

## Overview

## Overview | Author Study: Kate Chopin

*Author Study: Kate Chopin*

*by Kimba Rael, Gayle Jones Westerberg, Tara Henderson, Curtis Garcia, Annette Chavez, Maia Goodman, and Mary Rubadeau*

*This module draws from a National Endowment for the Humanities unit plan for Kate Chopin's *The Awakening* and blends this focus with additional study of three of Chopin's short stories: "The Story of an Hour," "Desiree's Child," and "The Storm." Through the study of one author, students will explore the ways in which authors use characters to shape themes for larger social and political commentary. Additionally, students will relate other literary elements and movements to Chopin's work including setting, dialect, literary realism, and literary criticism. This module follows previous work over the year using different critical lenses as a culminating activity in the spring.*

**Grades:** 11 12

**Discipline:** ELA

**Teaching Task:** Task Template 21 (Informational or Explanatory and Analysis)

**Author Information:**

*Kimba Rael (Centennial School District)*

*Gayle Jones Westerberg (Colorado Consultant)*

*Tara Henderson (San Juan BOCES)*

*Curtis Garcia (Centennial School District)*

*Annette Chavez (Centennial School District)*

*Maia Goodman (LaJolla BMGF Convening)*

*Mary Rubadeau (Colorado Consultant)*



*Section 1: What Task?*

TEACHING TASK

*Task Template 21 — [3 Levels]*

*Informational & Analysis*

**L1:** How does Kate Chopin use character development to shape themes for larger social and political commentary? After reading *The Awakening*, "The Story of an Hour," "Desiree's Child," and "The Storm", write an article that addresses the question and analyzes character development specifically in relation to other characters in the texts and generally in relation to social and political contexts, providing examples to clarify your analysis. What conclusion or implications can you draw? A bibliography, or works cited, is required.

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STUDENT BACKGROUND

As we conclude our exploration of critical lenses, we will embark upon an author study of Kate Chopin. Through the study of one author, we will explore the ways in which authors use characters to shape themes for larger social and political commentary. Additionally, we will relate other literary elements and movements to Chopin's work including setting, dialect, literary realism, and literary criticism.

EXTENSION

| Rubric                  |  |     |   |     |  |     |   |
|-------------------------|--|-----|---|-----|--|-----|---|
| Scoring Elements        | Not Yet  |     | Approaches Expectations   |     | Meets Expectations   |     | Advanced  |
|                         | 1  | 1.5 | 2   | 2.5 | 3  | 3.5 | 4   |
| <b>Focus</b>            | Attempts to address prompt, but lacks focus or is off-task.  |     | Addresses prompt appropriately, but with a weak or uneven focus.  |     | Addresses prompt appropriately and maintains a clear, steady focus.  |     | Addresses all aspects of prompt appropriately and maintains a strongly developed focus.   |
| <b>Controlling Idea</b> | Attempts to establish a controlling idea, but lacks a clear purpose.   |     | Establishes a controlling idea with a general purpose.  |     | Establishes a controlling idea with a clear purpose maintained throughout the response.  |     | Establishes a strong controlling idea with a clear purpose maintained throughout the response.  |
| <b>Reading/Research</b> | Attempts to present information in response to the prompt, but lacks connections or relevance to the purpose of the prompt. (L2) Does not address the credibility of sources as prompted.  |     | Presents information from reading materials relevant to the purpose of the prompt with minor lapses in accuracy or completeness. (L2) Begins to address the credibility of sources when prompted. |     | Presents information from reading materials relevant to the prompt with accuracy and sufficient detail. (L2) Addresses the credibility of sources when prompted.                       |     | Accurately presents information relevant to all parts of the prompt with effective selection of sources and details from reading materials. (L2) Addresses the credibility of sources and identifies salient sources when prompted.     |
| <b>Development</b>      | Attempts to provide details in response to the prompt, including retelling, but lacks sufficient development or relevancy. (L2) Implication is missing, irrelevant, or illogical. (L3) Gap/unanswered question is missing or irrelevant. |     | Presents appropriate details to support the focus and controlling idea. (L2) Briefly notes a relevant implication or (L3) a relevant gap/unanswered question.                                     |     | Presents appropriate and sufficient details to support the focus and controlling idea. (L2) Explains relevant and plausible implications, and (L3) a relevant gap/unanswered question. |     | Presents thorough and detailed information to strongly support the focus and controlling idea. (L2) Thoroughly discusses relevant and salient implications or consequences, and (L3) one or more significant gaps/unanswered questions. |
| <b>Organization</b>     | Attempts to organize ideas, but lacks control of structure.  |     | Uses an appropriate organizational structure to address the specific requirements of the prompt, with some lapses in coherence or awkward use of the organizational structure.                    |     | Maintains an appropriate organizational structure to address the specific requirements of the prompt.  |     | Maintains an organizational structure that intentionally and effectively enhances the presentation of information as required by the specific prompt.   |

|                                     |  |   |   |  |
|-------------------------------------|--|---|---|--|
| <p><b>Conventions</b></p>           | <p>Attempts to demonstrate standard English conventions, but lacks cohesion and control of grammar, usage, and mechanics. Sources are used without citation.</p> | <p>Demonstrates an uneven command of standard English conventions and cohesion. Uses language and tone with some inaccurate, inappropriate, or uneven features. Inconsistently cites sources.</p> | <p>Demonstrates a command of standard English conventions and cohesion, with few errors. Response includes language and tone appropriate to the audience, purpose, and specific requirements of the prompt. Cites sources using an appropriate format with only minor errors.</p> | <p>Demonstrates and maintains a well-developed command of standard English conventions and cohesion, with few errors. Response includes language and tone consistently appropriate to the audience, purpose, and specific requirements of the prompt. Consistently cites sources using appropriate format.</p> |
| <p><b>Content Understanding</b></p> | <p>Attempts to include disciplinary content in explanations, but understanding of content is weak; content is irrelevant, inappropriate, or inaccurate.</p>      | <p>Briefly notes disciplinary content relevant to the prompt; shows basic or uneven understanding of content; minor errors in explanation.</p>  | <p>Accurately presents disciplinary content relevant to the prompt with sufficient explanations that demonstrate understanding.</p>   | <p>Integrates relevant and accurate disciplinary content with thorough explanations that demonstrate in-depth understanding.</p>   |

**STANDARDS***Common Core Anchor Standards — Reading*

**R.CCR.1:** Read closely to determine what the text says explicitly and to make logical inferences from it; cite specific textual evidence when writing or speaking to support conclusions drawn from the text.

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**R.CCR.2:** Determine central ideas or themes of a text and analyze their development; summarize the key supporting details and ideas.

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**R.CCR.4:** Interpret words and phrases as they are used in a text, including determining technical, connotative, and figurative meanings, and analyze how specific word choices shape meaning or tone.

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**R.CCR.6:** Assess how point of view or purpose shapes the content and style of a text.

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**R.CCR.10:** Read and comprehend complex literary and informational texts independently and proficiently.

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*Common Core Anchor Standards — Writing*

**W.CCR.2:** Write informative/explanatory texts to examine and convey complex ideas and information clearly and accurately through the effective selection, organization, and analysis of content.

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**W.CCR.4:** Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.

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**W.CCR.5:** Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach.

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**W.CCR.9:** Draw evidence from literary or informational texts to support analysis, reflection, and research.

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**W.CCR.10:** Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of tasks, purposes, and audiences.

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*Colorado — Reading, Writing and Communicating - (Reading for All Purposes)*

**RWC.11.2.1:** Complex literary texts require critical reading approaches to effectively

interpret and evaluate meaning.

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**RWC.11.2.1.A.III:** Use Key Ideas and Details to: 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). (CCSS: RL.11-12.3)

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**RWC.11.2.1.B.III:** Use Craft and Structure to: Explain the influence of historical context on the form, style, and point of view of a written work.

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**RWC.11.2.1.C.II:** Use Integration of Knowledge and Ideas to: 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. (CCSS: RL.11-12.9)

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**RWC.11.2.3:** Knowledge of language, including syntax and grammar, influence the understanding of literary, persuasive, and informational texts.

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*Custom Standards*

## Section 2: What Skills?

### Selected Skills

#### *Setting the Purpose*

**TASK ANALYSIS:** Ability to use the prompt to establish a purpose for approaching the texts.

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#### *Reading Process*

**IDENTIFYING KEY VOCABULARY IN CONTEXT:** Ability to identify strategies for and utilize how to develop vocabulary understandings through context.

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**READING FOR LITERARY DEVICES:** Ability to identify and evaluate the effect of authors' choices for setting, character development, and other literary elements.

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**CLOSE READING:** Ability to closely read chunked sections of text multiple times for deepening understandings.

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**ANALYZING TEXT:** Explain the influence of historical context on the form, style, and point of view of a written work.

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**FUNCTIONAL LANGUAGE ANALYSIS:** Ability to evaluate the construction of meaning through syntax, grammar, and word choice; specifically: experiential, interpersonal, and textual meanings.

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#### *Transition to Writing*

**BRIDGING DISCUSSION:** Discuss how two or more texts from the same period treat similar themes or topics.

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#### *Writing Process*

**THESIS:** Ability to establish a thesis.

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**DRAFT DEVELOPMENT:** Ability to construct an initial draft with an emerging line of thought and structure and make clarifying warrants, connections and provide supportive textual examples as evidence.

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**PEER EDITING AND REVISION:** Ability to proofread a peer's writing and make meaningful revision suggestions for a piece to make it more effective and substantiated.

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## Section 3: What Instruction?

### MiniTasks

#### *Setting the Purpose*

**TASK ANALYSIS:** Ability to use the prompt to establish a purpose for approaching the texts.

##### **NOTES**

Working with the person next to you, describe the key elements you will be reading for while studying the texts of Kate Chopin?

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**Pacing:** 15 minutes

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**Scoring Guide: work meets expectations if:**

No Scoring

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##### **Teaching Strategies:**

Present the task to students.

Have students think, pair, share to report out the key elements we will investigate while working on the module.

Take group notes as a recorder on the board.

Have students write key elements on a bookmark for the novella.

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#### *Reading Process*

**IDENTIFYING KEY VOCABULARY IN CONTEXT:** Ability to identify strategies for and utilize how to develop vocabulary understandings through context.

##### **LIST**

Create a list of words we define and the context clues associated with each one (including page numbers)

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**Pacing:** on-going throughout reading portion of the module

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**Scoring Guide: work meets expectations if:**

no scoring: formative only; however, will be measured with examples on an assessment at the end of the reading portion of the module.

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##### **Teaching Strategies:**

Prior to all reading sections, the teacher will select key academic words that are critical to understanding the text.

Teacher will introduce each word and ask students to work in pairs to identify contextual information to assist in identifying the meaning of the word. Students will share to context clues with the class.

This process will continue with at minimum 1-2 words each day.

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**Notes:**

Word selection should be based upon student need and academic (tier 2) options.

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**READING FOR LITERARY DEVICES:** Ability to identify and evaluate the effect of authors' choices for setting, character development, and other literary elements.

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**SHORT CONSTRUCTED RESPONSE**

Short reflective entry for each text:

In what ways do Chopin's texts reflect attributes of literary realism, local color, and/or regionalism? What effects do these choices have on meaning and aesthetics? How does the setting and culture of each text work as an important component of each protagonist's transformation?

(questions adapted from the EDSITEment Lesson 2)

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**Pacing:** 1 day for each text (4 days total, but could be combined with other activities)

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**Scoring Guide: work meets expectations if:**

- Answers questions with supporting textual evidence from each text that demonstrates understanding of the literary device under study (setting, regionalisms, dialect, and character development)
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**Teaching Strategies:**

For the Awakening, follow the EDSITEment lesson 2:

Activity 1. Chopin, Realism, and Local Color in late 19th Century America

Have students visit one or more of the following sites (you might break them into groups to work on different sites), which detail aspects of Realism, Local Color, and Regionalism:

Realism in American Literature, 1860-1890, a resource available through Literary resources on the Net from EDSITEment-reviewed Internet Public Library

Regionalism and Local Color Fiction, 1865-1895, a resource available through Literary resources on the Net from EDSITEment-reviewed Internet Public Library

American Realism, from EDSITEment-reviewed American Collection, which has an extensive definition of the literary movement.

Introduction to Literature in the American South (via Documenting the American South), particularly the section on Local Color, which lists the following as the "primary subject matter of this fictional movement:"

Peculiarities of speech  
quaint local customs  
distinctive modes of thought  
and stories about human nature

This section draws from the *Encyclopedia of Southern Culture* edited by Charles Reagan Wilson and William Ferris. Copyright (c) 1989 by the University of North Carolina Press, which is used by permission by Documenting the American South. The Regionalism section of *Introduction to Literature in the American South* has a particularly poignant description of the rise of local color and regionalist literature: The South played a major role in the local color movement that followed the Civil War. Although the beginning of the movement is usually dated from the first publication in the *Overland Monthly* in 1868 of Bret Harte's stories of California mining camps, a disproportionate number of contributors of local color stories to national magazines were southerners. The genesis of the local color movement was not surprising. The outcome of the Civil War signified the victory of nationalism over regional interests. With the increasing move toward urbanization and industrialization following the war and the concurrent diminishing of regional differences, it is not surprising that there was a developing nostalgia for remaining regional differences. Local color writing, which was regionally, and often rurally, based and usually took the form of short stories intended for mass consumption, met a need for stories about simpler times and faraway places.

This section draws from the *Encyclopedia of Southern Culture* edited by Charles Reagan Wilson and William Ferris. Copyright (c) 1989 by the University of North Carolina Press, which is used by permission by Documenting the American South. Historical and Literary Contexts, through EDSITEment resource *Scribbling Women* (while this is ostensibly about Chopin's story "At the 'Cadian Ball," the background information is still applicable to *The Awakening*)

Students should research the attributes of realism, local color, and/or regionalism. Working in groups (group size as appropriate for class size), students should find a passage in the novel that exhibits one or more aspects of these styles. Students should list why the passage reflects realism, local color, or regionalism; they should read the passage closely, giving detailed evidence. Each group should present their passage and their findings while the instructor lists the passages and their attributes on the board. At the end of the class activity, several passages from the novel will be available for further discussion.

Teachers might want to lead the class through an example of the exercise using one passage (perhaps selected from one below). In this case, the teacher would lead a class analysis first, and then establish groups to perform the activity on their own. Possible questions to explore as students encounter different passages may include: How is the setting of the novel described? What are some unique features of the setting?

What are some attributes of Creole culture or behavior that are foreign to Edna or exclude her? What is Edna's background—how is she different?

How did the setting and culture create the environment that allowed for Edna's "awakening" while also condemning the choices that she made? Is there evidence of contradictory beliefs in the Creole culture that Chopin described?

What does Madame Ratignolle mean when she says to Robert of Edna: "She is not one of us; she is not like us. She might make the unfortunate blunder of taking you seriously" (beginning of Chapter VIII; page 64 Penguin Classics edition)? How is Edna different? What instances are there where Edna's "outsider" role affects or hinders her participation in Creole society?

#### Selected Passages

The following passages are only a few of many that students might examine in context of realism, local color, or regionalism.

Edna is a Protestant from Kentucky, and her "outsider" status in the predominantly Catholic, Creole society that she finds herself in helps illuminate the Creole culture in Louisiana. Chapter IV—especially the last few paragraphs—speaks specifically to some of the cultural differences Edna encounters, including an "entire absence of prudery," reconciled "with a lofty chastity which in the Creole women seems to be inborn and unmistakable."

In Chapter V, Edna, "with excessive naïveté," proposes that she might "make Alphonse jealous"—a statement that amuses the Creoles in her presence, who know "the Creole husband is never jealous." These statements are embedded in a discussion of Robert's affections towards Edna, who knows that "he had often spoken words of love to Madame Ratignolle, without any thought of being taken seriously." Edna expresses relief that he "had not assumed a similar role toward herself. It would have been unacceptable and annoying."

Note that Edna's "awakening" starts in Chapter VI—"A certain light was beginning to dawn dimly within her—the light which, showing the way, forbids it." In what way does the local culture both allow and forbid her awakening? How does the region play a role in Edna's transformation?

Chapter VII has several significant passages, including Edna's recollection of her life in Kentucky and how she met and married her husband. This passage about Leónce—which begins (if searching via an e-text) "Her marriage to Leónce Pontellier was purely an accident"—is wonderful for exploring the reaction of Realism to the dangers of Sentimentalism. Edna's sweeping passion for Leónce (and his for her) is later cooled by realities: "She grew fond of her husband, realizing with some unaccountable satisfaction that no trace of passion or excessive and fictitious warmth colored her affection, thereby threatening its dissolution." Chopin is not only commenting on Edna and Leónce's relationship—she is also attacking sentimentalist literature that preceded the move towards realism. More details about sentimentalist literature can be found under the "Types: Sentimentalism" section of *The Early American Novel: Introductory Notes*, a resource available through *Literary Resources on the Net* from EDSITEment-reviewed Internet Public Library.

Similar activities should be constructed for each of the short story texts.

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**CLOSE READING:** Ability to closely read chunked sections of text multiple times for deepening understandings.

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**SHORT CONSTRUCTED RESPONSE**

For the Awakening: Analyze Edna Pontellier's character development specifically in relation to other characters in the novella and generally in relation to women's roles in 19th-century America (from EDSITEment Lesson 3)

For "The Story of an Hour:" Underline 5 phrases that you feel are significant to the text as whole. (Discussion prompt) What is the setting? What choices does the author make in regards to the setting? What effect do these choices have on interpretation? Is there an epiphany? What words does the author use to accentuate this?

For "The Storm:" What language choices does the author make to connect elements of the setting to the character's changes in the text?

For "Désirée's Baby:"

How is language used to represent stereotypes of character and social beliefs/concerns of the period?

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**Pacing:** 4-6 class periods (1-2 for each text)

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**Scoring Guide: work meets expectations if:**

Character Chart is completed using textually supported entries for each element (textual support could also come from research into context)

Response following discussion re: "The Story of an Hour" cites specific language from the text to support interpretations of setting, theme, and the use of epiphany.

No scoring for other texts: based upon literature discussions that draw from paired discussions of re-reading of texts.

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**Teaching Strategies:**

From the EDSITEment page Lesson 3 for The Awakening:

Activity 1. Kate Chopin's Characters

Students will track other characters in the novel, charting their relationship to Edna Pontellier. Chopin uses Edna's relationships to others to help explain what roles she does not want to fall into—an 'old maid' like Mademoiselle Reisz, a 'perfect mother' like Madame Ratignolle, a mistress to Alcee Arobin, and so on. Using one of the following e-text versions of The Awakening, students can perform a search using some of the names in order to better find passages specific to the characters they are examining. Two e-texts are available for use:

The Awakening available through the Library of Southern Literature (via Documenting the American South)

The Awakening made available by UVA's E-Text Center, a resource available through EDSITEment-approved Center for Liberal Arts

[Note: if using this edition to run searches, select the option "The Entire Work" so that the searches are not limited by chapter]

[Technical Instructions: In a web browser, you perform a text search by selecting the Edit menu, then selecting Find, then typing or pasting the search term into the box]

Instructions: Use the following table (by printing out this page), or download the "Activity 1. Kate Chopin's Characters" PDF file or an online MarcoPolo interactive (requires Flash).

In the "description of character" column, note specific attributes of that character as described in *The Awakening*. In the second column, describe their relationship to Edna—what role do they serve in her life? How are the two characters alike or different? In the third column, explain what the character does—what is their role in society? Can they be classified as a "type" of person? What is their social status?

Table for character descriptions:

Character Name;

Description of Character (who they are as a person)

Relationship to Edna? (who they are in relation to Edna)

Role, job, or place in society? (who they are in society)

Madame Ratignolle

Mademoiselle Reisz

Mariequita

(see Chapter 12)

"lady in black"

Madame Lebrun

"the lovers" (young couple)

Quadroon Nurse

Using the chart, students will profile the characters by writing down specific details about the various women characters in the text. How are the characters in these scenes portrayed? What is their relationship to Edna? What is their social status?

Students should describe the characters' beliefs (especially about the role of women in society) or place in society as they can best deduce by the evidence. If they had to choose one or two words to describe that character's "type," what would those words be?

After students fill out the chart, they should—either in groups or as an entire class—compare the various characters' status, situation, and choices in life to that of Edna Pontellier. Is this lifestyle appropriate to the kind of life Edna wants to lead? Why or why not? In other words, how does the presence of the female character show a path that Edna could pursue, and what might some reasons be that Edna does not follow that path?

How do the following male characters help establish Edna's options in life? Does her relationship with any of them push her towards becoming like one of the other women in the list?

Leónce Pontellier (Edna's husband)

Raoul and Etienne Pontellier (Edna's children)

Robert Lebrun

Alcée Arobin

Discussions will occur in small groups, pairs, or discussion seminars in which student discuss passages they locate and the importance of each to the text. These will occur for each short story. The prompt questions will be used to stimulate deeper exploration of the text, but many text dependent questions will arise from delving into the rationale and word choice of the phrases selected by the students. Each text, when being discussed, will first be analyzed by students for 5 passages to underline that are significant to the piece as a whole. Students will then share their findings in small groups or pairings. Then, each group will select 1-2 significant moments and 1-2 moments they question or feel uncertain about. These will be shared out with the larger group and discussed for textual evidence and substantiation. This conversation will be supported by a written evaluation of conclusions that are drawn by individual students following the discussion. This culminating writing can occur either in class or as homework.

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**Notes:**

The questions provided in the prompt are a mere sample of possible text dependent questions that could be used to stimulate close reading.

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**ANALYZING TEXT:** Explain the influence of historical context on the form, style, and point of view of a written work.

**SHORT CONSTRUCTED RESPONSE**

How does *The Awakening* speak to the roles of women and the conventions of literature at the end of the 19th century?

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**Pacing:** 2- 60 minute class periods

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**Scoring Guide: work meets expectations if:**

Presentations and notes are accurate according to the information. The short constructed response will make at least three connections between the context and the events in the text.

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**Teaching Strategies:**

- \*\*Present the following information and complete web searches in pairs to identify context

Taken directly from the EDSITEment unit:

Activity 1. Chopin in Context

The following information is useful for introducing and contextualizing the novel for students. The teacher may want to use these resources as the stage for a web

research exercise, allowing some students to research aspects of Chopin's life, her environs and culture influences. Alternatively, the teacher might introduce the activities below with a brief lecture, drawing from the following resources.

Introducing Kate Chopin:

Chronology of her life with EDSITEment resource [Kate Chopin: A Re-Awakening About Kate Chopin](#), via [Documenting the American South](#)

Biography of Kate Chopin through EDSITEment resource [Scribbling Women](#) (free registration required)

Geography: A map of Louisiana (circa 1895) is available via EDSITEment-reviewed [American Memory Project](#).

[American Authors on the Web](#), via EDSITEment-reviewed [Center for the Liberal Arts](#), links to Dr. Ewell's Kate Chopin page, which has several images of Chopin, as well as the setting she wrote about—Grand Isle. (Note: the images include a hurricane map—in 1893 a large hurricane swept through that region.)

EDSITEment-reviewed [Xpeditions](#) has a map of Louisiana available. Grand Isle (not labeled on the map) is almost due South of New Orleans, on the Gulf Coast.

[Yahoo Maps](#), available via EDSITEment-reviewed resource [Internet Public Library](#), has a map of Grand Isle (use the zoom feature to get a broader context of its location).

Creoles:

Chopin's novel, while universal in its themes, depends heavily on Louisiana Creole culture for its effect. [French Creoles in Louisiana: An American Tale](#), curriculum developed by Harriet J. Bauman for the Yale-New Haven Teachers Institute, has a great deal of useful information about Creole culture, available through [Domestic Goddesses: AKA Scribbling Women](#) (a link from EDSITEment-reviewed [Kate Chopin: A Re-Awakening](#)). [The Encyclopedia of Cajun Culture](#), available through EDSITEment-reviewed [Internet Public Library](#), has brief essays on a variety of relevant topics, including the meaning of Creole and Cajun.

Students may wish to compare Chopin's representation of Creole culture with [George Cable's Who Are the Creoles?](#), which was published in 1883 (and available through the [American Memory Project](#)). Cable's article is lengthy, but the first few pages provide some description of Louisiana, and images (engravings) of old New Orleans and other sites are interspersed throughout the remainder of the article (which deals predominantly with the history of Louisiana Creole culture). The article extends from page 384 to page 398. The introduction and Section VII: "What is a Creole?" (which begins on page 395) serves as perhaps the most useful for reference or review.

•\*\*Following the EDSITEment lesson, students will share the knowledge they gained through mini-presentations done in a "stations" format in which students will rotate through the presentation stations and take notes on various aspects. Partners will then return to their group and share the notes gathered.

Students will then complete a short constructed response to connect the context with events and characters from the novel

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**Notes:**

The small group rotations allows students to present without feeling the pressure of presenting before the whole class.

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**Accomodations and Interventions:**

Students connections will be followed by an evaluation of causation by the advanced students.

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**FUNCTIONAL LANGUAGE ANALYSIS:** Ability to evaluate the construction of meaning through syntax, grammar, and word choice; specifically: experiential, interpersonal, and textual meanings.

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**NOTES**

Notes and Annotation:

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**Pacing:** 2-4 class periods

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**Scoring Guide: work meets expectations if:**

No scoring at this time. This is the first time it is introduced, so it is only informal to determine readiness of depth of evaluation.

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**Teaching Strategies:**

As a class, the teacher will read and think aloud through the excerpt from T. Powell (2009) regarding the Africanist presence in *The Awakening* (see attached). Students will build of of the Anti-canon (See attached article) work of Huckleberry Finn to determine hidden ideologies in the language of text.

Students will then take notes through direct instruction about the principles of Functional Language Analysis (Fang and Schleppegrell, 2008. Students will then evaluate the grammar of a section of *The Awakening* or "Desiree's Baby" for positioning of the subject, particularly the use of grammar in creating "metaphysical condensation" (qtd in Powell, 276). Students will analyze the text to locate additional examples0 particularly in the undiscussed text, "Desiree's Baby."

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**Notes:**

Based upon the work of Fang and Schleppegrell (2008)

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*Transition to Writing*

**BRIDGING DISCUSSION:** Discuss how two or more texts from the same period treat similar

themes or topics.

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**NOTES**

How do two or more texts from the same period treat similar topics?

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**Pacing:** 3-4 60 minute class periods

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**Scoring Guide: work meets expectations if:**

Scoring based upon relevance and substantiation of ideas if scoring is used.

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**Teaching Strategies:**

Students will lead Socratic seminar discussion of the text in which students develop their own text-based questions following a similar line of thought as the prompt.

Students will work on text-based questions in the class prior.

This will be followed by a gallery walk in which students respond to the following posted around the room: social commentary, gender lens, social class lens, realism, political commentary. Students will be asked to relate the topic to any or all of the texts under study by Kate Chopin. The idea is to informally assess the students ability to make connections on their own between the texts and the larger ideas under study.

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**Notes:**

Be sure to have poster-sized paper for posting around the room for the gallery walk

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**Accommodations and Interventions:**

One strategy to possibly use is to not allow any verbal communication during the gallery walk process, only written communication. This can also be done using a site like Edmodo or Blogger for facilitating the conversation with various postings for the students to respond to.

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*Writing Process*

**THESIS:** Ability to establish a thesis.

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**SHORT CONSTRUCTED RESPONSE**

Position statement:

“Write 1-3 sentence thesis statement which establishes the focus and purpose of your work.”

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**Pacing:** Homework +1- 60 minute class period

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**Scoring Guide: work meets expectations if:**

- Writes a concise summary statement or draft opening that:
    - Provides direct answer to main prompt.
    - Establishes claim or position for the paper.
  - Identifies key points that support development of argument.
- 

**Teaching Strategies:**

Students will develop a thesis statement as homework. During class, students will all write their thesis statements on the board/walls and use a gallery walk technique in which they read and comment for revision on each others' thesis statements.

Students will then revise their individual thesis statements for effectiveness.

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**DRAFT DEVELOPMENT:** Ability to construct an initial draft with an emerging line of thought and structure and make clarifying warrants, connections and provide supportive textual examples as evidence.

**LONG CONSTRUCTED RESPONSE**

Initial Draft:

“Write an initial draft complete with opening, development of warrants, connections within and amongst texts, and utilize supportive and relevant textual evidence.”

Cite as necessary

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**Pacing:** over three nights as homework leading with one 60 minute period in class

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**Scoring Guide: work meets expectations if:**

- Provides complete draft with all parts.
  - Supports the stated position with clarifying warrants, evidence, and citations in each section.
- 

**Teaching Strategies:**

Have students develop an initial outline, which includes specific textual passages as support. (prior to class)

Using a writer's workshop model, have each student orally walk-through their argument to develop and articulate understandings prior to writing.

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**PEER EDITING AND REVISION:** Ability to proofread a peer's writing and make meaningful revision suggestions for a piece to make it more effective and substantiated.

**LONG CONSTRUCTED RESPONSE**

Edit a classmate's draft according to the peer editing form

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**Pacing:** 1-2 60 minute class periods

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**Scoring Guide: work meets expectations if:**

All areas of the peer editing form are responded to and comments written.

Following revisions, student provides draft free from distracting errors.

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**Teaching Strategies:**

Review elements of peer editing form.

Students will use the remainder of class to review a peer's paper according to the peer editing form

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**Notes:**

see attached peer editing form

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## Resources

### Uploaded Files

 [WIDA DefiningFeatures AcademicLanguage\[1\].pdf](#)

([http://literacybytechnology.s3.amazonaws.com/teacherresourceuploads/19526/1766512302\\_Mar\\_14\\_2012\\_131410809.pdf](http://literacybytechnology.s3.amazonaws.com/teacherresourceuploads/19526/1766512302_Mar_14_2012_131410809.pdf))

Defining features of Academic Language document.

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 [Peer Editing Checklist.docx](#)

([http://literacybytechnology.s3.amazonaws.com/teacherresourceuploads/19526/1596438958\\_Apr\\_28\\_2013\\_170622220.docx](http://literacybytechnology.s3.amazonaws.com/teacherresourceuploads/19526/1596438958_Apr_28_2013_170622220.docx))

Peer Editing Form

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### Keywords

#### Links\*

 [Colorado Academic Standards \(N/A\)](#)

(<http://www.cde.state.co.us/cdeassess/UAS/CoAcademicStandards.html>)

Many of these standards are already inside Module Creator, but this link provides access to printable and searchable standards.

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 [CDE Standards Implementation Toolkit \(1410L\)](#)

(<http://www.cde.state.co.us/sitoolkit/index.htm>)

This page includes the Discipline Concept Maps, the Vertical Progressions, and the Elementary Concept Connections.

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 [Academic Language Standards \(1210L\)](#)

(<http://www.wida.us/standards/elp.aspx>)

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 [Academic Language \(1290L\)](#)

(<http://www.wida.us/aboutUs/AcademicLanguage>)

Document explaining Academic Language for use inside your module.

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 ["Désirée's Baby" text \(N/A\)](#)

(<http://www.katechopin.org/pdfs/desirees-baby.pdf>)

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 ["The Story of an Hour" text \(N/A\)](#)

(<http://www.katechopin.org/pdfs/Kate%20Chopin,%20The%20Story%20of%20an%20Hour.pdf>)

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 ["The Storm" text \(N/A\)](#)

([http://classclit.about.com/od/stormkatechopin/a/aa\\_thestorm\\_kchopin.htm](http://classclit.about.com/od/stormkatechopin/a/aa_thestorm_kchopin.htm))

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 [The Awakening text \(1240L\)](#)

(<http://docsouth.unc.edu/southlit/chopinawake/menu.html>)

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 [EDSITEment Unit Plan for The awakening \(1430L\)](#)

(<http://edsitement.neh.gov/curriculum-unit/kate-chopins-awakening#sect-theunit>)

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 [Chopin's THE AWAKENING by Tamara Powell \(2009\) \(N/A\)](#)

(<http://www.tandfonline.com/doi/abs/10.1080/00144940903250292?journalCode=vexp20#.UYCmn1E12V>)

Article analyzing the Africanist presence for use with Functional Language Analysis

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\* These Lexile measures were computed automatically and did not undergo human review.  
They are not certified measures and should not be published or recorded in any way.

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### *Other Resources*

 Reading in Secondary Content Areas: A Language-Based Pedagogy Z. Fang and M.J. Schleppegrell(2008)

For the functional language analysis

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## Section 4: What Results?

| Classroom Assessment Rubric |   |
|-----------------------------|---|
| <b>Not Yet</b>              |   |
| <b>Focus</b>                | Attempts to address prompt but lacks focus or is off-task.  |
| <b>Reading/Research</b>     | Attempts to present information relevant to prompt.   |
| <b>Controlling Idea</b>     | Controlling idea is weak and does not establish a purpose and/or address a research question.   |
| <b>Development</b>          | Tends to retell rather than present information in order to answer questions, solve problems; lacks details to develop topic. *L2 Implications are weak or not relevant to topic. L3 Does not identify a relevant gap or unanswered question.   |
| <b>Organization</b>         | Applies an ineffective structure; composition does not address requirements of the prompt.  |
| <b>Conventions</b>          | Demonstrates a weak command of standard English conventions; lacks cohesion; language and tone are inappropriate to audience and purpose.   |
| <b>Meets Expectations</b>   |   |
| <b>Focus</b>                | Addresses prompt with a focused response.   |
| <b>Reading/Research</b>     | Presents and applies relevant information with general accuracy.  |
| <b>Controlling Idea</b>     | Establishes a controlling idea that states the main purpose and/or question for the tasks. L2 Addresses the credibility of sources.   |
| <b>Development</b>          | Presents sufficient information in order to examine or convey topics or issues, answer questions, solve problems; identifies salient themes or features; explains key information with sufficient detail. *L2 Discusses relevant implications to topic. L3 Identifies a gap or unanswered question. |
| <b>Organization</b>         | Applies a generally effective structure to address specific requirements of the prompt.   |
| <b>Conventions</b>          | Demonstrates a command of standard English conventions and cohesion; employs language and tone appropriate to audience and purpose.   |

### Classroom Assessment Task

No Classroom Assessment Task for this module

### Exemplar Work

*Uploaded Files*

*Comments*

Author Notes

Other Comments

# Author Study: Kate Chopin

by 27674

Reviewed by

LDC Jurying Team

## Teaching Task

|              |  |                  |              |            |
|--------------|--|------------------|--------------|------------|
| Task Clarity | Not Scored   | Work In Progress | Good To Go   | Exemplar 2 |
|              | <ul style="list-style-type: none"><li>• Task is worded precisely to give students a clear purpose for writing and unambiguous directions.</li><li>• Prompt, texts, content, and student product are tightly aligned (are close to a "perfect fit").</li></ul>                  |                  |              |            |
| Content      | Not Scored   | Work In Progress | Good To Go   | Exemplar 2 |
|              | <ul style="list-style-type: none"><li>• Addresses "big ideas" or enduring understandings central to the discipline.</li><li>• Engages students in complex, higher order thinking skills specific to the discipline.</li></ul>  |                  |              |            |
| Texts        | A lot of texts. What is time frame for completing the reading?   |                  |              |            |
|              | Not Scored   | Work In Progress | Good To Go   | Exemplar 3 |
|              | <ul style="list-style-type: none"><li>• Are engaging, tightly relevant (indispensable), and authentic.</li><li>• Are tightly aligned to the task purpose.</li><li>• Represent central modes of discourse in the discipline.</li></ul>  |                  |              |            |
| Student Work | Not Scored   | Work In Progress | Good To Go 2 |            |
|              | <ul style="list-style-type: none"><li>• Is appropriate for the discipline, content, and challenge of the task.</li><li>• Is intellectually challenging and accessible to all students, requiring them to apply CCSS writing skills to demonstrate their achievement.</li></ul> |                  |              |            |
|              |  |                  |              | Exemplar   |

## Module

|             |   |                  |              |            |
|-------------|---|------------------|--------------|------------|
| What Skills | Not Scored  | Work In Progress | Good To Go 2 |            |
|             | <ul style="list-style-type: none"><li>• Skills list is relevant to teaching task, (including prompt, content, discipline, text(s), and student product).</li><li>• Skills are clustered and sequenced to support the teaching task.</li></ul>       |                  |              |            |
|             |   |                  |              | Exemplar 2 |
|             | <ul style="list-style-type: none"><li>• Skills list is tightly aligned to the task and the demands of the texts.</li><li>• Skills are clustered and sequenced to support access to the texts and completion of the teaching task product.</li></ul> |                  |              |            |

|  |                                  |                  |                     |
|--|----------------------------------|------------------|---------------------|
| What Instruction   | would be nice to have the pacing |                  |                     |
|  | Not Scored                       | Work In Progress | Good To Go <b>5</b> |
| <ul style="list-style-type: none"> <li>• Mini-tasks and scoring guides relate to skills list.</li> <li>• Mini-tasks support the skills, texts, and teaching task, (including prompt, content, discipline, text(s), and student product)</li> <li>• Instructional strategies support the mini-tasks and completion of the teaching task, (including prompt, content, discipline, text(s), and student product).</li> <li>• Pacing is realistic.</li> <li>• Materials, references, and supports used in instruction are attached, linked, or cited in enough detail to allow other teachers to obtain them.</li> </ul> |                                  |                  |                     |

|   |  |  |                   |
|---|--|--|-------------------|
|   |  |  | Exemplar <b>2</b> |
| <ul style="list-style-type: none"> <li>• The mini-tasks and instructional strategies are coherent, tightly aligned to the skills, and well designed to support student success on the teaching task.</li> <li>• The mini-tasks and instructional strategies explicitly build student capacity to understand and analyze complex texts.</li> </ul> |  |  |                   |

|              |  |                  |            |                   |
|--------------|--|------------------|------------|-------------------|
| What Results | no student work attached   |                  |            |                   |
|              | Not Scored   | Work In Progress | Good To Go | Exemplar          |
| Teacher Work | Not Scored   | Work In Progress | Good To Go | Exemplar <b>1</b> |
|              | <ul style="list-style-type: none"> <li>• Module is annotated with sufficient detail so others can use it. Annotation helps make module clear and easy to use.</li> </ul> |                  |            |                   |

**Holistic**

|                       |            |                  |            |          |
|-----------------------|------------|------------------|------------|----------|
| Teaching Task Hol...  | Not Scored | Work In Progress | Good To Go | Exemplar |
| Module Holistic Sc... | Not Scored | Work In Progress | Good To Go | Exemplar |

# Annotations

No annotations for this section.

## Task

No annotations for this section.

## Skills

No annotations for this section.

## Instructions

Have students write key elements on a bookmark for the novella

is there a list of the elements teacher wants elicited?

nalyze Edna Pontellier's character development specifically in relation to other characters in the novella and generally in relation to women's roles in 19th-century America (from

so they've already done this before? cause not really teaching it....

## Results

No annotations for this section.