbolic nature of the convertible, and its connection to the brother’s relationship, heightens the tragedy in Marty's final action with the car since he realizes he cannot help his brother and ultimately loses him.

Consider putting students into small groups and having each group elect a spokesperson to share their observations, or asking students to volunteer to discuss the observations and evidence generated during their Quick Write.

Differentiation Consideration: If students would benefit from a more structured discussion, consider providing the following scaffolding questions to support their analysis and discussion:

What choices does Erdrich make in beginning and ending the story?

How is the story structured?

How does the story's structure impact its meaning?

Instruct students to form pairs and briefly discuss how their opinions were challenged or verified through discussion, or if they made new connections in light of the evidence and reasoning presented during the discussions.

Student pairs discuss how their opinions were challenged or verified through discussion, and any new connections they made during the discussion.

Lead a brief whole-class discussion of student observations.

Activity 5: Quick Write

Instruct students to return to their Pre-Discussion Quick Write. Instruct students to independently revise or expand their Quick Write response in light of the whole-class discussion, adding any new connections, and strengthening or revising any verified or challenged opinions.
How does Erdrich structure the text? How does the structure contribute to the aesthetic impact of the text?

Instruct students to look at their annotations to find evidence. Also, remind students to use the Short Response Rubric and Checklist to guide 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 revise or expand their Pre-Discussion Quick Write responses.
- See the High Performance Response at the beginning of this lesson.

**Activity 6: Closing**

Display and distribute the homework assignment. For homework, instruct students to review their 11.4 Narrative Writing Rubric and Checklist for the skills outlined in W.11-12.3.a, as well as their work with standard W.11-12.3.a in 11.4.1 Lessons 6 and 7. Instruct students to respond in writing to the following prompt:

**How does Erdrich use components of W.11-12.3.a in the opening of “The Red Convertible”?**

Additionally, students should continue to read their AIR texts 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**

Review your 11.4 Narrative Writing Rubric and Checklist for the skills outlined in W.11-12.3.a and the work you did with that standard in 11.4.1 Lessons 6 and 7. Respond in writing to the following prompt:

**How does Erdrich use components of W.11-12.3.a in the opening of “The Red Convertible”?**

Additionally, continue reading your Accountable Independent Reading text through the lens of a focus standard of your choice and prepare for a 3–5 minute discussion of your text based on that standard.
# 11.4.1 Lesson 10 Structure Tool (Optional)

<table>
<thead>
<tr>
<th>Evidence of how the author structures the text</th>
<th>How does this structure inform the meaning of the text?</th>
<th>What is the aesthetic impact of this structure?</th>
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**Directions:** Use this tool to collect and identify evidence in preparation for analyzing text structure: How does Erdrich structure the text? How does the structure contribute to the aesthetic impact of the text?
## Evidence of how the author structures the text

<table>
<thead>
<tr>
<th>Evidence of how the author structures the text</th>
<th>How does this structure inform the meaning of the text?</th>
<th>What is the aesthetic impact of this structure?</th>
</tr>
</thead>
<tbody>
<tr>
<td>Erdrich chooses to structure the text by repeating key details and phrases at the beginning of the story, like “his boots filled with water” (p. 1), and at the end of the story, like “My boots are filling” (p. 10).</td>
<td>The meaning of the phrase “his boots filled with water” at the beginning of the story makes sense at the close of the story when Stephan repeats it after jumping in the river (p. 1). The repetition adds shades of meaning to the phrase, since the reader now knows what happens to Stephan and why his “boots filled with water” (p. 1).</td>
<td>This contributes to the aesthetic impact or beauty of the text by making the story come full circle and demonstrating Marty’s ongoing grief. The repetition creates a complete story, almost like a closed circle, because the beginning of the story is directly linked to the story’s ending and, thus, shows the hopelessness that Marty continually feels as a result of losing his brother.</td>
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<tr>
<td>Erdrich chooses to structure the text through Marty’s reflections. It begins in the past tense (“was”) with a memory of a car Marty used to own with his brother (p.1). The use of “now” further shows that the story is a reflection by setting up a “now” (p. 1) that is separate from the “then” in which the story takes place.</td>
<td>Through the reflective structure of the story, the reader understands that Marty’s grief continues to go, and run, even after the car has sunk to the bottom of the river.</td>
<td>These reflections contribute to the aesthetic impact of the text by showing the ongoing, “going and running and running” of the grief and pain in Marty’s life (p. 10).</td>
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<tr>
<td>Erdrich chooses to structure the text through the red convertible as a connecting detail; it is the title and appears in the first sentence of the story: “I was the first one to drive a convertible</td>
<td>Erdrich uses the convertible at every stage of the brothers’ relationship throughout the text. For example, during the summer road trip, before Stephan’s war experience, and again when Stephan turns his attention to</td>
<td>Through the convertible, Marty tries to reach out to Stephan and remind him of the way his life used to be, and Marty’s decision to drive the convertible into the river is representative of his powerlessness at being</td>
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<tr>
<td>on my reservation” (p. 1).</td>
<td>fixing the car after he returns from the war: “I thought he’d freeze himself to death working on that vehicle” (p. 6). Also, Marty drives the car into the river at the end of the story and watches “it plow softly into the river” (p. 10). The red convertible symbolizes Marty’s continued attempts to reconnect with and save his brother.</td>
<td>able to reach, or help, his brother. The symbolic nature of the convertible, and its connection to the brothers’ relationship, heightens the tragedy in Marty’s final action with the car since he realizes he cannot help his brother and ultimately loses him.</td>
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Introduction

In this lesson, narrative writing instruction continues with the introduction of a new substandard: W.11-12.3.b, which requires students to incorporate narrative techniques into their writing to develop events, experiences, and characters. Students review the two texts in this unit, “On the Rainy River” from *The Things They Carried* and “The Red Convertible” from *The Red Convertible*, to identify and analyze the authors’ use of narrative techniques. Student learning is assessed via an Exit Slip. Students write 2–3 sentences in response to the following prompt: Describe one idea for retelling a scene from “The Red Convertible” using one of the following narrative techniques: dialogue, pacing, description, reflection, or multiple plot lines to further develop an experience, event, or character.

For homework, students draft their text-based narrative writing pieces, incorporating the skills of W.11-12.3.b, in preparation for peer review and revision in the following lesson.

Standards

<table>
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<th>Assessed Standard(s)</th>
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<tbody>
<tr>
<td>W.11-12.4</td>
<td>Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.</td>
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<th>Addressed Standard(s)</th>
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</table>
| W.11-12.3.a, b | Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences. 
  a. Engage and orient the reader by setting out a problem, situation, or observation and its significance, establishing one or multiple point(s) of view, and introducing a narrator and/or characters; create a smooth progression of experiences or events. 
  b. Use narrative techniques, such as dialogue, pacing, description, reflection, and multiple plot lines, to develop experiences, events, and/or characters. |
Assessment

**Assessment(s)**

Student learning is assessed via an Exit Slip. Students write 2–3 sentences in response to the following prompt:

- Describe one idea for retelling a scene from “The Red Convertible” using one of the following narrative techniques: dialogue, pacing, description, reflection, or multiple plot lines to further develop an experience, event, or character.

**High Performance Response(s)**

A High Performance Response should:

- Incorporate a narrative technique such as dialogue, pacing, description, etc. into a scene from “The Red Convertible” (e.g., a conversation between Marty and Stephan after Stephan returns home from the Vietnam War).

- Explain how this technique develops experiences, events, and/or characters from “The Red Convertible” (e.g., The scene on pages 4–5 could benefit from dialogue. Marty says that Stephan was “so quiet” (p. 4) and also “jumpy and mean” (p. 5). When Marty and Stephan have a fight about the condition of the convertible, Marty also mentions that Stephan had hardly said “more than six words at once” since coming home (p. 6). Therefore, adding dialogue to this scene would likely involve Marty speaking and Stephan listening or pretending to listen while watching TV. This addition of dialogue would further develop the characters of Marty and Stephan after Stephan returns from the war.).

Consider using the W.11-12.3.b portion of the 11.4 Narrative Writing Rubric and Checklist to guide the assessment.

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.*
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 following the protocols described in 1e of this document: http://www.engageny.org/sites/default/files/resource/attachments/9-12_ela PREFATORY MATERIAL.pdf

Lesson Agenda/Overview

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<tr>
<td>• Standards: W.11-12.4, W.11-12.3.a, b</td>
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<tr>
<td>• Texts: “On the Rainy River” from The Things They Carried by Tim O’Brien; “The Red Convertible” from The Red Convertible by Louise Erdrich</td>
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<td>Learning Sequence:</td>
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<tr>
<td>1. Introduction of Lesson Agenda</td>
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<tr>
<td>2. Homework Accountability</td>
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<tr>
<td>3. Writing Instruction: Narrative Techniques</td>
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<td>4. Identifying Narrative Techniques</td>
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<td>5. Narrative Writing: Brainstorming and Prewriting</td>
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<tr>
<td>6. Lesson Assessment: Exit Slip</td>
<td>10%</td>
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<td>7. Closing</td>
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Materials

• Student copies of the 11.4 Common Core Learning Standards Tool (refer to 11.4.1 Lesson 6)
• Student copies of the 11.4 Narrative Writing Rubric and Checklist (refer to 11.4.1 Lesson 6)
Learning Sequence

How to Use the Learning Sequence

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<th>Symbol</th>
<th>Type of Text &amp; Interpretation of the Symbol</th>
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<tr>
<td>10%</td>
<td>Percentage indicates the percentage of lesson time each activity should take.</td>
</tr>
<tr>
<td>No symbol</td>
<td>Plain text indicates teacher action.</td>
</tr>
<tr>
<td>Bold text</td>
<td>Bold text indicates questions for the teacher to ask students.</td>
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<tr>
<td>Italicized text</td>
<td>Italicized text indicates a vocabulary word.</td>
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<td>▼</td>
<td>Indicates student action(s).</td>
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<td>✉</td>
<td>Indicates possible student response(s) to teacher questions.</td>
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<td>📚</td>
<td>Indicates instructional notes for the teacher.</td>
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</table>

Activity 1: Introduction of Lesson Agenda 10%

Begin by reviewing the agenda and the assessed standard for this lesson: W.11-12.4. In this lesson, students begin to incorporate narrative techniques into their writing to develop events, experiences, and characters.

- Students look at the agenda.

Instruct students to take out their copies of the 11.4 Common Core Learning Standards Tool. Inform students that in this lesson they begin to work with a new substandard of W.11-12.3: W.11-12.3.b. 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.11-12.3.b.

Provide students with the following definitions: *dialogue* refers to the “lines spoken by characters in drama or fiction; conversation between two or more characters,” *pacing* refers to the “how the author handles the passage of time in a narrative, moving through events either more quickly or slowly to serve the purpose of the text,” *reflection* refers to the “consideration of a subject, idea, or past event,” and *multiple plot lines* refers to the “different plots of a literary text.”

- Students write the definitions of *dialogue, pacing, reflection, and multiple plot lines* on their copies of the 11.4 Common Core Learning Standards Tool.

👀 Students were previously introduced to *reflection* in 11.4.1 Lesson 4.

🔍 **Differentiation Consideration:** Consider providing students with the following definition: *description* refers to “a statement that tells you how something or someone looks or sounds.”
Students write the definition of *description* on their copies of the 11.4 Common Core Learning Standards Tool.

Instruct students to talk in pairs about what they think the substandard means. Lead a brief discussion about the standard.

- **Student responses should include:**
  - The standard asks students to use different approaches to describe characters and explain experiences or events in a narrative.
  - The standard asks students to use approaches or techniques such as dialogue, pacing, description, reflection, and multiple plot lines.

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**Activity 2: Homework Accountability 10%**

Instruct students to take out their responses to the previous lesson’s homework assignment. (Review your 11.4 Narrative Writing Rubric and Checklist for the skills outlined in W.11-12.3.a, and the work you did with that standard in 11.4.1 Lessons 6 and 7. Respond in writing to the following prompt: How does Erdrich use components of W.11-12.3.a in the opening of “The Red Convertible?”). Remind students to use the language of W.11-12.3.a and refer to the 11.4 Narrative Writing Rubric and Checklist to guide their discussion.

- **Student responses should include:**
  - Erdrich engages and orients the reader to the story by providing a setting “on my reservation” (p. 1). The author also provides characters, “my brother Stephan” and “his younger brother Marty,” and a situation in which the brothers owned a red convertible together until Stephan “bought out [Marty’s] share” (p. 1).
  - Erdrich also establishes point of view by beginning the story in first person and having the narrator say who he is, “Marty (that’s myself)” (p. 1).
  - Erdrich also sets out the problem or situation of the text and its significance through Marty’s statements about what happens to Stephan at the end of the text: “his boots filled with water on a windy night and he bought out my share” (p. 1). However, the meaning of these statements is not entirely clear until the end of the story when the reader finds out that Stephan “jumps in” to the river (p. 10).
  - After reading the introduction, the reader quickly engages with the story and is left with questions such as: What happened on that windy night? Why does Marty “walk[] everywhere” instead of getting a new car? (p. 1). What happened between the brothers?

Lead a brief whole-class discussion of student responses.
Additionally, instruct students to talk in pairs about how they applied a focus standard to their Accountable Independent Reading (AIR) texts. 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 a focus standard to their AIR texts from the previous lesson’s homework.

**Activity 3: Writing Instruction: Narrative Techniques** 30%

Instruct students to stay in their pairs from the previous activity. Explain to students that narrative writing instruction continues in this lesson. Remind students they were introduced to narrative writing in 11.4.1 Lesson 6.

Explain to students that in narrative writing, an author uses a variety of narrative techniques to develop the content of their story and create an engaging and nuanced experience for the reader. Remind students of the narrative techniques previously introduced in this lesson: dialogue, pacing, description, reflection, and multiple plot lines. An exemplary work of narrative writing may use these techniques to develop experiences, events, and the characters in a story.

- Students follow along.

Instruct students to take out the first text in this unit, “On the Rainy River” by Tim O’Brien. Explain that “On the Rainy River” serves as an exemplar to illustrate some of the narrative techniques defined in this lesson.

**Differentiation Consideration:** Consider using a different model text to serve as an exemplar for these narrative techniques, depending on student needs.

Instruct students to form pairs. Post or project each set of questions below for students to discuss.

Instruct student pairs to reread pages 50–51 of “On The Rainy River” (from “‘Well, the basic rate,’ he said, ‘is fifty bucks’” to “and a two-word note that said EMERGENCY FUND. The man knew”) and answer the following question before sharing out with the class.

**How does O’Brien use the narrative technique of dialogue in this portion of text to develop experiences, events, or characters?**

- Student responses should include:
  - O’Brien uses dialogue to develop the characters in this portion of text. This is the only time in the story where Elroy voices his inner thoughts about the narrator’s circumstances: “I wondered about all that. The aroma, I mean” (p. 51). This dialogue also demonstrates that
Elroy is thoughtful and aware that the narrator is in trouble. When Elroy offers to pay the narrator for his work around the lodge and offers him “four fifties” to “call it even,” this dialogue demonstrates that Elroy is a caring person who wants to help the narrator (p. 51).

Lead a brief whole-class discussion of student responses.

Instruct student pairs to reread pages 40–41 of “On The Rainy River” (from “I spent the summer of 1968 working” to “And there was also that draft notice tucked away in my wallet”). Explain to students that in this portion of text, O’Brien uses description to provide a clear picture about what it was like for the narrator to work at a hog plant on the “disassembly line” to develop the narrator’s experience of considering whether or not to go to the war (p. 40). Instruct student pairs to review this portion of text and highlight any descriptive words they find particularly effective, and answer the following questions before sharing out with the class.

What are examples of effective use of description in this portion of text?

- Student responses may include:
  - O’Brien’s description of the clotting machine is effective because he writes about its weight, “eighty pounds” (p. 40), and what it felt like to use the machine: “there was some bounce to it, an elastic up-and-down give” (pp. 40–41).
  - The description of the smell on the narrator, “the stink was always there—like old bacon, or sausage, a greasy pig-stink that soaked deep into my skin,” effectively develops the experience of working at the hog plant (p. 41).

How does O’Brien’s effective use of description develop the experiences, events, or characters in the narrative?

- Student responses may include:
  - O’Brien describes the hog plant, a place where animals are killed every day, as a gross and brutal place. The narrator would stand for eight hours “under a lukewarm blood-shower” and at night he would bathe, only to find the “stink was always there” (p. 41). This description further develops the narrator’s conflicted feelings about war and his inability to come to terms with the ever present “draft notice” by showing that the narrator cannot even escape the “pig-stink that soaked deep into [his] skin” (p. 41).
  - O’Brien’s description develops the experience of the narrator who “spent a lot of time alone” because of his inner conflict and the “greasy pig-stink” from the hog factory (p. 41). This description further develops the fear and loneliness the narrator felt that summer and adds to the struggle of his decision to run away from the draft notice. Additionally, the
narrator faces this decision on his own, and the entire “meat-packing plant” description adds to the narrator’s pain and isolation (p. 40).

Lead a brief whole-class discussion of student responses.

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Explain to students that description can also be a way of controlling the pacing in a narrative. Depending on the scene, as well as the arc and action of the story as a whole, the author may choose to go into detail or summarize actions, events, and dialogue. It is important to keep writing engaging for the reader, so authors must assess the appropriate time to implement fast or slow pacing for the development of experiences, events, and characters.

Direct student pairs back to the previous example of dialogue on pages 50–51 of “On The Rainy River” (from “Well, the basic rate,’ he said, ‘is fifty bucks’” to “and a two-word note that said EMERGENCY FUND. The man knew”). Instruct student pairs to answer the following questions before sharing out with the class.

**What does O’Brien choose to describe in this scene?**

- O’Brien chooses to describe the conversation between Elroy and the narrator. O’Brien uses specific details about the scene, such as “Elroy kept his eyes on the tablecloth” (p. 50) and “he took four fifties out of his shirt pocket and laid them on the table,” to give the reader a sense of what it was like to be in the room with the two characters (p. 51).

**What does O’Brien choose to summarize in this scene?**

- O’Brien chooses to summarize the history of the narrator: “I told him about my days at the pig plant” (p. 50). Though O’Brien does provide details about the pig plant such as “sounds of butchery, slaughterhouse sounds,” he does not write this as a dialogue like the rest of the scene (p. 51).

**What is the effect of these pacing choices?**

- O’Brien’s pacing choice to limit the history of the narrator to a summary in this portion of text keeps the reader engaged in the dialogue between the narrator and Elroy, which contributes to character development. The choice to omit details about the meatpacking plant with which the reader is already familiar, and to focus on the exchange between Elroy and the narrator, maintains the pace of the story.

Lead a brief whole-class discussion of student responses.
Direct students’ attention to the following quote on page 52 of “On the Rainy River”: “Looking back after twenty years, I sometimes wonder if the events of that summer didn’t happen in some other dimension, a place where your life exists before you’ve lived it, and where it goes afterward. None of it ever seemed real.”

Explain to students that in “On the Rainy River,” the entire story could be considered a reflection because the narrator considers and explains events that happened in his past and often pauses to describe his feelings in the present regarding what happened in the past. In this particular quote, the narrator grapples with his own understanding of his sense of self in the past and present.

Instruct student pairs to answer the following questions before sharing out with the class.

What other portion of “On the Rainy River” illustrates reflection?

- Student responses may include:
  - At the beginning of the story the narrator starts by reflecting on the story he is about to tell, and says: “the story makes me squirm” (p. 37). The narrator also considers his own thoughts and opinions from the perspective of the present: “that was my conviction back in the summer of 1968” (p. 37).
  - On page 52, the narrator describes the surreal feeling he still has about his experience at the Tip Top Lodge: “I sometimes wonder if the events of that summer didn’t happen in some other dimension” (p. 52). The narrator goes on to say, “even now I can see myself as I was then,” explaining and reflecting on his own sense of self (p. 52).

How does O’Brien’s use of reflection develop the experiences, events, or characters in the narrative?

- O’Brien uses reflection to develop the character of the narrator. Through reflection, the reader learns the narrator still “feel[s] the shame” he describes later in the story (p. 37). The technique of reflection demonstrates the story’s importance for the narrator in the present, even though it happened when the narrator was much younger.

Lead a brief whole-class discussion of student responses.

Explain to students that not all exemplary stories include all of the narrative techniques discussed. The goal of effective and engaging narrative writing is to decide which techniques benefit the story. For example, “On the Rainy River” and “The Red Convertible” do not include multiple plot lines. “On the Rainy River” could have had additional plot lines if Tim O’Brien had chosen to write also about the reaction of the narrator’s parents, the situation from Elroy’s perspective, or perhaps a Canadian border patrolman who saw the boat close to the Canadian shore. Multiple plot lines often include different character’s perspectives.
Activity 4: Identifying Narrative Techniques

Instruct students to form small groups. Instruct student groups to take out their copies of “The Red Convertible.” Explain to students that in addition to identifying the technique used in the story, it is necessary to analyze how the technique develops experiences, events, and/or characters in the story.

Students form small groups and take out their copies of “The Red Convertible.”

Assign each student group a different narrative technique (dialog, pacing, description, and reflection) to identify and analyze.

Post or project the prompt below for students to discuss. Instruct student groups to discuss the prompt before sharing out with the class.

Identify examples of your assigned narrative technique in “The Red Convertible.” Analyze how the narrative technique develops experiences, events, and/or characters in the story.

- Student responses may include:
  - Dialogue: Erdrich uses dialogue to develop the relationship between Marty and Stephan on page 6, and specifically reinforces the red convertible as a symbol of the bond between the two brothers. When Stephan says, “I kept that car in A-1 shape” before he went to Vietnam and now he is unsure if he can “get it anywhere near its old condition,” he is recalling the close and positive relationship Stephan and Marty had before Stephan left for war (p. 6). Marty uses the car as bait in order to help Stephan get better. After their conversation, Marty realizes it was the first time Stephan had said “more than six words at once,” which means that Marty has begun to accomplish his goal of aiding his brother (p. 6). Erdrich uses the dialogue about the car to demonstrate this reconnection between the brothers and further develop their relationship after Stephan’s return from the Vietnam War.
  - Pacing: Erdrich uses pacing to develop the experience of the summer trip. Erdrich chooses to provide very little detail or description about the trip. Marty provides locations “Little Knife River and Mandaree in Fort Berthold,” but he does not say what they did at these places (p. 2). This technique allows a quick passage of time in the story while still demonstrating the close bond between the brothers. Marty and Stephan were not interested in where they were or where they were going. Rather, they enjoyed being with each other and living carefree or “here to there,” and the pacing of the car trip reflects this carefree sense of life.
Description: Erdrich uses description to develop the relationship between the brothers when Marty describes Stephan’s appearance. Before Stephan goes to Vietnam, Marty says that Stephan had a “nose big and sharp as a hatchet” and that Stephan was “built like a brick outhouse” (p. 4). When Stephan returns, Marty describes him as “jumpy and mean” and compares Stephan to a rabbit “before it will bolt” (p. 5). The difference between Marty’s descriptions demonstrates the change in the relationship that took place between the brothers before and after the war. Marty feels comfortable with pre-war Stephan and could tease him. In contrast, Marty feels tense with post-war Stephan, and this description of Stephan reflects the change in Stephan and their relationship.

Reflection: Erdrich uses reflection on pages 7–8 to further develop Marty’s character and experience in the story. The scene in which Marty recalls the photograph of Stephan takes place after Stephan jumps into the river and dies. At the time the photo was taken, Marty says he “felt ... close to [Stephan],” which was after Stephan returned from Vietnam (p. 7). Yet Marty soon finds the picture oppressive, saying that Stephan’s “smile had changed” or that “it was gone” (p. 7). Marty needed someone else to help him take down the picture and put it “way back in a closet,” which demonstrates that Marty has not dealt with Stephan’s death and cannot let go of his sadness and guilt (p. 7). The effect of this reflection is that it shows Marty still cannot forgive himself for Stephan’s death and his inability to help his brother.

Lead a brief whole-class discussion of student responses.

Activity 5: Narrative Writing: Brainstorming and Prewriting

Instruct students to stay in small groups for this activity. Explain to students that the assessment in this lesson is an Exit Slip, which will be based on this brainstorming and prewriting activity. In this activity, student groups brainstorm ideas for narrative writing pieces based on “The Red Convertible.”

Post or project the following prompt for students:

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

Students read the prompt and follow along.

Instruct student groups to come up with 3–4 different ideas for a narrative writing piece. These ideas should reflect at least two different narrative techniques—for example, ideas of how to incorporate dialogue in a scene and adding description to another. Remind students to write notes during their discussion, as their discussion will contribute to the assessment. Remind students that taking notes on the prewriting and discussion will also help them draft their narrative writing pieces.
Student groups discuss and brainstorm ideas for a narrative writing piece, using the prompt above.

Student responses may include:

- An idea for a writing piece is a conversation between Marty and Stephan after Stephan returns home from Vietnam. The scene on pages 4–5 could benefit from dialogue. Marty says that Stephan was “so quiet” (p. 4) and also “jumpy and mean” (p. 5). When Marty and Stephan have a fight about the condition of the convertible, Marty also mentions that Stephan had hardly said “more than six words at once” since coming home (p. 6). Therefore, adding dialogue to this scene would likely involve mostly Marty speaking and Stephan listening or pretending to listen while watching TV. This addition of dialogue would further develop the characters of Marty and Stephan after Stephan returns from the war.

- Going into further detail about the red convertible and the sale of the car using description is another idea for a writing piece. Marty says that the car was a “red Olds” (p. 1) and that it was “gleaming” and seemed “as if it was alive,” but those are the only concrete details Marty provides about the car (p. 2). Providing more description about the car and maybe the sale of the car would be an interesting addition to this scene and develop an event in the story.

- Adding a plot line from the mother’s perspective could be an interesting writing piece. The mother makes dinner during the scene when Stephan has blood running down his face and it is mixing with the food. There is more information about the mother when Marty says she is also worried that a regular hospital “would keep him” if they tried to take Stephan (p. 6). This would further develop the character of Stephan by providing another character’s perspective of his post-war condition.

- Providing more reflection at the end of the story is another idea for a writing piece. After Stephan jumps into the river, Marty goes after him but Stephan is too far away (p. 10). Since this event happened in the past it would be possible to add Marty’s reflections as he puts the convertible in the river. In the story there are statements concerning Marty’s actions, such as “put it in first gear,” “get out, close the door,” “watch it plow,” but there is no explanation of Marty’s thoughts when he performs this action (p. 10). This added reflection would further develop the character of Marty in the story.

Lead a brief whole-class discussion of student responses.
Activity 6: Lesson Assessment: Exit Slip

Instruct students to write 2–3 sentences in response to the following prompt:

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

Explain to students that this Exit Slip will serve as the foundation for the narrative writing piece they begin to draft for homework.

- Students listen and read the Exit Slip prompt.

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

Transition to the independent Exit Slip activity.

- Students independently answer the prompt.

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

Activity 7: Closing

Display and distribute the homework assignment. For homework, instruct students to draft a text-based narrative writing piece in response to the following prompt:

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

Instruct students to incorporate one of the narrative techniques of W.11-12.3.b introduced in this lesson. Remind students to refer to W.11-12.3.b on the 11.4 Narrative Writing Rubric and Checklist and their notes from the prewriting and brainstorming activity as they draft their narrative writing pieces. Instruct students to come to class prepared for peer review and revision in the following lesson.

- Students follow along.

Homework

Draft a text-based narrative writing piece in response to the following prompt:
Choose a scene from “The Red Convertible” and retell it using one of the following narrative techniques: dialogue, pacing, description, reflection, or multiple plot lines to further develop an experience, event, or character.

Remember to refer to the W.11-12.3.b portions of the 11.4 Narrative Writing Rubric and Checklist and your notes from the prewriting and brainstorming activity. Come to class prepared to participate in peer review and revision of your narrative writing piece.
11.4.1 Lesson 12

Introduction

In this lesson, students engage in peer review and revision of their text-based narrative writing pieces from the previous lesson. Students peer review and revise their writing for components of W.11-12.3.b: effective use of narrative writing techniques to develop experiences, events, and/or characters. Students are assessed via the completion of the Peer Review Accountability Tool and student incorporation of peer revisions to their writing.

For homework, students continue to incorporate peer review feedback and revise their writing, crafting a revised narrative writing piece. Students also continue Accountable Independent Reading (AIR).

Standards

<table>
<thead>
<tr>
<th>Assessed Standard(s)</th>
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<tr>
<td>W.11-12.5  Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience.</td>
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<th>Addressed Standard(s)</th>
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| W.11-12.3.b  Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.  
  b. Use narrative techniques, such as dialogue, pacing, description, reflection, and multiple plot lines, to develop experiences, events, and/or characters. |
| SL.11-12.1  Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 11–12 topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively. |

Assessment

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<th>Assessment(s)</th>
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<tr>
<td>Student learning is assessed via:</td>
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<tr>
<td>• Incorporation of peer review edits (from the Peer Review Accountability Tool) to their narrative</td>
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</table>
writing pieces.

- Individual student responses to the peer editing on the Peer Review Accountability Tools (Final Decision and Explanation Column only).

1. Student incorporation of peer review edits and student responses on the Peer Review Accountability Tool will be evaluated using the W.11-12.3.b portion of the 11.4 Narrative Writing Rubric and Checklist.

High Performance Response(s)

A High Performance Response should:

- Effectively incorporate at least one suggestion or revision, as appropriate, into the narrative draft to use narrative techniques to develop experiences, events, or characters.

- Include thoughtful responses on the Peer Review Accountability Tool (Final Decision and Explanation Column) that describe how the student chose to address their peers’ concerns and suggestions.

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.*

*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 following the protocols described in 1e of this document: [http://www.engageny.org/sites/default/files/resource/attachments/9-12_ela_prefatory_material.pdf](http://www.engageny.org/sites/default/files/resource/attachments/9-12_ela_prefatory_material.pdf)

Lesson Agenda/Overview

<table>
<thead>
<tr>
<th>Student-Facing Agenda</th>
<th>% of Lesson</th>
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<tbody>
<tr>
<td>Standards &amp; Text:</td>
<td></td>
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<tr>
<td>- Standards: W.11-12.5, W.11-12.3.b, SL.11-12.1</td>
<td></td>
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<tr>
<td>- Texts: “The Red Convertible” from <em>The Red Convertible</em> by Louise Erdrich</td>
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Learning Sequence:

1. Introduction of Lesson Agenda
2. Homework Accountability
3. Peer Review and Revision
4. Lesson Assessment
5. Closing

<table>
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<th>Activity</th>
<th>Time</th>
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<td>4.</td>
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Materials

- Copies of the Peer Review Accountability Tool for each student (refer to 11.4.1 Lesson 7)—students may need additional blank copies
- Student copies of the 11.4 Narrative Writing Rubric and Checklist (refer to 11.4.1 Lesson 6)
- Sticky notes and colored pens or pencils, or computer-based peer review software (such as Track Changes in Microsoft Word or Google Docs editing tools)

Learning Sequence

<table>
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<tr>
<th>Symbol</th>
<th>Type of Text &amp; Interpretation of the Symbol</th>
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<tr>
<td>10%</td>
<td>Percentage indicates the percentage of lesson time each activity should take.</td>
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<tr>
<td>no symbol</td>
<td>Bold text indicates questions for the teacher to ask students.</td>
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<td></td>
<td>Italicized text indicates a vocabulary word.</td>
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<tr>
<td>▶</td>
<td>Indicates student action(s).</td>
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<td>⇨</td>
<td>Indicates possible student response(s) to teacher questions.</td>
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<tr>
<td>🔖</td>
<td>Indicates instructional notes for the teacher.</td>
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Activity 1: Introduction of Lesson Agenda

Begin by reviewing the agenda and the assessed standards for this lesson: W.11-12.5. In this lesson, students engage in a peer review of the narrative writing drafted in the previous lesson. Students revise their narrative writing pieces in response to peer feedback in preparation for the End-of-Unit Assessment in 11.4.1 Lesson 14.

- Students look at the agenda.
Activity 2: Homework Accountability 0%

1. Students are held accountable for homework during Activity 3: Peer Review and Revision.

Activity 3: Peer Review and Revision 70%

Explain to students that in this lesson, they peer review and revise the narrative writing pieces they drafted from the previous lesson’s homework assignment in response to the following prompt: Choose a scene from “The Red Convertible” and retell it using one of the following narrative techniques: dialogue, pacing, description, reflection, or multiple plot lines to further develop an experience, event, or character.

Student review and revision focuses on the skills outlined in W.11-12.3.b, and is guided by the Peer Review Accountability Tool. Distribute a Peer Review Accountability Tool to each student. Explain that the completed Peer Review Accountability Tool serves as the assessment for this lesson.

- Students listen.

1. Remind students of their work with the narrative writing substandard W.11-12.3.b in the previous lesson.

1. Differentiation Consideration: Consider reminding students of the definitions of the terms in W.11-12.3.b: dialogue means “the lines spoken by characters in drama or fiction; conversation between two or more characters,” pacing means “how the author handles the passage of time in a narrative, moving through events either more quickly or slowly to serve the purpose of the text,” reflection means “consideration of a subject, idea, or past event,” and multiple plot lines means “the different plots of a literary text.”

In addition to the components of W.11-12.3.b, inform students that the peer review process for any type of writing should also incorporate review for proper capitalization, spelling, and punctuation.

1. Differentiation Consideration: If individual students need more focused instruction on specific capitalization, punctuation, and spelling conventions, consider providing web resources for students’ reference, such as: http://owl.english.purdue.edu/ (search terms: capitalization, spelling conventions, etc.).

Instruct students to work in pairs to peer review each other’s narrative writing drafts for the use of narrative techniques. Remind students to also review for their peer’s alignment to the writing prompt from the previous lesson: Choose a scene from “The Red Convertible” and retell it using one of the following narrative techniques: dialogue, pacing, description, reflection, or multiple plot lines to further develop an experience, event, or character. Instruct students to look for instances in their peer’s drafts
where a different or additional narrative technique could be effective, and when a narrative technique is not effectively developing the experiences, events, or characters of “The Red Convertible.” Instruct students to use the Peer Review Accountability Tools to record the three most significant revisions.

- Students listen.

Remind students to consult the W.11-12.3.b portion of the 11.4 Narrative Writing Rubric and Checklist as they review their peer’s drafts.

- Students form pairs and review each other’s drafts, using the relevant portions of the 11.4 Narrative Writing Rubric and Checklist and completing the Peer Review Accountability Tool.

1. This collaborative feedback and discussion provides students with a crucial opportunity for oral processing of their ideas and supports their engagement with SL.11-12.1, which addresses the clear, persuasive expression and exchange of ideas.

1. Consider checking in with students on an individual basis during the review/revision process to formatively assess their application of narrative writing techniques, and offer targeted feedback for revision.

1. Students can peer review by tracking their changes in a word processing program. Google Docs and other document sharing programs have their own protocols for tracking changes. Ensure that students know how to use these tools before they begin modifying their peer’s drafts. Remind students to save their original documents with a different file name to safeguard against accidental deletions or corruption.

1. If students write directly on the papers, consider recommending they use different colored pens or colored pencils for peer review. Students can also use color-coded sticky notes.

**Activity 4: Lesson Assessment**

Instruct students to independently revise and edit their own drafts according to their peer’s suggested revisions. Remind students to consult the relevant portions of the 11.4 Narrative Writing Rubric and Checklist as they review their own drafts. Remind students to respond to their peer’s feedback on the Peer Review Accountability Tool (Final Decision and Explanation Column) as they revise.

- Students work independently to revise and edit their narrative writing pieces.

Collect Peer Review Accountability Tools from each student for assessment purposes.

- See the High Performance Response at the beginning of this lesson.
Activity 5: Closing

Display and distribute the homework assignment. For homework, instruct students to continue to revise their narrative writing pieces based on peer feedback, and come to class prepared to discuss 1–2 revisions. Instruct students to read their drafts aloud (to themselves or someone else) to identify problems in syntax, grammar, or logic. Students should come to the following lesson with a revised narrative writing piece.

Additionally, students should continue to read their AIR texts 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 to revise your narrative writing piece, based on peer feedback, and come to class prepared to discuss 1–2 revisions. Read your draft aloud (to yourself or someone else) to identify problems in syntax, grammar, or logic. Come to the following lesson with a revised narrative writing piece.

Additionally, continue reading your Accountable Independent Reading text through the lens of a focus standard of your choice and prepare for a 3–5 minute discussion of your text based on that standard.
Introduction

In this lesson, students return to analyzing the 11.4.1 texts for Part 1 of the End-of-Unit Assessment. Students participate in small group discussions, analyzing both texts in this unit: “On the Rainy River” from The Things They Carried by Tim O’Brien and “The Red Convertible” from The Red Convertible by Louise Erdrich. Students review the texts and complete the 11.4.1 End-of-Unit Evidence Collection Tool before engaging in a text-based discussion. During the discussion, students analyze point of view in each text and discuss how analysis of point of view can help the reader to distinguish between what is stated in the text and what is actually meant. Student learning is assessed via discussion in response to the following prompt: Consider the point of view in each text. Choose evidence from both texts in which what is directly stated differs from what is really meant. Explain what is really meant by the chosen text evidence.

For homework, students review and expand their notes on both texts and review the 11.4 Narrative Writing Rubric and Checklist in preparation for Part 2 of the End-of-Unit Assessment in the following lesson, in which students draft narrative writing pieces. Students also continue Accountable Independent Reading (AIR).

Standards

<table>
<thead>
<tr>
<th>Assessed Standard(s)</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>RL.11-12.6</td>
<td>Analyze a case in which grasping point of view requires distinguishing what is directly stated in a text from what is really meant (e.g., satire, sarcasm, irony, or understatement).</td>
</tr>
</tbody>
</table>
| SL.11-12.1.a, c      | Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 11–12 topics, texts, and issues, building on others’ ideas and expressing their own clearly and persuasively.  
  a. Come to discussions prepared, having read and researched material under study; explicitly draw on that preparation by referring to evidence from texts and other research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas.  
  c. Propel conversations by posing and responding to questions that probe reasoning |
and evidence; ensure a hearing for a full range of positions on a topic or issue; clarify, verify, or challenge ideas and conclusions; and promote divergent and creative perspectives.

### Addressed Standard(s)

<table>
<thead>
<tr>
<th>Standard</th>
<th>Description</th>
</tr>
</thead>
</table>
| W.11-12.9.a | Draw evidence from literary or informational texts to support analysis, reflection, and research.  
  a. Apply grades 11–12 Reading standards to literature (e.g., “Demonstrate knowledge of eighteenth-, nineteenth- and early-twentieth-century foundational works of American literature, including how two or more texts from the same period treat similar themes or topics”). |

### Assessment

#### Assessment(s)

Student learning is assessed via small group discussion in response to the following prompt.

- Consider the point of view in each text. Choose evidence from both texts in which what is directly stated differs from what is really meant. Explain what is really meant by the chosen text evidence.

This assessment will be evaluated using the 11.4.1 End-of-Unit Text Analysis Rubric.

#### High Performance Response(s)

A High Performance Response should:

- Identify evidence in which what is stated differs from what is really meant. For example:
  - “I owned that car along with my brother Stephan. We owned it together until his boots filled with water on a windy night and he bought out my share.” (p. 1)
  - “In the morning, though, I found an envelope tacked to my door. Inside were the four fifties and a two-word note that said EMERGENCY FUND. The man knew.” (p. 51)

- Provide an explanation of what is meant by the stated evidence. For example:
  - At the beginning of “The Red Convertible,” Marty figuratively connects his ownership of the red convertible to his brother’s death when he explains that Stephan “bought out my share” (p. 1). The literal meaning of this statement is not apparent until the end of the story when the reader finds out what happens on the windy night when Stephan “runs over to the river and jumps in” (p. 10) and drowns, “his boots filled with water” (p. 1). Only at this point do readers understand what Marty really means in the introduction of the story when he speaks about his brother buying out his “share” and, then saying, “Now Stephan owns the whole car” (p. 1). Marty, in his grief, cannot help his brother and decides to put the convertible into the
river: “I get out, close the door, and watch it plow softly into the water” (p. 10). Stephan, overcome by water, now “owns” the car because his brother cannot keep the car that was meant to help Stephan (p. 1).

- Labeling the envelope as “EMRGENCY FUND” implies that the money Elroy leaves for the narrator is for any sort of life emergency that could arise (p. 51). Elroy does not write on the envelope that the money is to be used for the narrator’s possible escape to Canada. Yet when the narrator states, “The man knew” he acknowledges that although he and Elroy have never discussed his thoughts about leaving for Canada, Elroy knows the decision the narrator is trying to make, even though he labels the envelope as “EMERGENCY FUND” (p. 51).

- Adhere to the criteria of the 11.4.1 End-of-Unit Text Analysis Rubric and Checklist.

**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.*

*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 following the protocols described in 1e of this document: [http://www.engageny.org/sites/default/files/resource/attachments/9-12_ela_prefatory_material.pdf](http://www.engageny.org/sites/default/files/resource/attachments/9-12_ela_prefatory_material.pdf).

**Lesson Agenda/Overview**

<table>
<thead>
<tr>
<th>Student-Facing Agenda</th>
<th>% of Lesson</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Standards &amp; Text:</strong></td>
<td></td>
</tr>
<tr>
<td>• Standards: RL.11-12.6, SL.11-12.1. a, c, W.11-12.9.a</td>
<td></td>
</tr>
<tr>
<td>• Texts: “On the Rainy River” from <em>The Things They Carried</em> by Tim O’Brien; “The Red Convertible” from <em>The Red Convertible</em> by Louise Erdrich</td>
<td></td>
</tr>
</tbody>
</table>
Learning Sequence:

1. Introduction of Lesson Agenda
2. Homework Accountability
3. 11.4.1 End-of-Unit Evidence Collection Tool
4. 11.4.1 End-of-Unit Assessment Part 1: Small-Group Discussion
5. Closing

Materials

- Copies of the 11.4.1 End-of-Unit Evidence Collection Tool for each student
- Copies of the 11.4.1 End-of-Unit Text Analysis Rubric and Checklist for each student

Learning Sequence

<table>
<thead>
<tr>
<th>Symbol</th>
<th>Type of Text &amp; Interpretation of the Symbol</th>
</tr>
</thead>
<tbody>
<tr>
<td>10%</td>
<td>Percentage indicates the percentage of lesson time each activity should take.</td>
</tr>
<tr>
<td>no symbol</td>
<td>Plain text indicates teacher action.</td>
</tr>
<tr>
<td>Bold text</td>
<td>Indicate questions for the teacher to ask students.</td>
</tr>
<tr>
<td>italicized text</td>
<td>Indicates a vocabulary word.</td>
</tr>
<tr>
<td>▶</td>
<td>Indicates student action(s).</td>
</tr>
<tr>
<td>✉</td>
<td>Indicates possible student response(s) to teacher questions.</td>
</tr>
<tr>
<td>✰</td>
<td>Indicates instructional notes for the teacher.</td>
</tr>
</tbody>
</table>

Activity 1: Introduction of Lesson Agenda

5%

Begin by reviewing the agenda and the assessed standards for this lesson: RL.11-12.6 and SL.11-12.1.a, c. In this lesson, students examine both texts from this unit through the lens of point of view and collect evidence to support analysis and reflection during an assessed small group discussion. This is part 1 of the End-of-Unit Assessment.

- Students look at the agenda.
Activity 2: Homework Accountability

Instruct students to take out their responses to the previous lesson’s homework assignment. (Continue to revise your narrative writing piece based on peer feedback, and come to class prepared to discuss 1–2 revisions.) Instruct students to form pairs and share 1–2 revisions based on their peer review and alignment to W.11-12.3.b. Instruct students to submit their revised narrative writing pieces after their discussion.

- Student responses will vary depending on their narrative writing piece. Students should use the language of W.11-12.3.b in their discussion.

1. **Differentiation Consideration:** Consider reminding students to use the relevant portions of the 11.4 Narrative Writing Rubric and Checklist to guide their discussions if necessary.

1. Collect students’ narrative writing and keep the writing for student use in 11.4.2. Consider using a class blog as a repository for students’ narrative writing over the course of the module.

Instruct students to talk in pairs about how they applied a focus standard to their AIR texts. 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 a focus standard to their AIR texts from the previous lesson’s homework.

Activity 3: 11.4.1 End-of-Unit Evidence Collection Tool

Display and distribute the 11.4.1 End-of-Unit Evidence Collection Tool. Explain to students that this tool is used to guide their discussion in the following assessment activity.

- Students follow along.

Instruct students to independently review both texts from this unit, “On the Rainy River” and “The Red Convertible,” and record evidence and analysis in response to the following discussion prompt:

**Consider the point of view in each text. Choose evidence from both texts in which what is directly stated differs from what is really meant. Explain what is really meant by the chosen text evidence.**

- Students independently review their texts and complete the 11.4.1 End-of-Unit Evidence Collection Tool.

- See the Model 11.4.1 End-of-Unit Evidence Collection Tool at the end of this lesson.

1. This activity supports students’ engagement with W.11-12.9.a, which addresses the use of textual evidence in writing.
Differentiation Consideration: Consider modeling the 11.4.1 End-of-Unit Evidence Collection Tool to support student understanding during this activity.

Activity 4: 11.4.1 End-of-Unit Assessment Part 1: Small-Group Discussion 60%

Instruct students to form small groups to discuss their responses to the following prompt:

Consider the point of view in each text. Choose evidence from both texts in which what is directly stated differs from what is really meant. Explain what is really meant by the chosen text evidence.

Encourage students to consider points of agreement or disagreement with other students and how the evidence and reasoning presented by other students challenge or affirm the observations they generated independently. Distribute the 11.4.1 End-of-Unit Text Analysis Rubric and Checklist and remind students to use the rubric and checklist to guide their discussion.

Students should reference the 11.4.1 End-of-Unit Text Analysis Rubric and Checklist to ensure they are practicing the skills outlined in SL.11-12.1.a, c during this discussion.

- Students form small groups to discuss their responses to the prompt.
- See the High Performance Response at the beginning of this lesson.

Instruct students to form pairs and briefly discuss how their opinions were challenged or verified through discussion, or if they made new connections in light of the evidence and reasoning presented during the discussion.

- Student pairs discuss how their opinions were challenged or verified through discussion, and any new connections they made during the discussion.

Activity 5: Closing 5%

Display and distribute the prompt for Part 2 of the End-of-Unit Assessment:

Consider another character’s point of view in either “On the Rainy River” or “The Red Convertible” and retell a key scene from either text through that character’s point of view.

Explain to students that in the next lesson they will begin Part 2 of the End-of-Unit Assessment by brainstorming and drafting a narrative writing piece. Students will continue to review, revise, and expand their narrative writing pieces in subsequent lessons.

Display and distribute the homework assignment. For homework, instruct students to review and expand their notes from both “On the Rainy River” and “The Red Convertible” in preparation for Part 2
of the End-of-Unit Assessment. Additionally, remind students to review the W.11-12.3.a and W.11-12.3.b portions of the 11.4 Narrative Writing Rubric and Checklist.

Students also should continue to read their AIR texts 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**

Review and expand your notes from “On the Rainy River” and “The Red Convertible” in preparation for drafting narrative writing pieces in Part 2 of the End-of-Unit Assessment in the following lesson.

Review the W.11-12.3.a and W.11-12.3.b portions of the 11.4 Narrative Writing Rubric and Checklist.

Also, continue reading your Accountable Independent Reading text through the lens of a focus standard of your choice and prepare for a 3–5 minute discussion of your text based on that standard.
## 11.4.1 End-of-Unit Evidence Collection Tool

<table>
<thead>
<tr>
<th>Name:</th>
<th>Class:</th>
<th>Date:</th>
</tr>
</thead>
</table>

**Directions:** Use this tool to collect and identify evidence in preparation for the End-of-Unit Assessment Part 1: Small Group Discussion. Review both texts and include at least 4 pieces of evidence (2 from each text), in which what is directly stated differs from what is really meant. Explain what is really meant by the chosen text evidence.

<table>
<thead>
<tr>
<th>Point of View</th>
<th>Evidence (What Is Stated)</th>
<th>Explanation (What Is Really Meant)</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
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**Model 11.4.1 End-of-Unit Evidence Collection Tool**

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<th>Point of View</th>
<th>Evidence (What Is Stated)</th>
<th>Explanation (What Is Really Meant)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tim O’Brien (narrator)</td>
<td>“In the morning, though, I found an envelope tacked to my door. Inside were the four fifties and a two-word note that said EMERGENCY FUND. The man knew” (p. 51).</td>
<td>Elroy labels the envelope “EMERGENCY FUND,” implying that the money is for any sort of life emergency that could arise (p. 51). Elroy does not write on the envelope that the money is to be used for the narrator’s possible escape to Canada. Yet when the narrator states, “The man knew,” he acknowledges that although he and Elroy have never discussed his thoughts about leaving for Canada, Elroy knows the decision the narrator is trying to make, even though he labels the envelope as “EMERGENCY FUND” (p. 51).</td>
</tr>
<tr>
<td>Marty (narrator)</td>
<td>“I got his picture out and tacked it on my wall. I felt good about Stephan at the time, close to him ... I don’t know what it was but his smile had changed. Or maybe it was gone ... We put the picture in a bag and folded the bag over and over and put the picture way back in a closet” (p. 7).</td>
<td>In this portion of text, Marty reflects on the story he tells in “The Red Convertible” and expresses sorrow about the death of his brother on the day the photograph was taken. Marty says that “[Stephan’s] smile had changed” in the photograph and after looking at it Marty “was shaking” (p. 7). Marty does not destroy the photograph, he just “put the picture way back in a closet.”</td>
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</tbody>
</table>
**Tim O'Brien (narrator)**

“I was a coward. I went to the war” (p. 58).

The narrator uses irony in these statements, knowing that those who go to war are typically regarded as heroes, but he perceives himself as a “coward” (p. 58) for abandoning his “convictions” (p. 39).

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**Marty (narrator)**

“I owned that car along with my brother Stephan. We owned it together until his boots filled with water on a windy night and he bought out my share” (p. 1).

At the beginning of “The Red Convertible,” Marty figuratively connects his ownership of the red convertible to his brother’s death when he explains that Stephan “bought out my share” (p. 1). The literal meaning of this statement is not apparent until the end of the story when the reader finds out what happens on the windy night when Stephan “runs over to the river and jumps in” (p. 10) and drowns, “his boots filled with water” (p. 1). Only at this point do readers understand what Marty really means in the introduction of the story when he speaks about his brother buying out his “share” and, then saying, “Now Stephan owns the whole car” (p. 1). Marty, in his grief, cannot help his brother and decides to put the convertible into the river: “I get out, close the door, and watch it plow softly into the water” (p. 10). Stephan, overcome by water, now “owns” the car because his brother cannot keep the car that was meant to help Stephan (p. 1).
| Tim O’Brien (narrator) | “If they needed fresh bodies, why not draft some back-to-the-stone-age hawk? Or some dumb jingo in his hard hat and Bomb Hanoi button, or one of LBJ’s pretty daughters, or Westmoreland’s whole handsome family—nephews and nieces and baby grandson” (p. 40). | Although the narrator in this excerpt sarcastically suggests that the military draft should include the president’s daughters and even an infant, in reality he does not mean these statements. He is trying to make a point that policy makers should feel the pain and impact of the decisions they make. He makes his point of view clear when he says, “There should be a law ... If you support a war ... you have to put your own precious fluids on the line” (p. 40). |
11.4.1 End-of-Unit Text Analysis Rubric

<table>
<thead>
<tr>
<th>Criteria</th>
<th>4 – Responses at this Level:</th>
<th>3 – Responses at this Level:</th>
<th>2 – Responses at this Level:</th>
<th>1 – Responses at this Level:</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Content and Analysis</strong>&lt;br&gt;The extent to which the response analyzes a point of view by distinguishing what is directly stated in a text from what is really meant. <strong>CCSS.ELA-Literacy.RL.11-12.6</strong>&lt;br&gt;Analyze a case in which grasping a point of view requires distinguishing what is directly stated in a text from what is really meant (e.g., satire, sarcasm, irony, or understatement).&lt;br&gt;<strong>CCSS.ELA-Literacy.SL.11-12.1a</strong>&lt;br&gt;Come to discussions prepared.&lt;br&gt;<strong>CCSS.ELA-Literacy.SL.11-12.1b</strong>&lt;br&gt;Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on <strong>grades 11–12 topics, texts, and issues</strong>, building on others’ ideas and expressing their own clearly and persuasively.</td>
<td>Skillfully analyze a point of view by precisely distinguishing what is directly stated in a text from what is really meant.</td>
<td>Accurately analyze a point of view by accurately distinguishing what is directly stated in a text from what is really meant.</td>
<td>Somewhat effectively analyze a point of view by distinguishing with partial accuracy what is directly stated in a text from what is really meant.</td>
<td>Ineffectively analyze a point of view by inaccurately distinguishing what is directly stated in a text from what is really meant.</td>
</tr>
<tr>
<td><strong>Command of Evidence and Reasoning</strong>&lt;br&gt;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. <strong>CCSS.ELA-Literacy.SL.11-12.1b</strong>&lt;br&gt;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.11-12.1.a)</td>
<td>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.11-12.1.a)</td>
<td>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.11-12.1.a)</td>
<td>Demonstrate a lack of preparation for the discussion by rarely drawing on relevant or sufficient evidence from texts or other research on the topic or issue, rarely stimulating a thoughtful or well-reasoned exchange of ideas. (SL.11-12.1.a)</td>
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</tbody>
</table>

**Responses at this Level:**

- 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. 
- Skillfully propel conversations by consistently posing and responding to questions that probe reasoning and evidence; actively ensure a hearing for a full range of positions on a topic or issue; clarify, verify, or challenge ideas and conclusions; and actively promote divergent and creative perspectives. (SL.11-12.1.c) 
- Propose conversations by posing and responding to questions that probe reasoning and evidence; ensure a hearing for a full range of positions on a topic or issue; clarify, verify, or challenge ideas and conclusions; and promote divergent and creative perspectives. (SL.11-12.1.c) 
- Somewhat effectively propel conversations by inconsistently posing and responding to questions that probe reasoning and evidence; occasionally ensure a hearing for a full range of positions on a topic or issue; inconsistently clarify, verify, or challenge ideas and conclusions; and prevent divergent and creative perspectives. (SL.11-12.1.c) 
- Demonstrate a lack of preparation for the discussion by rarely drawing on relevant or sufficient evidence from texts or other research on the topic or issue, rarely stimulating a thoughtful or well-reasoned exchange of ideas. (SL.11-12.1.a) 

**Responses at this Level:**

- 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. 
- Accurately analyze a point of view by accurately distinguishing what is directly stated in a text from what is really meant. 
- Somewhat effectively analyze a point of view by distinguishing with partial accuracy what is directly stated in a text from what is really meant. 
- Ineffectively analyze a point of view by inaccurately distinguishing what is directly stated in a text from what is really meant. 

**Responses at this Level:**

- Accurately analyze a point of view by accurately distinguishing what is directly stated in a text from what is really meant. 
- Ineffectively analyze a point of view by inaccurately distinguishing what is directly stated in a text from what is really meant. 

<p>| (Total points) | 12 |</p>
<table>
<thead>
<tr>
<th>Criteria</th>
<th>4 – Responses at this Level:</th>
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<td>The extent to which the speaker propels conversations by posing and responding to questions that probe reasoning and evidence; ensures a hearing for a full range of positions on a topic or issue; clarifies, verifies, or challenges ideas and conclusions; and promotes divergent and creative perspectives.</td>
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<tr>
<td>CCSS.ELA-Literacy.SL.11-12.1.c Propel conversations by posing and responding to questions that probe reasoning and evidence; ensure a hearing for a full range of positions on a topic or issue; clarify, verify, or challenge ideas and conclusions; and promote divergent and creative perspectives.</td>
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</table>

- 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.
### 11.4.1 End-of-Unit Text Analysis Checklist

**Assessed Standards:**

<table>
<thead>
<tr>
<th>Does my response...</th>
<th>✔</th>
</tr>
</thead>
</table>

**Content and Analysis**

- Distinguish what is directly stated in a text from what is really meant? *(RL.11-12.6)*
  - [ ]
- Determine and analyze an author’s point of view in a text? *(RL.11-12.6)*
  - [ ]

**Command of Evidence and Reasoning**

- Explicitly draw on evidence from texts and other research on the topic or issue? *(SL.11-12.1.a)*
  - [ ]
- Pose and respond to questions that probe reasoning and evidence? *(SL.11-12.1.c)*
  - [ ]
- Ensure a hearing for a full range of positions on a topic or issue? *(SL.11-12.c)*
  - [ ]
- Clarify, verify, or challenge ideas and conclusions? *(SL.11-12.1.c)*
  - [ ]
- Promote divergent and creative perspectives? *(SL.11-12.1.c)*
  - [ ]
Introduction

In this lesson, students begin Part 2 of the End-of-Unit Assessment by planning their text-based narrative writing through brainstorming and prewriting activities. Students review the two texts in this unit, “On the Rainy River” from The Things They Carried and “The Red Convertible” from The Red Convertible and recall their discussions of point of view in these texts from the previous lesson (11.4.1 Lesson 13). Students choose a character and a scene from one of the two texts, and brainstorm and prewrite in preparation for drafting narrative writing pieces, using the skills outlined in W.11-12.3.a-b. Student learning is assessed via an Exit Slip in response to the following prompt: In 2–3 sentences, describe one idea for retelling a key scene in either “On the Rainy River” or “The Red Convertible” through another character’s point of view. Also, in 2–3 sentences, describe how you plan to incorporate the skills outlined in W.11-12.3.a and W.11-12.3.b in your narrative writing piece. After students propose their ideas they spend the remainder of the lesson drafting their narrative writing pieces.

For homework, students continue to draft their narrative writing pieces by incorporating the skills of W.11-12.3.a, b in preparation for peer review and revision in the following lesson.

Standards

<table>
<thead>
<tr>
<th>Assessed Standard(s)</th>
<th>Addressed Standard(s)</th>
</tr>
</thead>
<tbody>
<tr>
<td>W.11-12.4</td>
<td>W.11-123a,b</td>
</tr>
<tr>
<td>Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.</td>
<td>Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.</td>
</tr>
<tr>
<td></td>
<td>a. Engage and orient the reader by setting out a problem, situation, or observation and its significance, establishing one or multiple point(s) of view, and introducing a narrator and/or characters; create a smooth progression of experiences or events.</td>
</tr>
<tr>
<td></td>
<td>b. Use narrative techniques, such as dialogue, pacing, description, reflection, and multiple plot lines, to develop experiences, events, and/or characters.</td>
</tr>
</tbody>
</table>
Assessment

Assessment(s)

Student learning is assessed via an Exit Slip in response to the following prompt:

- In 2–3 sentences, describe one idea for retelling a key scene in either “On the Rainy River” or “The Red Convertible” through another character’s point of view. Also, in 2–3 sentences, describe how you plan to incorporate the skills outlined in W.11-12.3.a and W.11-12.3.b in your narrative writing piece.

High Performance Response(s)

A High Performance Response should:

- Describe an idea for retelling a key scene in either “On the Rainy River” or “The Red Convertible” through another character’s point of view. For example:
  - I am going to write from the perspective of Elroy from “On the Rainy River,” and describe Elroy’s perspective of the narrator during the scene on the river at the end of the narrative (pp. 52–57). The narrator makes assumptions about what Elroy is thinking during the river scene: “he must’ve planned it ... to bring me up against the realities, to guide me across the river” (p. 53). This may not be what Elroy was thinking at all.
  - I am going to write from the perspective of Bonita from “The Red Convertible,” using Bonita’s perspective of her brothers before she takes their picture (p. 7). Bonita’s perspective of Marty complicates Marty’s perspective of Stephan, since Marty’s behavior—“[doing] a number” on the red convertible—could be seen as erratic by his family (p. 6).

- Describe the plan to incorporate the skills outlined in W.11-12.3.a and W.11-12.3.b. For example:
  - In order to incorporate W.11-12.3.a, I plan to engage and orient the reader by setting out Elroy’s perspective of the narrator’s problems. In order to incorporate W.11-12.3.b, I plan to incorporate reflection of Elroy’s own past to illuminate his reasons and motivation for helping the narrator.
  - In order to incorporate W.11-12.3.a, I plan to engage and orient the reader by establishing Bonita as the narrator of my narrative writing, thinking about her brothers. In order to incorporate W.11-12.3.b, I plan to add dialogue between Bonita and her brothers to show their relationship.

Consider using the W.11-12.3.a and W.11-12.3.b portions of the 11.4 Narrative Writing Rubric and Checklist to guide the assessment.
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.*

*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 following the protocols described in 1e of this document: http://www.engageny.org/sites/default/files/resource/attachments/9-12_ela_prefatory_material.pdf

Lesson Agenda/Overview

Student-Facing Agenda

<table>
<thead>
<tr>
<th>Standards &amp; Text:</th>
<th>% of Lesson</th>
</tr>
</thead>
<tbody>
<tr>
<td>Standards: W.11-12.4, W.11-12.3.a, b</td>
<td>1.  5%</td>
</tr>
<tr>
<td>Text: “On the Rainy River” from The Things They Carried by Tim O’Brien; “The Red Convertible” from The Red Convertible by Louise Erdrich</td>
<td>2. 10%</td>
</tr>
</tbody>
</table>

Learning Sequence:
1. Introduction of Lesson Agenda
2. Homework Accountability
3. Narrative Writing: Brainstorming and Prewriting
4. Lesson Assessment: Exit Slip
5. Narrative Writing: Drafting
6. Closing

<table>
<thead>
<tr>
<th>% of Lesson</th>
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</thead>
<tbody>
<tr>
<td>3. 35%</td>
</tr>
<tr>
<td>4. 10%</td>
</tr>
<tr>
<td>5. 35%</td>
</tr>
<tr>
<td>6. 5%</td>
</tr>
</tbody>
</table>

Materials

- Student copies of the 11.4 Narrative Writing Rubric and Checklist (refer to 11.4.1 Lesson 6)
Learning Sequence

### How to Use the Learning Sequence

<table>
<thead>
<tr>
<th>Symbol</th>
<th>Type of Text &amp; Interpretation of the Symbol</th>
</tr>
</thead>
<tbody>
<tr>
<td>10%</td>
<td>Percentage indicates the percentage of lesson time each activity should take.</td>
</tr>
<tr>
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<td><strong>Bold text indicates questions for the teacher to ask students.</strong></td>
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</tr>
<tr>
<td>›</td>
<td>Indicates student action(s).</td>
</tr>
<tr>
<td>❡</td>
<td>Indicates possible student response(s) to teacher questions.</td>
</tr>
<tr>
<td>〼</td>
<td>Indicates instructional notes for the teacher.</td>
</tr>
</tbody>
</table>

### Activity 1: Introduction of Lesson Agenda 5%

Begin by reviewing the agenda and the assessed standard for this lesson: W.11-12.4. In this lesson, students prepare for Part 2 of the End-of-Unit Assessment by planning and prewriting for a draft narrative response to the prompt for the assessment.

› Students look at the agenda.

### Activity 2: Homework Accountability 10%

Instruct students to talk in pairs about how they applied a focus standard to their Accountable Independent Reading (AIR) texts. 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 a focus standard to their AIR texts from the previous lesson’s homework assignment.

Instruct students to take out the previous lesson’s homework assignment. (Review and expand your notes from “On the Rainy River” and “The Red Convertible” in preparation for drafting narrative writing pieces in Part 2 of the End-of-Unit Assessment. Review the W.11-12.3.a and W.11-12.3.b portions of the 11.4 Narrative Writing Rubric and Checklist.) Instruct students to form pairs to discuss their notes.

› Student pairs discuss their notes.

_students learned about and practiced W.11-12.3.a in 10.4.1 Lessons 6 and 7. Consider reminding students that elements of an engaging introduction include: setting out a problem, situation or
observation and its significance; establishing one or multiple point(s) of view; introducing a narrator and/or characters; and creating a smooth progression of experiences or events.

Students learned about and practiced W.11-12.3.b in 10.4.1 Lessons 11 and 12. Consider reminding students that examples of narrative techniques include: dialogue, pacing, description, reflection, and multiple plot lines.

Lead a brief whole-class discussion of student responses.

Activity 3: Narrative Writing: Brainstorming and Prewriting

Instruct students to form small groups. Explain to students that the assessment in this lesson is an Exit Slip, in which they articulate their plans for another narrative writing piece, which will serve as Part 2 of their End-of-Unit Assessment.

Remind students they previously worked on a narrative writing piece based on “On the Rainy River” in 11.4.1 Lessons 6 and 7 and another narrative piece based off of “The Red Convertible” in 11.4.1 Lessons 11 and 12. In this activity, student groups will brainstorm ideas for narrative writing from the point of view of one of the key characters, retelling a key scene from either “On the Rainy River” or “The Red Convertible.”

Post or project the following prompt for students:

Consider another character’s point of view in either “On the Rainy River” or “The Red Convertible” and retell a key scene from either text through that character’s point of view.

- Students read the prompt and follow along.

Instruct student groups to brainstorm ideas for their narrative writing pieces. Explain to students that their narrative writing pieces should include:

- A character from “On the Rainy River” other than the narrator, or a character from “The Red Convertible” other than Marty
- A scene that offers rich material to re-imagine from that character’s point of view
- All the relevant evidence in the text that can help establish a compelling and convincing point of view for their chosen character
- How that character might perceive their chosen scene from the text

Differentiation Consideration: Consider posting this criteria to support students during this activity.

Remind students to record the results of their discussions, which will help them to draft their narrative writing pieces.
Student groups discuss and brainstorm ideas for their narrative writing piece.

Student responses may include:

- The narrator describes Elroy from “On the Rainy River” as quiet, introspective, and having “a silent, watchful presence” (p. 46), with a “willful, almost ferocious silence” (p. 47). The narrator describes Elroy as “eighty-one years old, skinny and shrunken and mostly bald,” (p. 46), but he is still very active and goes “out on long hikes into the woods” (p. 47) and “split[s] and stack[s] firewood” (p. 49). It is clear that Elroy enjoys reading and demonstrates intelligence: “[t]he man was sharp” (p. 47). Elroy also has the ability to “[compress] large thoughts into small, cryptic packets of language” (p. 47). He has a strong sense of “self-control” and he extends a great deal of kindness to the narrator (p. 49).

- The scene that offers rich material for considering Elroy’s point of view is the scene on the river, when the narrator is deciding what choice he will make. The narrator speculates about Elroy’s intentions and motivations for bringing him to the border, saying, “he must’ve planned it … he meant to bring me up against the realities … to stand a kind of vigil as I chose a life for myself” (p. 53). It could be interesting to explore what Elroy’s motivations may really have been in that situation, and if he is as intentional as the narrator believes him to be in this scene.

- The character Bonita from “The Red Convertible” is a witness to both her brothers’ final rides in the red convertible. As Marty and Stephan’s “little sister,” she takes their photograph, commanding Stephan to “Smile” (p. 7). The author mentions Bonita in the text only in this one scene, so there is not a lot of textual evidence to frame her point of view, but it could be interesting to have an outside perspective on both Marty and Stephan from another member of their family. Other than their mother’s worry that “a regular hospital … would keep [Stephan],” there is not much exploration in the text of how Stephan’s issues affect any members of his family besides Marty (pp. 5–6).

- A scene from “The Red Convertible” to rewrite from Bonita’s perspective could be the scene in which she takes the picture (p. 7), or the scene where Stephan has “bitten through his lip” (p. 5), and the whole family eats dinner together, but “no one said anything” (p. 5) as they all watch Stephan eat his food and his blood together. Bonita may have had a similar point of view as Marty, or she may have had a very different experience when Stephan returned from the war.

Students may choose other characters from these texts. These examples are not meant to be prescriptive of students’ choice in this assignment, but rather to serve as examples of how students might discuss and articulate their decisions.

Differentiation Consideration: Consider using a graphic organizer to structure discussion and evidence collection.
Lead a brief whole-class discussion of student responses.

**Activity 4: Lesson Assessment: Exit Slip**

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

In 2–3 sentences, describe one idea for retelling a key scene in either “On the Rainy River” or “The Red Convertible” through another character’s point of view. Also, in 2–3 sentences, describe how you plan to incorporate the skills outlined in W.11-12.3.a and W.11-12.3.b in your narrative writing piece.

Explain to students that this Exit Slip will serve as the foundation for the narrative writing piece they begin to draft during the following activity.

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

**Activity 5: Narrative Writing: Drafting**

Instruct students to spend the remainder of this lesson independently drafting their narratives based on the writing prompt, using the ideas they just generated:

Consider another character’s point of view in either “On the Rainy River” or “The Red Convertible” and retell a key scene from either text through that character’s point of view.

Instruct students to incorporate the skills outlined in W.11-12.3.a and W.11-12.3.b as they draft their narrative writing pieces. Remind students to refer to the relevant portions of the 11.4 Narrative Writing Rubric and Checklist and their notes from the prewriting and brainstorming activity as they work on their narrative writing pieces.

- Students independently draft their narrative writing pieces.
- Remind students that they will have additional time to draft and revise their narrative writing pieces before publishing them on a class blog in 11.4.1 Lesson 16.
Activity 6: Closing

Display and distribute the homework assignment. For homework, instruct students to continue to draft their text-based narrative writing pieces in response to the following prompt:

Consider another character’s point of view in either “On the Rainy River” or “The Red Convertible” and retell a key scene from either text through that character’s point of view.

Instruct students to come to class prepared for peer review and revision in the following lesson (11.4.1 Lesson 15). Remind students to refer to the W.11-12.3.a and W.11-12.3.b portions of the 11.4 Narrative Writing Rubric and Checklist and notes from the brainstorming and prewriting discussion as they draft their narrative pieces.

- Students follow along.

Homework

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

Consider another character’s point of view in either “On the Rainy River” or “The Red Convertible” and retell a key scene from either text through that character’s point of view.

Refer to the W.11-12.3.a and W.11-12.3.b portions of the 11.4 Narrative Writing Rubric and Checklist and notes from the brainstorming and prewriting discussion as you draft your narrative piece. Come to class prepared for peer review and revision in the following lesson.
Introduction

In this lesson, students continue Part 2 of the End-of-Unit Assessment by peer reviewing and revising their narrative writing from the previous lesson. Students peer review and revise for standards W.11-12.3.a and W.11-12.3.b, including engaging introductions and effective use of narrative writing techniques such as dialogue, pacing, description, or reflection. Students are assessed via the completion of the Peer Review Accountability Tools and their incorporation of peer feedback into their response to the End-of-Unit Assessment Part 2 prompt: Consider another character’s point of view in either “On the Rainy River” or “The Red Convertible” and retell a key scene from either text through that character’s point of view.

For homework, students continue to incorporate peer review feedback and revise their writing in preparation for publishing their narrative writing pieces in the following lesson.

Standards

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

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<tr>
<td>W.11-12.3.a, b</td>
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<tr>
<td>a. Engage and orient the reader by setting out a problem, situation, or observation and its significance, establishing one or multiple point(s) of view, and introducing a narrator and/or characters; create a smooth progression of experiences or events.</td>
</tr>
<tr>
<td>b. Use narrative techniques, such as dialogue, pacing, description, reflection, and multiple plot lines, to develop experiences, events, and/or characters.</td>
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</table>
SL.11-12.1 Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 11–12 topics, texts, and issues, building on others’ ideas and expressing their own clearly and persuasively.

Assessment

Assessment(s)

Student learning is assessed via:

- Incorporation of peer review edits (from the Peer Review Accountability Tools) to their narrative writing pieces.
- Individual student responses to the peer review on the Peer Review Accountability Tools (Final Decision and Explanation Column only).
- Student incorporation of peer review feedback and student responses on the Peer Review Accountability Tool will be evaluated using the W.11-12.3 a, b portions of the 11.4 Narrative Writing Rubric and Checklist.

High Performance Response(s)

A High Performance Response should:

- Effectively incorporate at least one suggestion or revision, as appropriate, into the narrative draft to strengthen the narrative introduction and effectively use narrative techniques (dialogue, pacing, description, etc.) and to develop experiences, events, or characters.
- Include thoughtful responses on the Peer Review Accountability Tool (Final Decision and Explanation Column) that describe how the student chose to address their peers’ concerns and suggestions.

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.*
*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 following the protocols described in 1e of this document: http://www.engageny.org/sites/default/files/resource/attachments/9-12_ela_prefatory_material.pdf.

**Lesson Agenda/Overview**

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<td>• Standards: W.11-12.5, W.11-12.3.a, b, SL.11-12.1</td>
<td></td>
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<td>• Texts: “On the Rainy River” from <em>The Things They Carried</em> by Tim O’Brien; “The Red Convertible” from <em>The Red Convertible</em> by Louise Erdrich</td>
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<tr>
<td><strong>Learning Sequence:</strong></td>
<td></td>
</tr>
<tr>
<td>1. Introduction of Lesson Agenda</td>
<td>1. 5%</td>
</tr>
<tr>
<td>2. Homework Accountability</td>
<td>2. 0%</td>
</tr>
<tr>
<td>3. Peer Review and Revision</td>
<td>3. 70%</td>
</tr>
<tr>
<td>4. Lesson Assessment</td>
<td>4. 20%</td>
</tr>
<tr>
<td>5. Closing</td>
<td>5. 5%</td>
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</tbody>
</table>

**Materials**

- Student copies of the Peer Review Accountability Tool (refer to 11.4.1 Lesson 7)—students will need two additional blank copies
- Student copies of the 11.4 Narrative Writing Rubric and Checklist (refer to 11.4.1 Lesson 6)
- Sticky notes and colored pens or pencils, or computer-based peer review software (such as Track Changes in Microsoft Word or Google Docs editing tools)

**Learning Sequence**

<table>
<thead>
<tr>
<th>How to Use the Learning Sequence</th>
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</table>
Activity 1: Introduction of Lesson Agenda 5%

Begin by reviewing the agenda and the assessed standard for this lesson: W.11-12.5. In this lesson, students continue Part 2 of the End-of-Unit Assessment by engaging in a peer review of the narrative writing pieces they drafted in the previous lesson. Students revise their narrative writing pieces in response to peer feedback in preparation for publishing in the following lesson.

- Students look at the agenda.

Activity 2: Homework Accountability 0%

- Students will be held accountable for homework during Activity 3: Peer Review and Revision.

Activity 3: Peer Review and Revision 70%

Explain to students that in this lesson they peer review and revise the narrative writing pieces they drafted in 11.4.1 Lesson 14 in response to the following prompt: Consider another character’s point of view in either “On the Rainy River” or “The Red Convertible” and retell a key scene from either text through that character’s point of view.

Student review and revision focuses on the skills outlined in W.11-12.3.a and W.11-12.3.b. Instruct students to use the Peer Review Accountability Tools to guide their peer review and revision process, using one copy of the Peer Review Accountability Tool for each substandard as they peer review, and selecting the three most significant revisions for each substandard to record on the tool for their peer.

In addition to the components of W.11-12.3.a and W.11-12.3.b, inform students that the peer review process for any type of writing should also incorporate review for proper capitalization, spelling, and punctuation.

- Students listen.

- Differentiation Consideration: If individual students need more focused instruction on specific capitalization, punctuation, and spelling conventions, consider providing web resources for students’ reference, such as: http://owl.english.purdue.edu/ (search terms: capitalization, spelling conventions, etc.).
Instruct students to work in pairs to peer review each other’s narrative drafts for engaging introductions that orient the reader to a problem, situation, or observation and its significance, as well as the use of a variety of narrative techniques to develop the elements of the writing, such as experiences, events, or characters (W.11-12.3.a, b). Instruct students to look for instances in their peer’s paper where a different technique could be effective, the progression of experiences or events is not smooth, or the narrative technique is not effectively developing the experiences, events, or characters of the text. Instruct students to look for alignment to the prompt (Consider another character’s point of view in either “On the Rainy River” or “The Red Convertible” and retell a key scene from either text through that character’s point of view). Instruct students to look for details that may seem conflicting or out of place given the selected text, character, and scene.

- Students listen.

Remind students to consult the relevant portions of the 11.4 Narrative Writing Rubric and Checklist as they review their peer’s drafts.

- Students form pairs and review each other’s drafts, using the relevant portions of the 11.4 Narrative Writing Rubric and Checklist and completing the Peer Accountability Tools.

1. This collaborative feedback and discussion provides students with a crucial opportunity for oral processing of their ideas and supports their engagement with SL.11-12.1, which addresses the clear, persuasive expression and exchange of ideas.

1. Consider checking in with students on an individual basis during the review and revision process to formatively assess their application of narrative writing techniques, and offer targeted feedback for revision.

1. Students can peer review by tracking their changes in a word-processing program. Google Docs and other document-sharing programs have their own protocols for tracking changes. Ensure that students know how to use these tools before they begin modifying their peers’ drafts. Remind students to save their original documents with a different file name to safeguard against accidental deletions or corruption.

1. If students write directly on the papers, consider recommending they use colored pens or colored pencils to differentiate review for each substandard. Students can also use color-coded sticky notes.

**Activity 4: Lesson Assessment**

20%

Instruct students to independently revise and edit their own drafts according to their peer’s suggested revisions. Remind students to consult the relevant portions of the 11.4 Narrative Writing Rubric and Checklist as they review their own drafts. Remind students to respond to their peer’s feedback on the Peer Review Accountability Tool (Final Decision and Explanation Column only) as they revise.
Students work independently to revise and edit their drafts.

Collect Peer Review Accountability Tools from each student for assessment purposes.

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

Consider creating a writing gallery activity to extend the peer review process. After students discuss the peer review, instruct them to post their work around the classroom for their classmates to read. Instruct students to walk around the gallery of narratives, and read and discuss how the writing pieces effectively use the different components of the substandards W.11-12.3.a and W.11-12.3.b.

**Activity 5: Closing**

Display and distribute the homework assignment. For homework, instruct students to continue to implement revisions based on peer review. Additionally, instruct students to read their drafts aloud (to themselves or someone else) to identify problems in syntax, grammar, or logic in order to prepare for the following lesson’s completion of Part 2 of the End-of-Unit Assessment. Students should come to the following lesson with a revised narrative writing piece.

Students follow along.

**Homework**

Continue to implement revisions based on peer review. Read your draft aloud (to yourself or someone else) to identify problems in syntax, grammar, or logic in order to prepare for the following lesson’s completion of Part 2 of the End-of-Unit Assessment. Come to the following lesson with a revised narrative writing piece.
Introduction

In this last lesson of the unit, Part 2 of the End-of-Unit Assessment, students work in class to finalize their narrative writing pieces by editing, polishing, and rewriting as necessary. Students also publish their narrative writing pieces on a class blog, which serves as a repository for student writing throughout this module. This text-based narrative writing piece (Consider another character’s point of view in either “On the Rainy River” or “The Red Convertible” and retell a key scene from either text through that character’s point of view.) will be evaluated using the W.11-12.3.a, b portions of the 11.4 Narrative Writing Rubric and Checklist.

For homework, students read and annotate chapters I–II of The Awakening by Kate Chopin.

Standards

<table>
<thead>
<tr>
<th>Assessed Standard(s)</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>W.11-12.3.a, b</td>
<td>Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.</td>
</tr>
<tr>
<td></td>
<td>a. Engage and orient the reader by setting out a problem, situation, or observation and its significance, establishing one or multiple point(s) of view, and introducing a narrator and/or characters; create a smooth progression of experiences or events.</td>
</tr>
<tr>
<td></td>
<td>b. Use narrative techniques, such as dialogue, pacing, description, reflection, and multiple plot lines, to develop experiences, events, and/or characters.</td>
</tr>
<tr>
<td>L.11-12.1</td>
<td>Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.</td>
</tr>
<tr>
<td>L.11-12.2</td>
<td>Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.</td>
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</tbody>
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<tr>
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<tr>
<td>W.11-12.4</td>
<td>Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.</td>
</tr>
<tr>
<td>W.11-12.6</td>
<td>Use technology, including the Internet, to produce, publish, and update individual or shared writing products in response to ongoing feedback, including new arguments or information.</td>
</tr>
</tbody>
</table>
Assessment

**Assessment(s)**

Student learning in this lesson is assessed via a text-based narrative writing piece in response to the following prompt:

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

The assessment will be evaluated using the W.11-12.3.a, b portions of the 11.4 Narrative Writing Rubric.

**High Performance Response(s)**

A High Performance Response should:

- Engage and orient the reader by setting out a problem, situation, or observation and its significance.
- Establish one or multiple point(s) of view.
- Introduce a narrator and/or characters.
- Create a smooth progression of experiences or events.
- Use narrative techniques, such as dialogue, pacing, description, reflection, and multiple plot lines, to develop experiences, events, and/or characters.
- Align with the key elements and style of the selected text.
- Adhere to the criteria of the W.11-12.3.a, b portions of the 11.4 Narrative Writing Rubric and Checklist.

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 *

*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 following the...*
Lesson Agenda/Overview

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<tr>
<td>“The Red Convertible” from <em>The Red Convertible</em> by Louise Erdrich</td>
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</table>

Learning Sequence:
1. Introduction of Lesson Agenda                                              1. 10%
2. Homework Accountability                                                     2. 10%
3. 11.4.1 End-of-Unit Assessment Part 2: Narrative Writing                    3. 75%
4. Closing                                                                      4. 5%

Materials

- Student copies of the 11.4 Common Core Learning Standards Tool (refer to 11.4.1 Lesson 6)
- Student copies of the 11.4 Narrative Writing Rubric and Checklist (refer to 11.4.1 Lesson 6)
- Computers with an Internet connection (one for each student)

Learning Sequence

How to Use the Learning Sequence

<table>
<thead>
<tr>
<th>Symbol</th>
<th>Type of Text &amp; Interpretation of the Symbol</th>
</tr>
</thead>
<tbody>
<tr>
<td>10%</td>
<td>Percentage indicates the percentage of lesson time each activity should take.</td>
</tr>
<tr>
<td>no symbol</td>
<td>Plain text indicates teacher action.</td>
</tr>
<tr>
<td>▶</td>
<td>Bold text indicates questions for the teacher to ask students.</td>
</tr>
<tr>
<td>✋</td>
<td>Italicized text indicates a vocabulary word.</td>
</tr>
<tr>
<td>🔔</td>
<td>Indicates student action(s).</td>
</tr>
<tr>
<td>🔮</td>
<td>Indicates possible student response(s) to teacher questions.</td>
</tr>
<tr>
<td>🔑</td>
<td>Indicates instructional notes for the teacher.</td>
</tr>
</tbody>
</table>
Activity 1: Introduction of Lesson Agenda 10%

Begin by reviewing the agenda and the assessed standards for this lesson: W.11-12.3.a, b. In this lesson, students publish a final draft of their narrative writing pieces for Part 2 of the 11.4.1 End-of-Unit Assessment. Student writing is in response to the following text-based prompt: Consider another character’s point of view in either “On the Rainy River” or “The Red Convertible” and retell a key scene from either text through that character’s point of view. Students work independently and publish the final writing piece at the end of class.

- Students look at the agenda.

Instruct students to take out their copies of the 11.4 Common Core Learning Standards Tool. Inform students that in this lesson they begin to work with a new standard: W.11-12.6. 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 W.11-12.6.

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

- Student responses should include:
  - Create and revise writing products using the Internet or other forms of technology.

Activity 2: Homework Accountability 10%

Instruct student pairs to discuss their responses to the previous lesson’s homework assignment. (Continue to implement revisions based on peer review.)

- Student pairs discuss revisions based on peer review from the previous lesson.

Activity 3: 11.4.1 End-of-Unit Assessment Part 2: Narrative Writing 75%

Instruct students to spend the remaining portion of the class completing the final drafts of their narrative writing pieces. Instruct students to use this time to edit, polish, and rewrite as they see fit, using all the skills they have learned over the course of this unit to respond to the prompt (Consider another character’s point of view in either “On the Rainy River” or “The Red Convertible” and retell a key scene from either text through that character’s point of view).

Instruct students to post their final drafts to a class blog when their editing is complete. Explain to students that this blog serves as a portfolio for the class and tracks student progress as they continue to develop and strengthen their narrative writing in this module.
Remind students that producing clear and coherent narrative writing supports students’ engagement with standards L.11-12.1 and L.11-12.2, which address the correct use of English grammar and usage and English capitalization, punctuation, and spelling in writing.

1. Posting and publishing writing products on the Internet supports students’ engagement with W.11-12.6, which addresses the role of technology in the publishing of writing in response to ongoing feedback and new information.

1. If necessary, consider reviewing the components of W.11-12.4, which include producing clear, coherent writing that employs organization and style appropriate to the task, purpose, and audience.

1. Consider using a blog website (such as Blogger or Wordpress) that allows for multiple sections so students can post their narrative writing on their own page within the class blog.

1. Collect students’ narrative writing and keep the writing for student use in 11.4.2.
   - Students independently finalize their narrative writing pieces and post to a class blog when complete.
   - See the High Performance Response at the beginning of this lesson.

**Activity 4: Closing**

Display and distribute the homework assignment. For homework, instruct students to read and annotate chapters I–II of *The Awakening* by Kate Chopin (from “A green and yellow parrot, which hung in a cage” to “the little Pontellier children, who were very fond of him”).

1. *The Awakening* was published in 1899, and contains several antiquated words and phrases, as well as references to racial classifications (e.g., *quadroon* (p. 4)) that are products of the time in which the text was written. While these words and phrases are not necessarily essential to student understanding and analysis of the text, it is important that students understand these terms are from a particular time and place.
   - Students follow along.

**Homework**

Read and annotate chapters I–II of Kate Chopin’s *The Awakening* (from “A green and yellow parrot, which hung in a cage” to “the little Pontellier children, who were very fond of him”).
11.4.1 End-of-Unit Assessment Part 2

Narrative Writing

Your Task: Rely on the instruction and practice with the skills of W.11-12.3.a, b in this unit to respond to the following prompt:

Consider another character’s point of view in either “On the Rainy River” or “The Red Convertible” and retell a key scene from either text through that character’s point of view.

In crafting your narrative writing, engage and orient the reader, establish point of view, introduce characters, and create a smooth progression of experience or events. Be sure to use narrative techniques in your writing that develop experiences, events, and/or characters. Use your 11.4 Narrative Writing Rubric and Checklist and peer comments to guide the publication of your final draft.

Guidelines

Be sure to:

- Review your writing for alignment with all components of W.11-12.3.a, b.
- Establish one or multiple point(s) of view.
- Engage and orient the reader by setting out a problem, situation, or observation and its significance.
- Introduce a narrator and/or characters.
- Create a smooth progression of experiences or events.
- Use narrative techniques, such as dialogue, pacing, description, reflection, and multiple plot lines, to develop experiences, events, and/or characters.
- Align your narrative with key elements and craft of the selected text.
- Follow the conventions of standard written English.

CCSS: W.11-12.3.a, b, L.11-12.1, L.11-12.2

Commentary on the Task:

This task measures W.11-12.3.a, b because it demands that students:

- Write narratives to develop real or imagined experiences or events using effective techniques.
- Engage and orient the reader by setting out a problem, situation, or observation and its significance, establishing one or multiple point(s) of view, and introducing a narrator and/or characters; create a smooth progression of experiences or events.
- Use narrative techniques, such as dialogue, pacing, description, reflection, and multiple plot lines, to develop
experiences, events, and/or characters.

This task measures L.11-12.1 because it demands that students:

- Demonstrate command of the conventions of standard English grammar and usage when writing.

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

- Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.